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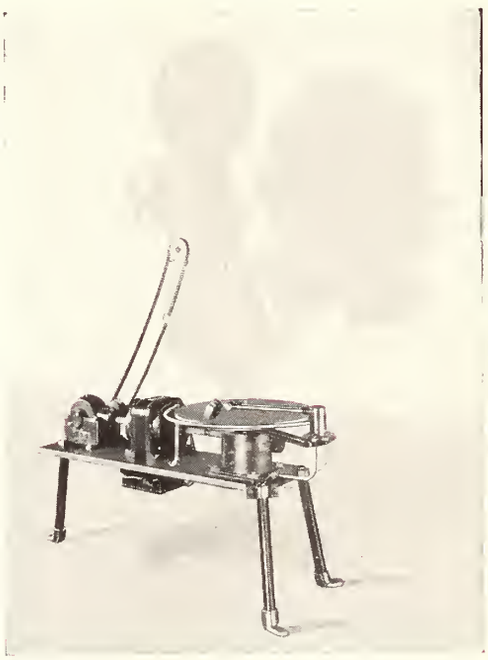

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Los Angeles Sunday Times

By WHITNEY WILLIAMS

BILLED in many theatres equally with the feature picture, Christie Talking Plays are assuming an enviable place in the world of dialogue productions. Presented in the form of playlets, they are more than merely "comedies," in the sense that the word generally implies; they are, indeed, complete integers of entertainment, short reels of action that vie for interest with the longer subjects.

The lines are particularly effective, and reminiscent, too, of the speech uttered by those brave de... of th... w... ever m... thout ... sho... n an... Or, ... ore ... t, th... who ... thr... the al... early ... er... when m... ly w... ne... sh m...

Louise Fazenda clowns enough to carry the picture by herself, but i... d by ... c... o... howl... crew as e... u... over ... e ... her. ... k L... is th... o ... nd ... y ... k... dir... d ... who tries to steal Nell's claim. Willis Steell is credited with the story, Alfred A. Cohn wrote the adaptation and William Watson directed.

Of those comedies which have been filmed recently, "Faro Nell," starring Louise Fazenda, will doubtless elicit the most response. To the title, "Faro Nell," is appended also the subtitle, "Or in Old Californy," and in a word it is a clever burlesque on the pictures that were made when the industry was a mere babe in swaddling clothes—a travesty on those early western thrillers that held pop-eyed audiences spellbound when the villain done wrong by our Nell.

"The Sleeping Porch" presents Raymond Griffith again in a comedy role and relates the tale of a sick man who has been ordered by his physician to pass the night on his sleeping porch—and of little wifie, bound and determined that Raymond shall abide by the doctor's orders, despite the fact that the temperature is far below zero and that the porch is being rapidly covered with snow.

From Octavus Roy Cohen's pen comes another all-negro yarn, "The Lady Fare," and with it an all-colored cast, headed by Roberta Hyson and Leroy Broomfield. Spencer Williams and Zack Williams complete the list of principals. Eurora Greeley & Cotton Club Chorus offer as fast and furious a dance as even the most ardent terpsichore fan might desire.

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Last week, in this paper, we gave the names of our

FIRST ONE HUNDRED TIFFANY-STAHL FRANCHISE HOLDERS

This week, on the opposite page, we present the

SECOND ONE HUNDRED

Below, on this page, you will find the names of the FIRST ONE HUNDRED. re-published, so that every showman can appreciate the constructive work being done for independent exhibitors.

The Theatre Owners whose names we are using are unanimous in regarding THE TIFFANY-STAHL FRANCHISE as a LIFE-SAVER for themselves and every independent.

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B. Berger, Orpheum or Strand Theatre, Grand Falls, N. Dak. and Strand Theatre, Sioux Falls, S. Dak.
Don L. Tracy, Grand Theatre, Carrington, N. Dak.
J. C. Snyder, Grand Theatre, Willeston, N. Dak.
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E. R. Schulte, Savoy Theatre, New Prague, Minn.
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Charles Perrizo, Grand Theatre, Grand Rapids, Minn.
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John DeMarce, Viking Theatre, Benson, Minn.
Z. J. Terry, Bijou Theatre, Minneapolis, Minn.
Ottan Raths, Ideal Theatre, South St. Paul, Minn.
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H. F. Higgins, Princess Theatre, St. Marys, Kan.
A. B. Cantwell, Cantwell Theatre, Marceline, Mo.

C. H. Burkey, Summit Theatre, Kansas City, Mo.
W. A. Rogers, Columbian Theatre, Warnego, Kan.
H. M. Dryer, Savoy Theatre, Minneapolis, Minn.
O. A. Lee, Iola Tbeatre, Minneapolis, Minn.
E. C. Eslin, Ioni Theatre, Minneapolis, Minn.
Louis Stahl, Wellston Theatre, St. Louis, Mo.
James T. Lawson, Grand Theatre, Mt. Olive, Ill.
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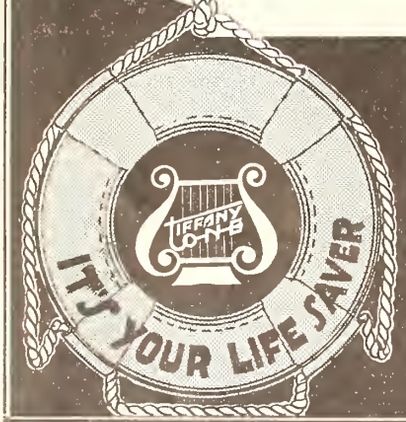

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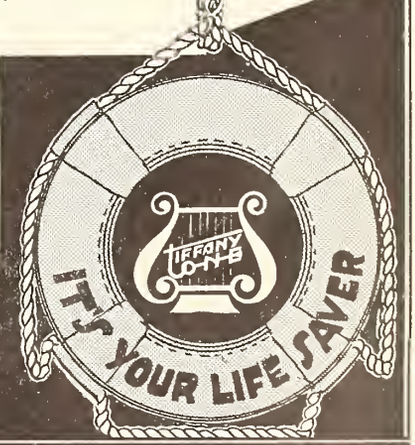

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B Part 1	—EXIT —OUCH—(Kaufman)	One Step—2¾ min.
B Part 2	—EXIT —ME AND THE MAN IN THE MOON (Monaco)	Fox Trot—2¾ min.
OE4—A Part 1	—OVERTURE—MIGNON—(Thomas)	Classical—4 min.
A Part 2	—OVERTURE—GOLDEN JUBILEE—(Sousa)	March—3¼ min.
B Part 1	—EXIT —HERE WE GO—(Kaufman)	One Step—3¼ min.
B Part 2	—EXIT —HIGH UPON THE HILL TOP—(Baer-Campbell-Whitney)	Fox Trot—2¾ min.

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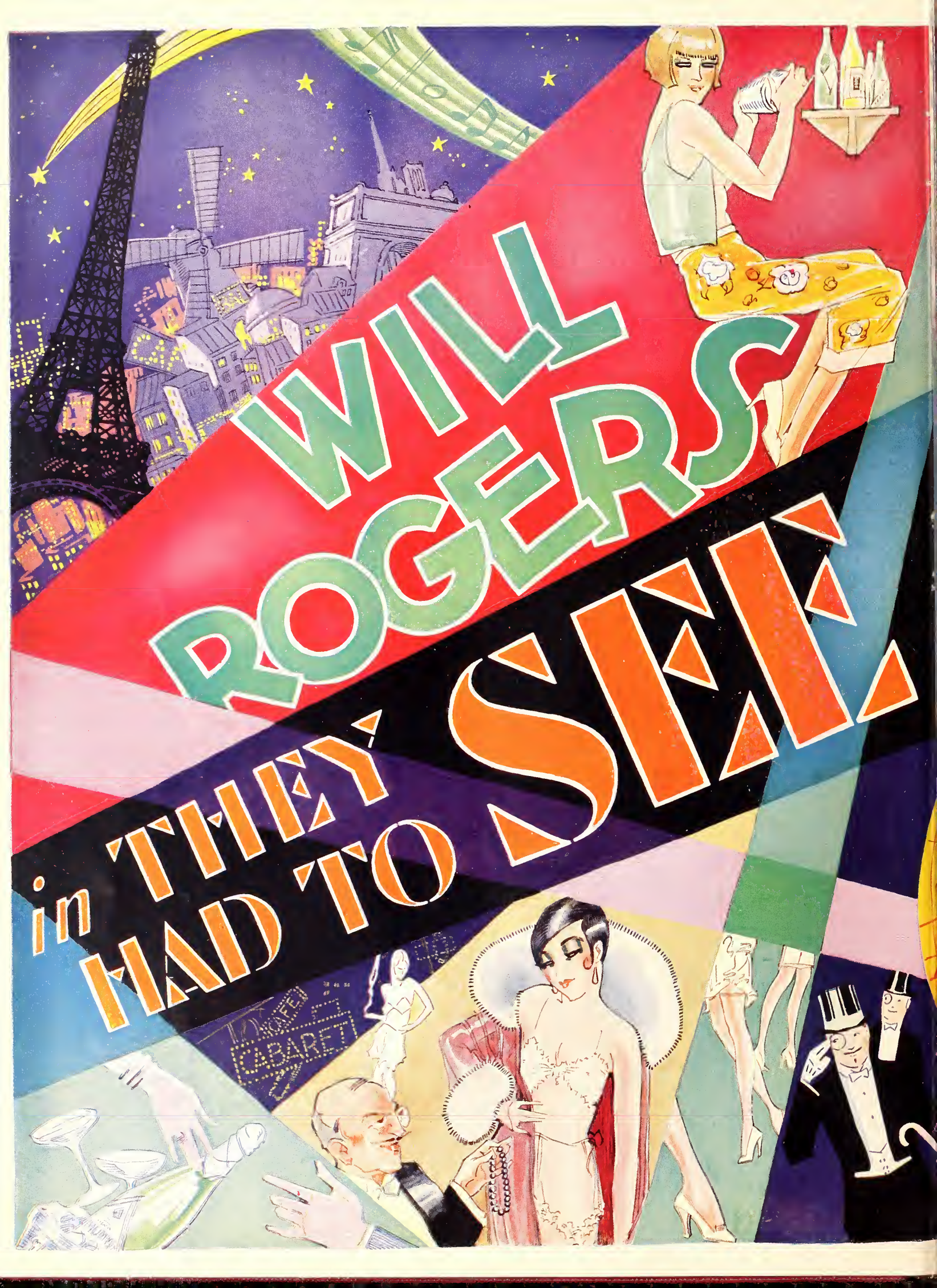
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WILL ROGERS

in

They Had To SEE PARIS

FOX MOVIETONE
All Talking Comedy Drama
WITH

Owen Davis, Jr.

Handsome, a corking actor with all the sparkle and pep of youth. He speaks with perfection the lines written by his famous father.

Marguerite Churchill

Despite her youth, she came to Hollywood with an amazing string of successes on the legitimate stage behind her. Already, co-eds and high school girls have made her their favorite.

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Dialog by Owen Davis *Scenario by* Sonya Levien
Directed by

FRANK BORZAGE

FOX MEANS

Happiness in Every Box Office

THE NEW YEAR WILL BRING A NEW—

Motion Picture

ALMANAC

ON January 1, the 1930 edition of The Motion Picture ALMANAC, which has proved so indispensable to all branches of the motion picture industry, and the public, will be issued by Exhibitors Herald-World.

THERE will be new departments of importance to the trade and to the public. The 1930 edition of The Motion Picture ALMANAC is now in preparation for its world-wide readers.

The GREAT GABBO

With ERICH VON STROHEIM - BETTY COMPSON -

THE NEWSPAPER of FILMDOM — Film Daily — ALL THE NEWS ALL THE TIME

"Gabbo"

By JACK ALICOATE

GIVE James Cruze a Ben Hecht story of compelling dramatic situations and two such sterling performers as Betty Compson and Erich von Stroheim to work with and you have a right to expect something worth while. In "The Great Gabbo," which opened with a bang last night at the Selwyn Theatre he has not disappointed. It deserves a place right up in the front ranks of the first crop of sophisticated talkers and, in the progressiveness of its treatment, is another manifestation of the fact that the silent drama is gone, forever and forever and a day.

Cruze's Homecoming

Cruze is back in the directorial fold and with a vengeance. He has mingled character, scenes, incident and story with a definite skill and insight. His singing and dancing numbers, mostly in technicolor, are the finest we have seen to date. The story is honest, direct and packed with Cruzian detail. Betty Compson is excellent. Never was she photographed to better advantage. To us von Stroheim was a mild disappointment. The story, while a little heavy, is sure box office. Here is fine upstanding independent attraction that every exhibitor can have and none should pass bye.

The Men Behind

And now a word of congratulations to the newly formed Sono Art-World Wide organization that offers this splendid production as its initial gesture to the industry. George Weeks, executive vice president and general manager needs no introduction. Harry Thomas and Sam Zierler are outstanding examples of successful independent distributors of high standing and integrity. If "The Great Gabbo" can be taken as a criterion it is likely that the industry will hear a great deal more of Cruze, Sono Art-World Wide and Co.

capture Broadway

DONALD DOUGLAS - MARGIE (BABE) KANE - DIRECTED BY JAMES CRUZE -

THE NEW YORK TIMES

THE SCREEN

By MORDAUNT HALL.

The Ventriloquist.

THE GREAT GABBO, with Erich von Stroheim, Betty Compson, Don Douglas, Margie Kane and others, adapted from a story by Ben Hecht, directed by James Cruze; stage settings by Robert Lee; musical arrangement by Howard Jackson; ensemble dances supervised by Maurice Kussell; At the Selwyn Theatre.

Three's company, two's none. At least it seems so in James Cruze's highly original and dramatic talking film, "The Great Gabbo," which was launched last night at the Selwyn Theatre. The two are the egotistical Gabbo, a ventriloquist, and his dummy, Otto, while the third is a sympathetic girl, named Mary, whom the Great Gabbo, when it is too late, finds that he loves.

The action of this narrative is so absorbing that one almost resents the elaborate pictorial spectacle on the stage and a really clever adagio act as intrusions on what is taking place in the life of the presumably marvelous ventriloquist, who fancies himself to such an extent that he talks to his dummy in his dressing room and in a restaurant and also causes chatter and songs to come from Otto.

Erich von Stroheim, who has made his mark as a film director and also as an actor of Prussian officer rôles in the past, plays the rôle of the Great Gabbo. It was Mr. von Stroheim, a former Austrian officer, who during the World War was billed by Carl Laemmle, president of Universal Pictures Corporation, as "The Man You Love to Hate." It was von Stroheim who directed "Greed," a shadow adaptation of "McTeague," and who also produced the picture "The Merry [illegible]." Now virtually [illegible] hectic career, [illegible] seen under the control of [illegible] director, Mr. Cruze, who has [illegible] splendid films to his credit, in[illegible] "The Covered Wagon" and [illegible] excellent screen version of "Beggar on Horseback." Under Mr. [Cru]ze's knowledgeful guidance Mr. [von] Stroheim as the Great Gabbo [give]s an intensely strong performance and it is quite evident that the [share]s the laurels in this [illegible] with the director. [von S]troheim is punctilious in [illegible] with which he at[illegible] He might perhaps [illegible] with a little more [illegible] when he is sup[posed] to make [illegible] there is never a [illegible] his throat. But [illegible] what happens [illegible] so impor[illegible] is par[illegible] loquism. [illegible] only to [illegible] taken [illegible] bo is [illegible] rec[illegible]

DAILY REVIEW MOTION PICTURES TODAY

"Great Gabbo" is Tremendous

By Billy James

IN BOTH technical production and sound reproduction, in novelty of theme and treatment, in supreme entertainment quality and in absorbing interest, "The Great Gabbo" proved last night at the Selwyn Theatre to be a tremendous picture.

• • •

JAMES CRUZE directed this independently-made production. Eric Von Stroheim is starred in the title role and Betty Compson in featured support ran away with the picture in the finest portrayal she ever gave in any picture, sound or silent.

VON STROHEIM in a speaking role gives a well-poised performance with a slight dialect that fits the role and his own personality. A touch of Von Stroheim's subtle talents in insult is the dressing of the *man* who is lackey to the dummy. The lackey is arrayed in the uniform of a United States Army officer—Sam Browne belt and all—all save the insignia of rank. This is as typical of Von Stroheim as his strutting, his medals, his gorgeous costuming and his manner with ladies—an air of obsequious, attentive contempt.

• • •

HIS dual role is superbly acted. One is convinced that he is the Great Gabbo and nobody else in the world.

FINE music, color, masses, beauty, movement, pretty women, exotic costuming, flesh and wonderful sound reproduction, both in dialogue and the many attractive musical numbers, make "The Great Gabbo", a massive and almost overwhelming entertainment.

• • •

GEORGE WEEKS, Samuel Zierler, Harry H. Thomas, Nat Cordish and Henry D. Meyer—all godfathes to the production, were all high feather last night and were all but buried under an avalanche of congratulations. Ben Hecht wrote it and Hugh Herbert adapted it and [d]id the dialogue. Donald Douglas [and] Margie (Babe) Kane were notable in a tremendous cast. Sono [A]rt-World Wide has a hit on its [ha]nds

HENRY D. MEYER
NAT CORDISH
PRESENT
The JAMES CRUZE INC.
PRODUCTION

DISTRIBUTED BY

SONO ART-WORLD WIDE PICTURES INC.

GEORGE WEEKS EXECUTIVE VICE PRESIDENT
BY ARRANGEMENT WITH
HARRY H. THOMAS SAMUEL ZIERLER

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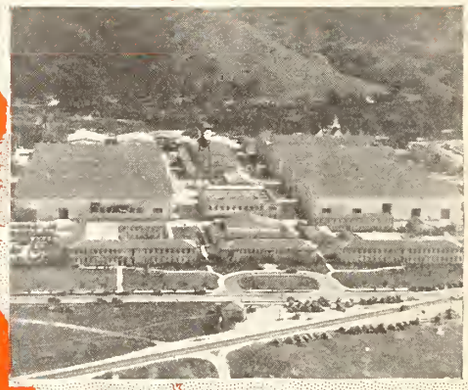

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now playing in Arthur Hammerstein's Broadway success "Sweet Adeline"

BERT LAHR

Comedian of "Hold Everything", now in its second year on Broadway.

FRED ALLEN

comedian of "The Little Show", now at the Music Box.

RUTH ETTING

hit of Ziegfeld's "Whoopee", now at the New Amsterdam Theatre.

CHARLES HACKETT

famous tenor now with the Chicago Grand Opera Company.

FRED KEATING

famous magician in Murray Anderson's Almanac, Erlanger Theatre.

HORACE HEIDT

and his Californians, now in his fourth week, Palace Theatre.

JOHN T. MURRAY

famous screen and stage star, featured by Ziegfeld.

HARRY CONLEY

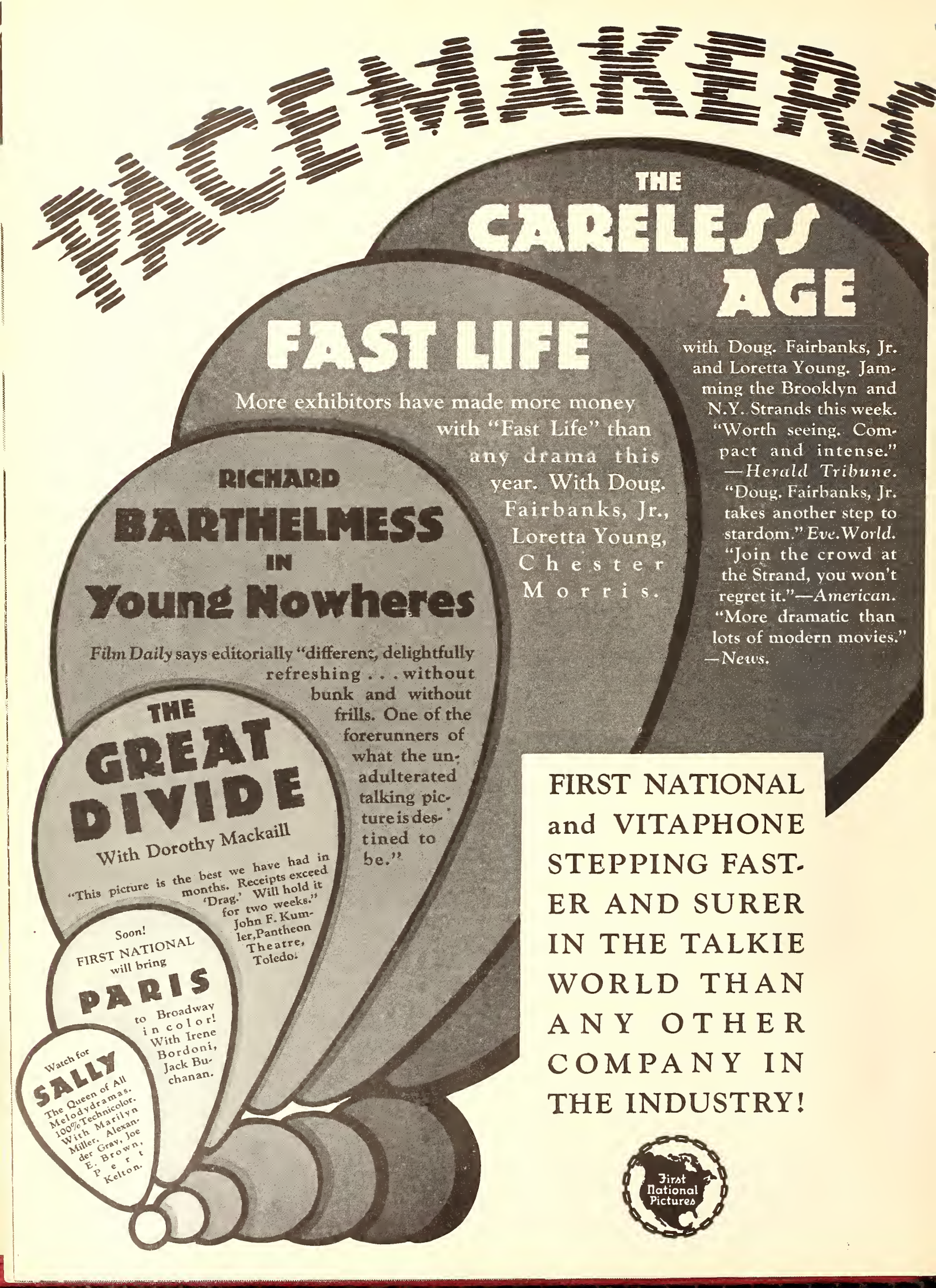
and company—Shubert's musical comedy hit "Broadway Nights" now at the 44th St. Theatre.

SIDNEY TOLER

of David Belasco's new hit "It's A Wise Child", now at the Belasco Theatre.

200 COMING FROM NEW YORK

200 COMING FROM HOLLYWOOD


SPEEDMAKER
THE CARELESS AGE
with Doug. Fairbanks, Jr. and Loretta Young. Jamming the Brooklyn and N.Y. Strands this week. "Worth seeing. Compact and intense." —Herald Tribune. "Doug. Fairbanks, Jr. takes another step to stardom." Eve. World. "Join the crowd at the Strand, you won't regret it."—American. "More dramatic than lots of modern movies." —News.
FAST LIFE
More exhibitors have made more money with "Fast Life" than any drama this year. With Doug. Fairbanks, Jr., Loretta Young, Chester Morris.
RICHARD BARTHELMESS IN Young Nowheres
Film Daily says editorially "different, delightfully refreshing . . . without bunk and without frills. One of the forerunners of what the unadulterated talking picture is destined to be."
THE GREAT DIVIDE
With Dorothy Mackaill
"This picture is the best we have had in months. Receipts exceed 'Drag.' Will hold it for two weeks." John F. Kumler, Pantheon Theatre, Toledo.
Soon! FIRST NATIONAL will bring PARIS to Broadway in color! With Irene Bordoni, Jack Buchanan.
Watch for SALLY The Queen of All Melodydramas. 100% Technicolor. With Marilyn Miller, Alexander Gray, Joe E. Brown, Pert Kelton.
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First National Pictures

The Independent Film Trade Paper

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HERALD WORLD

Home Office: 407 So. Dearborn St. Chicago

IN THIS ISSUE—

CREDIT, ARBITRATION

INDUSTRY WINS IMPORTANT VICTORY IN DECISION OF FEDERAL JUDGE THAT CREDIT COMMITTEE SYSTEM IS LEGAL—JURIST WARNS AGAINST ATTEMPTS TO EXTEND SCOPE OF ANTITRUST LAW—ARBITRATION BOARD IS NAMED IN INDIANA BUT METZGER CALLS IT "OUTLAW."

HERALD-WORLD GOLF

THIRD ANNUAL HERALD-WORLD FILM TOURNAMENT ON COAST BREAKS ALL RECORDS—ENTRY LIST IS LIMITED TO 200 BUT MANY MORE SEEK TO COMPETE—JOHNNY MESCALL FOR SECOND TIME WINS HERALD-WORLD TROPHY FOR LOW GROSS—FIFTY PRIZES ARE AWARDED.

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MUSIC AND TALENT—Witmark and Son, DeSylva, Brown and Henderson, Roy Sedley, Louis Adrian, Leonard Salvo, Anita La Perrie, Doris Roche, Benny Ross, Brooks Costumes, Ted Meyn.

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407 South Dearborn St. Telephone Harrison 0036-37-38
Cable Address: *Quigpubco*
EDWIN S. CLIFFORD, *General Manager*
JAY M. SHRECK, *Managing Editor*
GEORGE CLIFFORD, *Business Manager*
ERNEST A. ROVELSTAD, *News Editor*
HOLLYWOOD
1605 North Cahuenga St. Telephone Gladstone 2113-2119
DOUGLAS HODGES
West Coast Manager

EDITORIAL AND ADVERTISING OFFICES

NEW YORK
565 Fifth Avenue Telephone Wickersham 2366-2367
PETER VISCHER, *New York Editor*
JAMES BEECROFT, *New York Advertising Manager*

LONDON
THE BIOSCOPE
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Vol. 97, No. 1 October 5, 1929

Reproduction—Again

REPORTS from various points throughout the country testifying to the lack of an uniformly high standard of reproduction in the theatres continue to accumulate. In some cases the devices which have been installed appear to be inadequate; in other instances, possibly because of the absence of proper servicing facilities, individual performances are of varying quality in reproduction and there is a wide range of quality between one show and the next.

Directly traceable to this condition is the expression frequently encountered among the public to the effect that sound pictures may be all right in the long run but that they will have to *sound* a great deal better before they can take the place of good silent pictures.

If production executives in California and distribution executives in New York could personally observe the kind of reproduction that is now being given at various places they would receive some unpleasant surprises. They would, in fact, be prepared for the outright failure of several of their pictures which they are now counting upon to be successes. We presume to say that these pictures will be failures because of the obvious fact that when an audible picture is given poor or indifferent reproduction it goes to the public under a handicap which no innate merit, however great, can overcome.

The question of attaining at the earliest possible date an uniformly high standard of reproduction in all theatres which may attempt to exhibit sound pictures is as important as any issue now facing the industry. And, indeed, there are reasons for urging that this question is the *most important*, because the industry's very existence depends upon the widespread acceptance and popularity of audible pictures during the coming theatrical season. The greatest single influence working against this acceptance and popularity is poor reproduction.

* * *

Circuit Managers

THE successful operation of a great chain of theatres probably depends more upon the element of personnel than upon anything else. We do not mean headquarters and home office personnel but the personnel made up of the men in the field, the individual managers scattered throughout the country who are the corporation's contact point with its local property and with that property's local public.

It is acknowledged by every competent observer that the exhibitor-owner has certain natural advantages over the salaried manager. The chain theatre has, of course, its special advantages. The surprising thing to us is that in several instances the great circuits accept the natural advantages of their position and let the matter rest there, with little or no effort to bring to their aid many of the advantages of the exhibitor-owner which may be had merely through the application of a few principles of sound business management and a little commonsense. The commonsense angle comes in mostly on the point of conducting the circuit generally as a modern, human and humane business institution and not as an autocratic regime reminiscent of the days and customs of the feudal lords.

Great circuits may be put together by buying theatre properties but great circuits can never be successfully operated if the local manager is to be made into a timorous clerk, worried, fretful, insecure in his position and robbed of every opportunity for the use of his individual initiative and enterprise by unreasonable and uncalled for home office dictation.

An upstanding local manager, given as much latitude in his operations as results justify and enabled through the delegation of authority and responsibility to become a factor in the local community, is a great asset to a theatre circuit corporation: so great, in fact, that many keen analysts believe that without this type of local manager circuits will be compelled to disintegrate as quickly as they can be put together.

* * *

Mr. Robert Lieber

THE passing of Mr. Robert Lieber removes from the scene of the industry a fine personality who for many years has been widely held in affectionate esteem.

Mr. Lieber was a pioneer of the industry and from the early days was a leading figure in motion picture affairs in Indianapolis. He became a national figure in the industry with his election to the presidency of First National. In his long tenure of this office he established for himself a reputation for fair dealing which now remains as a fitting tribute to his memory.

On various occasions in the affairs of First National seemingly irreconcilable differences among executives and among franchise holders developed. It was the usual practice to leave these differences to "Bob" Lieber and let him decide the issue. Regardless of the outcome there is no record of any contestant questioning the decision of "Bob" Lieber.

A fine, friendly and dependable man was Robert Lieber. His passing is a distinct loss to the business and to his thousands of friends throughout the amusement world.

* * *

AN exhibitor correspondent, who expressed the wish to remain in the background, recently told us of the pained feeling which overcame him as he lately read a published article of a near-expert on motion picture matters whose argument was pretty much to the end that the talking motion picture is the bunk.

This exhibitor admits a few very uncomfortable moments as he perused this article, meanwhile recollecting, as he expressed it, that he had mortgaged the homestead to buy sound equipment.

The world probably will never be rid of false prophets. But a more enlightened mankind ought pretty soon to commence to inquire more carefully into the authority, if any, of those who undertake prophetic pronouncements.

Anyone who differs, positively and enthusiastically, with this near-expert will find himself in a vast and very intelligent company. If he is wrong he will not be lonesome in his error.

—*MARTIN J. QUIGLEY.*

Trade Wins Federal Court OK For Credit Committee System

Rules to Save Contracts from Fraudulent Sales Found Legal

Judge Warns Against Attempting to Extend Anti-Trust Laws Beyond Their Natural Scope

By PETER VISCHER

NEW YORK, Oct. 1.—The film industry scored a notable victory in its defense of the suits brought by the Government under the Sherman Anti-Trust Law here when Federal Judge T. J. Thatcher dismissed one of the two complaints pending. The victory brought considerable rejoicing and raised hopes that the industry's victory over the Government will be complete.

To explain the matter briefly, it ought to be pointed out that the Government brought two suits against the industry. The first is known as the "First National Suit" and constituted an attack on the rules of the Credit Committees of the Film Boards of Trade. The second is known, simply as a matter of convenience to differentiate it against the other, as the "Paramount Suit" and is an attack on the standard contract and the arbitration system.

Both suits are against the leading motion picture producers and against 32 boards of trade, charging that they were operating in violation of the Sherman Anti-Trust Law. If successful in either suit, the government would have forced far-reaching changes in the motion picture industry.

Credit Rules Held Legal

The suit dismissed by Judge Thatcher was the socalled "First National Suit." He ruled that the credit committees and their rules, formulated by distributors to protect contracts against the fraudulent sale or transfer of theatres are legal.

The system upheld is that adopted by the industry several years ago to govern the sale of motion picture houses whose owners were under contract to buy pictures at the time of the sale. The seller cannot be forced to complete his contract, and the buyer is under no obligation to assume it. Since 4,000 or more of the 20,000 motion picture theatres in the country change hands every year, the loss due to uncompleted contracts was considerable. It was estimated at $4,000,000 annually by the defense.

So the distributors agreed to demand security not exceeding $1,000 as a condition of entering into a new contract with the purchaser of the theatre, in case their Credit Committee decided that the transfer was made by the previous owner to avoid completing his contract, or in case the new owner refuses to furnish credit information.

This system, which the film industry hailed as a solution to the problem, was asserted to be a violation of the Sherman Anti-Trust Act by United States Attorney Tuttle when the case was tried last March. The defense was represented by Edwin P. Grosvenor of the firm of Cadwalader, Wickersham & Taft, No. 76 William street. The defendants distribute 60 per cent of all the films made in the United States.

It was pointed out by Grosvenor that the agreement did not concern prices and that the defendants were at all times in active competition with each other throughout the country.

"In this case all the badges of unreasonable restraint are lacking," Judge Thacher said in his decision. "There is no suppression of competition, nor any attempt to monopolize. No one has complained except the government. No injury to individual traders or to the public is disclosed.

Says Both Have Benefited

"On the contrary, serious abuses have been eliminated, and both exhibitors and distributors have been benefited.

"The most serious complaint is that deposits in small amounts have been required from bonafide purchasers of motion picture theatres for security in performing new contracts in case the new owner wishes to make new contracts without assuming the old, and this requirement has been used to induce the new owner to assume and carry out the uncompleted contracts of the former owner.

"The defendants' agreement to demand security was fully justified by their common interest in preserving the integrity of contractual obligations owing to them."

Warns of Over-Restriction

After pointing out that the distributors were doubly justified by the fact that many small motion picture owners are financially irresponsible, the court closed with a warning against trying to extend the anti-trust laws beyond their natural scope, pointing out that "to extend a statute . . . in a situation so equivocal and so lacking in substance would be to cast doubt upon the serious purpose with which it was framed"—a quotation from a recent decision of the United States supreme court.

Germans Opposed to Barring of American Audiens: Thomson

(Special to the Herald-World)

NEW YORK, Oct. 1. — P. L. Thomson, publie relations director of Western Electrie, and M. Arthur Dent, of British International Pietures, gave interesting sidelights on the progress of sound pictures abroad in addressing the meeting of the Associated Motion Picture Advertisers at the Hotel Paramount, New York, on Thursday, September 26.

Thomson opened his remarks with comments on the International Advertising Conference at Berlin at which he was a delegate. He stated that German color and poster work was very fine but that in typography and advertising the Germans had a lot to learn and they looked to their American friends for helpful suggestions.

Enthusiastic Over Progress

He expressed enthusiasm over the progress of sound pictures in various European eountries and declared that they should prove a potent vehicle for carrying the English language to the ends of the earth and make it the universal tongue of the world. According to Thomson the closing out of American sound pictures in Germany was extremely unpopular with the people. He stated that sound production was progressing very well in England and that France was just getting started. It was his belief that England would be able to compete with us in the making of audible pictures.

Dent Doubts Universality

Dent, expressing the views of a British producer, agreed with Thomson in that the English language would be advanced through the medium of sound films but he did not agree that it would have the ultimate effect as mentioned by Thomson. In faet he decried hopes that such a thing would take place in the thought that it was not in the world's interest that it be Anglicized.

Herrin Council Votes Sunday Shows; Fixes Annual License Fee

(Special to the Herald-World)

HERRIN, ILL., Oct. 1.—The city council of Herrin has adopted an ordinance whieh will permit the operation of theatres on Sunday. The ordinanee earried by a 5 to 3 vote and the first Sunday show will be held at the Hippodrome October 6.

The ordinance legalizes the presenting of shows each day of the year, the licenses expiring on the last day of the city's fiscal year.

The council established a license fee which is based on seating eapacity. Theatres seating 500 persons or less $75, those seating over 500 and under 1,000 $200, over 1,000 and under 1,500 $300, 1,500 and over $450. The figures are for annual license.

Fire Closes Rialto

(Special to the Herald-World)

CHARLOTTE, Oct. 1.—The Rialto theatre at Greer, S. C., is elosed on account of a fire whieh damaged the projection room and front of the building last Thursday night. The house is operated by C. A. Herlong.

Give Benefit Show For Idle Theatre Employes

(Special to the Herald-World)

CINCINNATI, Oct. 1.—The Stage and Screen Scribes of America, Inc., an organization composed of local exhibitors, theatre managers, dramatic and photoplay editors and allied professions, will not hold a midnight frolic this year. Instead, they will give a benefit performance, with some of the very best theatrical talent available, the proceeds to be turned over to theatre employes who have been idle because of legitimate houses being dark, due to strike of stagehands.

BROADWAY

Orchestras

THAT the silent picture still has ardent admirers is obvious enough after a visit to the Capitol to see William Haines in "Speedway." This picture, which hasn't as much as a single word of monolog, let alone dialog, is packing 'em in. Quite incidentally, it is grand entertainment.

In presenting a picture like "Speedway" it seems to me that the Capitol is failing to make use of its magnificent facilities for public entertainment.

It's this way:

The Capitol has one of the best orchestras in the country. Many of the patrons of this theatre find their pictures doubly entertaining because of the excellent music. But when the picture starts, though it has no talk at all, the orchestra files out and the electricity goes on.

Not even the leaders of the sound movement, and I'm one of the noisiest sound boosters in the parade, would claim that the electrical reproduction of an orchestra is as good as the orchestra itself. Therefore, why not give the patrons the best results available?

In fact, using the orchestra under such circumstances might be a spur for a better quality of reproduction in all theatres.

* * *

Boy Makes Good

THE new picture at the Roxy, a delightful affair with the rather unromantic title of "Married in Hollywood," is largely the work of Harlan Thompson, one-time reporter on the New York World and a wellknown figure in the theatrical world along Broadway. Thompson did a series of musical comedies beginning with "Little Jessie James" that was thoroughly pleasing.

When Harlan Thompson went to Hollywood there were more than a few in New York who expected that this young man would deliver something worth having pretty soon. Now, under the wing of the astute Winfield Sheehan, he will well bear watching. Keep your eye on him.

In "Married in Hollywood," he had the advantage of a score by Oscar Straus, who wrote the world-famous "Chocolate Soldier," and a cast with J. Harold Murray, Norma Terris, Walter Catlett and Tom Patricola, all favorites of the New York stage.

* * *

Christie Comedies

CHARLES CHRISTIE told me last week that certain of his stars, having had featured roles in some of the best full length talking pictures of the year, rather turned up their noses when he suggested that they play in Christie Comedies.

Charlie saw their point and invited them to perform, not in comedies, no! Never!—but in Christie Talking Plays. What if they were only two-reelers. The players lost, in their own estimation, none of their glamour. They were still players and not comedians. And the Christie Talking Plays are about the funniest comedies we have seen in some time. When you get a chance see Louise Fazenda in "Faro Nell, or In Old California."

PETER VISCHER

"Dynamite" to Broadway

BROADWAY is soon to be shaken by the explosion of M G M's "Dynamite," prepared by Cecil B. DeMille. The story of "Dynamite" was written by Jeanie MacPherson and Conrad Nagel, Kay Johnson and Julia Fay have the leading roles. Others in the cast are Charles Bickford, Tyler Brooke, Ernest Hilliard, Muriel MacCormac, Leslie Fenton and Barton Hepburn. The picture had its premiere at the Carthay Circle, Los Angeles, and will soon open on Broadway.

Conrad Nagel mixing the "Dynamite."

The explosion.

The rescue corps.

200 Players Vie for 50 Prizes In Herald-World Golf Tourney

Mescall Again Wins Low Gross Trophy; Webb Low Net Victor

Entries in Third Annual Contest Shatter All Records for Motion Picture Links Competitions

By DOUGLAS HODGES

HOLLYWOOD, Oct. 1.—The HERALD-WORLD's third annual golf tournament was a sensational success. At the sound of the gong Sunday morning, 200 players had been entered to play for the 50 prizes that had been put up by merchants, studios and stars.

John J. Mescall again won the low gross prize which was awarded by the HERALD-WORLD. A gold medal accompanied the loving cup. Roy Webb won a leg on the First National statuette offered for low net.

Mescall did a 73 with a 2 handicap on the Lakeside Course. It was the best score he had ever turned in on that course, which is regarded as a very tough 18 holes.

The entry was the biggest that had ever turned out for a motion picture golf tournament. Entries were closed at 2 o'clock, when 200 players had gone out. Others arrived later but were not permitted to compete. The heaviest entry in previous years was 150, in 1927.

Burns Wins Jolson Cup

T. Roy Barnes officiated at the close of the tournament, when the prizes were awarded. The biggest prize, aside from the HERALD-WORLD trophy, was the Al Jolson cup. It was awarded to Neal Burns for low gross in the actor's division. George Marshall won the Joseph Schenck cocktail shaker for low gross in the producer's division, and Jack Warner won the Louis B. Mayer cup for low net in the same division. Others to win were:

Grand low gross, John Mescall, 73-2-71; grand low net, James Tinling, 92-24-68.

Actor's division, first low gross, Neal Burns, 80; second low gross, Conway Tearle, 80; first low net, Ed Kennedy, 73; Richard Arlen, 73; Harold Goodwin, 73.

Producers and executives' division, first low gross, George Marshall, 79; second low gross, Mike Farley, 82; first low net, Jack Warner, 86-16-70. Second low net, Wesley Smith, 73.

Director's division, first low gross, Kenneth Hawks, 76; second low gross, Leo McCarey, 83; first low net, James Tinling; second low net, Robert McGowan, 86-16-70.

Mescall Birdie Champ Too

Technical division, first low gross, Gene Hornbostel, 84; second low gross, Chuck Lewis, 88; first low net, William Fox, all 96-22-74; second low net, Charles Dunning, 90-16-74.

Writers division, first low gross, Roy Webb, 77; second low gross, James Ruggerio, 81; first low net, Richard Fantl, 86-16-70; second low net, George Todd, 71.

Exhibitors division, first low gross Don Knapp, 82; first low net, Lou Rosenberg, 83-10-73.

Special prizes—most birdies, John Mescall, 3; low gross first prize putting, Earl Douglas, 36; second prize putting, Otis Hoyt, 36; best gross over 18 handicap, James Tinling, 92-24-68; best net over 18 handicap, Raoul Walsh, 93-24-69; worst score (13th hole), W. Fitzgerald; worst score (6th hole), Fred Langton; longest drive, George Marshall, 735; longest individual drive, William Davidson, 251; booby prize, Frank Richardson; second booby prize, Wallace McDonald.

50 PRIZES AWARDED IN HERALD-WORLD GOLF TOURNEY

ACTORS—
- First Low Gross, Al Jolson Cup.
- Second Low Gross, Dave Rose Trunk.
- First Low Net, Cutter-Brady Lamp.
- Second Low Net, Security Trust & Savings Golf Bag.
- Third Low Net, Mathess Flask.

PRODUCERS AND EXECUTIVES—
- First Low Gross, Joseph Schenck Cocktail Shaker.
- Second Low Gross, Jack Warner Flask.
- First Net, Metro-Goldwyn-Mayer Loving Cup.
- Second Net, Roosevelt Hotel Loving Cup.

DIRECTORS—
- First Gross, Douglas Fairbanks Platter.
- Second Gross, Hollywood Stadium Set of Irons.
- First Net, Radio-Keith-Orpheum Irons.
- Second Net, The Brown Derby Silver Cup.

TECHNICAL—
- First Gross, George Weeks and Sono-Art Golf Shoes.
- Second Gross, William Seiter Silver Pitcher.
- First Net, Fox Golf Bag.
- Second Net, Howard Motor (Buick) Motor Clock.

WRITERS—
- First Gross, Royal Typewriter.
- Second Gross, Al Christie Silver Dish.
- First Net, Tec Art Cigarette Case.
- Second Net, Montmartre Silver Cup.

EXHIBITORS AND EXCHANGEMEN—
- First Gross, West Coast Cocktail Shaker.
- First Net, McCloskey Stop Score Watch.

SPECIAL PRIZES

- Birdies, Souchet & Shafer Ornament.
- Low Gross First Nine, Henry's Restaurant Golf Bag.
- Low Gross Second Nine, Schwab's Golf Sweater.
- Low Net First Nine, Colonel Golf Balls, one dozen.
- Low Net Second Nine, Dyas' Golf Balls (doz.)
- First Putting, Raffe Rug Co. Silver Dish.
- Second Putting, David Torrence Putter.
- Best Low Gross Over 18 Handicap, Sedlacek Sterling Cup.
- Best Net Over 18 Handicap, Alexander & Oviatt Sweater and Stockings.
- Worst Score on No. 13 Hole, Nick Stuart Silver Loving Cup.
- Worst Score on No. 6 Hole, Three Grayco Shirts.
- Booby Putting Prize, Huntly Gordon Putter.
- Longest Drive in Driving Contest, Robert Armstrong Brassie.
- Three Best Drives in Contest, Alan Hale Driver and Brassie.
- Booby Prize, Innes Golf Shoes.
- Actors' Booby Prize, Raw Ham Shoulder Donated by Neal Burns.
- Man with Largest Family Living, Gallon of Ice Cream.
- Loudest Stockings, Hollywood Plaza Hotel Balls (doz.)
- EXHIBITORS HERALD-WORLD Silver Loving Cup for Grand Low Gross. EXHIBITORS HERALD-WORLD Gold Medal for Winner of Loving Cup.
- First National Silver Statuette for Low Net.
- HERALD-WORLD Gold Medal for Winner of Statuette.

This Committee Made Tourney Record Success

(Special to the Herald-World)

HOLLYWOOD, Oct. 1.—The following committee earned the credit for the success of the HERALD-WORLD'S third annual golf tournament, with the greatest assortment of prizes ever awarded in a film tourney and a record entry list that was limited to 200 players though many more sought to compete. The committee:

Brandon Hurst, chairman.
George Marshall, treasurer.
Jack Boland.
Douglas Hodges, HERALD-WORLD representative.
Howard Strickling.
Milt Howe.
Gilbert E. Wright.
Huntly Gordon.
Alfred A. Cohn.
A. H. Painter.

35 Pathe Golfers in Culver City Contest

(Special to the Herald-World)

HOLLYWOOD, Oct. 1.—In the first annual golf tournament of the Culver City studio, which was staged last Sunday, more than 35 Pathe employes took part in the contest, staged at Fox Hills country club.

Among those entered were: Alan Hale, Johnny Mescall, William Boyd, Robert Armstrong, Gregory La Cava, Edward H. Griffith, Howard Higgin, William Sistrom, George Berthelon, Harvey Leavitt, Roy Johnson, Edmund Lowe, Donn McElwaine, William H. Thomas, Kenneth Alexander, Elmer Tambert, Paul Gangelin, Ralph Block, Jack Jungmeyer, John Krafft, Phil Gersdorf, Ted Dickson, Erle Hampton, Edward Jewell, Arthur Miller and many others.

El Dorado Rialto Theatre Opens with "Street Girl"

(Special to the Herald-World)

EL DORADO, ARK., Oct. 1.—The new Rialto opened last Monday night with Radio's "Street Girl." The new house was built at a cost of nearly $300,000 and is claimed to be the most elaborate theatre in south Arkansas.

Women Name Studio Representative On What's Wanted in Films

Mrs. Thomas G. Winter Is Appointed at Meeting of Leaders of Industry with 200 Clubs' Delegates from 21 States

(Special to the Herald-World)

NEW YORK, Oct. 1.—Last week the tycoons of the motion picture industry were the objects of feminine regard. Women representatives of 200 religious and civic organizations from 21 states and the District of Columbia gathered in Loew's Lexington theatre here and at the Hotel Montclair to gaze upon and listen to Albert Warner, David Sarnoff, Adolph Zukor, Nicholas Schenck, J. E. Otterson, Will Hays and others.

THE women conferred three days with the leaders of the motion picture business. The objects were: (1) "To have a direct representative of organized women in the motion picture industry." (2) "To interpret to the makers of motion pictures the feeling and wishes of womanhood in regard to the medium's development to its highest usefulness."

Will Be Represented in Hollywood

A committee of nine women selected Mrs. Thomas G. Winter as their representative. Mrs. Winter will have her headquarters in Hollywood and will be associated with Colonel Jason S. Joy, director of studio relations for the Hays organization. She, it is understood, will interpret to the industry what women want in pictures.

The conference opened at 9 a.m., September 24, at Loew's Lexington theatre. H. J. Yates, president of Consolidated Film Industries, spoke on "From the Camera to the Exchange." He was followed by John Hammell of Paramount on "The Physical Distribution of Motion Pictures." S. R. Kent, of the same organization, compared the distribution of pictures to the distribution of any other product. At luncheon at the Hotel Montclair, Robert Cochrane, vice-president of Universal, and Gabriel Hess, of the Hays office, discussed the standard exhibition contract. E. E. Bucher of R C A Photophone told how light is transformed into sound. Roxy performed, too, with "Putting on the Show."

Many Subjects Discussed

Afternoons were spent in visiting theatres, studios, laboratories and exchanges about town. Mornings were spent in lectures and discussion by wellknown men in the industry. Among the matters taken up were the story for the sound picture, the American picture abroad, the short subject, the sound news reel, the story of Vitaphone, the function and object of motion picture publicity, censorship, arbitration and the method of making pictures (illustrated with animated cartoons).

Among the officials introduced by Will Hays (who did quite a bit of "strong" talking) were E. W. Hammons, J. E. Otterson, Albert Warner, Nick Schenck, Adolph Zukor, David Sarnoff, Hiram Brown, George Weeks, Harry Buckley and Harry Warner.

Will Hays was toastmaster. The Hays office managed the conference.

Mortimer Wormser Named Columbia Comptroller

(Special to the Herald-World)

NEW YORK, Oct. 1.—Mortimer Wormser, formerly comptroller of the Bluebird Photoplays, Inc., a subsidiary of Universal Film exchange, has been named comptroller of Columbia. He has been connected with the motion picture business since 1915.

Daughter of J. C. Flinn Of Pathe Is Married

(Special to the Herald-World)

NEW YORK, Oct. 1.—Marjorie Thayer Flinn, daughter of Mr. and Mrs. John C. Flinn, was married to E. Louis Scarborough in Yonkers, September 20. The bride's father is vicepresident of Pathe.

Manager Kills One Thief, 3 Theatres Lose $1,300 as Bandits Hold Field Day

Bandits held a field day in Chicago theatres within eight hours of Sunday evening and Monday morning. Gross receipts from four houses were $5,288, but this sum was reduced to $1,288 when the manager of a prominent Loop house sent three slugs into the brain of a bandit whom he had trapped.

The bandit killed had tried to rob McVicker's theatre, a long-run B & K house. While many hundreds were viewing the performance, he shoved a revolver against Bernard Cobb, assistant manager, who was about to enter his office, where Miss Doris Cahill, cashier, and Ralph B. Kennedy, treasurer, were waiting with $4,000 in receipts. Obtaining the money, the thief left the office through an outer office, where the door had been precautiously equippd with two knobs, one a fake. The door he had just gone through was equipped with a peephole. While the bandit was delayed by the fake doorknob, Cobb fired a revolver at him through the peephole.

It is said that the bandit was the same who had successfully robbed the Chicago theatre a year ago, when Cobb was on duty there.

Two robbers early Monday morning forced Clarence Balder, assistant manager of the new Music Box, to hand over $71 in his office desk, then take them to the home of Benjamin Lasker, the manager, where they seized $957 and escaped. The Music Box is operated by Jacob Lasker & Sons.

Early Sunday evening the Harvard theatre was robbed of $60, and the Grove of $200. In each case the bandit was said to be identical with the robber of McVicker's.

Two soldiers from Fort Snelling, Minn., were taken into custody last week by military authorities, charged with having perpetrated several recent robberies. It is said that they confessed to having been the bandits who robbed the Chicago theatre several weeks ago.

Weber to St. Louis, Expects Compromise In Labor Situation

(Special to the Herald-World)

ST. LOUIS, Oct. 1.—Joseph Weber of New York City, international president of the musicians union has been summoned to St. Louis to aid in a settlement of the strike of the musicians at the Ambassador, Grand Central and Missouri theatres operated by Skouras Brothers, the twenty-three neighborhood and suburban houses of the St. Louis Amusement Company and about fifty independently operated in St. Louis and its suburbs.

It is believed in St. Louis motion picture circles that an early settlement of the strike is at hand. A compromise agreement is expected.

At a conference held at the Ambassador building offices of Skouras Brothers on September 28 a spirit of close harmony was manifest and it now appears there are but a few minor tangles remaining to be unraveled. Weber has been called to pick up these stray ends and solve the music problem for St. Louis.

John P. Nick, international vice-president of the stage hands and projectionists union, has been active in attempting to settle the musicians strike. Several days ago he announced that unless the walkout is ended by October 5 the stage hands and machine operators union will strike in sympathy. He wants to avoid such an eventuality if possible to do so.

Columbia's "Flight" Smashes All Records For Cohan's Theatre

(Special to the Herald-World)

NEW YORK, Oct. 1.—Despite the fact that the Sunday previous Jack Holt and Ralph Graves made a personal appearance at the George M. Cohan theatre in connection with the showing of "Flight," the Columbia air epic, all box office records were broken at that theatre this past Sunday.

In order to take care of the Saturday evening business it was necessary to stage midnight performances. The run was scheduled to two performances per day but it was also necessary that a third performance be staged at 5:30.

For the first time in several years it was necessary to use a second ticket office. This office has been hidden by decorations and the theatregoers had practically forgotten about its existance.

W B-F N-Stanley Club Holds First Inaugural

(Special to the Herald-World)

NEW YORK, Oct. 1.—Another milestone in the history of the Warner-First National-Stanley Club will be reached Thursday when it will hold its first inaugural meeting and dance in the Butterfly room of the Hotel Pennsylvania. Inauguration of officers and dancing will be the featured events.

Klein Gets Judgment Against Cinesonore Co.

(Special to the Herald-World)

NEW YORK, Oct. 1.—An order directing judgment in favor of the Edward L. Klein Corporation against Cinesonore Co. Inc., manufacturers of Traveltone Talking Picture Equipment, in the amount of $150,000.00 with costs, was signed by Mr. Justice Cotillo of the Supreme Court of New York on September 23.

Two Units Use Same Set In Sono Art Film

(Special to the Herald-World)

HOLLYWOOD, Oct. 1.—An innovation in talking pictures is being used by Sono Art in the filming of "Blaze O' Glory." According to George Weeks, as soon as Dowling and his company finish a scene and leave the set, another company speaking Spanish, move in and re-enact the same scene on the same set.

The plan is for Eddie Dowling, who is starring in the picture, to work in the daytime and the Spanish company to work at night. Jose Bohr has the lead in the Spanish version.

Sound in Small Town To Be Discussed at Tri-State Meeting

(Special to the Herald-World)

MEMPHIS, Oct. 1.—Sound in the small towns will be the main topic of discussion at the Tri-State M P T O, which is to be held in Memphis October 13-14. This organization, which is composed of exhibitors from Arkansas, Mississippi and Tennessee is headed by M. A. Lightman, newly elected president of the M P T O A.

Sound in the small towns will be discussed from every angle and the Tri-State body will try and determine whether or not the small owner can afford, in the long run, to buy the cheaper sound devices, what part of his income he can afford to spend for film rental and how often he can afford to change his programs, in view of the increased costs of operation. They will also try to establish whether or not an exhibitor will be able to show a different sound picture every night as they have done with silent films.

A Sunday of previews staged by Memphis film exchanges at Loew's Strand theatre, and a Monday of addresses, round table discussions and election of officers, concluding with the annual banquet and dance at Hotel Chisca will be, roughly, the outline of the Tri-State program.

J. F. Norman, England, Ark., veteran secretary, is working with Lightman as program chairman. Assisting him are the three state vice presidents, R. X. Williams, Jr., Oxford, Miss.; W. F. Ruffin, Covington, Tenn., and John A. Collins, Paragould, Ark., as well as H. D. Wharton, Warren, Ark.; M. J. Pruniski, North Little Rock; T. W. Sharp, Little Rock, and M. S. McCord, Camden.

Columbia Names Brunet Branch Operation Head

(Special to the Herald-World)

NEW YORK, Oct. 1.—H. P. Brunet has been added to the Columbia Home Office executives as manager of the exchange operation. He will have complete charge of the physical operation of the Columbia exchanges. Brunet takes over the work formerly handled by Clarence McKain, who is now abroad for the company.

Gain Leaves P F L After Ten Years' Association

(Special to the Herald-World)

NEW YORK, Oct. 1.—J. J. Gain, recently assigned special post of director of physical operation between the Paramount Long Island and West Coast studio, has resigned from Paramount. He has served 10 years with the company.

Arbitration Revived in Indiana; Metzger Calls Board "Outlaw"

Motion Picture Trade Is Setting Pace for All Industries, Says Honorary President of American Association—73,652 Disputes Settled in Five Years

[By Special Correspondent of the Herald-World]

INDIANAPOLIS, Oct. 1.—Arbitration has been resumed in Indiana under a board named by Paul Q. Richey, president of the Indianapolis Chamber of Commerce, but this board does not represent the Indiana organization, according to Charles R. Metzger, general manager, who calls it an "outlaw."

Representatives of the Associated Theatre Owners of Indiana, composed of the leading exhibitors of the state, and representatives of the producers held a meeting here recently and the exhibitors apparently forgot their previous arbitration difficulties, for they decided to use this method to arbitrate disputes.

The exhibitors as an organization withdrew August 2 from the arbitration board.

Board Members Named

Members of the arbitration board representing the exhibitors are Earl Coble, Redkey; A. J. Kalberer, Lyric theatre, Indianapolis; R. E. Harold, Rushville; Raleigh Sipe, Knightstown, and R. Bansbach, Oakland City.

Those on the board representing the producers are Charles Reagan, Paramount; Harry R. Graham, Pathe; Charles Penrod, R K O; Floyd Brown, First National, and George Landis, Fox Films. At the meeting, attorneys for the Indiana organization presented its claims for arbitration.

Block Booking Was Factor

Since the disagreement in August, Charles J. Pettijohn, chief of counsel for the Film Boards of Trade, has been attempting to bring about a new agreement to settle disputes. At the time of the disagreement, he asserted, the grievances of some of the exhibitors were about "fifty-fifty," half wrong and half right.

At the time of withdrawal from arbitration, some of the exhibitors asserted they were fighting practices of the producers' association in forcing block booking.

Film Trade Sets Pace, Says Arbitration Head

(Special to the Herald-World)

NEW YORK, Oct. 1.—The motion picture trade is setting a standard for all industries in arbitration, "relieving our American courts from the flood of unnecessary litigation which clogs them today," said Charles L. Bernheimer, chairman of the Committee of Arbitration of the Chamber of Commerce of the State of New York, in a review of arbitration, just made public.

Bernheimer, who has held this post 18 years and is honorary president of the American Arbitration Association, recounted the history of arbitration in the film industry the last five years and emphasized that in that period 73,652 disputes involving sums totaling $17,724,380 were settled without litigation. He pointed out that in 1928 there were 23,859 disputes involving $6,503,474 settled by the Film Boards without a single recourse to a court.

"If other industries could line up their membership in favor of arbitration and get them to co-operate as the motion picture industry has done," he said in part, "elimination of waste, accompanied by peace and good fellowship, would rapidly follow in its wake.

10,500,000 Film Deliveries

"I understand that there are 10,500,000 deliveries of film, under written contract, each year in the United States. For the small theatre owner to have to depend on litigation to enforce delivery of currently popular films would be little short of suicidal.

"I understand that changing conditions, due to the advent of sound, have been used as an excuse to attack arbitration in the motion picture industry. This is unfortunate.

Warns Against Deviation

"From my study of the change which arbitration has effected in the position of the motion picture theatre owner, especially from the standpoint of securing swift decision where he has a grievance, I can warn the whole industry that any basic deviation from the principles now obtaining would be a step backward toward the age of confusions and wastefulness.

"However, I cannot urge too strongly in favor of having arbitration, of whatever sort or nature it be, take place only under the auspices of a recognized institution of high standing—one which would insure a correct and orderly handling of the case. Not alone would this help minimize the dangers and pitfalls which exist in loosely conducted arbitrations, but it would also help make the losing party in the arbitration less likely to find fault with the award."

Rossheim Resigns from Stanley Company; Continues as Warner Brothers Director

(Special to the Herald-World)

NEW YORK, Oct. 1.—Irving D. Rossheim today stepped out of the presidency of the Stanley Company of America. He also resigned his position on the board of directors. He will continue, however, as a director of Warner Brothers.

H. M. Warner, chairman of the board of Stanley and president of Warners, praised the splendid service rendered by Rossheim during his ten years with the Stanley Company. During that period Rossheim contributed much to its constructive policies, he said, and leaves at a time when it is in excellent condition.

Rossheim came to the Stanley Company in 1919 as comptroller and was subsequently elected treasurer. He became its president in January, 1928, and was reelected in April, 1929. During his administration, he was active in the consolidation of the interests of Warner Brothers, First National and Stanley.

Bait Crocodiles with Hippopotami to Get Shots for "Trader Horn"

Elephants Great Engineers, Says New York Sun Reporter, Home from Africa Ahead of M G M Company—Pygmies Interesting

By DOUGLAS FOX

NEW YORK, Oct. 1.—Endless patience and more than the usual amount of perspiration have gone and are going into the filming of "Trader Horn" in the heart of the Dark Continent, the HERALD-WORLD was told today.

WE were talking to John W. McClain, youthful reporter for the *New York Sun*, who has just returned from Africa where he spent six months with W. S. Van Dyke, M G M director, on location in the jungle, on mountains, on the banks of precipitous rivers, filming the classic story of the man who, in the old days, was known to his friends as Zambesi Jack.

$1,200 a Day to Move Safari

The crash of rhinoceri plowing through the scrub, the bellowing of crocodiles, the howling of hyenas, the roaring of lions and the many other sounds of animal and native life in the jungle and on the veldt are being recorded for the ears of metropolitan audiences in this first professional sound picture to be made in Africa under difficulties which seemed, for a time, insurmountable.

"We went by steamer to Mombasa," McClain said "and by rail to Nairobi where all the big game hunters fit out their expeditions. Nairobi is the headquarters for most of the expeditions in the Kenya and Tanganyika countries. From Nairobi we went on safari to Murchison Falls, between Lakes Victoria and Albert, the sources of the Nile. Our 32 cars burned more than 600 gallons of gas a day. It cost us $1,200 a day to move our safari.

Photographing Pygmies

"Some of our most interesting experiences were with the pygmies some distance west of Murchison Falls. We got to a pygmy village and explained our peaceful intention, invited the chief of the village to summon more of his kind so we could make some pictures. A pygmy beat a drum made out of a solid block of wood. Perhaps the sound was relayed through the jungle. At all events it was not long before the little people appeared in considerable numbers.

"We found out later that they talked in a definite code by means of the tomtom. We were in need of fresh vegetables. No one left the village. The drummer, or whatever they called him, just sat down to his hollow instrument and started tapping out a message. The next day we were showered with quantities of fresh vegetables.

The Natives Get the Word

"News of our coming preceded us wherever we went. Fairly soon we were able to converse with the natives. While all had their own dialects, all also spoke what is called Swahili—a combination of French and native dialect.

"Some of our most beautiful shots were of Murchison Falls. There the river, which is fairly wide, converges to 15 feet and, with tremendous velocity, shoots over a cliff for more than 400 feet. It's a magnificent spectacle. We caught and pictured crocodiles at the base of the falls by baiting our traps with dead hippopotami. We found that the crocodiles there seldom attacked humans. They stuck to the rapids at the foot of the falls and fed on fish stunned by their 400-foot trip from top to bottom. The crocs got very fat and never gave us any trouble.

Build Three-Mile Trail in Two Days

"We had to build a trail from our camp three miles to the falls. We carried five cameras, reflectors, sound equipment and a lot of other material. The British Government said that it would take a small army two months to build a trail. We did it with five men in two days. We made good use of elephant trails on our way up the mountain. These animals are great engineers, chose just the right places to go, uproot trees and shove aside rocks. They are great believers in comfortable roads and are willing to work a bit to make them so. It probably isn't work for them, anyway.

"Which reminds me that we got some very good elephant pictures. Van Dyke is doing pretty good work. Miss Edwina Booth is great. She's doing a remarkable job in acting without a sun helmet—something which the British declare is suicidal.

Not a Case of Illness

"When I left there had not been a single case of sickness in the whole safari. The doctor made us take five grains of quinine every night and that kept away the fever. In some places, though, the mosquitoes were so thick that we had to go to bed under our netting with sundown.

"It is not uncommon to find beautiful roads with not a wheel mark on them. The natives, it seems, work out their taxes to the Government in roadbuilding. I've driven for 25 miles along a perfect red gravel highway without seeing the track of a single other vehicle. Which, considering the condition of the road, indicated that no traffic had used it for at least two weeks.

Wireless Proves Real Help

"Only yesterday I got a message from an amateur wireless operator in Clifton, New Jersey. He had been in communication with our outfit at Rhino camp, and reported that Trader Horn had just arrived and that all was well on location. By means of this wireless in the camp we were able to keep in constant touch with our base at Nairobi.

"I'd like to have stayed on indefinitely, but was recalled by the Sun."

McClain accompanied the M G M expedition on a six months' leave of absence from his paper. While he was in Africa he sent reports of progress to M G M headquarters in New York and wrote a weekly diary (which got there a month late) for the New York Times.

Fox Acquires 64 Midland Theatres in Missouri, Kansas, Iowa in $4,000,000 Deal

(Special to the Herald-World)

KANSAS CITY, Oct. 1.—The transferring of the Midland Theatre and Realty Company in Missouri, Kansas and Iowa to Fox West Coast Theatres, Inc., was announced here this week in a $4,000,000 theatre deal. The deal involved 64 theatres, eight of which are neighborhood theatres in Kansas City.

Oregon Exhibitors Form An Allied States Group; Elect Frank Blight Head

Hanson and Steffes Address Meetings—Franchise Plan Wins New Endorsements

Exhibitor endorsement was given the Allied States and Tiffany-Stahl franchise plan last week in several localities where the franchise was presented for the first time, and in addition to the success of these meetings Allied States grew to the extent of one more member when independent Oregon theatremen formed an organization at a convention in Salem, to be called the Allied Exhibitors' Association.

Frank Blight of the Blight theatre, Salem, was chosen president; Walter Tebbets, Oriental, Portland, vice-president; and G. E. Jackson, Circle, Portland, secretary and treasurer. The organization will keep close watch on legislation affecting the film business, it was stated. Oscar Hanson, general sales manager of Tiffany-Stahl, and Al Steffes, director of Allied States, both of whom were present, were elected honorary members.

New strength to the Allied organization was also seen in the listing as added counsel last week, the following:

Harry A. Huffman and Judge Thurmon of Denver, Anthony P. Jim and Fred Herrington of Pittsburgh, Nathan Yamins and Ernest H. Horstman of Massachusetts, Steve Bauer and Henry A. Staab of Milwaukee, A. B. Momand of Shawnee, Okla., and Homer Holmgren of Salt Lake City.

In Portland, Ore., Hanson told a meeting of exhibitors that in his opinion "the Tiffany-Stahl franchise alone will determine the future of the independent exhibitor. Since leaving the East," he said, "Mr. Steffes and I have addressed meeting in the Middle West and West, and nowhere have we encountered anything but enthusiastic expressions regarding the franchise." He and Steffes left Portland for San Francisco and Los Angeles meetings.

The franchise was also endorsed last week by the board of the Southeastern Theatre Owners' Association, meeting in Atlanta. The endorsement resolution was introduced by Roy E. Martin. Directors attending were George E. Ricker, president and chairman; O. C. Lam, vice-president; Love B. Harrell, secretary and treasurer; Walter J. Brackin and E. F. Boyd.

Tiffany-Stahl's Canadian organization held a meeting for the explanation of the franchise in Montreal last week, under the direction of Carl J. Goe, assistant general sales manager, and Phil Hazza, general sales manager for Canada.

Extradition Barred by France in Theft Case

(Special to the Herald-World)

NEW BEDFORD, MASS., Oct. 1.—Victor Murgler, who is wanted here in the theft of $32,000 in a theatre deal, is still at large in Paris. Local police have returned from France without him. Murgler opposed extradition and a delay of at least three months in hearing the cases in the French courts resulted in the return of the New Bedford authorities. Whether they will again go to Paris for him is a matter of doubt, police say.

Start New Fast Trains From Chicago to N. Y.

Two railroad companies, the New York Central and Pennsylvania Lines, started new fast trains between Chicago and New York September 29. The new trains pulled out of their terminals at 2 p. m. and at the same time in New York their sister trains departed for the West.

Charities Share in Lieber's Will; Many Film Folk at Rites

(Special to the Herald-World)

INDIANAPOLIS, Oct. 1.—Three Indianapolis charitable and civic organizations will share in the estate of the late Robert Lieber, former president of First National Pictures. The will has been filed for probate. The personal property is valued at $100,000 and no value is set on the real estate. Five thousand dollars was given to the Art Association of Indianapolis "in memory of his deceased brother, Carl H. Lieber." The Indianapolis Foundation and the Altenheim, home for old, received $1,000 each. The widow, Mrs. Clara Louise Lieber was named executrix and was bequeathed the remainder of the estate. The will was dated June 11, this year.

Funeral services were held at the residence and were attended by many prominent in the motion picture industry. Three local theatres, the Indiana, Circle and Ohio, members of the Skouras-Publix group, were closed until 6 o'clock in the evening, in memory of the pioneer executive in the film distribution field. Large floral wreaths bearing appropriate inscriptions decorated the box office of each theatre.

Two local friends of Lieber delivered the funeral addresses. Each paid tribute to his executive ability, his integrity and his loyalty both to business associates and his friends and family.

Among those who attended the funeral were: Ned Depinet, general sales manager of First National; Mrs. Depinet; Richard A. Rowland, Sam Spring, Spyros Skouras, all of New York; M. L. Finkelstein of Minnesota; E. Mandelbaum of Cleveland, and a group connected with the film distribution industry in Chicago and New York.

R K O Selling Franchises At Price Assuring Each A Profit, Says Schnitzer

(Special to the Herald-World)

NEW YORK, Oct. 1.—"We are selling our franchises at prices which will enable us to make a profit," J. I. Schnitzer, president of R K O Distributing Corporation, said today, "always bearing in mind that it is equally essential for the exhibitor to make a profit."

In explaining his stand on the franchise question Schnitzer continued: "Its original purpose was to afford a medium of enabling the small exhibitor throughout the country to assure himself of worthwhile sound pictures at an equitable price. We never have swerved from this purpose.

"Some exhibitors have approached the franchise with the idea that they could name their own price. This, of course, was never the intention of the plan. No business transaction is satisfactory unless both parties thereto can make a profit. We are bearing that in mind. Many franchises have been sold and many more will be sold before the season is over. I predict that, in future seasons, an R K O franchise will be numbered among the most valuable assets of any theatre."

M G M Arranges to Make One Vilma Banky Film

(Special to the Herald-World)

NEW YORK, Oct. 1.—Metro-Goldwyn-Mayer will star Vilma Banky in one picture after making arrangements with Samuel Goldwyn, according to announcement from the company. The story prepared for Miss Banky is "They Knew What They Wanted." William Seastrom will direct.

MPTOA Heads See Music Tax Dropped by Convention Time

Mergers of Publishing Companies with Producers Called Factor— General Exposition of Sound Equipment Planned for Memphis Meeting October 29-31

(Special to the Herald-World)

NEW YORK, Oct. 1.—Complete relief from the music tax, or at least a material reduction of the assessment, will be reported to the exhibitors attending the M P T O A convention at Memphis, October 29-31, if the hopes of the organization leaders are borne out, hopes based on recent developments.

M. J. O'Toole, secretary of the M P T O A, pointed out today that in addition to the continued activity of the organization a new avenue to virtual abolishment of the music tax is paved by the recent amalgamations which have brought several outstanding music publishing concerns under control of producing companies, or into affiliation with them, one result of the rapid development of sound.

A general exposition of sound equipment will be a feature of the convention, and President M. A. Lightman of the M P T O A has arranged with the management of the Peabody hotel, convention headquarters, for ample space to accommodate the exhibits. One entire session of the convention itself has been set aside for addresses by experts on sound.

From Canada comes the report that a goodly delegation will be at Memphis. Harry Alexander is president of the Canadian M P T O following the death of John C. Brady of Toronto.

New Angle to Labor Situation

A subject to be taken up at the convention is the labor situation. The M P T O A in a statement predicts that the tenseness of that problem will be relieved by the sound attachment projection instrument, a new projector with the sound elements built into the equipment, with the manufacturers able to provide skilled men all of the time to operate it. Thus important changes in theatre management are seen in the offing, and M P T O A officials expect the convention to present new ideas in that connection.

Of the music tax, O'Toole said:

"We have set the machinery in motion to accomplish virtual abolition of the tax and hope to be able to report at our Tenth Annual Convention that exhibitors will be relieved of this tax or at least some substantial arrangement made which will materially reduce it. The new owners of the music companies, being in many instances exhibitors themselves in conjunction with their producing and distributing interest, will no doubt see the wisdom of taking all or nearly all of this burden off theatre owners, or at least go as far as their business position in the premises will permit.

Sees Huge Savings

"This will save exhibitors generally hundreds of thousands of dollars in taxes a year, which we always believed were unfairly levied."

The music tax controversy has been a long and tedious one for theatre owners. Efforts were made at different sessions of Congress so to change the patent laws as to afford a proper measure of relief, but this led to complications of different kinds with no advantageous changes in the laws.

Alexander Lining Up Canadian Delegation

(Special to the Herald-World)

OTTAWA, Oct. 1.—Harry Alexander, pioneer exhibitor of Toronto, who succeeded to the presidency of the M P T O of Canada following the death of John C. Brady of Toronto, independent leader, is arranging for a goodly Canadian representation at the M P T O A convention.

The Canadian M P T O has been reorganized with the following officers: President, Harry Alexander; vice president, M. Gebertig; treasurer, A. Polakoff; secrtary, J. Alexander; director, S. Ulster, H. King, S. Firestone, G. Lester and L. Feigan, all of Toronto.

Selig Reviews Four T-S Franchise Films

(Special to the Herald-World)

NEW YORK, Oct. 1.—A. L. Selig, director of advertising and publicity for Tiffany-Stahl, is at the West Coast Studios of his organization on important business. Selig previewed the first four of the Tiffany-Stahl fall releases under the new franchise plan, and wired New York that he was more than enthusiastic over them. His chief purpose in going to the Coast was to confer with Grant L. Cook, executive vice president of Tiffany-Stahl.

P F L Signs Flippen

(Special to the Herald-World)

NEW YORK, Oct. 1.—Jay C. Flippen, blackface comedian, has been signed by Paramount for short subjects. He will be directed by Monte Brice in a "Personality and Sketch Revue."

Six Companies Report 5,755 Adjustments With 1,200 Houses in Small Theatre Aid

(Special to the Herald-World)

NEW YORK, Oct. 1.—Returns from six of the twelve companies which recently pledged themselves to aid the small exhibitor indicate that 5,755 adjustments have already been made with upwards of 1,200 theatres. Conferences between committees of exhibitors and producers last July resulted in instructions issued to the branch managers of twelve major producing companies to make extensive readjustments wherever the circumstances warranted. The twelve companies were: Columbia, Educational, First National, Fox, Metro-Goldwyn-Mayer, Paramount, Pathe, R K O, Tiffany-Stahl, United Artists, Universal and Warner Brothers.

Returns from the remaining six companies should be available next week, it was said here today.

MOTION PICTURE FINANCE

Impressive Strength Is Shown

By LAURENCE STERN

NEW YORK, Oct. 1.—In a week of persistent heavy liquidation in the stock market the motion picture issues have displayed the most impressive strength of the year. This appears to be due to the fact—pointed out in these columns weeks ago, but just now receiving general recognition—that the industry is definitely in a period of expanding prosperity and that the various merger plans now being negotiated hold promise of still greater earnings.

IMPORTANT market appreciation could hardly be expected in a period of conspicuous speculative readjustment, and yet Fox Film stood up without even fractional loss after attaining a new high for the year on heavy buying. Paramount likewise established a new high and retained a small net gain.

* * *

Warner Brothers, on the other hand, has been declining raising a question as to the success of the negotiations looking toward merging this company with Paramount. A series of admissions and denials has surrounded the plan with confusion, but it is nevertheless regarded as near consummation. The action of the respective stocks seems to indicate that there has been some disagreement as to the terms of exchange. It is rumored that Technicolor, Inc., which is booked into 1931, may eventually be brought into this combination.

One of the most interesting items of the week is the report, heard in authoritative quarters, that Shubert Theatres and Pathe Exchange will merge under the name General Amusement Company. Shubert's last report was disappointing, partly due to the competition of Broadway sound films.

* * *

Fox Film, which is expected to earn $12 a share this year, probably will soon make formal announcement of its enlarged corporate setup. The recent strength in Radio-Keith-Orpheum shares is understood to reflect gradual improvement in the company's earnings. The decline in Radio, the parent organization, is due to the development of a very unfavorable competitive situation in the manufacture and sale of radio receiving sets. The writer is in a position to say that this will probably lead to an important reorganization of the radio branch of the company's business.

$18,060,000 Is Listed As Capitalization of Fox New England Chain

(Special to the Herald-World)

BOSTON, Oct. 1.—Fox New England Theatres, Inc., has filed its first statement of condition since the taking over of the Poli chain by Fox interests. It reveals for the first time that the capitalization of the Fox New England company is $18,060,000 and that the real estate held by the company is valued at $22,598,985. Mortgages are placed at $1,133,529, deposits on leases at $5,108, reserves, $145,082; surplus, $4,792,790, profit and loss, $160,718. The 100,000 no par shares are valued at $1,000,000.

Value of furniture and fixtures is $846,746, vehicles, $1,350; accounts receivable, $866,178; cash, $437,093; accruals and deferred charges $546,835. The statement covers the period from October 28 last to July 5 of the current year.

Robbers Force Safe to Escape with $700 Cash

(Special to the Herald-World)

BEMIDJI, MINN., Oct. 1.—Safe blowers forced the doors of the Elko theatre and opened the safe, containing $700 cash, the receipts of a Saturday and Sunday performance. Benny Berger, owner of the Elko, was in Bemidji the night of the robbery. He said all loss was completely covered by 34insurance.

At the New York Theatres

NEW FILMS

RIVOLI—"Three Live Ghosts," a United Artists talker with Joan Bennett, Robert Montgomery, Charles McNaughton, Claude Allister, directed by Thornton Freeland. Opened Sept. 28.
COLONY—"Skin Deep," Warners' all talker with Monte Blue, Betty Compson, and Alice Day, directed by Ray Enright. Opened Sept. 28.
CAMEO—"Afghanistan," Silent Soviet Travelogue. Opened Sept. 28.
FILM GUILD CINEMA—"Growth of the Soil," silent Norwegian film based on novel by Knut Hamsun. Opened Sept. 28.
CENTRAL—"Young Nowheres," First National talker with Richard Barthelmess, Marion Nixon, Bert Roach, Anders Randolph, Jocelyn Lee and Raymond Turner, directed by Frank Lloyd. Opened Oct. 1.
WARNERS—"Disraeli," Warner Brothers all talker with George Arliss, Mrs. Arliss, David Torrence, Joan Bennett, Doris Lloyd, Anthony Bushell and Michael Visaroff, directed by Alfred E. Green. Opened Oct. 2.
GAIETY—"Sunny Side Up," Fox all talker with Charles Farrell and Janet Gaynor. Opened Oct. 3.
STRAND—"Hard to Get," First National all talker with Dorothy Mackaill. Opened Sept. 28.

HELD OVER AND REVIVED

CRITERION—"The Four Feathers," Paramount. Opened June 12.
GLOBE—"Street Girl," Radio all talker. Opened July 30.
ASTOR—"Hollywood Revue," M G M all talker. Opened August 14.
EMBASSY—"Hallelujah," M G M all talker. Opened August 20.
RIALTO—"Bulldog Drummond," United Artists all talker, p.p. Opened at Apollo May 2.
WINTER GARDEN—"Gold Diggers of Broadway," Warners all talker. Opened August 30.
SELWYN—"The Great Gabbo," James Cruze all talker. Opened Sept. 12.
GEORGE M. COHAN—"Flight," Columbia all talker. Opened Sept. 13.
ROXY—"Married in Hollywood," Fox opera. Opened Sept. 20.
55TH STREET—"A Royal Scandal," German silent. Opened Sept. 21.
CAPITOL—"Madame X," M G M all talker, first time p.p. Opened April 24 at the Sam Harris.
LITTLE CARNEGIE—"The Passion of Joan of Arc," Societe Generale des Films. Opened Sept. 28. (Played at this theatre for a month last winter. Return engagement by request.)

Domestic Films in Poland Alone Are Free from Tax

(Washington Bureau of the Herald-World)

WASHINGTON, Oct. 1.—According to a decision of the Polish Government, cinemas exhibiting only domestically produced films, will be free of entertainment tax. Up to now the taxes paid by such cinemas amounted to 5 per cent of the gross receipts.

Pathe Signs 2 Circuits

(Special to the Herald-World)

NEW YORK, Oct. 1.—The Hoffman Circuit in Connecticut and the Kallett in New York, have signed for Pathe's Silver Jubilee Season product.

SECURITIES PRICE RANGE

Week Ending September 28

NEW YORK STOCK MARKET

	Sales	High	Low	Close
American Seating	310,000	30⅛	30	30
Brunswick-Balke-Collender	4,400	39¾	37	39½
Consolidated Film	5,400	23½	21¾	21¾
Do. pfd.	4,500	25¾	24⅞	25⅛
Eastman Kodak	94,500	225⅞	206¼	219½
Do. rts.	361,400	7⅜	5¾	6¼
Fox Film "A"	216,000	105⅝	96⅛	98¼
Keith Albee Orpheum	400	37	33⅝	34¼
Do. pfd.	1,500	111	108	109½
Loew's, Inc.	34,300	68⅛	61½	63⅞
Do. pfd. w. w.	300	96¼	96	96
Metro-Goldwyn-Mayer. pfd.	800	24¾	24	24⅛
Motion Picture Capital	1,800	39	35	35
Paramount	254,400	74½	70⅞	72
Pathe Exchange	39,600	10⅛	8¼	9¼
Do. "A"	9,700	20⅜	17½	19
Radio Corporation	1,318,600	95	84¾	87⅝
Do. pfd. "A"	600	54¼	53¾	54
Do. pfd. "B"	4,600	77⅜	76	76¼
Radio-Keith-Orpheum	14,400	77⅜	76	76¼
Shubert Theatres	1,300	41	39	40
Universal Pictures 1st pfd.	160	67½	63½	63½
Warner Bros. "A"	134,100	59¼	52⅝	54½
Do. pfd.	700	50½	48½	48½

CHICAGO STOCK MARKET

	Sales	High	Low	Close
Marks Brothers cvt. p.	500	18½	17	17
Morgan Litho.	200	20	20	20

NEW YORK CURB

	Sales	High	Low	Close
Columbia Pictures	10,200	33½	31	32⅝
Con. Theat.	2,000	20⅞	19	20
Educational Pictures pfd.	50	50¼	50¼	50¼
Fox Theatres "A"	40,000	29⅜	27	27⅜
General Theatre Equipment	65,000	66½	61	63¼
Loew's rts.	1,300	33¼	30	31
Do. war.	900	10	8¼	8¾
National Theatre Supply	200	42	42	42
Sentry Safety	6,200	17⅞	13	13
Trans-Lux	3,900	13⅝	10¼	10¼

Film News in Pictures

PICTORIAL SECTION

Stories Told by the Camera

Admiral of the Swiss Navee, is Laura LaPlante, Universal star who displays dotted beach pajamas. They may not be dotted Swiss, but at least they're O. K. for audiens.

This dynamic little actress is Armida, seventeen year old Mexican beauty who is now a Warner Brothers star. She has a prominent role in John Barrymore's first Vitaphone audien, "General Crack."

Thelma Todd, M G M comedy player, wearing new sport outfit for the California Fall Season; black hat, grey and black sweater, and white accordion plaited crepe skirt.

The musicians who wrote the song hits for "The Forward Pass," First National's football story now in production at Burbank. Left to right are Herb Magison, Ned Washington and Michael H. Cleary. In this picture Douglas Fairbanks, Jr., will have the leading role and in the football action scenes will appear the "squad" from the University of Southern California. Loretta Young will play the leading feminine role.

Hiram S. Brown, president of Radio-Keith-Orpheum, on the right, is greeted by William LeBaron, vice president in charge of production of Radio Pictures, as he arrives in Hollywood. "Street Girl," Radio Pictures' first picture is breaking records in the R K O theatres all over the country and is the first of Radio's huge program of box office hits. "Rio Rita," with Bebe Daniels has just been finished and opens at the Earl Carroll theatre, October 6.

Betty Boyd, who takes the part of a harem girl in "The Green Goddess," displays her charms in this oriental costume with a rich piece of tapestry for a background. In this picture Warner Brothers will present George Arliss in his first audien. Arliss will also remake "Disraeli."

Governor Carlton of Florida addressing a gathering at a reception at Plant Park, Tampa. Seated on the platform are the principals of "Hell Harbor," an audien which United Artists are filming in Florida. Seated left to right are Carlotta Monti, Lou Weiss, Harry Allen, Henry King, Lupe Valez, Mrs. Carlton, Mayor McKay of Tampa, John Holland, Jean Hersholt and Al St. John.

Reviving a lost art in self defense is Ramon Novarro, M G M star, as he takes a lesson in fencing from Albert Pollet, noted fencing expert. Novarro will be seen next in "Devil May Care" which is being directed by Sidney Franklin. This is his first picture since "The Pagan" in which he demonstrated his splendid tenor voice by singing "The Pagan Love Song."

No one would mind being held up by such a beautiful and fascinating bandit as Billie Dove, but sometimes things go wrong as this scene from First National's "The Painted Angel" suggests. Edmund Lowe is seen getting ready to help Billie in her escape, perhaps she'll use her six-gun—nuf said, we'll see the picture.

The beautiful Katherine Dale Owen, M G M player, plays opposite John Gilbert in his latest audien entitled "His Glorious Night." This picture is being directed by Lionel Barrymore. Gilbert's last picture was "Desert Nights" in which Mary Nolan played the feminine lead. Ernest Torrence was also in the cast.

Bebe Daniels as she will appear in one of the sequences from "Rio Rita," Radio Pictures' all talking and singing musical extravaganza. This lavish production was filmed on the ranch of Edgar Rice Burroughs, over 300 are in the cast and a dancing chorus of 60 girls appear in specialty numbers.

Charlie Feinberg, Ed Hurley and Charles Hunt, co-directors of "Howdy, Broadway," Rayart's latest contribution to the screen's musical field, talking things over between "shots" at the Fort Lee studios. "Howdy, Broadway" is a feature length all talking and singing picture featuring several stars of the legitimate stage Rayart sound pictures are released under the trademark name of Raytone.

The Gleasons entertain the studio force with "sax" strains between scenes of "The Shannons of Broadway" which Universal is producing. The Gleasons are veterans from the vaudeville and legitimate stages and "The Shannons of Broadway" was written by James, who played the leading role on the stage.

Here's Final Proof of Showmanship; Town Asks Exhibitor to Stay

Sam Gordon of Napa, Cal., Helped Build Stores and Open Subdivision For Homes, So When He Sells His Theatres—

[By Special Correspondent of the Herald-World]

NAPA, CAL., October 1. — When Sam Gordon sold the Hippodrome theatre recently to Fox West Coast Theatres, Inc., all Napa rose up to ask that he remain in that city. Not that he was an old resident, or that he had merely been a good exhibitor, offering a likable brand of entertainment, but that he had revealed himself as a lovable citizen.

EIGHT years ago Sam Gordon went to Napa practically unknown to residents of that city, although well known in San Francisco, where he had been a penny arcade owner and later a motion picture exhibitor. A theatre had been promoted in Napa by M. Blumenfeld and J. P. Knox and when it seemed that the plan would fall through Sam Gordon stepped into the picture and the splendid Hippodrome was the result.

Helps Town Keep Itself

Apparently, some of the old residents were too close to the old town to appreciate some of its advantages and possibilities, but Sam Gordon saw these and took time from his amusement enterprise to make the place look more presentable. Dilapidated property adjoining the theatre was taken over and a block of beautiful store buildings erected. These proved so attractive that they were soon taken over by some of the leading retail establishments of Napa.

Few new homes had been erected in Napa in recent years and Gordon decided that the reason was that no attractive subdivisions had been opened. He interested himself in several projects of this kind and a veritable building boom started. One of these garden home districts has since been named Gordon Park, in his honor.

Even Children Ask Him to Stay

More recently, the old Empire theatre block in the downtown district was taken over, the old buildings torn down and handsome ones erected in their place. Space was left in this block for another fine theatre, but it remains for Fox-West Coast Theatres, Inc., to decide whether this will be built.

When the news came that the Hippodrome theatre had been sold, Napa residents united in asking that Sam Gordon continue to make his home there. The local newspapers printed editorials expressing this hope, organizations made overtures to that end and children begged that he stay in the town that owed him so much. That's what Napa thinks of Sam Gordon and Sam isn't thinking of moving right away.

Buys 13 Siritzki Houses

(Washington Bureau of the Herald-World)

WASHINGTON, Oct. 1.—The Aubert Franco-Film chain has further strengthened itself by the acquisition of the Siritzki group of theatres, according to the Department of Commerce. This consists of seven cinemas, the Recamier, Maine, Sevres Palace, Excelsior, Clichy Palace, Saint-Charles and Alhambra, and embraces a seating capacity of 8,150.

1,400,000 Lines in 838 Newspapers Sets Record for Paramount

(Special to the Herald-World)

NEW YORK, Oct. 1.—Paramount has set an advertising record for themselves as well as other film companies by using approximately 1,400,000 lines in 838 newspapers in a single campaign. These advertisements appeared last week in papers throughout the country and is the second in a series of ads to acquaint the public with Paramount's New Show World pictures and personalities.

The first series appeared a month ago in 836 papers in 350 cities from coast to coast. The lineage was 1,396,300 in this series, making a total for the two campaigns nearly 3,000,000 lines. It is estimated that the series reached a reader circulation of nearly 40,000,000.

The advertisements, which were practically full page size in all newspapers, were prepared under the supervision of Russell Holman, advertising manager for the Paramount Famous Lasky corporation.

13 Canadian Cities to Service W E Equipment

(Special to the Herald-World)

OTTAWA, Oct. 1.—The Northern Electric Company, Limited, Montreal, representing Western Electric in Canada, has opened service stations in 13 Canadian cities to provide engineering attention of immediate nature for Western Electric synchronization systems. The cities are: Halifax, Montreal, Ottawa, Kingston, Toronto, Hamilton, London, Sudbury, Winnipeg, Regina, Calgary, Edmonton and Vancouver.

100 Features to Be in Color in 1930, Declares Head of Technicolor, Inc.

Dr. Kalmus Sees Black and White Film Going Way of the Silent

(Special to the Herald-World)

NEW YORK, Oct. 1.—One hundred feature productions photographed entirely or in part in technicolor will be shown in theatres throughout the United States in 1930, it was said here by Dr. Herbert T. Kalmus, president of Technicolor, Inc.

Paramount, Warner Brothers, Metro-Goldwyn-Mayer, First National, United Artists, R K O, Universal and other companies have signed contracts with Technicolor to use its special camera equipment and technical experts on more than 50 feature productions to be made next year, Dr. Kalmus said. These offerings supplement the technicolor films completed and awaiting release or now before the cameras in Hollywood to make a total of 100 technicolor features promised for next year.

The supply of color cameras is being increased at the rate of one a week in order to take care of the tremendous demand for color footage. Twenty-five cameras are now working night and day.

"The recent development and public approval of the new technicolor process have been so phenomenal," Dr. Kalmus said, "that it does not seem like a far cry to the day when the black and white feature print will be as rare as the silent picture is today."

Plans for a New York plant to handle technicolor photography are well under way, Dr. Kalmus said.

UFA Film of Ober Trip To Moon in Rocket Car Released First in Berlin

(Special to the Herald-World)

NEW YORK, Oct. 1.—U F A Films, Inc., is releasing "The Girl in the Moon" in Berlin on October 5. This film, which has aroused considerable discussion abroad, deals with Professor Ober's trip to the moon in a rocket machine. U F A is financing Ober's real proposed trip to the moon.

Ober has demonstrated a rocket car on a Berlin race track and also on a railroad track. The vehicle achieved tremendous momentum in an incredibly short space of time and in its test on the railroad track it traveled so fast that it left the rails and was destroyed.

The picture will be brought here soon after the Berlin release, U F A officials said last week. It has a synchronized score and is not a talking film.

U F A will release Germany's first audien, Eric Pommer's "Melody of the Heart," here during the second half of December. William Fritsch stars. The dialog will be in English.

Gloria Swanson to Sing Over Radio October 10

(Special to the Herald-World)

NEW YORK, Oct. 1.—Gloria Swanson's singing and talking voice will be heard over an American radio station for the first time on October 10, at 10:30 o'clock. More than 40 stations associated with the National Broadcasting Company will carry the film star's song to radio and film followers. Miss Swanson will sing "Love" and "Serenade."

What Exhibitors Are Saying About Exhibitors Herald-World

THE HERALD-WORLD is as much a part of our existence as the pictures we show. We have owned and operated our theatre in Twisp over six years and in Winthrop three years, and we realize that we are a very small part of the great show world. However, the one way that makes it possible for us to remain in business and satisfy our patrons, who are largely the same people from year to year, and who occasionally visit the cities and the large theatres, is to keep ourselves informed through the HERALD-WORLD. We are conscientious in saying that we (Mrs. Airey and myself) feel that we must have the HERALD-WORLD in our home in order to attain any degree of success in the exhibition of motion pictures.—FRANK F. AIREY, *Twisp theatre, Twisp, Wash.*

Ohio MPTO Will Hold Annual Meeting Nov. 19 in Columbus

(Special to the Herald-World)

COLUMBUS, Oct. 1.—The ninth annual convention of the Ohio M P T O will be held in Columbus at the Deshler-Wallick Hotel on November 19-20, according to an announcement made by P. J. Wood, business manager of that organization.

Letters have been sent to theatre equipment dealers asking them to display their products, such as seats, screens, projection machines and sound equipment. In their letter to these dealers it was stated that many of the theatres were now in the market for sound devices.

Programs of the convention will be mailed to every exhibitor in the state of Ohio and not passed out to those attending as has been the custom in the past.

Fox Midwesco Leases New Merrill Theatre; 3 Under Construction

(Special to the Herald-World)

MILWAUKEE, Oct. 1.—Fox Midwesco has taken a long term lease on the new theatre nearing completion in Merrill, Wis., according to H. J. Fitzgerald, general manager of the Fox Midwesco theatres corporation. Fitzgerald has just returned from New York where he discussed expansion plans with Fox officials.

The new theatre will be one of the most modern in the state and is also the first in Wisconsin to be built especially for sound acoustics and is scheduled to open October 26. Western Electric sound equipment is being installed. The theatre will have 800 seats, is beautifully decorated and outfitted and will be a valuable addition to the Fox-Midwesco chain which now embraces nearly 50 theatres in Milwaukee, Kenosha, Racine, Beloit, Janesville, Madison, Antigo, Wausau, Marinette, Green Bay, Fond du Lac, Oshkosh, Waukesha and Stevens Point.

New Fox theatres now being built in Green Bay, Marinette and Appleton are also expected to be ready for openings in the next two months.

F N Pictures Breaking Records in Australia

(Special to the Herald-World)

NEW YORK, Oct. 1.—Recent First National and Warner Brothers pictures are breaking box-office records in Australia, according to a recent report just received from that country. Against the strongest sort of opposition, "Weary River" is drawing capacity audiences to the Haymarket in Sydney. At the same time, "The Singing Fool," at an advanced scale of prices, is packing the St. James.

"The Divine Lady" with Corinne Griffith is getting a big play in Canada. Two of the most successful engagements were at the Kitsilano, Vancouver and the Broadway, in the same city, which is the second suburban house to play that picture. "The Great Divide" is playing to exceptional large audiences in all the key cities of the United States, according to Ned E. Depinet, general sales manager of First National.

Berger Renews Contract

(Special to the Herald-World)

NEW YORK, Oct. 1.—Ludvig Berger, European director and musician, will remain under contract to Paramount. Berger has just signed a new contract. At present he is working on "The Vagabond King."

$100,000 Payment to Musicians Cancels Final Year of Contract

Accept Half of What They'd Receive in Wages Rather Than Sit in View of Audiences with Nothing to Do, Under Famous Players Canadian Agreement

[By Special Correspondent of the Herald-World]

OTTAWA, Oct. 1.—Following the threat of projectionists of Toronto that they would walk out in 10 days unless Famous Players Canadian Corporation arranged for compensation for musicians in the Toronto houses of the company, an agreement was reached on September 26 whereby the corporation is to pay $100,000 in a lump sum to approximately 100 musicians employed in 19 theatres of the company.

The contract with the musicians had one more year to run, the existing agreement having been for a three-year period. The introduction of audiens brought about a theatrical revolution locally, however. The company was prepared to continue to employ the musicians for the remaining year despite the fact that their services were not required, and instructions had been issued that all musicians were to report for performances and rehearsals, as outlined in the agreement. There was nothing for them to do, however, except to sit in plain view of the audiences and the men objected to this arrangement even though they were being paid full time. Then followed the ultimatum of the projectionists.

Negotiations were entered into between Arthur Cohen, the new managing director of Famous Players Canadian, and Bert Henderson and J. Weatherburn, representing the musicians, with the result that the contract was cancelled with the payment of $100,000 by the company. This sum represents approximately 50 per cent of the total which the musicians would have received in wages until Sept. 1, 1930, but they are now free to obtain other employment.

Strikers Make Overtures On First Day They're Out

(Special to the Herald-World)

EVERETT, WASH., Oct. 1.—One of the shortest strikes on record was staged here in the Fox West Coast houses, and considerable credit for its brief duration was due to the Washington Theatre Owners' Organization, who keep a staff of high class projectionists at their instant disposal for just such instances.

On September 6 the Everett motion picture operators advised the Fox Everett theatres of a new scale effective September 14. On September 11 the operators advised the theatres if they did not accept the new scale they would walk out September 13. The theatres refused, the operators quit September 13, and the theatres placed non union men in the booths.

All theatres opened up the first day of the strike on exact schedule. The night of the first day the operators made overtures to get their jobs back, but the theatre officials refused until all differences had been ironed out. This the operators agreed to do and were put back to work on September 16 on the same basis as when they quit.

Compromise Agreement Is Effected at Fresno

(Special to the Herald-World)

FRESNO, CAL., Oct. 1.—The four large local theatres darkened early last week, when projectionists walked out to enforce their demands for a higher wage scale, have been reopened following a temporary compromise agreement.

Another Hornet's Nest Stirs Up at Cincinnati

(Special to the Herald-World)

CINCINNATI, Oct. 1.—Events point to additional difficulty between the exhibitors and projectionists here following what was believed to have been a satisfactory settlement of the wage controversy, as outlined in verbal agreements recently, effective as of September 1.

The operators presented written agreements to exhibitors for signature a few days ago when the latter discovered several clauses which did not meet with their approval. Under the proposal the operators' union would have authority to make ultimate settlement of any dispute not now covered in the agreement.

Permanent Injunction Averts Sympathy Strike

(Special to the Herald-World)

CLEVELAND, Oct. 1.—A permanent injunction was granted the Cleveland motion pictures exhibitors association last Saturday by Common Pleas Judge Thomas M. Kennedy, restraining members of motion picture operators' Union local 160 of the I. A. T. S. E. from joining the stagehands' strike.

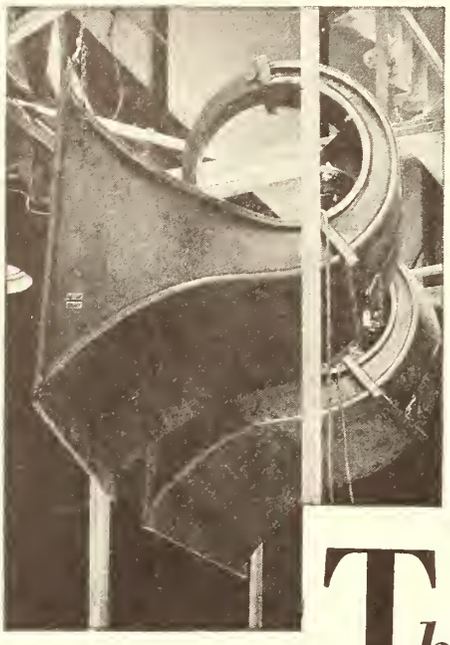
Less Daylight, More Patrons Now, Say Exhibitors as Freak Time Period Ends

The October 1st sigh of relief which annually resounds through the motion picture industry was heard again on Monday, when most cities and towns having daylight saving returned to chronometrical normalcy, so to speak. Reports indicated that exhibitors forced to operate during the months when outdoor pleasures beckon, with the added burden of daylight saving, expect to increase their receipts materially with the passing of the freak time.

Exhibitors in New York state, where hundreds of theatres had to contend with the added hour of evening daylight, declare that they lost thousands of dollars this summer as a result of the policy.

Similar reports come from Canada, where the period that daylight saving is in force is much the same as that in the United States. The usual period is from the latter part of April to the first of October.

THE FOURTH OF A SERIES ON QUALITY REPRODUCTION *by* WESTERN ELECTRIC



The Voice *is a* Precious Cargo . . . guarded from actor to audience through a great chain of men and apparatus so that when it reaches the loud speaker it shall be true and faithful.

If the loud speaker fails to operate efficiently, even the best pictures will not "click."

That this final link shall *not* fail, the Western Electric Sound System uses the horn speaker—developed by the Bell Telephone Laboratories—backed by over 50 years of research and experience—a direct descendent of the first telephone receiver invented by Alexander Graham Bell!

The WESTERN ELECTRIC HORN SPEAKER *delivers it* ten times *as* Efficiently *as any other* . . . . . .

IT requires just one tenth the amplification to produce the desired volume without distortion.

It comes nearest to reproducing the entire range of music and voice — over-emphasizing none of the notes. It does not play up the low notes by sacrificing the high. These high notes are essential to quality sound reproduction, to preserve the color, charm and individuality of the actor's voice.

Its directional effect creates the perfect illusion that the voice comes from the lips of the actor on the screen. With speakers that lack direction, illusion is lost.

It is designed especially to direct the sound to all parts of the theatre in equal volume, bringing words and music clearly to every person in the house, and overcoming many acoustic faults. With speakers lacking directional effect this is impossible.

The Horn Speaker Contributes to Quality in the

Western Electric SOUND SYSTEM

THE VOICE OF ACTION

Distributed by

Electrical Research Products Inc.

250 West 57th Street, New York, N. Y.

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

SOUND PICTURES

Cleaning Battery Tops

An ANSWER to Question No. 16

Authoritative COMMENT

The BLUEBOOK School

QUESTION NO. 20—What must and will be the result if there is dust in the atmosphere of the projection room, and what fault is set up by minute scratches in the emulsion caused by dust from the air?

By F. H. RICHARDSON

ANSWER TO QUESTION No. 16: The Question: "What solutions are recommended for cleaning battery tops; what precaution is necessary when they are used? What would you do if you accidentally spilled some electrolyte on a battery top? What would you do were some of the solution to be accidentally spilled into one of the battery cells?"

THIS question seems to have met with favor, if I may judge by the number of answers received. The following have sent acceptable answers, up to this time: Frank Dudiak, W. C. Budge, Karl Freidrich, Harlan B. Fox, Roy O. Hayes, Thomas Alexander, G. L. Doe, F. D. Orenbacher, Walter J. Lathrop, H. M. Johnson, "Bill" Doe, M. D. Peters, John Christensen, A. T. Hancock, William Turner, M. D. Thompson, N. Roth, Louis Styles, Arthur D. Peters, John R. Malley, Chas. Hall, J. L. Hayes, Edward Gibney, Birk T. Dugan, T. R. Lamb, Robert Edlemann and A. D. Henley.

Many of the answers were excellent. I have selected that of G. L. Doe, Chicago, as perhaps best for publication, though it was almost a draw between it and some others. Doe says: "What may be best for cleaning battery tops may depend upon the nature of what they be soiled with. For myself, once each day I use a hand bellows of ample proportions and blow off all dust, if any there be. If the tops are wet or damp with electrolyte, which may be the case from either of two or three causes, I dampen a clean cloth thoroughly with a solution of household ammonia and water, mixed half and half and kept in a one gallon glass jug. With this cloth I wipe off the electrolyte, which is, by the ammonia, neutralized. Then I wipe the tops dry and, as our editor says, that is that.

"Another solution equally efficient for this purpose is water in which as much bicarbonate of soda as possible has been dissolved. The soda may be had from any grocery store. It is cheap and efficient, but I like the ammonia better because you have only to fill a gallon glass jug half full of water, add two quarts of household ammonia, and it is all ready for use. No bother at all.

"If electrolyte be accidentally spilled on a battery cell top, I proceed as above. When using such solutions it is important that all cell vent caps be in place, since should any of the solution get into a cell it would operate to the injury of the electrolyte.

"Should some of the solution (ammonia or bicarbonate) accidentally get spilled into the cell (I cannot imagine such a thing being done, but of course all things are possible) I would disconnect that cell immediately, connecting the other cells by means of a jumper, and immediately take out all the electrolyte from the cell. The battery would work temporarily without the cell. I would then, using water suitable for use in battery, fill the cell and remove it two or three times, permitting it to stand in the cell the last time for say an hour. After the hour is up I would remove the water and refill the cell with fresh electrolyte, a supply of which is always kept on hand.

"In the foregoing I am presuming the amount of solution entering the cell to be relatively small. In fact, I believe it would be a practical impossibility to spill in any large amount of it, hence that condition need not be considered, except to say that if it happened I would secure a substitute cell, immediately empty the injured one and wash it out three or four times, fill it with battery water—not electrolyte but water—and ship it back to the manufacturer, or take it to the nearest battery service station for examination and reconditioning."

There, I believe that is a very satisfactory answer, though I am not so certain as to the method of cleaning the cell.

READ THIS COMMENT!

G. L. DOE'S answer to Question No. 16 was sent to the Electric Storage Battery Company for examination and comment. Here it is:

"We have no comment to make down to the line beginning, "Should some of the solution (ammonia or bicarbonate) accidentally get spilled into a cell," etc. Down to this point the answer is handled very satisfactorily.

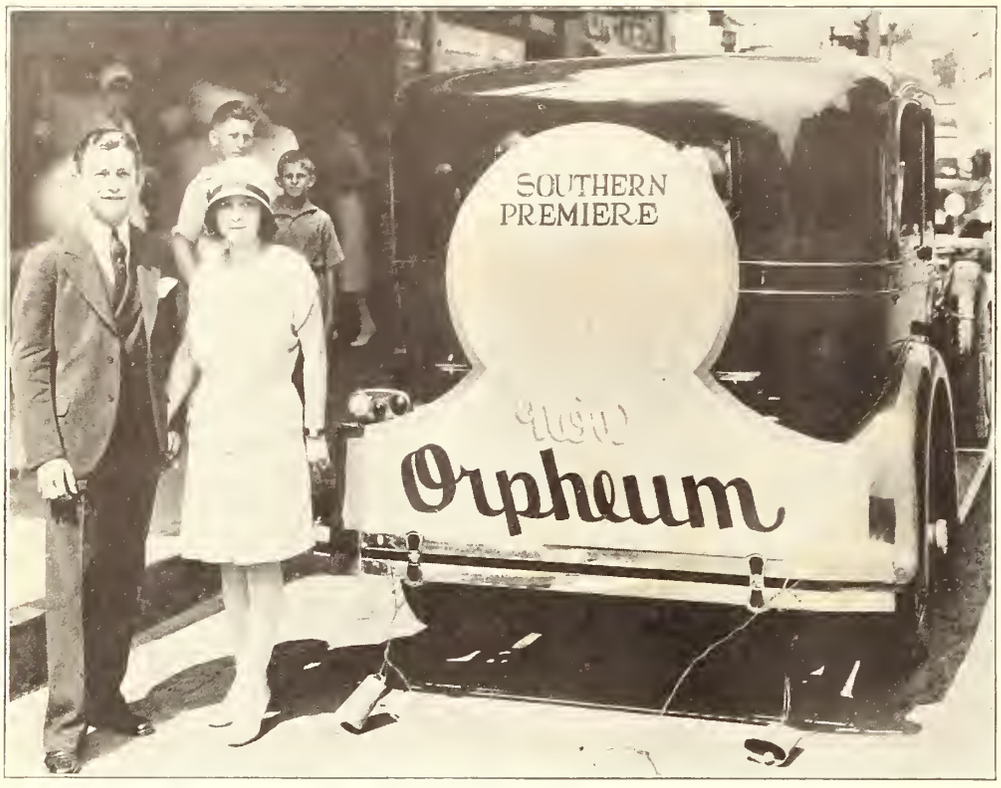
"From there on we agree with Mr. Doe that the amount of ammonia or bicarbonate solution which might accidentally get into a cell would be very small, hence would have little effect unless the cell be practically empty of electrolyte, in which case it would need attention for other reasons than the ammonia or bicarbonate solution getting into the cell.

"Assuming that the cell contains the normal amount of electrolyte, we are quite sure the drastic action recommended by Mr. Doe is unnecessary. The effect of the ammonia or bicarbonate is entirely and wholly on the electrolyte. It would not injure the plates or separators in any manner, because of the fact that it is neutralized the instant it comes into contact with the electrolyte. There is, therefore, no need for removing the cell from the circuit.

"The amount of solution which could get into a cell if the vent plugs be in place

(*Continued on next page*)

The Difference Between FAILURE AND SUCCESS Is Doing Things NEARLY RIGHT and Doing Them EXACTLY RIGHT



The street ballyhoo used by the R K O Orpheum, Memphis, to exploit "Half Marriage," the young couple standing on the left represented the newlyweds and rode about the city in a Packard automobile, which with a chauffeur, was furnished by a local dealer.

Universal's Talking Reporter Makes Hit as Novelty at First Showings

Universal's Newspaper Newsreel in talking form made its first appearance last week and is acclaimed by leaders in the trade as a sensation. Theatre managers report that the novelty of the way in which the subjects were presented had the most favorable reaction upon the audiences and that the skeptical representatives of the trade admitted they were convinced.

In this newsreel a talking reporter gives the details concerning the scenes as they flash upon the screen. His voice was declared to be especially pleasing, the enunciation being crisp and clear and the tones most pleasing to the ear. The rapid-fire description of events connected with the scenes lent them color and vividness that no sub-titles could possibly supply.

The Talking Reporter touched on every event with a lightness and frothiness that created immediate interest in the scenes and the incidents connected with the events that could not be picturized. The kaleidoscopic change from one absorbing event to another compelled instant attention and held the interest throughout. It was declared by everyone to be a triumph for Universal and one of the important new events of the day in an industry that is full of astonishing new developments.

The reel itself carried a strong list of subjects, all of world importance. Our own Lindy was seen starting on the first leg of his flight with his bride to Central America to establish a new airmail-passenger service. Such important personages as the Prince of Wales, Ramsay MacDonald, Cardinal Schuster of Milan, Rabbi Schanyerson of Latvia, head of Jewry, Allan Hoover, the President's youngest son, and "Big Bill" Tilden were among the star actors who performed for the film.

That this innovation in the newsreel field inaugurated by Carl Laemmle is one of the finest examples of genuine showmanship has been conceded by everyone who has seen the film.

Mark Strand Theatres Feature Pathe Shorts

The Mark Strand theatres in both New York and Brooklyn are featuring Pathe short features this week. Both houses are playing "Syncopated Trial," a melody comedy produced by Harry Delmar, a Grantland Rice Sound Sportlight, "Duffers and Champs," and Pathe Sound News. The New York Strand is also playing "Hokum in Hoboken," a special Pathe Audio Review offering highlights from "After Dark," the famous old-time melodrama that is having a sensational run in Hoboken. This subject held forth at the Brooklyn Strand last week.

"Syncopated Trial" is a musical farce trial featuring Lew Seymour and Morgan Morley.

Comment on Reply To Question No. 16 Of Bluebook School

(Continued from preceding page)

(as they always should be when cleaning the top of a battery cell) would be so small that its effect upon even the electrolyte would be negligible, and could be disregarded. The same would be true, ordinarily, even with the vent plugs out at the time of cleaning.

"If, in some unusual manner, a considerable amount of the ammonia or bicarbonate solution did get into a cell, as much of the electrolyte as can be reached should be withdrawn and the cell filled with fresh electrolyte, a supply of which should, of course, always be kept on hand, and of proper specific gravity for the cells being used."

There, gentlemen, you see we get scared by bugaboos. I myself thought that at the least the cell should be entirely emptied, washed out with battery water and then refilled with fresh electrolyte, if any considerable quantity of ammonia or bicarbonate solution got into a cell. One man who answered the question was of the opinion that the plates should be removed, and new separators installed.

So you see it is well that we know what is what, and this comes from as high an authority as can be found anywhere on earth when storage batteries are considered.

Weber Machine Co. Appoints Dealers for Synchrodisk Device

(Special to the Herald-World)

ROCHESTER, Oct. 1.—The Weber Machine company has appointed the Talking Picture Equipment company of Boston to handle Syncrodisk installations throughout the New England territory, according to an announcement coming from the sales department of the Weber company.

Syncrodisk is a turntable device mounted on a pedestal similar to a Simplex stand and is adjustable to fit any projector. The complete equipment consists of two turntables and a change-over fader and can be purchased with or without amplifiers or speakers if desired.

The mechanism is simple in construction, quiet in operation and a special spring suspension is employed to keep the disc at a steady and even speed, regardless of the condition of the projector. The tone arm is of their own design and so built to greatly reduce groove jumping on poor recorded records. The only change necessary in installing these turntables is that a quarter horse motor be used instead of the regular projector motor.

McCormick Will Portray Teacher in Audien Debut

(Special to the Herald-World)

NEW YORK, Oct. 1.—A cable received from Ireland states that John McCormack will portray a school teacher instead of a blacksmith, as had been announced, in his first audien.

Finding a suitable story for the great singer was something of a problem. The one which had been decided upon before the trip to Ireland was found to be inadequate for the marvelous opportunities presented by the Irish country as background.

Italian Exhibitors Rapidly Equipping Houses with Sound

(By Special Correspondence)

NAPLES, Oct. 1.—Italian exhibitors are rapidly equipping their houses for sound and by the beginning of next season every important town will have at least one house for audiens, according to an announcement coming from the Pittaluga Film company.

The sound systems used will be Vitaphone and Movietone, which is claimed to be giving the best results at the present time. In Rome, Milan and Turin only one theatre, at present, is showing sound pictures but this number will be increased to two and perhaps three in a short time. The pictures to be shown will include the Pittaluga releases and all those now in production in the studios at Rome, which the equipped with Western Electric recording equipment.

The Superfilm company at Rome has completed three sound pictures, "The Minstrel of Venice," "Myriam" and "La Sperduta di Allah" Four other companies now ready for production are the S. A. C. I. A., Augustus, Suprema and A. D. I. A. The National Institute for Cinematography has bought the film "Sole" from Augustus and will release it throughout Italy and abroad.

Sono-Art Signs Up Reginald Denny for Talking Film Series

(Special to the Herald-World)

NEW YORK, Oct. 1.—Reginald Denny has been signed to star in a series of audiens for Sono-Art to be produced at Metropolitan studios, according to O. E. Goebel, president, and George W. Weeks, vice president of that company.

Denny has been a feature picture star since 1926, and, most recently has appeared in about 12 pictures. He won his greatest popularity in the "Leather Pushers" which Universal released and it is the success of that series which won him a feature contract.

Prior to his motion picture work he appeared on the English stage for several years. His first picture for Sono-Art will be announced in a few days and it is thought that the company plans to star him in a light comedy role, several which are now under consideration.

Postal Telegraph Tieup Boosts Warners' Picture

As part of their campaign of exploitation for "Gold Diggers of Broadway" at the Winter Garden, Warner Brothers have effected a tieup with the Postal Telegraph whereby a special enlargement of a message will be placed in the windows of their 156 branch offices throughout the metropolitan area.

The enlargement, measuring 22x17 inches, is signed by Ann Pennington and is addressed to her friends in New York, urging them to see "Gold Diggers of Broadway" at the Winter Garden.

W B Promote McGann

(Special to the Herald-World)

NEW YORK, Oct. 1.—William McGann, who was an assistant director at the Warner Brothers studios, was promoted to director by J. L. Warner. McGann's first directorial responsibility will be "On the Border," starring Rin-Tin-Tin.

WE Operating 100% in Every Land But Germany: Otterson

(Special to the Herald-World)

NEW YORK, Oct. 1.—In the midst of conflicting and erroneous reports regarding patent suits in Europe on sound picture equipment, J. E. Otterson, president of Electrical Research Products, Inc., who has just returned from abroad, makes the authentic statement that Western Electric equipment is operating 100 per cent in every foreign country except Germany. Installations in England are proceeding at a rapid rate and even application for a temporary injunction has been withdrawn. The London offices have more than 700 people employed, 250 theatres are using W. E. equipment and 250 additional theatres are waiting for installations.

"Despite any published reports," he declared, "the situation in Europe is, as a whole, very favorable to the Western Electric Company.

"Within the past two weeks the courts in four different countries have denied applications for injunctions brought by the German interests against Western Electric or theatres using its equipment.

Writ Denied in Budapest

"In Budapest, contrary to the printed report which stated that an injunction had been granted and a theatre closed, the courts denied the application for an injunction and we have had cable advices that the theatre which is to show sound pictures over our equipment will open on schedule time.

"In Switzerland the injunction proceedings having failed, and there has been no interference whatever with theatres already operating.

"The report of an injunction closing a Vienna theatre was also incorrect. We have had cable advice that the court in Prague has denied the injunction asked for in this case.

Hearing in Germany Oct. 25

"Germany is the only country in which we are under injunction and a hearing on the suit to which this injunction is related is scheduled to take place Oct. 25.

"In England Western Electric activities are proceeding at a rapid rate, the application for even a temporary injunction there having been withdrawn. Our London office now has a staff of more than 700 people and installations are proceeding at a rapid rate. Two hundred and forty Western Electric equipped theatres are in operation in the British Isles and 50 in other countries in Europe, while there are 250 additional theatres awaiting installations. Taking the foreign field outside of America, Western Electric has equipped about 600 theatres to date and has orders on hand for as many more.

Says Litigation Was Natural

"Looking at Europe as a whole we see no occasion for apprehension as to the future for the Western Electric Sound System. The litigation is only such as might be expected when a manufacturer enters a foreign field in which local manufacturers feel disposed to maintain the market exclusively.

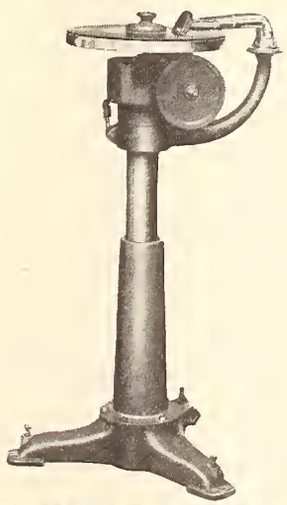
"There never has been any doubt in our minds of the fundamental soundness of the Western Electric patent position but foreign manufacturers are entitled to the full protection of the law; and wherever these issues have been taken to court we can simply hope for their earliest possible determination, feeling full confidence in the outcome. Our experience to date strengthens this confidence."

Major Bowes Returns to New York

NEW YORK—Major Bowes, managing director of the Capitol theatre, and vice-president of M G M, returned to New York September 29, after a month's business trip to the Coast.

SUPER MELLAPHONE

"A Reproducer of Merit"



Triple guarantee against flutter or sound vibrations assured by Equalizer-Filter, Balanced Fly Wheels and especially cut gears.

Equipped with Resynchronizer. Smooth and constant pitched tone maintained.

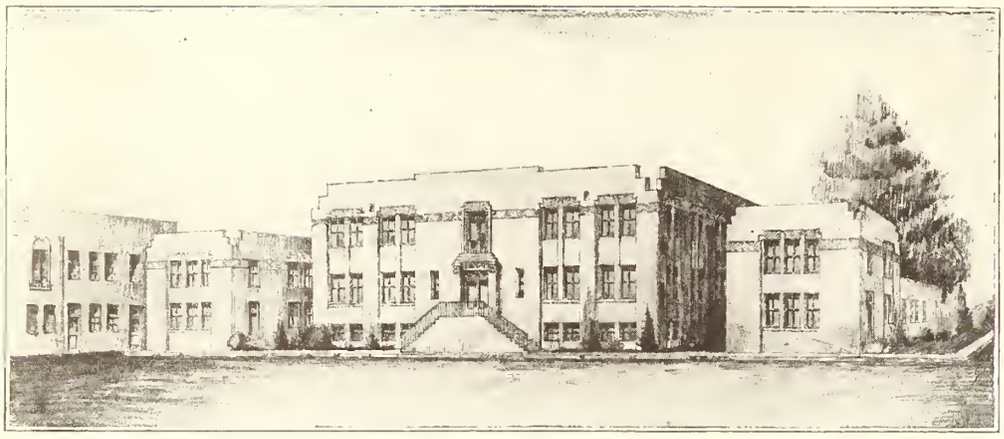
$500.00 per pair complete with Pick-Ups, Fader, Projector connections. With Amplifier and Speakers, $775.00.

Write for Literature

MELLAPHONE CORPORATION

ROCHESTER, N. Y.

Territory Available for Dealers



Architects's sketch of Universal's new $500,000 laboratory, now under construction at Universal City. New equipment will be installed which will permit the handling of 300,000 feet of sound film per day and machinery to handle a new method of developing sound films.

300,000 Feet of Film a Day to Be Rate of U's New Laboratory

(Special to the Herald-World)

UNIVERSAL CITY, Oct. 1.—Universal Pictures has under construction a new laboratory with special equipment, developed by Universal engineers, which will enable them to handle 300,000 feet of sound film a day.

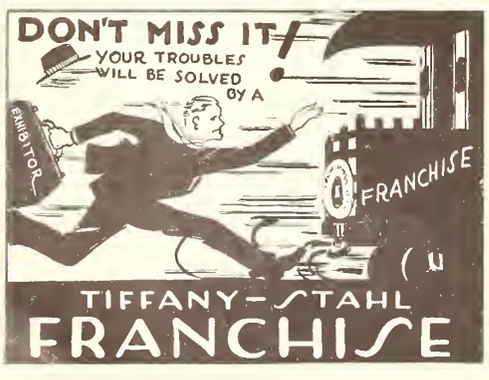
Equipment will also be installed for the new method of developing sound films which eliminates the Mackey line and makes for sharper sound projection. The center section will house the photographic section including the developing plant, printing and administration office on the ground floor; the second floor will be devoted to the photograph research laboratories where a special staff will continually work on new ideas in improving sound negatives. A building on the left will house the cutting rooms. Here the dailies will be patched and synchronized. The building on the right will house the camera department, all motion picture cameras, loading rooms and the camera department lockers and offices.

The whole layout has been planned for efficiency being in close juxtaposition to the sound projection rooms. The basement contains a special ventilating unit which purifies the air by removing the slightest trace of dust from the atmosphere, a system made necessary to insure absolutely clean motion picture film.

Hard-to-Record Scene Shown in New Fox Film

(Special to the Herald-World)

HOLLYWOOD, Oct. 1.—A talking picture within a talking picture will be seen and heard for the first time on any screen when "A Song of Kentucky" is released. The sequence shows a Fox Movietone news reel shot as seen and heard by an audience which applauds at its conclusion. This type of scene was not difficult for the silent pictures, but for audible films it required weeks of laboratory experiments and dozens of retakes.



Independent Producers On Metropolitan Lots Keep Recorders Busy

(Special to the Herald-World)

HOLLYWOOD, Oct. 1.—The Halperin Brothers, Victor and Edwin, have moved bag and baggage into the Metropolitan sound studios, where they are about ready to launch a series of all talking feature productions, using Metropolitan's Western Electric recording equipment.

The Halperin Productions will make the eighth feature producing organization to make use of Metropolitan's studios in Hollywood for production of talking pictures.

Other activity at Metropolitan in Hollywood includes Harold Lloyd's "Welcome Danger;" Sono-Art's "Blaze o' Glory," with Eddie Dowling, just starting into production; and also the Broughton-Reid production, "The Dude Wrangler," with Lina Basquette and George Duryea. The James Cruze productions will start another picture immediately, having just completed "The Great Gabbo," and the Robert C. Bruce's "Outdoor Talking Scenics" are in active production on location with one of Metropolitan's portable equipment trucks.

Four More Chain Theatres Are Wired by Universal

(Special to the Herald-World)

NEW YORK, Oct. 1.—Universal Chain Theatrical Enterprises will soon have its entire chain 100 per cent wired. The latest installations announced by Louis Cohen, general manager, are: Majestic theatre, Grand Island, Nebraska; Strand theatre, Marshalltown, Iowa; Rialto theatre, Missouri Valley, Iowa, and the Strand theatre, Hastings, Nebraska.

Outright Sale and No Service Fee Is Phono-Kinema Plan

(Special to the Herald-World)

NEW YORK, Oct. 1.—Phono-Kinema company has acquired the rights to manufacture, in the United States and Canada, and lease, license, sell and otherwise dispose of any or all sound equipment in all parts of the world, made under the Nakken patents. Working models were completed last August and extensive tests have proven the device satisfactory, and the company is now ready to make installations within four weeks from the acceptance of the order.

All the reproducing equipment will be sold outright to the theatre, carries no service charges and complete patent guarantees are provided. The price is $2,950 for the combination unit of sound-on-film and sound-on-disc including installation but exclusive of wiring between the projection room and the stage.

The complete unit includes pick-ups, amplifiers, monitor, control board and loud speakers and deliveries can be made within four weeks after the order has been accepted.

Sound heads will be sold at $1,750 per unit of two, exclusive of monitor, control panel and speakers. Disc units are not sold separately. Phono-Kinema will sell sound-on-film attachments to any reputable disc manufacturer of installation with their equipment and will furnish technical and engineering service so that the two devices may be conformed to work together.

Replacement parts can easily be obtained at a cost said to be 40 to 60 per cent less than those of any other manufacturer.

The device is very simple in its construction and the Nakken principles permit a one-eight inch perpendicular range as compared with one-five hundredth of an inch range in other sound-on-film reproducers. One of its outstanding features is that the emulsion side of the film cannot be scratched owing to the fact that the film tension bars are on the opposite side of the film.

Phono-Kinema company is headed by Louis C. Pedlar and A. J. Moeller is secretary and treasurer. Offices are located at 729 Seventh Avenue, New York City.

Aspiring Girls Warned To Think Again Before Training for Audiens

Chicago girls who think they can break into the films by way of the audiens should think again before they seriously heed advertisements glorifying audien training for the amateur, says Flint Grinnell, manager of the Chicago Better Business Bureau.

Sound film actors can be easily obtained and no future shortage of able audien actors is anticipated, the bureau found in a recent investigation. Also, amateurs without picture or stage experience are not in demand, it was stated.

Cruze's "Great Gabbo" Starting Extended Runs

(Special to the Herald-World)

NEW YORK, Oct. 1.—Two theatres, the Criterion, Los Angeles, and Loew's Warfield, San Francisco, will begin extended runs of James Cruze's "The Great Gabbo" tomorrow. Erich Von Stroheim is starred in "The Great Gabbo."

Pathe to Produce World Review with Television Motif

(Special to the Herald-World)

NEW YORK, Oct. 1.—The eventual perfection and application of television to motion pictures is forecast in a new Pathe feature which will be put into production immediately, which has as its motif the use of television in the home. As the first step in the production a set is being constructed which shows a huge television broadcasting and receiving station, complete in every detail.

The picture, which will be an elaborate extravaganza, will be truly an international production in every sense of the word. Scenes such as have made the Follies Bergere in Paris famous; the Moscow Art Theatre world known; night club scenes in Berlin; Oriental dance numbers and other forms of amusement from all corners of the globe, will be duplicated in this novel picture, together with acts and numbers presented by the most popular stage and screen talent available.

The picture will be international too, in the sense that special editions will be made in the native tongues of France, Germany, Russia and Spanish speaking countries. This, it is believed, is the first time since the advent of talking pictures that a picture has been produced in the United States aimed at a truly world market. The silent picture was international. The picture with dialog in English only is national. The Pathe innovation points the way to continued popularity of the American picture abroad.

The cast has not yet been announced; but to insure the authenticity of the foreign scenes such noted foreign recruits to Hollywood production as Paul Stein, former Viennese stage director; Leo Birinski, the German dramatist; Richard Boleslavsky, stage director who received his training in the Moscow Art Theatre; Frank Reicher, German stage director and actor; and Josiah Zuro, the impressario, are definitely named to be associated with the production.

The picture will precede the Greenwich Village Follies in the production schedule.

William Collier Cast In Movietone Picture

(Special to the Herald-World)

NEW YORK, October 1.—William Collier, Sr., one of Broadway's noted playwrights and stars, and Charlotte Henry, one of the stage's youngest stars, make their audien debuts simultaneously in "Harmony at Home" for Fox Movietone. Work will be started on the production soon under Russell Birdwell, who directed "Masquerade."

Others in the cast are Marguerite Churchill, who recently completed the feminine lead in Paul Muni's starring vehicle, "Seven Faces;" Charles Eaton, who will be remembered from "The Ghost Talks," and Rex Bell, who is a graduate from Westerns.

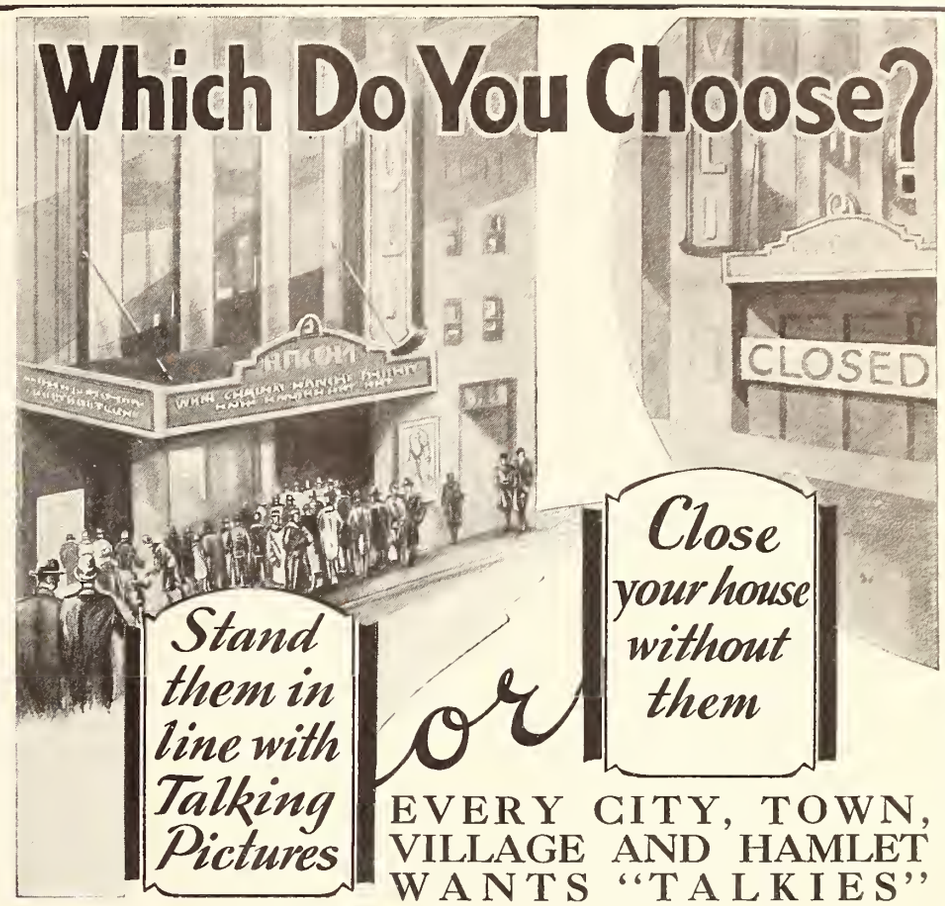
Lee Supply Company Wires Queen with Movie-Phone

(Special to the Herald-World)

CANADIAN, TEXAS, Oct. 1.—The Lee Theatre Supply company has wired the Queen theatre for Movie-phone sound equipment, according to an announcement coming from Roy C. Lee, manager of the company.

Work Started On $20,000 Theatre

GLENCOE, MINN.—Work has been started on a new $20,000 theatre. The house will be owned by the Gould family which is known for its theatrical troupes.



EVERY CITY, TOWN, VILLAGE AND HAMLET WANTS "TALKIES"

Satisfy This Universal Demand By Installing

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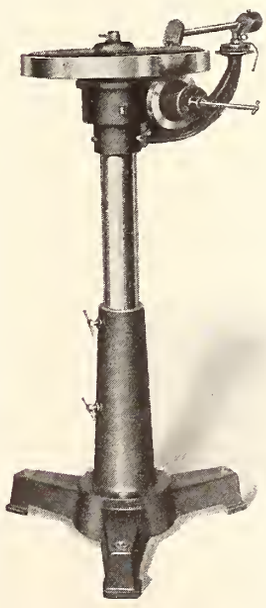

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THE STUDIO

Warners Celebrate Opening of New Theatre with "Gold Diggers"

Show at Los Angeles House Proves Success—Beall and Garver Opening Chain of Publicity Offices

By DOUGLAS HODGES

HOLLYWOOD, Oct. 1.—Warner Brothers celebrated the opening of its new theatre in Los Angeles Thursday evening with the premiere of "Gold Diggers of Broadway." The show was a success and the opening of the theatre was a success. The program was held down to less than three hours, which is an hour briefer than most of these flashy affairs. There was much swish and swash about the premiere and silk hats were not out of order for the opening.

JACK WARNER represented the Warner Brothers in topping fashion and chose seats near Al Jolson and Sid Grauman. Warner and Jolson as well as Nick Lucas, Roy Del Ruth, William Bakewell, Robert Lord, Larry Ceballos, Ann Pennington, Conway Tearle and a host of others were hailed by Frank Fay from the stage for a bow or two. Not all of them responded. Del Ruth, Jolson and one or two others got stage fright at the thought of Fay's anticipated remarks and ducked.

Fay proved one of the most entertaining ceremony masters Hollywood has had in its prolonged search for men who can cheer up the audience after three hours of fidgetting. He said a few nice things about people but the nicest was, "Jack Warner is sort of a nice guy."

The best performances were by Winnie Lightner, Nancy Welford, Ann Pennington and Nick Lucas. The latter was at the disadvantage, however, of having too many numbers. Pennington was at the disadvantage of having too few. Nancy Welford, an expert vocalist, had little opportunity to prove it because of the great number of slides that occupied her time and permitted her no chance to sing.

Roy Del Ruth should be and probably is pretty proud of his work in "Gold Diggers." He has taken a good story written by Robert Lord and given it settings that are dramatic, beautiful, novel and good show business.

The scenario is well perfected. Lord has probably never given the screen a better piece of his work than he has in this.

All the picture is in color. A good part of the best part of the picture is pure musical comedy. It is a reproduction of a stage show.

The off-stage stuff is a story of Broadway's so-called gold diggers and their way with two millionaires and the son of one of them. It is farce with very little seriousness to cloud the brain. In other words it is purported to be a tonic for the tired business man. Music, dancing and good acting make the tonic. Lots of young women usually prove such an undertaking a success.

* * *

IRVIN WILLAT has left for New York to begin the direction of a picture to be announced within a few days. During the past few weeks he has written a number of scenarios and originals.

* * *

HARRY HAMMOND BEALL and Oliver Garver will announce within a few days that they are opening a chain of publicity offices with headquarters in San Francisco, Chicago, New York and Peoria, Ill. Commercial advertising as well as theatrical publicity will be handled by the company.

* * *

THERE is only one studio in Hollywood that did not offer to put up a prize for the third annual motion picture golf tournament. The others volunteered such things as silver flasks, cocktail shakers, Ford automobiles, golf equipment of all kinds and various kinds of merchandise valued as high as $500. Caddo Productions sent the golfers a huge silver zeppelin containing silverware, cups, cocktail shaker and whatnot. The committee received 40 prizes and sent out the word that that was enough. And 20 more came pouring in before the committee could make itself understood that it did not want more than one prize for every two players.

Fox Music Hall Dedicated; Brilliant Program Offered

(Special to the Herald-World)

HOLLYWOOD, Oct. 1.—The Hall of Music at Fox Movietone City was dedicated September 22. Thousands of music lovers attended the ceremonies. Dr. Rufus von Kleinsmid, president of the University of California made the dedicatory address.

Among the artists who took part in the musical program are Lawrence Tibbett, Mojica, Lumsden Hare and the 100 piece symphony orchestra led by Arthur Kay. An ensemble of 300 singing voices concluded the program.

Christie Film Has West In Lead; Many Locations

(Special to the Herald-World)

HOLLYWOOD, Oct. 1.—Indicating that talking pictures are moving moving pictures, "The Dancing Gob" is being filmed and recorded in various locations.

In Schildkraut Picture? They Only Say They Are

(Special to the Herald-World)

HOLLYWOOD, Oct. 1.—Numerous undesired "self elevated to leading roles" actors and actresses, have issued statements that they are to be either featured or co-featured with Joseph Schildkraut in his latest film for Universal.

Carl Laemmle, Jr., has confirmed an announcement that Schildkraut will star alone in the picture, with Barbara Kent the feminine lead. Schildkraut found that there were many undesired players willing to chisel in honors which he alone won.

Radio Pictures Busy with $2,500,000 Expansion; 8 Big Talkers Are Starting

(Special to the Herald-World)

HOLLYWOOD, Oct. 1.—Studio expansion involving $2,500,000 and eight big talking musical features on the eve of shooting makes the home of Radio Pictures a real live spot of activity in Hollywood. Included in the expansion program is the largest sound stage in the world, 150 by 500 feet, it is said.

Ground will be broken soon for the stage and it will have facilities for the making of four talking pictures at one time. A new studio restaurant will seat 250 persons, a mono rail system for the transportation of sets from stage to stage and a sprinkler system operating in every building in the studio.

Rudy Vallee, the crooning star of the presentation stage, is well into his initial picture, "The Vagabond Lover." Richard Dix, Bebe Daniels and Olive Borden each will face both camera and microphones on big productions within a few days. "Hit the Deck," "The Case of Sergeant Grischa," "The Firewalker" and "Hunted" are being made ready for early starting.

Bert Wheeler, Broadway stage comedian, has been signed under a long term contract by Radio Pictures. The work he did in the RKO musical extravaganza, "Rio Rita," brought him a contract from William Le Baron, production chief. Harry Tierney, composer of "Rio Rita," "Kid Boots," three annual editions of "Ziegfeld's Follies,' and other stage hits, is writing music for "Dixiana," called the first light operetta ever written directly for the screen. Bebe Daniels will play the featured role.

Niblo Host at Tennis Party

(Special to the Herald-World)

HOLLYWOOD, Oct. 1.—Fred Niblo, Enid Bennett entertained at night tennis and a swimming party here. There were 20 visiting tennis champions including Betty Nuthall, John Van Ryn, and Edith Cross. Tennis enthusiasts who attended were Anita Page, Ronald Colman, Katherine Dale Owen, Betty Bronson and William Powell.

NEW YORK SHOWINGS

"Faro Nell or In Old Californy"

Louise Fazenda has a voice that occasionally twitters with the canaries. This we knew. That she also has what almost corresponds to a basso we found out last week when we saw her in a beautifully done travesty on the old Westerns, called "Faro Nell, or In Old Californy." We learned again that "there's gold in them thar hills" and that her husband had not "done right by our Nell." This picture should be especially amusing to all those who recall the galloping, six-gun Westerns of yore. It is, by the way, a Christie Talking Play and not a Christie Comedy.

Another C. T. P. is "The Fatal Forceps" with Ford Sterling, again a burlesque. Sterling is being tried for felonious assault. It seems that he's a dentist and can never sleep because of the saxophonic tootings of the gentleman in the flat below him. This fellow comes to the dentist's chair. Sterling goes after him with the forceps and, after a tremendously realistic struggle, extracts every one of his teeth. He tells his story in court—is acquitted.

A third C. T. P. gives us Taylor Holmes and Carmel Myers in "He Did His Best." Christie is getting feature stars to be featured in his two-reel talking plays.

Educational Comedies

Three Educational talking comedies were shown at R C A's 411 Fifth avenue studio last week. They were: Lupino Lane in "Fire Proof," Lloyd Hamilton in "Peaceful Alley," and Harry Gribbon, Andy Clyde and Thelma Hill in "The Golfers."

The first part of the Lane picture consisted of gags we have seen Messrs. Laurel and Hardy get better use of. The last part was original and clever. "The Golfers," though, should appeal to anyone who has ever wielded a club. And outside of the humor there is some very nice play by Mr. Charlie Guest.

James FitzPatrick showed two of his Traveltalks last week as well as a couple of his Movie Horoscopes. The former are very well done, the photographer has chosen some nice camera angles and picked his subjects well. Some of the shots are very beautiful and the explanatory dialogue which accompanies them is at once interesting and factual. The particular subjects cover a trip from Barcelona to Valencia and from Valencia to Granada. And the next best thing, in our mind, to going to these places is to see them and hear about them on the screen. The movie horoscopes were for the months of September and October. We were informed that they would appeal to women. As it is, they are neither serious nor amusing, but an awkward combination of the two. The Traveltalks, however, more than made up for any deficiency in the Horoscopes.

—D. F.

State Shows 11,000 Extras Registered and 750 Work

(Special to the Herald-World)

HOLLYWOOD, Oct. 1.—The California state department of industrial relations has revealed statistics relating to the employment of extras in studios. There are 11,000 extras registered with the various casting agencies. Those working each day average 756, leaving 10,244 that do not work.

The survey was made over a period of one year. Extras are paid from five to $15 per day. The average daily wage is close to nine dollars.

John Stone Is Made Executive Of Fox Silent Film Staff of 30

Completes Silent Versions of "Cock Eyed World," "Salute" and "Behind That Curtain"; Staff Working on 30 Films for 1929-30

(Special to the Herald-World)

HOLLYWOOD, Oct. 1.—In the new list of personnel and executives which was posted on the bulletin board this week, there appeared the line:

"Silent Picture Department—John Stone, Editor."

This recognition of John Stone's long and faithful service on the Fox lot, comes after a year of prolific writing to cap ten years of varied assignments.

Starting as a reader in the scenario department in 1919, Stone, a former teacher in New York City, became one of Fox's ace writers turning out such successes as: "Three Bad Men," "Black Watch," "Prep and Pep," "Blue Skies," "Chasing Thru Europe," "Road House" and a majority of the Tom Mix specials for Fox.

This record of ten years with one company remains a record in Hollywood, where transients are in the majority. During the past year he has been responsible for the scenarios of "Hurdy Gurdy Man," "The Girl That Wasn't Wanted," "The Girl From Havana" and the screen story of "Salute," which is proving to be a box office attraction.

In his new role of chief of the newly created Silent Picture Department, Stone is in charge of more than 30 title writers, cutters, editors, assistant directors and cameramen who are turning out the 30 Fox films announced for the coming season.

As editorial supervisor, Stone's long experience as a writer is standing him in excellent stead. Already the department has turned out silent pictures of "Behind That Curtain," "The Cock Eyed World" and others which are said to be marked by an interesting new style of editorial treatment.

Walsh Directing McLaglen

Production on an untitled film featuring Victor McLaglen started this week at the Fox studios. Raoul Walsh is directing. Fifi Dorsay has the feminine lead. Others in the cast are El Brendel, Charles Judels, August Tollaire, Eddie Dillon and Lennox Pawle. It is a sea story based on an idea of Walsh. Dudley Nichols wrote the scenario.

The tail end of the Warner production season appears to be the kind of a tail that wags the dog. Most of the year's program has been completed. Two feature productions have started recently, "Mammy" and "The Man." It is understood that the Barrymore audien, "The Man," represents an entirely new talking picture field for Barrymore.

William McGann, who was recently elevated to the ranks of directors, is shooting "On the Border," featuring Rin Tin Tin. Armida and John Litel have the romantic roles.

The Warner short feature department is active with four productions before the cameras. Larry Ceballos is directing his first picture, "Night Club Baby." Ann Pennington has the lead. It is being filmed in technicolor. Phyllis Crane and Adrienne Dore are in the cast.

Bryan Foy is directing "At the Church Festival." Dick Henderson has the lead. Immediately upon completing this Foy will start production on "The Head of the Family." Roy Mack is directing "Minstrel Days." A cast of 40 colored artists are featured.

Howard Bretherton, who was directing Monte Blue in "The Isle of Escape," has been assigned to direct a number of the short features. Blue broke several ribs while making water scenes at Catalina recently.

Metropolitan Studios Busy

Activities at the Metropolitan studios include the Sono-Art unit which will start production on "Blaze O' Glory." Eddie Dowling has the leading role. The cast includes Frankie Darro, Henry B. Walthal, Ferdinand Shumann Heink and William Davidson.

The James Cruze productions are preparing for another picture to start soon. The Robert C. Bruce Outdoor Talking Scenics are in active production. Broughton Reid productions are shooting "The Duke Wrangler." Lina Basquette and George Duryea have the leading roles. Mrs. Wallace Reid and Richard Thorpe are directing.

The Halperin Brothers are ready to launch a series of pictures. They are using the Western Electric equipment for recording. The Halperin's are the eighth feature production organization to make use of the Metropolitan studios.

Mal St. Clair at M G M

Mal St. Clair will direct Joan Crawford in "Montana" for M G M. The story is a musical comedy of the West, with songs and other incidental numbers woven into a story of the wide open spaces. Joan Crawford recently signed a new starring agreement with M G M.

Synchrotone at Tec Art

The Colorart Synchrotone Corporation has established its headquarters at Tec Art studios. Production will begin shortly. The first feature will be made in color and will star Reginald Denny. Eric Von Stroheim, Esther Ralston and F. W. Murnau have been signed for a number of the Colorart pictures.

Murnau is now in Tahiti working on a picture company. Audrey Scotto and John Reinhardt are preparing for a series of short features to start production soon. Edward Harris, who has perfected a new system for recording, has contributed his patents. They will be employed in the recording which Colorart will use and lease.

Roach Busy

Robert MacGowan started production this week on an untitled film at the Roach studios. It is an Our Gang comedy. There are four pictures being made and only one is titled. Laurel and Hardy are making "The Hoosegow." James Parrott is directing.

Harry Langdon is doing a Charley's Aunt, playing a butler who impersonates his mistress in order to secure a proposal of marriage from her timid old beau. Charles Rogers is directing.

Tuttle and Wellman Start

Two pictures started this week at the Paramount studios. Nancy Carroll has the lead in an untitled film. William Wellman is directing.

David Butler Signs at Fox

(Special to the Herald-World)

HOLLYWOOD, Oct. 1.—David Butler has been signed on a new long term contract by Fox. Butler recently completed the direction of "Sunny Side Up." Janet Gaynor and Charles Farrell are featured. Others in the cast who received new contracts are Sharon Lynn, Majorie White, El Brendel, and Frank Richardson.

"Laughing Lady" in Production; Ruth Chatterton Is Featured

Vitaphone Plant Continues to Be Busiest in East — LeMaire's Contract with Pathe Increased Several Times—Trenches Of 1914 Reproduced in "Stand To"

By DOUGLAS FOX

NEW YORK, Oct. 1.—Victor Schertzinger reports that all is well on the Paramount front with "The Laughing Lady," now in production at the Astoria studio. Ruth Chatterton, it is said, fits the feature role as well as Jeanne Eagels, whose place she has taken.

The Vitaphone plant is still the busiest in the East and will probably continue to be if it maintains its present production schedule.

Exhibitor demand is believed to have caused George LeMaire to increase his output for Pathe. His initial contract called for six talking comedies. This was increased to eight subjects. Then he was given a contract to make another series of six (Manhattan Comedies) and finally another contract came up for a third series of six (Checker Comedies). LeMaire, who has kept well along on his schedule, has only six more comedies to make in his present contracted-for series. These, it is understood, like the others, will be made at Sound Studios.

Accuracy in "Stand To"

People who see "Stand To," Bruce Bairnsfather's new Radio short, will recall the author's series of cartoons, "Old Bill in France," which were published in England during the course of the war and later reprinted over here.

"Stand To," which was made at the Gramercy studio last week, boasts of Old Bill and Alf as its main characters. The scene is laid in a 1914 trench which was not, for your information, like the trenches of 1915, '16, '17 or '18. The styles of trenches changed with the new exigencies of warfare. Bairnsfather made the sketches for the sets himself. They were gone over by Ernst Fegte at the Gramercy studio and the sets built with a careful eye for accuracy to detail.

Wenman Gets Major Role

For the major part R C A landed Henry Wenman, who was Old Bill in the first stage production of "The Better 'Ole," and is now Lieutenant Trotter in the New York production of "Journey's End." Harry McNaughton, English comedian, has the part of Alf. Leo Meehan directed.

Dudley Murphy's "St. Louis Blues," brought so much favorable comment that he left the Gramercy plant to go to Paramount. He has been given the post of short subject director on the regular staff of the Long Island studio. He will produce one and two reel features under the supervision of Larry Kent.

Kohler in Ruggles Picture

Fred Kohler, one of the nicest villains in pictures, has been assigned a feature role in a production which will present Charles Ruggles in an as yet untitled story by Ben Hecht. Kohler arrived yesterday. He will work under Hobart Henley, who directed "The Lady Lies" at the Paramount plant.

Charles J. Hunt and his company are putting the finishing touches to "Howdy, Broadway," produced by W. Ray Johnston at the Metropolitan Studios in Fort Lee.

Captain Noble has finished three of his series of "Schoolday Frolics" at American Sound Studios. One of these is on this week's program of the Brooklyn Strand.

Warners has booked Bert Lahr, comedian of "Hold Everything," for a Vitaphone Variety. Murray Roth last week directed Lahr in a sketch entitled "Faint Heart" written by Ed. Joseph and Fred Allen. Allen is comedian in "The Little Show." Arthur Hurley also directed a Variety last week with Tex McLeod in a Spanish number for foreign consumption.

Cummings in Sacramento

(Special to the Herald-World)

HOLLYWOOD, Oct. 1.—Irving Cummings, Fox director, has left for Sacramento. He has taken three principals and a technical crew of 40 with him. Cummings will shoot scenes for "Cameo Kirby." J. Harold Murray and Norma Terris have the leading roles.

Halperins Plan Reptile Age Audien; Hoyt Will Direct It; To Cost Million, Report

(Special to the Herald-World)

HOLLYWOOD, Oct. 1.—Victor and Edward Halperin are soon to start production on "Creation." It will be the first million dollar sound special. The baby talk of the brontosaurus, pterodactyl, megalosaurus and other pets of prehistoric time will be heard for the first time.

Harry O. Hoyt, director of "The Lost World" will direct. He also wrote the script for the story. It is believed that Tiffany-Stahl will release the picture.

Studio and Theatre Folk Meet; Karl Dane Is Cook

(Special to the Herald-World)

HOLLYWOOD, Oct. 1.—Mark Hansen and Karl Dane staged a unique party here. The occasion was a birthday party tendered Mrs. M. H. Newman, wife of "Mike" Newman, general manager of the Pacific Coast Independent Theatres. The program featured the Danish star and the theatre magnate in a cooking contest and songs of their native land.

Those present were Larry Urbach, Renee Adoree, Les Weir, Fred Beers, Harold Herond and wife, Gwen Lee, Mr. and Mrs. Charles Riesner, Mr. and Mrs. Ralph Wheelright, Mr. and Mrs. Howard Strickling, Captain Carey Harrison and many others.

Hollywood Showings

"Call of the Circus"

HOLLYWOOD, Oct. 1. — Pickwick Productions is in the field to make audiens that are for distribution in other than key city houses. Officials of the firm are experienced picture men and have studied needs of small theatres with regard to audible pictures and have begun to turn out pictures to suit those needs. The first one is a great piece of stuff for the theatres in small towns or neighborhoods.

"The Call of the Circus" features Ethel Clayton and Francis X. Bushman. It is a complete feature length picture that tells a story of a clown who has retired from the arena and has gone to live in a vine covered cottage in the country.

Bushman meets the son of Ethel Clayton and invites him to live with him. Later, Bushman marries her and the three live together. Happiness is jeopardized when a fourth person enters the story. It is a young woman who has lost her family in a flood. Her presence menaces the story very well. It is ended when she falls in love with the son of Miss Clayton and a happy ending ensues.

It is a piece of romance that is well told. The story was written for the screen by Jack Townley.

The company will make a series of these features with the same box office policy that was in effect for the last one.

—D. H.

"Footlights and Fools"

HOLLYWOOD.—In my opinion this is the finest acting Colleen Moore has ever done and it is one of the moniest pictures she has ever made. It looks like it will forge far into the class with "So Big" and "Flaming Youth." But those opinions are purely personal.

"Footlights and Fools" is a story about foolish romances behind flickering footlights. It has a fine cast and fine direction. The music and color sequences give it richness and a high class type of production.

Colleen is the Cinderella girl who has found stardom in a musical show after tedious work in a chorus. She is a dancer and singer. Men pursue her. Wealth has little charm for her romantic notions. She prefers a youngster, enacted by Raymond Hackett, who has no limousine and who appears to love her simply and sincerely. But he is shy of work. And there comes the story.

Colleen insists that he get a job. He demurs. Colleen finally breaks with him and delivers the ultimatum that he will have a job before she sees him again.

Then comes a job. On its heels a number of other developments. The story winds up with a finish that is upsetting. It is the work of an artist. Screen credit should go to the man who conceived that. I have very accurate suspicions whom that credit would go to. It is the kind of finish that suits everyone. Those who care for unhappy endings get their dish. But the paradox is that those who don't care for unhappy endings also get their dish.

Now if you can produce a picture with an ending that suits both kinds of fans you certainly have an O. Henry mind.

The synchronization is as perfect as any picture I have seen. Combined with beautiful color shots of the musical troupe on the stage the picture has about everything a picture could have. With all of her dancing and singing, her tinsel costumes and silver wigs, Colleen Moore has retained that simplicity and charm that her ten million fans demand.

In other words I'm trying to get the idea over that I think this picture is a knockout.

—HODGES.

THE SHORT FEATURE

Laurel & Hardy, Hal Roach M G M comedy team who are appearing in several "screamingly funny" comedy audiens. Among their recent releases are "Early to Bed," "Habeas Corpus," "Should Married Men Go Home," "Two Tars" and "We Faw Down."

Releases

WEEK OF OCTOBER 6

EDUCATIONAL—"Untitled," Lyman H. Howe's Hodge Podge, one.

PATHE—"Pathe Review" No. 41, one; "Big Time Charlie," Manhattan Comedy, two; "Topical Ships," one-third; Sound Sportlight.

UNIVERSAL—"Going South," Snappy comedy (reissue), Neely Edwards, one reel; "Ace of Scotland Yard" No. 2, "A Cry in the Night," Craufurd Kent (silent and sound), two; "Whose Wife," Universal comedy, all-star cast (silent and sound), two; "Blue Wing's Revenge," Western Featurette (reissue), W. E. Lawrence, two.

WEEK OF OCTOBER 13

EDUCATIONAL—"Untitled," Mack Sennett Talking Comedy, two.

PATHE—"Fairways and Foul," Golden Rooster comedy, two; "Sound Fable," two-thirds; Pathe Audio Review No. 26; Pathe Disc News and Pathe Disc Review.

UNIVERSAL—"Cold Turkey," Oswald comedy, one; "The Delicatessen Kid," Benny Rubin, one; "Love Birds," Rooney Family, two; "Man of Daring," Western Featurette, Carson, two.

WEEK OF OCTOBER 20

EDUCATIONAL—"Hunting the Hunter," Raymond McKee, Jack White talking comedy, two.

PATHE—"Gentlemen of the Evening," George LeMaire, two; "Topical Licks," one-third; Pathe Sound News, Pathe Audio Review, Pathe Disc News and Pathe Disc Review.

UNIVERSAL—"Cracked Wedding Bells," Re-issue, Chuck Reisner, one; "Too Many Women," Sid Saylor, two; "A Sagebrush Vagabond," Featurette, two. "Ace of Scotland Yard," No. 4, Kent, two.

WEEK OF OCTOBER 27

EDUCATIONAL—"The Talkies," Collins-Dent, Mermaid, two.

PATHE—"The Smooth Guy," Checker comedy, two; "Pathe Audio Review," No. 28, one; Pathe disc Review, No. 221.

UNIVERSAL—"Snow Use," Oswald, one; "Pilgrim's Papa's," Benny Rubin, one; "Marking Time," Rooney Family, two; "The Kid Comes Through," Featurette, Nelson, two.

400 Vitaphone Varieties on WB Schedule for 1929-30 Season

Vitaphone Varieties, those short entertainment features, will be made at the rate of more than one a day by Warner Brothers' and the Vitaphone corporation, according to an announcement coming from George E. Quigley, vice president and general manager of the Vitaphone corporation.

The total number of short subjects for release on the 1929-30 program will be 400. Of this total, 200 will be made at Warner's West Coast studios under the general supervision of Bryan Foy, and 200 at the Eastern Vitaphone studios under the supervision of Murray Roth.

At the West Coast studios Foy has at his disposal all the facilities of one of the most up to date and best equipped studios in the world. The casts of the one and two-reel subjects produced there will be headed by noted players of the screen and the stage. Among those who have already appeared, or have been signed for the immediate future, are Blanche Sweet, Ann Pennington, Harrison Ford, William Boyd, the stage star, Helen Ferguson, John B. Litel, Margaret Fielding, Johnny Arthur, Wheeler Oakman, Geneve Mitchell and Phyllis Crane.

The line-up for the new season includes 26 musical revues entirely in Technicolor to be staged and directed by Larry Ceballos and Jack Haskell who staged many musical comedy productions in London and in New York before joining Warner's Hollywood production staff; 52 one-reel light comedies and slapstick; 26 single reel dramatic sketches; 26 two-reel dramatic playlets; 26 two-reel comedy playlets, including twelve which will be based upon J. P. McEvoy's newspaper series of "The Potters"; 12 one-reel musical comedies in black and white; and 32 vaudeville numbers.

Already signed for part of Murray Roth's season's product of 200 Vitaphone Varieties are such stars of the musical comedy and vaudeville stages as Bert Lahr, comedian of "Hold Everything;" Fred Allen, comedian of "The Little Show"; Ann Seymour of "A Night in Venice;" Harry Conley & Co., from "Broadway Nights;" Fred Kerting from Murray Anderson's "Almanac;" the California Collegians from a forthcoming Ray Goetz musical production; Hugh O'Connell in more Russell Crouse newspaper sketches; Ruth Etting of Ziegfield's "Whoopee;" Sidney Toler of Belasco's "It's a Wise Child;" Horace Heidt and his Californians from the Palace theatre's sensational hit, and others.

Newspictures

UNIVERSAL NEWSPAPER NEWSREEL NO. 77—Britain's occupation troops leave the Rhine—Shearer inquiry begins—Senate starts probe of Geneva Naval Conference "observer." Jimmy Johnston, new amateur champion is welcomed home at St. Paul—British racing car plunges into crowd—Mexico celebrates her "fourth of July."

M G M INTERNATIONAL NEWSREEL NO. 13—United States motorboat wrecked in contest at Venice—Federal axes destroy $500,000 in liquor—Mexico celebrates independence with brilliant parade—Senators open inquiry into Warship lobby—Europe's best cyclists match skill in Paris.

PARAMOUNT NEWS NO. 16—Mexico hails freedom—20 die in cabaret fire in Detroit—War messages take wing—St. Paul welcomes their own Jimmy Johnston home, upon capture of United States amateur title—Japan mourns her dead—Lindbergh and wife start 10,000 mile trip.

PATHE NEWS NO. 80—British restore order in Palestine—Dry agents go on bust to down rum at San Francisco—United States boat wrecked in Italian race at Venice—Explorer MacMillan returns from Arctic—British troops first to evacuate Rhineland—Racing car crashes in speed contest at Mineola, N. Y.

KINOGRAMS NO. 5538—Mexico marks her independence day—Shearer under the senate's scrutiny—Berlin's mayor looks over the city of New York—Jimmy Johnston returns to his St. Paul home amidst bursting celebration—English racing car charges into crowd.

Double Spread Insert Devoted to Exploiting Educational Comedy

One of the most impressive newspaper tieups ever based on a short subject was effected by the Bison theatre, in Shawnee, Oklahoma, during the engagement of "Jazz Mamas," the first Educational all-color, all-talking comedy.

"Bison's Picture Features All Color—City Firms Show Latest Color Harmony for Fall" was the streamer on a two-page spread in the Shawnee *Morning News*. A number of merchants in the town bought space in this special section. The tieup between the talking comedy and the various products advertised was based on the thought of color, with that feature stressed in the advertising of both the merchandise and the short subject.

In addition to the two pages of paid advertising, considerable space was devoted to "Jazz Mamas" in the editorial columns of the Shawnee *Morning News*.

Lloyd Hamilton Comedy Is Featured in Newspaper Ads

When the Educational-Lloyd Hamilton talking comedy "Don't Be Nervous" played at the Missouri theatre, St. Joseph, Mo., approximately one-fourth of the newspaper advertising space was devoted to this short talking feature. The Missouri, affiliated with the Publix Circuit, is the largest motion picture house in St. Joseph.

A picture of Hamilton in his familiar garb was reproduced and used in this ad. It will be recalled that Lloyd Hamilton plays a dual role in "Don't Be Nervous" and this was emphasized in the advertisement, which played on the same program with Al Jolson in "Say It With Songs."

Roxy Dancers For Television Experiments

NEW YORK—Roxy Ballet Girls took part in an experiment at the Madison Square Garden September 25, to determine the ideal feminine type for television broadcasting.

SOUND ACT RELEASES

[Where exact date of release is not stated, the list of acts is compiled in order of release, the most recent release being listed first. Number of release follows name of act.]

Metro Movietone Acts

GEORGE LYONS (79). Numbers: a. "Beloved"; b. "Ah, Sweet Mystery of Life"; c. "Don't Be Like That"; d. "St. Louis Blues"; e. "Rainbow 'Round My Shoulder." 646 feet. For release August 3, 1929.

CECIL LEAN AND CLEO MAYFIELD (80). Number: "His Lucky Day." 1,735 feet. For release August 10, 1929.

GEORGIE PRICE (81). Numbers: a. "The One That I Love Loves Me"; b. "I'm Marching Home to You." 714 feet. For release August 17, 1929.

PHIL SPITALNY and His Pennsylvania Orchestra (82). Numbers: a. "Medley of Musical Comedy Hits"; b. "Farewell Blues." 701 feet. For release August 24, 1929.

VAN AND SCHENCK (83). Numbers: a. "That's How You Can Tell They're Irish"; b. "Rainbow 'Round My Shoulder"; c. "Ramona"; d. "The Dixie Troubadours." 838 feet. For release August 31, 1929.

GEORGE DEWEY WASHINGTON (84). Numbers: a. "Just Be a Builder of Dreams"; b. "Down Among the Sugar Cane." 632 feet. For release September 7, 1929.

TITTA RUFFO (85) in "Credo" from "Othello." 525 feet. For release September 14, 1929.

METRO MOVIETONE REVUE—"Bits of Broadway" (86). For release September 21, 1929.

MADAME MARIA KURENKO (87). Numbers: a. "The Jewel Song," from Faust, b. "Il Bacio"; c. "The Last Rose of Summer." 840 feet. For release September 28, 1929.

KELLER SISTERS AND LYNCH (88). Numbers: a. "How D'Ya Do"; b. "Ka Krazy for You"; c. "If I Had You." 727 feet. For release October 5, 1929.

YVETTE RUGEL (89). Numbers: a. "Paradise Lost"; b. "Marie"; c. "Ths Parting." 713 feet. For release October 12, 1929.

BILTMORE TRIO (90). Number: "Jail Birds." 860 feet. For release October 19, 1929.

CLYDE DOERR (91). Saxophons act. Numbers: a. "Saxophone March"; b. "Sunny South"; c. "Technicallties"; d. "Bye, Bye, Sweetheart." 795 feet. For release October 26, 1929.

TOM WARING (92). Numbers: a. "Glad Rag Doll"; b. "Just a Garden"; c. "I'm Marching Home to You." 565 feet. For release November 2, 1929.

TITTA RUFFO (93). Number: "L'Africaine." 520 feet. For release November 9, 1929.

EARL AND BELL (94). Numbers: a. "La Spagnola"; b. "Kiss Me Again"; c. "Blue Hawaii"; d. "Just a Melody." 700 feet. For release November 16, 1929.

DUCI DE KEREKJARTO (95). Numbers: a. "Serenade"; b. "Witches' Dance." 622 feet. For release November 23, 1929.

IRVING AARONSON'S COMMANDERS (96). Numbers: a. "She's Nobody's Sweetheart Now"; b. "The Sailor's Sweetheart"; c. "I'll Get By." 696 feet. For release November 30, 1929.

JIMMY HUSSEY (97). Number: "Uneasy Street." 841 feet. For release December 7, 1929.

ROY EVANS (assisted by Al Belasco) (98), in comedy sketch. Exclusive Columbia artist. 795 feet. For release December 14, 1929.

THE REVELLERS (99). Numbers: a. "I'm Looking Over a Four Leaf Clover"; b. "Rose of Walkiki"; c. "Breezing Along With the Breeze." 607 feet. For release December 21, 1929.

MADAME MARIA KURENKO (100). Numbers: a. "Shadow Song" from "Dinorah"; b. "Song of India." 714 feet. For release December 28, 1929.

WALTER C. KELLY (191), in "The Virginia Judge." 803 feet. For release January 4, 1930.

VAN AND SCHENCK (102). Numbers: a. "Everything's Going to Be All Right"; b. "Ain't Got Nothin' Now"; c. "St. Louis Blues." 799 feet. For release January 11, 1930.

CLYDE DOERR (103). Saxophone act. Numbers: a. "Wedding of the Painted Doll"; b. "If I Had You"; c. "Original Music." 572 feet. For release January 18, 1930.

BILTMORE TRIO (104) in "College Romeos." 853 feet. For release January 25, 1930.

Pathe Sound Act Releases

AT THE DENTIST'S (0501) George LeMaire and Louis Simon. Scene: Dentist's office. Louis Simon, suffering from a toothache goes to George LeMaire for treatment. For release March 24, 1929. 2 reels.

DANCING AROUND: (0502) George LeMaire and Joe Phillips. Scenes: Exterior and cabaret. George LeMaire and Joe Phillips take girls out for big time. Ivan Brunnell's Montrealers play "My Album of Dreams" and Vivienne Johnson sings "Marie." For release April 21, 1929. 2 reels.

HER NEW CHAUFFEUR: (0511) Louis Simon, Veree Teasdale, Averill Harris. Veree Teasdale thinks Louis Simon is her new chauffeur, while he thinks Veree is his bride-to-be. For release May 19, 1929. 2 reels.

WHAT A DAY: (0512) Louis Simon, Kay Mallory. What a picnic he had when he started to take his family on a picnic. For release June 16, 1929. 2 reels.

GO EASY, DOCTOR: (0503) George LeMaire, Louis Simon. George LeMaire as the bone-breaker—Louis Simon as the nut—and how! For release July 14, 1929.

THE SALESMAN: (0531) Frank T. Davis, Helyn Eby-Rock. Frank T. Davis sells a car to Helyn Eby-Rock. For release July 21, 1929. 2 reels.

HARD BOILED HAMPTON: (0513) Harry Holman, Evalyn Knapp, Doris McMahon, Alice Bunn, Andy Jochim. Holman is a hard boiled lawyer with a fast line. For release July 28, 1929. 2 reels.

BEACH BABIES: Charles Kemper, Evelyn Knapp, Naomi Casey. Charles Kemper tries to shine in the eyes of Evalyn Knapp while Naomi Casey makes him appear ridiculous. For release August 4, 1929. 2 reels.

GARDEN OF EATIN': (0561) James Gleason, Lucille Webster Gleason. The story of Mr. and Mrs. Jimmie's beanery that tried to become ritzy—and what happened when Orchestra plays "Pouring Down Rain." For release August 11, 1929. 2 reels.

THE PLUMBERS ARE COMING: (0504) George LeMaire, Louis Simon. LeMaire and Simon, two burglars, trying to act like plumbers. For release August 18, 1929. 2 reels.

TURKEY FOR TWO: (0532) Frank T. Davis, William Frawley, Noel Francis. Two escaped convicts with a fondness for turkey come to a Westchester inn at Thanksgiving. Jack LeMaire's Golden Rooster Orchestra features "I'll Say She's Pretty." For release August 25, 1929. 2 reels.

HAUNTED: (0552) Bob Millikin, Evalyn Knapp, Charles Kemper. Mystery comedy embodying all the thrills of "The Cat and the Canary," "The Gorilla," "The Bat," and others. For release September 1, 1929. 2 reels.

SYNCOPATED TRIAL: (0571) Morgan Morly, Lew Seymore. A musical mock trial. Eddie Elkins Orchestra and Ed. Prinz Dancers feature. For release September 8, 1929. 2 reels.

BLACK NARCISSUS: (0521) Buck & Bubbles. Wildcat is enmeshed in the wiles of a siren while trying to rescue his pal Demmy from matrimony with another dusky charmer. Southern songs featured. For release September 15, 1929. 2 reels.

FANCY THAT: (0541) William Frawley, Earle Dewey. What a party would look like if two hobos suddenly became millionaires. Frawley sings "Dearest One." For release September 22, 1929. 2 reels.

END OF THE WORLD: (0553) Alexander Carr, Lorin Raker, Marcia Manning. A wealthy Hebrew, believing the world is about to end, gives his son thousands and his consent to the latter's marriage to an Irish maid. For release September 29, 1929. 2 reels.

BIG TIME CHARLIE: (0514) Lew Hearn, Dick Lancaster, Evalyn Knapp. A hick comes to New York to make whoopee on New Year's Eve. Eddie Elkins Orchestra plays in night club sequence. For release October 6, 1929. 2 reels.

R K O All-Talking Shorts

R C A Shorts

THE BURGLAR (0801). Released Aug. 11, 1929. Two Reels.

ST. LOUIS BLUES (0802). Released Sept. 8, 1929. Two reels.

TWO GUN GINSBURG (0803). Released Oct. 13, 1929. Two reels.

Record Breakers

THE CAPTAIN OF HIS ROLL (0601). Alberta Vaughn-Al Cooke. Released Sept. 8, 1929. Two reels.

AS YOU MIKE IT (0602). Alberta Vaughn-Al Cooke. Released Sept. 22, 1929. Two reels.

MEET THE QUINCE (0603). Alberta Vaughn-Al Cooke. Released Oct. 6, 1929. Two reels.

LOVE'S LABOR FOUND (0604). Alberta Vaughn-Al Cooke. Released Oct. 20, 1929. Two reels.

Mickey McGuires

MICKEY'S MIDNIGHT FOLLIES (0701). Mickey McGuire. Released Aug. 18, 1929. Two reels.

MICKEY'S SURPRISE (0802). Mickey McGuire. Released Sept. 15, 1929. Two reels.

MICKEY'S Mix-up (0703). Mickey McGuire. Released Oct. 13, 1929. Two reels.

R C A Novelties

HEADWORK (0901). Released Sept. 15, 1929. One reel.

GODFREY LUDLOW AND N. B. C. ORCHESTRA (0902). Released Nov. 10, 1929. One reel.

R C A Marc Connelly's

THE TRAVELER (0907). Released Aug. 18, 1929. Two reels.

THE BRIDEGROOM (0908). Released Oct. 13, 1929. Two reels.

Universal

Sound Version Only

THE ROYAL PAIR (A 204), Special, with Rooney Family. Two reels. Released Sept. 30.

INCOME TACT (A 102), Special, with Benny Rubin. One reel. Released Sept. 30.

Sound and Silent

ACE OF SCOTLAND YARD No. 2 (A 2202), Adventure picture, "Cry in the Night," Craufurd Kent. Two reels. Released Oct. 7.

WHOSE WIFE (A 4643), Universal comedy. All-star cast. Two reels.

Vitaphone Acts

HER PRIVATE LIFE: Score (3459-3466). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3459 to 3466 inclusive. Reels 1 to 8. First National-Vitaphone talking production.

HEARTS IN EXILE: Trailer (3364). Dolores Costello Grant Withers, singing theme song "Like a Breath of Springtime," scenes of hardships suffered by prisoners in Siberia. Warner Bros. and Vitaphone talking picture.

GOLD DIGGERS OF BROADWAY: Trailer (3070). Conway Tearle as master of ceremonies, with chorus of 100 Hollywood beauties, plus songs of Winnie Lightner, dancing of Ann Pennington, crooning of Nick Lucas, comedy of Lilyan Tashman, Gertrude Short and Albert Gran. 100 per cent natural color. Warner Bros. and Vitaphone talking picture.

IN THE HEADLINES: Trailer (3010). Edmund Breese, as the city editor in a newspaper office, talks things over with Grant Withers, Marian Nixon, Pauline Gardon and Frank Campeau, who appear as reporters. The beginning of a murder mystery is built up and audience left in suspense. Warner Bros. and Vitaphone talking picture.

SKIN DEEP: Trailer (2999). John Davidson, as district attorney, introduces cast as inmates of a prison. Cast includes Betty Compson, Alice Day and Davey Lee. To climax act, Monte Blue is shown in the bizarre make-up he uses in the picture. Warner Bros. and Vitaphone talking picture.

DAVE APOLLON AND HIS RUSSIAN STARS (875). Scene: Band set. Comedian-musician and recent Broadway star, producing revue for Vitaphone. His "Russian Stars" turn out to be Filipinos in Scotch kilties playing American jazz. Feminine lead, Isabelle Washington, crooning "Mean to Me." Numbers: a. "If I Had You"; b. "Louise"; c. "Mean to Me"; d. "Boo Boo Blues".

GRACE JOHNSTON AND THE INDIANA FIVE (863). Scene: Band set. Radio star and Brunswick artist, solos, while the Indiana Five blow hot and cold, chasing the blues with blues. Also quintet of jazzmaniacs who have just completed radio, vaudeville and dance palace appearances, playing the "Box Office Melody". Numbers: a. "Bashful Baby"; b. "Clarinet Marmalade"; c. "Glad Rag Doll".

HURST AND VOGT (867) in "Before the Bar." Scene: Street. Comedians of variety stage, Frank Hurst and Eddie Vogt.

JOHN T. MURRAY and VIVIEN OAKLAND (849) in "Satires." Living room. Fast moving satire on mystery plays. Laughing spooks and spooky laughter. Two comedy stars of screen, stage and vaudeville. Number: a. "Excelsior".

MEL KLEE (826). Scene: Drawing room. Mel Klee, blackface "prince of wails," in offering of songs and stories. Headlined vaudeville bills from coast to coast. Hauls off the laugh honors with a highly spiced monologue that winds up with a composite imitation of Al Jolson and Ted Lewis. Numbers: a. "Rum Tum"; b. "Maybe Who Knows".

MADAME FRANCES ALDA (805). Scene: Drawing room. Diva offers two popular selections, accompanied by Frank LaForge, concert artist, at the piano. Numbers: a. "The Last Rose of Summer"; b. 'Birth of Morn".

ALBERT SPALDING (800). Scene: Drawing room. A foremost American violinist, known for his concert work and phonograph recordings. Numbers: a. "Liebesleid"; b. "Cavatina".

THE ISLE OF LOST SHIPS: Trailer (3363). Virginia Valli, Jason Robards and Noah Beery introduce "The Isls of Lost Ships." A First National-Vitaphone talking production.

SO LONG LETTY: Trailer (3090). Charlotte Greenwood sings "My Strongest Weakness Is You," and Grant Withers and Marion Byron follow with some vo-do-deo-do harmony. A Warner Brothers-Vitaphone talking picture.

SAY IT WITH SONGS: Trailer (3068). Al Jolson gives a monologue. A Warner Brothers-Vitaphone talking picture.

CARLENA DIAMOND (864). Scene: Drawing room. Carlena Diamond sings, dances and plays the harp, and climaxes her act by doing all three at the same time. Numbers: a. "Tura Lura Lura"; b. "Mighty Lak a Rose"; c. "Doll Dance"; d. "Nola"; s. "Harp Dance."

MILLER AND LYLES (862) in "They Know Their Groceries." Scene: Grocery store. Numbers: a. "Shuffle Along"; b. "Rang Tang"; c. "The Great Temptations" and "Running Wild."

KRAFT AND LAMONT (847) in "Rarin to Go." Scene: Ranch. Jack Kraft attempts some rope throwing and Elsie Lamont dances. Numbers: a. "Cowboy"; b. "When We Get Together in the Moonlight"; c. "I'm Not a Romeo."

FRANCES SHELLEY and THE FOUR ETON BOYS (846). Scene: Drawing Room. Frances Shelley, known in musical comedy and on the radio as "The Girl With ths Guitar," does her best vo-do-deo-doing with "If I Were You, I'd Fall in Love With Me." The Eton boys assist her in songs, a. "Finding the Long Way Home"; b. "If I Were You, I'd Fall in Love With Me"; c. "Am I Blue."

EDISON AND GREGORY (845). Scene: Roadway. Edison and Gregory are the college boys who coax tunes from automobile tires, saws, balloons and pumps. They've appeared with Sousa's Band, Paul Whiteman and Ted Lewis. Numbers: a. "Stars and Stripes"; b. "Together"; c. "Let a Smile Be Your Umbrella"; d. "Sweet Adeline."

JACK WHITE and HIS CHATEAU MADRID CLUB ENTERTAINERS (844). Scene: Band Set. Jack White with His Chateau Madrid Orchestra and Jeanne Fayal. Numbers: a. "Am I Blue"; b. "Kansas City Kitty"; c. "Then We Canoe-die Ooodle"; d. "Senorita."

JAMES J. CORBETT & NEIL O'BRIEN (842). Scene: Drawing Room. James J. Corbett, professional of the prize ring. Has been starred in Ziegfeld's "Follies," Winter Garden Revues, musical comedy and vaudeville.

GEORGIE PRICE (841) in "Don't Get Nervous." Scene: Vitaphone Studio. Georgie Price of "Artists and Models," "A Night in Paris," "The Song Writer," "A Night in Spain," snd Victor records, in the role of a camera-shy actor in the screening of a Vitaphone picture in the making. Numbers: a. "Hello Sunshine, Hello"; b. "Sweetheart's Holiday."

THE BIG PARADERS (840). Scene: Full stage. Tiny and Jack Waites, Elsie Thiel, Charlotte Conrad, Edna Howard and Ben Wise present a song snd dance revue. Numbers: a. "Broken Hearted Blackbird"; b. "Prelude in C Sharp Minor"; c. "Doin' the Raccoon."

JUST LIKE A MAN (839). Scene: Kitchen. Husband takes wife's place at home.

THE INTERVIEW (838). Three Scenes. Hugh O'Connell, as the veteran reporter, presents the second serio-comic sketch in the Russell Crouse newspaper series.

HARRY ROSENTHAL and HIS BATH AND TENNIS CLUB ORCHESTRA (836). Scene: Band set. Harry Rosenthal, composer, Dare and Belmonte, tango dancers, Ziegfeld beauties, Cornel Smelser, accordionist, and the Bath and Tennis Club Orchestra present songs and dances. Numbers: a. "Was It Love"; b. "Ida"; c. "Twelfth Street Rag"; d. "If I Could Get a Break With You."

BILLY "SWEDE" HALL & CO. (835) in "HILDA." Scene: Hotel Lobby. Billy impersonates a Scandinavian chambermaid.

THE OPRY HOUSE (834). Scene: Theatre. Lew Hearn, Broadway comedian and featured player in "The Royal Box"; Doris Walker, vaudeville and Vitaphons songstress; and The Mound City Blue Blowers, phonograph, radio and musical comedy stars. Numbers: a. "I Ain't Got Nobody"; b. "Let Me Call You Sweetheart"; c. "My Gal Sal."

CORA GREEN (825). Scene: Drawing Room. Cora Green singing a. "Brother-In-Law Dan"; b. "Travelin' All Alone"; c. "I'll Tell the World."

CHARLES C. PETERSON (815). Scene: Club Room. Charles Peterson's magic cue performs billiard miracles.

ALBERT SPALDING (797). Scene: Drawing Room. Albert Spalding, violinist, playing a. "Ave Maria"; b. "Waltz in A."

FRED ARDATH (786) in "These Dry Days." Scene: Park. Fred Ardath, as a happy vagabond, roaming the highways.

SESSUE HAYAKAWA (761-762) in "The Man Who Laughed Last." Five scenes. Sessue Hayakawa in a fast-moving drama of Oriental love and vengeance in "The Man Who Laughed Last", by Edgar Allan Wolf.

SMILING IRISH EYES: Trailer (3410). Irish songs, Irish scenes and an Irish Fair. Colleen Moore's first talking appearance. First National Vitaphone talking production.

HER PRIVATE LIFE: Trailer (3365). A glimpse of "Her Private Life." Billie Dove, Walter Pidgeon, Montagu Love, Thelma Todd and Holmes Herbert enacting several thrilling moments from the picture. Outdoor scenes, dramatic sequences, romance and a song number by Walter Pidgeon. First National Vitaphone talking production.

DARK STREETS: Trailer (3349). Double exposure picture with Jack Mulhall in two roles, gangster and policeman,

seen and heard talking in the same scenes—in fact, two characters engage in dialog. First National Vitaphone talking production.

THE ARGYLE CASE: Trailer (3059). Thomas Meighan speaks and sells the public. Warner Bros. Vitaphone talking picture.

HONKY TONK: Trailer (3049). Sophie Tucker croons a few bars from several of the "Honky Tonk" song hits. Sophie and entire cast shown in night club scene. Warner Bros. Vitaphone talking picture.

THE HOTTENTOT: Trailer (2269). Comedy sketch in itself with Edward Everett Horton in extremely funny struggles with an electric horse and Patsy Ruth Miller opposite him. Warner Bros. Vitaphone talking picture.

SYMPATHY (803). Five scenes. Hen-pecked husband out on a spree despite orders of the "ball and chain." A night of wine, women and whoopee ends with hubby in a hospital cot as his wife and his sweetheart wreak their vengeance. Succession of hilarious situations. Cast headed by Hobart Cavanaugh, Regina Wallace, Harry Shannon and Wynne Gibson, who played with Richard Dix in "Nothing but the Truth."

HARRY TATE (778-779) in "Selling a Car." Scene: Garage exterior. Harry Tate gives an exhibition of his comedy power in this two reeler, with an equally talented supporting cast.

HARRY TATE (754-755) in "Motoring." Scene: Country road. Harry Tate, assisted by his company of boisterious clowns in a burlesque on motoring. Two reel comedy sketch.

WILLIE AND EUGENE HOWARD (750-751) in "My People." Five scenes. Two reels of songs and dances worked into a powerful human interest story of an actor who has to choose between his Ghetto friends and Broadway stardom. Numbers: a. "The Volga Boatman"; b. "Blue Grass"; c. "My People."

WILLIE AND EUGENE HOWARD (722-723) in "The Music Makers." Scene: Music salon. Former musical comedy stars in their first two reel comedy. Willie gives his famous imitations of Al Jolson, Eddie Cantor and Gallagher and Shean. Numbers: a. "Gallagher and Shean"; b "It's Ray Ray Raining"; c. "Baby Curls."

CARELESS AGE: Trailer (3079). Holmes Herbert, as master of ceremonies, introduces Douglas Fairbanks, Jr., Loretta Young and Carmel Myers. Miss Myers sings "Melody Divine" the theme song.

HARD TO GET: Trailer (3078). An introductory playlet followed by a scene in a night club with vocal and orchestral renditions of the theme song. Dorothy Mackaill, Louise Fazenda, Charles Delaney, Jack Oakie and Edmund Burns head the cast of this all-star trailer.

THE MAN AND THE MOMENT: Trailer (3069). Billie Dove and Rod LaRocque tell about this picture with the theme song "Just a Lucky Moment" sung as a musical background.

HARRY FOX AND BEE CURTIS (829), in "The Fox and the Bee." Scene: Drawing room. Of musical comedy stage. Harry Fox has an excellent foil for his lightning-like chatter in Beatrice Curtis, beautiful songstress. Dance interlude by Miss Curtis. Numbers: a. "Underneath the Wabash Moon." b. "Love Baby."

HARRY FOX AND HIS SIX AMERICAN BEAUTIES (828). Scene: Drawing room. Star funster of musical comedy with his six ludicrous chamber maids in a piece of travesty on the modern chorus girl. Musical numbers and breezy monologue by Fox. Numbers: a. "Half Way to Heaven": b. "Belles of Hotels."

NORMAN THOMAS QUINTETTE (827), in "Harlem Mania." Scene: Drawing room. Colored entertainers singing and dancing. Also acrobatic drummer. Numbers: a. "Sleep, Baby, Sleep"; b. "Listen to the Mocking Bird"; c. "Melody in F."

SEGAR ELLIS AND HIS EMBASSY CLUB ORCHESTRA (823). Scene: Band set. Night club entertainer and record "name" is the star of this combination of vocal and instrumental numbers, supported by orchestra. Each player contributes a snappy solo bit in novel arrangement of "Am I Blue" the song hit from "On With the Show." Numbers: a. "How Can I Love Again"; b. "Am I Blue"; c. "I've Got a Feeling I'm Falling."

GUY ROBERTSON (813), in "High Water." Scene: Drawing room. Known as Broadway's "hit maker." Offering a rendition of a song poem of the floods that devastate the southland. Flood scenes have been double exposed over the artist's figure.

THE GAY NINETIES or "The Unfaithful Husband" (811). Scene: Living room and cafe. Burlesque of the plays of the "gay nineties." Numbers: a. "McSorley's Twins"; b. "We Never Speak as We Pass By"; c. "Up in a Balloon."

THE FAMILIAR FACE with Hugh O'Connell (807). Scene: Newspaper office and speakeasy. Atmosphere of metropolitan newspaper office, with disgraced reporter winning fame and fortune through the accidental capture of a notorious bank robber. Story from the pen of Russel Crouse, national known columnist and players picked from casts of current Broadway shows.

ALBERT SPALDING (798). Scene: Drawing room. Two performances from this master of the violin. Numbers: a. "Minuet in D"—Mozart, b. "Liebesfreud"—Kreisler,

THE OUT-LAW IN-LAW (782). Comedy of mother-in-law. Hubby having a hectic time with "mother" staying at the house, until he hires a circus strong woman to act as an antidote. Speedy farce with a cast of featured players and directed by Bryan Foy.

BROADWAY BABIES: Score (3351-3359). Synchronized by Vitaphone Symphony Orchestra. Numbers 3351 to 3359 inclusive. Reels 1 to 9. First National Vitaphone talking productions.

ON WITH THE SHOW: Score (3321-3332). Synchronized by Vitaphone Symphony Orchestra. Numbers 3321-3332 inclusive. Reels 1 to 12. Warner Bros. Vitaphone talking picture.

CAREERS: Score (3311-3320). Synchronized by Vitaphone Symphony Orchestra. Numbers 3311 to 3320 inclusive. Reels 1 to 10. First National Vitaphone talking productions.

GIRL IN THE GLASS CAGE, THE: Score (3301-3308). Synchronized by Vitaphone Symphony Orchestra. Numbers 3301 to 3308 inclusive. Reels 1 to 8. First National Vitaphone talking productions.

DRAG: Trailer (308). Scene from the musical show featured in the picture and cast sings "My Song of the Nile" the theme song. Richard Barthelmess then appears to introduce the cast. First National Vitaphone talking production.

DOOLEY AND SALES (824) in "Dooley's the Name." Scene: Drawing room. Winter Garden stars in gay presentation of mirth and melody, deliver rollicking repartee and laughable songs, plus a dance interlude. Numbers: a. "Oh, Mr. Dooley"; b. "Polly-Molly-O."

FRANK X. SILK (819) in "The Man About Town." Scene: Drawing room. Tramp comedian of burlesque and vaudeville. Clever monologue with droll songs put over in excellent tenor voice. Numbers: a. "The Millionaire Song"; b. "Oh! Oh! OH! What a Night."

ALL GIRL REVUE, THE (818). Scene: Band set. All singing and all dancing show. Cast includes Betty Lou Webb, a Paul Ash discovery; Lillian Price, the comedienne; Ellen Bunting with DePaco and Kazviki, acrobatic dancers; and Jean Rankin's Bluebell's orchestra. Numbers: a. "That's Her Now"; b. "I'm an Indian"; c. "Chrysanthemums"; d. "My Pet."

KATE SMITH (817). Scene: Drawing room. Offers red hot songs with a red hot voice. Known as "The Songbird of the South." Numbers: a. "Carolina Moon"; b. "Bless You, Sister."

RAY AND DOT DEAN (816) in "He's a Devil." Scene: Exterior of cottage. Well known vaudeville team. Ray doing rube characterizations.

OKLAHOMA BOB ALBRIGHT and His Rodeo Do Flappers. Scene: Drawing room. Bob Albright, baritone, assisted by Rodeo Do Flappers who sing and dance with him. Numbers: a. "My Pony Boy"; b. "Chloe"; c. "Lodel"; d. "Salter Dog."

HARRY TATE (767) in "The Patent Office." Scene: Office. England's laughing fool. Harry Tate and his troupe of fun makers in comedy riot.

BABY ROSE MARIE (809). Scene: Drawing room. Four year old child singing these numbers: a. "Heigh Ho"; b. "Who Wouldn't Be Jealous of You"; c. "Don't Be Like That."

THE BLUE RIDGERS with Cordelia Mayberry (795). Scene: Interior of mountain cabin. Four mountaineers an a "gal from th' feud county" sing, dance and play syncopation as it exists in the mountain country of the South. Numbers: a. "Trail of the Lonesome Pine"; b. "Oh Susanna"; c. "Medley."

EL BRENDEL AND FLO BERT (789), in "Beau Night" Scene: Living room. Comedian of "Wings," "The Campus Flirt" and other stage and screen successes in short sketch.

TWIN BEDS: Trailer (3020). Jack Mulhall. Patsy Ruth Miller and Zasu Pitts introduce picture in novel bedroom scene. A First National-Vitaphone talking production.

SQUALL, THE: Score (3251-3261). Synchronized by Vitaphone Symphony Orchestra. Numbers 3251 to 3261 inclusive. Reels 1 to 11. First National-Vitaphone talking production.

THE TIME, THE PLACE AND THE GIRL: Score (3208-3214). Synchronized by Vitaphone Symphony Orchestra. Numbers 3208 to 3214 inclusive. Reels 1 to 7. Warner Bros.-Vitaphone talking picture.

ON WITH THE SHOW: Trailer (3060). Initial all-color, all-singing, all-talking, all-dancing trailer. Sam Hardy introducing stars of picture. Warner Bros.-Vitaphone talking picture.

BROADWAY BABIES: Trailer (3008). Alice White singing a number from the picture. Also Broadway Babies strutting their stuff. First National-Vitaphone talking production.

CAREERS: Trailer (2980). Entire cast discusses whether a woman is justified in ruining her reputation to aid her husband's career. Billie Dove speaks from the screen. First National-Vitaphone talking production.

GAMBLERS, THE: Trailer (2970). Entire cast talks in this advance agent. Warner Bros.-Vitaphone talking picture.

THE VARSITY THREE (804) in "Blue Streaks of Rhythm." Scene: Drawing room. Phonograph and vaudeville stars, Babe, Bob and Jack Hauser singing and dancing. Numbers: a. "That's What I Call Sweet Music"; b. "I Used to Love Her in the Moonlight"; c. "Baltimore."

ALBERT SPALDING (801). Scene: Drawing room. Concert hall violinist playing his own composition "Alabama" first time on screen, also "Valse in G Flat" by Chopin.

BUD HARRIS AND FRANK RADCLIFFE (783) in "At the Party." Scene: Street. Negro melodies and comics. Numbers: a. "St. Louis Blues"; b. "She's Mine."

GIRL IN THE GLASS CAGE, THE (2989). Trailer. Loretta Young plays the girl in a motion picture box office and Carroll Nye is her chatty boy friend.

ROY SEDLEY AND HIS NIGHT CLUB REVUE (796), with Roy Sedley as master of ceremonies, assisted by Beth Miller, blues singer, and Billy Smith, eccentric dancer. Scene: Night club. Numbers: a. "Blue Grass"; b. "I Ain't Takin' Orders from No One"; c. "Sonny Boy."

MR. AND MRS. JACK NORWORTH (787) in "Odds and Ends." Scene: Drawing room. Norworth of musical comedy fame and Dorothy Adelphi, his wife, in patter and songs of Northworth's own composition. Numbers: a. "Honey Boy"; b. "The Man and the Monkey"; c. "My Boy."

IRENE FRANKLIN (777), "The American Comedienne." Two comedy characterizations. Scenes: Restaurant and nursery. Numbers: a. "The Waitress"; b. "The Flapper Mammy's Lullaby."

NINETY-NINTH AMENDMENT, THE (776): Comedy. Three Broadway stars, Charles Richman, Veree Teasdale and Hugh McConnell appear as supporters of an anti-gambling amendment. Scene: Living room.

LEO REISMAN AND HOTEL BRUNSWICK ORCHESTRA (770) in "Rhythms." Scene: Band set. Shadowgraph silhouettes synchronized with music. Numbers: a. "Mooche"; b. "Waters of Perkiomen"; c. "If I Had You"; d. "Hyo Mio"; e. "Milenberg Blues"; f. "Lonely"; g. "Some of These Days."

MACK AND PURDY (2795) in "An Everyday Occurrence." Scene: Parkway. A smart guy gets himself entangled after a few words with a smart lady.

CECILIA (CISSIE) LOFTUS (792) in "Famous Impersonations." Scene: Drawing room. Imitation of Sophie Tucker and others. Numbers: a. "Gonna Get a Girl"; b. "Mama Goes Where Papa Goes"; c. Yiddish version of "Mama Goes Where Papa Goes."

FRED ARDATH (785) in "The Singing Bee," rustic comedy. Scene: Rustic home. Was rube comedian of the Follies. Numbers: a. "I Pagliacci"; b. "Finiculi-Finicula"; c. "Bring Back My Bonnie to Me."

PALM BEACH FOUR, THE: (794), night club quartet. Scene: Garden. Stars of Helen Morgan Club, Club Deauville, and European clubs. Numbers: a. "Some Sweet Day"; b. "Poo-Poo-Paroop"; c. "Nobody's Fault But Your Own."

JACK WHITE AND HIS MONTREALERS (791) in a number from his own act at the Frivolity Club. Scene: Night club. His own orchestra and two pretty accompanists. Numbers: a. "I'm Karazy for You"; b. "Mean to Me"; c. "Goodby Broadway; Hello Montreal"; d. "Finiculi-Finicula"; e. "Laugh, Clown Laugh"; f. "I Pagliacci"; g. "Over There"; h. "Anvil Chorus"; i. "Rose of No Man's Land."

BOBBY FOLSOM (788), in "Typical Types." Scene: Drawing room. Ziegfeld beauty and leading lady of variety stage, doing imitations. Numbers: a. "Two Little Girls"; b. "Tess"; c. "I Lost My Stockings."

TINY TOWN REVUE (74). Scene: Stage set. A pageant of the Lilliputians. Dancing and singing by midgets. Numbers: a. "Tiny Town Opening"; b. "The Only One to Be"; c. Miss Annabelle Lee"; d. "I Scream, You Scream, We All Scream for Ice Cream."

GEORGE BROADHURST AND COMPANY (780), in "Three o'Clock in the Morning." Scene: Cabaret. Drunken sailor in night club. Numbers: a. "Anvil Chorus"; b. "Wobbly Walk."

DESERT SONG OVERTURE (2930). Played by Vitaphone Symphony Orchestra.

HOT STUFF: Score (3181-88). Synchronized by Vitaphone Symphony Orchestra. Numbers 3181 to 3188, inclusive. Reels 1 to 8. A First National-Vitaphone talking production.

HOUSE OF HORRORS: Score (3161-67). Synchronized by Vitaphone Symphony Orchestra. Numbers 3161 to 3167 inclusive. Reels 1 to 7. First National-Vitaphone talking production.

DESERT SONG, THE: Score (3141-54). Synchronized by Vitaphone Symphony Orchestra, including exit march. Numbers 3141 to 3154, inclusive. Reels 1 to 13. 3154 is exit march.

HOUSE OF HORRORS: Trailer (2990). Louise Fazenda and Chester Conklin at ouija table in spooky looking house. First National-Vitaphone talking production.

DIVINE LADY, THE: Score (3031-40). Synchronized score played by Vitaphone Symphony Orchestra. Numbers 3031 to 3040 inclusive. Reels 1 to 10. First National-Vitaphone production.

SONNY BOY: Trailer (3000). Presents Davey Lee, juvenile star.

SATURDAY'S CHILDREN: Trailer (2998). Grant Withers, male lead, discourses on this Maxwell Anderson picture. Flashbacks show some scenes. First National-Vitaphono production.

HOT STUFF: Trailer (2977). Billy Bakewell, juvenile lead, and Alice White and Louise Fazenda tell about this picture. First National-Vitaphone production.

WHY BE GOOD: Trailer (2900). Jack Mulhall gives glimpses of this Colleen Moore picture. Flashback shown. First National-Vitaphone production.

FROM HEADQUARTERS: Trailer (2867). Henry B. Walthall, in jungle hut and wearing U. S. Marine uniform, explains situation and introduces Monte Blue, star.

ROBERT EMMETT KEANE (2849-50) in "Gossip." Scene: Hotel parlor. Star of legitimate stage is supported by John Miljan, Warner Brothers player, and Claire Whitney, screen and stage player.

DAVE BERNIE AND ORCHESTRA (2796) in "Here Comes the Showboat." Scene: Showboat. Numbers: a. "Here Comes the Showboat"; b. "Oh, You Have No Idea"; c. "High, High, High Up on a Hilltop"; d. "Constantinople."

MADONNA OF AVENUE A: Trailer (2718). Grant Withers, male lead, as master of ceremonies introduces Dolores Costello, Louise Dresser and other featured players. Shows one of the sets in reproduction.

RUDY VALLEE AND HIS CONNECTICUT YANKEES (771). Band set. Vallee's radio band. Numbers: a. "Down the Field"; b. "Deep Night"; c. "Cutside."

CLARENCE TISDALE (766). Scene: Southern plantation. Tisdale, negro singer, presents these numbers: a. "The Sweetness of Your Song"; b. "Bye and Bye"; c. "Oh, Didn't It Rain."

HARRY HORLICK AND GYPSIES (763). Scene: Band set. Horlick and his A. & P. Gypsies, are on a national radio hook-up weekly. Numbers: a. "Two Guitars"; b. "Black Eyes"; c. "Chiquita"; d. "March of the Toys"; e. "Gypsy Love Song."

RAYMOND HITCHCOCK (760) in "An Evening at Home with Hitchy." Scene: Living room. Number: a. "Here Comes the Groom."

BERNIE CUMMINS AND ORCHESTRA (752). Scene: Band set. Cummins and his Biltmore orchestra present modern songs. Numbers: a. "Come On Baby"; b. "If I Had You"; c. "Here Comes the Ball and Chain."

MAX SCHMELING (745). Scene: Gymnasium. Heavyweight champion of Germany skips rope, shadow boxes and engages in one-round bout.

PAUL TREMAINE AND ARISTOCRATS (742). Scene: Band set. Jazz band of variety stage. Numbers: a. "I've Been Working on the Railroad"; b. "On the Road to Mandalay"; c. "Chinese Dream"; d. "Fanfare"; e. "Here Comes the Showboat"; f. "Medley."

FANNIE WARD (721). Scene: Living room. Sixty-two year old flapper in two numbers: a. "Flapper Fannie"; b. "Radio Widow."

THREE BROX SISTERS, THE (2888) in "Headin' South." Scene: Pullman drawing room. Harmonizing of Southern songs. Numbers: a. "Doin' the Raccoon"; b. "Imagination"; c. "Way Down South."

ELEANOR PAINTER (746). Scene: Salon. Lyric soprano of musical comedy and opera. Presents these numbers: a. "Love Is Best of All"; b. "Habanera"; c. "How About Me."

WHITING AND BURT (741), in "Song Sayings." Scene: Drawing room. Vaudeville and Ziegfeld's Follies players. Assited at the piano by Edmund J. Weber, composer, who arranged act. Numbers: a. "What Did You Say"; b. "The Frog Song"; c. "That's My Idea of Heaven."

HOPE HAMPTON (740) in the Fourth Act of Massenet's Opera. "Manon." Scene: Salon. Former motion picture star is assisted by four principals, chorus and the Vitaphone Symphony Orchestra.

MISS MARCELLE (716). Scene: Drawing room set. Vaudeville comedienne, in brown-face makeup, renders syncopated songs in southern dialect. Numbers: a. "Shine"; b. "If I Never See You Again"; c. "My Troubles Are Over."

LOVE AND THE DEVIL: Score (3111-17). Synchronized by Vitaphone Symphony Orchestra. Numbers 3111 to 3117 inclusive. Reels 1 to 7. First National-Vitaphone production.

DAVE BERNE (2797). Scene: Drawing room set. Directs own orchestra. Numbers: a. "Happy-Go-Lucky Lane"; b. "Down Where the Sun Goes Down"; c. "St. Louis Blues", d. "San."

HOLLINGSWORTH AND CRAWFORD (2753), in "Bedtime." Scene: The family boudoir. Short sketch of sleepy husband and nagging, jealous wife.

TAL HENRY (732). Scene: Band set. With His North Carolinians Orchestra. Has played at college proms and over the radio. Renders these numbers: a. "Come On Baby"; b. "Shame On You"; c. "Milenberg Joys."

MAL HALLETT (730). Scene: Band set. Furnishes jazz program with his "Way Down East Orchestra." Numbers: a. "Lots of Mama"; b. "Mother Machree"; c. "War Medley."

GREEN'S FAYDETTS (710). Scene: Band set. "Green's Twentieth Century Faydetts" from vaudeville. Numbers: a. "Because My Baby Don't Mean Maybe Now"; b. "Sweet Mystery of Life"; c. "Changes."

CHILDREN OF THE RITZ: Score (3071-77). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3071 to 3077, inclusive. Reels 1 to 7. First National-Vitaphone production.

GUIDDO DEIRO (2968). Scene: Living room. Piano-accordionist in these numbers: a. "Romeo and Juliet"; b. "Drigo's Serenade."

DIVINE LADY, THE: Trailer (2967). Milton Sills makes introductory remarks and shots from the picture are shown. Corinne Griffith, the star, also speaks. First National-Vitaphone production.

SERVICE TALKS

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

By T. O. Service

CHESTER MORRIS

LOOKING backward is not one of my weaknesses, nor have I great interest in the giving of credit in an industry where credit giving is almost a fetish, but I take this occasion to look back upon my reports of "Alibi" and "Woman Trap," wherein I spoke praises of an actor whose name I did not remember, and to add here that this actor is Mr. Chester Morris and he's greater than I intimated in even those enthusiastic comments. I have learned his name through seeing him again in "Fast Life" and I remark here that this is his best exhibit of the three.

I set this information up here above the comment of the week because I know that an actor of crook roles, even so capable an actor as Mr. Morris, probably will never receive top billing elsewhere. Such are the breaks of an advertising system based on the theory that the world loves Pollyanna more than it loves Peck's Bad Boy. I quarrel with this theory to the extent of saying that Mr. Morris is a better actor of villains than any actor I know is of heroes. I quarrel with the theory, but I know in advance that I'm licked. I think, however, that I win this round.

—

"THE COCK-EYED WORLD"

YOU'VE read about the big business this picture has done in its early exhibitions. I can personally attest that the line in front of McVickers has been so big that I delayed two weeks in crashing it to find out the reasons. You are not interested, then, in any report I might make of the picture as to merit and so forth. So I'll just talk about it a bit and let nature and "The Cock-Eyed World" take their markedly parallel courses.

The story is, of course, an extension of "What Price Glory." Captain Flagg has become a mere top-kicker, but Sergeant Quirt is still a sergeant. The war is over and the boys, now Marines, are busy in Russia and some islands where insurrectionists are shooting up the populace. There are women here, there and everywhere, the principals' contest for them being the central theme and Lily Damita being the chief of the several women they battle about.

The warfare is a relatively minor incident. The scrapping about women is the chief item of interest. The wisecracks are the chief weapons and they are sharp, swift, deft and rough, as the wit of upstanding Marines is quite likely to be. The Chicago censor board took out quite a number of them, shortening others, but those that are left in the Chicago print are enough to have the town talking and whispering and giggling in high if somewhat under-cover glee. (Speaking of under-cover stuff, I make no secret of the fact that I'd like to see the complete picture.)

Victor McLaglen and Edmund Lowe are much as they were in "What Price Glory," a bit better actors perhaps, but this may be due to their vocality. Yet Lowe is much better vocally than in "In Old Arizona" and McLaglen is better than in "The Black Watch." (I guess this makes them pretty good actors.) Lily Damita is not, of course, what Renee Adoree was to "What Price Glory," but she is plenty, visibly and audibly, and the job is slightly different. A good many others should be named but no doubt you know who they are and what they do.

I've an idea that "The Cock-Eyed World" will be followed by a good many pictures of similar character. Things run that way in production. And it's quite all right with me; I assure those of you who so kindly worry about me that I'll not fall asleep in front of pictures like this one. But I'd like to hear what the dear old ladies in Primrose, Pennsylvania, will say about it all. I know they'll be in to see it, hear it, and then I know what they'll say about it to each other. I've no idea what you exhibitors of Primrose will reply to them, but I can name a destination whereto you might as well direct them now as later.

—

"HER PRIVATE LIFE"

IT took a lot of nerve for Billie Dove to attempt Ethel Barrymore's famous role in "Declasse," which "Her Private Life" is. It would take a lot of nerve for any actress to do it. When a role has been done by a Barrymore, and is surrounded by the tradition that settles upon a Barrymore performance before it is cold and hardens steadily thereafter, it's high explosive for another performer. And Miss Dove's vocal ability is new, relatively unsung, notably un-Barrymoresque.

But this isn't a prelude to a knock. On the contrary, it's preface to the statement that Miss Dove not only had a lot of nerve to tackle the job but enough more to get away with it. "Her Private Life" is easily the best picture she has ever made and one of the best pictures of the day. Miss Dove is better and better vocally, incomparable physically, and her associates are up to the high standard that she sets for them all the way.

Montague Love is splendid as the brutish husband. Walter Pidgeon is okay as the lover and Zasu Pitts contributes a priceless maid. The direction is smooth, the continuity flawless, the production spic and span, the ensemble up to the very top notch. I sweep my chapeau in a long, graceful arc to the humble dust and proclaim Miss Dove the Ethel Barrymore of the speaking screen. Take it or leave it.

—

"FAST LIFE"

BECAUSE a major sequence in "Fast Life" shows a man and his wife getting ready for bed, the picture is limited in Chicago to adult exhibition. But don't let that fool you. It's a splendid bit of entertainment and the first footlighting of flaming youth since "Flaming Youth" that has seemed to me worth the film it's printed on.

Chester Morris—starred or not—is the star of "Fast Life." He comes into the picture inconspicuously, stands in the background most of the time, goes out suddenly and quietly toward the end, but the kick that the picture has is the kick he puts in it. Douglas Fairbanks, Jr., is the principal by casting, Loretta Young is the girl in the triangle, and several others do well with prominent assignments.

—

"SKIN DEEP"

IT seems to me that it was Milton Sills who made a picture called, "Skin Deep," in which a bad man's face was repaired by plastic surgery and his character straightened out accordingly. The same thing happens in this picture, also called, "Skin Deep," but the incidents of this one recall to me none of the incidents of the other. This time the bad man, a gangster, is Monte Blue. Betty Compson is the bad girl, John Davidson is the second bad man, and Tully Marshall is the facial carpenter who fixes things up for everybody concerned.

I'm glad to see Mr. Blue standing up alongside the other good male actors in the talking-pictures. A bit selfishly, this business of being glad, because Mrs. Service thinks Mr. Blue is a great guy and I'm going to have to go to all his pictures whether I want to or not. If they continue as good as this one, and I see no reason why they shouldn't, I imagine I'll be an addict, too, in no time at all.

THE THEATRE

Exhibitors Tell "Cockeyed World" All About It with Human Billboards

HUMAN billboards are the newest form of ballyhoo stunts to be used to exploit motion picture attractions. The idea originated in Hollywood when M G M erected a large human billboard to exploit the "Hollywood Revue" and the same idea is being used successfully to advertise Fox's "Cockeyed World" to record breaking attendance in Dallas and Milwaukee.

In Milwaukee, Roger Ferri, director of advertising for the Fox Midwesco theatres, devised the most striking exploitation stunt ever staged for a local theatre and broke all house records at the Strand theatre. In Dallas, Texas, John H. Thoma, manager of the Majestic, used the same idea and got results which equaled those in Milwaukee.

How Thoma Did It

In Dallas a human billboard was located on one of the busiest down town corners. The sign was two blocks distance from the theatre, and buglers standing on the sign would sound off at regular intervals to be answered by buglers stationed at the marquee of the theatre. Thirteen boys dressed in military uniform appeared on the elevated billboard and a 30 piece military band was stationed under the sign and played constantly.

The living billboard idea was put into effect Saturday night to play up the midnight preview and the result was that an over capacity crowd was in front of the theatre an hour before time for the preview. At the end of the last regular show it was

JOHN H. THOMA

practically impossible for the patrons in the theatre to leave the house, as the lobby was a solid mass of humanity. The crowd in front was so great the street car traffic was tied up for thirty minutes, and waiting customers extended a block in each direction.

Ten special traffic policemen had been assigned to the theatre but they soon found the job too much for them and three special calls for additional patrolmen were made and even then the 28 officers found it impossible to control the crowd. Show windows were cracked and the glasses in the lobby frames were broken by the jam. A parking station located two blocks away found it necessary to press into service 15 additional employees to take care of business.

1,500 Persons Turned Away

The management succeeded in packing 3,408 people into a theatre that seats 2,895 persons. It was estimated that the theatre turned away 1,500 people who were unable to gain admittance.

Thoma stated that the total attendance for the first two days' showing and the previous midnight preview was 44,500. The ballyhoo on this picture included three uniformed bodies who marched through the down town streets displaying a "Cockeyed World" banner, 3 bugle corps, 2 drum corps and an unusually good lobby display. The walls of the lobby were not visible in any place as they had been sheathed over with artistically painted beaver board displays and the ceiling was a solid study of orange and blue strips of cloth which radiated

(*Continued on next page*)

Crowds waiting to attend the midnight preview of "The Cockeyed World," at the Dallas Majestic, stopped all traffic on Elm street and it was thirty minutes before officers were able to clear the street car lines and let the cars pass. The above picture shows the crowd assembling. Several lady patrons fainted in the jam and show windows and glasses in the lobby display frames were broken by the crowd.

Human bill-board used by the Dallas Majestic to break records with "The Cockeyed World." Thirteen boys in military uniforms appeared on the board at regular intervals and buglers stationed immediately below sounded off every ten minutes and were answered by buglers stationed on the marquee of the Majestic, two blocks away. A thirty piece military band was stationed below the sign and played constantly.

The human billboard devised by Roger Ferri to exploit the opening of Fox's "Cockeyed World" at the Strand theatre, Milwaukee. Girls from the Fanchon & Marco presentation unit paraded along the top of the building, each carrying an illuminated letter, which when all put together spelled "Cockeyed World.

Free Airplane Rides Boosts "Flying Fool" Picture in Nashville

Plenty of air thrills were provided for lucky patrons who attended the showings of Pathe's "The Flying Fool," starring William Boyd, at the Belmont theatre in Nashville, Tennessee, through the free airplane rides offered in manager Denny B. Dixon's effective exploitation campaign.

Through the cooperation of the Curtiss Flying Service at Nashville eighteen free 'plane rides were offered to the patrons writing the best statements of not more than 20 words on the superiority of the Belmont's talking equipment. Six rides were awarded each day of the three-day engagement. Articles were sent direct to the theatre. Lieutenants Joseph H. Douglas and Harry H. Jones of the Curtiss Service took personal charge of flying arrangements.

Dixon secured three-column-cuts in the Nashville *Banner* and in the *Tennessean* showing his theatre front with "The Flying Fool" billing and a Curtiss 'plane. In all his newspaper advertising, over fifty inches of free publicity was secured. Dixon featured the eighteen free airplane rides in bold display type at the top of his two column newspaper ads. The rides were also advertised on thousands of the heralds provided by Pathe as accessories on this William Boyd starring production.

Publishing Company Will Issue Book on W B's Film

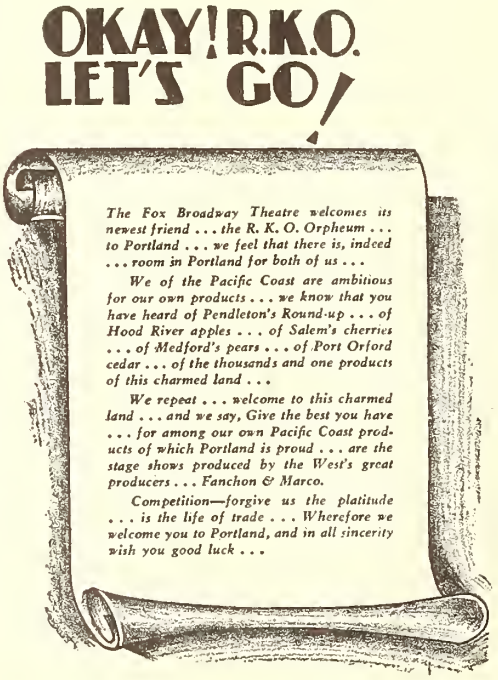
The publishing firm of Efrus & Bennett will issue a full length novel based upon Warner Brothers Vitaphone production, "Is Everybody Happy?" starring Ted Lewis. Eleanor Carey is the author of the book, the text of which will also be used by Warners for their serial service to four hundred newspapers. It will appear in these papers beginning November 1.

Favorite Star Photograph Stunt Clicks in Canada

With the cooperation of ten local merchants, Manager Knevels of the Capitol theatre, Hamilton, Ontario, is conducting a new form of "Favorite Movie Star Photograph" stunt. Every adult patron on Monday and Friday nights receives a coupon which entitles the holder to one of 16 colored portraits on application to any of the merchants who cooperate with the theatre in the full page advertising in the newspapers. It gets the people to the theatre on "off nights" and the arrangement also serves to get the people into the stores.

"Scotchman's Matinee" Brings Added Patronage For Kansas City Manager

After several months of trying out the plan, H. A. Jones of Plaza theatre, Kansas City, is convinced that his "Scotchman's Matinee," which he has advertised widely, brings added patronage to his theatre. The "Scotchman's Matinee," as it is advertised in newspapers, consists of the regular picture and a first run pre-view of the ensuing picture each Saturday night.



The above is part of a newspaper advertisement of the Fox West Coast Theatres in Portland and is devoted to the welcoming of R K O, a competitive company, to that city. Read it carefully, it is an unusual piece of copy.

Human Billboards On 'Cockeyed World' In Dallas, Milwaukee

(Continued from preceding page)

from the center. The Majestic offered eight complete shows a day which includes a midnight show every night during the week's run.

Thoma can never be satisfied unless he is breaking records, which reputation he made with R K O, and his start as manager of the Majestic, Dallas, has been more than successful.

Ferri Puts It Over

The front of the Strand theatre building in Milwaukee is only two stories in height and Ferri arranged for the girls from the Fanchon & Marco unit, playing at the Wisconsin theatre, to parade around the top of the building the opening night of the picture. Each carried a huge illuminated letter and when all letters put together the words "Cockeyed World" were spelled. The girls stayed close to the edge of the building and could easily be seen from the street. The complete display was lighted by spots and flood lights.

This living sign was advertised in advance through the newspapers and nearly all the populace of Milwaukee turned out for the event. The street was jammed and traffic was stopped. Those who were unable to buy tickets for the show remained in the street to watch the display.

When "The Cockeyed World" played at the Interstate's Majestic theatre in Fort Worth, Frank O. Starz, director of publicity and advertising is to be commended on his unusual good newspaper copy, used to exploit the picture. The picture played to 23,000 persons in four days and established a record for reciepts in that city.

Midnight Frolic Show And Dancing in Lobby Goes Big in South Bend

The Granada theatre in South Bend has inaugurated what promises to be a business getter. Under the name of "Midnight Frolic," midnight performances are proving very popular.

Starting at 11 o'clock and continuing until 11:45 dancing in the lobby is permitted with music furnished by an orchestra after which the performance is started with a stage show in the nature of a studio revue. After the stage show a preview of the coming feature picture is given. The stage show is broadcasted over a local radio station.

Brooklyn Manager Wins Fox Thrift Book Drive

The first prize in the Fox Thrift Book drive conducted by the Fox theatres has been captured by Harry Moore, manager of the Fox Savoy theatre, Brooklyn. Besides the honor of taking first place, there was a cash award of $50, generously divided by Moore among the staff which helped to put over the sales. Second prize of $35 went to the Fox theatre in Brooklyn, managed by H. J. Rice, and third prize was taken by managing director Morton Green of the Fox Crotona in the Bronx.

This intensive campaign on the Fox Thrift Books ran for a month and a half ending on September 15. The sale of the books from the Fox box-offices, will of course, continue.

Public Schools and Football Tieups Pep Up Attendance; Here's How

PUBLIC SCHOOLS may be used to boost attendance at the theatre and in fact it is possible to secure the aid of both teachers and pupils in playing up a show house, provided the proper approach is made however. School superintendents and boards of educations are always on the job to see that their school work is not interfered with and in many cases it is rather a difficult problem for any publicity man to overcome.

However, if it is possible to add something to the students' knowledge or to induce a more studious atmosphere the school officials will generally react favorably to the theatre's plans. The problems arising in working out such a campaign are rather difficult but Bob Kelley, district director of Publix advertising and exploitation, with offices in Dallas, has worked out the following outline which is worth the attention of any theatre manager.

His suggestions for such a public school campaign are listed under four headings: Essay Contests, Football Tieups, Talent and Adult Plugs.

Essay Contests in Schools

Educational essay contests planned to run until let-down following school opening is overcome, the contests to be sponsored by school officials, newspapers and the theatre.

Offer $10 each week as a prize to the student writing the best 200 word essay on why he prefers talking pictures.

Letters should be sent to all English teachers in the city schools announcing the contest with one addressed to the principals to go on the school's bulletin board.

A lobby frame in the theatre should be devoted to the contest, for the announcement of the contest and later the winners. This display will do a great deal towards keeping the adult and parent patronage interested. A trailer on the screen would be good.

The essays should be judged for originality, neatness and its grammatical construction and the judges be selected from the schools, newspapers and any local personalities, who may be prominent as writers.

All the English instructors should be given passes in order to promote their good will and cooperation.

Try and have the school officials to make announcement of the contest winners each week in the general assemblies.

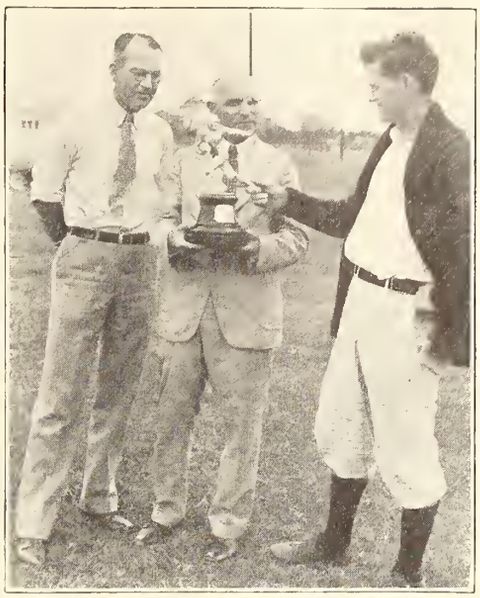
Football Tieups

The publicity man should first get acquainted with all the coaches and arrange personal appearance night for each of the teams. They should be presented to the audience from the stage. This can be very effective if the team will wear their "fighting togs" or letter sweaters.

The sport writers of the local newspapers will gladly play up their appearances and suggest to him that he cite famous picture stars who were formerly football players.

The theatre should make arrangements with a jeweler for the purchase of a cup to be awarded the school championship team and have the cup displayed in a window with a tieup with the current attractions at the theatre.

During the entire football season the school paper should carry stories of the theatre's activities in sponsoring the games. Arrange a contest at the close of the season to pick the most popular player and award him a trophy. He should be judged by the merits of his work in every game of the season. This idea should be announced before the first game and carried through until the last, with the local newspapers and school papers playing it up. Give the trophy enough value to create an incentive in each of the players to do their best.



THE Greater Palace Theater, Dallas, in conjunction with Linz Brothers, a Dallas jewelry firm, will award a football player statue to the most valuable player on the Southern Methodist University team at the close of the season. The trophy is designated as the Palace Theatre-Linz Brothers trophy and will be awarded each year.

The most valuable player will be determined by the casting of ballots which will be published in the school paper and also in the Dallas Times-Herald. Football fans are to use these ballots in voting for their selection as the most valuable player. The trophy will be awarded the winner at the last game of the season and the presentation will be made by Jimmy Ellard, stage band leader, who will be present at the game. The most valuable player and his teammates will then be honor guests of the Palace Theatre at a box party that night.

The above photo shows David Wortsman of Linz Brothers Jewelry company showing the trophy to Dr. Blackwell, (left) Athletic Business Manager, and Coach Ray Morrison of S. M. U. (right).

Photographers should take pictures of the most important games and these pictures displayed in the theatre lobby.

Pep-up parties at the theatre should be arranged and as a special attraction the organist should present special illustrated song slides for his solo. It might be well to have the slides specially made with a photo of a member of the team on each, and the song should bring in the name of each player as they flash on the screen. School pennants should be used to decorate the lobby of the theatre on these nights.

Dramatic Talent

The theatre should get in touch with the dramatic talent and music instructors and arrange for a personal appearance, on the theatre's stage, of any pupil showing ability as a public entertainer. Talent school nights should be arranged with students furnishing part of the program. If a really good act is discovered it should be booked for a run at the theatre and the theatre manager can cooperate in making the yearly senior class play a real worth while production, by aiding in selection of costumes, furnishing a scenic painter to help with their sets and by donating the theatre's stage for morning rehearsals. Th psychology of the students rehearsing on a real stage in a real theatre goes a long way in creating the right atmosphere for the entire cast. In some instances it is possible that the theatre be turned over to the school for this play but in any case it is advisable to use the cast in a presentation act for the week following its initial school performance.

Contests can be staged among the pupils and the winners be awarded a try out at the local theatre. Such tieups will be given considerable mention in the newspapers as school activities are of public interest.

Adult Plugs

During the entire time in which the theatre is active in school affairs a campaign should be carried offering special inducements to the adults and parents of the school children. Bargain matinees should be staged when school talent appears on the stage and each day a special price should be offered for one hour to school children, following the close of the school for the day. An arrangement should be made with the head of the school's R. O. T. C. and drill contests be staged at the theatre with military officers acting as judges. This sort of contest can be run for several weeks until one from each school is left and then hold a final contest and award prizes to the winning cadets.

For the theatre manager who will really get down and plug with the school, many dull nights can be made into big paying nights, during the entire school year. He cannot afford to overlook the possibilities offered by such a medium of exploitation and advertising.

* * *

Don Smith, manager of the Lake theatre, Milwaukee, has been following this policy lately with very good results. He had pictures taken of local high school football squads in the neighborhood of his theatre and showed these exclusive pictures to a packed house. As a result of this type of cooperation he gets constant patronage from the students of high schools in that section of Milwaukee.

Ushers Present Patrons Personal Invitations to See Coming Attractions

Don Smith, manager of the Lake theatre, Milwaukee, has thought up a fine way of getting the names of coming pictures before his regular theatre patrons. He had small, average sized cards printed on which was a little copy concerning each picture that would show at the Lake during the coming week. It was headed "For Your Personal Information" and was signed by "Your Usher."

This is getting a little different slant on advertising coming pictures and one which has proved very effective. Rather than have the manager announce and praise the pictures, as is the usual way, the idea of having the usher say that he hopes he will have the pleasure of seating people at one performance of each of the listed attractions, attracts more attention from people.

Bebe Daniels Sings Over Radio

NEW YORK—Bebe Daniels sang two numbers over the NBC chain sunshine hour last week. The broadcast was sponsored by the Fleischmann Yeast Corporation. Miss Daniels sang "You're Always In My Arms" and "If You're In Love You'll Waltz."

Electrical Displays Are Only One Feature In B&K "Radio Revue" Campaign

IN developing their recent "Radio Revue of 1929" at the Chicago theatre, Balaban & Katz employed a wider range of exploitation than for any other one week's show in their history. A daily newspaper contest, a special 16 page Sunday supplement, a week's use of two radio stations, the cooperation of 24 manufacturers of radio machines, and the largest electrical signs the loop ever saw, were used to attract business to the theatre.

For the first time the Chicago theatre's lobby was given over to a tieup with the stage, the entire mezzanine floor of the main lobby being devoted to a display of radios, each of the 24 interested manufacturers having a specially decorated booth.

Advance Lobby Display

For a week previous to the showing this lobby was dominated by a gigantic sign, artistically constructed of two radio towers with lightning strokes playing from tower-tip to tower-tip, while across these beams in brighter lights and flashing alternately with the lightning was placed a large sign "Radio Revue" and over it "Friday."

Two weeks before the event the Chicago *Herald and Examiner* began advertising in its columns and over the air from its two stations KYW and KFKX a contest by which the listeners of the stations could vote on which radio artists they most wanted to see on the stage. Some 120,000 votes were sent in due to the daily plug in the paper and the 36 daily announcements over the air. Ted Fio-Rito, Nubs Allen and Wynken, Blynken & Nod were the station artists selected and began at once rehearsing in the theatre's production.

Tieups and Marquee Display

Meanwhile all the song publishers in town were advertising the event in their windows on song shops and in all department stores where sheet music is sold. Windows were obtained in some 65 radio shops advertising the records of songs that were to be used in the "Revue." On the day that the "Revue" began on the stage, the lobby was opened for the exhibition of new radio models, the immense "Radio Revue" electrical display was changed as to its lettering but maintained as to its display. Meanwhile on the canopy commanding State Street both ways, was erected a larger duplicate of the lobby sign, while under the canopy was displayed a series of transparencies in the form of lightning strokes, each bearing the name of some one of the stage acts, and all striking into a central transparency which flashed "Radio Revue" like lightning strokes.

Atmosphere Stage Show

The result of the whole was more color, movement and light than probably any Chicago theatre had shown before, both inside and out. Psychologically the effect was interesting in that from the moment that a patron saw the signs, several blocks away from the theatre up to the moment that he took his seat he was in the atmosphere of radio and of entertainment. While buying his ticket he was surrounded by the jumping, flashing lights, and as he entered the lobby this same effect continued.

Three special stage settings, one of which showed the mythical television apparatus by which Mars and the Earth exchange programs, was ingenious in the extreme, the stage being filled with machinery upon which strange human beings moving like so many "robots" or mechanical men, kept time to the movement of gigantic wheels and drivers.

HERALD EXAMINER

BIG CHICAGO THEATER 1929 RADIO REVUE PACKS HOUSE

Fiorito and Other KYW-KFKX Stars Nucleus of Production

The front page of a 16 page Sunday supplement in the Chicago Herald-Examiner in which 24 radio manufacturers, cooperated in putting over B & K's "Radio Revue" and radio show, staged on the mezzanine floor of the Chicago theatre. Radio station tieups, electrical displays and a stage show with radio artists put over one of the biggest weeks in the history of the theatre.

Canadian Exhibitors Active in Community Benefit Fund Drives

Joe Franklin, manager of B. F. Keith's theatre, Ottawa, gave evidence of his community spirit no less than three times during one week. First he staged a benefit for the Palestine Relief Fund; then assisted in the organization of a financial drive for the Ottawa Humane Society, of which he is a director, and, thirdly, performed co-operative work for the Rotary Club.

Manager Ray Tubman of the Regent also presented a Palestine Relief performance, as well as a community show in aid of the Kiwanis Club boys work fund. P. J. Nolan, proprietor of the Avalon, gave a similar benefit performance for the Kiwanis Club.

FN Will Exploit Theme Songs With Records and Piano Rolls

First National has arranged a tieup whereby the theme songs of each of their pictures will be exploited by leading record and piano roll manufacturers. Close working arrangements have been made and the release of the songs will be made at a time when this publicity will be most helpful to exhibitors.

No less than 32 recording companies will record these songs for release to their dealers and it is assured that they will receive the widest possible distribution.

All of the new productions such as "Footlights and Fools," starring Colleen Moore, "Paris," starring Irene Bordoni, and "Sally," starring Marilyn Miller are well supplied with musical numbers certain to attract the public. These numbers have been adapted to all types of presentation, orchestra, dance, vocal or organ.

The Brunswick-Balke-Collender Company has recorded "My Song of the Nile," the "Drag" theme number; "Smiling Irish Eyes" from the picture of the same title starring Colleen Moore and "Wishing and Waiting for Love" from "Broadway Babies." The Cameo Record Corporation and the Columbia Phonograph Company, Inc., are also handling these numbers. The Compo Company, Ltd., of Canada is issuing "Song of the Nile," "Wishing and Waiting for Love" from "Broadway Babies." The Cameo Record Corporation and the Columbia Phonograph Company, Inc., are also handling these numbers. The Compo Company, Ltd. of Canada issuing "Song of the Nile," "Wishing and Waiting for Love," "Broadway Baby Dolls," "Smiling Irish Eyes," "Lady Divine" from "The Divine Lady," "Gypsy Charmer," from "The Squall" and "I Love You, I Hate You" from "Careers."

The New York Recording Laboratory, the Okeh Phonograph Company, the Plaza Music Company, the Velvetone Record Corporation, and the Victor Talking Machine Company are among the other big record manufacturers plugging the First National song hits.

Another source of wide publicity is found in the recording of songs by the piano player roll companies. The Atlas Player Roll, the Aeolian Company, the Ampico Corp., the Capitol Roll and Record Company, the International Player Roll Company, the Paramount Music Roll Company, the Pianostyle Music Company, the Mills Novelty Company, the Rolmonica Music Company and the Wurlitzer Manufacturing Company are featuring theme songs from the new First National pictures in their Fall and Winter catalogues.

Colored Balloon Shower Makes Broadway Look Up

Broadway got a drenching of colored balloons that caused considerable attention to be paid the Warner Brothers' "Gold Diggers of Broadway," playing at the Winter Garden theatre

To exploit this picture, thousands of colored balloons were dropped from the top of the theatre. Each balloon carried this message: "Hear 'Painting the Clouds with Sunshine' in the 'Gold Diggers of Broadway' at the Winter Garden."

When Receipts Are Not B. O. Receipts?

Here's one method of making certain that money invested in printing bills is utilized. The management of the Mission theatre, Shawnee, Kan., advertises that it will admit all persons free at the end of the month who save each printed program that is printed during the month. The program changes three times weekly.

MUSIC AND TALENT

Third Loew Stageshow House Open

STAGE SHOWS

Pittsburgh *Enright*

Week Ending Sept. 27

Dick Powell, m. c., calls his stage offering this week "Bits of Broadway," and it compares favorably with the high quality and entertainment values of the other offerings in recent weeks.

West and West, a couple of sailor boys, put on a fast hard shoe dance which is above the ordinary. These boys are mighty fast steppers, make a fine appearance and their offering is A-No. 1.

Stanley House does a good loose-jointed dance, and also a funny song in which he impersonates a German dancing master. The rest of his number, talking and singing, is but fair.

The **Nitoes,** tramp tumblers, are the hit of the show. These fellows are just about as clever and funny as any ever seen here. They panicked the audience at every performance. The stage band scored again with "Wabash Blues" and "This Is Heaven." In the last-named number they imitated a phonograph with the spring running down, and then speeded up while the drummer turned a Hallowe'en rattler to represent the winding up of the phonograph. This got one wow of a laugh.

A beautiful production number brought out **Frances Ruppert,** one of the chorus girls, who led the ensemble with the singing of "Dig-a-Dig-a-Doo." Miss Ruppert did very well and got a big hand. In this number the girls each had a specially constructed so-called cymbal, each of these containing three bells. They shook these in time with the music and the effect was new and interesting.

Dick Powell as usual scored with his megaphone crooning, this time offering "I'm Painting Clouds With Sunshine," and as an encore he rendered "Here We Are."

Jersey City *Jersey City*

Week Ending Oct. 4

The inaugural program of this house (the third Loew de luxe theatre to open within three weeks), is identical to the openings of the other two, with few changes that necessitate a report.

The Loew's Grand Orchestra, led by **Don Albert,** opens proceedings with "The Star Spangled Banner." As everyone rose and stood at attention, **Louise Bave,** soloist, as Columbia, sang our national anthem, amid a round of applause from the audience.

Unit 2—"Divertissement Musicale," an overture by the orchestra and led masterly by the internationally known conductor, Don Albert.

Unit 3—A dedication trailer by the management.

Unit 4—A Special Movietone Greeting by Metro-Goldwyn-Mayer Stars.

Unit 5—M-G-M News and Movietonews.

Unit 6—Organ solo feature by **Leo Weber** (report may be found in the Organ Solo Column of this issue).

Unit 7—Stage Presentation. The inaugural stage show, introducing **Ben Black** and His Rhythm Kings, opens with a production called "Cameos." **Chester Hale,** under the personal supervision of **Louis K. Sidney,** devised and staged this beautiful miniature musical comedy. This fine show opens to a scene in two of a silken drape, with a living cameo suspended from the fly gallery, as fourteen Chester Hale Girls, in Grecian costume, offer a balloon ballet, as **Aileen Clarke** pleasantly sings a classical number. Following this, the curtain rose, disclosing a Grecian garden scene, in which Grecian Maidens pose behind the orchestra, who are seated in a large pastel shaded box. **Ben Black** enters to a very fine reception, announces his appreciation of being chosen as master

(*Continued on page* 51)

At New Loew House

George Dumond

Ben Black

Yessir! Ben Black and George H. Dumond, the important guys at Loew's newest house, the Jersey City. Black is the master of ceremonies. Of course you know him—The Ben Black who with Art Hickman discovered this musical fever which is modern jazz. Born in this country, Ben went to England by way of Africa when just a lad. At 17 he bought a banjo and came back home, where he's been highly appreciated ever since. Drummond is managing director of the big new Loew house. He has been in the show business 20 years.

Roxy at Radio Show

The public who have so faithfully tuned in to Roxy and His Gang for the past seven years have had opportunity of seeing in person that popular director and his group of artists at Madison Square Garden last week. They broadcast their weekly program from the Crystal Studio of the Radio World's Fair. The music that Roxy selected for the occasion included the works of such favorite composers as Victor Herbert, Friml and Romberg. On Wednesday the evening following those less fortunate members of the radio audience who were unable to attend the radio show in person were given an opportunity of seeing several of Roxy's stars through a television broadcast.

LOUIS ADRIAN

Conducting
Orchestral
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Balaban & Katz
PARADISE
Theatre
CHICAGO

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PUBLIX

Ben Black Is Chosen As M. C. Of Jersey City

Three Deluxe Theatres of Circuit Throw Open Doors in Three Weeks

By E. T. DAWSON

NEW YORK, Oct. 1.—A third presentation theatre of the deluxe standard has been contributed within three weeks to the amusement world by Loew's, Inc.

With Ben Black as master of ceremonies, the magnificent 3,300-seat Loew's Jersey City theatre, built expressly for showing talking pictures, threw open its doors at 11 a. m., Saturday, amid a blare of horns, flag waving and cheers by a multitude who lined up to give this beautiful house a royal welcome.

The completed edifice, housing the most lavish temple of entertainment in the state of New Jersey, represents an investment of approximately $2,000,000.

Emphasizing the civic importance of the event, persons prominent in New York and New Jersey affairs participated in extending welcome to Nicholas Schenck, president of Loew's, Inc., and of M G M, and his fellow executives.

George K. Arthur on Stage

Another guest was George K. Arthur, screen comedian. The star was in line at the boxoffice waiting to purchase the first ticket at 11 a. m. then made a personal appearance in the first stageshow, to a tumultuous reception.

Commenting on the opening, President Schenck said that the construction of the Jersey City theatre is another link in the nationwide expansion program signalized by the opening of the Paradise, New York, the Kings, Brooklyn.

The performances will be continuous, in accordance with the deluxe theatre policy under the Loew's Jersey City theatre will operate.

Stageshows from the Capitol

As a deluxe house, with George Dumond, as managing director, the theatre will show first-run M G M and United Artists talking pictures, and stageshows from the Capitol theatre, New York.

The initial film offering is "Madame X," with a cast headed by Ruth Chatterton, Lewis Stone and Raymond Hackett. The

ORGAN
PRESENTATIONS OF
GREAT SONGS

SMALL SLIDE SETS

IF YOU BELIEVED IN ME
"Sensational Ballad"
SING A LITTLE LOVE SONG
-MY SIN-
MEAN TO ME
(If I Were You)
I'D FALL IN LOVE WITH ME

We also have INDIVIDUAL CHORUS SETS for
LITTLE BY LITTLE
(From "The Sophomore")
LOOK WHAT YOU'VE DONE TO ME
(From "Why Leave Home?")
AS WELL AS THE HITS FROM
SAY IT WITH SONGS
and
FOX MOVIETONE FOLLIES

SPECIALS

Medley of AL JOLSON hits from
SAY IT WITH SONGS
Introducing
LITTLE PAL
WHY CAN'T YOU
USED TO YOU
I'M IN SEVENTH HEAVEN

"Fox Follies Chorus Medley"
Introducing
BREAKAWAY
THAT'S YOU, BABY
WALKING WITH SUSIE
BIG CITY BLUES

Write for All Slides and Information to
SAM LERNER, Mgr. of Publicity
DeSylva, Brown & Henderson, Inc.
745 7th Ave., New York City

inaugural week stage presentation is "Cameos," with the same cast as produced at the Capitol.

Featured in the first stageshow and all others, hereafter, will be Ben Black, as master of ceremonies, and his Rhythm Kings stageband. The Loew's Grand Orchestra will be conducted by the internationally known director, Don Albert. At the console of the $100,000 Robert Morton organ is Leo Weber, popular Jersey City concert organization, who also will each week conduct his Organ School of Broadcasting.

Italian Baroque Architecture

Designed in lavish Italian baroque style, Loew's Jersey City theatre is the latest and most ornate addition to the Journal Square theatrical district. According to the architects, Rapp and Rapp, of New York, it embodies virtually every new feature in theatrical elegance, convenience and mechanical equipment.

Entering this distinguished showhouse after a glimpse of the imposing street facade, one finds an interior the magnificence of which reflects the utmost in magnificence and structural skill. A trip through its spacious lobbies, salons, and auditorium is rewarded with views of visual beauty well worthy of attention.

Passing through the bonze entrance doors, the visitor halts to survey the rich and intricate detail of the rotunda-like lobby, with its high ceiling exquisitely decorated in grays and golds, with touches of pale blue and rose. Around this oval-shaped lobby rise jade green colonnades with Roman bronze bases.

Three-Story Rotunda

This rotunda is three stories in height, with an observation gallery on the mezzanine floor completely girdling its oval circumference. All arches and opening in the lobby are gorgeously draped in embroidered and fringed royal red silk plush. This style and color is repeated in the drapings throughout the corridors and theatre auditorium.

Immediately off the rotunda lobby is the foyer to the auditorium proper. This is notable for its rich furnishings—carved and gold framed mirrors and consoles, magnificent bronzes, luxurious lounges, paintings and ornamental, tall Buhle clock.

From the mezzanine and orchestra floor foyers, one enters the lofty and magnificent auditorium, which is executed in the intricate Italian baroque style. Overhead is a gorgeous and opulently decorated dome, colored in gold leaf and surrounded by an ornamental cornice and bands of ivory, gold and soft grey and rose. The vaulted ceiling has an all-over coffered surface in gold, ivory and blue, and is penetrated at the sides by six large arches in which elaborately carved walnut and gold canopies, draped with festoons of red velvet, trimmed with gold silk gauze and silver cloth. This whole treatment is delicately illuminated with concealed multi-colored lights.

The organ fronts, adjoining the proscenium, which hide the pipes of the mighty Morton organ, consist of four ornamental and fluted columns supporting a lavishly carved cornice, surmounted by a shell canopy. From the cornices hang velvet valances and drapes embroidered in gold, and a crystal trimmed gauze curtain backed with silver cloth. The proscenium arch forms a beautifully carved framework over the stage and is set off by scrolled and moulded cartouches and veined marble panels. The proscenium drape is a festooned red velvet, with embroidered bands and magnificent appliqued gold shield. The lighting fixtures are crystal and bronze with illumination mainly indirect.

George H. Dumond, the managing director, was formerly in charge of production and managing director of Loew's State theatre, St. Louis, and has been at other Loew houses since 1920.

Ben Joel is the assistant manager.

Happenings this week and last. . . . After talking to **Mr. Lustgarten** and reading the papers last week of the capture of the theatre box office bandit, I guess he is in little danger of having to face the experience of reaching the stars. Mr. Lustgarten was very proud of the first anniversary and birthday of the Paradise Theatre, due to the KYW and KFKX radio show held at the Chicago Theatre, the entire personnel of the Chicago Theatre ballet and chorus numbering fifty people were transferred to the Paradise Theatre. The separate presentation or orchestral extravaganza was ably directed by **Ulderico Marcelli**, who usually presides at the Chicago Theatre. . . . If you wish to see a show that does not tire the audience and will result in keeping the foyer and sidewalk in front of your theatre packed with people trying to get in, **Marks Brothers Collegiate** stage show at the Granada theatre this week and at the Marbro next week. This show is absolutely the last word in presentations and about the best stage show I've seen in Chicago. **Benny Meroff** staged a wonderful show, his working with **Sally Sweet** could not be surpassed by any M. C. in Chicago. . . . **Hy C. Geis**, featured organist at the Stanley theatre, Jersey City, N. J., has just signed a contract for another year as featured organist in this theatre. . . . The Organists Club of Newark, N. J., held their first meeting of the season September 16th at Newark. The featured speakers of the evening were **James L. Dunn**, composer of the New York, Philadelphia and Boston Symphony Orchestras. **Fred Alwaise** and his Jazz orchestra furnished the music. . . . **Dolores Del Rio** made a personal request for **Teddy Joyce** to be sent to Loew's Kings theatre, Brooklyn, N. Y., to introduce her to the audience. He is now back as M. C. at the Penn theatre, Pittsburgh, where he has been for the past year and a half. . . . **Ben Black** former Publix M. C. opened Loew's New Jersey theatre, Jersey City, N. J., last week. . . . **Leo Weber** formerly of the State theatre, Jersey City, has been chosen as feature organist for the new Loew's Jersey City. . . . **Dave Gould**, Publix ballet master has staged the floor show that is now playing at the Everglades Cafe, N. Y. C. He has also staged the entire unit for **Milton Douglas**, that is now playing the Keith Circuit. This unit includes twelve Dave Gould Girls in the ensemble. Dave is leaving shortly for the West Coast to routine sixty-four girls for an elaborage picture. . . . **Emil Velazco**, president of the Emil Velazco Organ School is now the featured organist over WABC, of the Columbia Broadcasting Chain. . . . **Grenville Tompsett**, featured organist at the Granada theatre, South Bend, Ind., is visiting New York City and has been polishing up at the Velazco Organ School. . . . **Fred Tangeman**, formerly organist at the Cameo theatre, Jersey City, N. J., is now featured organist at the State theatre, in the same city. . . . **Clem P. Murphy**, formerly in charge of production for Finklestein and Rubin in Minneapolis and St. Paul, Minn., is now the managing director of the Branford theatre, Newark, N. J. . . . **Ed Lowry**, St. Louis' favorite master of ceremonies is now guest master of ceremonies at the Branford, Newark, for a limited engagement. . . . **Stanleigh Mallotte** is still feature organist at the Publix theatre in Portland. . . . **Alfredo Meunier** has been appointed permanent leader of the Capitolians orchestra at the Vancouver, B. C., Capitol. . . . **Benny and Western** formerly dancers on the Publix Circuit were in Chicago last week in Fanchon and Marco's "Through the Gates" idea. . . . The new Saenger theatre begins its weekly programs on Friday instead of Saturday, as heretofore. . . . **Johnny Hamp**, conductor of the orchestra at the Congress Hotel, broadcasts daily over KYW. . . . Radio Keith Orpheum will broadcast over WIBO every Tuesday evening on the R K O hour from 9:30 to 10:30. . . . **Henri Keats** is now back home at the Oriental theatre and sure is playing havoc with the audiences. . . . **Al Tearney** has opened his new Club Metropole in the Metropole Hotel, and has brought the orchestra, Lew Lewis and his Royal Vagabonds, intact from the Garden of Allah. . . . **Lloyd Huntley**, and his Isle O'Blue orchestra, recently headlined by Radio Keith Orpheum have opened at the College Inn, Chicago. . . . Palace theatre marks its third anniversary with a gala bill of stars. . . . **Jan Garber** and his Greater Columbia Recording orchestra opened an engagement at the Trianon Ballroom last week.

W. S. Russell

STAGE SHOWS

(*Continued from page* 49)

of ceremonies, and then introduces Karavieff, the only Russian tap dancer in this country. **Karavieff's** wonderful dancing stops the show, until he is forced to encore.

Black next announces a specially prepared band number, arranged by himself, of "The Three Roses." This embodies three well known "Rose" songs, "Roses of Picardy," "Mighty Lak a Rose" and Ben Black's own famous "Moonlight and Roses." These numbers are played separately first, but at the finish they are all played, simultaneously. (Ben Black leads his orchestra in a showmanly, dignified manner that will undoubtedly gain him a very large following at this house.) The "Moonlight and Roses" number is augmented by the assistance of Leo Weber at the organ. A pleasing effect is lent by large roses, flashed on the organ grills, on slides.

The reception accorded Black and his orchestra, is of the best.

The Three Ritz Brothers, supposedly the original collegiates, offer their specialties of eccentric dancing, comedy singing and hokum gags. Twenty Chester Hale Girls, in Mid-Victorian costume, offer an old fashioned dance routine, as 12 Grecian Maidens pose in background.

This is followed by the **Stone-Vernon Quartette**, three men and a girl. This team's sensational and breath-taking adagio dancng stops the show, and they are forced to continue doing some of the most perilous stunts ever witnessed by this reporter. The way all three of the men, especially Bob Vernon, throw Miss Stone around, one would imagine she were a rag doll. Their reception could not have been better. Miss Aileen Clarke, leading two beautiful Russian wolf-hounds, enters as the entire company asesmble and form a beautiful picture for the finale.

Unit 8—Feature presentation, M-G-M all talking film sensation, "Madame X. Unit 9—Recessional.

Leo Weber at the organ, playing "Ive Waited a Lifetime for You."

Philadelphia *Earle*

Week Ending Sept. 21

Harry Rose, the "Broadway Jester," makes bis debut as master of ceremonies at the Earle theatre this week and the stage presentation is entitled "Hello Harry." The twelve **Earle Rockets** sing a song of welcome to Harry Rose, accompanied by the stage band dressed as court jesters.

Harry Rose sings "I'll Get By as Long as I Have You," addressing the song to the stage band. At the close of the song a member of the band presents his with a large box which he opens with great ceremony, only to find that it contains a bunch of carrots.

A miniature piano and xylophone are wheeled on to the stage and two boys play a duet with bird trills and whistles, which goes over big. **Ann Chang**, billed as the "Chinese Star of Syncopation," a pretty little Oriental, with an appealing manner, sings several songs and does a few dance steps.

The Earle Rockets, in glittering costumes of silver, next offer a clever tap dance. **Anne Seaman**, in lavender and rhinestones, is the high light of the program with her dancing, kicking and whirling. Her act is all too short.

Billie and Elsie Newell offer some good clowning and singing, but there is nothing very original about their number. Harry Rose sings "Making Whoopee." His voice is good and the audience like it and want more.

In the finale the Rockets in striking red costumes with many rhinestones are seen dancing before a curtain which rises showing three girls suspended in swings. The rest of the entertainers appear on the stage and all join in a song.

Brooklyn *Paramount*

Week Ending Sept. 20

"A Jazz Clock Store," a Publix unit by Frank Cambria, featuring **Paul Ash** and His Merry Mad Gang opens to a scene with at least fifty clocks of various sizes and shapes, ticking and ringing as the **Tiffany Twins** offer a little pantomime just before Paul Ash enters. Ash introduces the girls, who then lead the **Fred Evans Ensemble** in a clever and well done jazz routine. **Paul Kirkland** carrying a long ladder enters and offers a dance routine while perched on top of the ladder. His offering of balancing a lighted paper cone on his nose gains him a good hand. The Tiffany Twins in cute green velvet costume present a well routined jazz tap dance, which incorporates many intricate steps and for which they receive a very fine hand.

Ash then announces a specially arranged dance number called "Wedding of the Painted Dolls," which his orchestra play, in a most novel manner. The reception accorded Ash and his orchestra is a very fine one. The Fred and Evans ensemble, in beautiful costume enter stage as curtain in rear of band parts and discloses **Bard and Avon** standing in front of an old fashioned weather clock. Their very fine singing is followed by a pleasing toe and tap routine by the girls. **Bob LaSalle**, in comedy costume enters and sings a special lyriced song to the tune of "Your the Cream in My Coffee." His special version of the "Wedding Bell Blues" in which he interpolates bits of many popular tunes earns him an encore and a very fine reception. **Jim Reutch**, a sixty-one-year-old youngster gains a good reception for his difficult eccentric dansing.

George Dewey Washington, who has just returned from Europe enters to a good hand and sings "Weary River" in his own inimitable manner. He encores with Irving Berlin's latest number, "Waiting at the End of the Road." In this number he interpolates, a special arrangement of "St. Louis Blues." The finale is the usual beautiful picture. In this one Bard and Avon beautifully sing as a number of girls posed on a pedestal with an enormous clock.

St. Louis *Ambassador*

Week Ending Sept. 19

Ed Lowry for two days put on a stage show in which he featured **Art Frank**, popular comedian and cartoonist; **Helen Lewis** and her **girl collegiate** band, the **Senior Quartette**, **Barbara Vernon**, **Maria Pauli** and **Lew Beck**. And then the Musicians Union stepped in and busted up Eddie's good little collegiate offering. Since then sound shorts have been endeavoring to fill the void created by the absence of Lowry.

Chicago *Paradise*

Week Ending Sept. 27

Mark Fisher, the most popular band leader in the city, and his orchestra celebrated the first anniversary of the Paradise Theatre this week with a very elaborate stage show. The **Foster Girls**, no doubt helped in making it elaborate. The presentation was called "Circus Cabaret," having no connection with the anniversary.

Mark made his appearance before a drop and sang a little welcome song. The curtain raised and the Foster girls went through a very tricky dance.

Walter and Betty Reddick opened the show with a variety of tricky steps. The couple were announced to be from "Be Your Self Show." They put all they had in the last number and took a fair applause.

The orchestra followed with a collection of famous

TED MEYN
"the name is MINE"
organist
originality showmanship
virtuoso
serving time with
LOEW'S INC.
presenting
Original Creations
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at
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WARNER BROS. VITAPHONE SINGING PICTURES
FIRST NATIONAL VITAPHONE SINGING PICTURES
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SPECIALS
A MUSICAL AER-O-LOGUE
Entitled
Around the World with the Zeppelin
(By Billy Curtis and Ruby Zwerling)
FEATURING
AM I BLUE?
A MUSICAL COCKTAIL
(By Billy Curtis)
Introducing a Medley of Theme Songs
SMILING IRISH EYES
HARD TO GET
IF YOU WERE MINE
WHERE
THE BUTTERFLIES
(Kiss the Buttercups Goodnight)
A SONG DERBY
BY TED KOEHLER
FEATURING
(You Made Me Love You)
WHY DID YOU?
AM I BLUE?
LET ME HAVE MY DREAMS
SMALL SETS
SMILING IRISH EYES
MY SONG OF THE NILE
GYPSY CHARMER
I LOVE YOU—I HATE YOU
IF YOU WERE MINE
MAYBE — WHO KNOWS
MY MOTHER'S PHOTOGRAPH
WHERE
THE BUTTERFLIES
(Kiss the Buttercups Goodnight)
VITAPHONE RECORDS
MY SONG OF THE NILE
GYPSY CHARMER
ON WITH THE SHOW
GOLD DIGGERS
Artists Copies on All Popular Songs and Theme Songs for Organists
Write for Slides and Information to
JIMMY CLARK
Special Service Manager
321 West 44th Street, New York
"VITAPHONE" REG'D TRADEMARK
M. Witmark & Sons.
1650 BROADWAY, NEW YORK.

songs, the drummer standing out with his jumping up and down while playing all his instruments.

Fink and Ayres, roller skaters deluxe, gave the patrons the thrill of their life. These fellows would make anyone hold their breath. They received a nice applause.

Walzer and Dyer, the pair that are making a big hit around Chicago these days, were next. The girl part of the act has a peculiar laugh that gets attention. A clever line of jokes also went over. A curtain speech was necessary at the afternoon performance.

Then Mark sang "Your Mother and Mine." If this fellow isn't the big reason for the Paradise's popularity, then there's no stars in the sky. Mark refused to sing more than one song. The Foster girls concluded the show with a novelty act on "ringers."

San Antonio *Texas*

Week Ending Sept. 27

On the stage at The Texas Theatre this week is presented the New York Publix stage show "Say It With Flowers," featuring "Vic" Insirilo, the popular master of ceremonies and leader of the Texas Stage Band. This presentation goes over great, being filled with mirth and melody and a group of artists that is characteristic of The Texas Stage Shows.

Heading this beautiful revue is the inimitable comedian and singer, **Billy Purl**, who keeps the audience in an uproar from start to finish, with his snappy songs and wise-cracks; **Mahon and Florence Trio** present a wonderful dance number which is new and novel, they also come in for their share of applause. **Maxine Hamilton**, the Personality Singer, and The **Dave Gould** dancing girls complete a wonderful stage presentation.

Salt Lake *Orpheum*

Week Ending Sept. 19

Ruth Mix, the winsome daughter of Tom Mix, western hero of motion pictures, headed her own vaudeville unit, The Ruth Mix Rodeo Revue, on the opening program of the R-K-O Orpheum's bill this week. The Ruth Mix revue includes a company of 35, featuring **Jed Dooley**, stage and screen comic. Also there are the rangers, seven husky cowboy singers; **Toby Tobias** and his orchestra; the **Gamby-Hale Girls**, versatile dancers; **Dorothy Douglas-Johnny Wright** and company, who introduce "Spark Plug" in person, and a dusky dancer called "Snowball."

Miss Mix introduces her prize winning "high school" horse "Lindy," which is to her what "Tony" is to her popular dad.

"Street Girl," a 100 per cent talking-musical Radio Picture, is the screen offering, with Betty Compson playing the stellar role. Highly satisfactory attendance has marked the opening week at this R-K-O Orpheum.

Minneapolis *Minnesota*

Week Ending October 4

Circus Cabaret is the offering this week at the Minnesota theatre. It is a fine fare, with excellent numbers and one of the best trained and best matched chorus ever to appear on the stage of this theatre.

To the music of "The Wedding of the Painted Doll," the Foster girls open the presentation. As the curtain rises, the girls may be seen through semi-opaque ovals. Later they jump through these hoops and finish their number in front of the audience.

Gene Sheldon, master of ceremonies, makes his appearance and leads the Serenaders in "Tigerette." During the presentation of this piece, several of the members of the orchestra give solos. **Miss Vera Van**, billed as the Sweetheart of the Circus Cabaret, is on next with a number of songs, during which she makes goo-goo eyes at Gene Sheldon.

Walter and Betty Reddick, soft shoe dancers, appear next. They do not offer anything particularly original or novel but what they do give is well done and gets an enthusiastic hand.

The **Foster girls** give a horse drill which is one of the prettiest and most original numbers offered. Harnessed four abreast and driven by a fifth girl, the first set of "horses" makes its appearance. Then the second group, in the same formation, enters, and then a third group. All the girls wear horses' heads from which a long mane falls, and long tights in brown, white or black, according to the group in which each is placed. After concluding the drill, the three sections line up and the audience is asked to decide by hand clapping which group deserves the blue ribbon.

Fink and Ayers, roller skaters, present the most popular act of the show. Their acrobatic tricks and skillful skating sends them over big.

Zwerling Takes 'Em for A Zeppelin Ride

Ruby Zwerling, musical director at Loew's State, holds the distinction of creating a musical novelty, which need be placed first on the list under the caption of exceptional offerings. And Billy Curtis captures the prize for development of the great idea. Evidently Zwerling still believes in the old gag, that two heads bumped together, are better than one, for the result of such collaboration was "Musical Aerologue," subtitled, "Around the World With the Zeppelin." The giant dirigible carried Ruby Zwerling on its recent globe circling trip.

Among the many anecdotes related, not the least amusing was the one about the German quartette serenading their neighbors with "Am I Blue"—and if you've never heard the German interpretation of this hit tune, you're missing something. Arriving over Spain, wondrous country of sunshine and feminine pulchritude, a twist of the radio dials filled the cabin with strains of sweet music, coming from a cabaret where Spanish beauties were tripping the light fantastic to (just one guess—you have it!) "Am I Blue."

On to Russia, the next point of disembarkation, there Volga boatmen attempting to give an interpretation of this national and international hit. Amusing to the 'nth degree. At last—Los Angeles, where sirens seemed to be shrieking on all sides, "Am I Blue."

Zwerling takes you for a ride in a sky-high slide specialty which is obtainable from the special service department of M. Witmark & Sons. Throw this on your screen and you will hear plenty of spontaneous laughter from your audience.

THE SINGING MASTER OF CEREMONIES

BENNY ROSS

Now

Inaugurating a New Stage Band Policy

For Warner Bros. at the Earle Theatre Atlantic City

Roy Sedley in Sound and Unsound

Touring Publix in the "5 and 10c Follies"

Personal Direction of Tony Shayne

"THE PRIDE OF THE REGIMENT"

DORIS ROCHE

Featured in JACK PARTINGTON'S

"OVER THE TOP"

PUBLIX UNIT and *PARAMOUNT VITAPHONE SHORT FEATURE*

WEEK OF OCT. 5—AMBASSADOR, ST. LOUIS
WEEK OF OCT. 12—ORIENTAL, CHICAGO

DIRECTION—WM. MORRIS AGENCY

MLLE.

LA PIERRE

FRENCH PERSONALITY GIRL

Featured in PUBLIX "CREOLE NIGHTS" UNIT

Personal Direction Sam Bramson Wm. Morris Agency

Week of Oct. 4, Penn, Pittsburgh
Week of Oct. 11, Buffalo, Buffalo

P. S.—BE SURE TO SEE AND HEAR ME IN MY FIRST STARRING-ALL-SINGING PARAMOUNT SHORT SUBJECT OF FRENCH SONGS

Community Organ Novelties

LEONARD M. SALVO

Featured Organist

GATEWAY THEATRE, KENOSHA, WISCONSIN

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

Hello Everybody—Jean Herbert, the well known song writer, with a wide acquaintance in the music business, has been added to the staff of **DeSylva, Brown and Henderson, Inc.,** in the capacity of special material writer, replacing **Jack Murray,** who resigned. Jean is a very prolific writer and the profession can rest assured that their needs in regards to special choruses, patters, recitations, etc., for DeSylva, Brown and Henderson's songs will be taken care of to the best of his ability, which is plenty.

* * *

M. Witmark and Sons have just completed a dance folio consisting solely of picture songs. This folio is the most novel and attractive idea yet issued by these publishers, in that opposite each number is a full page photograph of a leading star in that particular picture, with a short biography of he or she. The list includes 12 songs of the latest releases and is destined to become one of the most tremendous dance folio sellers in the country.

* * *

Jack Mills, president of **Mills Music, Inc.,** has just returned from a trip to Chicago and points between, where he was very successful in promoting his firm's two best sellers, "Ain't Misbehavin'" and "Mistakes."

* * *

Leo Feist, Inc., is concentrating heavily on the two new songs to feature the new screen production, "Rio Rita." The two new ones are "Sweetheart, We Need Each Other" and "You're Always in My Arms," the original score from the stage play include "If You're in Love, You'll Waltz," "Following the Sun Around," "The Rangers Song," "The Kinkajoo" and "Rio Rita."

* * *

The Fox Movietone production, "Married in Hollywood," has the unusual distinction of being the first operetta to contain a music score of waltzes only. The waltzes are "Dance Away the Night," "Once Upon a Time," "A Man—a Maid," "Deep in Love" and "The Peasant Love Song." The score for this was written by **Oscar Strauss,** the waltz king, together with **Dave Stamper** and **Harlan Thompson,** with **DeSylva, Brown and Henderson,** the publishers.

* * *

Sherman, Clay Music Co., who have the musical score in the "Great Gabbo" picture, boast about having two great songs in, "I'm in Love With You" and "Web Of Love." The other songs, in this picture that look very good are "Every Now and Then," "New Step" and a comedy called, "I'm Laughing."

* * *

Billy Berkes of Remick's may be a darned good fixer for other people, but his charm does not seem to work for himself. At present, and probably for the next week or two, Billy Berkes, the Fixer, is serving time as a juryman for the state of New York.

* * *

Dropped in to see **Cliff Hess** at Remick's the other day and had the pleasure of becoming acquainted with **Julia Dawn,** the Singing Organist of Shea's Buffalo Theatre, Buffalo, N. Y. Miss Dawn is in town, visiting her many friends.

* * *

Bernie Pollock, General Sales Manager of **M. Witmark and Sons,** announce a Banjo Folio No. 1 which contains a list of Warner and First National theme songs. This folio has been especially prepared by **Mr. Anthony** and is the first one of its kind to contain only songs from musical pictures and productions. There are also publishing a Saxophone folio arranged by **Merle Johnson,** the w. k. saxophonist.

* * *

In last week's Herald, you will notice that the **Santly Bros.** latest number, "Lonely Troubadour," received a mighty fine write-up in a local newspaper. This number has been getting some very fine radio plugs by many of the best artists in the business.

E. F. Dawson

ORGAN SOLOS

Don Baker (Brooklyn Paramount) In the absence of Bob West, who is on a vacation, Baker offered a pleasing solo which he called "A Miniature Organ Recital." He opened with a popular number, "Baby, Where Can You Be," which he played with many variances. "The Charge of the Light Brigade," played in an impressive style closed this short but good solo.

Preston Sellers (Chicago Paradise) Being the first anniversary of the Paradise, Sellers began his solo with a novelty number telling about the theatre and its doings in the past year. Then he went into a old time melody "You Made Me What I Am Today," and the response to singing was a surprise due to the age of the song. After this he played "Song Of the Nile." Then another novelty number was played. Following was "When Dreams Come True" and "Am I Blue." Sellers took three bows. The pleasing manner in which he plays his songs makes the patrons rather listen then sing. Good music will always be preferred to singing.

Bill Meeder (Richmond Hill, N. Y. R. K. O.) offered another of his pleasing and original organ solos, this week featuring "Smiling Irish Eyes," the theme song of the First National picture by the same name which this theatre has for the main attraction for this week. Meeder opened his solo, with a chorus of this number, then turned to his audience and orally told his audience that he would play many of the old time theme songs, that were played by organists for picture before theme songs were known as they are to-day. The idea, conveyed was for the audience to sing the numbers that they recalled. The numbers Meeder played were, "I Love You Truly," "Mighty Lak' A Rose" "By Heck," a song in German, "Chinese Lullaby," and "Cherie." final chorus of "Smiling Irish Eyes" closed this fine solo.

Hy C. Geis (Jersey City Stanley) offered an original and interesting organ solo which he called, "A Trip Through Wurlitzertown." This solo deviated greatly from Geis' usual song-fests but as it was so instructive, the audience enjoyed it as much as his song-fests. With the use of explanatory slides, Geis demonstrated the entire workings of an organ, playing bits to emphasize the instrument or part he was explaining. The only song he played was, "Am I Blue." This was played with orchestral effects that brought out all the marvelous workings of the organ.

Leo Weber (Jersey City, Loew's, Jersey City) long a favorite in this city, has been chosen as feature organist at this house. Loew's used very good judgment in picking Leo Weber, inasmuch as he already has a very large following, it can readily be seen that his name will draw many of them, who have never seen him, but who know him from his Radio concerts, which have been broadcast from Jersey City for the past two years. Leo opened his "Hello Everybody" solo, with a talk, over a "mic" attached to his organ. He suggested that he would start a school of broadcasting, first naming tnis school the Jersey City Mixed Chorus, with the idea that the audience would be the mixed chorus. The idea was readily agreed to by the audience, and when Leo played the opening song, "Heigh-Ho, Everybody, Heigh-Ho," everyone sang. Weber, offered an innovation here, by leading the audience in the singing, with his pleasing voice. Weber enacts the triple role of organist, chorus leader and announcer. His easy and genial manner of talking through the mic and his fine playing, will, undoubtedly, gain him a much larger following than he already has. The next number to be played by Weber and sung by the audience was, "The Pagan Love Song." His final number, was an old time favorite which everyone harmonized to, to the best of their abilities. This was "Sweet Adeline," and I am sure there was no one who failed to sing to this.

Stanleigh Mallotte (Portland Publix) conceived an original musical tale titled "Story of Lou." Opened with the Prisoners Song. Lou, it seems, was in jail for shooting her husband. Depicted the court room scene in rhyme, playing "True Blue Lou," where she told the story of her life. Mallotte playing "When We Were Seventeen," another step falling in love, and "O Promise Me," "Precious Little Thing Called Love," again "True Blue Lou," sung by jury. Then he vowed "I'll Always Be in Love With You," but then he stepped out with other girls, playing "Louise," "Evangeline," "When the One That You Love Loves You." He comes back temporarily, singing "Are You Sorry," and "What Can I Say After I Say I'm Sorry." After short deliberation, jury gives verdict and Lou is Allowed Freedom of the Knees, making a strong ending with Lou "Knows Her Jury," and Mallotte received his usual big hand, showing he has a big following.

BEST SELLERS
Week Ending September 28th

No. 1
"My Song of the Nile"—(M. Witmark & Sons).
"Am I Blue"—(M. Witmark & Sons).
No. 2
"Pagan Love Song"—(Robbins Music Corp.).
No. 3
"When My Dreams Come True"—(Irving Berlin).
No. 4
"I'm Just a Vagabond Lover"—(Leo Feist).
"Little Pal"—(De Sylva, Brown & Henderson).
No. 5
"Miss You"—(Stanly Bros.).
"Sleepy Valley"—(Harms, Inc.).
No. 6
"True Blue Lou"—(Spier & Coslow).
"Singing in the Rain"—(Robbins Music Corp.).
"Wedding of the Painted Dolls"—(Sherman Clay).
No. 7
"Love Me"—(Leo Feist).
"Baby, Where Can You Be"—(Berlin).
"Where the Sweet Forget Me Nots"—(Remick Music Corp.).
"Breakaway"—(De Sylva, Brown & Henderson).
"I'll Always Be in Love With You"—(Shapiro Bernstein).
"Smiling Irish Eyes"—(M. Witmark & Sons).
"That's You, Baby"—(De Sylva, Brown & Henderson).
No. 8
"If You Believed in Me"—(De Sylva, Brown & Henderson).
"Old Virginia Moon"—(Milton Weil).

* * *

"BELIEVE IT OR NOT"—(Irving Berlin, Inc.)—A song adapted from the Ripley cartoon that is quite a rage in the papers. The song is written pretty, which in itself makes it different as usually cartoon songs are written as a comedy song. Is getting quite a radio plug and should sell. Written by Joe McCarthy and Jimmie Monaco.

* * *

"SONG OF THE SANDS"—(Al Piantadosi)—This love scene is set on the deserts and is an Oriental number that is very pretty. Also has an appropriate melody. By Pat Ballard and Tom Waring.

* * *

"PICCOLO PETE"—(J. W. Jenkins Sons Music Co.)—A hot tune that should be a big orchestra number. Also should be a cinch for mechanicals. By Phil Baxter.

* * *

"I'M ONLY MAKING BELIEVE"—(Davis-Coots & Engel, Inc.)—A pretty thought about the love sick lover who is as the saying goes "acting." The writers, well known, have just formed their own publishing company and this is one of their first efforts. By Benny Davis and J. Fred Coots.

* * *

"WHERE THE BUTTERFLES KISS THE BUTTERCUPS GOODNIGHT"—(M. Witmark & Sons)—I have never been there but this song gives you the directions, so you can't go wrong. It's cute and looks like it has a good chance to make money. Lyrics by Harry Pease and Charles O'Flynn, music by Ed G. Nelson.

* * *

CAN'T YOU UNDERSTAND—(Donaldson, Douglas & Gumble)—An excellent fox trot ballad having as its melody writer one of the best air plugs in Chicago. Looks like a big number. By Jack Osterman and Victor Young.

Sid Berman

QUICK REFERENCE PICTURE CHART

Amkino

FLAMES ON THE VOLGA, or Bulat Batyr: Anna Wozjik. Yaroslavtsev. (L) 7000f. (R) Mar. 30, 1929.
KATORGA (D): A. Zhilinsky, V. Taskin, V. Popov. (R) June 1. (L) 7500f.
KRASSIN: Special cast. (L) 7000f. (R) Feb. 19, 1929.
LASH OF THE CZAR, THE: Kachalov, Meyerhold, Stenn. (L) 6800f. (R) Feb. 9, 1929.
MOSCOW TODAY (D): Special cast. (R) April 11. (L) 5000f.
NEW BABYLON (D): Sophia Magarill, Sergei Gerasimow, Peter Soholewski, Elena Kusmina. (R) June 29. (L) 8000f.
PRISONERS OF THE SEA: O. Knipper, Tschechowa, N. Kutusow. (R) Apr. 13, 1929.
SHANGHAI DOCUMENT, A (Travelogue): Special cast. (L) 5000f. (R) Oct. 13, 1928.
TEN DAYS THAT SHOOK THE WORLD: Special cast. (L) 7600f. (R) Oct. 13, 1928.
THREE COMRADES AND ONE INVENTION: Olga Tratlakova. (L) 6000f. (R) Oct. 13, 1928.
TWO DAYS: F. E. Samytschkowsky. (L) 6500f. (R) Feb. 1, 1929.
YELLOW PASS, THE: Anna Stenn. (L) 6600f. (R) Dec. 8, 1928.

Artclass

UNMASKED (D-AT): Robert Warwick, Sam Ash, Milton Krims, Lyons Wickland, Susan Corroy, William Corbett, Charles Slattery, Kate Roemer, Waldo Edwards, Roy Byron, Clyde Dillson, Helen Mitchell, Marie Burke. (L) Talking, 5449f.

Chesterfield

ADORABLE CHEAT (D): Lila Lee, Cornelius Keefe, Burr McIntosh, Reginald Sheffield, Gladden James, Harry Allen, Alice Knowland, Virginia Lee. (L) 5400f. (R) Aug. 15, 1928. (NP) June 9, 1928.
BELOW THE DEADLINE (D-Underworld): Barbara Worth, Frank Leigh, J. P. MacGowan, Walter Merrill, Arthur Rankin, Virginia Sale, "Tiny" Ward, Lou Gory, Fred Walton, Bill Patton, Charles Hickman, Mike Donlin. (L) 5500f. (R) May 1, 1929. (NP) May 25.
CAMPUS KNIGHTS (CD): Raymond McKee, Shirley Palmer, Marie Quillen, Jean Laverty. (R) June 15, 1929.
CIRCUMSTANTIAL EVIDENCE: Helen Foster, Cornelius Keefe, Alice Lake, Charles Gerrard, Ray Hallor. (L) 6200f. (R) Jan. 15, 1929. (NP) Mar. 23, 1929.
HOUSE OF SHAME (D): Creighton Hale, Virginia Brown Faire, Lloyd Whitlock, Florence Dudley, Fred Walton, Carlton King. (L) 5300f. (R) Sept. 15, 1928. (NP) Oct. 13, 1928.
HOUSE OF SECRETS (AT-D): Marcia Manning, Joseph Striker, Elmer Grandin, Herbert Warren, Francis M. Verdi, Richard Stevenson, Harry H. Southard, Edward Ringham. (L) 6,100. Sound only.
JUST OFF BROADWAY (M): Donald Keith, Ann Christy, Larry Steers, DeSacia Mooers, Jack Tanner, Syd Saylor, Beryl Roberts, Albert Dresden. (L) 6200f. (R) Feb. 15, 1929. (NP) Mar. 2, 1929.
PEACOCK FAN, THE (M): Lucien Preval, Dorothy Dwan, Tom O'Brien, Rosemary Theby, Carlton King, Gladden James, David Findlay, James Wilcox, Fred Malatesta, Alice True, Spencer Bell, John Fowler. (L) 5300f. (R) Mar. 15, 1929. (NP) Mar. 23, 1929.
SOUTH OF PANAMA (D): Carmelita Geraghty, Lewis Sargent, Philo McCullough, Edouardo Raquello, Marie Messinger, Carlton King, Harry Arras, Joe Burke, Fred Walton. (L) 5800f. (R) Nov. 15, 1928.

Columbia

ACQUITTED: Forthcoming 1929 release.
APACHE, THE (D): Margaret Livingston, Warner Richmond, Dan Alvardo, Phil McCullough. (L) 5818f. (R) Nov. 19, 1928. (NP) Mar. 2, 1928.
BACHELOR GIRL, THE (D-TME): William Collier, Jr., Jacqueline Logan, Edward Hearn, Thelma Todd. (R) May 3, 1929. (NP) June 22. (L) Talking, 5967f; silent, 6245f.
BEHIND CLOSED DOORS (My): Virginia Valli, Gaston Glass, Otto Matiesen, Andre De Segurola, Fanny Midgley, Torhen Meyer, Broderick O'Farrell, Otto Hoffman. (L) 5897f. (R) Feb. 24, 1929. (NP) June 15, 1929.
BROADWAY HOOFER, A: Forthcoming 1929 release.
COLLEGE COQUETTE (CD-AT): Ruth Taylor, John Holland, William Collier, Jr., Johyna Ralston, Edward Piel, Jr. (L) Talking, 6149f; silent, 5566f. Recording on film and disc. (R) Aug. 5, 1929.
DONOVAN AFFAIR, THE (D-AT): Jack Holt, Agnes Ayres, Dorothy Revier, William Collier, Jr., John Roche, Fred Kelsey, Hank Mann, Wheeler Oakman, Virginia Brown Faire, Alphonse Ethier, Edward Hearn, Ethel Wales, John Wallace. (L) Talking, 7140f; silent, 7139f. (R) Apr. 11, 1929. (NP) May 18.
DRIFTWOOD (D): Don Alvarado, Marceline Day, Alan Roscoe, J. W. Johnson, Fred Holmes, Fritzi Brunette, Nora Cecil, Joe Mack. (L) 6267f. (R) Oct. 15, 1928. (NP) Nov. 17, 1928.
ETERNAL WOMAN, THE (D): Olive Borden, Ralph Graves, Ruth Clifford, John Miljan, Nena Quartaro, Joseph Swickard, Julia Swayne Gordon. (L) 5812f. (R) Mar. 18, 1929. (NP) Apr. 6, 1929.
FAKER, THE (D): Jacqueline Logan, Charles Delaney, Warner Oland, Charles Hill Mailes, Gaston Glass, Flora Finch, David Mir, Lon Poff, Fred Kelsey. (L) 5651f. (R) Jan. 2, 1929. (NP) Feb. 9, 1929.
FALL OF EVE, THE (CD-AT): Patsy Ruth Miller, Ford Sterling, Jed Prouty, Gertrude Astor, Arthur Rankin, Betty Farrington, Fred Kelsey. (L) Sound, 6245f. (R) June, 1929. (NP) July 20.
FATHER AND SON (D-AT): Jack Holt, Dorothy Revier, Helene Chadwick, Mickey McBan, Wheeler Oakman. (L) Talking, 6765f; silent, 6310f. (R) Apr. 22, 1929. (NP) May 18, 1929.
FLYING MARINE, THE (D-TME): Ben Lyon, Shirley Mason, Jason Rohards. (NP) June 29. (L) Talking, 5951f; silent, 5736f.
GREEN EYES: Forthcoming 1929 release.
GREENWICH VILLAGE: Forthcoming 1929 release.

Key to Abbreviations

C—Comedy	F—Farce
D—Drama	M—Melodrama
R—Romance	W—Western
MC—Musical Comedy	O—Operetta
My—Mystery	

SOUND

AT—All Talking	T—Talking Sequences
M—Musical Score	E—Sound Effects
S—Singing	

The foregoing abbreviations follow immediately after the title. As an example, CD-TME signifies "comedy-drama with talking sequences, musical score and sound effects."

OTHER ABBREVIATIONS

L—Length	R—Release
NP—New Pictures	TOS—T. O. Service

HURRICANE (AT-D): Hobart Bosworth, Johnny Mack Brown, Lelia Hyams, Allan Roscoe, Tom O'Brien, Lelia McIntyre, Joe Bordeaux and Eddie Chandler. (NP) Sept. 21. Forthcoming 1929 release.
LIGHT FINGERS (D-AT): Ian Keith, Dorothy Revier, Carroll Nye, Ralph Theodore, Tom Rickets. (L) Talking, 5700f. (R) July 29, 1929. (NP) Aug. 31. (L) Silent 5578f. Sound 5700f.
LONE WOLF'S DAUGHTER (TME): Lytell and Olmstead. (L) 6214f (R) Jan. 13, 1929.
LOVE CAPTIVE, THE: Forthcoming 1929 release.
NOTHING TO WEAR (CD): Jacqueline Logan, Theodore Von Eltz, Bryant Washburn, Jane Winton, Willliam Irving, Edythe Flynn. (L) 5701f. (R) Nov. 5 1928. (NP) Mar. 9, 1929.
OBJECT ALIMONY (D): Lois Wilson, Ethel Grey Terry, Douglas Gilmore, Roscoe Karns, Carmelita Geraghty, Dickey Moore, Jane Keckley, Thomas Curran. (L) 6266f. (R) Dec. 22, 1928. (NP) Jan. 12, 1929.
POWER OF THE PRESS, THE (D): Douglas Fairbanks, Jr., Jobyna Ralston, Mildred Harris, Philo McCullough, Wheeler Oakman, Robert Edeson, Edward Davis, Del Henderson, Charles Clary. (L) 6465f. (R) Oct. 31, 1928. (NP) Mar. 9, 1929.
QUITTER, THE (D): Ben Lyon, Dorothy Revier, Fred Kohler, Charles McHugh, Sherry Hall, Jane Daly, Henry Otto, Claire McDowell. (L) 5671f. (R) Apr. 1, 1929. (NP) Mar. 9, 1929.
REDEMPTION: Forthcoming 1929 release.
RESTLESS YOUTH (D): Marceline Day, Ralph Forbes, Norman Trevor, Robert Ellis, Mary Mahery, Gordon Elliott, Coy Watson. (L) 6085f. (R) Nov. 30, 1928. (NP) Dec. 22, 1928.
SIDESHOW, THE (D): Marie Prevost, Ralph Graves, "Little Billy," Alan Roscoe, Pat Harmon, Texas Madesen, Martha McGruger, Estehan Clemento, Janet Ford, Paul Dismute, Bert Price, Chester Morton, Jacques Ray. (L) 5999f. (R) Dec. 11, 1928. (NP) Feb. 16, 1929.
SINNERS PARADE (M): Victor Varconi, Dorothy Revier, John Patrick, Edna Marion, Marjorie Bonner, Clarissa Selwynne, Jack Mower. (L) 5616f. (R) Sept. 14, 1928. (NP) Oct. 20, 1928.
STOOL PIGEON (M): Olive Borden, Charles Delaney, Lucy Beaumont, Louis Natheaux, Ernie Adams, Al Hill, Robert Wilber, Clarence Burton. (L) 5792f. (R) Oct. 25, 1928. (NP) Nov. 17, 1928.
STREET OF ILLUSION (D): Virginia Valli, Ian Keith, Harry Myers, Kenneth Thomson. (L) 5988f. (R) Sept. 3, 1928. (NP) Mar. 2, 1929.
SUBMARINE (D-ME): Jack Holt, Dorothy Revier, Ralph Graves, Clarence Burton, Arthur Rankin. (L) Synchronized, 8374f; silent, 8192f. (R) Nov. 12, 1928. (NP) Mar. 9, 1929. (TOS) Dec. 1, 1928.
TRIAL MARRIAGE (D-ME): Norman Kerry, Sally Eilers, Jason Rohards, Thelma Todd, Charles Clary, Naomi Childers, Rosemary Theby, Gertrude Short. (L) Talking, 6639f; silent, 6506f. (R) Mar. 10, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 20, 1929.
WICKED ANGEL, THE: Forthcoming 1929 release.
YOUNGER GENERATION, THE (D-TM): Jean Hersholt, Lina Basquette, Rosa Rosanova, Ricardo Cortez, Rex Lease, Martha Franklin, Julanne Johnston, Jack Raymond, Sydney Crossley, Otto Fries, Julia Swayne Gordon, Donald Hall, Bernard Siegel. (L) Synchronized, 7866f; silent, 7246f. (R) Jan. 24, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 13, 1929.

Excellent

BROKEN BARRIERS: Helene Costello. (L) 5974f. (R) Dec. 1, 1928.
CLEANUP, THE: Delaney and Blake. (L) 5660f. (R) Jan. 25, 1929.
CONFESSIONS OF A WIFE: Helene Chadwick. (L) 6047f. (R) Dec. 10, 1928.
DREAM MELODY: Riche and Thelby. (L) 5050f. (R) Jan. 20, 1929.
DAVID VALLORY: Forthcoming 1929 release.
FANNY HAWTHORNE: Forthcoming 1929 release.
LIFE'S CROSSROADS: Hulette and Hamilton. (L) 5355f.
HEARTS AND MODELS: Forthcoming 1929 release. (R) Oct. 20, 1928.
MASQUERADE MARRIAGE: Forthcoming 1929 release.
MELLOWING MONEY: Forthcoming 1929 release.
ONE SPLENDID HOUR: Viola Dana, George Periolot, Allen
ORCHID WOMAN, THE: Forthcoming 1929 release. Simpson, Lewis Sargent, Jack Richardson, Lucy Beaumont, Florence Cooper, Ernie Adams, Hugh Saxon, Charles Hichman. (L) 6129f. (R) May 1, 1929.
PASSION SONG, THE: Noah Beery and Olmstead. (L) 5100f. (R) Oct. 20, 1928.
PENNY PRINCESS: Forthcoming 1929 release.
ROSES OF PICARDY: (R) Apr. 15, 1929.
WRECKERS, THE: Forthcoming 1929 release.

First Division

LINDA (ME-D): Warner Baxter, Helen Foster, Noah Beery, Mitchell Lewis. (L) 6775f.

First National

BARKER, THE (D-TME): Milton Sills, Douglas Fairbanks, Jr., George Cooper, John Erwin, S. S. Simon, Dorothy Mackaill, Betty Compson, Sylvia Ashton. (L) 7137f. (R) Dec. 30, 1928. (NP) July 14, 1928. (TOS) Dec. 15, 1928.
BROADWAY BABIES (M-TME): Alice White, Charles Delaney, Fred Kohler, Tom Dugan, Bodil Rosing, Sally Eilers, Marion Byron, Jocelyn Lee, Louis Natheaux, Maurice Black. (L) 8067f. (R) June 30, 1929. (NP) June 22.
BUTTER AND EGG MAN, THE (CD): Jack Mulhall, Greta Nissen, Sam Hardy, William Demarest, Gertrude Astor. (L) 6457f. (R) Sept. 2, 1928. (NP) June 30, 1928. (TOS) July 28, 1928.
CALIFORNIA MAIL (W): Ken Maynard, Dorothy Dwan, Lafe McKee, Paul Hurst, C. E. Anderson, Fred Burns. (L) 5446f. (R) Apr. 7, 1929. (NP) Apr. 20, 1929.
CAREERS (D-AT): Billie Dove, Antonio Moreno, Thelma Todd, Noah Beery, Holmes Herbert, Carmel Myers, Robert Frazer, Sojin. (L) 8435f. (R) June 2, 1929. (NP) June 22. (TOS) June 29.
CARELESS AGE, THE (CD): Douglas Fairbanks, Jr., Loretta Young, Carmel Myers, Holmes Herbert, Kenneth Thomson, George Baxter, Wilfred Noy, Doris Lloyd, Ilka Chase, Raymond Lawrence. (NP) Aug. 17.
CHEYENNE (W): Ken Maynard, Gladys McConnell, James Bradbury, Jr., Tarzan, William Franey, Charles Whittaker. (R) Feb. 3. (L) 5,944f.
CHILDREN OF THE RITZ (ME-CD): Dorothy Mackaill, Jack Mulhall, James Ford, Eddie Burns, Lee Moran, Kathryn McGuire, Evelyn Hall, Dorris Dawson, Aggie Herring, Frank Crane. (R) Mar. 3. (L) Sound, 6565f. Silent, 6287f. (TOS) Mar. 2.
COMPANIONATE MARRIAGE (D): Betty Bronson, Alec B. Francis, William J. Welsh, Edward Martindel, Sarah Padden, Hedda Hopper, Richard Walling, Arthur Rankin, June Nash. (L) 6227f. (R) Oct. 21, 1928. (NP) Mar. 16, 1929.
CRASH, THE (D-M): Milton Sills, Thelma Todd, Wade Boteler, William Demarest, Fred Warren, Sylvia Ashton, DeWitt Jennings. (L) 6225f. (R) Oct. 7, 1928. (NP) Sept. 20, 1928. (TOS) Nov. 24, 1928.
DANCING VIENNA (D): Lya Mara, Ben Lyon, Herman Picha, Kurt Garron, Olga Engl, George Burghardt, Gustav Charle, Julius Falkenstein, Arnold Korff, Eugene Burg, Albert Paulig. (R) Jan. 1. (L) 5,683f.
DARK STREETS (D-AT): Jack Mulhall, Lila Lee, Aggie Herring, Earl Pingree, Will Walling, E. H. Calvert, Maurice Black. (NP) Aug. 10.
DIVINE LADY, THE (D-TME): Corinne Griffith, Victor Varconi, H. B. Warner, Ian Keith, Marie Dressler, Dorothy Cummings, William Conklin, Montague Love, Julia Swayne Gordon, Michael Vavitch. (L) 9035f. (R) Mar. 31, 1929. (NP) Apr. 6, 1929. (TOS) May 11, 1929.
DO YOUR DUTY (CD): Charlie Murray, Lucien Littlefield, Doris Dawson, Charles Delaney, Ed Brady, Washington Blue, Aggie Herring, George Pierce. (L) 6027f. (R) Oct. 14, 1928. (NP) Oct. 13, 1928.
DRAG (D-TME): Richard Barthelmess, Lucien Littlefield, Katherine Ward, Alice Day, Tom Dugan, Lila Lee, Margaret Fielding. (L) 7642f. (R) July 21, 1929. (NP) July 13. (TOS) August 10.
FAST LIFE (D-AT): Douglas Fairbanks, Jr., Loretta Young, Chester Morris, William Holden, Frank Sheridan, Ray Hallon, John St. Polis. (L) Talking, 7541f. (R) Sept. 29, 1929. (NP) Aug. 31.
GIRL IN THE GLASS CAGE, THE (D-TME): Loretta Young, Carroll Nye, Matthew Betz, Lucien Littlefield, Ralph Lewis, George Stone, Julia Swayne Gordon, Majel Coleman, Charles Sellon, Robert Haines. (R) June 22, 1929. (NP) June 15. (L) Talking, 7159f; silent, 6705f.
GLORIOUS TRAIL, THE (W): Ken Maynard, Gladys McConnell, Frank Hagney, Les Bates, James Bradhury, Jr., Billy Franey, Chief Yowlache. (L) 5886f. (R) Oct. 28, 1928. (NP) Sept. 29, 1928.
GREAT DIVIDE (AT-MD): Dorothy Mackaill, Ian Keith, Lucien Littlefield, Ben Hendricks, Myrna Loy, Frank Tang, Creighton Hale, George Fawcett, Jean Laverty, Claude Gillingwater, Roy Stewart, James Ford, Jean Loraine and Gordon Elliott. (NP) Sept. 21.
HARD TO GET (CD-AT): Dorothy Mackaill, Jimmie Finlayson, Louise Fazenda, Jack Oakie, Edmund Burns Clarissa Selwynne, Charles Delaney. (NP) Aug. 10. (TOS) Sept. 28.
HAUNTED HOUSE, THE (MY-ME): Chester Conklin, Larry Kent, Thelma Todd, Montague Love, Flora Finch, William V. Mong, Barhara Bedford, Eve Southern, Edmund Breese. (L) 5755. (R) Nov. 4, 1928. (NP) Oct. 27, 1928.
HER PRIVATE LIFE (T-D): Billie Dove, Walter Pidgeon, Holmes Herbert, Montagu Love, Roland Young, Thelma Todd, Mary Forbes, Brandon Hurst and Zasu Pitts. (NP) Sept. 21.
HIS CAPTIVE WOMAN (D-TME): Milton Sills, Dorothy Mackaill, Gladden James, Jed Prouty, Sidney Bracey, Gertrude Howard, Marion Byron, George Fawcett, William Holden, Frank Reicher, August Tollaire. (L) 8305f. (R) Apr. 7, 1929. (NP) Mar. 2, 1929.
HOT STUFF (CD-TME): Alice White, Louise Fazenda, William Bakewell, Doris Dawson, Ben Hall, Charles Sellon, Beddy Messinger, Andy Devine, Larry Banthim. (L) 6774f. (R) May 5, 1929. (NP) Mar. 23, 1929.
HOUSE OF HORROR (MyC-ME): Louise Fazenda, Chester Conklin, James Ford, Thelma Todd, William V. Mong, Emile Chautard, William Orlamond, Dale Fuller, Tenan Holtz. (L) 5919f. (R) Apr. 28, 1929. (NP) Apr. 13, 1929.

ISLE OF LOST SHIPS, THE (D): Jason Rohards, Virginia Valli, Clarissa Selwynne, Noah Beery, Robert O'Connor, Harry Cording, Margaret Fielding, Katherine Ward, Robert Homans, Jack Ackroyd and Sam Baker. (P) Sept. 21.

LAWLESS LEGION, THE (W): Ken Maynard, Nora Lane, Paul Hurst, J. P. McGowan, Frank Rice, Howard Truesdell, Tarzan. (R) Mar. 3, 1929. (NP) Mar. 9, 1929.

LILAC TIME (D-ME): Colleen Moore, Gary Cooper, Eugenie Besserer, Burr McIntosh, Kathryn McGuire, Cleve Moore, Jack Stone, Emile Chautard, Arthur Lake. (L) 8967f. (R) Nov. 18, 1928. (NP) June 2, 1928. (TOS) Aug. 18, 1928.

LOVE AND THE DEVIL (D-ME): Milton Sills, Maria Corda, Ben Bard, Nellie Bly Baker, Amber Norman. (L) 6431f. (R) Mar. 24, 1929. (NP) June 29.

MAN AND THE MOMENT, THE (D-TME): Billie Dove, Rod LaRocque, Gwen Lee, Robert Schahle, Charles Sellon, George Bunny. (L) Talking, 7086f; silent 6539f. (R) June 23, 1929. (NP) Mar. 23, 1929. (TOS) August 3.

MOST IMMORAL LADY, A (D-TS): Leatrice Joy, Walter Pidgeon, Sidney Blackmer, Montague Love, Josephine Dunn, Robert Edeson, Donald Reed, Florence Oakley, Wilson Benge. (NP) Septemher 28.

NAUGHTY BABY (CD-ME): Alice White, Jack Mulhall, Thelma Todd, Doris Dawson, James Ford, Natalie Joyce, Frances Hamilton, Fred Kelsey, Rose Dione, Fanny Midgely, Benny Rubin, Andy Devine, George Stone, Raymond Turner, Larry Banthim. (L) 6406f. (R) Dec. 16, 1928. (NP) Dec. 8, 1928. (TOS) Feb. 9, 1929.

NIGHT WATCH, THE (D-ME): Billie Dove, Paul Lukas, Donald Reed, Nicholas Sousanin, Nicholas Bela, George Periolat, William Tooker, Gus Partos. (L) 6612f. (R) Sept. 9, 1928. (NP) Oct. 13, 1928.

OUTCAST (D-ME): Corinne Griffith, James Ford, Edmund Lowe, Huntly Gordon, Kathryn Carver, Louise Fazenda, Sam Hardy, Patsy O'Byrne, Lee Moran. (L) 6622f. (R) Nov. 11, 1928. (NP) Oct. 27, 1928. (TOS) Dec. 1, 1928.

PRISONERS (D-TME): Corinne Griffith, James Ford, Bela Lugosi, Jan Keith, Julanne Johnston, Ann Schaeffer, Baron Hesse, Otto Matieson, Harry Northrup. (L) 7800f. (R) May 19, 1929. (NP) July 20.

ROYAL RIDER, THE (W): Ken Maynard. (L) 5957f. (R) May 5, 1929.

SATURDAY'S CHILDREN (D-TME): Corinne Griffith, Grant Withers, Albert Conti, Alma Tell, Lucien Littlefield, Charles Lane, Ann Schaeffer, Marcia Harris. (L) 7950f. (R) Apr. 14, 1929. (NP) Mar. 9, 1929. (TOS) May 25.

SCARLET SEAS (D-ME): Richard Barthelmess, Betty Compson, Loretta Young, James Bradbury, Sr., Jack Curtis, Knute Erickson. (L) 6237f. (R) Dec. 9, 1928. (NP) Dec. 1, 1928. (TOS) Feh. 2, 1929.

SEVEN FOOTPRINTS TO SATAN (MY-ME): Creighton Hale, Thelma McNeill, Thelma Todd, Sheldon Lewis, William V. Mong, Sojin, Laska Winters, Ivan Christy, DeWitt Jennings, Nora Cecil, Kala Pasha, Harry Fitzgerald, Alonzo Rositto, Harry Tenhrooke. (L) 5405f. (R) Feb. 17, 1929. (NP) March 9, 1929.

SHOW GIRL (CD-ME): Alice White, Donald Reed, Lee Moran, Charles Delaney, Richard Tucker, Gwen Lee, Jimmie Finlayson, Kate Price, High Roman, Bernard Randall. (L) 6133f. (R) Sept. 23, 1928. (NP) Sept.. 15, 1928. (TOS) Dec. 15, 1928.

SMILING IRISH EYES (D-TS): Colleen Moore, James Hall, Claude Gillingwater, Robert Homans, Aggie Herring, Betty Francisco, Julanne Johnston, Robert O'Connor, John Beck, Edward Earl, Tom O'Brien, Oscar Apfel, Fred Kelsey, Otto Lederer. (L) 8550f. (R) July 31, 1929. (TOS) Sept. 7. (NP) July 27.

SQUALL, THE (D-AT): Myrna Loy, Alice Joyce, Richard Tucker, Carroll Nye, Loretta Young. (L) 9629f. (R) May 26, 1929. (TOS) June 29.

SYNTHETIC SIN (D-ME): Colleen Moore, Antonio Moreno, Kathryn McGuire, Edythe Chapman, Montague Love, Gertrude Astor, Gertrude Howard, Ben Hendricks, Jr., Raymond Tucker. (L) 6852f. (R) Jan. 6, 1929. (NP) Mar. 2, 1929.

TWIN BEDS (C-AT): Jack Mulhall, Patsy Ruth Miller, Armond Kaliz, Gertrude Astor, Knute Erickson, Edythe Chapman, Jocelyn Lee, Nita Martan, ZaSu Pitts, Eddie Gribbon, Ben Hendricks, Jr., Carl Levinnes, Alice Lake, Bert Roach. (R) July 14, 1929. (NP) July 20. (L) Talking, 7266f.

TWO WEEKS OFF (CD-TME): Dorothy Mackaill, Jack Mulhall, Gertrude Astor, Jimmy Finlayson, Kate Price, Jed Prouty, Eddie Gribbon, Dixie Gay, Gertrude Messinger. (L) 8017f. (R) May 12, 1929. (NP) May 11, 1929. (TOS) June 8.

WARE CASE, THE (MD): Stewart Rome, Betty Rome, Ian Fleming, Wellington Briggs, Cynthia Murtagh, Patrick Stewart, Cameren Carr, Syd Ellery, Patrick Ludlow. (L) 6185f. (R) Nov. 25, 1928. (NP) Mar. 3, 1929.

WATERFRONT (CD-ME): Dorothy Mackaill, Jack Mulhall, James Bradbury, Jr., Knute Erickson, Ben Hendricks, Jr., William Norton Bailey, Pat Harmon. (L) 6142f. (R) Sept. 16, 1928. (NP) Sept. 22, 1928. (TOS) Oct. 6, 1928.

WEARY RIVER (MD-TME): Richard Barthelmess, Betty Compson, George Stone, William Holden, Louis Natheaux, Raymond Turner, Robert O'Connor. (L) 7976f. (R) Feb. 10, 1929. (NP) Mar. 9, 1929. (TOS) May 18.

WHIP, THE (D-ME): Dorothy Mackaill, Ralph Forbes, Anna Q. Nilsson, Lowell Sherman, Albert Gran, Marc McDermott, Lou Payne, Arthur Clayton. (L) 6058f. (R) Sept. 30, 1928. (NP) JJuly 14, 1928.

WHY BE GOOD (CD-ME): Colleen Moore, Neil Hamilton, Bodil Rosing, John Sainpolis, Edward Martindel, Eddie Clayton, Lincoln Stedman, Louis Natheaux, Collette Merton, Dixie Gay. (L) 7507f. (R) Mar. 17, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 30, 1929.

Fox

AIR CIRCUS, THE (MD-TME): David Rollins, Arthur Lake, Sue Carol, Charles Delaney, Heinie Conklin, Louise Dresser, Earl Robinson. (L) 7702f. (R) Sept. 30, 1928. (NP) Oct. 29, 1928. (TOS) Jan. 5, 1929.

BEHIND THAT CURTAIN (My-AT): Warner Baxter, Lois Moran, Gilbert, Emery, Claude King, Philp Strange, Boris Karloff, Jamiel Hassen, Peter Gawthorne, John Rogers, Montague Shaw, Finch Smiles, Mercedes De Valasco, E. L. Park. (L) 8300f. (R) June 30, 1929. (TOS) Aug. 31. (NP) July 6.

BLACK MAGIC (D-ME): Josephine Dunn, Earle Foxe, John Holland, Henry B. Walthall, Dorothy Jordon, Fritz Feld, Sheldon Lewis, Ivan Lindow, Blue Washington. (L) 5835f. Silent, 5855f. (R) June 2, 1929. (NP) Aug. 3.

BLACK WATCH, THE (R-AT): Victor McLaglen, Myrna Loy, David Torrence, David Percy, Joseph Diskay, Joyzelle, David Rollins, Lumsden Hare, Roy D'Arcy, Mitchell Lewis, Cyril Chadwick, Francis Ford, Walter Long, Frederick Sullivan, Richard Travers, Pat Somerset, Claude King. (L) 8487f. (R) May 26, 1929. (NP) June 15. (TOS) July 6.

BLINDFOLD (D-M): Lois Moran, George O'Brien, Earl Foxe, Don Terry, Maria Alba, Fritz Feld, Andy Clyde, Craufurd Kent, Robert E. Homans, John Kelly, Philips Smalley. (L) 5598f. (R) Dec. 9, 1928. (NP) Dec. 8, 1928.

BLUE SKIES (CD-M): Helen Twelvetrees, Frank Albertson, Rosa Gore, William Orlamond, Claude King, Carmencita Johnson, Freddie Frederick, Ethel Wales, Adele Watson, Jerome Eddy. L) Silent, 5367f.; sound, 5408f. (R) Mar. 7, 1929. (NP) Apr. 6, 1929.

CAPTAIN LASH (D-M): Victor McLaglen, Claire Windsor, Arthur Stone, Albert Conti, Clyde Cook, Jean Laverty, Frank Hagney, Boris Charsky, Jane Winton. (L) 5453f. (R) Jan. 6, 1929. (NP) Mar. 9, 1929.

CHASING THROUGH EUROPE (D-TME): Sue Carol, Nick Stuart, Gustav von Seyffertitz, Gavin Gordon, E. Alyn Warren. (L) Silent, 5622f.; sound, 5581f. (R) June 9, 1929 (NP) Aug. 10.

CHRISTINA (D): Janet Gaynor, Charles Morton, Rudolph Schildkraut, Lucy Dorraine, Harry Cording. (L) 6955f. (R) Mar. 30, 1929. (NP) Aug. 3.

COCK-EYED WORLD, THE (D-AT): Lily Damita, Victor McLaglen, Edmund Lowe, Lelia Karnelly, Bobby Burns, Jean Bary, Joe Brown. (L) 10,611f. (NP) Sept. 7.

DRY MARTINI (D-M): Mary Astor, Matt Moore, Jocelyn Lee, Sally Eilers, Albert Gran, Albert Conti, Tom Rickets, Hugh Trevor, John T. Dillon, Marcelle Corday. (L) 7176f. (R) Oct. 7, 1928. (NP) Mar. 16, 1929. (TOS) Dec. 1, 1928.

EXALTED FLAPPER, THE (CD-ME): Sue Carol, Barry Norton, Irene Rich, Albert Conti, Sylvia Field, Stuart Irwin, Lawrence Grant, Charles Clary, Michael Visaroff, Don Allen, Landers Stevens. (R) May 26, 1929. (NP) June 22. (L) 5806f.

FAR CALL, THE (D-ME): Charles Morton, Leila Hyams, Ulrich Haupt, Stanley J. Sanford, Warren Hymer, Arthur Stone, Charles Middleton, Pat Hartigan, Ivan Linow, Dan Wolheim, Randolph Scott, Charles Gorman, Bernard Siegel, Willie Fung, Harry Gripp, Frank Chew, Sam Baker. (L) Sound, 5313f; silent, 5285f. (R) Apr. 28, 1929. (NP) June 1.

FAZIL (RD-M): Charles Farrell, Greta Nissen, Mae Busch, Vadim Uraneff, Tyler Brooke, Eddie Sturgis, Josephine Borio, John Boles, John T. Murray, Erville Alderson, Dale Fuller, Hank Mann. (L) 7217f. (R) Sept. 9, 1928. (NP) Mar. 9, 1929. (TOS) Dec. 1, 1928.

FOUR DEVILS (D-TME): Janet Gaynor, Mary Duncan. Charles Morton, Barry Norton, Farrell MacDonald, Nancy Drexel. (L) 6500f. (NP) July 20.

FOUR SONS (D-ME): Margaret Mann, James Hall, Francis X. Bushman, Jr., Charles Morton, George Meeker, June Collyer, Wendell Franklin, Earle Foxe, Albert Gran, August Tollaire, Frank Reicher, Jack Pennick, Hughie Mack, Ruth Mix. (L) 8962f. (R) Sept. 2, 1928. (NP) Mar. 9, 1929. (TOS) Jan. 12, 1929.

FOX MOVIETONE FOLLIES (MC-ATS): Lola Lane, Frank Richardson, David Percy, Sue Carol, Dixie Lee, David Rollins, Sharon Lynn, John Breedon, Stepin Fetchit. (L) 8291f. (R) May 25, 1929. (NP) June 15. (TOS) June 29.

FUGITIVES (MD-M): Madge Bellamy, Don Terry, Arthur Stone, Earle Fox, Matthew Betz, Lumsden Hare, Hap Ward, Edith Yorke, Jean Laverty. (L) 5356f. (R) Jan. 27, 1929. (NP) Mar. 16, 1929.

GHOST TALKS, THE (My-TME): Special cast. (R) Mar. 30, 1929. (L) 6482f.

GIRL FROM HAVANA (AT-D): Paul Page, Lola Lane, Natalie Moorhead, Kenneth Thomson, Warren Hymer, Joseph Girard and Adele Windsor. Directed by Benjamin Stoloff. (NP) Sept. 21.

GIRLS GONE WILD (CD-M): Sue Carol, Nick Stuart, William Russell, Roy D'Arcy, Leslie Fenton, Hedda Hopper, John Darrow, Matthew Betz, Edmund Breeze, Minna Ferry, Louis Natheaux, Lumsden Hare. (L) Talking, 5332f. (R) Feb. 24, 1929. (NP) March 23, 1929.

GREAT WHITE NORTH, THE (D-M): H. A. and Sidney Snow's Arctic expedition. (L) 5560f. (R) Dec. 30, 1928. (NP) Mar. 9, 1929.

HEARTS IN DIXIE (AT-D): Stephin Fetchit, Clarence Muse, Eugene Jackson, Dorothy Morrison, Bernice Pilot, Clifford Ingram, Mildred Washington, Zach Williams, Gertrude Howard, Vivian Smith, Robert Brooks, A. C. H. Billhrew, Richard Carlysle. (R) Mar. 10. (L) Sound, 7463f. Silent, 6444f. (TOS) May 25.

HOMESICK (F): Sammy Cohen, Harry Sweet, Marjorie Beebe, Henry Armetta, Pat Harmon. (L) 5153f. (R) Dec. 16, 1928. (NP) Mar. 9, 1929.

IN OLD ARIZONA (D-TME): Warner Baxter, Edmund Lowe. (L) 8724f. (R) Jan. 20, 1929. (TOS) Mar. 23, 1929.

JOY STREET (CD-M): Lois Moran, Nick Stuart, Rex Bell, Jose Crespo, Dorothy Ward, Ada Williams, Maria Alba, Sally Phipps, Florence Allen, Mabel Vail, John Breedon. (R) Apr. 7, 1929. (L) Silent, 5754f. Sound, 5748f. (NP) May 11, 1929.

LUCKY STAR (D-T): Charles Farrell, Janet Gaynor, Hedwiga Reicher, Guinn (Big Boy) Williams, Paul Fix, Gloria Grey, Hector V. Sarno. (L) Talking, 8895f; silent, 8725f. (R) Aug. 18, 1929. (TOS) Sept. 28.

MAKING THE GRADE (CD-M): Edmund Lowe, Lois Moran, Albert Hart, Lucien Littlefield, James Ford, Sherman Ross, John Alden, Gino Conti, Rolfe Sedan, Lia Tora, Mary Ashley. (L) Talking, 5903f; silent, 5024f. (R) Feb. 10, 1929. (NP) Mar. 9, 1929.

MASKED EMOTIONS (D-TME): George O'Brien, Nora Lane, Farrell MacDonald, David Sharpe, Edward Peil, Sr., Frank Hagney. (L) Silent, 5389f. Sound, 5419f. (R) May 19, 1929. (NP) June 15. (L) 5419f.

MASQUERADE (CD): Alan Birmingham, Leila Hyams, Clyde Cook, Farrell MacDonald, Arnold Lucy, George Pierce, Rita Le Roy, John Breeden, Jack Pierce, Pat Moriarity, Jack Carlisle, Frank Richardson. (N) July 27. (L) Talking, 5643f.

ME, GANGSTER (D-M): June Collyer, Don Terry, Anders Randoff, Stella Randoff, Al Hill, Burr McIntosh, Walter James, Gustav Von Seyffertitz, Herbert Ashton, Harry Cattle, Joe Brown, Arthur Stone, Nigel De Brulier, Carol Lombard, Bob Percy. (L) 6042f. (R) Oct. 14, 1928. (NP) Nov. 3, 1928. (TOS) Dec. 8, 1928.

MOTHER KNOWS BEST (D-TME): Madge Bellamy, Louise Dresser, Barry Norton, Albert Gran, Joy Auburn, Stuart Edwin, Lucien Littlefield, Dawn O'Day, Annette De Kirby, Aaron De Kirby. (L) 10,116f. (R) Oct. 28, 1928. (NP) Nov. 17, 1928. (TOS) Nov. 3, 1928.

MOTHER MACHREE (D-M): Belle Bennett, Phillippe De Lacy, Pat Somerset, Victor McLaglen, Ted McNamara, Eulalie Jensen, Constance Howard, Rodney Hildebrand, Neil Hamilton, William Platt, Ethel Clayton, Jacque Rollens, Joyce Wirard. (L) 6807f. (R) Oct. 21, 1928. (NP) Mar. 9, 1929.

NEW YEAR'S EVE (D-M): Mary Astor, Charles Morton, Arthur Stone, Helen Ware, Freddie Frederick, Florence Lake, Sumner Getchell, Virginia Vance, Stuart Erwin. (R) Feb. 24, 1929. (L) Silent, 5959f. Sound, 5984f. (NP) Mar. 16, 1929.

NOT QUITE DECENT (D-TM): June Collyer, Louise Dresser, Allan Lane, Oscar Apfel, Paul Nicholson, Marjorie Beebe, Ben Hewlett, Jack Kenney. (L) Talking, 4965f; silent, 4653f. (R) Mar. 24, 1929. (TOS) June 22. (NP) May 18, 1929.

ONE WOMAN IDEA, THE (D-ME): Rod La Rocque, Marceline Day, Sharon Lynn, Sally Phipps, Shirley Dorman, Ivan Lehedeff, Douglas Gilmore, Gino Corrado, Joseph W. Girard, Arnold Lucy, Frances Rosay, Guy Trento, Daniel Hasson, Tom Tamarez, Coy Watson. (L) Talking, 6111f; silent, 6106f. (R) June 2, 1929. (NP) June 22.

PLASTERED IN PARIS (C-M): With Cohen, Pennick and Linow. (L) 5640f. (R) Sept. 23, 1928.

PLEASURE CRAZED (D-AT): Marguerite Churchill, Kenneth Macenna, Dorothy Burgess, Campbell Gullan, Douglas Gilmore, Henry Kolker, Frederick Graham, Rex Bell, Charlotte Merriam. (R) July, 1929. (NP) July 20. (L) Talking, 5560f.

PREP AND PEP (CD-M): David Rollins, Nancy Drexel, John Darrow, E. H. Calvert, Frank Albertson. (L) 6086f. (R) Nov. 18, 1928. (NP) Nov. 3, 1928.

RED DANCE, THE (MD-M): Dolores Del Rio, Charles Farrell, Ivan Linow, Boris Charsky, Dorothy Revier, Andre Segurola, Dimitri Alexis. (L) 9250f. (R) Dec. 2, 1928. (NP) Sept. 22, 1928. (TOS) Mar. 9, 1928.

RED WINE (CD-M): June Collyer, Conrad Nagel, Arthur Stone, Sharon Lynn, E. Alyn Warren, Ernest Hilliard, Ernest Wood, Marshal "Babe" Ruth, Dixie Gay, Margaret La Marr. (L) 6194f. (R) Dec. 23, 1928. (NP) Mar. 9, 1929. (TOS) Jan. 26, 1929.

RILEY THE COP (CD-M): J. Farrell MacDonald. (L) 6132f. (R) Nov. 25, 1928.

RIVER, THE (D): Charles Farrell, Mary Duncan, Ivan Linow, Margaret Mann, Aldredo Sabato. (L) 7313f. (NP) July 20.

ROMANCE OF THE UNDERWORLD (D-M): With Astor and Boles. (L) 6162f. (R) Nov. 11, 1928. (TOS) Jan. 19, 1929.

SALUTE: (AT-D): George O'Brien, William Janey, Frank Albertson, Helen Chandler, Joyce Compton, Clifford Dempsey, Lumsden Hare, Stephin Fetchit, David Butler, Rex Bell, John Breeden. (NP) Sept. 7.

SIN SISTER, THE (CD-M): Nancy Carroll, Lawrence Gray, Josephine Dunn, Myrtle Stedman, Andera Randolf, Richard Alexander, Frederick H. Graham, George Davis, David Callis. (L) 6072f. (R) Feb. 3, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 27, 1929.

SPEAKEASY (CD-AT): Paul Page, Lola Lane, Henry B. Walthall, Helen Ware, Warren Hymer, Stuart Erwin, Sharon Lynn, Erville Alderson, James Guilfoyle, Helen Lynch, Marjorie Beebe, Sailor Vincent, Joseph Cawthorne, Ivan Linow. (L) 5775f. (R) Mar. 24, 1929. (NP) Apr. 6, 1929. (TOS) Apr. 27, 1929.

STRONG BOY (D-M): Victor McLaglen, Leatrice Joy, Farrell MacDonald, Slim Summerville, Kent Sanders, Tom Wilson, Jack Pennick, Robert Ryan, David Torrence, Dolores Johnson. (L) 5567f. (R) Mar. 3, 1929. (NP) Mar. 16, 1929. (TOS) May 4, 1929.

SUNRISE (D-M): George O'Brien, Janet Gaynor, Bodil Rosing, Margaret Livingston, Farrell MacDonald, Ralph Sipperly, Jane Winton, Arthur Housman, Eddie Boland. (L) 8398f. (R) Nov. 4, 1928. (NP) Mar. 9, 1929. (TOS) July 21, 1928.

TAKING A CHANCE: With Rex Bell. (L) 4876f. (R) Nov. 18, 1928.

THEY HAD TO SEE PARIS (AT-CD): Will Rogers, Irene Rich, Marguerite Churchill, Fifi Dorsay, Owen Davis, Rex Bell, Ivan Lebedeff, Christiane Yves, Edgar Kennedy, Marcelle Corday, Marcia Manon, Theodore Lodi, Bob Kerr, Andre Cheron, Gregory Gay. (NP) Sept. 21.

THROUGH DIFFERENT EYES (D-AT): Mary Duncan, Edmund Lowe, Warner Baxter, Earle Foxe, Donald Gallagher, Florence Lake. (R) Apr. 7, 1929. (L) 5166f. (NP) May 11, 1929. (TOS) June 8.

TRENT'S LAST CASE (My-M-M): Raymond Griffith, Raymond Hatton, Marceline Day, Donald Crisp, Lawrence Gray, Nicholas Soussanin, Anita Gravin, Ed Kennedy. (R) Mar. 31, 1929. (L) Silent, 5809f.; sound, 5834f (NP) May 18, 1929.

TRUE HEAVEN (D-M): George O'Brien, Lois Moran, Philip Smalley, Oscar Apfel, Duke Martin, Andre Cheron, Donald MacKenzie, Hedwig Reicher, Will Stanton. (L) 5531f. (R) Jan. 20, 1929. (NP) Mar. 16, 1929. (TOS) Apr. 6, 1929.

VALIANT, THE (D-AT): Paul Muni and Churchill. (R) Apr. 21, 1929. (L) 5537f.

VEILED WOMAN, THE (D-M): Lia Tora, Paul Vincenti, Walter McGrail, Josef Swickard, Kenneth Thompson, Andre Cheron, Ivan Lebedeff, Maude George. (L) Silent, 5185f. Sound, 5192f. (R) Apr. 14, 1929. (NP) Mar. 23, 1929.

WORDS AND MUSIC (AT-CD): Lois Moran, David Percy, Helen Twelvetrees, William Orlamond, Elizabeth Patterson, Duke Morrison, Frank Albertson, Tom Patricola, Bubbles Crowell, Biltmore Quartet. (NP) Sept. 7. (TOS) Sept. 21.

General Pictures

BACHELORS CLUB, THE (D): Richard Talmadge, Barbara Worth, Edna Murphy, Edna Ellismere, V. Talbot Henderson, Herbert Hayes, Barry Palmer. (L) 5600f. (NP) June 15.

BACK FROM SHANGHAI (D): Vera Reynolds, Sojin, Joseph W. Girard, Henry Sedley. (L) 5400f. (R) Mar. 15.

HEROIC LOVER (D): Leonard St. Leo, Stuart Holmes, Barbara Bedford, Ted Snell, Hugh Metcalf, William Franey (R) Feb. 5. (L) 5500f.

Gotham

FATHER AND SON (AT): Noah Beery, Noah Beery, Jr. Forthcoming 1929 release.

HEAD OF THE FAMILY, THE: Virginia Lee Corbin. (L) 6250f. (R) Octoher, 1928.

KNEE HIGH: Virginia Corbin. (R) October, 1929.

MODERN SAPPHO, A (T): Betty Brouson. (R) September, 1929.

RIVER WOMAN, THE (D-ME): Jacqueline Logan, Lionel Barrymore, Charles Delaney, Harry Todd, Mary Doran. Sheldon Lewis. (L) 8 reels. (R) April, 1929. (NP) Mar. 30. 1929.

TIMES SQUARE (CD-T): Alice Day, Eddie Kane, Emile Chautard, John Miljan, Natalie Joyce, Joseph Swickard. (L) 10,500f. (R) March, 1927. (NP) Mar. 30, 1929.

THROUGH THE BREAKERS: Livingston and Herbert. (L) 6420f. (R) September, 1928.

Edward L. Klein

ADVENTURES OF MAYA: (L) Silent, 5400f. (R) Apr. 28 1929.

PRESIDENT, THE (D): Ivan Mosjoukine, Suzy Vernon, Nikolai Malikoff, Heinrich Schroth, Luigi Servanti. (L) 8100f.

Ernest Mattsson

IN DALARNA AND JERUSALEM (D): Hanson and Veidt. (L) 14,000. Forthcoming 1929 release.

Metro-Goldwyn-Mayer

ALIAS JIMMY VALENTINE (M-TME): William Haines, Lionel Barrymore, Leila Hyams, Karl Dane, Tully Marshall, Howard Hickman, Billy Butts, Evelyn Mills. (L) 8,000f. (R) Jan. 26, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 9, 1929.

ALL AT SEA (C): Karl Dane, George K. Arthur, Josephine Dunn, Herbert Prior, Eddie Baker. (L) 5345f. (R) Feb. 9, 1929. (NP) Feb. 23, 1929.

BELLAMY TRIAL, THE (D-TME): Leatrice Joy, Betty Bronson. (L) 7524f. (R) Mar. 2, 1929. (NP) Sept. 29, 1928. (TOS) Apr. 13, 1929.

BEYOND THE SIERRAS (W): Tim McCoy, Sylvia Beecher, Roy D'Arcy, Polly Moran, Richard R. Neill, J. Gordon Russell. (L) 5896f. (R) Sept. 15, 1928. (NP) Aug. 18, 1928.

BRIDGE OF SAN LUIS REY, THE (D-ME): Lily Damita, Ernest Torrence, Raquel Torres, Don Alvarado, Duncan Rinaldo, Henry B. Walthall, Mikhail Vavitch, Emily Fitzroy, Tully Marshall. (L) 7880f. (R) Mar. 30, 1929. (NP) May 18, 1929.

BROADWAY MELODY, THE (MC-TSM): Anita Page, Bessie Love, Charles King, Jed Prouty, Kenneth Thomson, Edward Dillon, Mary Doran, Eddie Kane, J. Emmett Beck, Marshall Ruth, Drew Demarest. (R) Mar. 9, 1929. (L) Sound, 9372f.; silent, 5943f. (NP) Mar. 30, 1929. (TOS) Apr. 20, 1929.

BROTHERLY LOVE (C-TE): Karl Dane, George K. Arthur, Jean Arthur, Richard Carlyle, Edward Connelly, Marcia Harris. (L) 6053f. (R) Oct. 13, 1928. (NP) Oct. 13, 1928.

CAMERAMAN, THE (C): Buster Keaton, Marceline Day, Harold Goodwin, Sidney Bracy, Harry Gribbon. (L) 6995f. (R) Sept. 15, 1928. (NP) Sept. 15, 1928.

CHINA BOUND (CD): Karl Dane, George K. Arthur, Josephine Dunn, Polly Moran, Hatty Woods, Carl Stockdale. (L) 6000f. (R) May 18, 1929. (NP) May 11, 1929.

DANCING DAUGHTERS (D-M): Joan Crawford. (L) 7652f. (R) Sept. 1, 1928. (NP) June 30, 1928. (TOS) Sept. 22, 1928.

DESERT NIGHTS (D): John Gilbert, Ernest Torrence, Mary Nolan. (L) 6177f. (R) Mar. 9, 1929. (NP) Mar. 16, 1929. (TOS) Mar. 16, 1929.

DESERT RIDER, THE (W): Tim McCoy, Raquel Torres, Bert Roach, Edward Connelly, Harry Woods, Jess Cavin. (R) May 11, 1929. (L) 4943f. (NP) June 22.

DREAM OF LOVE (D): Joan Crawford, Nils Asther, Aileen Pringle, Warner Oland, Carmel Myers, Harry Reinhardt, Harry Myers, Alphonse Martell, Fletcher Norton. (L) 7987f. (R) Dec. 1, 1928. (NP) Dec. 22, 1928. (TOS) Dec. 8, 1928.

DUKE STEPS OUT, THE (CD-TME): William Haines, Joan Crawford, Karl Dane, Tenen Holtz, Eddie Nugent, Jack Roper, Delmer Davis, Luke Cosgrove, Herbert Prior. (L) Silent-6210f, Sound-6206f. (R) Mar. 16, 1929. (NP) Mar. 30, 1929.

EXCESS BAGGAGE (D-ME): William Haines, Josephine Dunn, Neely Edwards, Kathleen Clifford, Greta Grandstedt, Ricardo Cortez, Cyril Chadwick. (L) 7180f. (R) Sept. 8, 1928. (NP) June 23, 1928. (TOS) Sept. 8, 1928.

FLYING FLEET, THE (D-M): Ramon Novarro, Ralph Graves, Anita Page, Edward Nugent, Carroll Nye, Sumner Getchell, Gardner James, Alfred Allen. (L) 9044f. (R) Jan. 19, 1929. (NP) Feb. 9, 1929. (TOS) Jan. 19, 1929.

GIRL IN THE SHOW, THE (T-CD): Bessie Love, Ford Sterling, Raymond Hackett. (TOS) Aug. 31.

HALLELUJAH (D-ATS): Nina Mae McKinney, William Fountaine, Daniel L. Haynes, Harry Gray, Fannie Bell De Knight, Everett McGarrity, Victoria Spivey, Milton Dickerson, Robert Couch, Walter Tait, Dixie Jubilee Singers. (L) Talking, 9650f.

HOLLYWOOD REVUE, THE (MC-ATS): Bessie Love, Charles King, Marion Davies, Norma Shearer, William Haines, Gus Edwards, Joan Crawford, John Gilbert, Marie Dressler, Polly Moran, Brox Sisters, Anita Page, Buster Keaton, Albertina Ballet. (L) Talking, 11,669f.

HONEYMOON (CD): Polly Moran, Eddie Gribbon, Bert Roach, Flash. (L) 4823f. (R) Dec. 22, 1928. (NP) Mar. 9, 1929.

IDLE RICH, THE (D-AT): Conrad Nagel, Bessie Love, Leila Hyams, Robert Ober, James Neill, Edythe Chapman, Paul Kruger, Kenneth Gibson. (L) 7351f. (R) June 15, 1929. (NP) June 8. (TOS) June 22.

LADY OF CHANCE, A (D-M): Norma Shearer, Lowell Sherman, Gwen Lee, John Mack Brown, Eugenia Besserer, Buddy Messinger. (L) 7126f. (R) Dec. 22, 1928. (NP) Mar. 9, 1929.

LAST OF MRS. CHEYNEY, THE (D-AT): Norma Shearer, Basil Rathbone, George Berraud, Herbert Bunston, Hedda Hopper, Moon Carrol, Madeline Seymour, Cyril Chadwick, George K. Arthur (in sound print only), Finch Smiles, Maude Turner. (NP) July 20. (L) Talking, 8651f; silent, 6484f.

LOVES OF CASANOVA (D): Ivan Mosoujkine, Diana Kerenne, Suzanne Bianchetti, Jenny Jugo, Rina de Liguoro, Nina Kochitz, Olga Day, Paul Guide, Decoeur, Bouamerane, Rudolf Klein-Rogge. (L) 6179f. (R) Feb. 16, 1929. (NP) Mar. 9, 1929.

MADAME X (D-AT): Lewis Stone, Ruth Chatterton, Raymond Hackett, Holmes Herbert, Eugenie Besserer, John P. Edington, Mitchell Lewis, Ulrich Haupt, Sidney Toler, Richard Carle, Claud King, Chappell Dossett. (L) 8806f. (NP) June 29. (TOS) Aug. 17.

MAN'S MAN, A (CD-ME): William Haines, Josephine Dunn, Sam Hardy, Mae Busch. (L) 6683f. (R) May 25, 1929. (NP) June 22. (TOS) June 22.

MARIANNE (CD-AT): Marion Davies, Oscar Shaw, Robert Castle, Scott Kolk, Emil Chautard, Mack Swain, Oscar Apfel, Robert Ames. Recorded on film and disc. (R) July 20, 1929. (NP) Aug. 31.

MASKS OF THE DEVIL, THE (D-M): John Gilbert, Alma Rubens, Theodore Roberts, Frank Reicher, Eva Von Berne, Ralph Forbes, Ethel Wales, Polly Ann Young. (L) 6575f. (R) Nov. 17, 1928. (NP) Nov. 17, 1928. (TOS) Nov. 24, 1928.

MORGAN'S LAST RAID (W): Tim McCoy, Dorotby Sebastian, Wheeler Oakman, Allan Garcia, Hank Mann, Montague Shaw. (L) 5264f. (R) Jan. 5, 1929. (NP) Mar. 9, 1929.

NAPOLEON (D): Waldimir Roudenko, Albert Dieudonne, Alexandre Koubitzky, Harry Krimer, Edmond Van Daele, Antonin Artaud, Gina Manes, Nicholas Koline. (L) 6893f. (R) Oct. 27, 1928. (NP) Oct. 27, 1929.

OUR MODERN MAIDENS AT-D): Joan Crawford, Rod La Rocque, Douglas Fairbanks, Jr., Anita Page, Edward Nugent, Josephine Dunn, Albert Gran. (NP) Sept. 14.

OVERLAND TELEGRAPH, THE (W): Tim McCoy, Dorothy Janis, Frank Rice, Lawford Davidson, Clarence Geldert, Chief Big Tree. (L) 4815f. (R) Mar. 2, 1929. (NP) Mar. 16, 1929.

PAGAN, THE (D-SME): Ramon Novarro, Renee Adoree, Dorothy Janis, Donald Crisp. (L) Silent-7250f. Sound-7359f. (R) Apr. 27, 1929. (NP) May 25, 1929.

SHOW PEOPLE (CD-TE): Marion Davies, William Haines, Dell Henderson, Paul Ralli, Tenen Holtz, Harry Gibbon, Sidney Bracy, Polly Moran, Albert Contl. (L) 7453f. (R) Oct. 20, 1928. (NP) Sept. 29, 1928. (TOS) Oct. 27, 1928.

SINGLE MAN, A (CD): Lew Cody, Aileen Pringle, Marceline Day, Edward Nugent, Kathlyn Williams, Eileen Manning. (L) 5596f. (R) Jan. 12, 1929. (NP) Feb. 9, 1929.

SINGLE STANDARD, THE (D): Greta Garbo, Nils Asther, John Mack Brown, Dorothy Sebastian, Lane Chandler, Robert Castle, Mahlon Hamilton, Kathlyn Williams, Zeffie Tidhury. (NP) Aug. 17. (L) 6569f. (TOS) Aug. 17.

SIOUX BLOOD (W): Tim McCoy, Robert Frazer, Marion Douglas, Clarence Geldert, Chief Big Tree, Sidney Bracy, (L) 4811f. (R) Apr. 20, 1929. (NP) Apr. 27, 1929.

SPEEDWAY (T-CD): William Haines, Anita Page, Ernest Torrence, Polly Moran, Karl Dane, John Miljan. (TOS) Sept. 14. (NP) Sept. 14.

SPIES (M): Rudoiph-Klein-Rogge, Greda Maurus, Lien Deyers, Louis Ralph, Craighall Sherry, Willy Fritsch, Lupu Pick, Fritz Rasp. (L) 7999f. (NP) June 15.

SPITE MARRIAGE (CD-M): Buster Keaton, Dorothy Sebastian, Edward Earle, Leila Hyams, William Bechtel, John Byron. (L) 7047f. (R) Apr. 6, 1929. (NP) Apr. 27, 1929.

THUNDER (D-TME): Lon Chaney, James Murray, Phyllis Haver, George Duryea, Francis Morris, Wally Albright, (L) 7783f. (R) June 25, 1929. (NP) Aug. 3. (TOS) Aug. 17.

TIDE OF EMPIRE (D-M): Renee Adoree and Duryea. (L) 6552f. (R) Mar. 23, 1929.

TRIAL OF MARY DUGAN (D-AT): Norma Shearer, Lewis Stone, H. B. Warner, Raymond Hackett, Lilyan Tashman, Olive Tell, Adrienne D'Ambricourt, Mary Doran, Dewitt Jennings, Wilfrid North, Landers Stevens, Charles Moore, Claud Allister. (NP) May 25. (L) 10,000f. (R) June 8. **(TOS) July 13.**

TRAIL OF '98, THE (D-ME): Dolores Del Rio, Ralph Forbes, Harry Carey, Tully Marshall, Emily Fitzroy, Tenen Holtz, Russell Simpson, Karl Dane, Cesare Gravina, George Cooper, John Down, E. Alyn Warrner. (L) 8799f. (R) Jan. 5, 1923. (NP) Dec. 29, 1928. (TOS) Mar. 23, 1929.

VIKING, THE (D-ME): Donald Crisp, Pauline Starke, LeRoy Mason, Anders Randolph, Richard Alexander, Harry Lewis Woods, Albert MacQuarrie, Roy Stewart, Torben Meyer, Claire MacDowell, Julia Swayne Gorden. (L) 8176f. (NP) Mar. 9, 1929. All in technicolor.

VOICE OF THE CITY, THE (D-M): Robert Ames, Willard Mack, Sylvia Field, James Farley, John Miljan, Clark Marshall, Duane Thompson, Tom McGuire, Alice Moe, Beatrice Banyard. (L) Sound-7427f. (R) Apr. 13, 1929. (NP) Apr. 27, 1929. (TOS) May 18.

WEST OF ZANZIBAR (D-M): Lon Chaney, Lionel Barrymore, Warner Baxter, Mary Nolan, Jane Daly, Roscoe Ward, Kalla Pasha, Curtis Nero. (L) 6150f. (R) Nov. 24, 1928. (NP) Dec. 8, 1928.

WHERE EAST IS EAST (D-TME): Lon Chaney, Lupe Velez, Estelle Taylor, Lolyd Hughes, Louis Stern, Mrs. Wong Wing. (L) 6500f. (R) May 4, 1929. (NP) June 22. (TOS) June 15.

WHILE THE CITY SLEEPS (M-ME): Lon Chaney (L) 7448f. (R) Sept. 29, 1928. (TOS) Oct. 20, 1928.

WHITE SHADOWS OF THE SOUTH SEAS (D-TME): Monte Blue, Raquel Torres, Robert Anderson. (L) 7965f. (R) Nov. 10, 1928. (NP) July 7, 1928. (TOS) Dec. 1, 1928.

WILD ORCHIDS (D): Greta Garbo, Lewis Stone, Nils Asther. (L) 9235f. (R) Feb. 23, 1929. (NP) Mar. 2, 1929. (TOS) Feb. 23, 1929.

WOMAN OF AFFAIRS (D-M): Greta Garbo, John Gilbert. (L) 8319f. (R) Dec. 15, 1928. (TOS) Feb. 16, 1929.

WONDER OF WOMEN (D-TME): Lewis Stone, Leila Hyams, Peggy Wood, Harry Myers, Sarah Padden, George Fawcett, Blanche Frederici, Wally Albright, Jr., Camencita Johnson, Anita Louise Fremault, Dietrich Haupt, Ullric Haupt, Jr. (L) Talking, 8796f; Silent, 6835f. (R) July 31, 1929. (NP) July 27. (TOS) Aug. 17.

Paramount

ABIE'S IRISH ROSE (CD-TME): Charles Rogers, Nancy Carroll, Jean Hersbolt, J. Farrell McDonald, Bernard Gorcey, Ida Kramer, Nick Cogley, Camillus Pretal, Rosa Rosanova. (L) Silent, 10,187f. Sound, 10,471f. (R) Jan. 5, 1929. (NP) Nov. 3, 1928. (TOS) Feb. 2, 1929.

AVALANCHE (W): Jack Holt, Doris Hill, Baclanova, John Darrow, Guy Oliver, Richard Winslow. (L) 6099f. (NP) Dec. 1, 1928.

BEGGARS OF LIFE (M-ME): Wallace Beery, Louise Brooks, Richard Arlen, Edgar Blue Washington, H. A. Morgan, Andy Clarke, Mike Donlin, Roscoe Karns, Robert Perry, Johnnie Morris, George Kotsonaros, Jacque Chapin, Robert Brower, Frank Brownlee. (L) 7805f. (R) Sept. 15, 1928. (NP) July 7, 1928. (TOS) Oct. 20, 1928.

BEHIND THE GERMAN LINES (D): Foreign cast. (L) Sound, 8254f. (R) Jan. 12, 1929.

BETRAYAL (D-ME): Emil Jannings, Gary Cooper, Esther Ralston, Jada Weller, Douglas Haig, Bodil Rosing. (L) Silent, 6492f; sound, 6614f. (R) May 11, 1929. (NP) Apr. 27, 1929. (TOS) June 1.

CANARY MURDER CASE, THE (My-AT): William Powell, James Hall, Louise Brooks, Jean Arthur, Gustav von Seyflertitz, Charles Lane, Eugene Pallette, Lawrence Gray, Ned Sparks, Louis John Bartels, E. H. Calvert. (L) Talking, 7171f; silent, 5943f. (R) Feb. 16, 1929. (NP) June 15.

CARNATION KID, THE (C-AT): Douglas MacLean, Francis Lee, William B. Davidson, Lorraine Eddy, Charles Hill Malles, Francis McDonald, Maurice Black, Bert Swor, Jr., Carl Stockdale. (L) Silent, 6290f; sound, 7267f. (R) Feb. 23, 1929. (NP) Mar. 16, 1929.

CASE OF LENA SMITH, THE (D): Esther Ralston, James Hall, Gustav von Seyffertitz, Emily Fitzroy, Fred Kohler, Betty Aho, Lawrence Grant, Leone Lane, Kay DesLys, Alex Woloshin, Ann Brody, Wally Albright, Jr., Warner Klinger. (L) 7229f. (R) Jan. 19, 1929. (NP) Mar. 16, 1929. (TOS) Jan. 26, 1929.

CHARMING SINNERS (D-TME): Ruth Chatterton, Clive Brook, Mary Nolan, William Powell, Laura Hope Crews, Florence Eldridge, Montagu Love, Juliette Crosby, Lorraine Eddy, Claude Allister. (L) 6164f. (R) July 6, 1929. (NP) Aug. 10. (TOS) Aug. 3.

CHINATOWN NIGHTS (D-AT): Wallace Beery, Florence Vidor, Warner Oland, Jack McHugh, Jack Oakie, Tetsu Komai, Frank Chew, Mrs. Wing, Peter Morrison, Freeman Wood. (L) Silent, 7145f; sound, 7081f. (R) Mar. 23. 1929. (NP) Mar. 9, 1929. (TOS) Apr. 6, 1929.

CLOSE HARMONY (CD-AT): Charles Rogers, Nancy Carroll, Harry Green, Jack Oakie, Richard (Skeets) Gallagher, Matty Roubert, Ricca Allen, Wade Boteler, Baby Mack, Oscar Smith, Greta Grandstedt, Gus Partos. (L) Sound, 6271f. (R) Apr. 13, 1929. (NP) Mar. 30, 1929. (TOS) Apr. 13, 1929.

COCOANUTS, THE (MC-ATS): Four Marx Brothers, Mary Eaton, Oscar Shaw, Katherine Francis, Margaret Dumont, Cyril Ring, Basil Ruysdael, Sylvan Lee, Gamby-Hale Girls, Allan K. Foster Girls. (L) 8613f. (R) May 23, 1929. (NP) July 13. (TOS) July 20.

DANCE OF LIFE, THE (D-AT): Nancy Carroll, Hal Skelly, John, May Boley, Oscar Levant, Gladys DuBois, James T. Dorothy Ravier, Ralph Theador, Charles D. Brown, Al St. Quinn, James Farley, George Irving. (Talking, 10,619f. (P) Sept. 14. Silent, 7488f. (TOS) Sept. 21.

DANGEROUS CURVES (D-AT): Clara Bow, Richard Arlen, Kay Francis, David Newell, Anders Randolph, May Boley, T. Roy Barnes, Joyce Compton, Charles D. Brown, Stuart Erwin, Jack Lude. (R) July 13, 1929. (NP) Aug. 3, (L) Talking, 7278f; silent, 6539f. (TOS) July 20.

DANGEROUS WOMAN, A (D-AT): Baclanova, Clive Brook, Neil Hamilton, Clyde Cook, Leslie Fenton, Snitz Edwards. (L) Sound, 6643f. (R) May 18, 1929. (NP) Mar. 16. 1929. (TOS) May 18.

DIVORCE MADE EASY (CD-AT): Douglas MacLean, Marie Prevost, Johnny Arthur, Frances Lee, Dot Farley, Jack Duffy, Buddy Watles, Hal Wilson. (R) July 6, 1929. (NP) July 13. (L) Talking, 5386f.; silent, 5270f. (TOS) July 6.

DOCKS OF NEW YORK, THE (D): George Bancroft, Betty Compson, Baclanova, Clyde Cook, Mitchell Lewis, Gustav von Seyffertitz, Guy Oliver, May Foster, Lillian Worth. (L) 7202f. (R) Sept. 20, 1928. (NP) Mar. 16, 1929. (TOS) Oct. 27, 1928.

DOCTOR'S SECRET, THE (D-AT): Ruth Chatterton, H. B. Warner, John Loder, Robert Edeson, Wilfored Noy, Ethel Wales, Nancy Price, Frank Finch-Smiles. (L) Sound, 5823f. (NP) Mar. 16, 1929. (TOS) Feb. 16, 1929.

DUMMY, THE (D-AT): Ruth Chatterton, Frederic March, John Cromwell, Fred Kohler, Mickey Bennett, Vondell Darr, Jack Oakie, Zasu Pitts, Richard Tucker, Eugene Pallette. (L) Sound, 5357f. (R) Mar. 9, 1929. (NP) Mar. 16, 1929. (TOS) Mar. 6, 1929.

FASHIONS IN LOVE (D-AT): Adolphe Menjou, Fay Compton, Miriam Seegar, John Miljan, Joan Standing, Robert Wayne, Russ Powell, Billie Bennett, Jacques Vanaire. (L) Talking, 6325f; silent, 6024f. (R) June 29, 1929. (NP) July 13. (TOS) July 6. (NP) July 13.

FAST COMPANY (AT-CD): Jackie Oakie, Skeets Gallagher, Evelyn Brent, Gwen Lee. (TOS) Sept. 7.

FIRST KISS, THE (D): Fay Wray, Gary Cooper, Lane Chandler, Leslie Fenton, Paul Fix, Malcolm Williams, Monroe Owsley. (L) 6134f. (R) Sept. 25, 1928. (NP) Aug. 4, 1928. (TOS) Sept. 1, 1928.

FLEET'S IN, THE (CD): Clara Bow, James Hall, Jack Oakie, Bodil Rosing. (L) 6918f. (R) Oct. 13, 1928. **(NP)** Sept. 22, 1928. (TOS) Sept. 15, 1928.

FORGOTTEN FACES (M): Clive Brook, Mary Brian, **Olga** Baclanova, William Powell, Fred Kohler, Jack Luden. (L) 7640f. (R) Sept. 11, 1928. (NP) Aug. 4, 1928. (TOS) Aug. 4, 1928.

FOUR FEATHERS (SE): Richard Arlen, Fay Wray, William Powell, Clive Brook, Theodore von Eltz, Noah Beery, Zack Williams, Noble Johnson, Harold Hightower, Phillipe de Lacey, Edward Ratcliffe, George Fawcett, Augustine Symonds. (L) Sound, 7,472f. Silent, 7472f. **(TOS)** Sept. 14.

GENTLEMEN OF THE PRESS (D-AT): Walter Huston, Katherine Francis, Charles Ruggles, Betty Lawford, Norman Foster, Duncan Perwarden, Lawrence Leslie. (L) Sound, 7176f. (R) May 4, 1929. (NP) Apr. 13, 1929.

GREENE MURDER CASE, THE (My-AT): William Powell, Florence Eldridge, Ulrich Haupt, Jean Arthur, Eugene Pallette, E. H. Calvert, Gertrude Norman, Lowell Drew, Morgan Farley, Brandon Hurst, Augusta Burmester, Marcia Hariss, Mildred Golden, Mrs. Wilfred Buckland, Helena Philiphs, Shep Camp, Charles E. Evans. **(NP) July 20,** 1929. (L) Talking, 6383f. (TOS) Aug. 17.

HOLE IN THE WALL, THE (MyM-AT): Claudette Colbert Edward G. Rohinson, David Newell, Nelly Savage, Donald Meek, Alan Brooks, Louise Closser Hale, Katherine Emmet, Marcia Kagno, Barry Macollum, George McQuarrie, Helen Crane. (L) Sound, 5850f. (R) Apr. 27, 1929. **(NP)** Apr. 6, 1929.

HOMECOMING (D): Lars Hansen, Dita Parlo, Gustav Frohlich, (L) 8156f. (R) Feb. 16, 1929. (NP) Feh. 9, 1929.

HUNGARIAN RHAPSODY (D-TME): A Ufa picture. Lil Dagover, Willy Fritsch, Dita Parlo, Fritz Greiner, Gisella Bathory, Erich Kaiser Tietz, Leopold Kramer. (NP) Aug. 3. (L) 6165f.

ILLUSION (D-AT): Buddy Rogers, Nancy Carroll, June Collyer, Knute Erickson, Eugenie Besserer, Kay Francis, Maude Turner Gordon, Regis Toomey, William McLaughlin, Katherine Wallace, William Austin, Frances Raymond Eddie Kane, Michael Visaroff, Bessie Lyie, Enelle Melville, Carl Lukas, Col. G. L. McDonnel. (L) 7536f. Silent 7538. (NP) July 27. (TOS) Sept. 28.

INNOCENTS OF PARIS (R-ATM): Maurice Chevalier, Sylvia Beecher, Russell Simpson, George Fawcett, Mrs. George Fawcett, John Miljan, Margaret Livingston, David Durand, Johnny Morris. (L) Silent-7816f. Sound-6148f. (R) May 25, 1929. (NP) May 4, 1929. (TOS) June 15.

INTERFERENCE (D-AT): William Powell, Evelyn Brent, Clive Brook, Doris Kenyon, Tom Rickets, Brandon Hurst, Louis Payne, Wilford Noy, Donald Stuart, Raymond Lawrence. (L) Silent-6643f. Sound-7487f. (R) Jan. 5, 1929. (NP) Mar. 16, 1929. (TOS) Feb. 9, 1929.

JEALOUSY (AT-D): Jeanne Eagels, Frederic March, Halliwell Hobbes, Blanche Le Clair, Henry Daniell, Hilda Moore. (NP) September 28.

KIBITZER (CD): Harry Green, Mary Brian, Neil Hamilton, David Newell, Lee Kohlmar, Henry Fink, Tenen Holtz, Guy Oliver, Albert Gran, Eddie Kane. (NP) Aug. 17.

LETTER, THE (D-AT): Jeanne Eagels, O. H. Heggie, Reginald Owen, Herbert Marshall, Irene Brown, Lady Tsen Mei, Tamaki Yoshiwara. (L) Silent-5490f. Sound-5778f. (R) Apr. 13, 1929. (NP) Mar. 16, 1929. **(TOS)** May 18.

LOOPING THE LOOP (D-ME): Werner Kraus, Jenny Jugo, Warwick Ward, Gina Manes. (L) Silent-6676f. Sound-6769f. (R) Mar. 16, 1929. (NP) Mar. 16, 1929.

LOVE DOCTOR (T-CD): Richard Dix, June Collyer, Morgan Farley Mirian Seegar, Winifred Harris, Lawford Davidson, Gale Henry. (NP) September 28.

LOVE PARADE, THE (CD): Maurice Chevalier, Jeanette MacDonald, Lupino Lane, Lillian Roth, Edgar Norton, Lionel Belmore, Robert Roccardi, Carleton Stockdale, Eugene Pallette, Russell Powell, Margaret Fealy, Virginia Bruce. (NP) Aug. 3.

LOVES OF AN ACTRESS (D-M): Pola Negri, Nils Asther, May McAlister, Richard Tucker, Philip Strange, Paul Lukas, Nigel de Brulier, Robert Fischer, Helene Giere. (L) 7434f. (R) Sept. 18, 1928. (NP) June 23, 1928.

MAN I LOVE, THE (R-AT): Richard Arlen, Mary Brian, Baclanova, Harry Green, Jack Oakie, Pat O'Malley, Leslie Fenton, Charles Sullivan, William Vincent. (R) May 25, 1929. (L) 6669f. Silent 6524. (NP) Apr. 6, 1929. (TOS) May 25.

MARQUIS PREFERRED (F): Adolph Menjou, Nora Lane, Chester Conklin, Dot Farley, Mischa Auer, Alex Melesh, Michael Visaroff. (L) 5506f. (R) Feb. 2, 1929. (NP) Mar. 16, 1929.

MIGHTY, THE (AT-D): George Bancroft, Esther Ralston, Warner Oland, Raymond Hatton, Dorothy Revier, Morgan Farley, O. P. Heggie, Charles Sellon, E. H. Calvert, John Cromwell. (NP) Sept. 14.

MODEL FROM MONTMARTE, THE (D): Nita Naldi, Ivan Uetrovitch, Louise LaGrange, Maurce de Cononge. (L) 5941f. (R) Sept. 22, 1928. (NP) Sept. 15, 1928.

MORAN OF THE MARINES (CD): Richard Dix, Ruth Elder. (L) 5444f. (R) Oct. 27, 1928. **(TOS)** Oct. 20, 1928.

MYSTERIOUS DR. FU MANCHU, THE (My-OT): Warner Oland, Jean Arthur, Neil Hamilton, O. P. Heggie, William Austin, Claude King, Charles Stevenson, Noble Johnson, Evelyn Selbie, Charles Giblyn, Donald Mackenzie, Lawford Davidson, Lask Winter, Charles Stevens, Chappel Dosset, Tully Marshall. (NP) July 27. (L) Talking, 7663f. (TOS) July 20.

NOTHING BUT THE TRUTH (CD-AT): Richard Dix, Berton Churchill, Louis John Bartels, Ned Sparks, Wynne Churchill, Helen Kane, Dorothy Hall, Madeline Grey, Nancy Ryon. (L) Sound-7256f. (R) Apr. 20, 1929. (NP) Apr. 20, 1929. (TOS) Apr. 27, 1929.

PATRIOT, THE (D): Emil Jennings, Florence Vidor, Lewis Stone, Vera Voronina, Neil Hamilton, Harry Cording. (L) 10,172f. (R) Sept. 1, 1928. (NP) Sept. 8, 1928. (TOS) Sept. 22, 1928.

RAINBOW MAN, THE (SR-TS): A Bono-Art picture. Eddie Dowling, Marian Nixon, Frankie Darro, Sam Hardy, Lloyd Ingraham, George Hayes. (L) Talking, 8500f. (R) May 18, 1929. (NP) June 22. (TOS) June 22.

REDSKIN (R-ME): Richard Dix, Gladys Belmont, Jane Novak, Larry Steers, Tully Marshall, Bernard Suegel, George Rigas, Augustina Lopez, Noble Johnson, Joseph W. Girard, Jack Dunne, Andrew J. Callahan, Philip Anderson, Loraine, Rivero, George Walker. (L) Silent-7204f. Sound-7643f. (R) Feb. 23, 1929. (NP) Feb. 16, 1929. (TOS) Feb. 2, 1929.

RIVER OF ROMANCE, THE (CD-AT): Charles (Buddy) Rogers, Mary Brian, June Collyer, Henry B. Walthall, Wallace Beery, Fred Kohler, Natalie Kingston, Mrs. George Fawcett, Anderson Lawler, George Reed. (L) Talking, 7009f; silent 7028f. (R) July 20, 1929. (NP) June 29. (TOS) Aug. 3.

SATURDAY NIGHT KID, THE (T-D): Clara Bow, James Hall, Jean Arthur, Charles Sellon, Ethel Wales, Frank Ross, Edna May Oliver, Heymen Meyer, Eddie Dunn, Leone Lane, Jean Harlow. (NP) Sept. 28.

SHOPWORN ANGEL (CD-S): Nancy Carroll, Gary Cooper, Paul Lukas. (L) Silent-7112f. Sound-7373f. (R) Jan. 12, 1929. (NP) Feb. 9, 1929. (TOS) Jan. 19, 1929.

SINS OF THE FATHERS (D-M): Emil Jennings, Ruth Chatterton, Barry Norton, Jean Arthur, Jack Luden, Zasu Pitts, Matthew Betz, Harry Cording, Arthur Housman, Frank Reicher. (L) 7761f. (R) Dec. 29, 1928. (NP) Oct. 20, 1928.

SOMEONE TO LOVE (CD): Charles Rogers, Mary Brian, William Austin, Jack Oakie, James Kirkwood, Mary Alden, Frank Reicher. (L) 6323f. (NP) Dec. 29, 1928. (TOS) Dec. 22, 1928.

STAIRS OF SAND (W): Wallace Beery, Jean Arthur, Phillips R. Holmes, Fred Kohler, Chester Conklin, Guy Oliver, Lillian Worth, Frank Rice, Clarence L. Sherwood. (L) 4900f. (R) June 8, 1929. (NP) May 18, 1929.

STUDIO MURDER CASE, THE (My-AT): Neil Hamilton, Warner Oland, Frederic March, Florence Eldridge, Doris Hill, Eugene Pallette, Chester Conklin, Lane Chandler, Gardner James, Guy Oliver, E. H. Calvert, Donald Mackenzie. (L) Talking, 6500f; silent, 6070f. (R) June 1, 1929. (NP) June 8. (TOS) June 22.

SUNSET PASS (W): Jack Holt, Nora Lane, John Loder, Christian J. Frank, Pee Wee Holmes, Chester Conklin, Pat Harmon, Alfred Allen, Guy Oliver. (L) 5862f. (R) Feb. 9, 1929. (NP) Feb. 23, 1929.

SWEETIE (CD): Nancy Carroll, Stanley Smith, Helen Kane, Joseph Depew, Jack Oakie, William Austin, Stuart Erwin, Wallace MacDonald, Aileen Manning. (NP) Aug. 17.

THREE WEEK ENDS (CD): Clara Bow, Neil Hamilton, Harrison Ford, Lucille Powers, Julia Swayne Gordon, Jack Raymond, Edythe Chapman, Guy Oliver, William Holden. (L) 5962f. (NP) Dec. 22, 1928.

THUNDERBOLT (D-AT): George Bancroft, Richard Arlen, Fay Wray, Tully Marshall, Eugene Besserer, James Spottswood, Fred Kohler, Mike Donlin, S. S. R. S. Stewart, George Irving, William Thorne, E. H. Calvert, King Tut. (L) Talking, 8571f; Silent, 7311f. (R) June 22, 1929. (NP) June 1. (TOS) Aug. 3.

VARSITY (CD): Charles Rogers, Mary Brian, Chester Conklin, Phillips R. Holmes, Robert Ellis, John Westwood, Princeton university undergraduates. (L) 6349f. (R) Oct. 27, 1928. (NP) Aug. 4, 1928. (TOS) Nov. 3, 1928.

VIRGINIAN, THE (D-AT): Gary Cooper, Walter Huston, Richard Arlen, Mary Brian, Chester Conklin, Eugene Pallette, E. H. Calvert, Helen Ware, Victor Potel, Tex Young, Charles Stevens. (L) 8717f. (NP) July 20.

WEDDING MARCH, THE (D): George Fawcett, Maude George, Erich von Stroheim, George Nichols, ZaSu Pitts, Hugie Mack, Matthew Betz, Cesare Gravina, Dale Fuller, Fay Wray, Syd Bracey. (L) 10,400f. (R) Oct. 6, 1928. (NP) Oct. 27, 1928. (TOS) Jan. 26, 1929.

WHAT A NIGHT (CD): Bebe Daniels, Neil Hamilton, William Austin, Wheeler Oakman, Charles Sellon, Hill Malles, Ernie Adams. (L) 5378f. (R) Oct. 6, 1928. (ND) Jan. 12, 1929.

WHEEL OF LIFE, THE (D-AT): Richard Dix, Esther Ralston, O. P. Heggie, Arthur Hoyt, Myrtle Stedman, Larry Steers, Regis Toomey, Nigel de Brulier. (L) 5153f.; silent 5305f. (R) June 22, 1929. (NP) Apr. 27, 1929. (TOS) July 6.

WILD PARTY, THE (CD-AT): Clara Bow, Frederic March, Marceline Day, Shirley O'Hara, Jack Luden, Jack Oakie, Arthur Rankin, Lincoln Stedman, Joyce Compton, Ben Hendricks, Jr., Jack Redmond, Adrienne Dore, Jean Lorraine, Virginia Thomas, Kay Bryant, Alice Adair, Amo Ingram, Renee Whitney, Marguerite Cramer. (L) Silent-6036f. Sound-7167ff. (R) Apr. 6, 1929. (NP) Mar. 23, 1929. (TOS) Apr. 13, 1929.

WOLF OF WALL STREET, THE (D-AT): George Bancroft, Baclanova, Paul Lukas, Nancy Carroll, Lane Chandler, Brandon Hurst, Paul Guertsman, Craufurd Kent. (L) Silent-6396f. Sound-6810f. (R) Feb. 9, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 16, 1929.

WOLF SONG (R-TM): Lupe Velez, Gary Cooper, Louis Wolheim, Constantine Romanoff, Michael Vavitch, Russell Colombo, Augustine Lopez, George Rigas. (L) Silent, 6060f. Sound, 6769f. (R) Mar. 30, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 6, 1929.

WOMAN FROM MOSCOW, THE (D-ME): Pola Negri, Norman Kerry, Otto Matiesen, Lawrence Grant, Maude George, Paul Lukas, Bodil Rosing, Mirra Rayo, Martha Franklin, Jack Luden, Tetsu Komai. (L) 6938f. (R) Nov. 3, 1928. (NP) June 19, 1928.

WOMAN TRAP (M-AT): Hal Skelly, Evelyn Brent, Chester Morris, Leslie Fenton, Effie Elisler, William B. Davidson, Guy Oliver, Charles Gihlyn, Wilson Hummell. (L) 6168f.; silent 6384f. (NP) July 20. (TOS) Sept. 28.

Parthenon

WILD HEART OF AFRICA, THE (Animal Picture): (NP) June 22.

Pathe

ANNAPOLIS (CD-T): Allan, Brown. Loff. (L) 7008f. (R) Nov. 18, 1928.

AWFUL TRUTH, THE (D-AT): Ina Claire. (L) 6129f. (R) Aug. 10, 1929. (TOS) Sept. 7. (NP) Sept. 7.

BACHELOR'S SECRET, A (CD-AT): Allan Hale. (R) Mar 1, 1930.

BIG NEWS (My-AT): Robert Armstrong, Carol Lombard, Tom Kennedy, Warner Richmond, Wade Boteler, Sam Hardy, Charles Sellon, Robert Dudley. (L) Talking, 6028f. Recorded on film and disc. (R) Sept. 7, 1929. (NP) Sept. 7.

BIG SHOT, THE (D-T): (R) Nov. 30, 1929.

BLACK ACE, THE (W): Don Coleman. (L) 5722f. (R) Sept. 2, 1928.

BORDER PATROL (W): Harry Carey. (L) 4598f. (R) Dec. 23, 1928.

BURNING BRIDGES (W): Harry Carey. (L) 4846f. (R) Sept. 30, 1928.

CAPTAIN SWAGGER (D-ME): Rod La Rocque, Sue Carol, Richard Tucker, Victor Potel, Ulrich Haupt. (L) 6312f. (R) Oct. 14, 1928. (NP) Mar. 16, 1929.

CELEBRITY (D): Armstrong. (L) 6145f. (R) Oct. 7, 1928.

CLOTHES (D-AT): Constance Bennett. (R) Feb. 15, 1930.

CRASHING THROUGH (D-AT): William Boyd. (R) Jan. 18, 1930.

DEVIL'S TWIN (W): Leo Maloney.

FLYING FOOL, THE (D-AT): William Boyd, Marie Prevost, Tom O'Brien, Russell Gleason. (L) Talking, 6746f; silent, 6700f. (NP) July 27.

FORBIDDEN LOVE (D): Lila Damita. (L) 6787f. (R) Oct. 28, 1928.

.45 CALIBRE WAR (W): Don Coleman, Ben Corbett, Al Hart, Edward Jones, Duke R. Lee, Floyd Ames, Jeanette Loff, Murdock MacQuarrie, Orrin Jackson. (R) Feb. 17, 1929. (L) 4790f. (NP) Mar. 16, 1929.

GERALDINE (CD-TME): Eddie Quillan, Marian Nixon, Albert Gran, Gaston Glass. (L) 5587f. (R) Jan. 20, 1929. (NP) May 25, 1929.

GODLESS GIRL, THE (D-TME): Lina Basquette, Marie Prevost, George Duryea, Noah Beery, Eddie Quillan, Mary Jane Irving, Julia Faye, Viola Louie, Emily Barrye, Clarence Burton, Dick Alexander, Kate Price, Hedwig Reicher. (L) Talking, 9328f; silent, 9019f. (R) Mar. 31, 1929. (NP) June 1.

GRAND PARADE, THE (MC): (R) Nov. 16, 1929.

GREENWICH VILLAGE FOLLIES (MC): (R) Nov. 2, 1929.

HAWK OF THE HILLS (W): Allene Ray, Robert Chandler, Jack Ganzhorn, Frank Lackteen, Paul Panzer, Wally Oettel, Harry Semels, Walter Miller, Jack Pratt, Parky Jones, Frederick Dana, John T. Prince, Chief White Horse, George Magrill, Evangeline Russell, Chief Yowlache. (L) 4840f. (R) Mar. 17, 1929. (NP) Mar. 30, 1929.

HER PRIVATE AFFAIR (D-AT): Ann Harding, Harry Bannister. (R) Sept. 28, 1929.

HIGH VOLTAGE (D-AT): William Boyd, Owen Moore, Carol Lombard, Diane Ellis, Billy Bevan, Phillips Smalley. (L) 5743f. (NP) June 29.

HIS FIRST COMMAND (D-AT): William Boyd. (R) Oct. 26, 1929.

HOT AND BOTHERED (CD-AT): Eddie Quillan. (R) Mar. 8, 1930.

KING OF KINGS (D-ME): H. B. Warner, Jacqueline Logan, Dorothy Cumming, Ernest Torrence, Joseph Schildkraut, Robert Edeson, Sidney D'Albrook, Rudolph Schildkraut, Sam DeGrasse, Victor Varconi, William Boyd, Matt Moore Julia Faye, Kenneth Thomson, Alan Brooks. (L) 13,500f. (R) Sept. 30, 1928. (TOS) Mar. 10, 1928.

LEATHERNECK, THE (D-T): William Boyd, Alan Hale, Robert Armstrong, Fred Kohler, Diane Ellis, James Aldine, Paul Weigel, Jules Cowles, Wade Boteler, Philo McCullough, Joe Girard, Michell Lewis. (L) 6898f. (R) Feb. 24, 1929. (NP) Apr. 20, 1929. (TOS) June 1.

LOVE OVER NIGHT (CD): Rod La Rocque, Jeanette Loff, Richard Tucker, Tom Kennedy, Mary Carr. (L) 7530f. (R) Nov. 25, 1928. (NP) Sept. 8, 1928.

LUCKY IN LOVE (D-AT): Morton Downey, Betty Dawford, Colin Keith-Johnson, Halliwell Hobbes, J. M. Kerrigan, Richard Taber, Edward O'Connor, Mary Murray, Mackenzie Ward, Louis Sorin, Sonia Karlov, Tyrrell Davis, Elizabeth Murray (L) 6870f. (R) Aug. 17, 1929. (NP) July 27.

MARKED MONEY (D): Coghlan. (L) 5506f. (R) Nov. 4, 1928.

MAN-MADE WOMEN (D): Leatrice Joy. (L) 5762f. (R) Sept. 9, 1928.

MOTHER'S BOY (D-TME): Morton Downey, Beryl Mercer, John T. Doyle, Brian Donlevy, Helen Chandler, Osgood Perkins, Lorin Raker, Barbara Bennett, Jennie Moskowitz, Jacob Frank, Louis Sorin, Robert Glecker, Tyrrell Davis, Allan Vincent, Leslie Stowe. (L) 7423f. (NP) Apr. 6, 1929.

NED McCOBB'S DAUGHTER (D-ME): Irene Rich, Theodore Roberts, Robert Armstrong, George Barraud, Edward Hearn, Carol Lombard, Louis Natheaux. (L) 6070f. (R) Dec. 2, 1928.

NEGLIGEE (D-AT): Ina Claire. (R) Jan. 4, 1930.

NOISY NEIGHBORS (CD-TME): Eddie Quillan, Alberta Vaughn, Quilan Family, Theodore Roberts, Ray Hallor, Russell Simpson, Robert Perry, Mike Donlin, Billy Gilbert. (L) 5737f. (R) Jan. 27, 1929. (NP) Mar. 16, 1929.

OFFICER O'BRIEN (D-AT): William Boyd. (R) Nov. 30, 1929.

OFFICE SCANDAL (CD-TME): Phyllis Haver, Leslie Fenton, Raymond Hatton, Margaret Livingston, Jimmy Adams, Jimmy Aldine. (L) 6511f. (R) Mar. 3, 1929. (NP) May 25, 1929. (TOS) July 27.

OH, YEAH! (D-AT): Robert Armstrong, James Gleason, Zasu Pitts, Patricia Caron. (R) Oct. 5, 1929.

PARIS BOUND (D-AT): Ann Harding, Frederic March, George Irving, Leslie Fenton, Hallam Cooley, Jullette Crosby, Charlotte Walker, Carmelita Geraghty, Ilka Chase. (L) Talking, 6,684f. (R) Aug. 3, 1929. (NP) July 20. (TOS) Aug. 10.

POWER (CD): William Boyd, Alan Hale, Jaqueline Logan, Jerry Drew, Joan Bennett, Carol Lombard, Pauline Curley. (L) 6092f. (R) Sept. 23, 1928. (NP) Oct. 13, 1928.

SAILORS' HOLIDAY (CD): Allan Hale, Sally Eilers, George Cooper, Paul Hurst, Mary Carr, Charles Clary. (NP) Sept. 21. (R) Sept. 14.

SAL OF SINGAPORE (D-T): Phyllis Haver. (L) 6804f. (R) Nov. 11, 1928.

SHADY LADY, THE (D-TME): Phyllis Haver, Robert Armstrong, Louis Wolheim, Russell Gleason. (L) Talking, 6132f; silent, 5808f. (R) Jan. 20, 1929. (NP) June 1.

SHOW FOLKS (CD-T): Eddie Quillan. (L) 6581f. (R) Oct. 21, 1928.

SIN TOWN (CD): Elinor Fair, Ivan Lebedeff, Hugh Allan, Jack Oakie. (L) 4554f. (R) Jan. 20, 1929. (NP) June 1.

SOPHOMORE, THE (OD-AT): Eddie Quillan, Sally O'Neil, Stanley Smith, Jeanette Loff, Russell Gleason, Sarah Padden, Brooks Benedict, Spec O'Donnell. (L) Talking 6526f. (R) Aug. 24, 1929. (TOS) Aug. 24.

SPEILER, THE (D-T): Alan Hale, Renee Adoree. (L) 5816f. (R) Dec. 30, 1928. (TOS) Mar. 9, 1929.

SQUARE SHOULDERS (M-TME): Louis Wolheim, Junior Coghlan, Philippe De Lacey, Anita Louise, Montague Shaw, Johnny Morris, Kewpie Morris, Clarence Geldert. (L) 5477f. (R) Mar. 31, 1929. (NP) Mar. 30, 1929.

STRANGE CARGO (D-AT): Lee Patrick, June Nash, George Barraud, Kyrle Bellew, Russell Gleason, Frank Reicher, Claude King, Ned Sparks, Josephine Brown, Charles Hamilton, Andre Beranger, Otto Matieson. (L) Talking, 7099f; silent, 6134f. (R) Mar. 31, 1929. (P) June 1.

Rayart

ANNE AGAINST WORLD (D): Shirley Mason, Jack Mower, James Bradbury, Jr., Isabel Keith, Thomas A. Curran, Henry Roquemore, Belle Stoddard, Bill Franey. (L) 5732f. (R) Apr. 15, 1929. (NP) June 29.

BLACK PEARL, THE (My-M): Lila Lee, Ray Hallor, Carlton Stockdale, Thomas Curran, George French, Howard Lorenz, Sybil Grove, Baldy Belmont, Adele Watson, Lew Short, Art Rowlands. (L) 5261f. (R) Jan. 1, 1929. (NP) Mar. 16, 1929.

BROTHERS (D): Bedford, Keefe. (L) 6092f. (R) Feb. 15, 1929.

CITY OF PURPLE DREAMS, THE (D): Bedford, Frazer. (L) 5937f. (R) September, 1928.

DEVIL'S CHAPLAIN, THE (D): C. Keefe, Virginia Brown Faire. (L) 5451f. (R) Mar. 15, 1929.

HANDCUFFED (AT-MD): Virginia Brown Faire, Broderick O'Farrell, Frank Clarke, Charles West. (NP) Sept. 7.

ISLE OF LOST MEN, THE (D): Santschi, Connor. (L) 5800f. (R) October, 1928.

SHANGHAI ROSE: Irene Rich. (L) 6539f. (R) Mar. 1, 1929. (NP) May 18.

SHIPS OF THE NIGHT (M): Jacqueline Logan, Sojin, Jack Mower, Andy Clyde, Arthur Rankin, Glen Cavender, Thomas A. Curran, Frank Lanning, J. P. McGowan, Frank Moran. (L) 5940f. (R) December, 1928. (NP) Mar. 23, 1929.

SHOULD A GIRL MARRY? (D-TME): Foster, Keith. (L) 6525f. (R) November, 1928.

SISTERS OF EVE (D): Mae Busch. (L) 5675f. (R) September, 1928.

SOME MOTHER'S BOY (D): Mary Carr, Jason Robards, Jobyna Ralston, M. A. Dickinson, Henry Barrows. (L) 6901f. (R) Feb. 15, 1929.

TWO SISTERS (D): Viola Dana, Rex Lease, Claire DuBrey, Irving Bacon, Boris Karloff, Tom Llngham, Thomas A. Curran, Adalyn Asbury. (L) 5161f. (R) Apr. 1, 1929. (NP) May 25, 1929.

WHEN DREAMS COME TRUE (D): Helene Costello, Rex Lease, Claire McDowell, Ernest Hilliard, Emmett King, George Periolat, Danny Hoy, Buddy Brown, Ranger, Rags. (L) 6242f. (R) Jan. 15, 1929. (NP) Feb. 16, 1929.

RKO

AIR LEGION, THE (D): Ben Lyon, Antonio Moreno, Martha Sleeper, John Gough, Colin Chase. (L) 6361f. (R) Jan. 6, 1929. (NP) Jan. 12, 1929.

AMAZING VAGABOND, THE (M): Bob Steele, Tom Lingham, Jay Morley, Perry Murdock, Lafe McKee, Thelma Daniels. (L) 5081f. (R) Apr. 7, 1929. (NP) Apr. 6, 1929.

AVENGING RIDER, THE (W): Tom Tyler, Florence Allen, Frankie Darro, Al Ferguson, Bob Fleming, Arthur Thalasso. (L) 4808f. (R) Oct. 7, 1928. (NP) Mar. 16, 1929.

BIG DIAMOND ROBBERY, THE (W): Tom Mix. (L) 6114f. (R) May 13, 1929.

BLOCKADE (D): Anna Q. Nilsson, McDonald. (L) 6409f. (R) Jan. 30, 1929.

CHARGE OF THE GAUCHOS (M): Francis X. Bushman, Jacqueline Logan, Guido Trento, Paul Ellis, Henry Kolker, Charles Hill, Malles, John Hopkins, Charles K. French, Olive Hasbrouck, Mathilde Comont, Jack Ponder, Lige Conley, Gino Corrado, Frank Hagney. (L) 6548f. (R) Sept. 16, 1028. (NP) Sept. 15, 1928.

COME AND GET IT (W): Bob Steele, Jimmy Quinn, Jay Morley, Betty Welsh, James B. Leong, William Welsh, Marian Sais. (R) Feb. 3. (L) 5254f.

DELIGHTFUL ROGUE, THE (AT): Rod La Rocque, Bebe Daniels. (R) Sept. 22, 1929. Serial number, 0203.

DRIFTER, THE (W): Tom Mix, Dorothy Dwan, Barney Furey, Al Smith, Ernest Wilson, Frank Austin, Joe Rickson, Wynn Mace. (R) Mar. 18. (L) 5806f.

FRECKLED RASCAL (W): Buzz Barton, Milburn Morante, Tom Lingham, Lotus Thompson, Pat O'Brien, Bill Paton. (R) Mar. 31. (L) 4884f.

FURY OF THE WILD (D): Ranger, Barbara Worth, Robert Homans, Pat O'Brien, Al Smith. (R) Jan. 6. (L) 4899f.

GUN LAW (W): Tom Tyler, Barney Furey, Ethlyne Clair, Frankie Darro, Lew Meehan, Tom Brooker, Harry Woods. (R) Mar. 3. (L) 4688f.

HALF MARRIAGE (D-AT): Olive Borden, Morgan Farley, Ann Greenway, Sally Blaine, Ken Murray, Anderson Lawlor, Hedda Hopper, Richard Tucker. (L) Talking, 6481f. (R) Oct. 13, 1929.

HARDBOILED (D): Sally O'Neil, Donald Reed, Lilyan Tashman, Bob Sinclair, Ole M. Ness, Tom O'Grady, Alphonz Ethier. (R) Feb. 3. (L) 5940f.

JAZZ AGE (T-D): Douglas Fairbanks, Jr., Marceline Day, Henry B. Waltball, Myrtle Stedman, E. J. Ratcliffe, Gertrudo Messinger, Joel McCrea, William Bechtal, Ione Holmes and Ed Dearing. (R) February 10. (L) 6245f.

IDAHO RED (W): Frankie Darro, Tom Tyler, Patricia Caron, Lew Meehan, Barney Furey. (R) Apr. 21. (L) Sound 4783f.; silent 4769f. With sound effects.

LAUGHING AT DEATH (D): Bob Steele, Natalie Joyce, Captain Vic, Kai Schmidt, Ethan Laidlaw, Armand Trillor, Hector V. Sarno. (R) June 2. (L) 5500f.

LITTLE SAVAGE (W): Buzz Barton, Milburn Morante, Willard Boelner, Patrica Palmer, Sam Nelson, Ethan Laidlaw. (R) May 19. (L) 4781f.

LOVE IN THE DESERT (T-D): Olive Borden, Hugh Trevor, Noah Beery, Frank Leigh, William Tooker, Ida Darling, Alan Roscoe, Fatty Carr, Charles Brinley, Pearl Varnell, Gordon Magee. (R) March 17. (L) Sound 5365f.; silent 6365f.

ONE MAN DOG (W): Ranger, Sam Nelson, Edward Hearn, Virginia Bradford, William Patton, Henry O'Connor, Art Robbins. (R) March 3. (L) 4481f.

OUTLAW (W): Tom Mix, Sally Blane, Frank M. Clarke, Al Smith, Ethan Laidlaw, Al Ferguson, Barney Furey. (R) Jan. 21. (L) 6057f.

PRIDE OF PAWNEE (W): Tom Tyler, Frankie Darro, Ethlyne Clair, Barney Furey, Jack Hilliard, Lew Meehan, Jimmy Casey. (L) 4750f. (R) June 9, 1929. (NP) June 22.

RED SWORD, THE (D): Marion Nixon, William Collier, Jr., Carmel Myers, Allan Roscoe. (L) 6243f. (R) Feb. 17, 1929.

RIO RITA (O-ATS): Bebe Daniels, John Boles. (R) Sept. 15, 1929. Serial number, 0102.

SIDE STREET (D-AT): Tom, Matt and Owen Moore, Kathryn Perry, Emma Dunn, Frank Sheridan. (L) Talking, 6965f. (R) Sept. 8, 1929. Serial number, 0202.

STREET GIRL (CD-ATS): Jack Oakie, Ned Sparks, John Harron, Joseph Cawthorn, Betty Compson. (L) Talking, 8188f. (R) Aug. 11, 1929. (NP) Sept. 28. (TOS) Sept. 21.

VERY IDEA, THE (AT): Frank Craven, Hugh Trevor, Theodore von Eltz, Olive Tell, Doris Eaton, Adele Watson, Oeanne de Bard, Allen Kearns, Sally Blane. (L) Talking 6139f. (R) Sept. 1, 1929. Serial number, 0503.

Tiffany-Stahl

BROADWAY FEVER (CD): Sally O'Neil Roland Drew, Corliss Palmer. (R) Jan. 1. (L) 5412f.

LUCKY BOY (TS-CD): George Jessel, Margaret Quimby, Rosa Rosanova, William Strauss, Gwen Lee, Richard Tucker, Gayne Whitman, Mary Doran. (R) Feb. 2. (L) Sound 8643f.; silent 6520f. (NP) Feb. 2.

MIDSTREAM (D-TME): Claire Windsor, Montague Love, Larry Kent, Helen Jerome Eddy, Louis Alvarez, Leslie Brigham, Genevieve Shrader. (L) 7353f.

MY LADY'S PAST (D-TME): Belle Bennett, Joe E. Brown, Alma Bennett, Russell Simpson, Joan Standing, Billie Bennett. (NP) June 15. (L) Talking, 7948f.

NEW ORLEANS (D-TME): William Collier, Jr., Ricardo Cortez, Alma Bennett. (L) 6765f. (R) Aug. 1, 1929.

TWO MEN AND A MAID (D-T): William Collier, Jr., Alma Bennett, Eddie Gribbon, George E. Stone. (L) Talking, 6423f. (R) Aug. 1, 1929.

United Artists

ALIBI (M-AT): Chester Morris, Pat O'Malley, Harry Stubbs, Mae Busch, Eleanor Griffith, Irma Harrison, Regis Toomey, Al Hill, James Bradbury, Jr., Elmer Ballard, Kerman Cripps, Purnell B. Pratt, DeWitt Jennings, Edward Brady. (L) Talking, 8167f. (R) Apr. 20, 1929. (NP) June 1. (TOS) Sept. 21.

BULLDOG DRUMMOND (D-AT): Ronald Colman, Joan Bennett, Lilyan Tashman, Montagu Love, Lawrence Grant, Wilson Benge, Claud Allister, Adolph Millar, Cahrles Sellon, Tetsu Komai. (L) Talking, 8256f.

COQUETTE (D-AT): Mary Pickford, John Mack Brown, Matt Moore, John Sainpolis, William Janney, Henry Kolker, George Irving, Louise Beavers. (L) Silent, 6993f. (R) Apr. 12, 1929. (NP) June 1.

ETERNAL LOVE (D-ME): John Barrymore, Camilla Horn, Victor Varconi, Hobart Bosworth, Bodil Rosing, Mona Rico, Evelyn Selbie. (R) May 11, 1929. (L) 6948f.; silent, 6318f. (NP) June 15. (TOS) June 1.

EVANGELINE (D-ME): Dolores Del Rio, Roland Drew, Alec B. Francis, John Holland, James Marcus, Paul McAllister, Lawrence Grant, Bobby Mack, George Marion. (L) 8268f. (NP) June 1.

IRON MASK, THE (D-TME): Douglas Fairbanks, Belle Bennett, Marguerite de la Motte, Dorothy Ravier, Vera Lewis, Rolfe Sedan, William Bakewell, Gordon Thorpe, Nigel de Brulier, Ulrich Haupt, Lon Poff, Charles Stevens, Henry Otto, Leon Barry, Standley J. Sandford, Gino Corrado. (L) Talking, 8855f; silent, 8659f. (R) Mar. 9, 1929. (NP) June 15.

LADY OF THE PAVEMENTS (ST-D): Lupe Velez, William Boyd, Jetta Goudal, George Fawcett, Albert Conti, Henry Armetta. (R) Feb. 16. (L) Sound 8329f.; silent 7495f.

RESCUE, THE (D-ME): Ronald Colman, Lily Damita, Alfred Hickman, Theodore von Eltz, John Davidson, Phillip Strande, Bernard Siegel, Sojin, Harry Cording, Laska Winters, Duke Kahanamoku, Louis Morrison, George Rigas, Christopher Martin. (L) Musical, 7980f; silent, 7910f. (R) Jan. 12, 1929. (NP) June 15.

SHE GOES TO WAR (D-TMS): Eleanor Boardman, John Holland, Edmund Burns, Alma Rubens, Al St. John, Glen Waters, Margaret Seddon, Yola D'Avril, Evelyn Hall. (L) 8864f. (R) July 13, 1929. (NP) June 1. (TOS) Aug. 10.
THIS IS HEAVEN (D-TME): Vilma Banky, James Hall, Fritzie Ridgeway, Lucien Littlefield, Richard Tucker. (L) 7948f. (R) June 22, 1929. (NP) June 1. (TOS) July 20.
THREE PASSIONS, THE (D-M): Alice Terry, Ivan Petrovitch, Sbayle Gardner, Leslie Faber, Andrew Engelman, Claire Eames. (L) Talking, 6646f; silent, 7576f. (R) June 1, 1929.
VENUS (D-ME): Constance Talmadge, Andre Roanne, Jean Murat, Max Maxudian, Baron Fils and Jean Mercanton. (L) Sound 6882f. (NP) June 1.

Universal

BEAUTY AND BULLETS (W): Ted Wells, Duane Thompson, Jack Kenney, Wilbur Mack. (L) 479f.
BODY PUNCH, THE (D): Jack Dougherty, Virginia Brown Faire, George Kotsonaros, Wilbur Mack, Monte Montague. (L) 4786f. (R) July 14, 1929. (NP) July 27.
BORDER WILCAT, THE (W): Ted Wells, Kathryn McGuire. (R) May 12. (L) 4259f.
BORN TO THE SADDLE (W): Ted Wells, Duane Thompson, Leo White, Merrill McCormick, Bryon Douglas, Nelson McDowell. (R) Mar. 10. (L) 4126f.
BROADWAY (AT-D): Glen Tryon, Merna Kennedy, Evelyn Brent, Thomas Jackson, Robert Ellis, Otis Harlan, Paul Porcasi, Marion Lord, Fritz Field, Leslie Fenton, Arthur Housman, George Davis, Betty Francisco, Edythe Flynn Florence Dudley, Ruby McCoy. (L) 9330f.
BURNING THE WIND (W): Hoot Gibson, Cesare Gravine, Virginia Brown Faire, Boris Karloff, Robert Holmes. Released Feb. 10. (L) 5202f.
CHARLATAN, THE (T-D): Holmes Herbert, Rockcliffe Fellows, Margaret Livingston. (R) Apr. 14. (L) Silent, 5972f. Sound 6506f.
CLEAR THE DECKS (T-CD): Reginald Denny, Olive Hasbrouck, Otis Harlan, Colette Merton, Lucien Littlefield, Brooks Benedict, Robert Anderson, Elinor Leslie. (R) Mar. 3. (L) Sound, 5792f. Silent, 5740f.
COHENS AND KELLYS IN ATLANTIC CITY (T-CD): George Sidney, Mack Swain, Vera Gordon, Kate Price, Cornelius Keefe, Nora Lane, Virginia Sales, Tom Kennedy. (R) Mar. 17. (L) Sound, 7400f. Silent, 7752f.
COLLEGE LOVE (D-AT): George Lewis, Eddie Phillips, Dorothy Gulliver, Churchill Ross, Hayden Stevenson, Sumner Getchell. (L) Talking, 6864f. (R) July 7, 1929. (NP) July 27.
COME ACROSS (M-TME): Lina Basquette, Reed Howes, Flora Finch, Craufurd Kent, Gustav von Seyffertitz, Clarissa Selwynne. (R) June 30, 1929. (NP) July 27. (L) Talking, 5330f; silent, 5593f.
DRAKE CASE, THE (AT-MD): Gladys Brockwell. (NP) Sept. 28. (TOS) Sept. 21.
EYES OF THE UNDERWORLD (W): Bill Cody, Sally Blane. (R) Apr. 28. (L) 4208f.
GIRL ON THE BARGE (T-D): Jean Hersholt, Sally O'Neil, Malcolm McGregor, Morris McIntosh, Nancy Kelly, George Offerman, Henry West, Rex. (R) Feb. 3. (L) Sound, 7510f. Silent, 6908f.
GIRL OVERBOARD (D-T): Mary Philbin, Fred Mackaye, Otis Harlan, Edmund Breese, Francis McDonald. (L) Talking, 7391f; silent, 7531f. (R) July 28, 1929. (NP) Sept. 21.
GRIT WINS (W): Ted Wells, Kathleen Collins, Al Ferguson, Buck Conners, Nelson McDowell, Edwin Moulton. (R) Jan. 27. (L) 4596f.
HARVEST OF HATE (W): Rex, Jack Perin, Helen Foster, Tom London. (L) 47-9f.
HIS LUCKY DAY (CO-TME): Reginald Denny, LoRayne Duval, Otis Harlan, Eddie Phillips, Cissie Fitzgerald, Harvey Clark, Tom O'Brien. (L) Talking, 6731f; silent, 5630f. (R) June 30, 1929. (NP) June 22.
HOOFBEATS OF VENGEANCE (W): Rex, Jack Perrin, Helen Foster, Al Ferguson, Starlight. (R) June 16. (L) 4525f.
IT CAN BE DDNE (ST-CD): Glenn Tryon, Sue Carol, Richard Carlyle, Jack Egan, Tom O'Brien. (R) March 24. (L) Sound 6560f.; silent 6090f.
KID'S CLEVER (CD): Glenn Tryon, Kathryn Crawford, Russell Simpson, Lloyd Whitlock, George Chandler, Virginia Sales, Joan Standing, Max Asher, Florence Turner, Stephin Fetchit. (R) Feb. 17. (L) 5729f.
KING OF THE CAMPUS (T-CD): George Lewis, Dorothy Gulliver, Eddie Phillips, Hayden Stevenson, Churchill Ross, Collette Merton.
KING OF THE RODEO (W): Hoot Gibson, Kathryn Crawford, Slim Summerville, Charles K. French, Monty Montague, Joseph W. Gerard. (R) Jan. 20. (L) 5509f.
LARIAT KID, THE (W): Hoot Gibson, Ann Christy, Cap Anderson, Mary Foy, Francis Ford, Walter Brennan, Andy Waldron, Bud Osborne, Joe Bennett, Jim Corey. (L) 5247f. (R) June 23, 1929. (NP) June 15.
LAST WARNING, THE (M-TME): Laura La Plante, Montagu Love, John Boles, Roy D'Arcy, Bert Boach, Margaret Livingston, Mack Swain, Burr McIntosh, Carry Daumery, George Summerville, Torben Meyer, D'Arcy Corrigan, Bud Pbelps, Charles French, Fred Kelsey, Tom O'Brien, Harry Northrup. (L) Talking, 7980f; silent, 7731f. (R) Jan. 6, 1929. (NP) June 29.
LONESOME (T-CD): Glenn Tryon, Barbara Kent. (R) Jan. 20. (L) Sound 6761f.; silent 6142f.
MAN, WOMAN AND WIFE (D-TME): Norman Kerry, Pauline Starke, Marian Nixon, Kenneth Harlan, Craufurd Kent, Byron Douglas. (L) 6589f. (R) Jan. 13, 1929. (NP) June 29.
MELODY LANE (ATS): Eddie Leonard, Josephine Dunn, Rose Coe, George Stone, Huntley Gordon. (L) Talking, 6350f. (R) July 21, 1929. (NP) Aug. 31.
MODERN LOVE (CD-AT): Charley Chase, Jean Hersholt, Kathlyn Crawford, Edward Martindel. (R) July 14, 1929. (NP) June 22. (L) Talking, 6501f; silent, 5730f.
PLUNGING HOOFS (W): Jack Perin, Rex, Barbara Worth, J. P. McGowan, David Dunbar. (L) Silent, 4344f. (R) Apr. 14. (NP) May 18.
POINTS WEST (W): Hoot Gibson, Alberta Vaughn, Frank Campeau, Jack Raymond, Martha Franklin, Milt Brown, Jim Corey. (L) 5491f. (NP) Sept. 28.
RED HOT SPEED (CD-TME): Reginald Denny, Alice Day, Charles Byer, Thomas Ricketts, De Witt Jennings, Fritzi Ridgeway, Hector V. Sarno. (L) 6621f. (R) Jan. 27, 1929. (NP) June 29.
RIDIN' DEMON, THE (W): Ted Wells, Kathleen Collins, Lucy Beaumont, Otto Bibber. (L) 4380f. (R) Aug. 18, 1929. (NP) Aug. 3.
TIP OFF, THE (W): William Cody, George Hackathorne, Duane Thompson, L. J. O'Connor, Jack Singleton, Robert Bolder, Monte Montague, Walter Shumway. (L) 4109f. (R) June 2, 1929. (NP) July 13.
SCANDAL (T D): Laura LaPlante, John Boles, Jane Winton, Huntley Gordon, Nancy Dover, Eddie Phillips, Julia Swayne Gordon. (R) May 4. (L) Sound, 6675f.; silent 6475f. (TOS) June 13.
SHOW BOAT (D-T): Laura LaPlante, Joseph Schildkraut, Emily Fitzroy, Otis Harlan, Helen Morgan, Jane LaVerne Alma Ruhens, Jack McDonald, Neely Edwards. (L) 11,772f.; silent, 10,290f.
SMILING TERROR, THE (W): Ted Wells, Derelys Perdue, Al Ferguson, Bed Osborne. (L) 4525f. (R) June 30, 1929. (NP) July 13.
WAGON MASTER, THE (W-TS): Ken Maynard, Edith Roberts, Frederick Dana, Tom Santschi, Al Ferguson, Jack Hanlon, Bobby Dunn, White Horse, Frank Rice. (L) Sound 6335f.; silent 5679f. (NP) Sept. 29.
WINGED HORSEMEN, THE (W): Hoot Gibson, Ruth Elder, Charles N. Schaeffer, Allan Forrest, Herbert Prior. (L) 5544f. (R) June 23, 1929. (NP) July 13.

Warner Bros.

ARGYLE CASE, THE (AT-MD): Thomas Meighan, H. B. Warner, Gladys Brockwell, Lila Lee, Bert Roach. (TOS) Aug. 31. (L) 7794f.
CONQUEST (D-AT): Monte Blue, Lois Wilson, H. B. Warner, Tully Marshall. (L) 4706f. (R) Jan. 19, 1929. (NP) Aug. 3.
DESERT SONG, THE (TMS): John Boles, Charlotte King, Louise Fazenda, Edward Martindel, Jack Pratt, Otto Hoffman, John Miljan, Del Elliott, Myrna Loy. (L) Talking, 11,034f. (R) May 11, 1929. (NP) May 18. (TOS) June 8.
FANCY BAGGAGE (T-D): Audrey Ferris, Myrna Loy, George Fawcett, Edmund Breese, Hallam Cooley, Burr McIntosh, Wallace MacDonald, Eddie Gribbon, Virginia Sales. (R) Feb. 23. (L) Sound, 6447f. Silent, 5983f.
FROM HEADQUARTERS (T-D): Monte Blue, Edmund Breese, Ethlyne Claire, Guinn Williams, Lionel Belmore, Henry B. Walthall, Gladys Brockwell, Eddie Gribbon, Pat Hartigan, John Kelly, Otto Lederer, William Irving, Pat Somerset, J. Girard. (R) June 6. (L) 6323f.
FROZEN RIVER (T-D): Rin-Tin-Tin, Davey Lee, Lew Harvey, Nina Quartaro, Duane Thompson, Joseph Swickard, Frank Campeau. (R) May 25. (L) 5482f.
GAMBLERS, THE (D-AT): Lois Wilson, H. B. Warner, Jason Robards, George Fawcett, Johnny Arthur, Frank Campeau, Pauline Garon, Charles Sellon. (L) Talking, 6611f; silent, 4844f. Recorded on disc. (TOS) Aug. 24. (R) June 29, 1929.
GREYHOUND LIMITED (T-D): Monte Blue, Edna Murphy, Grant Withers, Lucy Beaumont, Lew Harvey, Ernie Shields. (R) Mar. 23. (L) Sound, 6114f. Silent, 4996f.
HARDBOILED ROSE (T-D): Myrna Loy, William Collier, Jr., Lucy Beaumont, Gladys Brockwell, Edward Martindel, John Milajn. (R) May 4. (L) Sound, 5610f. Silent, 4875f.
HONKY TONK (AT-CD): Sophie Tucker, Lila Lee, Audrey Ferris, George Duryea, Mablon Hamilton, John T. Murray. (L) Sound, 6412f. (R) Aug. 3. (TOS) Aug. 31. (NP) Sept. 14.
KID GLOVES (T-D): Conrad Nagel, Lois Wilson, Edna Murpby, John Davidson, Tom Dugan and Edward Earle. (R) Apr. 13. (L) Sound 6273f.; silent 5658f.
LITTLE WILDCAT (T-D): George Fawcett, Robert Edeson, Audrey Ferris. (R) Jan. 5. (L) Sound 5644f.; silent 5161f.
MADONNA OF AVENUE A (D-ATM): Dolores Costello, Grant Withers, Louise Dresser, Douglass Gerard, Otto Hoffman, Lee Moran. (L) Talking 6461f; silent, 5294f. (R) June 22, 1929.
MILLION DOLLAR COLLAR (TE-D): Rin-Tin-Tin, Matty Kemp, Evelyn French, Tommy Dugan, Allen Cavin, Philo McCullough, Grover Liggon. (R) Feb. 9. (NP) March 16. (L) Sound 5561f.; silent 4878f.
NOAH'S ARK (TE-D): Dolores Costello, George O'Brien, Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Anders Randolf, Nigel de Brulier, Armand Kaliz, Myrna Loy, William Mong, Malcolm White. (L) Sound 9478f.; silent 7752f.
MY MAN (CD-AT): Fannie Brice, Guinn Williams, Andre de Segurola, Ann Brody, Richard Tucker, Billy Sealy, Edna Murphy, Arthur Hoyt. (L) 9247f. Silent, 6136f. (NP) June 29.
NO DEFENSE (D-AT): Monte Blue, May McAvoy, Lee Moran, Kathryn Carver, William Tooker, William Desmond, Bud Marshall. (L) Talking, 5558f; silent, 4712f. (R) Apr. 6. 1929. (NP) July 13.
ON WITH THE SHOW (ATS-D): Betty Compson, Sam Hardy, Molly O'Day, Joe E. Brown, Sally O'Neil, Louise Fazenda, William Bakewell, Purnell Pratt, Fairbanks twins, Wheeler Oakman, Sam Hardy, Thomas Jefferson, Lee Moran, Harry Gribbon, Arthur Lake, Josephine Houston, Henry Kink, Otto Hoffman, Ethel Walters, Harmoun Four, Angelus Babe. (L) Sound 8864f.; silent 8441f. (TOS) Aug. 17.
ONE STOLEN NIGHT (TM-D): Betty Bronson, Mitchell Lewis, Buster Collier, Rose Dione, Nina Quartaro, Harry Todd, Otto Lederer, Angelo Rossitto, Jack Santaro, Harry Shultz, Chashill Mailes. (R) Apr. 6. (L) Sound 5243f.; silent 4797f. (NP) March 30.
SAY IT WITH SONGS (D-ATS): Al Jolson, David Lee, Marian Nixon. (L) Talking, 8324f. (R) Aug. 24, 1929.
STOLEN KISSES (C-T): Claude Gillingwater, Hallen Cooley, May McAvoy, Edna Murphy, Reed Howes, Arthur Hoyt. (L) Talking, 6273f; silent, 5683f. (R) Apr. 13, 1929.
STARK MAD (M-AT): Louise Fazenda, Claude Gillingwater, H. B. Warner, John Miljan, Jacquline Logan, Henry B. Walthall, Andre Beranger, Warner Richmond, Lionel Belmore, Floyd Schackelford. (L) Talking, 6681f; silent, 4917f. (R) Mar. 2, 1929.
TIME, PLACE AND GIRL, THE (AT-D): Grant Withers, Betty Compson, James Kirkwood, Bert Roach. (TOS) June 22.

World Wide

BERLIN AFTER DARK (MD): Kurt Gerron, Ernst Stahl Nachbauer, Fritz Kampers, Grita Ley. (L) 6553f. (R) June.
BLACK WATERS (AT-D): James Kirkwood, Lloyd Hamilton, Mary Brian, John Loder, Frank Reicher, Robert Ames, Ben Hendricks, Noble Johnson, Hallam Cooley. (L) 7322f. (R) Apr. 14. No silent version.
BONDMAN, THE (D): Norman Kerry. (R) Mar. 17. (L) 7000f.
KITTY (T-D): Estelle Brody, John Stuart, Marie Ault, Dorothy Cummings, Winter Hall, Olaf Hytten, Charles O'Shaughnessy. (R) June 15. (L) 8441f.
MOULIN ROUGE (ME-D): Olga Chekova, Eve Gray, Jean Bradin. (R) January 30. (L) Sound 8312f.
PAWNS OF PASSION (D): Olga Chekova, Sidney Suherly, Henry Baudin, Hans Stever, Lola Josane, Carmine Gallone. (R) Feb. 17. (L) 7196f.
PICCADILLY (AT-MD): Gilda Grey, Anna May Wong, Jameson Thomas. (L) 8080f. (R) June 1. (TOS) Aug. 24
PRINCE AND THE DANCER (D): Dina Graller, Albert Paulig, Werner Pittschau, Anna Kallina. (R) June 29.
TRIUMPH OF THE SCARLET PIMPERNEL, THE (D): Matheson Lang, Margaret Hume, Nelson Keys, Hadden Mason, Juliette Compton, Douglass Payne, Harold Ruth. (L) 6490f. (R) June 22, 1929.

Miscellaneous Companies

Affiliated European

BEHIND THE ALTAR (D): Wilhelm Dieterle, Marcella Albani. (L) 6200f. Silent film.
ESCAPE FROM HELL (MD): Jean Murat, Louis Ralph, Countess Agnes von Esterhazy, Paul Heidman, R. Van Riel, Leo Penkert, W. Kaiser Hayl, Harry Frank, Lewis Brody.
PASSION OF JOAN DE ARC (D): Mlle. Falconetti, M. Silvain, M. Schutz, Ravet, Andre Berly, Antonin Artaud. (L) 7000f.

Aida Films

KIF TEBBI: Marcello Spade, Donatelle Neri, Gini Vloti, Ugo Graccio. Silent film.

Amer.-Anglo

BETRAYAL, THE (D): Jerro 'd Robertshaw, Gerald Pring, Cbarles Emerald, Elissa Landi. (L) 7400f.
LIVINGSTONE IN AMERICA (D): M. A. Wetherall, Henry Walton, Molly Rogers, Reginald Fox. (L) 5799f.

Ass. Ind. Prod.

FAR WESTERN TRAILS (W): Ted Tbompson, Bud Osborne, Lew Ames, Betty O'Doan. (R) May 20. (L) 4315f.
MIDNIGHT ON THE BARBARY COAST (D): William Barrymore, Kala Pasha, Jack Richardson. (R) Feb. 9. (L) 4250f.

Australasian Films

BLACK CARGOES OF THE SOUTH SEAS (D): Edmund Burns, Edith Roberts, Susan Dennis. Silent film.
FOR THE TERM OF HIS NATURAL LIFE (D): Eva Novak, Arthur McLaglen, George Fisk, Kay Soupen, Matian Clark, Dunstan Webb, Susan Dennis. (L) 11,000f.

Aywon

BEAUTIFUL BLUE DANUBE (D): Hans Junkerman, Julius Falkenstein, Harry Liedke, Ernest Verebes and Lya Mara. Silent picture.

Bell Pictures

BAD MAN'S MONEY (W): Yakima Canutt. (L) 4850f. (R) Mar. 31.
BOHEMIAN DANCER (D): Lya Mara, Harry Liedtke. (L) 5800f. Silent only.

Bertad Pictures

BLACK CRUISE (MD): (L) 9000f. (R) June 1. Silent film.
FIGHTING THE WHITE SLAVE TRAFFIC (T-D): Emil Jannings, Werner Kraus. (R) June 15. (L) Sound, 9000f.

Biltmore Prod.

PHANTOMS OF THE NORTH (D): Edith Roberts, Donald Keith, Kathleen Key, Borris Karloff, Joe Bonomo, Josef Swickard. (R) June 2. (L) 4600f.

El Dorado Pictures

ARIZONA DAYS (W): Boh Custer, Peggy Montgomery, John Lowell Russell, J. P. McGowan, Mack V. Wright, Jack Ponder. Silent picture only.
FALSE FEATHERS (D): Noah Beery, Horace B. Carpenter, Francis Pomerantz, E. A. Martin.

Film Arts Guild

LIFE OF BEETHOVEN (D): Fritz Kortner, Ernest Baumeister, Lilian Gray, Heinz Altringen, Willy Schmeider. (L) 7000f.

Franco-Film

APASSIONATA: (L) 6800f. Silent film.

Gainsborough

CONSTANT NYMPH (D): Ivor Novello, Mabel Poulten, George Heinrich, Dorothy Boyd, Frances Dable. Silent film.

Michael J. Gourland

CRIME AND PUNISHMENT (D): Gregor Cbmara, Michael Tarshanoff, Maria Germanova, Pavel Payloff, M. Toma, Vera Orlova, Ivan Bersennieff. (L) 6000f.

Capt. C. W. R. Knight

FILMING OF THE GOLDEN EAGLE: Silent picture.

Mutual

LUCRETIA BORGIA (D): Conrad Veidt, Diane Haid, Paul Wegener, Luigi Robaccio. (L) 7100f.

New Era

BATTLE OF MOMS (D): Special cast. (L) 5900f. Silent film only.

Pole Pictures

AT THE SOUTH POLE: Special cast. (L) 8000f. Silent film only.

Syndicate

LAW OF THE MOUNTED (D): Boh Custer, J. P. McGowan, MacV. Wright, Frank Ellis, Sally Winters, Cliff Lyons, Mary Mabery, Lynn Anderson. (R) Jan. 15. (L) 4694f.

Trinity

BROKEN HEARTED (D): Agnes Ayres, Gareth Hughes, Eddie Bronell. (L) 6000f. Silent only.
BYE, BYE BUDDY (D): Agnes Ayres, Bud Shaw, Fred Shanley, Ben Wilson, John Orlando, Arthur Hotaling, Dave Henderson. (R) Mar. 25. (L) 5700f.
CHINA SLAVER (D): Sojin, Albert Valentino, Iris Yamaoaka, Carl Theobald, Bud Shaw, Ben Wilson, Dick Sutherland, Jimmy Aubrey, Opal Baker. (R) Jan. 25. (L) 5500f.
GIRLS WHD DARE (D): Rex Lease, Priscilla Bonner, Rosemary Theby, Ben Wilson, Steve Hall, Hall Cline. (R) Jan. 1. (L) 5600f.
LITTLE WILD GIRL (D): Lila Lee, Cullen Landis, Frank Merril, Sheldon Lewis, Boris Karloff, Bud Shaw, Cyclone, Arthur Hotaling. (L) 5300f.
MUST WE MARRY (D): Pauline Garon, Loraine Eason, Bud Shaw, Vivian Rich, Edward Brownell, Louise Carver, Charles Hill, Thomas A. Curran. (L) 5400f.

U F A

ELEVEN WHO WERE LOYAL (D): Mary Nolan, Ernst Rueckert, Greta Reinwald, Gustav Semmler, Rudolf Meinert. (L) 6925f.
HIS LATEST EXCELLENCY (D): Willy Frisch, Ernst Gronau, Max Hansen, Hermine Sterler, Lydia Potechina, Olga Tschekova, Fritz Kampers, Hans Junkermann, Truus Von Aalten, Max Guekstorf, Julius Falkenstein.

Unusual Photoplays

MARIE ANTOINETTE (D): Diana Karenne, Walter Schwanncke. (L) 6000f. Unusual photoplays.

Franklin Warner

GREAT POWER (T-D): Hirshel Mayall, Minna Gombell, Allan Birmingham, Nelan Jaap, G. Davidson Clark, John Anthony, Helen Shipman, Jack Leslie, Walter Walker, Conway Wingfield, Alfred Swenson, Walter F. Scott, Eleanor Martin.

Worldart Films

EAST SIDE SADIE (D): Bertina Goldin, Jack Ellis, Boris Rosentbal, Abe Sinkoff, Lucla Segar, Jack Halliday, Al Stanley.

Zakora

FACES OF CHILDREN (D): Rachel Devrys, Victor Vina, Henry Duval, Pierrietta Honyez, Arlette Teryon, Jean Forest. (L) 8000f.

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"NEARGRAVURE" ("Neargravuremboso" plateless embossing) processes. Special Neargravure 250 envelopes, 500 8½x7¼" letterheads $3.33, or 8½x11" $4.44, postpaid. Sollidays, EXH-124, Knox, Indiana.

Projector Repairing

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

BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash, Chicago.

Miscellaneous

TEN DIAMOND RINGS, blue white perfect, about 2¼ carats, white gold mountings. One beautiful dark green velvet velour curtain, 32x17 feet with border and track, cost $480, practically new. One Garden City spot light with color wheel. Two new 1000 watt Mazda lamps and other goods, all for $435 cash. Address Farmers Exchange, 238 Main avenue, Clinton, Iowa.

Your Classified Ad Will Do the Work

Exhibitors Herald-World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organists all over the country, has helped in obtaining equipment, in selling equipment, and in solving many another problem that seemed difficult. The rates are but 10c per word payable with order, 10% discount if run for 3 insertions. See this week's classified pages. Maybe you are in need of something that is being advertised this week. The cost is small. the results are great.

THE VOICE OF THE INDUSTRY

LETTERS FROM READERS

Silent Pictures

WE HAVE BEEN IN THE PICTURE business only about four years and have been a consistent reader of your valued magazine for the full period. This is a town of 1200, pavement leading in and out and only 25 miles from Waterloo and the wired houses.

We are still showing only good silent programs supplemented with the best in non-synchronous music and many like it as well or better than some of the talkies they have heard. As stated above, we said "have been" a consistent reader of your magazine and we are wondering if other "silent" exhibitors like ourselves are not losing interest in your magazine as well as other periodicals that are similar, due to the fact that nearly all space is now given to the all-talkie sensations that are made or are going to be made, saying nothing about the silent pictures that the hundreds of small exhibitors are going to use during the coming season.

True it is that all producers claim they are making silent versions. This fact is usually stated in small type somewhere and the headlines given to the 100 per cent sound sensations, instead. Who is telling us about how good the silent product is going to be? We get no reviews on the silent pictures. How can we when even T. O. Service sleeps through them? May we suggest that you give him a box of tinker toys and suggest a vacation, then get someone that can stay awake long enough to report on the good silent pictures, so that we little fellows can find something of interest to read.

Our business this year has been as good or a little better than in previous years, due to the fact that we believe we are "up and on" our toes all the time and showing the best obtainable in good silent programs. What we want to know is more about the silent pictures for '29-30. Who is going to tell us?—C. V. HUNERBERG, Princess theatre, Parkersburg, Ia.

We're Paging "Jaysee"

WE WISH TO EXPRESS OUR SINcere thanks for the additional supplementary auto license plate and each having been placed in its proper position removes all rivalry between the Chrysler and the Ford, by making both the proud possessors of an emblem, which to us, represents not only the greatest publication of its kind in the industry, but a magazine that is indispensable to the small town exhibitor.

The HERALD-WORLD is as much a part of our existence as the pictures we show. We have owned and operated our theatre in Twisp over six years and in Winthrop three years, and we realize that we are a very small part of the great show world. However, the one way that makes it possible for us to remain in business and satisfy our patrons who are largely the same people from year to year and who occasionally visit the cities and the large theatres, is to keep ourselves informed through the HERALD-WORLD. We are conscientious in saying that we (Mrs. Airey and myself) feel that we must have the HERALD-WORLD in our home in order to attain any degree of success in the exhibition of motion pictures.

We are very sorry that Mr. J. C. Jenkins did not see fit to extend his recent trip to Spokane a little farther and visit us at Twisp. If he thinks Omak sounds like Eskimo, what about Twisp? Nevertheless, if he could have been induced to venture this far into the wilds of the Great Northwest we would have extended him a most cordial welcome, served him some real farm chicken dinners that would have made him glad he came, introduced him to the liveliest trout that ever inhabited a mountain stream and shown him scenery second only to the Alps.

We are herewith enclosing a check in the amount of $3.00 for another two years of the HERALD-WORLD and also a few snapshots of our farm and the town of Twisp, which is located on one corner of our home ranch. (Pictures will appear in a later issue.—Ed.)

We are also enclosing two marked copies of the Motion Picture Record, Seattle, Wash., which further substantiate the fact previously stated that aside from the visits we receive from the representatives of the various exchanges, we derive our theatrical knowledge largely from the HERALD-WORLD and not from association and contact with the city theatres which we rarely have an opportunity to visit.

Again thanking you, we are—FRANK F. AIREY, Twisp theatre, Twisp, Wash.

$1,003,590 Ticket Tax Collected by Montreal

(Special to the Herald-World)

MONTREAL, Oct. 1.—Figures announced by the License Department of the City of Montreal, show that the sum of $1,003,590.55 was collected in the Amusement Ticket Tax at local theatres during the past fiscal year, of which amount 50 per cent was turned over to the Provincial Government in compliance with the Quebec Public Charities Act.

The City of Montreal also collected $40,937.49 in theatre license fees during the 12 months, according to statistics just released.

Warners to Pre-Release 3 Specials in October

(Special to the Herald-World)

NEW YORK, Oct. 1.—Three Warner Brothers specials will be prereleased in their Vitaphone versions during the month of October, according to announcement by Sam E. Morris, vice-president.

The three releases are: "Gold Diggers of Broadway," "Evidence" and "Is Everybody Happy?" the latter with Ted Lewis.

Arliss' "Disraeli" to Open at W B House Oct. 2

(Special to the Herald-World)

NEW YORK, Oct. 1.—George Arliss in "Disraeli" will open at the Warner Brothers theatre October 2. This will be the premiere showing of the picture. "Disraeli" was particularly written for Arliss. The play had its original production in Chicago after which it came to New York.

NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD-WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaign.

OH YEAH: Pathe talking comedy drama, from the story, "No Brakes," by A. W. Somerville, with Robert Armstrong, James Gleason, Patricia Carson, Zazu Pitts, Bud Fine, Frank Hagney, Harry Tyler and Paul Hurst. Directed by Tay Garnett.

TYPE AND THEME: Dude and Dusty arrive in a little railroad town seeking work. They get a job with the railroad. Dude meets Pinkie, who works in the railroad office; Dusty becomes acquaintea with "The Elk," a waitress. The boys get into a dice game and lose their money. That night Splinters, another railroader, is robbed of his pay and the blame falls on Dude. To escape trouble the boys decide to leave town. They flip a train on which Pop Eye and Hot Foot are also riding. A fight begins and Dude and Dusty make Pop Eye confess that he robbed the money. In the meantime Pinkie and "The Elk" follow the boys on another train. A wreck lands Dusty and Dude in the hospital. Pop Eye and Hot Foot are jailed. Pinkie and "The Elk" plan where they will spend their honeymoons.

* * *

BIG TIME: Fox Movietone all-talking comedy drama from the story by Wallace Smith, with Lee Tracy, Mae Clarke, Daphine Pollard, Josephine Dunn, and Stepin Fetchit. Directed by Kenneth Hawks.

TYPE AND THEME: Eddie Burns and his wife, Lily, are teamed as a small vaudeville act. Eddie thinks he's what makes the act click, but its really his wife who deserves credit. Both look for the time when they'll be big shots on Broadway. Their act goes pretty fair until Lily, about to become a mother, has to give up her work. Eddie teams up with Gloria, another dancer. Lily at first decides to go back as Eddie's partner, but she suspects a romance between Eddie and Gloria. She leaves him. Eddie finds the going tough and quits the show game. He goes to Hollywood and wanders on the set where the great actress Marilyn is rehearsing. To his surprise he finds she is none other than Lily. They're reconciled.

* * *

LADY LIES, THE: Walter Huston, Claudette Colbert, Charles Ruggles, Patricia Deering, Tom Brown, Betty Garde, Jean Dixon, Duncan Penwarden, Virginia True Boardman, Verne Deane. Directed by Hobart Henley.

TYPE AND THEME: Robert Rossiter is the widowed father of Bob and Jo. Rossiter meets Joyce Roamer, a sales girl in a department store. He finds Joyce a lovable girl although not of his social standing. Rossiter's aunt and uncle arrive in town and warn him about going around with a salesgirl. They prefer that he marry Ann Gardner for the children's sake. In the meantime the two children go to Joyce's apartments and tell her she must keep away from their father. Joyce is heartbroken. Rossiter goes to Joyce and tells her they must break up. Jo and Bob, realizing they are doing their father a wrong, go to the apartment and ask forgiveness. They ask their father to marry Joyce. The four celebrate in their happiness.

* * *

HER PRIVATE LIFE: Pathe all-talking drama, with Ann Harding, Harry Bannister, John Loder, Kay Hammond, Arthur Hoyt, William Orlamond, Lawford Davidson, Elmer Ballard and Frank Reicher. Directed by Paul Stein.

TYPE AND THEME: Judge Kessler and his wife, Vera, unite after a brief separation. Vera plans to go to the opera when Arnold Hartman, who is blackmailing Vera because he has a few letters that she wrote him while separated from her husband, calls and threatens to reveal her affair with him. Vera agrees to see him after the show. After the opera Vera meets Hartman and pays him for the letters. He tries to make advances. She sees a pistol that Grimm, a deranged man, left there, and kills Hartman. Grimm is accused but the court frees him. Realizing that she cannot be happy with her husband with Hartman's blood on her hands, Vera leaves home. On New Year Eve, Vera goes to a restaurant where she meets Grimm. He recognizes her as the person he saw with Hartman the day of the murder. Grimm pleads with Vera to tell him he wasn't the one who killed Hartman. She confesses she killed him. Judge Kessler, who is in the restaurant, overhears the conversation. He goes to Vera and assures her that the law will be fully complied with and she will be permitted to tell her story in private. Vera and her husband embrace, rejoicing that this New Year finds them in complete happiness.

Vincent Trotta Proud Dad

FLUSHING, L. I.—A son was born to Mr. and Mrs. Vincent Trotta at the Long Island College Hospital, September 21. Daddy Trotta is art manager of Paramount.

WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1929

AT—All Talking; T—Talking Sequences; M—Music (synchronous); E—Sound Effects. (Example: ATM. means the picture is all-talking and has a synchronized musical score. In the same way all other symbols may be combined.)

Columbia

SUBMARINE: Jack Holt—September 14. Very good production and pleased. Nine reels.—C. A. Swircinsky, Majestic theatre, Washington, Kan.—General patronage.

COURT MARTIAL: Jack Holt—September 5-6-7. This is purely American, but it pleased here which just goes to show that Canada is just as interested in America as America is in Canada. A page from American history, partly in technicolor, plenty of action and a good story. Seven reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

BEHIND CLOSED DOORS: Special cast— September 9-10-11. Can't say much for this. A rather slow, draggy affair that will not interest present day patrons. Seven reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

THE BACHELOR GIRL (TME): Special cast—September 5-6-7. A nice little picture. Not a special. —M. W. Mattecheck, Lark theatre, McMinnville, Ore. —Local patronage.

First National

THE LAWLESS LEGION: Ken Maynard—September 14. Good Ken Maynard picture, and while we thought it not quite so good as some of his others, many said it was very good indeed. I have never seen a Ken Maynard picture that was not good. Of course, some are better than others. This picture was too dark. Wish they would make some of them light. This seems to be a general fault. Six reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

THE SQUALL (TME): Myrna Loy—September 11-12-13. Too long. Slow action and tiresome. Just a picture.—M. W. Mattecheck, Lark theatre, McMinnville, Ore.—Local patronage.

CHEYENNE: Ken Maynard—September 13-14. A mighty good Western with plenty of rodeo scenes, and you can tell 'em that my crowd likes to see the action. Buy this and give it a big bally, then sit back and cash in. It will more than please and I consider it as one of the best Westerns that I have played this year. Six reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—General patronage.

TWO WEEKS OFF: Mulhall-Mackaill—September 2-3. A fair picture with a lot of wise cracks and subtitles. Seven reels.—Orris F. Collins, Palace theatre, Rector, Ark.—Small town patronage.

THE UPLAND RIVER: Ken Maynard—September 14. This is one of the best Westerns I ever played from any company. It will please the kids and make the old folks come out smiling. The cross country race is quite thrilling. Print in good condition.—James L. Sears, Liberty theatre, Humansville, Mo.—Small town patronage.

CHILDREN OF THE RITZ: Mulhall-Mackaill —September 5-6. A very good picture, lots of good comedy and a good story. Will please in any house.—Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.

HOT STUFF (TME): Alice White—September 18-19. Very little talking, but a very good picture. Good sound and effects gave general satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich. —General patronage.

THE BARKER (ME): Milton Sills—August 26-27-28. Good carnival picture. While a little rough, you forget this because it is so very well done, so interesting. Milton Sills—well, he's just fine in every way, voice extra good, and how he can "bark"! Indeed all the cast is good. A little dark because of so many night scenes. Business off because of a tent show nearby. Eight reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

FALL IS HERE

FALL is here—and that reminds us that just the other day we wrote in this same place another little piece entitled, "Spring is Here." At least, it seems as though it were just the other day, although, of course, it must have been quite a few months ago. We expect some criticism for not being able to think up another kind of title, and doubtless we deserve some. It certainly is not our desire to be monotonous. But in speaking of the seasons, some monotony is bound to creep into one's statements. Do not the seasons repeat themselves? And how more accurately can one announce the latest arrival of one of the old familiar seasons than by merely saying that it is here?

To merely announce the coming of fall, however, is not our purpose. We assume, despite our introduction, that our readers have noted the turning of the leaves and the death of September on the calendar. We feel, moreover, that there are more important things about fall than the botanical and astronomical evidence of its arrival. We feel, for instance, that the advent of fall should mean an increase in the number of reports.

Summertime is vacation time, and no one expects anyone else to do more than he has to. If the contributor who regularly sends in reports on about a dozen pictures in winter, allows his contributions to slough off to four or five in summer, the loss must be accepted and charged to seasonal expense. But in fall, winter and spring, there can be no very good excuses, can there? And every report counts—there should be no holes in the record to which so many exhibitors refer for guidance in the operation of their theatres. It is as Brother Shnitka says on another page: when one gets help, one feels like giving help.

And that is why we make this unnecessary announcement that fall is here. Its coming should bring all contributors back to the habit of reporting on all the pictures they play. For doing so, we thank you, and in thanking you, voice, we know, the gratitude of all concerned.

—GEORGE SCHUTZ.

BROADWAY BABIES: Alice White—September 9-10. A whizz of a good picture. Will stand plenty of advertising and a raise at the box office. Eight reels.—Orris F. Collins, Palace theatre, Rector, Ark.—Small town patronage.

CHINATOWN CHARLIE: Special cast—September 16. This is not a picture to rave over, but it is good enough for any exhibitor to buy without being ashamed to show it. Still having crowded houses on Monday night, our serial night. "Tarzan the Mighty" still drawing strong. Six reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

OUTCAST: Special cast—August 26. Quite a letdown from "Heart to Heart" to "The Outcast." Two extremes of entertainment. The first great, the second poor. Not received well here at all. No comedy. Worst side of society shown. Drags. Just a flop for us. May please in the cities, but I doubt it. Eight reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

SCARLET SEAS (ME): Special cast—September 13-14. A very good picture. Both stars. As always, in any picture they make, it is a good one. No talking in it, but has good music and sound effects and makes a good entertainment.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THREE RING MARRIAGE: Special cast—September 9. Anyone who enjoys a circus (and who doesn't?) will enjoy this picture immensely. The two midgets are the real stars and sure produce the laughs. Also showed the tenth episode of "Tarzan the Mighty" to more people than any of the previous episodes, taking in 90 per cent of the house record. At this rate it will break the record before the end. Six reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

FLYING ROMEOS: Special cast—September 2. Now here's a picture to our liking. We laughed and laughed. Six reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

SHEPHERD OF THE HILLS: Richard Barthelmess —I am sorry to report that the condition of this print was terrible. I have been a constant user of F N products, but they certainly played me a dirty trick in sending me a print of this kind, after my paying them a fancy price for it. The picture would have been a great picture if we had gotten all of it, but we didn't. Eight reels.—W. J. Shoup, DeLuxe theatre, Spearville, Kan.—General patronage.

Fox

GIRLS GONE WILD: Sue Carol—September 17. Better picture than the title would indicate and business just fair. Six reels.—C. A. Swircinsky, Majestic theatre, Washington, Kan.—General patronage.

WIN THAT GIRL: Special cast—September 16. A very good little school picture which took very good here, as we had it for the opening day of our college. Six reels.—Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.

M-G-M

DESERT NIGHTS: John Gilbert—September 6-7. Another hit from Metro. Neared the house record for a two-day picture in this town. Gilbert is very popular here. Am sorry I do not have some more of his pictures. Seven reels.—G. H. Wright, Jr., Star theatre, Wendell, N. C.—Small town patronage.

CIRCUS ROOKIES: Dane-Arthur—This was a little below their standard of pictures. While it is good from a comedy angle, it is not as good as their other pictures. Print was in very bad shape. Its ending was entirely gone—it just jumped off into space and stopped with a jar and a groan from the audience, which sat still for a moment waiting for the balance of the picture to appear, until they could realize that it was all over. There were a number of other scenes that were cut short or cut out entirely. Six reels.—W. J. Shoup, DeLuxe theatre, Spearville, Kan.—General patronage.

THAT HERALD-WORLD FAMILY SPIRIT!

The letter that follows is commented on sufficiently (if, indeed, any comment is called for) in the heading above. But before submitting this welcome message to the "family," we should like to explain that the blanks referred to have been sent—yes, absolutely this time. And now:

Editor: On April 23 you wrote me advising that some report blanks to report to your department, "What the Picture Did for Me," would be sent. To date I have not received them, and would request you to forward same. I think when reading some of the reports, how I was saved by not playing some of the pictures, features and comedies, which have been reported on by others, and I feel that I should do my share and report the pictures I play. It might help some exhibitor.

Thanking you and hoping you will keep up the good work, I am, very truly yours.—Benjamin Shnitka, Royal Theatres, Ltd., Innisfail, Alb.

Thanks, Brother Shnitka, for the letter and for the spirit in which it was written!

WEST OF ZANZIBAR: Lon Chaney—**September 4-5.** Very, very good. One of Chaney's best, I think. We pulled a good crowd two nights on it. Seven reels.—G. H. Wright, Jr., Star theatre, Wendell, N. C.—Small town patronage.

WEST OF ZANZIBAR: Lon Chaney—A very gruesome picture well acted and will please most of the men, but ladies shudder at it. Who can say that Chaney is not a great actor? I say he is great in this type of role. If you have a hard boiled audience this should please, but if your people are of a refined type, better pass it up.—W. J. Shoup, DeLuxe theatre, Spearville, Kan.—General patronage.

TIDE OF EMPIRE: Special cast—**September 11-12.** A good picture, but they sent me a synchronized print with half of the titles left out. Seven reels.—Orris F. Collins, Palace theatre, Rector, Ark.—Small town patronage.

TIDE OF EMPIRE (TME): Special cast—**September 20-21.** A splendid picture. Played by a wonderful orchestra. Great sound effects. I claim it 100 per cent entertainment. Gave satisfaction here.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

WHILE THE CITY SLEEPS: Lon Chaney—Real good and pleased. Did well at the box office.—W. W. Graves, Graves theatre, St. Paul, Kan.—Small town patronage.

THE CAMERAMAN: Buster Keaton—**August 24.** Drew the largest house we had all summer.—W. W. Graves, Graves theatre, St. Paul, Kan.—Small town patronage.

BEAU BROADWAY: Special cast—Good, but nothing extra.—W. W. Graves, Graves theatre, St. Paul, Kan.—Small town patronage.

THE DUKE STEPS OUT: William Haines—Here's a real good one. Play it even if old. Seven reels.—C. A. Swircinsky, Majestic theatre, Washington, Kan.—General patronage.

THE SMART SET: William Haines—September 9-10. This picture is rather old to report on as I had to set it out, but I am glad I went back and got it, as William Haines has become one of my best bets, and this one is a typical William Haines picture. Print in perfect condition. By the way, if you are looking for good old silent product with perfect conditioned print, don't overlook Metro's 28-29 product. I am in the Kansas City district and in three years have yet to receive a print that broke. Seven reels.—James L. Sears, Liberty theatre, Humansville, Mo.—Small town patronage.

A WOMAN OF AFFAIRS: Greta Garbo—**September 15.** A fairly good production that pleased the majority. Gilbert is not a big favorite here and as a result does not draw extra patronage. Ten reels.—Paul B. Hoffmann, Legion theatre, Holyrood, Kan.—Small town patronage.

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Paramount

THE SHOPWORN ANGEL: Special cast—**September 8.** Just a fair picture. Rather slow-moving and not very cheerful. The ending is logical so far as the story is concerned, although rather abrupt, but it is certainly all wrong from the audience standpoint. Some of our patrons even accused us of gypping them out of part of the show. Print rather ragged, and the photography must have been shot in the dark of the moon. Very unsatisfactory for Mazda projection. Eight reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

THE SHOPWORN ANGEL (TME): Special cast—**September 2-3-4.** We opened our "Paramount Week" with this one. It is good and did a nice business. Would have been a 100 per cent entertainment if they had put more song and dance in it and given it a real good ending. But even with these faults it pleased above average. However, this picture does not carry enough dialogue or song to be called a talking and singing picture. Film badly worn. Photography good. Eight reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

THE SHOPWORN ANGEL: Special cast—Good picture, with a surprise ending that patrons disapproved. Yet this is above average entertainment. Eight reels.—C. A. Swircinsky, Majestic theatre, Washington, Kan.—General patronage.

THE CARNATION KID: Douglas MacLean—**September 14.** Good entertaining comedy-drama, and ideal weather didn't mean a nickel in our jeans, as business was unusually rotten. Did not get expenses, but the picture is all right. Guess they shied off from the star, as he has not been here for a couple of years. Seven reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

CHINATOWN NIGHTS: Wallace Beery—**September 17.** A very poor picture. So dark most of the time one could not tell anything about the picture. People are tired of these rough stuff pictures. Seven reels.—Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.

SOMEONE TO LOVE: Special cast—**September 7.** Rogers and Brian sure make a sweet pair. Everyone satisfied. Seven reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

RED HAIR: Clara Bow—September 12-13. This is another old one I traded for and, boy, how they did flock to see her! Wish I could play a Clara Bow every week. Print in fair condition. Seven reels.—James L. Sears, Liberty theatre, Humansville, Mo.—Small town patronage.

BETRAYAL: Emil Jannings—**September 12.** This is a good picture, and Jannings is a wonderful actor, but for some reason or other his pictures do not go with the average show goer. Eight reels.—Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.

THE SUNSET PASS: Jack Holt—September 7. A very good Western—Zane Grey's story, so 'nuf said. It packed our house and closed our "Paramount Week" with a big bang. Thanks, everybody! It is all a mistake about the public not wanting Westerns. Ninety per cent of the grown-ups like them very well, and all the kids do. We must have them, for nothing will ever take their place. Six reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

THREE WEEK ENDS: Clara Bow—**September 11-12.** An average Clara Bow picture, light comedy entertainment that pleased. Business about average. Photography and film fair. And as to the weather, we have had nothing but fair weather ever since the last of May. Never have known such a dry summer. Six reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

STAIRS OF SAND: Wallace Beery—**September 3.** A very good Zane Grey picture. A Western better than the average picture. Six reels.—Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.

THE CANARY MURDER CASE: William Powell—September 14. Really an interesting picture that most people thought was going to be spooky before they had seen it. Sorry we really don't have some intelligent cops like Vance. We might have relief for the independent exhibitors if we did. Seven reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

INNOCENTS OF PARIS (AT): Maurice Chevalier—**September 22-23.** Talking, singing and dancing. This picture has got everything. Fine story. A great star, none of them has a thing on him as an entertainer. Direction fine. I call it a 100 per cent picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

REDSKIN (ME) Richard Dix—**September 5-6.** A real picture that pleased 100 per cent. All the Indian and desert scenes are in color and very beautiful. Richard Dix is fine as Wing-foot. Don't miss this one—and don't be afraid to give it the gas, it will stand it. Just the picture for a school benefit. Film good, recording fair. Seven reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

NAMING J. C. JENKINS' NEW CAR

Another suggestion for a name for J. C. Jenkins' new car, successor to the retired Nancy. Perhaps everyone will not yet appreciate the full significance of this nomination—the editor of this department confesses that he doesn't, and he charges this ignorance up to a deficiency in his schooling. The name has been added to the list published elsewhere in the department. Below is the note in which it was submitted:

Editor: How is this name for Jenkins' car?—Douglas (Exhibitors Herald-World cruiser).—A. E. Sirica, Capitol theatre, Waterbury, Conn.

Pathe

THE FLYING FOOL: William Boyd—**September 16-17.** A dandy good picture, plenty of comedy and some good air shots. Seven reels.—Orris F. Collins, Palace theatre, Rector, Ark.—Small town patronage.

KING OF KINGS: Special cast—**September 5-6-7-8.** This picture will do you more good than giving your house a fresh coat of paint—in prestige. Will make you glad you're in the show business even though you're broke. Every exhibitor should play this picture as it is good for the entire industry. Will not make you rich, so don't pay too much for it. Don't miss this chance to tie up with your local ministers. Twelve reels.—James L. Sears, Liberty theatre, Humansville, Mo.—Small town patronage.

CAPTAIN SWAGGER: Rod LaRocque—**September 19-20.** A pretty fair picture. Starts out with a bang and is interesting all the way through. Seven reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

THE COP: William Boyd—**September 12-13.** A fair program picture that is somewhat tiresome up until the last two or three reels, when it begins to pep up. I should order some pills from the exchange to go with some of these that are so draggy. Even some of the walkouts seem dopey. Eight reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

THE RED MARK: Special cast—**August 31.** No excuse for making any such picture. The public is not interested in foreign prison life, nor is it entertaining. Most of Pathe's pictures have been good, but this one is off, and we are glad it's over. Eight reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

Rayart

SHOULD A GIRL MARRY?: Helen Foster—**September 13.** A good clean sex picture, no children admitted. Brought them in by storm, our doors were opened at 6:45 P. M. and at 7 P. M. there was standing room only. Book this one and make money. Advertise it big. It will satisfy. Seven reels.—E. Berenson, State theatre, Bogalusa, La.—General patronage.

R K O

STREET GIRL (ME): Betty Compson—I am reporting on this, as I have seen it at a preview. I consider the picture as an entertaining one, and the recording was good. I am not wired, but believe

[Reports continued on page following Jaysee]

J. C. Jenkins—*His Colyum*

PORTLAND, ORE.,
September 22, 1929.

DEAR HERALD-WORLD:

Portland people say they can't understand why anybody would want to live in Seattle, and Seattle folks look upon Portland as just a place to stop and get hot dogs and gas when on their way to the Puget Sound country, and Los Angeles says they are both crazy and should have a guardian.

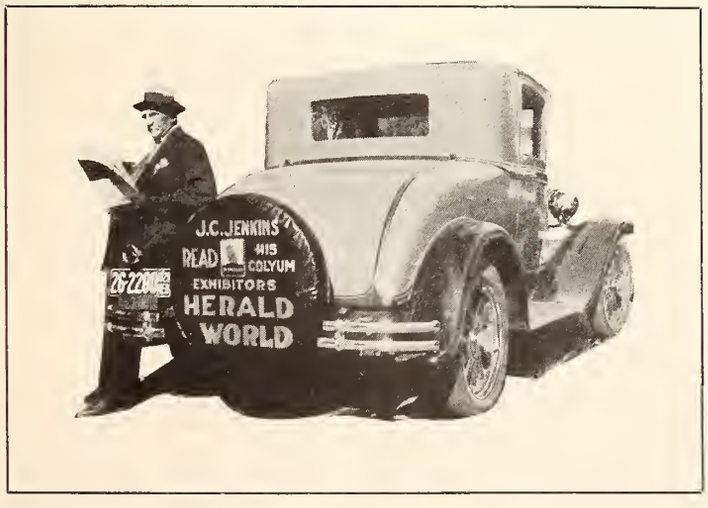
What puzzles us is why Lewis and Clark traveled clear across Iowa and Nebraska and came out to this country to locate their homesteads in a land where you have to change your B. V. D.'s for heavy underwear every 30 minutes. We have been in this Pacific slope country for about three weeks, and the only evidence that the sun ever shines out here is the statement of some of the oldest inhabitants that they have seen it, but none of 'em can remember just when it was.

When Seattle wakes up of a morning and finds the fog has lifted so they can see their way to the garage, they ring up their climatic press agents and tell 'em to get busy and step hard on the climatic stuff, and Portland is longing for the rainy season to set in to put out the forest fires and do away with the smoke so tourists can see Mt. Hood and the new Burnsides bridge. But what we would like to see right now is a Berkshire sow full of good, yellow Nebraska corn and get a breath of Nebraska ozone that makes a man want to get up at 4 o'clock in the morning and hunt for a wildcat to give him exercise before breakfast. If we perambulate for a couple or three weeks more in this fog and rain, our rheumatism will demand a couple of crutches and a wheel chair. We can feel our bones commencing to growl right now, and the bunions on our dogs feel like an overripe carbuncle on a Chicago bootlegger's neck. It will be mighty unpopular out here for anyone to intimate that this isn't the Garden of Eden, but until they show us some fig leaves as evidence, we are going to have our doubts about it. When we get down to Los Angeles, we expect they will try to fill us so full of this "climatic" stuff that we will have to take a strong drink as a back-fire measure.

* * *

Through the courtesy of the local manager of RKO we were privileged to witness Betty Compson in "THE STREET GIRL" at the Capitol theatre, and while we are not going to attempt a review of this picture, we wish to say that it ranks well up with the best we have witnessed in some days and is worthy of a showing in any theatre.

We also saw William Boyd in "THE LEATHERNECK," and we have applied every known rule to try and determine just why this picture was made and have to give it up. We have resorted to trigonometry and calculus, we read the Koran, we applied Christian Science and re-read the Declaration of Independence and the Democratic platform, but to no avail, then we concluded it was another example of high finance where they take your money and give you whatever they damplease, and so we let it go at that. If "THE LEATHERNECK" is a good picture, then the Pacific slope hasn't seen a fog in 30 years. There were six adults and five kids (by actual count) who saw the picture at the first show, and we felt sorry for 'em, so sorry, in fact, that we got up and left before the agony was over. But getting back to Lewis and Clark, we are glad they came out here and opened up this country so Iowa and Nebraska would have a place to go and spend their loose cash that they make raising the produce to feed the world.



(There now, every Pacific slope booster who reads this will want to take a shot at us, but our hide is so full of holes now that they will have to use pumpkins for bullets to even touch us.)

* * *

Should any of the readers of this Colyum (in case there should be any) be halting between two opinions as to whether the talking pictures will live or die, we would refer them to an article under the caption, "A REAL TAIL ON A BRONZE BULL," by Welford Beaton, appearing in the Saturday Evening Post under date of September 21.

If for no other reason, Mr. Beaton is to be commended for the bold position he has assumed in this article. Living as he does right in the heart of the producing end of talking pictures, he takes a stand against this form of entertainment that those of less daring would hesitate to take. If you will read this article, you may find it interesting for many reasons.

That with the coming of talking pictures, many theatres have closed, no person with a knowledge of the facts can deny. That hundreds of other theatres will be forced to close unless some relief is given in the way of cheaper film prices is equally true, and it remains to be seen whether or not the industry can educate the public away from an art that has built the industry to the tremendous proportions it possesses today. Maybe it can be done. Mr. Beaton doubts it, and there are two of us.

* * *

We understand there is a fight on here in Portland by several houses against the demands of the projectionists' union. We know nothing of the merits of the case, but we are told that a peculiar and unusual thing has occurred that is causing no little merriment in union circles.

It seems that two downtown houses, the Capitol and the Circle, have their places picketed. We are told that the Circle management was the first to take up the fight, and the Capitol followed suit in an agreement to fight the demands of the union along with several other houses, and it seems that the union picketed the Capitol but did not picket the Circle, the one that started the rumpus. When the management of the Capitol found that the Circle wasn't picketed, they threatened to withdraw from the agreement unless the Circle was also picketed, so it is said that the Circle hired its own picket and the public is now advised that the Capitol and Circle are unfair to union labor. We don't know whether the projectionist boys framed this up or not, but it is a good joke on somebody, and the union boys don't seem to think it is on them.

* * *

When we get to Hollywood, which will be about the time this gets in print, we are going to ask Polly Moran and Louise Fazenda to assist us in selecting a name for our car from the list of names sent in, and if the three of us can't agree, we will call in Marie Dressler and Kate Price to settle the matter, for we simply must have a name—the matter has been delayed altogether too long already. We hope the girls won't be out to some quilting bee or putting on a whoopee party when we get there, for we want to get this matter off our mind—it is simply wearing us down to a shadow.

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

P. S.—The HERALD-WORLD COVERS the field LIKE an April SHOWER.

that this picture would do business. It has something besides a bunch of crooks and courtrooms and the music was fast and snappy.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—General patronage.

THE AIR LEGION: Special cast—September 9-10. One of the best RKO pictures we have run. This is truly a Gold Bond. Good photography. Only one thing to keep it from being a perfect picture—one scene was shot when it was supposed to be raining in torrents, and the shadows were plainly visible, so that the folks know the sun was shining and that there was a fake. Seven reels.—G. H. Wright, Jr., Star theatre, Wendell, N. C.—Small town patronage.

THE PERFECT CRIME: Special cast—September 7. A mighty good mystery picture, well acted. Pleased about 80 per cent. Seven reels.—Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.

CROOKS CAN'T WIN: Special cast—September 10-11. Substitution that wasn't so good. Story of cops and crime again, mostly cops this time. Terrible! Seven reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

LAUGHING AT DEATH: Bob Steele—September 3-4. A fair Steele picture. Clean, but then most of us wish Steele were making Westerns with the same action, etc. Six reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

ORPHAN OF SAGE: Buzz Barton—September 14. A good Western picture, lots of good comedy and plenty of action. Seven reels.—Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.

STOLEN LOVE: Special cast—September 13. Everyone seemed to like this picture of the good little girl who was a shut-in by two old maiden aunts. Some comedy, interesting love story, ending by the bad man getting a punch in the nose, and the boy getting the girl. Seven reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

VOICE OF THE STORM: Special cast—September 17-18. Just a program picture that is nothing to rave about. Seven reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

THE BOY RIDER: Buzz Barton—September 6. A good Western. Buzz is quite attractive.—W. W. Graves, Graves theatre, St. Paul, Kan.—Small town patronage.

DRIFTING SANDS: Bob Steele—Much favorable comment on this.—W. W. Graves, Graves theatre, St. Paul, Kan.—Small town patronage.

TRAIL OF THE HORSE THIEVES: Tom Tyler—September 11. Very good Western. We ran it on Wednesday night for a dime as a special offering and had a packed house. Probably the most folks we have had in the theatre at any one time this year. Six reels.—G. H. Wright, Jr., Star theatre, Wendell, N. C.—Small town patronage.

TRAIL OF HORSE THIEVES: Special cast—September 17. Silent Western and a good one.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Tiffany-Stahl

MIDSTREAM: Special cast—September 9-10. A wonderful picture at the box office. Pleased everybody. I could stand running more like this one. The people think they are in the Metropolitan Opera House when they hear the singing, you will make no mistake booking this one. Nine reels.—E. Berenson, State theatre, Bogalusa, La.—General patronage.

LUCKY BOY (M): George Jessel—This picture is 100 per cent good recording, clear as a bell. Any exhibitor selling good sound to his public should use "Lucky Boy." As far as recording and good-shape discs, it is of the very best. Besides it has lots of good singing and heart appeal. Ten reels.—J. F. Fleitas, Monroe theatre, Key West, Fla.—General patronage.

United Artists

ALIBI: Special cast—September 12-13-14. Splendid. An ace amongst underworld dramas. Sound or silent this is real entertainment. An unusual theme and splendidly done. Nine reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

THE MAGIC FLAME: Special cast—September 12. The same Thursday night story: An excellent picture shown to half the crowd that flocks to our theatre on Monday to see "Tarzan" and the First National pictures. Only 40 per cent against 90 per cent for Monday. The "Magic Flame" is a really fine picture and worth showing in any theatre and will please. Nine reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

RAMONA: Dolores Del Rio—August 29. You can't count on the rating of pictures to make money for you. Ramona was fourth in the list of money making pictures for 1928, and I thought it was worth more and paid more for it, but I did not take in as much as on a program picture—only 34 per cent. In fact, I lost money on it. No fault to find with the picture, but comedy would have helped it in the small towns. Poor people want to laugh. Eight reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

COLLEGE: Buster Keaton—September 19. A picture made to order for the small town. It's packed with laughs. Six reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

ARABIAN KNIGHTS: Special cast—September 5. An interesting picture, with quite a bit of comedy scattered through it. Attendance better than for "Ramona," and we made just a little money, but have suffered a loss, taking all the four pictures we have run so far from United Artists. The exhibitors must be right—United Artists pictures do not seem suited for small towns. Nine reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

NAMES FOR "JAYSEE'S" CAR

The following names have been suggested for J. C. Jenkins' new car, now taking the place of Nancy, retired:

ALICE
By Mrs. Cres Swails, Clay Center, Neb.

BETSY
By Mrs. G. V. Higgins, Crawford, Neb.

IRENE
PRUDENCE
HIRAM
By Miss Ashby Tibbetts, Bethel, Me.

PAT
PILL
PILGREE
LADY
PRISCILLA
LUCHADOR
By Miss Orva Worman, Ogden, Utah.

COLLEEN
By Mrs. H. C. Mullens, Hettick, Ill.

POLLY
LUPE
By Mrs. C. R. Grimes, Ackley, Ia.

ELMER
ELMERITA
MABEL
By Mrs. Raymond Robbins, Belt, Mont.

PRISCILLA
POLLY
By Mrs. Frances Estee, Parker, S. D.

AUSSIE
JUANITA
SHEBA
INA
By W. E. Dickson, Lemmon, S. D.

WHIFFLEPOOF
By Trag, formerly of Neillsville, Wis., and now a denizen of New York.

O' MIN
By G. H. Wright, Jr., Star theatre, Wendell, N. Carolina.

SLOWGO
By Ray W. Musselman, Lincoln, Kan.

LITTLE PAL
By Mrs. Mabel Hockenberry, Oakland, Ia.

CLARA
By W. H. Russell, Okeechobee, Fla.

SNIKNEJ
By F. P. Hollywood, Deering, Me.

DOUGLAS
By A. E. Sirica, Waterbury, Conn.

All those caring to submit names are invited to do so, provided they are connected with the motion picture industry by either employment or kinship. An award of one year's subscription to the HERALD-WORLD will be made to the person submitting the chosen name.

Universal

THE TIP-OFF: Bill Cody—September 11. Here's something novel—a crook reforms and goes straight, all for love. Think of that! Not a great deal to this one, but we got by with it on bargain night. Five reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

THE SHAKEDOWN: Charles Murray—September 9-10. A very good picture, with a prize fight racket being worked by the principals. Plenty of prize fight in the last reel, and it looks real. Get it for dad's night. We let them smoke and enjoy themselves on that night and boy they sure come out. Usually use some picture with sport as its background, and they like it. Try it. Seven reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—General patronage.

GRIP OF THE YUKON: Special cast—September 7. An extra-good picture of the great Northwest. A picture that is well worth a place on any house program.—Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.

CLEARING THE TRAIL: Hoot Gibson—September 2-3-4. Carl Laemmle was crazy like a fox when he grabbed all the Western stars off. Anyone who says the Westerns are through has a lot to learn. Ask any small town showman who earns his bread and butter. To get back, this is an outstanding Western, and how! Six reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

Warner Bros.

ON WITH THE SHOW (TME): Betty Compson—September 1-2-3. Splendid picture and well liked. A real show.—M. W. Mattecheck, Lark theatre, McMinnville, Ore.—Local patronage.

THE SINGING FOOL (TME): Al Jolson—September 8-9-10. Old, but still a good drawing card. Did a nice business.—M. W. Mattecheck, Lark theatre, McMinnville, Ore.—Local patronage.

THE SINGING FOOL: Al Jolson—September 15-16. Have seen both versions and cannot say that I consider the silent one as being a special. It takes sound to put it across right. Played it too late to get the benefit of the wide publicity. Paid too much for film and advertising, considering the glutted market. A big half of our regulars had already seen it at least once. Consequently, we didn't clear a dime on it and realized too late that it should have been played regular program, if at all. Eight reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

GLORIOUS BETSY: Special cast—September 5-6. Oh, did I get a stinging on this! One of the first sound pictures done also silent and one that makes a fellow never want to see a sound picture if they are equal to the silent version. What they said to me when they passed out wouldn't be the best thing in the world for a preacher to hear. May fault? Yes—why in hell did I buy Warners in the first place? Seven reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

GLORIOUS BETSY (T): Special cast—September 11-12. A good talking picture. Story fine and cast good. Played too old to get expenses out of it here, but it is a good picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE TERROR (T): Special cast—September 15-16. A mighty good entertainment by a wonderful cast, but like all of this company's pictures, playing them too old to get results according to the film rental, we were compelled to pay for them.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

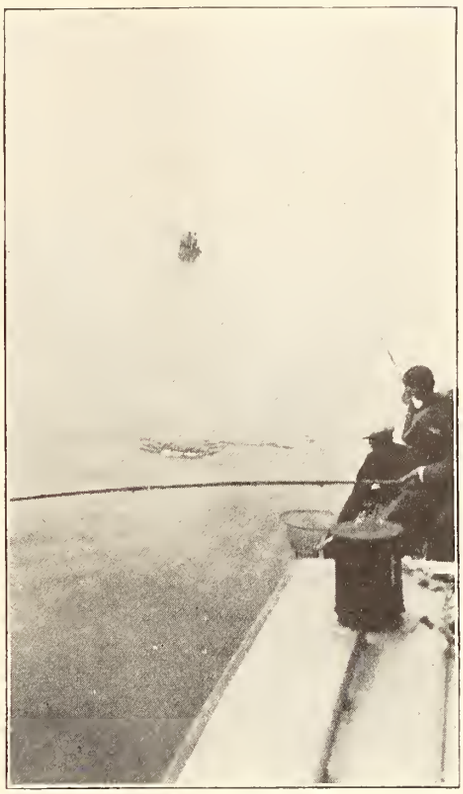
THE GLAD RAG DOLL (TM): Special cast—The picuret is most all-talking, which is very, very clear. Too much age in some of the players for my theatre although their costumes, fine scenery and good music gives it plenty of interest. To my way of liking, give me pictures with plenty of youth. It's not interesting to see an older person making love to a younger person. It's bosh, it cannot be done and thought of as real. An older person is fine to play a sympathetic dad or mother part. There is plenty room for them in parts which become them. Well, we are living and waiting because they are going to come to us better and better as time goes on. Eight reels.—Walter Odom & Sons, Dixie theatre, Durant, Miss.—General patronage.

Serials

PIRATE OF PANAMA (Universal): Special cast—Best serial since "Tarzan." Ten chapters.—Orris F. Collins, Palace theatre, Rector, Ark.—Small town patronage.

HAWK OF THE HILLS: Special cast—September 14. I thought this to be a very poor offering, but many seemed to like it. It is a typical Western with Indians, bad actors, soldiers and plenty of

The "Evidence" of That Salmon Fishing Trip!



[Prefatory Note by the Editor: The captions for these pictures on the fishing trip on Pugent Sound referred to by Mr. Jenkins last week, were written by the great Colyumnist himself, and any statements therein implying that he, himself, captured representatives of the specie in question, are made without editorial sanction, to be read with competent knowledge of the Colyumnist's mendacity regarding his fishing exploits. Thus warned, the reader may proceed at his own peril.]—At left: The lady seated on the deck with her husband is an osteopath from Seattle. The guy holding the fish is—Oh, girls, doesn't he look just too sweet in the captain's cap and uniform? The fish? Oh, yes, we forgot about those! Well, at one time they were swimming in the Sound. Later on they swam in hot grease. Look 'em over, boys! Center: This baby started the water to get rough. It took us 30 minutes to bring him to gaff. He was a silver salmon right from Cape Flattery. Right: The gentleman with the captain's cap and green goggles and holding the fish is none other than—well, we will let that bullhead fisher at Wayne, Neb., tell you who he is. He knows him! Seventeen and 21 pounds, is the story told by the scales. No, we didn't carry a bathtub with us. That's a landing net in the dory.

shooting. Five reels.—Paul B. Hoffmann, Legion theatre, Holyrood, Kan.—Small town patronage.

Short Features

(SOUND)

FOX

CHIC SALES, 1.—"Coming to Get Me." A very funny act. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

M-G-M

CHARLIE CHASE COMEDIES, 2.—"Big Squawk." A very funny talking comedy. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

GUS EDWARDS REVUE, 1.—A splendid singing and talking act in colors. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

LAUREL-HARDY COMEDIES, 2.—"Unaccustomed As We Are." A real honest-to-goodness comedy, and you can tell them so, for it will make them laugh. Oliver Hardy's and Thelma Todd's voices record very good. The others fair. (R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.)

OUR GANG COMEDIES, 3.—"Small Talk." Good all-talking comedy. Some of the children's voices record well, others not so good. The dog and the little nigger are about the best. (R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.)

UNIVERSAL

THE COLLEGIANS, Series, 2.—A good talking two-reel subject, lots of pep. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

THE COLLEGIANS, 2.—"On Guard." These talking Collegians are fine. Give good satisfaction. (Bert Silver, Silver Family theatre, Greenville, Mich. —General patronage.)

WARNER BROTHERS

VINCENT LOPEZ (Vitaphone Act A19).—A very good act. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

VITAPHONE No. 2320 "Police Quartette," 1.—A very good act. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

(SILENT)

EDUCATIONAL

MERMAID COMEDIES, 2.—"Smart Steppers." One of the Mermaid series. Slapstick comedy which drew lots of laffs. Good print and photography. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

BIG BOY COMEDIES, 2.—"Kid Hayseed." These Big Boys are all more or less alike and just fair. (H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.) **"Joy Tonic."** A real good comedy for the children. (S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.)

THE BOY FRIEND, 2.—When we finished showing this comedy I had to hunt the bath tub to wash the dirt off me, and had to use plenty of soap to do it. How this ever could get by a real censor board I am unable to understand. Of course, it would get a few laughs from the roughnecks and those who don't care for decency, but anyone with a clean mind does not care for such smut. (W. J. Shoup, DeLuxe theatre, Spearville, Kan.—General patronage.)

M-G-M

CHARLIE CHASE COMEDIES, 2.—"Loud Soup." Patrons enjoyed this more than most of Chase's comedies. (C. A. Swircinsky, Majestic theatre, Washington, Kan.—General patronage.) **"Family Group."** A fair Chase comedy. (Orris F. Collins, Palace theatre, Rector, Ark.—Small town patronage.

FEED 'EM AND WEEP, 2.—Fair comedy and mostly clean. Had one smutty scene, but we can overlook just a little of that when it is not too bad. (W. J. Shoup, DeLuxe theatre, Spearville, Kan.—General patronage).

PARAMOUNT

CONFESSIONS OF CHORUS GIRL SERIES, 2.—"Picture My Astonishment." Just fair. (H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.)

DAISY BELL, 1.—Here is a corker, brought down the house. Played this with "Redskin," and believe me, it was some entertainment. (R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.)

PATHE

DENT-BEVAN COMEDIES, 2.—"Don't Get Jealous." Good comedy with action and laughs. (R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.)

JOHNNY BURKE COMEDIES, 2.—"Matchmaking Mamas." This is the best one of Johnny Burke's we have had. Averagedly good. (R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.)

RKO

BARNEY GOOGLE COMEDIES, 2.—"The Pace That Thrills." Some laughs in this one. These Google comedies have been much improved by Slim Summerdale. (R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.)

BEAUTY PARLOR SERIES, 2.—Real good, but it didn't draw like Mickey. (W. W. Graves, Graves theatre, St. Paul, Kan.—Small town patronage.)

UNIVERSAL

UNMASKED (Reissue), 2.—"Unmasked." Haw! Get this one, if your sense of humor isn't warped. It's better than many a comedy. See what they used to fall for in the dear old days, not long passed, thank God! And get a load of Esther Ralston when she was a sweet and innocent young thing in horse opera! O wow! (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

CHICAGO PERSONALITIES

By JOE FISHER

THE Chicago censor board took it upon itself to bar another film last week. This time it happened to be M G M's "Our Modern Maidens," starring Joan Crawford. The picture was to have opened at the Chicago theatre Friday (September 27) and Balaban & Katz had advertised the production extensively, only to find that its exploitation department's work had gone for naught when the City Hall's official shears got to snipping.

THE censors ruled that the film could be run as a white (with no restrictions) if certain cuts were made, or as a pink (for adults only) without any cuts, William Shirley, district manager of M G M, said. Instead of ruining the picture by making such deletions, it was decided by B & K to yank it entirely, and First National's "Her Private Life" was substituted.

This makes the third picture in a short while that has been met with a "thumbs down" from the censors. "Alibi," United Artists all-talking melodrama, was barred, but a court ruling brought a permanent injunction restraining the board from interfering with its exhibition, and the picture now is running at the United Artists theatre to big business.

"The Trial of Mary Dugan" did not fare so at the hands of officials. It was held up for a long time by the censors and finally was run after the scissors had had their inning. Several other pictures in loop theatres have run with pink tickets attached, children being barred.

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The Palace theatre in Cicero will be closed some time. It has been leased by the United Theatres Corporation, which now is operating the Symphony theatre, Chicago. The deal was closed by Albert Goldman, Chicago. The Palace is a 2,000-seat house.

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The new model Simplex projector is being displayed in the National Theatre Supply offices on Wabash avenue.

* * *

Young Alexander Nepo, son of Harry Nepo, manager of the Lindy theatre, arrived in Chicago last Monday. The boy came all the way from Russia alone. The Travelors' Aid was in charge of the boy and saw that he arrived in the hands of his father safely.

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Jimmie Abrose is so busy commuting to New York that we've just had our first chat with him since his appointment as branch manager of Tiffany-Stahl. Jimmie served as manager of the local United Artists exchange for four years before joining T S.

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Henri Ellman is back from New York all steamed up over his visit on that famous ship "Levi-nation." Henri threatens to take a ride on the boat as soon as he can get a vacation. All we could get out of him was "I'm telling you," which is becoming a famous phrase. Henri says it takes more than five days to inspect the Leviathan. It'd be kinda tough to be down in the hold when the boat docked—if it started the return trip at once.

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The Vision theatre is installing a DeForest Phonofilm. Installation will be finished by the end of next week. The Vision is a 900-seat house.

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The Alamo theatre, Milwaukee; Americus, Chicago, and Granada, Racine, Wis., are others who've just installed DeForest equipment, Freddie Martin reports.

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A man giving his name as Lee Phillips was questioned by the police at the Eleventh Street station last week, in connection with the robbery of the Film Exchange building last week.

* * *

Charlie Lonnenberg, U publicity man, made a flying trip to Milwaukee last week to exploit Universal's "Broadway" at the Alhambra theatre. Charlie's favorite song on the trip was "If I Had the Wings of an Angel."

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The Gage Park theatre is installing Duophone sound equipment.

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The Cornell Square theatre opened with sound last week. The feature picture was "College Love."

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Irving Mack's fish story, after a two-weeks vacation was 12½ pounds. To make a long story short—but Irving sticks to his figures.

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Checking up the sales for the last six months the home office of United Artists found Chicago's own Frank Young to be the leader. Figures showed that Young received a percentage of 66 per cent. The Chicago office, managed by Eddie Grossman, led all other exchanges for sales. In one week four salesmen of the Chicago branch went out and signed contracts for 287 pictures. Since the appointment of Grossman as manager, the U A Chicago exchange has been doing big things in a big way. L. L. Ballard was second of the Chicago crew with 54 per cent. The drive was on old pictures.

* * *

Gus Canstanapoulous was an out-of-town exhibitor to visit Film Row this week. Only one film man in the industry can spell his name and that's the fellow who gave us this item. Oh, pardon us Frank Ishmael. And when Frank pronounces Gus' name it sounds suspiciously like "Bosporus."

* * *

The Calo theatre was opened by the Bland Brothers and Aron Saperstein last Wednesday. The house was redecorated and R C A sound equipment was installed.

* * *

Tess Heraty, Jack Miller's secretary, was home for a few days last week.

* * *

We had a delightful visit at the newly-decorated offices of Tommy Malloy, head of the operators' union in Chicago. The office is elaborately set out.

* * *

The Melrose Park theatre and Maywood theatre were opened last week by E. W. Ritzger.

* * *

J. W. Edwards, 84-year-old exhibitor of Aledo, Ill., was down on Film Row last week. He came without his wife, however. Edwards still runs a theatre in Aledo and according to reports is making himself some money. He discussed the T-S franchise with Henri Ellman.

* * *

Here's a Reel Buyer

An exhibitor walked into a Chicago film exchange last week and offered the salesman $3 for a two-reel all-talking short. It took a tub of water—almost—to revive the salesman, but when he recovered there was a footrace (the exhibitor got to the door first.) The salesman said that not in his career had he seen one like this one. A two-reel all-talking short for three bucks!

* * *

Jerry Abrams, wellknown among the film people, was on the Row also last week. Jerry explained that his bull pup is doing well, thank you.

* * *

Steve Montgomery reports that the new T-S franchises are selling like hot "theme songs."

See M. A. Block About M P T O A Equipment Show

M. A. Block, representing the exhibition and program committee of the Motion Picture Theatre Owners of America, is making his headquarters here in Chicago at the Congress hotel. He is here for the purpose of interviewing manufacturers of equipment used in theatres with regard to their exhibiting at the national convention in Memphis October 29, 30 and 31.

He reports unprecedented interest, especially among those companies making sound equipment apparatus, and from the number of reservations now in, there is every indication that this will be the largest trade exposition in the history of the theatre owners organization.

Max Stahl and Dave Dubin were snapped by the Herald-World camera just after Stahl was named manager of the local exchange succeeding Dubin, resigned. No doubt these two gentlemen would pass for brothers.

NEW BEAUTY

for the

SOUND SCREEN

EASTMAN SONOCHROME embraces the widest range of tinted positive films that has ever been available for the screen. And—what is all-important in this new age—the sixteen delicate *Sonochrome* tints are so adjusted as not to interfere with the faithful reproduction of sound....Successors to the tints of the silent era, these Eastman films bring new color moods—new beauty—to the sound screen.

EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

[ADVERTISEMENT]

JOHN GILBERT'S FIRST TALKIE A WOW!

"His Glorious Night" in Preview is a Box Office Natural

EXHIBITORS HERALD WORLD

CECIL B. DE MILLE'S DE LUXE DIALOGUE DRAMA!

IT HAS YOUTH!

IT HAS ROMANCE!

IT HAS SPECTACLE!

TWO GREAT MONTHS AT $2

AT CARTHAY CIRCLE THEATRE, L. A.

IT'S GOT EVERYTHING!

DYNAMITE

M-G-M

Pictorial Story of Herald-World Tournament

EXHIBITORS HERALD WORLD

M-G-M SOUND TECHNICIANS AT YOUR SERVICE!

Young Blood is First to back its great Sound product with a nation-wide force of experts!

AGAIN M-G-M does it! Graduates of our own Sound School are in the field Sound-insuring the Year's Biggest hits:

HOLLYWOOD REVUE - DYNAMITE - HALLELUJAH
MARIANNE - OUR MODERN MAIDENS - MADAME X
THE UNHOLY NIGHT - SPEEDWAY - HIS GLORIOUS NIGHT - SO THIS IS COLLEGE *and others*

METRO-GOLDWYN-MAYER

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Read 'em and LEAP!

The public's and critics' comments on the greatest box-office sensation to hit the screen in months.

GLORIA SWANSON

Singing, Talking in her first ALL-TALKING PICTURE

"The TRESPASSER"

DETROIT tells the world it's the greatest ever.

Detroit Daily: "Miss Swanson proves in this picture that she can hold her own in the talkies with any of our present day movie actresses and that she surpasses many of them with her naturalness in emotional scenes. She is the same Gloria of the 'Humming Bird', 'Manhandled' and many other pictures that made her the great screen star that she is. The picture is well directed and excellently cast. A picture well worth viewing."

Detroit News: "Gloria Talks — and Sings — and Triumphs. Not since the debut of Mary Pickford in voice has there been such a breathless moment for movie fans as that which occurred at the United Artists Theatre, Thursday, at the midnight premiere of 'The Trespasser' when the Glorious Gloria Swanson uttered audible sounds for the first time. Gloria not only spoke, but she sang—and great was the excitement and pleasure among her followers over the unanimous agreement that she really has a charming manner of getting her personality over through the medium of the sound screen. 'The Trespasser' is a complete triumph for Gloria in almost every respect and it should mark the beginning of new achievements for the star. 'The Trespasser' fills the Swanson requirements in every particular."

Free Press: "She speaks from the screen for the first time and her voice proves to be pleasing and well-modulated with clear enunciation and diction. Then, she discloses the possession of a singing voice of operatic timbre, well trained and carefully handled. She sings two songs, one of which is 'Love.' Miss Swanson's gowns, coiffures and jewels in the picture are so gorgeous, varied and bizarre that the audience offered audible evidence of its astonishment and enthusiasm. The story has many pathetic dramatic moments, is so well acted, directed and mounted as to stand out as a real achievement for Miss Swanson and those with whom she was associated in its screening and production."

Evening Times: "Director Goulding has placed Gloria in a role that is most suited to her. 'The Trespasser' is a credit to Miss Swanson. Likewise it is a credit to Goulding. Miss Swanson has one of the finest speaking voices of any of the original movie stars that it has been your correspondent's pleasure to hear. Not only that, she sings a pleasant theme song about love quite agreeably. The picture is substantially built and should be good for at least a three-week engagement at the United Artists Theatre."

BUFFALO agrees and starts off to record business.

Times: "Miss Swanson worth your while. A charming Gloria Swanson made our last evening at the Buffalo a happy one. We thought her beautiful. We thought her photophone-recorded voice lovely and well used. We think you'd miss something should you pass up her first talkie 'The Trespasser' made by United Artists. She had us near breaking down and joining in the sobs of the women who sat all 'round us. Indeed we cannot deny that a tear or two trembled on the old lashes. You'd enjoy seeing and hearing Gloria. The Swanson songs are lovely. Her 10 gowns are exquisite."

Courier Express: "Everybody who's been eager to know what Gloria Swanson sounds like on the audible screen and hoping for the best, will find it's worth all the waiting. The stage has sent a lot of its stars to the talkies. Gloria's is as good as any of the voices that drew raves, and better than at least five that have been acclaimed as what the chatter-movies needed. Gloria talks and she sings, both excellently. A standout. Biggest of all the surprises is Gloria's singing voice. And let it be said there's no double. The phonograph records will prove that. It's remarkably well done. It's a truly great picture. And for the women, there are Gloria's clothes."

BOOK IT—DATE IT—TODAY!

It's the picture millions have been waiting months for you to play

UNITED ARTISTS — of course

Presented by Joseph P. Kennedy

EDMUND GOULDING PRODUCTION

REPAINT your S. R. O. Sign!

ALL-TALKING
SINGING
DANCING
REVUE

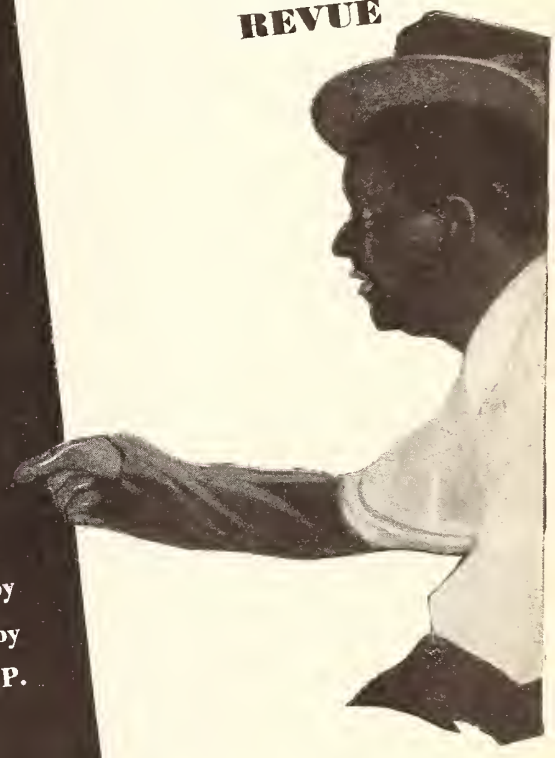
THE TWO BLACK CROWS

MORAN and MACK

in the laughing
HIT OF HITS!

"Why Bring That Up?"

With EVELYN BRENT and HARRY GREEN. Directed by George Abbott. Story by Octavus Roy Cohen. Adapted by Hector Turnbull. Screen play by George Abbott. B. P. Schulberg, General Manager, West Coast Productions.



HARRY GREEN

MORAN: "Charlie, the Paramount advertisin' boys want us to write the copy for this ad."

MACK: "Ain't that silly now? The readers of this sheet are in show business. They have been hearin' for years how we clicked in the Earl Carroll show and in vaudeville and on the phonograph and in the air. We can't tell them nothin' new."

MORAN: "Tell them about our talkin' picture. That's what they want to know."

MACK: "Boy, they'll publish the box office figures. That'll tell the story. It'll be sweet readin' for the theatre folks that have got us booked. And a headache for the folks that ain't."

EVELYN BRENT

PARAMOUNT NEW SHOW WORLD

THE HEAD COMPANY

Not even his best friend would tell him!

¶ He was a smart showman. He thought he booked the best. But for weeks he'd realized his sound news reel was a time-filler and not a seat-filler. ¶ He stood in the lobby and asked audiences night after night, "How did you like the sound news?" They didn't want to hurt his feelings. So they replied, "Oh—all right." But not convincingly. Not even his best friend would tell him the truth.

Then he went down to the opposition house and caught PARAMOUNT SOUND NEWS

And got the right answer. ¶He realized a new and better sound news reel had won the public. Real NEWS in it, not magazine shots. Fast, modern tempo. Snappy titles, clever editing. Obviously the work of a mighty world-wide organization, with brains at the head. ¶Paramount Sound News made the others look old fashioned. ¶He saw his Paramount representative the next day.

THE SOUND NEWS OF THE NEW SHOW WORLD

RADIO KEEPS ITS PLEDGE

WHOLE INDUSTR AS RADIO SWEE

PRAISE IS BUT THIS IS

WILFRED BEATON, brilliant critic-editor of Hollywood Spectator, writes

"With the coming of RIO RITA to the screen the sound device takes on a new dignity and RKO becomes a giant among producers."

RIO

ARTHUR JAMES

IN SWEEPING TRIBUTE . . . DAILY REVIEW

Without question, the finest motion picture entertainment that we have ever seen is "RIO RITA." We expected much —we saw and heard ten times as much. We might also say that it opens up a new epoch in the presentation of musical and dialogue entertainment, for it is so much greater than the stage success of which it is builded that it puts the stage in eclipse.

"Something to Yell About"

Concerning the Talking Reporter

By Arthur James

THE most interesting thing in the world is news. It is as essential to the people of today as the milk of the morning. Up to now, the most dramatic and appealing presentation of news has been the pictured news of the big or picturesque events as shown in the news reels. But the new sensation of the day and hour, the human presentation of news is the newsreel that talks as well as shows pictures.

• • •

WE HAVE seen and heard Universal's Talking Reporter, a clever use of sound facilities that provides the news in pictures accompanied by a spoken description that is so real, so vivid and so natural that even in this day of wonders and human magic, we feel as if we had stumbled upon the greatest continuing attraction that a theatre could provide for its patrons.

• • •

IF Carl Laemmle had never done anything before in motion pictures, his presentation of this new phase of informing entertainment would entitle him to full recognition as a showman supreme.

• • •

ONCE upon a time we used to write advertising copy and we found we could do our work best when we had something to yell about. As we sat, and saw and listened to this Talking Reporter we almost wished that by some magic process we might find ourselves framing the things we felt and saw in this brand new twice-a-week attraction to convince exhibitors that herein was a show bet they could get hot over and through the newspapers hooked up with it, shout to their public to come in and take a look and a listen.

BUT this doesn't happen to be an advertisement. It is a homespun expression of the way we feel about the Talking Reporter and Carl Laemmle and Universal won't know a thing about it until they read it here.

UNIVERSAL NEWSPAPER NEWSREEL

That's the Red Hot Statement of an Independent Publisher, Arthur James, in an Editorial in the Exhibitor's Daily Review!

NEWSPAPERS IN UNIVERSAL TALKING NEWSREEL COMBINE

The Evening World (*New York, N. Y.*)
The Philadelphia Inquirer
The Chicago Daily News
San Francisco Chronicle
Los Angeles Times
The Indianapolis News
The Seattle Star
The Dallas Dispatch
The Commercial Appeal (*Memphis, Tenn.*)
The Houston Chronicle
The Portland News
Pittsburgh Post-Gazette
The World-Herald (*Omaha, Neb.*)
The Montana Standard (*Butte, Mont.*)
The Salt Lake Tribune
The Daily Missoulian
The Billings Gazette
Charlotte News
The Oklahoma News
Kansas City Journal-Post
The Evening Star (*Washington, D. C.*)
Minneapolis Morning Tribune
The Cleveland News
The Detroit News
The Atlanta Journal
San Antonio Express
The San Antonio News
Arkansas Democrat (*Little Rock, Ark.*)
Ft. Worth Star-Telegram
The Toronto Star
El Paso Evening Post
The Spokane Press
Boston Traveler
The Knickerbocker Press (*Albany, N. Y.*)
Albany Evening News
New Haven Eve. Register
Buffalo Evening News
Rochester Times-Union
The San Diego Sun
Phoenix Evening Gazette
The St. Louis Post Dispatch
The Times-Star (*Cincinnati, Ohio*)
The Milwaukee Journal
The Vancouver Sun
The Toledo Blade
Jacksonville Journal
The Richmond News Leader

Presented by

Carl Laemmle

Produced under the supervision of Sam B. Jacobson

Two a Week **On Disc**

UNIVERSAL'S TALKING NEWSREEL

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

TIFFANY-STAHL'S FIRST 300

1ST ONE HUNDRED

HARRY MARKUM, Belmont, Talbot and Sheldon, Indianapolis.
CHARLES R. METZGER, Mecca and Two Johns, Indianapolis.
H. G. STETTMUND, Jr., H. S. and Odeon, Chandler, Okla.
A. C. GORTATOWSKY, Albany and Liberty, Albany, Ga.
H. PERELMAN, Lehigh and West Alleghany, Philadelphia
FRED WEHRENBERG, Wehrenberg Circuit, St. Louis.
JAMES J. BODEN, Grand or Garden, South Milwaukee
CHARLES F. VONDRA, Rainbow, Mahnomen, Minn.
E. E. HOLMQUIST, New Broadway, Centerville, S. D.
BEN E. MURPHY, Heights, Muskegon Heights, Mich.
W. ZIMMERMAN, New Warrenton, Warrenton, Mo.
CHARLES PERRIZO, Grand, Grand Rapids, Minn.
ALEX S. MOORE, Hilltop or Capitol, Pittsburgh.
E. A. SCHLUETER, Community, Arlington, Minn.
BEN & MORRIS FLAKS, New Lincoln, Baltimore
R. C. HARPER, Blackstone, New Rockford, N. D.
CHARLES M. WALKER, Irving, Indianapolis.
H. E. WESTER, Lyric, Le Seur, Center, Minn.
C. W. THAMPE, Thampe Circuit, Milwaukee.
C. E. WILLIAMS, Victoria and Park, Omaha.
ALFRED G. WERTIN, Wertin, Albany, Minn.
H. F. HIGGINS, Princess, St. Marys, Kan.
A. D. CANTWELL, Cantwell, Marceline, Mo.
HOWARD ARMSTRONG, Dream, Indianapolis
CHARLES E. LYONS, Moveum, Aitkin, Minn.
F. H. YOUNG, Masonic, New Washington, Ind.
D. W. BUCKLEY, New Topic, Fairfax, Minn.
L. J. LANGLOIS, Alamo, New Roads, La.
B. BERGER, Berger Circuit, N. and S. Dakota.
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J. R. ELLIOTT, Lakeland, Dassel, Minn.
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E. R. SCHUTTE, Savoy, New Prague, Minn.
L. E. DAWSON, Gem, Shakopee, Minn.
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H. M. DRYER, Savoy, Minneapolis.
O. A. LEE, Leola, Minneapolis
MRS. D. F. ESLIN, Ione, Minneapolis.
M. STAHL, Wellston, St. Louis.
JAMES T. LAWSON, Grand, Mt. Olive, Ill.
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T. GARRETTI, Casino, Melcher, Ia.
THOMAS BARNETT, Royal, Danville, Ind.
A. C. MILLER, Lark, Brazil, Ind.
JOE BROKAW, Opera House, Angola, Ind.
C. H. SPEARMAN, Gem, Edmond, Okla.
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W. E. LYON, Broadway, Crosby, Minn.
M. MILTENBERG, Opera House, Ely, Minn.
H. F. ANKRUM, Gem, Balston, Minn.
F. J. BOGUMILL, Rialto, Thorp, Wis.
C. C. DUNSMORE, Capitol, Marshalltown, Ia.
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N. L. McCARTY, Galewood, Grand Rapids
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L. E. MAPLE, Maple, Albany, Mo.
A. B. MOMAND, Deireck, Maud, Okla.

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THOMAS BOULDEN, Lyric, St. Charles, Mich.
W. T. MORTON, Park, Huntington Park, Calif.
H. J. LUDCKE, Opera House, Saint Peter, Minn.
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MARY M. COSTIGAN, New Orpheum, Flagstaff, Ariz.
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WILLIAM OSTENBERG, Orpheum, Scotts Bluff, Neb.
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S. J. DAVIDSON, Ritz, Cordell, Okla. and Ritz, Cherokee, Okla.
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T. J. HICKES, Liberty, Saxton, Pa.
L. A. LEBER, Royal, St. Louis, Mo.
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L. R. STACY, Unique, Mobridge, S. D.
P. C. SCHRAM, Strand, Hastings, Mich.
A. L. MERRITT, Princess, Oconto, Wis.
J. E. WHITLEY, Colonial, Kokomo, Ind.
WALDO NEAL, Limberlost, Geneva, Ind.
JAMES LYNCH, Granada, Bridgeville, Pa.
M. D. LEDBETTER, Little, Elizabethtown, Ill.
DON THORNBURG, New, Marshalltown, Ia.
J. C. SELLERS, Dunbar and Willis, Detroit.
WALTER HOHLFELD, Elite, Greenleaf, Kan.
JOSEPH OLSCHEFSKY, Fredro, Detroit.
CHARLES KERBY, Elks, Worland, Wyo.
GEORGE W. LUCE, Ideal, Morrill, Neb.
E. A. RHOADES, Grand, Story City, Ia.
WILLIAM COX, Palace, Royalton, Ill.
T. J. GUTHRIE, Liberty, Malden, Mo.
F. M. SATKAUSKAS, Milda, Chicago
R. MICHEL, Larkin, San Francisco
J. F. MOORE, Majestic, Pottsville, Pa.
SIDNEY H. SELIG, Gem, Chicago
A. ROSEN, Model, Pittsburgh.
H. D. CARBIENER, Honeymoon, South Bend, Ind.
JOSEPH PORTELL, Greenwood and Virginia Park, Detroit.
L. L. LEWIS, Lyric, Lebanon, Mo., Lyric, Salem, Mo., and Lyric, Rollo, Mo.
JOSEPH CAUDELL, Wanoca, Wallace, N. C. and Pastime, Lumberton, N. C.
SHERMAN WIGGINS, Golden Bell, Ellsworth, Kan.
G. G. SHIPLEY, Community, Harbor Beach, Mich.
GEORGE L. BLAKESLEE, Grand, Lander, Wyo.
GEORGE HANIOTIS, Yale, Okmulgee, Okla.
GEORGE PASSEN, Amuzu, Jasonville, Ind.
MRS. LEE MOTE, Acme, Riverton, Wyo.
A. C. DIPPO, Rialto, Oakland, Calif.
R. L. BAILEY, Bailey, Bunkie, La.
N. SPAYNE, Gem, Akron, O.

TIFFANY-N-B

WILL NAME HERE WEEK

WATCH FOR

TIFFANY - STAHL
729 SEVENTH AVE.

FRANCHISE HOLDERS

IS YOUR LIFE SAVER

2ND ONE HUNDRED

CHARLES PERRIZO, Lyceum, Deer River, and Lyric, Casslake, Minn.
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CIRCUIT THEATRES INC., New Cudahy, Cudahy, Wis.
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D. J. LARSON, Grand, Wallock, Minn.
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JULIUS OVERMOE, Gem, Hillsboro, N. D.
C. H. TOLAN, Delchar, Mayville, N. D.
W. H. GOODROAD, Strand, Warren, Minn.
M. B. QUIRE, Star, Kanawah, Ia.
S. A. HAYMAN, Lyde, Grand Island, Neb.
HARRY FLEISHMAN, Brighton, Pittsburgh.
C. E. HERMAN, New Carnegie, Carnegie, Pa.
JULIUS GOODMAN, Astor, Baltimore.
E. A. CRANE, Park, Tampa, Fla.
B. J. COONEY, Cooney Circuit, Chicago.
F. N. KENNEY, Star, Watseka, Ill.
J. A. PHILLIPS, Palace, Freeport, Tex.
G. L. WILLER, Our, Grand Rapids.
HERMAN A. BIRD, Rivoli, Grand Rapids.
J. KULMS, Burton, Grand Rapids.
J. C. CHERVENKA, Fairmont, Grand Rapids.
A. RUTTENBERG, Oliver, Detroit.
C. A. FERRY, Granada, Alhambra, Calif.
B. K. FISCHER, Alamo, Milwaukee.
D. C. SCOTT, Royal, LeMars, Ia.
FRED KOCH, Grand, Remsen, Ia.
A. M. HERMAN, Rivoli, West Point, Neb.
O. WESLEY, Wilsonville, Wilsonville, Ill.
SAM DU BOIS, Dos Palos, Dos Palos, Calif.
G. W. KENDALL, Arc, Delphia, Ind.
LEO UPCHURCH, Grand, Walters, Okla.
J. E. DAVIS, Majestic, Hattiesburg, Miss.
HAROLD A. HILL, Hollywood, Chicago.
HYMAN L. LUBERTHAL, Austin, Chicago.
WALTER J. FLUEGAL, Pekin, Ill.
L. B. BROWN, Regal, Gatesville, Tex.
H. T. HODGE, Hodge Circuit, Tex.
J. T. O'HEARN, Isis, Lockney, Tex.
L. C. McNEESE, Grand, Kenedy, Tex.
P. V. WILLIAMS, Roxy, Munday, Tex.
F. W. ZIMMERMAN, Palace, San Marcos, Tex.
R. C. GARBODE, Palace, Shiner, Tex.
BESSIE RAWLS, Mutual, Hamlin, Tex.
W. E. THORNE, Colonial, Alma, Kan.
EDWARD BUCKLEY, Idle Hour, Olivia, Minn.
F. W. BOLL, Majestic, Stillwater, Minn.
CHARLES D. SILBER, State, Eureka, S. D.
E. S. CUMMINGS, Miles Standish, Minneapolis
L. R. STACY, Mascot, Mobridge, S. D.
R. L. NEDRY, Lyric, Little Falls, Minn.
M. C. RIGGS, Metropolitan, Owatonna, Minn.
W. GILMORE, Palace, Royalton, Minn.
B. B. HOLDRIDGE, State, Shenandoah, Ia.
W. A. COLLIN, Regal, Elvins, Mo.
I. H. DAVIS, Gem, Alton, Ill.
SOL BEST, Mabel, Chicago.
M. HARTZMAN, Lawndale, Chicago.
JOHN E. NIEBES, Dawn, Detroit.
J. L. GEEDY, Palace, Montpelier, Ind.
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ABE SANDOW, Pico, Los Angeles.
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IN THIS ISSUE—

TELEVISION

THEATRES WILL BE BENEFITED BY TELEVISION, SAYS WILLIAM S. PALEY, PRESIDENT OF COLUMBIA BROADCASTING SYSTEM, DECLARING THAT HOME CANNOT BE TRANSFORMED INTO PLAYHOUSE—NEW INVENTION WILL PLAY LARGE PART IN OPERATION OF THEATRES, INDUSTRY IS TOLD—NEWSREELS CALLED PARTICULARLY FERTILE FIELD.

THE HOE CLUB

CHARTER MEMBERS OF THE HOE CLUB PLEDGE THEMSELVES TO DIG FOR GREATER BOX OFFICE BY EXCHANGING EXPLOITATION IDEAS THROUGH COLUMNS OF THE HERALD-WORLD—NEW ORGANIZATION, TAKING NAME FROM INITIALS OF HOUSE ORGAN EXCHANGE, IS OPEN TO ALL EXHIBITORS WILLING TO COOPERATE.

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CHICAGO
407 South Dearborn St. Telephone Harrison 0036-37-38
Cable Address: *Quigpubco*
EDWIN S. CLIFFORD, *General Manager*
JAY M. SHRECK, *Managing Editor*
GEORGE CLIFFORD, *Business Manager*
ERNEST A. ROVELSTAD, *News Editor*

HOLLYWOOD
1605 North Cahuenga St. Telephone Gladstone 2118-2119
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NEW YORK
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Vol. 97, No. 2 October 12, 1929

The March on Memphis

A THEATRE owner who holds himself aloof and apart from an exhibitors' association is either a very powerful exhibitor or a very foolish one. To the vast majority of exhibitors, association membership—and the taking of an active part in the affairs of the association—is not merely a matter of choice. It is a matter of necessity.

This little preamble, containing nothing at all new, yet a great deal that many theatremen have not yet realized, leads us to a consideration of an important impending event. We refer to the coming convention of the Motion Picture Theatre Owners of America, to be held commencing on October 29 at Memphis.

The way of the exhibitors' organizations has not been smooth or placid. Since that first Ohio Convention it has been a hard and difficult road, strewn with many pitfalls and obstacles. Outside of the usual, natural difficulties of organization, it has been our observation that a very large percentage of the pitfalls and difficulties which exhibitors' associations have encountered have been dug or built up by the exhibitors themselves. There have been rash efforts at personal aggrandizement among leaders; there have been futile efforts at petty, political maneuvering and there has been a decided lack of cooperation and support among the rank and file of the membership.

But organization continues, despite all of this. It continues because of the urgent and basic need for organization.

The motion picture industry in all of its ramifications is passing through severe and radical readjustments. It is to be hoped that out of the readjustments affecting the exhibition branch of the business there will come a new and better attitude toward organization on the part of the individual exhibitors throughout the country.

And a good time to let this new attitude show itself would be at the forthcoming Memphis convention.

There have always been good reasons and pressing necessities for an annual conference among exhibitors. But at no time since the start of the business has there been greater or better reasons or greater necessities than at this time. There are new conditions, new problems and new opportunities, all of which call for a measure of attention. A well-planned and actively supported convention at this time will pay and pay well.

It is to be hoped that the march on Memphis will demonstrate that the individual exhibitors of the country are awake to the necessities and the opportunities of their situation.

* * *

Motion Picture Stocks

DURING the recent hectic days in the stock markets the strength and stability of the leading motion picture securities were sufficiently outstanding to attract considerable attention. This should be very gratifying to the motion picture industry. At a time when securities of practically all the great industries were suffering severe market depreciation it is significant indeed that the film shares were so well supported.

The obvious import of this is that the motion picture business is and is known to be a good business and that its leading concerns are and are known to be sound, secure and ably managed enterprises.

The transition from only a few years ago is remarkable. At that time the industry was virtually without financial support from the regular sources of credit upon which commerce and industry at large depend. By its own merits and ability to show results—and without any particular indulgence on the part of banks and bankers—the industry has raised itself to a position of such fine financial standing that even in a severe market break its securities serenely hold their positions in the stock markets.

* * *

New Pictures

GOOD pictures and great pictures continue to show up among the new season's programs now being given premieres on Broadway. "Sunny Side Up," a truly great entertainment for all kinds of people everywhere, was a notable new arrival of last week. George Arliss in "Disraeli" received, both inside and outside the trade, very remarkable recognition. The Arliss performance in this fine play gives an histrionic display which Hollywood, Long Island and other places where talking pictures are made may study with profit. Another fine attraction is Moran and Mack in "The Two Black Crows." Richard Barthelmess came into New York in a week of fine new pictures in "Young Nowheres," the best subject he has had in a long time.

The Hollywood answer to the challenge of the audible picture has been spoken, most distinctly. The handling of the new medium if not completely mastered has progressed to a most remarkable degree. Some extraordinary precedents have been established: "Madam X," "Broadway Melody," "Sunny Side Up" and "Disraeli." The pace the Hollywood producer has set for himself is a bewildering one. That it will become even more accelerated as time goes on there is no doubt. But even the present pace is sufficient to insure the most crowded houses during the coming Winter that the industry has ever seen.

* * *

Acoustics

RETURNING to our favorite subject this season—better reproduction—the exhibitor is reminded that the company supplying the reproducing device is responsible for the device but is not responsible for the theatre. Yet without reasonably good acoustical qualities in the theatre the equipment company, no matter how zealous it may be in its effort to render satisfaction, cannot succeed.

Equipment in various instances is receiving a blame which it is not deserving of. The qualities of the auditorium in its sounding faculties must be adequate or proper results will remain unattainable.

The theatreman, therefore, is urged to look to the conditions existing in his theatre. This is a job for an expert, but it is the exhibitor's responsibility to see that the job is done.

—*MARTIN J. QUIGLEY.*

Television Will Make Theatre Draw Even Better, Says Paley

Why Paley Thinks Television Ally Of Theatres

"The coming of radio broadcasting brought fears that the public would prefer to stay at home to listen to radio program. The groundlessness of these fears is proved by the fact that the attendance at film houses has increased consistently year by year."

* * *

"The progress of science was not destructive to the entertainment industry. It simply gave the public the right to demand more for its money."

* * *

"This advent of an element (radio talking pictures, television) into each field that was formerly peculiar to the other has resulted in a mutuality of interest of such far-reaching significance that unlimited new possibilities are dawning in the entertainment world."

* * *

"Usually new inventions simply make old ones more useful."

* * *

"Far from driving out the phonograph, radio stimulated it to new usefulness."

* * *

"When television comes, whether it be in five years or a score, it will play a large part in the operation of the very theatres that some feel it threatens. Consider what can be done in the field of newsreels alone."

* * *

"Perfections in the projection of motion pictures will play a large part in making television applicable to theatre rather than home presentation."

* * *

"The home can hardly be expected to be transformed into a modern theatre having all the perfected devices and appurtenances available to the theatre."

* * *

"We have not seen the cheap and popular use of filming cameras and projecting machine affect the motion picture industry perceptibly."

* * *

"The combination of these elements (supersized screen, third dimension, color) with spoken dialog, music and natural sound will set a standard for screen entertainment that audiences will naturally expect and demand when television becomes a commercial practicability."

* * *

"Someone will have to foot the bill for home television, and it is hard to conceive of an advertising sponsorship of the filmed efforts of Charlie Chaplin, Mary Pickford and Douglas Fairbanks."

* * *

"Experienced engineers are proving invaluable in the recording and other technical phases of talking picture production. They will still be speaking the language of radio when television comes."

Home Can't Be Changed into Playhouse, Industry Is Told

More Applicable to Theatres Than Private Residences, Says Columbia Broadcasting System's President

Just as the radio has become a valuable ally of the motion picture theatre, so television will stimulate theatre going, and "play a large part in the operation of the very theatres that some feel it threatens," says William S. Paley, president of the Columbia Broadcasting System, in an article in the October issue of *Nation's Business,* published by the Chamber of Commerce of the United States.

Paley, as head of the broadcasting organization which recently became affiliated with Paramount Famous Lasky, predicts that perfections in motion picture projection will help make television "applicable to theatre rather than home presentation."

It is illogical to believe that the home can be changed into the modern theatre with all its perfected devices and appurtenances, such as supersized screen, color and third dimension, Paley holds.

Public Must Be Amused

His article, with the title, "Radio and the Movies Join Hands," follows:

IT is more than an axiom that the public has to be amused and entertained. It is an economic necessity. What the motion picture has done for the worker wearied by a day of toil has been dealt with in pulpit and press, debated for years by statesmen and educators. Now we have radio, with its manifold potentialities and problems.

People have assembled to be entertained and instructed for thousands of years. They will, I believe, continue to gather for these purposes for many generations to come. The theatre is as natural an institution as is the school room. It is the expression of group psychology. Man being a social creature, he likes to rub shoulders with his fellows. Emotional response in an audience is infectious. Laughs engender laughs, thrills sweep like electric currents through multitudes. Scenes of dramatic poignancy, on stage or screen or platform, affect a group mind that exists for the moment as one, though it may be composed of thousands of individuals.

The theatre is a major industry in the national economy. Millions of dollars and hundreds and thousands of persons are engaged in this industry. The theatre is at once a stable institution and a capricious one. It is affected by a multitude of factors. Not the least important factor now entering into the theatrical business is the radio, youngest and most ambitious of entertainment mediums.

We of the broadcasting branch of the radio industry, the branch that now enters almost as intimately into the daily lives of the citizenry as the newspaper, are constantly beset with inquiries about our present and future activities, about the possible and probable effect of radio on the basic medium of entertainment, which is the theatre.

Cynosure of Industrialists

We are asked again and again whether a clash is not imminent between the parvenu radio and the old established theatre. Particularly since the introduction of the socalled "talkies," which demonstrated that the motion picture industry is also a creature of the laboratory whence radio sprang, have we become the cynosure of industrialists and sociologists.

These "talkies," emerging from the electrical laboratories ahead of television, have served as the basis of much speculation about radio and the theatre. Will not the simultaneous reception by radio (or wires) of vision along with sound shake the theatrical business—and I must refer especially to the motion picture business—to its foundations?

Radio and Films Now Allies

The recent affiliation of the Columbia Broadcasting System with one of the greatest of the film organizations, the Paramount Famous Lasky Corporation, has served to stimulate all sorts of theories and conjectures. My own interest has been whetted and my fancy intrigued, for I must guess along with the others.

> **Radio and motion pictures, once considered potential rivals, have become allies. Scientific progress has served to introduce sound into motion pictures. Science gives us reasonable prospect for vision in radio broadcasting. This advent of an element into each field that was formerly peculiar to the other has resulted in a mutuality of interests of such far-reaching significance that unlimited new possibilities are dawning in the entertainment world.**

Talking motion pictures are an accomplished fact and apparently are here to stay. Television, we are told by the best minds in the laboratory, is "just around the corner." I shall not attempt to pre-

(*Continued on page 26*)

Maybe Santa Will Come Via Television

Work on the development of Television is progressing very rapidly and it is predicted that sets will make their appearance on the market by Christmas, according to J. E. Smith, president of the National Radio Institute of Washington. Television was demonstrated at the Radio World's Fair in New York under the supervision of RCA engineers. These demonstrations included the voice of the subject as well as their image.

BROADWAY

"Sunny Side Up"

IN the new Movietone musical romance brought to Broadway, "Sunny Side Up," William Fox has a smash hit that you'll hear about for many months to come.

This picture is easy to rave about. It is grand production, with one of the hottest numbers yet seen on screen or stage. It is bright and amusing, with many a laugh. Its music is well up to the DeSylva, Brown and Henderson standard, and I don't know how I could heap any higher praise upon it.

"Sunny Side Up" brings that popular pair, Janet Gaynor and Charles Farrell, their first talking parts. They are no dramatic stars, that's a cinch, but there is an air of refreshing youth and wistfulness about them that is thoroughly appealing. Janet Gaynor particularly won the loud and enthusiastic applause of a crowded house that included many a celebrity, including the ever-popular Al Smith.

William Fox and Winfield Sheehan did a courageous job when they decided upon this "musical romance," something quite new and unusual in entertainment. They grabbed off the best talent in sight and achieved a success that will echo and re-echo for many months to come.

* * *

"Disraeli"

IN "Disraeli" the brothers Warner have brought the screen one of its most thoroughly satisfying productions. Here is a picture that the industry might point to with pride. It is glamorous, exciting, dramatic, romantic, and graced by a performance that is magnificent.

George Arliss, of course, is the star of "Disraeli," for the stage play upon which the picture is closely modeled was made to order for him. He plays the part with consummate art, the finished actor in a sweet part.

Here's heartiest congratulations.

* * *

A Busy Week

BROADWAY just finished one of the busiest weeks in its history.

On Tuesday evening came the premiere of "Young Nowheres." On Wednesday came a private showing of Gloria Swanson's new picture, "The Trespasser," and the marvellous "Disraeli." On Thursday appeared the new Fox picture, "Sunny Side Up." Friday brought two more to Broadway, the British-made "Blackmail" and Paramount's picture with Moran and Mack. Sunday came the spectacular "Rio Rita," with which Radio made a triumphant bow.

Who says the season isn't on in full force?

* * *

Good Pictures, Too

THE fascinating part of it is that there wasn't a dud in the whole lot of them. One or two of them turned out to be aces high, the rest were all good.

If the picture industry keeps on offering the public such a list of attractions, business this winter will be better than ever.

Things are certainly looking up.

* * *

Promptness

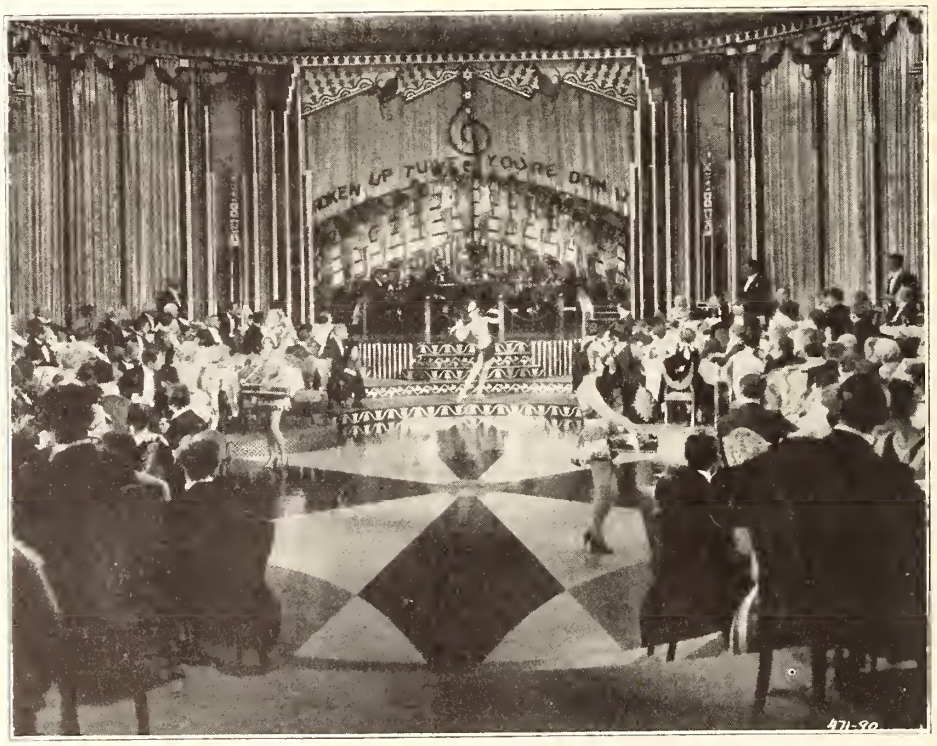
HERE'S a tip not to stall around too long. Paramount brought out Moran and Mack when the great vogue they enjoyed was almost over. "The Trespasser" shows Miss Swanson in magnificent gowns —to her knees—now all out of style.

—PETER VISCHER.

"Street Girl" on Main Streets

RADIO PICTURES' first production, "Street Girl," has established attendance records in many of the key cities and in the smaller cities the main street picture houses are preparing for her arrival. "Street Girl" is the first picture to be made under the Radio Pictures' banner and is being followed by "Rio Rita," which is expected to set a record, even higher than "Street Girl."

Ivan Lebedeff and Betty Compson.



A gorgeous night club scene.

Growth of World Film Trade Emphasized at SMPE Meeting

Sound Not Presented as Well As Recorded, Convention Told

Many of Industry's Leaders Describe Technical Progress In Paper Read at Toronto

By F. H. RICHARDSON

TORONTO, Oct. 8.—The Society of Motion Picture Engineers yesterday opened its fall convention here at the Royal York hotel, with an attendance both large and highly representative.

Mayor McBride of Toronto addressed the convention in a speech of welcome. However, there was a catch in it. He tendered us the keys to the city but warned us that it did not fit the inside of the Hoose Gow door, which of course got him an appreciative laugh.

In his address, President L. C. Porter brought out a number of interesting points. The society was founded by C. Francis Jenkins in 1916. At its beginning it was composed of less than a dozen members. Today it has 617 members. It has published 38 volumes of transactions containing approximately 5,000 pages, than which there is no more valuable work to be found anywhere. It has 81 members in its Pacific Coast section, 90 in its London section, and it has 19 committees composed of about 152 members.

Sees Great Prosperity

The president made plain the fact that he sees great prosperity and much useful work ahead for the society. The past year was literally a record year in its history. During the past 12 months, 330 names were added to its roll, and 1,331 copies of its transactions were circulated. The treasurer's report showed $17,232.31 in the treasury, without any debts due.

Reverting to the mayor's address, he made this remark in the course of his talk: "Some like vaudeville, some like drama, some like musical comedy, some like grand opera, but it may be safely said that 95 per cent of the people of Toronto and Ontario like the motion picture, regardless of their other likes or dislikes."

Inferior Reproduction Cited

In the report of the progress committee, the fact was brought out that in a great many theatres the sound sent into the auditorium was far inferior in excellence to that recorded in the film. The report made no criticism pointing to whom this was due, but of course the natural inference is—and that inference is backed up by knowledge—that it is due either to inferiority in the sound reproducing and projecting apparatus, or to inferiority in the handling of this apparatus or to a combination of both.

The progress committee also made note of the fact that one theatre out in California has installed car phones, the volume in which is controlled by small choke coils. These phones are for the use of the partially deaf. The committee report also brought out the fact that a good many people, especially in Germany, are still laboring hopefully with the non-intermittent projector idea. Germany, said the report, has at this time at least half a dozen of these projectors upon which inventors are working.

250 Millions Attend in Week

The report stated that a psychologist at Columbia University has reported on a two-year investigation made on the influence of motion pictures on crime. The results indicated that most children remembered very little detail of the picture and were unsympathetic with wrongdoers. Only 5.2 per cent of 150,000 theatre patrons were under 21 years of age. Over 250,000,000 persons see motion pictures weekly throughout the world. Over 23,000 controversies were arbitrated by film boards during 1928, only 28 claims requiring the services of a seventh arbitrator. This was reported by the Hays office.

Export of positive and negative film from the United States fell off 10,000,000 feet in 1928, when 222,000,000 feet were shipped out, as compared with 232,000,000 feet in 1927,

(Continued on page 30)

P F L "Applause" Gets Varied Reception; Is Lauded by Lay Press

Trade Agrees Performance by Principals Is Splendid but Calls Story Sordid

(Special to the Herald-World)

NEW YORK, Oct. 8.—Paramount started something last night when it premiered "Applause," with Helen Morgan, at the Criterion theatre on Broadway here. Audience opinion was as varied as it was strong. Critics of the lay press, though, were as one in their praise of the picture as an artistic truism and of Miss Morgan as a great actress in a splendidly executed tragic role.

Trade Calls Story Sordid

The trade had a different angle. It granted that the story was unusually strong, that the principals could not have given better performances, that direction was superb and that the photography, on the whole, was selectively fine and on occasion extraordinarily diverting. But it also stated that the story was sordid, the character work too disturbing, one or two pieces of dialog too pungent to suit the sugar-coated taste of a large portion of the public.

The picture was directed by Rouben Mamoulian, fresh from his triumphs with the Theatre Guild.

The tale concerns a faded burlesque queen who is persuaded by her lover, also in the show, to take her daughter out of a convent and put her to work in the show business.

Daughter Makes Hit

Her mother, who really doesn't want her in the show business, is delighted. The man, thinking he can make a fortune out of the child, becomes enraged and threatens to throw over his ageing love. The girl decides her place is with her mother, sends her sailor boy back to his ship. The disconsolate burlesque queen takes poison, the theatre management thinks she's drunk and the daughter goes on in her stead, making a hit and hating it. As she comes off the stage she falls into the arms of her sailor, who has providentially returned. They decide to take her mother with them to the Wisconsin farm, turn to the dressing room to tell her about it, not realizing she is dead.

With Helen Morgan as the star, Joan Peers as the girl, Fuller Mellish, Jr., as the man, and Henry Wadsworth as the young sailor, the picture is excellently cast. Wadsworth particularly will bear watching. In connection with the show there was an interesting exhibit of old programs and photographs of stars who played the Criterion in the course of its 35 years of theatrical history.—P. V.

R K O Leases Chicago Loop "Legit" Theatre For Long-Run Audiens

Radio-Keith-Orpheum has taken over the Woods theatre, Loop "legit" house in Chicago, and will operate it on a long-run policy, with R K O special productions as preferred attractions. Negotiations for a long-term lease were completed Tuesday, October 8. R K O will open the house October 26, with "Rio Rita."

The theatre will be remodeled and redecorated, possibly also reseated. A new marquise will bear the name R K O-Woods. All pictures will be in sound, and there will be no band or orchestra. Prices will be around 75 cents.

Contract Adjustment Body to Report Results at the M P T O A Convention

(Special to the Herald-World)

NEW YORK, Oct. 8.—An important position on the program of the tenth annual convention of the M P T O A in Memphis October 29-31, will be allotted the report of the recent meeting of the exhibitors' and distributors' committee on contract adjustments.

It is disclosed that several hundred changes in contracts for talking picture service were made at the meeting, which was called following appointment of the committee to make more equitable the prices some exhibitors had alrady agreed to pay. M. A. Lightman, president of the M P T O A, heads the exhibitor group, and Sidney R. Kent, vice president and general manager of Paramount, leads the distributor bloc.

The convention, which is the first M P T O A meeting to be held in the South, is being regarded by Southern business leaders as a part of the program to expand their territory commercially and industrially.

Among the demonstrations to take place will concern Mississippi river flood control work, a project to which the M P T O A has already committed itself, as a means of bettering conditions for Southern exhibitors.

Harvard Picture School to Specialize On Specific Problems of Industry

Department of Business School Out of Swaddling Clothes and Valuable Potential Asset to Trade, Says Professor H. L. Lewis

(Special to the Herald-World)

CAMBRIDGE, MASS., Oct. 8.—The Motion Picture Department of the Harvard Business School, the name of which is constantly cropping up in connection with the motion picture business, has passed through its adolescence and may now be considered part and parcel of the motion picture industry, according to Howard T. Lewis, professor of marketing.

IN an interview with the HERALD-WORLD, Professor Lewis outlined the work of the motion picture department, explained its aim and showed clearly enough how it could be a valuable asset to the business end of our industry.

Get Material from Industry

The Harvard Business School is an integral part of that larger organization known as Harvard University. Its student body selected from candidates who already have been graduated from an accredited college or university. Its two-year course is confined exclusively to the problems of business. Its faculty is made up of trained men, keen students of business in a practical way, who constantly are being called upon as consultants by business organizations.

"To get a fair view of the problems of the motion picture industry," Professor Lewis said, "the school began the collection of material in 'case' form from producers, distributors and exhibitors alike, regardless of their size or position.

"This gave it something to work with, provided it with teaching material for classroom use. Courses were outlined in general marketing, sales management, real estate fundamentals, finance, statistics and the like. There were no courses in production, distribution or exhibition.

125 Concrete Cases Studied

"In 1927 the school was given a boost when William Fox, Will Hays, Adolph Zukor, Jesse Lasky, Earle W. Hammons, Harry Warner, Robert Cochrane, Samuel Katz, Joseph P. Kennedy and other men whose names were household words delivered lectures on the many problems of their work. These lectures were later edited by Mr. Kennedy and published under the title 'The Story of the Films.'

"To date between 125 and 150 detailed concrete cases or experiences have been compiled and studied, thanks to the splendid cooperation of many people. These cases deal with a number of varying problems such as theatre location, purchase of sound equipment, percentage pricing, arbitration, block booking, protection, analysis of market conditions, raising working capital, operation of exchanges, trade and consumer advertising. In every case the problem is a specific one, dealing with a specific situation in a specific company.

Facts in Strictest Confidence

"But it will be said," Professor Lewis continued, "that to be of real value, the information required for such a 'case' would have to be so confidential that no executive would divulge it. Here a word of explanation may be in order. The usual procedure in gathering material is for a representative of the school to talk over with some responsible person, some problem with which that individual is—or has been—confronted. All pertinent facts, so far as known, are frankly presented—always in strictest confidence. These facts are then written up and submitted to the informer. He edits the material, and it is returned to the school's representative. A final copy is then drawn up, and its release authorized by the company.

"The school publishes a series of volumes known as the Harvard Business Reports. These reports contain the best cases which the school has collected. These are used very generally by the other educational institutions and are very carefully read by many business men. Another such volume will probably appear early this winter.

Specific Problem Emphasized

"The study, however, will not be completed with the publishing of this 600-page volume. Its character may change somewhat so that, although the work of collecting 'cases' will not be discontinued, greater emphasis will be placed upon some specific problem. It is our belief that the material now collected gives the best general view of the field, in detailed and authentic form, that exists.

"If someone could have anticipated some of the problems arising from the introduction of sound, the chaos which developed would have been in some measure reduced. If someone could now anticipate somewhat concretely the possible effect of television on problems of distribution and of theatre operation, the industry would be far better prepared for its introduction. Again, the school has been foremost in the collection of comparative cost figures."

Zanuck Sails on the Bremen

NEW YORK.—Darryl Zanuck, associate producer of the Warner studio, has sailed, with Mrs. Zanuck, on the Bremen for a six weeks' vacation in Europe. Before Zanuck left Hollywood he completed the supervision of "Show of Shows," the biggest Vitaphone attraction to be released by Warners this year.

Paramount Acquires 37 Theatres and Half an Interest in William Morris

(Special to the Herald-World)

NEW YORK, Oct. 8.—Paramount has added three more circuits to its string. The number of houses acquired totals 37. One-half of the physical assets of the William Morris vaudeville agency has also been acquired.

The New York stock exchange approved the application for the listing of 289,976 additional shares of common stock to cover the purchase and also to be sold to employes. The latter will have available 250,000 shares.

Of the remaining shares just listed, 16,323 will be applied on the acquisition of the Strand Amusement Company in Florida; 14,112 for the Rickards & Nace Amusement Company in Arizona; 6,875 for the Hostetter Amusement Company in Nebraska and Iowa; and 2,666 shares for the vaudeville property.

$2,000,000 Pledged By Columbia Forces as Goldberg Testimonial

(Special to the Herald-World)

NEW YORK, Oct. 8.—Columbia's sales organization has pledged itself to bring in $2,000,000 in contracts as a testimonial to Joe Goldberg, the general sales manager. The country is divided into three sections, which will compete for first place in the play date drive. These sections are headed by Rube Jackter, assistant sales manager; Ben Rosenberg, circuit manager, and Hal Hodes, director of exploitation.

A friendly rivalry exists among the three, and in order to stimulate interest and assure a successful conclusion to the drive the country was divided into three sections, one falling to each of the drive sponsors.

Hanson, Steffes Reach Los Angeles in Coast Tour on T-S Franchise

(Special to the Herald-World)

LOS ANGELES, Oct. 8.—Oscar R. Hanson, general sales manager of Tiffany-Stahl, arrived in Los Angeles last week, accompanied by Al Steffes of Allied States. The Los Angeles franchise meeting for exhibitors of the Southern California territory will open tomorrow and continue through Wednesday and Thursday.

Seattle Meeting Well Attended

(Special to the Herald-World)

SEATTLE, Oct. 8.—A successful two-day conference sponsored by Tiffany-Stahl and Allied States was held here, the principal addresses being made by Al Steffes, representing Allied States, and Oscar Hanson, general sales manager of Tiffany-Stahl. On the request of Jim Hone, local secretary of Allied, and Al Rosenberg, president of Allied in Washington, a record attendance turned out for all four meetings.

Toronto Franchise Meeting Is Held

(Special to the Herald-World)

TORONTO, Oct. 8.—Tiffany-Stahl held a meeting here last week to present its new franchise plan to exhibitors. Those who spoke on the franchise were Carl J. Goe, assistant general sales manager; J. Earl Lawson, chairman of the board; Phil Hazza, general manager in Canada; and W. C. Gehring, Eastern division manager.

Oswald Brooks Joins New Audien Company

(Special to the Herald-World)

NEW YORK, Oct. 8.—E. Oswald Brooks, who resigned the position of Eastern production manager of Pathe Exchange, Inc., last year in order to survey the production field in England (and while there supervised production of "Young Woodley" for Regal Film Co., London), has returned to America and joined the production staff of the newly formed Talking Picture Epics, Inc., at 11 West 42nd street, New York City.

Luncheon to Be Given For W. F. Canavan Nov. 14

(Special to the Herald-World)

NEW YORK, Oct. 8.—The Projection Advisory Council will give a luncheon to William F. Canavan, International president of the I. A. T. S. E. & M. P. M. O., at the hotel Astor, at 1 p. m., November 14. Canavan will deliver a talk on "projection and the projectionist." Charles E. Eichorn is chairman of the committee.

Blind Prejudice Is Blamed for British Production Situation

Ignores Opportunity, But Apes Passe U. S. Ideas, Says Briton

"Blackmail," Good and Bad, Found Case in Point—Market Open for Well-Made Films

The HERALD-WORLD *presents herewith an article devoted in particular to the British picture, "Blackmail," which opened at the Selwyn theatre in New York last week, and in general to the British production situation. It is written by an Englishman who has sought to approach his subject as a practicality and not as a matter of patriotism. The author knows, naturally, the British viewpoint and he knows British production. In addition he knows the American market and American pictures. Thus equipped he offers an interesting discussion.*—M. J. Q.

"Blackmail," called the first British talking picture, is a particularly interesting film to one who is familiar with motion pictures on both sides of the Atlantic.

The British trade hailed it as a sensational melodrama, as good as or better than anything America has ever produced. The American trade said that it was a good program picture and far better than the first American pictures in the new medium.

Let us take a look at the picture itself. Prejudiced in its favor by what I had read in the London papers, I attended the trade preview in New York. I saw a crook story somewhat on the same order as United Artists' "Alibi." I saw excellent character work. In several sequences in a tobacconist's shop the people could not have been drawn better. Action was slow. Mr. John Longdes, the hero, was expressionless and unconvincing. Mr. Cyril Ricthard, minor bad man of the piece, gave no real indication of his evil leanings until, behind a curtain (where I could not watch his features), he attempted the assault which resulted in his death. Mr. Donald Calthorp, the blackmailer, experienced actor of the legitimate stage, was excellent in every way, could not have been better.

Splendid Synchronizing Feat

Miss Anny Ondra, the heroine, was sweet and appealing. When I stopped to consider that another voice was synchronized to her lip movement I must congratulate the recording engineers. This particular phase of the picture was a beautiful piece of work and, unless I had known it beforehand, I should never have guessed it possible.

Voices, throughout, were uniformly good.

The faults of the picture, I think, with a few exceptions, were those of omission rather than commission. These exceptions were an absurd chase through the British Museum and the manner in which a telling Lubitsch touch on the psychological effect of the repetition of the word "knife" to the murderess was grossly overdone.

Faults of Omission

The faults of omission were these: Except for a brief shot of the National Gallery the picture made no use at all of the architectural beauty which is London's. It failed to start the picture proper until half-way through the footage. It lacked tempo as well as that subtle thing which is known as atmosphere. The direction was inexcusably bad.

Mr. Maurice Arthur Dent, who came over here to see that his company's initial talking opus received proper attention, made a speech at a luncheon after the showing in which he confirmed many of my impressions of the present, and past, state of mind of the British industry.

There are times when one gets very much annoyed at one's own countrymen. This was one of those occasions.

Want Any Film That Is Good

Dr. Dent talked of prejudice. He spoke of theatre trusts which might keep "Blackmail" from a Broadway run. He suggested that legislation be enacted to insure American distribution of British pictures. He entirely ignored the fact that Americans are primarily showmen and business men and want any picture, no matter what its origin, that will make money. "Variety" and "The Last Laugh" are cases in point of foreign pictures which were tremendously successful in the United States.

There is a tendency in the motion picture business on both sides of the Atlantic towards imitation. If one company comes out with a night club picture and the picture makes a hit, 50 other night club features spring into production between evening and dawn. This results in many mediocre and sometimes rotten films being foisted on a public which does not appreciate the difference between one company and another.

Follows American Method

While production in England is on a much smaller scale than it is in the States, there is little that is new about it. It follows the American method and does not do it so well.

When talking pictures were new the British trade said to itself: "Here's where we start off on a clean slate. Sound is new and everyone has an equal opportunity. In fact, with our dramatic talent, our great writers, we have a slight advantage over the gentlemen from Hollywood."

Which may have been true and should have been true. But England, with this advantage, sat still, failed to act, didn't wake up to the possibility of the talking pictures till certain American made pictures were toppling box office records in the West End theatres. Audiences jeered at the crude American accent but they paid to see the pictures because, in spite of their alien lingual crudities, they were the only talking pictures to be patronized. Later on they kept on paying because the American pictures were the best talking pictures to be seen or heard anywhere.

With its wealth of literature, far tran-

(*Continued on next page*)

Thou Shalt Not Hiss the Villain

(Special to the Herald-World)

BOSTON, Oct. 8.—Assistant Corporation Counsel Samuel Silverman notified theatre managers that hissing the villain would not be permitted in Boston theatres hereafter. He claimed to represent City Censor Casey in making the order. So far there is no ban on crying or laughing coughing or sneezing by those in the audiences.

Stupidity Now Supplants Immorality as "What Is Wrong with the Movies"

Mrs. T. G. Winter Goes to Hollywood to Supply Missing Feminine Viewpoint

Motion pictures do not contain immorality—at least not enough to worry about. It is their stupidity—nothing less—that should receive public attention.

This novel point of view was inserted into the well known issue, "What Is the Matter with the 'Movies'," by Mrs. T. G. Winter of Pasadena, Cal., former president of the National Federation of Women's Clubs, while she was spending last week-end in Chicago. She is on her way to Hollywood, following her appointment in New York last week at a conference of clubwomen and educators, as a committee of one to eradicate stupidity from the films. One thing she complained of was that there was no "woman's viewpoint" in pictures.

"It is all tosh that women's minds are any different from men's," she suggested. "What men want in 'movies' women also want. Women are no more concerned with love than men."

Representatives of producers also met with the conference which appointed Mrs. Winter.

PFL's Talking Western Plan Confirms Results Of Herald-World Survey

The demand for Westerns is seen in Paramount's announced plans to film Zane Grey's latest novel, "Fighting Caravans," as an audien. This bears out the results of the HERALD-WORLD survey on sound. Many exhibitors stated their belief that their audiences wanted talking Westerns provided they are of high standard.

Paramount's plan to film this story was announced by Jesse L. Lasky, vice president, when he returned to New York from the West Coast last week. "Fighting Caravans" will be the first Zane Grey story to be put in audible form and in the opinion of Lasky, sound will enhance the telling of western adventure stories a hundredfold. This belief developed from results obtained in filming "The Virginian."

Gary Cooper has been selected for the leading role in this sort and Otto Brower will do the directing. The story is being adapted by Edward Paramore, Jr., and Keene Thompson is assisting with the dialog.

Boston Public Urges New Deal On Censors; Suburbs Make Hay

Quincy's Merchants Wax Fat on Showing of "The Strange Interlude" When Mayor of the Hub Bars It—Newspapers Deride Action

[By Special Correspondent of the Herald-World]

BOSTON, Oct. 8.—Public sentiment against existing censorship of pictures, plays, books and magazines has reached a high pitch and it is believed that drastic changes will be made within a very short time.

While the present situation has been brought about by the banning of a legitimate stage play, "Strange Interlude," by Mayor Malcolm D. Nichols of Boston, the public is including motion pictures, books and magazines in its clamors for sensible censorship regulation or no censorship at all.

Refused the right to present the play in Boston, the Theatre Guild was invited by the mayor and city council of Quincy, a suburb eight miles south of Boston, to present the play at the Quincy theatre in that city and the offer was accepted. The advance sale of tickets was so heavy that the theatre practically was sold out four weeks ahead, with every mail bringing in demands for tickets. Manager Murphy, for years prominently identified with the management of motion picture theatres, was unable to say how long a run the play will have.

Great for Quincy Merchants

Meanwhile Quincy merchants were making the most of the forthcoming visit of thousands of Bostonians and out-of-towners, starting a campaign of advertising in the Boston newspapers and expecting to wax fat on outside trade during the weeks the play is showing. Richard Bennett, starring in "Jarnegan," denounced Boston's censorship in a curtain speech.

"It is my last appearance here," he said, "and I shall not appear here again until your censorship is changed. Don't think I don't love Boston. I love two cities, London and Boston. What you people need is another Boston Tea Party."

Neither the police nor theatre management interfered with the continuance of the play, deleted lines and all, and Bennett took the midnight train for New York without any interference from the authorities. It marked the first occasion of open defiance of censorship in any Boston theatre.

Chief Editorial Topic

Bennett referred to the order of Mayor Ralph S. Bauer of Lynn, Mass., banning stockingless girls from the streets of Lynn, declaring it to be an example of the extreme to which censorship is being carried.

Censorship, which has been the chief front page topic in all the newspapers and has been the occasion for scores of editorials, a vast majority of which are pointedly against censorship as practised in Boston and throughout the state, will undoubtedly come up for drastic changes at the next session of the legislature.

Headquarters of North America Corp. Are Moved

(Special to the Herald-World)

NEW YORK, Oct. 8.—The North American Sound and Talking Picture Equipment Corporation, manufacturers of Tone-O-Graph, have moved headquarters from 565 Fifth Avenue to 729 Seventh Avenue. The Corporation is located in rooms 301 and 302.

Says British Must Drop Idea Picture Is Good Simply Because It Is Made by British

(*Continued from preceding page*)

scending anything which America may hope to have for a hundred years or more, with its theatrical talent, with a scenic beauty peculiarly its own, its glories of architecture, is there any good reason, providing there are men with brains, vision and initiative, why the British shouldn't make good pictures, pictures that would be box office hits in America as well as in the United Kingdom?

Go to See Imported Pictures

There is no place in the world in which the foreign label is so much (and often needlessly) admired as in America. The well dressed man must have British clothes, his shoes must come from London as must his pipes, tobacco and neckwear. The woman insists on the mark of the Parisian coutouriere. The American artist finds no market for his wares. The New York Galleries, with few exceptions, devote their wall space and their selling efforts to the works of Englishmen, Frenchmen, Czechs and Italians. British literature is hailed as something finer than the product of the native mind, the British play is an immediate success and few but Englishmen lecture here.

In other words the imported article is de rigeur.

On the same premise Americans will go to see imported pictures (and do) rather than the product of the Hollywood movie mills. Ninety per cent of the films shown in the socalled art theatres there are of foreign origin. People go to these little places week after week hoping to see something good. Occasionally they are rewarded with a "Cabinet of Dr. Caligari," a "Potemkin," or a "Passion of Joan of Arc." But this is rare, for the simple reason that the pictures are in these smaller houses because they are not good enough to be on Broadway.

Which is not a statement to the effect that Broadway is the home of only good pictures. We've seen more tripe on the socalled "Main Stem" than we have anywhere else in the world. But the average is fairly high. It has to be.

Good British Film Can be Sold

What I am getting at is that a good British picture can be distributed in the States as easily, if not more easily than a good American one, that American audiences are more than willing to see and hear something from across the water—a fact which has already been demonstrated without the shadow of a doubt and which many Europeans are now (and have been for some years) capitalizing astutely.

It remained for an American company to turn out a first class British talking picture, "Bulldog Drummond," and then another one, "Three Live Ghosts," one of the most delightful pictures (the cast is predominantly British) that we have seen in a long time. Warner Brothers came along with "Disraeli" starring Mr. George Arliss, a British actor, in a beautifully acted talker.

Neglects Opportunities

Why weren't these pictures made in England? Why, before the days of the talkies, were "Robin Hood," "The Connecticut Yankee" and other classics made in the States?

For the simple reason, and I'm ashamed to say it, that the British motion picture industry has not availed itself of its opportunities. Americans in London, with new ideas, men who could (and have) done wonders for the British trade, were scoffed at as hopeless visionaries. I know of one case where a man who has done as much for English pictures as anyone living was libelled in the trade press, was called by the trade a scoundrel, thug and thief about a matter on which no one was able to bring any proof and which had no bearing at all on his activities in the British motion picture field.

Ignored Visionary's Studios

When this hopeless visionary had his studios built the British trade refused to admit their existence. They hadn't seen them, didn't know anything about them, preferred not to discuss them in spite of the fact that there, possibly, with a new leadership, lay the road to something different which might put England on the map as a production center. This same man now has another scheme, entirely practical, which, if it receives any encouragement, will be the making of the British talking picture industry. Perhaps, now, the gentlemen who scoffed before will stop to consider a moment. But I rather doubt it.

There is another factor to the British situation which has never before received attention simply because it is rather a delicate subject. I refer to the indifferent reputation of certain persons in the trade who are not qualified by brains, deportment, disposition, or general moral culture to produce or assist in the production of motion pictures. Their presence may account, to a certain extent, for that disfavor with which financial interests have been known to regard the British motion picture industry.

Must Overcome Prejudice

Let England make a Morte D'Arthur. With all its tradition of the sea, let it make a good sea picture. Let it make a good hunting picture, something which has never been made and can only be produced properly in England. Let it overcome its blind prejudice against anything new.

America has no aversion to novelty. England complains that America buys British talent. True. Let England, if it hasn't got them, hire competent engineers and directors. Let it make a native product that is good without copying American ideas which are rapidly going out of date. Talking pictures are still in their infancy. England has everything with which to make them. What it hasn't got it can buy—except a state of mind which makes that purchase possible.

If we get out of the rut, if we forget our prejudice and propaganda, if we give up trying to put over pictures because they are British instead of pushing pictures because they are good entertainment, we can and we will turn out a product which is as good or better than anything else in the world. But our biggest battle will be with ourselves.

Talbert Named Publix Manager

COLUMBIA, S. C.—R. B. Talbert has been named city manager of the Publix theatres, according to an announcement from the Publix headquarters.

Exhibitors Hail the HOE Club; Agree to Dig for Greater B.O.

First to Join Herald-World's The HOE Club

ORRIS F. COLLINS
Palace Theatre
Rector, Arkansas

HARRY M. PALMER
Riviera Theatre
Anderson, Indiana

CARL DUNLAP
Gem Theatre
Kinmundy, Illinois

E. BERENSON
State Theatre
Bogalusa, Louisiana

W. J. SHOUP
DeLuxe Theatre
Spearville, Kansas

C. W. MASSY
Jefferson Theatre
Huntington, Indiana

JULIUS W. SCHMIDT
Grand Theatre
Breese, Illinois

Tri-State Meeting Changed to Oct. 31 Following MPTOA

(Special to the Herald-World)

MEMPHIS, Oct. 8.—Plans for the mid-October convention of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee have been changed and instead the convention will be held on October 31, immediately after the MPTOA closes its Memphis convention. So president M. A. Lightman, head of both the tri-state and national bodies, announced to the territory's exhibitors this week, following a conference Monday with several tri-state directors.

Many small exhibitors will be enabled to attend both meetings who otherwise could have come to only one, Lightman pointed out in making the announcement. Aside from this, the energies of those planning the tri-state convention can now be turned undividedly to making the national convention a success, with the assurance that the regional, immediately following is certain to be so.

Coincident with the announcement, Lightman sent out a new appeal to tri-state exhibitors for support in planning for the MPTOA convention, October 29-31. Meanwhile he continued hard at work, collaborating with M. J. O'Toole, secretary, New York, in planning the national meeting. Plans are already going forward for an exhibit of sound and other technical apparatus.

Members' Exploitation Ideas Exchanged via Herald-World

Enroll by Agreeing to Send in Their Campaigns for Publication—Short Cut to Showmanship

By ERNEST A. ROVELSTAD

Exhibitors, you are cordially invited to become members of The HOE Club, with its slogan, "Dig!"

Never in the history of motion picture exhibition has showmanship been so greatly in demand, and The HOE Club offers a practicable method for each and every exhibitor to reap the harvest of showmanship by a simple application of the Golden Rule. It is an organization of exhibitors whose members individually and voluntarily agree to tell each other through the HERALD-WORLD, how they are putting over pictures successfully. Thus for one workable idea presented by a member he receives in turn the benefit of the ideas of all the others, and these will be published in the HERALD-WORLD.

The idea of The HOE Club, proposed to a few of the exhibitors who contribute to "What the Picture Did for Me," has been accepted so enthusiastically by them that it now is offered to all exhibitor readers of the HERALD-WORLD. In an adjoining column appear the names of several theatre owners and managers who have asked to get in on the ground floor of the club. There will be only one floor—the opportunity is open to all exhibitors to share equally in the benefits—but the sooner one enrolls the sooner he will begin to draw dividends.

Fill Out Opplication Blank

Whence the name of the club? All readers of "The Theatre" department are familiar with the House Organ Exchange, a steadily growing organization of exhibitors (now 73, to be exact) who are cooperating in sending regularly to one another the issues of their house organs. To recount the value of that organization to its members would be to publish the letters constantly arriving from exhibitors who, in the house organs of other members, have found countless workable ideas for putting over pictures in their own communities.

From the first letter of each word of House Organ Exchange comes the name of The HOE Club, and an ideal name it is for all exhibitors who are willing to dig, in order to increase their box office receipts. But whereas the House Organ Exchange is for exhibitors who publish house organs, The HOE Club has no such limitation. All that is necessary is to sign the application below and agree to send in the details of how you have put over a picture.

Send in Your Ideas

It is not necessary that your exploitation "campaign" be more than an idea that you have tried out. Other exhibitors may have a better opportunity to work up into an extensive campaign the idea which circumstances in your own case held down to perhaps only the suggestion of one.

Nor is it essential that the exploitation idea increased your business for that particular period. Preferably so, of course, but unforeseen circumstances—a storm, some special competitive event in your community—may have held down your attendance, though the use of that idea by another exhibitor in another town may bring him a house record for the year. And you may be sure—as has been the experience in the House Organ Exchange—that a theatre owner or manager who has benefited by your idea will be more than glad to reciprocate by giving you the opportunity to cash in on his.

House Organ Exchange Continues

The House Organ Exchange, of course, will continue to grow as a separate organization. Exhibitor members have found it such a help to one another that there would be a chorus of protests if it were simply to be merged into The HOE Club. At the same time, House Organ Exchange members are invited to join The HOE Club as well, as therein they will have available to them the ideas of exhibitors who do not have house organs.

We said that showmanship is at a greater premium now than it ever has been before in the history of the motion picture theatre. The motion picture is such a widely accepted part of community activity that it no longer is only entertainment—it is now considered a necessary part of community life. But with that has come intense competition, with the black or red on the bookkeeping records of either competing house

(*Continued on page* 41)

To The HOE Club Manager,
Exhibitors Herald-World,
407 S. Dearborn St., Chicago

Please enroll me as a member of The HOE Club, with its slogan, "Dig!"

I appreciate the benefits to be made available to me by publication of exploitation ideas of other members and I agree to send in mine.

(My Name).....

(Theatre).....

(City).....(State).....

MOTION PICTURE FINANCE

Excellent Buying in Film Shares

By LAURENCE STERN

NEW YORK, October 8.—In a week in which the stock market encountered the heaviest concentrated liquidation of the last year, the motion picture shares have continued to meet with the same excellent buying which appeared prior to the decline.

THERE could be no better test of the increasingly strong rating which such securities command, both on the part of "insiders" and the investment and speculative public. Almost invariably at such a time all stocks suffer, the good with the mediocre. Yet the fact is that the majority of the prominent amusement issues came through the deluge of liquidation without damage.

* * *

An expanding trend of earnings is not sufficient in itself to account for this. It seems probable that the various merger plans now in negotiation provide a key to the buying. The net result, to cite a few instances, was a fractional decline for Fox Film, an unchanged price for Paramount, an advance of 2 points in Radio-Keith-Orpheum and a drop of more than 5 points in Warner Brothers.

* * *

Despite the conflicting public statements made regarding the Warner-Paramount merger, the announcement by Attorney General Mitchell that his department is considering the proposal supplies official proof that the deal is near consummation. The current heaviness of Warner shares is not taken to indicate that the plan will be dropped, but perhaps means that the terms of exchange will be less favorable for Warner than those originally reported. The Fox-Loew's merger can be blocked only if the Department of Justice opposes it. There are no difficulties otherwise. The Kolster-Earl radio combination is being mentioned as a possible Paramount acquisition.

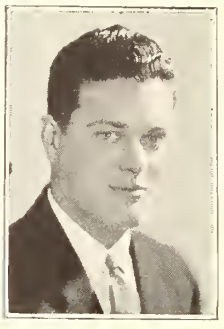
* * *

Inside buying of Radio-Keith-Orpheum stands out like a sore thumb in the present market. It is based on the fact that the company is now out of the red and is making money on its first important sound productions.

Ned Marin Appointed Associate Producer In Fox Organization

(Special to the Herald-World)

NEW YORK, Oct. 8.—Ned Marin has been appointed associate producer for Fox Films, according to an announcement by Winfield Sheehan, vice president and general manager of Fox. He will leave New York in about two weeks for Hollywood where he will take up his new duties.



Ned Marin

Marin started his career in the motion picture industry as a clerk in the financial department of Paramount and later becoming sales manager for Universal. After leaving Universal Marin joined First National and was variously, sales manager, assistant general manager of production to Richard A. Rowland and for a year and a half acted as producer at the First National studios in Burbank. During that period he produced approximately 15 pictures including "No, No, Nanette," "Isle of Lost Ships," "Forward Pass," "Painted Angel," "Dark Streets" and "Her Private Life."

He is a graduate of New York University. He studied law at Columbia and during the war served as a lieutenant in the infantry. He is 35 years old.

At the New York Theatres

NEW FILMS

RIALTO—"Why Bring That Up?", all-talking Paramount picture with Moran and Mack, directed by George Abbott. Opened October 4

PARAMOUNT—"Fast Company," Paramount talking picture with Evelyn Brent, Jack Oakie, Skeets Gallagher, Gwen Lee and Sam Hardy. From Ring Lardner's story, "Elmer the Great." Opened October 4.

CAPITOL—"His Glorious Knight," M G M talking picture with John Gilbert and Catherine Dale Owen from Ferenc Molnar's play, "Olympia." Opened October 4.

ROXY—"Salute," Fox talking picture with George O'Brien, Helen Chandler and William Janney. Many scenes at West Point and Annapolis. Opened October 4.

STRAND—"Evidence," all-talking Warner picture with Pauline Frederick, William Courtenay, Lowell Sherman, Conway Tearle, Myrna Loy and Alec B. Francis. Opened October 4.

SELWYN—"Blackmail," British all-talking picture with Anny Ondra and Donald Calthorp. Called first British talker. Opened October 4.

COLONY—"Big News," Pathe all-talking picture with Robert Armstrong, Carol Lombard, Charles Seldon, Sam Hardy and Louis Payne. Newspaper story. Opened October 5.

FILM GUILD CINEMA—"Forest People of Siberia," silent Russian film. Also revival of Poli Negri in "Forbidden Paradise." Opened October 5.

55TH STREET—"The Weavers," silent German film from Gerhart Hauptmann's novel. Opened October 5.

EARL CARROLL—"Rio Rita," all-talking Radio special music picture with too many stars to mention. Opened October 6.

CRITERION—"Applause," all-talking Paramount picture with Helen Morgan, directed by Reuben Mamoulian. Opened October 8.

HELD OVER AND REVIVED

ASTOR—"Hollywood Revue," M G M all-talker. Opened August 14.

EMBASSY—"Hallelujah," M G M all talker. Opened August 20.

WINTER GARDEN—"Gold Diggers of Broadway," Warners all-talker. Opened August 30.

GLOBE—"The Great Gabbo," James Cruze all-talker. Opened (at the Selwyn) September 12.

GEORGE M. COHAN—"Flight," Columbia all-talker. Opened September 13.

LITTLE CARNEGIE—"The Passion of Joan of Arc," Societe Generale des Films. Opened Sept. 28. (Played at this theatre for a month last winter. Return engagement by request.)

RIVOLI—"Three Live Ghosts," a United Artists talker with Joan Bennett, Robert Montgomery, Charles McNaughton, Claude Allister, directed by Thornton Freeland. Opened Sept. 28.

CAMEO—"Afghanistan," Silent Soviet Travelogue. Opened Sept. 28.

CENTRAL—"Young Nowheres," First National talker with Richard Barthelmess. Marion Nixon, Bert Roach, Anders Randolph, Jocelyn Lee and Raymond Turner, directed by Frank Lloyd. Opened Oct. 1.

WARNERS—"Disraeli," Warner Brothers all-talker with George Arliss, Mrs. Arliss, David Torrence, Joan Bennett, Doris Lloyd, Anthony Bushell and Michael Visaroff, directed by Alfred E. Green. Opened Oct. 2.

GAIETY—"Sunny Side Up." Fox all-talker with Charles Farrell and Janet Gaynor. Opened Oct. 3.

P F L Australian Official in U. S.

NEW YORK.—J. A. Sixsmith of Sidney, Australia, secretary and treasurer of the Paramount organization in that country, arrived in this country last week for his first visit to the Paramount home office.

SECURITIES PRICE RANGE

Week Ending October 5

NEW YORK STOCK MARKET

	Sales	High	Low	Close
American Seating	4,700	30¼	30	30
Brunswick-Balke-Collender	9,900	41⅞	37	37½
Consolidated Film	3,500	22¼	21	21½
Do. pfd.	5,500	25½	23⅛	23⅜
Eastman Kodak	104,700	248	216	246
Do. rts.	10	123¾	123¾	123¾
Fox Film "A"	56,100	99⅜	93	96¾
Keith Albee Orpheum	300	37	36½	37
Do. pfd.	1,000	120	110	111
Loew's, Inc.	20,200	65½	59¼	62
Do. pfd. w. w.	300	95⅝	93¾	93¾
Metro-Goldwyn-Mayer, pfd.	100	24	24	24
Motion Picture Capital	3,700	35	32	32
Paramount	126,000	73½	69⅝	72
Pathe Exchange	31,500	9¼	8	8⅝
Do. "A"	7,500	19	16⅝	16⅞
Radio Corporation	842,100	91¾	81¼	88¼
Do. pfd. "A"	700	54¾	54	54⅝
Do. pfd. "B"	5,500	77¼	76	77¼
Radio-Keith-Orpheum	294,900	39⅜	33½	37½
Shubert Theatres	2,600	39¾	32	39½
Universal Pictures 1st pfd.	260	63½	59	63½
Warner Bros. "A"	63,700	55¾	48¼	49⅞
Do. pfd.	1,700	46⅛	45⅞	45⅞

CHICAGO STOCK MARKET

Marks Brothers c. p. f.	200	16	16	16
Morgan Litho.	1,900	20¼	18¾	18⅞

NEW YORK CURB

Columbia Pictures	8,200	32⅛	29	30⅞
Cons. Theat.	1,900	19	18	18
Fox Theatres "A"	17,900	28	25	26½
General Theatre Equipment	59,600	64½	56	60
Loew's rts.	100	27⅞	27⅞	27⅞
Do. war.	800	30	28⅝	28⅝
National Theatre Supply	400	42½	40¼	42½
Sentry Safety	12,000	13¾	9	12
Trans-Lux	9,800	11¼	9	10⅜

Film News in Pictures

PICTURE

THE HERALD-WORLD GOLF TOURNEY IN PICTURES

ION

Stories Told by the Camera

On the executive committee—Brandon Hurst, George Marshall, Al Cohn, Ollie Painter, John Mescall, Gil Wright and Jay M. Shreck and Douglas Hodges of the Herald-World.

The prizes as displayed in a window of Schwab's store in the film capital. There were 50 trophies, headed by the Herald-World cup, which went to John Mescall.

Players in the Herald-World Golf Tournament at Lakeside, Cal.

George Abbott
Richard Arlen
Robert Armstrong
Milton B. Arthur
Max Munn Autrey
Kenneth Alexander
K. R. Ahlbury
R. N. Allobark
Lloyd Brownfield
Herbert Barr
Sam Bischoff
Elmer A. Benjamin
Dave Bershon
T. Roy Barnes
Ben Bard
Andrew Bennison
Archie Buchanan
Lloyd Bacon
Jack Boland
E. J. Bleger
Neal Burns
Rex Bell
George Brown
S. Brennecke
Norbert Brodine
Richard A. Blaydon
Edward W. Butcher
James Bradbury, Jr.
Anthony Bushell
Graham Baker
Edmund Breese
Joseph Cawthorn
Frank Coleman
Capt. E. H. Calvert
Duncan Kramer
Jack Coogan, Sr
Jack Coogan, Jr.
F. Heath Cobb
Con Conrad
Harry Collins
L. H. Creber
Jack Cunningham
Edwin Carewe
H. Crist
Henry M. Clark
Alfred A. Cohn
W. Scott Darling
Hap Depew
Jack Dennis
Earle Douglas
William B. Davidson
Carroll H. Dunning
Robert DeLacy
Scott Dunlap
Billy Dooley
George Davidson
Robert Edeson
Louis Edelman
James Fidler
Robert Fairbanks
Jules Furth
John Ford
William Foxall
Charles Freshwater
E. Fredericks
Eugene J. Forde
M. D. Farley
Richard Fantl
W. F. Fitzmalo
Wid Gunning
Jack Gardner
Tom J. Geraghty
Frank Griffin
Ray Griffith
Bert Glennon
Max Gold
Carl H. Graff
Danny Gray
Joe J. Graff
Harold Goodwin
Archie Gottler
Huntley Gordon
Chester Gore
Oliver B. Garver
Al Greene
M. H. Golden
Bill Gibbs
Tony Gaudio
George P. Hommal
Graydon B. Howe
George J. Hawke
L. Virgil Hart
J. A. Hutchins
Tom Held
Eddie Hearn
Milt Howe
Kenneth Hawks
Mahlon Hamilton
Otis Hoyt
Brandon Hurst
Earle Hampton
Winter Hall
Ernest Hilliard
E. Haller
Gene Hornbostel
J. Howe
Jim Hum
Sol Hoopii, Jr.
Ray Hoadley
Ben Hershfield
Charles Irwin
Roy L. Johnson
Carlyle Jones
Gordon Jennings
Don W. Knapp
J. T. Knapp
Edgar Kennedy
Richard Keene
Raymond A. Klune
Don Keyes
Harry Langdon
F. D. Langton
Edward Lawrence
Frank Lloyd
J. Lustig
Jeff Lazarus
C. L. Lewis
W. E. Lewis
E. J. Litton
Frank Yaconelli
George Marshall
Antonio Moreno
William Slavens McNutt
Wesley C. Miller
W. Miller
John J. Mescall
John Peere Miles
Roy G. Miller
John Miehle
Lex Neal
Jack Nelson
Ray McCarey
James McGuinness
Leo McCarey
Robert F. McGowan
Arthur MacArthur
Norman McLeod
Wilbur Mack
Edward M. McDermott
Wallace MacDonald
Tom McNamara
Tim O'Donnell
George Ovey
E. J. O'Carroll
Harry J. Poppe
Eddie Phillips
Frank Pope
H. M. Pugh
H. Perry
Eddie Quillan
Joe Reddy
Nat G. Rothstein
Lon Rosenberg
James Ryan
Jack Rosenberg
John Russell
Andrew Kisch, Jr.
Frank Richardson
Irving G. Ries
Gene Ruggerio
Ford Sterling
Don Swedstrom
George Stevens
Jack Schulze
Earl Sinks
Billy Shea
Lou Seiler
Pete Smith
Howard Strickling
John Monk Saunders
George B. Smith
R. L. Shaw
William Snyder
Karl Struss
Nick Stuart
Louis J. Sarecky
J. Wesley Smith
Phillip Strange
Edward Sutherland
James Tinling
D. T. Tomlinson
Conway Tearle
E. A. Tambert
R. A. Towers
Hector Turnbull
George Todd
Joseph A. Valentine
Charles Van Enger
Dewey Wrigley
Roy Webb
Paul Weatherwell
Kenneth Webb
Bill Wise
Raoul Walsh
W. T. Wookey
John W. A. Weaver
Ben Ames Williams
Sam Wood
Sol M. Wurtzel
Charles F. West
L. Witte
Keith Weeks
Robin Walker
William White
J. F. Westerberg
Gilbert E. Wright

The course as viewed from the 18th hole.

Al Cohn, Graham Baker, Scott Dunlap.

Lou Seiler, Jim Ryan, Jack Boland, W. D. Farley.

Nick Stuart with cup he won.

Leo McCarey, J. Fidler, Bob McGowan, A. MacArthur.

Robert DeLacey, LeRoy Mason, Edwin Carewe, Frank Lloyd.

Sol Wurtzel, Archie Gottler, Lloyd Browfield, Con Conrad.

Harry Collins, Max Autrey, Rex Bell, Virgil Hart.

Entrants in the special driving contest.

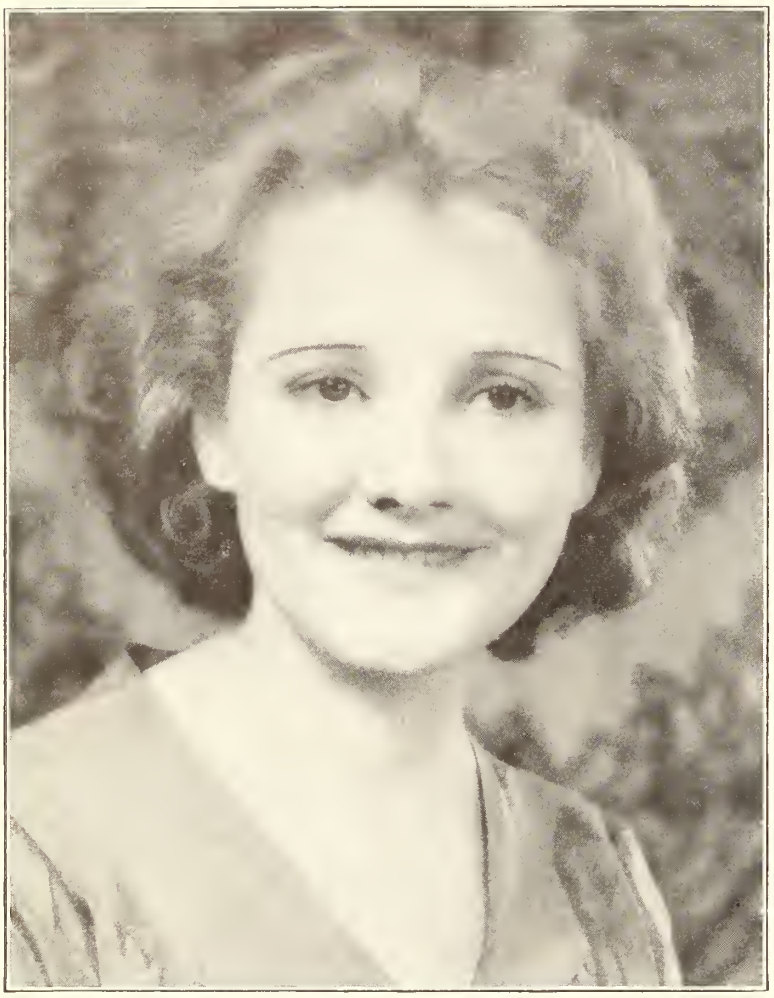
R. L. Shaw, R. A. Towers, Jackie Coogan, H. Litton.

Al Jolson arrives.

J. Lustig, J. Graff, Carl Sinks, Carl Graff.

A. E. Loafea, C. Freshwater, Winter Hall, H. Depew.

Henry Clark, Jim Hum, H. Crist, Jack Nelson.

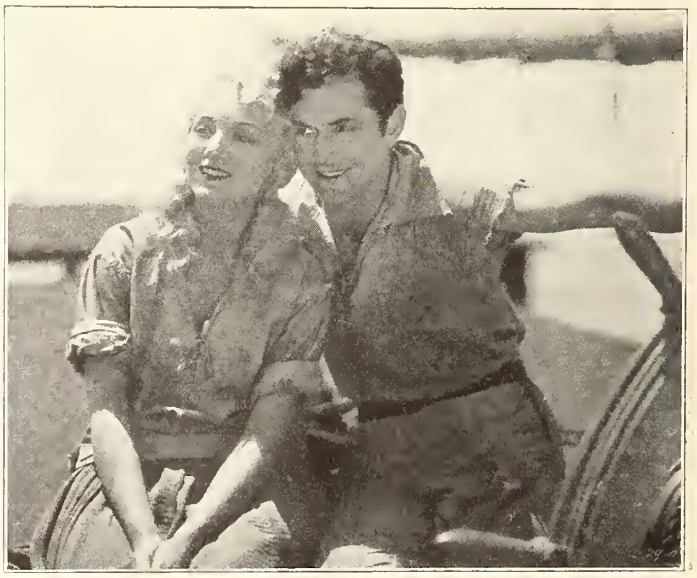


Jeanne Eagels died last Thursday, Oct. 3, from an overdose of sleeping powder. She had been under a doctor's care for some time and recently underwent a minor sinus operation. She scored her greatest success in "Rain" and "Her Cardboard Lover." She played opposite John Gilbert in M G M's "Man, Woman and Sin" and most recently starred in "The Letter" for Paramount. She was 35 years old.

Listening to his master's voice, in 1929 style, is this "pup" who has dispensed with victrolas and has gone "sound." Alexander Gray is the master and it is his picture projected on the screen, behind which is the speaker of the play-back machine of the Vitaphone recorder. Grey has a prominent role in "No, No, Nanette," a F N production.

Conway Tearle and Virginia Valli in a scene from Tiffany-Stahl's "The Lost Zeppelin," which is one of the three T-S pictures which will have Broadway runs. "Woman to Woman," with Betty Compson, will open at $2 top and will be followed by "Mister Antonio" with Virginia Valli and Leo Carrillo. Ricardo Cortez has a prominent role in "The lost Zeppelin."

Director Charles J. Hunt and company at work on "Howdy, Broadway," a Raytone-Rayart picture, produced by W. Ray Johnston and nearing completion at the Metropolitan studios, Fort Lee, N. J. Assisting Hunt are Charlie Feinberg and Ed Hurley. Several well known stars from the legitimate stage will be featured in this Raytone picture.

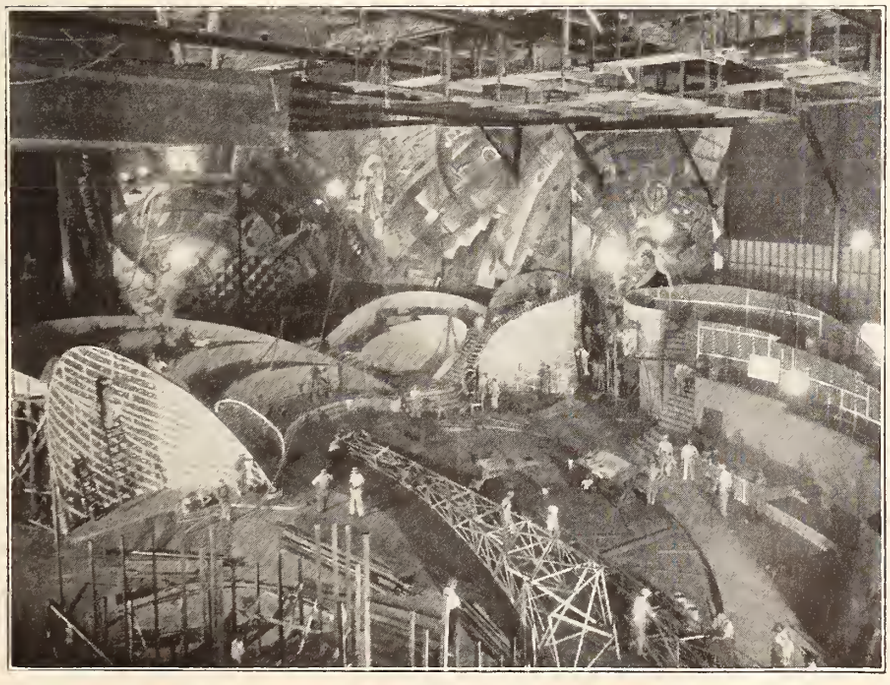


Leila Hyams and Johnny Mack Brown in a scene from Columbia's "Hurricane." Many of the sequences were "shot" on a sailing vessel "Bohemia," which was the home of the stars, extras, director, technical staff, cameramen and crew for several days. Ralph Ince was the director.

Pauline Blair, who appeared in "My Girl Friday," and Donald Dilloway, juvenile lead, in a scene from "Romany Lass," an all talking and dancing Photocolor production. Bradley Barker, former Pathe and Tiffany-Stahl director, has been signed by the Photocolor corporation as supervising director of the company's pictures.

Vitaphone's location camp at the foot of Mount Whitney, California, where 400 people from the Warner studio lived for several weeks while the first talking epic, "Song of the West," was in production. In the cast are Joe E. Brown, John Boles, Ruby Cameron, Eddie Gribbon, Marie Wells, Sam Hardy and Robert Perry It is an all-color production and was directed by Ray Enright.

Right—Tea for two in an icebox. Eddie Nugent and Loretta Young indulging in an old English pastime in a thoroughly American style, between shots of "Loose Ankles," a First National Vitaphone production. Douglas Fairbanks, Jr., has the leading male role.



What is said to be the largest set in the world is being erected at Universal City for Paul Whiteman's "The King of Jazz Revue." John Murray Anderson is on his way to the coast to put on this production which will be his debut in moving pictures. The set is for a cafe sequence and will be covered with mirrors which will give an effect indescribable, except by a camera.

Graham McNamee, famous N B C radio announcer, will be heard in a new Pathe Sportlight, a football picture, soon to be released, entitled "Gridiron Glory," and which is being produced by Grantland Rice, well known sports expert.

Television Aid to Newsreels

(Continued from page 13)

dict how far away the corner may be, for the most eminent technical workers in that field balk at definite prediction. But we are all confident that television is coming. It seems as certain as fate.

Radio to Borrow from Screen

It is my conviction that, just as the films have utilized the resources of radio science to give the screen a voice, so it is reasonable to assume that radio broadcasting will eventually borrow from the master minds and facilities of motion pictures in the presentation of visual radio entertainment. Whether we will broadcast the images of radio performers from the studios, motion picture performers off film strips synchronized with sound, or theatrical presentations from stages, I am not prepared to say. Possibly all three types of presentation will furnish television its subjects along with great news events, sporting matches and the like.

What will be the effect of the merging of theatrical and radio interests, already noted, on the economic structure of the entertainment business?

Theatre Will Flourish

Does the prospect of television carry a threat against the thousands of theatres throughout the world by promising visual entertainment in the home in addition to the audible entertainment already available?

I have already sought to answer the first of these questions, partially at least, by my opening references to the gregarious instincts of the people. As for the second, I am one of those who, while thoroughly expecting that the almost inconceivable magic of visual reception will be accomplished within my lifetime, still believe just as profoundly that the theatre will survive and flourish.

Questions like these naturally arise when we are faced with the prospect of new and revolutionary changes in any line of endeavor. Yet pause and consider. Does not science, like nature, always strike a balance?

New Inventions Help the Old

Scientific advancements, suddenly as they sometimes come, seldom destroy the things they presumably replace. Usually new inventions simply make old ones more useful.

In many quarters only a few years ago it was felt that radio broadcasting would spell doom to phonographs. Instead, radio provided the phonograph industry with electrical recording and reproducing and with new conceptions of tone qualities and volume. A vast new market was opened, a market was expanded considerably when the radio manufacturers began to combine phonographs with radio receiving sets. At least one great merger of radio and phonograph interests has occurred within the year. Far from driving out the phonograph, radio stimulated it to new usefulness.

Theatre Attendance Increases

The coming of radio broadcasting also brought fears to the minds of some that the public would prefer to stay at home to listen to radio programs and that the motion picture business would suffer as a result. The groundlessness of these fears is proved by the fact that attendance at film houses has increased consistently year by year. New and larger theatres are constantly being built. Radio itself gave the screen voice, music and the multitudinous sounds of natural activity.

The progress of science was not destructive to the entertainment industry. It simply gave the public the right to demand more for its money.

Even when television is perfected on a commercial scale and televised subjects are broadcast for reception directly in millions of homes, the motion picture theatre will continue to thrive as the gathering place of entertainment-seeking multitudes. Again I am theorizing, but the history of the theatre and the radio would seem to bear me out.

When television comes, whether it be in five years or a score, it will play a large part in the operation of the very theatres that some feel it threatens. Our imaginations can run riot when we speculate upon the illimitable possibilities of television in relation to motion picture theatres.

Big Field in Newsreels

Consider what can be done in the field of newsreels alone! Imagine seeing flashed upon the screen in simultaneous sight and sound a news event of major importance as it is taking place! Visualize world series baseball games, football games, automobile and horse races, transported the instant they occur on supersized, natural-color steroscopic screens!

Perfections in the projection of motion pictures will play a large part in making television applicable to theatre rather than home presentation. We have not seen the cheap and popular use of filming cameras and projecting machine affect the motion picture industry perceptibly.

The home can hardly be expected to be transformed into a modern theatre having all the perfected devices and appurtenances available to the theatre. A glimpse of a few of these devices, some not yet being exploited, suffices to illustrate.

Someone Must Foot Bill

The supersized screen, one that occupies a full stage, will soon be used, especially for the musical shows that are becoming regular offerings in the "talkies." Experiments are being conducted with stereoscopic motion pictures, pictures having a third or "depth" dimension. Increasing use of color is being made in current film productions. The combination of these elements with spoken dialog, music and natural sounds will set a standard for screen entertainment that audiences will naturally expect and demand when television becomes a commercial practicability. Moreover, someone will have to foot the bill for home television, and it is hard to conceive of an advertising sponsorship of the filmed efforts of Charlie Chaplin, Mary Pickford and Douglas Fairbanks.

The motion picture industry realizes that our technical and performer talent must be interchanged. Several of the largest film organizations have already engaged, more or less, in radio broadcasting, Paramount has joined forces with Columbia, which serves a major chain of broadcasting stations, extending all the way from the Atlantic to the Pacific coast.

New Developments Can Be Used

These stations, formed into a network by telephone-line connection, virtually "cover" the United States with our socalled "chain" programs. Our merger of interests places Paramount and its subsidiary, Publix Theatres, in a strategic position in the entertainment world. Any new developments in screen, stage and radio fields can be adapted in the fullest measure.

One of the most important phases of the Columbia-Paramount affiliation—and one that shows how their joint facilities can be put to immediate advantage—is the fact that the film organization now has a ready outlet for intimate contacts with the millions of American homes. The great stars of the film world can make an audible appeal to radio listeners and thus stimulate theatre attendance.

Motion picture stars must now possess that vague quality known as "radio personality," for the "radio personality" is really a concomitant of the "talkie personality." In word and song, the voice of the great of filmdom now will be heard regularly by millions of potential theatregoers sitting at their own firesides.

Hollywood Calm, Efficient

I visited Hollywood recently, and I was amazed at the calm, smooth, efficient manner in which the hundreds of elements that enter into the making of a talking picture function. We have heard much about excitement that enveloped the film colony with the advent of sound films, but if this ever was the case no evidence of it remains in Hollywood today.

Film-making has become an exacting, efficient and marvelously organized business with many great minds guiding its destinies. Among the best minds in the film producing art today are the scores of sound technicians who have been attracted from the electrical and radio laboratories.

These experienced engineers are proving invaluable in the recording and other technical phases of talking picture production. They will still be speaking the langauge of radio when television comes.

Seventh Day Adventists Operate Sunday Show

(Special to the Herald-World)

KANSAS CITY, Oct. 8.—Here's one way of operating a motion picture theatre on Sundays. In Hoisington, Kan., lives W. S. Wilkinson, owner of the town's only theatre. There has been a rigid campaign under way recently to enforce the ancient Sunday labor law, so Wilkinson has not attempted to show on Sundays. This week, however, he hit upon an idea. Wilkinson, who is mayor, as well as theatre manager in Hoisington, has two sons who are Seventh Day Adventists. He proceeded to lease the theatre to them on Sundays. According to their religion, "Sunday is not Sunday." Therefore, the sons are within the law. They are being assisted in the operation of the theatre by A. B. Krause, another Seventh Day Adventist. And Hoisington is enjoying Sunday shows, much to the envy of other nearby towns.

So the New Words Must Be a Big Hit

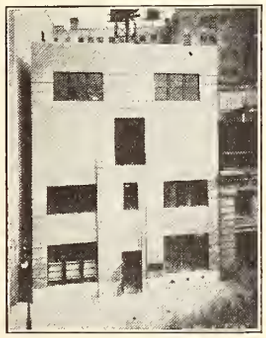
(Special to the Herald-World)

SEATTLE, Oct. 8.—Members of the Seattle Censor board felt that it was necessary to not only view but to review the film "The Cock Eyed World," Movietone all talking film at the Fox theatre which called forth the following local editorial:

"Dear Chief Censor Dave Himelhoch: What's this about some new 'cuss words' in 'The Cock-Eyed World'? It's hard to believe! The film was run for a week to packed houses 'as is'."

Costs LESS *in the long run—*

Western Electric quality in sound equipment assures trouble-proof operation and increased box-office



The only laboratory in the world devoted exclusively to improving the quality of Sound Picture apparatus — the new 3-story addition to Bell Telephone Laboratories.

EXHIBITORS know that satisfaction with Sound depends largely on reliable reproducing equipment. 2600 large and small theatres, Western Electric equipped, are proving this every day through stimulated box office receipts.

Western Electric pledges itself to continue providing apparatus of high standard and to make no compromise on quality in order to meet a price.

This policy is to the interest of every element of the industry. It would be useless for the producer to continue improving Sound pictures if such improvements are not properly reproduced in theatres.

Equip your theatre to show Sound pictures at their best! The financing plan available makes the carrying charges light — readily paid out of your increased receipts.

Sound will bring patrons—only quality will hold them

Western Electric
THE VOICE OF ACTION
SOUND SYSTEM

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250 West 57th Street, New York, N. Y.

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

SOUND PICTURES

THE BLUEBOOK SCHOOL

QUESTION No. 21: What should always be done to a broom before using it to sweep a projection room? What tool should the exhibitor supply for cleaning the projection room and why? Will it pay to provide such a tool, and why?

FREQUENCY and TONE

Answering Question No. 17

By F. H. RICHARDSON

ANSWER TO QUESTION No. 17. The Question: "How many possible variations in frequency are there between the highest and the lowest sound? As frequency is raised or lowered, what is the effect upon sound? What frequency would you consider as producing a tone of moderate quality?"

THIS seems to have stumped most of the men. Only six made an answer which might be considered as even fairly satisfactory, and that out of more than 800 attempts, one of which caused a smile when he said: "Gee, Rich, I'm sure stuck fast on the third section of that question, but anyhow I'll go down with the flag nailed tight to the upper magazine and the show proceeding, even though the projectionist is in a near dead faint!"

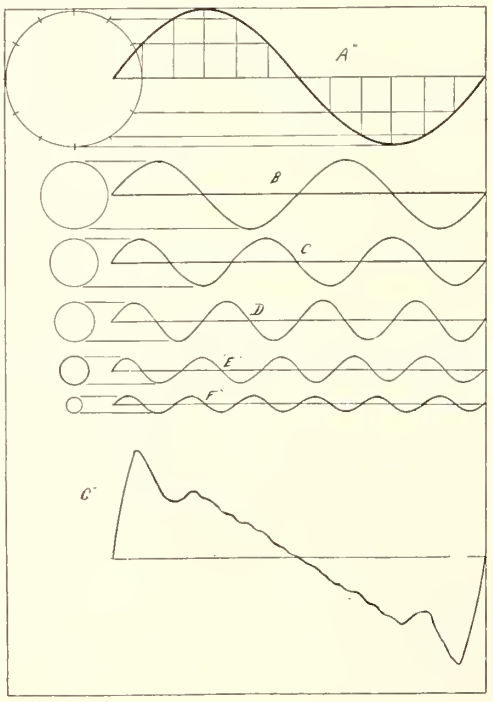
Those who made a good stagger at answering correctly were W. C. Budge, Brooklyn, N. Y.; Thomas E. Dringe, Houston, Texas; L. L. LaGrange, Winnipeg, Man.; G. T. Baldy, Grand Prairie, Alta.; A. D. Henley, Seattle, Wash.; Karl Friedrich, Bellefonte, Pa.; Frank Dudiak, Fairmont, W. Va.

I have selected brother Friedrich's answer for publication because of the interesting points raised and the interesting things contained therein. So far as my own information goes, brother Friedrich's answer is correct, except that, as he says, the calculations are approximate only. I had intended submitting it to acoustical authorities for checking, but found that through error it had not yet been done when it was too late to follow that plan. If any of you believe anything therein contained is subject to just criticism, why go to it, making your criticism constructive, however.

Friedrich says:

"The possible variations in frequency between the highest and lowest sounds are quite considerable. Most persons can hear tones whose pitch is between 25 and 25,000 vibrations or cycles per second, but while a low organ pipe may produce as low as 16 cycles per second, and a piccolo as high as 4,800 cycles, the practical range of music may be said to lie between 40 and 4,000 cycles. Insofar as the human voice is concerned, an exceptional bass might go as low as 60 cycles, and an exceptional soprano go as high as 1,300 cycles or vibrations per second. From the foregoing we can see that the low frequencies produce the low notes and as the frequency is raised the pitch is also raised.

"Now for the last part of the question. If the word 'quality' were not in the question I would dismiss it by saying that the note 'A,' which vibrates at a frequency of 435 cycles per second, would be a moderate tone. But the quality, which may be said to be the difference between the way this 'A' sounds when played by a cornet or a violin, or when sung by the human voice, is determined by the number and intensity of overtones present. These overtones are additional frequencies that sound at the same time as the fundamental sounds. For the balance of this discussion we will deal with the fundamental tone of 435 cycles.



Tone of Moderate Quality

"The frequency of these overtones is usually a multiple of the fundamental. A musician would say harmonics of the fundamental. An ordinary tuning fork produces no overtones. The average musical instrument produces five overtones. For convenience let us assume that these overtones are successive harmonics, having frequencies of 870, 1305, 1740, 2175 and 2610 cycles. All these frequencies sounded at the same time may be said to produce a tone of moderate quality.

"And now, Mr. Editor, I got curious and wondered what kind of a groove the little needle would have to follow to produce the above mentioned tone of moderate quality. The following was figured out with a slide rule, and is therefore only approximately correct.

"Selecting a portion of the record where same is 15 in. diameter, I obtained the following data:

"Diameter of groove, 15 in.

"Circumference, 47.11 in.

"R. P. M., 33 1/3.

"Needle travel per minute, 1425 in.

"Needle travel per second, 23.8.

"Length of grove for one cycle at 435 cycles, .0548 in.

"Amplitude assumed as .0005 in.

"From the above data I prepared a set of sine curves to scale. The length was multiplied by 100 and the height or amplitude by 2,000.

"Curve 'A' represents the fundamental tone of 435 cycles.

"Curves B, C, D, E and F represent the overtones of 870, 1305, 1740, 2175 and 2610 cycles.

"Curve G represents the algebraic sum of the displacements of the preceding six curves, and therefore represents our tone of moderate quality, that is to say, one cycle of our tone of moderate quality."

After some thought I have decided to print also what brother Budge has to say on this subject, because it seems to me there are things which are of both interest and value. He says:

"I have just returned from an organ factory near my home town, where I had

(*Continued on page* 32)

Electrical Research Will Open Nine More Offices by January 1

(Special to the Herald-World)

NEW YORK, Oct. 8.—To adequately maintain the growing demands made upon its distributing and servicing departments Electrical Research Products, Inc., will have opened nine more district headquarters by the end of the year, according to an announcement made by H. M. Wilcox, operating manager. The total number at that time, will be 37.

District headquarters now operating are located in Atlanta, Boston, Buffalo, Charlotte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Des Moines, Detroit, Hollywood, Jacksonville, Kansas City, Memphis, Minneapolis, New Orleans, New York, Oklahoma City, Philadelphia, Pittsburgh, Portland, San Francisco, Scranton, Seattle, Spokane, St. Louis and Washington, D. C.

The new offices to be opened during the remainder of the year will be located at: Milwaukee, Providence, New Haven, Albany, Newark, Brooklyn, Lansing, Indianapolis, and San Antonio.

First Picture with Jewish Dialog Ready For General Release

(Special to the Herald-World)

NEW YORK, Oct. 8.—The first picture with Jewish dialog is ready for general release, with an English version, according an announcement from Max Cohen.

The production is entitled "Ad Musae," meaning the eternal prayer, and features Schmilekel, the famous twelve year old boy Cantor together with a selected cast of the Jewish Art Theatre group. The picture in both versions is being distributed in Greater New York and Northern New Jersey by Hollywood Pictures corporation.

British Filmcraft to Start Audien Picture

(Special to the Herald-World)

LONDON, Oct. 8.—(By Mail)—British Filmcraft will start production on its first dialog picture this month, at Walthamstow studios under the direction of Captain George Banfield.

The picture will be entitled "The Lure," which is taken from a well known stage play. Hilda Bayley and Cecil Humphreys will have leading roles with Margaret Bannerman as the star. Others in the cast are Gibb McLaughlin and Pat Aherne.

Zeller Appointed as R K O Representative

R. H. Zeller, who for the past three months has acted as manager of the Granada, Indianapolis, has accepted a position as special representative of the Chicago office of R K O. In his new capacity Zeller will visit various houses in the middle west. He is a resident of South Bend and graduated from the University of Notre Dame in 1925. He has been with the company four years and has managed theatres in Kansas City, Sioux City and Chicago.

Gordon Bostock Arrives in England

NEW YORK.—Gordon Bostock, producer of Variety series of Pathe all talking comedies, arrived in England October 3 on a special business trip.

Hollywood Needs Brains, Skin Deep Beauty Should Stay Home: DeMille

(Special to the Herald-World)

NEW YORK, Oct. 8.—Hollywood needs more brains and skin-deep beauty should stay at home, according to Cecil B. De Mille, producer. In discussing the production standards of the present day and talking pictures he stressed the point that a high school education should be a minimum requirement for screen aspirants and that education is no longer just an asset but a necessity.

"In the first rush to place talking pictures on the market," stated the director, "there was a tendency on the part of some to take the easiest way, and simply put on the screen stage plays exactly as they were done on the legitimate boards.

"This is not fair to the stories thus treated. Stage technique was evolved to fill the needs of direct contact with an audience, and to overcome the obstacles of the necessarily cramped physical confines of stage settings.

"Screen technique, on the other side, was built up to cover the lack of a direct audience, of direct physical contact with the players, and also to make the most of the greatest advantage of the screen, far greater facility in shifting from one scene to another, and back again.

Audiens Present Personality

"Talking pictures are a new, a third art, of dramatic expression. They will have a distinct technique all their own. But that technique will always have much in it that pertains to the screen, because talking pictures, like the silent screen, present personality without the player concerned being actually in the theatre, in the flesh. Photographed plays will leave out of the telling of a story much of the novelty and added charm possible to picture technique. Let us not handicap this new development by overlooking any possibilities."

De Mille, who made "Dynamite" as his first talking picture under his new affiliations with M G M, believes that a high school education will now be a minimum requirement for screen aspirants.

Education Is Necessary

"The voice, either by its timbre, or by its mispronunciations reveals basic character unerringly," said the producer. "Education is no longer just an asset; it is a necessity without which no aspirant should approach the screen. I set a high school education as a minimum, but a good stiff college course, dealing particularly in literary and dramatic essentials and voice culture, is more valuable.

"We need far more talented people than we are getting. There is no place that offers more opportunity to beauty plus brains than the Hollywood of 1929. There is no place more discouraging to a girl possessing nothing but beauty.

"The main reason why we are overloaded in Hollywood with girls who have nothing but a fine Grecian profile, is the unthinking praise of home-town friends.

"I can't explain charm, but you know it the minute you contact it. And pictures need charm far more than beauty. There is many a girl in Hollywood with irregular features whom 'fans' call beautiful, just because the girl grips them with her personality. Skin-deep beauty has no place in Hollywood and should stay at home."

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MELLAPHONE CORPORATION

ROCHESTER, N. Y.

Territory Available for Dealers

Better Presentation Urged

(*Continued from page 15*)

according to the report. Latin America continues to be the largest consumer with Europe next.

Film Exports Increase

A more recent report indicates an increase in total film exports for the first six months of 1929, which is accounted for largely by the demand for positive prints in Europe. The totals are 121,810,453 lineal feet for 1929, as compared with 112,752,169 for 1928. Imports of raw films for the first six months of 1929 amounted to 251,000,000 lineal feet, compared with 117,000,000 lineal feet for 1928. Imports of finished film ran about the same as in 1928, 1,750,000 million feet of negative, and 2,750,000 million feet of positive film.

Nearly 3,000 more American-made projectors (both 35 mm. and 16 mm.) were exported in 1928 than in 1929. Almost 6,000 were shipped out to seventy-one countries, the report stated.

Industrial Growth in Russia

In dealing with the Russian end of things, the progress committee report said:

"Sovkino now owns 10,000 square meters of space near Moscow, and 1929 production schedules call for 86 long feature-pictures. About 85,000 people are engaged in film production. Building programs up to 1932 call for the erection of 2,000 new theatres and 8,000 transportable projection outfits for use in villages. Neither cameras nor films were manufactured in Russia previous to September, 1928, but about 2,000 stationary and 8,000 portable projectors are now made annually. Everyone of the 400 workers' clubs in Moscow is said to be equipped with projection facilities. Leningrad boasts a theatre seating 3,000, and plans are underway for the construction of several others of similar capacity. Theatres devoted to special presentation of scientific films are popular.

"The exhibition branch of the motion picture industry uses nearly half of all the man power employed in motion pictures, or 110,000 of the 235,000 engaged in all branches. Production employs 75,000; distribution 20,000; and other branches of the industry 30,000.

21,150,000 Seats in World

"The world's 52,000 motion picture theatres have a combined seating capacity of 21,150,000 for the 1,793,000,000 people of earth. Laboratories process 1,500,000,000 feet. Amateur 'movie' makers use upwards of 20,000 miles of 16 mm. film every year and have purchased more than 175,000 amateur cameras and projectors in the United States alone. Of the 11,000 extras registered at the Hollywood Central Casting Office, only 4,000 receive work regularly and less than 400 can speak in foreign tongues or with the foreign accent necessary for the foreign parts in the 'talkies.' "

The program is replete with papers, many of them written by men of high standing in the engineering side of the motion picture industry. These papers cover a wide range of subjects.

Bus Rides and Banquet

The entertainment has been well taken care of. The Canadian government is giving all the delegates a three-hour bus drive around Toronto Wednesday afternoon. Wednesday evening there will be the usual semi-annual banquet to be held in the beautiful main convention hall of the Royal York hotel, which, by the way, I will say, in common justice, has the finest arrangement and equipment for conventions this writer has ever in all his experience seen. That statement is not intended as an advertisement but merely as a word of well merited appreciation.

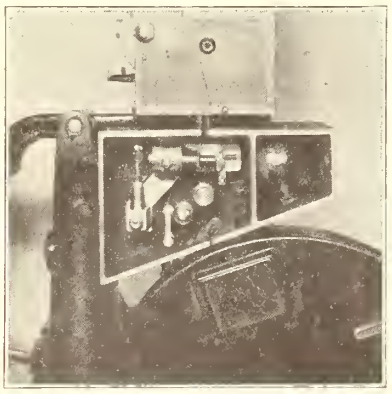
On Monday evening a preview of forthcoming sound pictures was held. In fact, taking everything into consideration, the convention at this writing has every indication of being as successful as one could wish. At this meeting a general election of officers will be held, the results of which we will announce to you next week.

Like Mother, Like Daughter

NEW YORK.—While her mother, Nora Cecil, veteran character actress, has been playing in "Medals" in support of Gary Cooper, Dorothy Cecil, 19, has been making her screen debut in another Paramount production, "The Vagabond King," in support of Dennis King.

SOUND ON FILM

as perfect as engineering skill can make it is now being delivered by



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OPERATORS—INSTALLATION MEN—Our Educational Department supplies complete courses on installation, operation, theory and practice of Sound On Film.

Singapore Theatre to Install W E System

(Special to the Herald-World)

NEW YORK, Oct. 8.—The Capitol theatre at Singapore will install Western Electric sound system, according to P. L. Palmerton, foreign manager of Electrical Research Products.

This will be the first W E device on the Malay peninsula, the one nearest that point being in India, where five systems have been installed.

Kiley Signed to Write Dialog for Universal

(Special to the Herald-World)

NEW YORK, Oct. 8.—Jed Kiley, reputed to be the best known American in Paris, has signed to write dialog for Universal audiens. Kiley is well known in Chicago newspapers circles and at the close of the World War, he remained in Paris and started a night club with an American band and American dancing.

It was at this night club that visiting society leaders and the Prince of Wales trooped to the kitchen and cooked and served their own food during a sudden waiters' strike.

Inside Shot of "Los Angeles" Recorded by Movietone News

The first sound pictures to be made inside the giant dirigible Los Angeles on a flight from Lakehurst and over New York City are presented in a current issue of Fox Movietone News, allowing the public to view and hear what goes on in the huge bag and on the "cat walk." There are also birdseye scenes of Broadway shot from the dirigible.

Other aviation shots are sights and sounds of the J. G. Bennett balloon race which started from St. Louis. Of the eight entries from six nations the United States entry was the winner.

Erlanger in Philadelphia Installs R C A Equipment

(Special to the Herald-World)

NEW YORK, Oct. 8.—The Erlanger theatre, Philadelphia's foremost legitimate playhouse, has arranged for the installation of R C A Photophone sound picture reproducing equipment of the "C" type, it is announced by Sydney E. Abel, general sales manager of R C A Photophone, Inc.

Seating 2,000, the Erlanger now enters the lists as a talking picture house with long run feature attractions to be shown under the new policy. The first audien to play at the Erlanger will be "Rio Rita."

Hearst Metrotone News Opens At Loew's State, New Orleans

Hearst Metrotone News, produced by William Randolph Hearst and distributed by M G M, made its bow to New Orleans theatre-goers last week at Loew's State theatre. Patrons of the Canal street playhouse who saw the first release were loud in their praise of it. Hearst has both spoken and printed titles, a running follow-up of appropriate explanatory conversation on interesting and varied assortment of international topics.

Dezel Opens Chicago Office

Albert Dezel has opened offices in Chicago's Film Row for the handling of "Damaged Goods," which he has re-issued with a synchronized score.

Paul Larsen Resigns R C A Factory Post; Joins Phono-Kinema

(Special to the Herald-World)

NEW YORK, Oct. 8.—Paul Larsen has resigned R C A to accept the position of vice president and chief engineer of Phono-Kinema, according to Louis C. Pedlar, president of that company. He will take up his new duties Oct. 10.

Phono-Kinema sound equipment is being built under the Nakken patents and includes a recording and reproducing equipment. Four recorders have already been sold and promised for delivery in December and a dual device comprising sound-on-film and disc, deliveries on which will begin November 1. Fifty of the sound-on-film reproducing attachments are now in production as are four recorders.

Larsen has been associated with R C A for the past 11 years, having joined them in 1918, during which time he was in the research division and was appointed factory production manager about two years ago. Larsen's early traning was received in the College of Technology, Newark, N. J., and the City College of New York.

Century Opens with Sound

(Special to the Herald-World)

MINNEAPOLIS, Oct. 8.—The Century theatre, formerly the Garrick, has opened with Western Electric sound equipment. The house has been completely remodeled and new equipment installed throughout. Walter Broos is the manager and Fay Tyler is director of publicity.

40 Photophone Installations a Month in British Theatres: Heyl

(Special to the Herald-World)

NEW YORK, Oct. 8.—British theatres are installing Photophone sound systems at the rate of 40 a month and it is expected that a total of 200 houses will have been wired by the close of 1929, according to E. O. Heyl, foreign vice president of R C A Photophone, who is visiting in America.

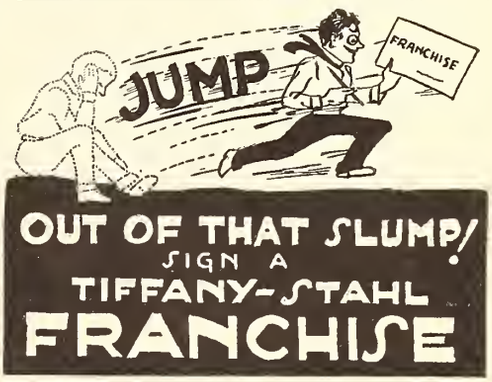
"The popularity of sound pictures in Europe is now unquestioned," Heyl declared. "The theatre going public there is as avid for the talk and music of the sound screen as are our American audiences. In England especially, where many American talking films are shown, the common bond of language has insured the success of sound pictures.

"England has also been active in producing its own sound pictures. The recording by British International Pictures and Gainsborough-Gaumont enterprises is all by the R C A Photophone system, elaborate sound studios having been established at Elstree, and one of the finest talking films made is an English production, "Blackmail."

The English theatre field, prominently represented by the great Gaumont group of theatres and the John Maxwell-controlled A B C circuit, has had installed in each of these enterprises R C A Photophone sound reproducers. Operating out of the London Film House offices of R C A Photophone, an original group of ten American sound engineering have built up an organization of 120 British installation engineers for the operation and maintenance of these sound equipments.

"These British engineers," declares Heyl, "exhibit a British thoroughness and conscientiousness of the highest order toward their craft, resulting in a real contribution to quality reproduction.

"The farthest outpost of the United Kingdom, Australia, will have more than 100 R C A Photophone installations by February 1, 1930, and 50 equipments have already been shipped to the Antipodes. Installations in foreign lands now include theatres in India, Egypt, China, the Philippines, Australia, Switzerland, Spain, Italy, Belgium, Russia, France and England, besides many in South and Central America," he said.



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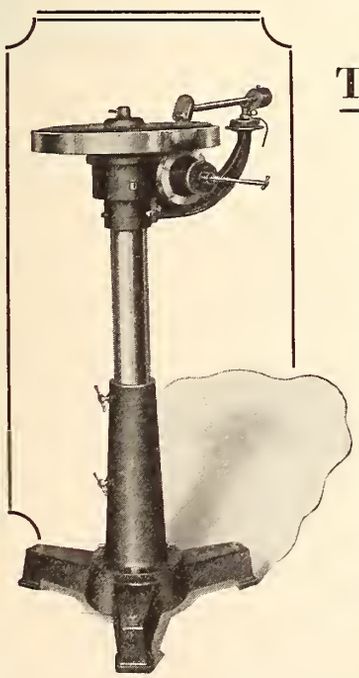
In The Movies These Days - -

THE PUBLIC DEMANDS TALKING PICTURES!



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Metal Guard surrounding the disk has two pockets for needles.

Not Driven off Intermittent.

Installation: Can be made by any operator and wire man. In one hour you are ready to run the standard 16" synchronized disks.

Comes Complete with two pick-ups and change-over fader.

More than 300 now performing smoothly every day.

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If you have been longing to give your patrons Talking Pictures but hesitated because of the cost — delay no longer. Syncrodisk Synchronized Turn Tables perform perfectly and the complete cost is only $500. Get in touch with us immediately and arrange for early shipment.

Complete for only

$500

WEBER MACHINE CORPORATION

59 RUTTER ST. ROCHESTER, N. Y.

FREQUENCY and TONE

Answering Question No. 17

(*Continued from page 28*)

quite some discussion with one of the factory officials concerning sound frequency.

"When our editor placed the word 'tone' in this question he opened up a rather vast field for discussion. Tone is a subject which scientists discuss and then re-discuss (sometimes without the 'dis.'—Ed.). Sound is one thing. Tone is quite another. Any sound is made up of frequencies, but tone is made up of frequencies which are balanced with overtones.

"The voice of the late Caruso, which was one of the richest voices the world has ever known, was said to contain seven overtones. The usual good singing voice contains between four and five overtones.

* * *

"What causes some tones to be different from others? I mean tones of the same frequency. We play an air on a violin and then we play the same air on a trumpet. Now both these tones contain the same frequencies (Maybe that's right—maybe not. I don't know.—Ed.). The difference in the tones is caused by the different overtones. In some instruments the overtones are very subdued, while in others they are very prominent. We find as many as eleven overtones in some instruments, so that when we consider that human voices have but four to five, it is seen that there may be and is a great possible range in or variety of tone.

"The question asks: 'What frequency would you consider as producing a tone of moderate quality?' Now this would depend upon whether you liked a violin or a cello in instruments, or a soprano or tenor in voices.

* * *

"The cello runs from 65 to 1,000 or more frequencies; the violin from 200 to 8,000, counting the harmonics all these frequencies enjoy. The tempered scale on the piano —in other words, where the piano tuner starts—runs from 261 to 523 vibrations or frequencies. This is about the middle of the instrument, and you might say those tones are of moderate quality.

"There are organs with frequencies as low as eight and as high as 16,000. There is no theatre amplification system which will handle such frequencies. Even the trained ear of the master musician cannot hear such high frequencies. He will hear a sound, but cannot say that it is a tone.

"The organ factory official with whom I talked complained that he could not hear the pedal notes in our theatres. By this he means the very low frequencies, such as the pedal notes of our organs, or the lowest notes of the contra bass viol.

"The pedal notes of an organ may go as low as sixteen vibrations, while the bass viol goes down to about forty. These low notes are missing in our present theatre outfits.

"The very best possible care that a projectionist can take of our present amplifying system is none too good, as the system itself is imperfect. There are frequencies that the microphone picked up all right, but which are not heard in the theatre. Whether or not these frequencies are recorded, I am unable to say. Whether the reproduction apparatus will not handle them I am unable to say, but this much I know, namely, if we attempt to force them through we set up distortion through the middle range of frequencies.

"Our amplifying systems are a marvelous invention, but they are not yet perfect, so it is up to us to handle them with the greatest possible care. Science is making great advancement and soon we may have a perfect amplifying system.

* * *

"We are told that one Russian bass singer is able to go as low as 65 vibrations, and still it may be called a tone. Usually when the human voice gets down that low it is merely a noise. Some female singers can go as high as 1,500 vibrations without it becoming a screech, but the general run of human voices becomes merely a noise when it passes 1,100 vibrations. It ceases to be a tone.

"In the theatre our great difficulty lies in reproducing tone. Sound will take care of itself, all right, but tone is something else again."

"There, gentlemen, possibly that is not exactly a categorical answer to the question, but just the same it contains a lot of stuff you may well think over. I am not personally high enough up in sound to pass judgment upon the correctness of all that brother Budge has said, but on the other hand I do know that much of it is at least approximately correct."

* * *

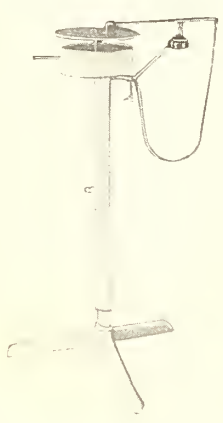
Frank Dudiak, Fairmont, W. Va., also sent in quite an answer. It carried us into frequencies of a mere four quintillion (4,000,000,000,000,000,000). In part Dudiak says:

"The hearing range is from 20 to 16,000 frequencies, according to J. C. Steinberg of the Society of Motion Picture Engineers. From the hearing range it is found that nothing further is known of frequencies until we get to 33,500,000 and from that number to 34,000,000,000 we have electricity, though that must not be confused with the cycle of alternating current, which is quite another matter. What I have reference to is the fundamental cause of electricity.

"From 34,000,000,000 we know nothing of the frequencies until they reach 70,000,000,000,000, when we have the beginning of heat, which lasts to 562,000,000,000,000. Also, at this figure the red light starts. As the frequencies increase we have different colors of light until 1,000,000,000,000,000 is reached, at which point light can no longer be seen through human eyes. Again we know nothing of the frequencies until they reach the figure of 288,000,000,000,000,000, which is the beginning of the X-ray, which passes away at 4,000,000,000,000,000,000.

"Incidentally, speaking of light, roughly from 300,000,000,000,000 to 1,000,000,000,000,000, light travels at the rate of 186,000 miles per second of time—just idles along, as it were."

This editor raises both hands as high as he can, standing on tiptoe at that. What will these modern projectionists be hurling at my poor old head next. I guess what brother Dudiak says is all right. Anyhow, we'll let it go at that.



Walt's Disc Talking Equipment

$115.00 for each projector

Complete installation for theatres up to one thousand seats.

2 Walt's disc units with bases and pickups, $115.00	$230.00
1 large 3-stage amplifier with tubes and faders	250.00
1 speaker for TALKING	72.50
1 speaker for MUSIC	67.50
	$620.00

This gives you everything that you will need.

Perfect Synchronization Is Guaranteed.

SPECIAL NOTE: Walt's disc talking unit without the base and pickup can be obtained for only $65.00.

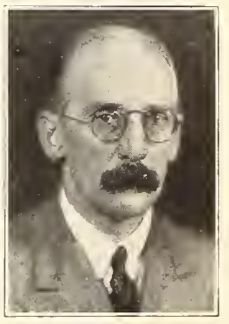
WALT'S THEATRE CO.

Kenesaw, Nebr., U. S. A.

British Industry Needs American Cooperation Says George Pearson

(Special to the Herald-World)

NEW YORK, Oct. 8.—The British motion picture industry needs American cooperation is the view of George Pearson, of Welsh Pearson Elder Ltd., which, with Gainsborough Productions, is interested with Tiffany-Stahl in the making of "Journey's End."



George Pearson

Pearson, who is on his way to the West Coast studios to confer with Grant L. Cook, executive vice-president of T-S, said that the English theatre goers are more than enthusiastic over American-made pictures, and added:

"The industry is at somewhat of a standstill in England at present. It is just where you were during the change from silent to sound and talking pictures. But it will not take the English producers long to turn out their all-talking product, and English theatres soon will be equipped with talking and sound apparatus.

"We of the British film industry certainly need American cooperation and I believe American picture men need the British producers as well as theatre owners. We have sent many splendid picture stars to your country. You in turn are giving us magnificent pictures."

Regarding "Journey's End," Pearson said he was convinced it should not have a woman character in it. Before entering the field of pictures, Pearson, an Oxford graduate, was a public schoolmaster.

R C A System in Stanley

(Special to the Herald-World)

NEW YORK, Oct. 8.—Following the installation of R C A Photophone sound reproducing equipment in the Earl Carroll theatre for the world premiere of "Rio Rita," R C A Photophone announces the equipping of another famous Broadway cinema landmark, the Stanley, at 42d Street and Times Square.

THE STUDIO

When the Stars Met For Laurels

IT might cost a lot of money to belong to a golf club, but the splendid turnout at the HERALD-WORLD Third Annual Golf Tournament afforded a lot of picture folk the opportunity to rub golf bags with their brother executives, directors, players, writers, cameramen and technicians, not to leave out the box office-exhibitors and exchangemen.

* * *

AL JOLSON arrived on the course at 1:30 (p. m.) ready to match gags, drives and puts with J. L. Warner, but J. L. was late arriving. He made his appearance on the first tee two hours late only to find Al gone but not forgotten. With Jolson out of the way, Jack Warner had no trouble in winning one of the beautiful cups. The Jolson cup, one of the largest prizes awarded, was a beautiful piece of silver workmanship.

* * *

GOLFING is good for the health but it ruins one's mathematics. Huntly-Gordon tried to add up one out-of-bounds, one drive, one brassie, two mid-irons, three niblicks and four puts, and called it seven.

* * *

LLOYD BROWNFIELD, sporting editor of the *Hollywood News,* played in a foursome with SOL WURTZEL. Before the tee-off, Lloyd asked "Who Is Wurtzel?" Then he asked how he played. After the game Lloyd reported in his paper that he hoped Wurtzel is as good an executive as he is a golfer. Sol is good at both jobs.

* * *

BEFORE making the shot the players were expected to "address" the ball. RICHARD ARLEN found his ball under a thorn bush and his salutation is not fit to print.

* * *

ONE of the most important things in golf is to "follow through." We saw a whole mob follow through the locker room at the heels of FRANK LLOYD who had playing cards and other implements used at the nineteenth hole.

* * *

FEW players were up to their standard Most of them were "off their game," as they called it when they continued playing badly.

* * *

RAOUL WALSH was overheard to say that if his game ever went anywhere near par, he would instruct his broker to sell. There were more good stock market profiteers on the course than there were par golf players.

* * *

ONE foursome was holding a revival meeting at the thirteenth hole. EDWIN CAREWE said, "In counting the strokes of your opponent and yourself, verily it is more blessed to give than to receive; for, unlike votes, the man who gets the fewest wins."

Colvin Brown and Sam Rork in New Producing and Selling Firm

Fine Arts Enter Field—Hoffman Directs Dowling—Warners Plan Operetta—Gibson Starts—R K O Launches Expansion Program —Fox Has 11 Units Working—Independents Busy

By DOUGLAS HODGES

HOLLYWOOD, Oct. 8.—The organization of Fine Arts Pictures this week marks the entry of Colvin W. Brown and Sam Rork into a new production and distributing company.

Renaud Hoffman has started production on Sono Art's "Blaze o' Glory" at the Metropolitan studios. Eddie Dowling is featured.

There are 11 pictures in production at the Fox studios. Cummings and Borzage are on location. George O'Brien is completing "The Lone Star Ranger." Benjamin Stoloff is directing "New Orleans Frolic."

Construction will start immediately at the Metropolitan studios for buildings to house the Fine Arts company until plans for their own studios are completed. It is understood that Colvin Brown is to be executive vice-president. Rork is to be vice-president and general manager.

Brown is a former executive vice-president of Pathe Exchanges. Sam Rork was a prominent First National producer. After a meeting of the board of directors in New York, complete production plans will be announced. Billy Leyser, director of publicity and advertising, states that the company has completed all plans for the first picture.

Hoffman and Dowling

Renaud Hoffman is the author of "Blaze o' Glory." George Crone, who was to direct "A Year and a Day," which was postponed for "Glory," was first mentioned as director. Crone will now assist in every way in the direction of Hoffman and later will direct another story.

Production has started. Betty Compson comes sooner than planned from Warner Brothers because of the postponement of her current picture. Henry McCarty wrote the adaptation on "Blaze o' Glory."

O'Brien and Erickson

George O'Brien is rapidly nearing completion of his role in "The Lone Star Ranger." Buddy Erickson is directing. Frank Borzage is one of the 11 units working under the Fox banner. He is directing the John McCormack audien in Ireland. The company will return to Hollywood shortly.

Benjamin Stoloff is directing "The New Orleans Frolic," which will have in the cast every prominent Fox player. This picture was started some time ago with Norman Taurog directing. Irving Cummings is on location with several hundred players directing "Cameo Kirby." Raoul Walsh is directing "Sea Legs." Victor McLaglen and Fifi Dorsay are featured.

Warners Operetta

Plans for the production of an original operetta as one of the big roadshows of the season has been announced by Warner Brothers. Joseph Jackson will collaborate with Oscar Hammerstein II and Sigmund Romberg in preparing the screen version. Hammerstein and Romberg were placed under contract some time ago. Jackson wrote the dialog on "Say It with Songs" and "Mammy."

Curtiz Adds More Players

Michael Curtiz is still adding players to Al Jolson's picture "Mammy." The cast now consists of Hobart Bosworth, Lois Moran, Louise Dresser, Noah Beery, Lowell Sherman, Lee Moran, Tully Marshall, Stanley Fields and Jack Curtis. The story is by Irving Berlin. Curtiz is directing.

Hoot on Location

Production began this week at Mojave on Hoot Gibson's latest audien, "The Ridin' Kid from Powder River." The unit will remain there ten days. Arthur Rosson is directing. Louise Lorraine has the feminine lead. The story is by Henry H. Knibbs.

Milestone Prepares at U

Lewis Milestone, Maxwell Anderson and Del Andrews are putting the final touches to the screen story of Universal's forthcoming production, "All Quiet on the Western Front." Production will start late in October. Milestone will direct. Anderson is doing the dialog and Andrews is writing the continuity. No cast has been chosen.

R K O Is Building

The huge expansion program at R K O got under way this week with a three story administration building started. A new cafe and sound stage are next. The Rudy Vallee company is the only unit working. There are seven other productions preparing and will start within two weeks.

These include the Bebe Daniels and Richard Dix units. Olive Borden will start "Dance Hall," with Arthur Lake featured. Mel Brown will direct. Luther Reed is to direct "Hit the Deck." Herbert Brenon will make "The Case of Sergeant Grischa." "Dixiana" is the name of the Bebe Daniels audien.

Tec Art Is Busy

Two companies report activities this week at the Tec Art studios. The Colorart Synchrotone Productions are ready to start production on "Mamba." Al Rogell will direct. Jean Hersholt has the leading role. The picture will be made in color.

The Jesse Weil Productions are preparing

(*Continued on page 36*)

NEW YORK SHOWINGS

"Sunny Side Up"

NEW YORK, Oct. 8.—The premiere of "Sunny Side Up" proved to be a sensation of the early season. The Gaiety theatre was packed with an excited and happy throng, which applauded the players and found the picture superlative entertainment.

William Fox, producer of the picture, was not personally present, though he had been expected to make his first public appearance since the motor car accident he suffered some months ago. However, he got an eye-witness account of the event over the telephone after the performance from Winfield Sheehan, his close friend and advisor, who sails for Europe Wednesday.

Al Smith Attends

Among those present were Al Smith, former governor of New York and still so popular a figure that he was nearly mobbed in the lobby by admirers seeking his autograph, Charlie Farrell, one of the stars, and the famous team of DeSylva, Brown and Henderson, who were responsible for the new musical romance. Other celebrities, too numerous to mention, were also present.

The picture brought further applause to Janet Gaynor and Farrell, co-starred. Both talked and sang and Miss Gaynor even danced a few steps. They were admirable in their parts, which were drawn from the familiar Cinderella theme, she a waif of the East Side and he a scion of the American aristocracy. Their voices, fresh and youthful and rather wistful, if lacking in professional finish, were perfectly suited to their parts.

The story of the picture was hardly new or ingenious, but it was handled with such grace and simplicity that it was entirely satisfactory. Furthermore, it was made so amusing by the hilarious antics of Marjorie White and Frank Richardson and by the deft clowning of El Brendel, that its success was emphatic.

Grand Entertainment

The picture made grand entertainment. Well directed by David Butler, it went along with a fast swing. Its music, as all who know DeSylva, Brown and Henderson expected, was first-rate. Ziegfeld's "Follies" or White's "Scandals" would have been glad to have the score and you can bet your life you'll hear "Sunny Side Up," "Turn on the Heat," "If I Had a Picture of You" and "I'm a Dreamer, Aren't We All?" till you're blue in the ears.

The big moment of the picture made the hottest number seen in pictures, or for that matter on the stage, since anyone can recall. It made the famous "Digga Digga Do" number of "Blackbirds," the colored show that held New York's attention for more than a year and then captured Paris, look like a back-seat.

The scene—which, by the way, is shown on the enlarged screen—shows a society entertainment at Southampton. On a magnificent stage set in the middle of a pool you see a chorus of girls dressed as Eskimos singing "Turn on the Heat," and dancing. They stand in front of icy igloos with the midnight sun shining at them from behind.

A Smash Hit

As the dance gets hot, the igloos begin to melt. The girls begin to shed. Hotter and hotter it gets, until the igloos are melted away entirely. It grows so warm that foliage begins to appear. Palm trees spring up. More than that! Little volcanoes pop through, and finally things get so hot as the result of this amazing dancing and singing that the whole scene catches fire—and the girls dive off into the pool to escape. Some number.

It would be hard to make a picture with more entertainment value in it than "Sunny Side Up." This is undoubtedly one of the smash hits of the season.—P. V.

* * *

"Rio Rita"

DINNER jackets predominated at the distinguished Sunday night opening of Radio's first big picture, "Rio Rita," at the Earl Carroll theatre here this week. There were no sunlight arcs on rumbling trucks to pale the faces of first nighters nor was there any evidence of the ballyhoo usually attendant on a Broadway talking picture premiere. And, in spite of it, or because of it, the crowd was the best dressed, the most quietly enthusiastic to attend a film opening in many months. The big men in pictures were there.

"Rio Rita" is almost a literal juxtaposition of an exceptionally popular operetta from stage to screen. The principals, John Boles and Bebe Daniels, are a pleasure to hear. This is Miss Daniels' first talking film. Her conversational voice is pleasant and her singing voice is lovely.

Luther Reed, director, deserves much credit. Song cues are hardly noticeable, are never dragged in by the ears; dance routines are difficult and good; groupings are appealing to the eye, stage direction, for the most part, faultless.

The second part of the picture is a smash in technicolor with stage effects that are very beautiful. Once more there is room for what is now becoming an old criticism. Not nearly enough use is made of motion picture technicolor. Only twice were there shots out of the ordinary and not once did the producers call on the marvels of trick photography.

Radio is to be congratulated on two other matters seldom evidenced at Broadway premieres. Patrons were shown to their seats as they arrived and the curtain rose promptly. More than that, there were no preliminaries to detract attention from the picture itself. Radio believes that "Rio Rita" is big enough to stand on its own feet. And Radio happens to be right. —D. F.

* * *

"Disraeli"

"DISRAELI," as a talking picture, stands close to the top in spite of only fair photography and a continuity that is somewhat sketchy—largely, to our mind, because of George Arliss, who plays the role of the great British statesman to inimitable perfection.

There is this criticism to make. The film stays too closely by the confines of the stage, does not utilize the scope which is itsown.

For the other players, Mrs. Arliss has the part of Lady Beaconsfield, wife of the Prime Minister, and she plays it well; Joan Bennet as Clarissa is lovelier than ever and spirited, too; Anthony Bushell gives a splendid performance as the reactionary Oxonian, typical of his class. There is a remarkable reproduction of the interior of the House of Commons and a brief touch of pageantry for the preliminaries to the opening of Parliament when "Dizzy," his wife, and the court pay homage to the Queen.

"Disraeli" opened last week at the Warner's theatre on Broadway to a large and appreciative audience. Unfortunately, the Warners had to precede the feature with a series of Vitaphone acts which were not only poorly done but out of date with the present trend in pictures. It seemed a pity to preface "Disraeli" with someone's "Californians."

But, to go back to the picture itself, "Disraeli" is a film that any company can be proud of, a picture that can be shown in any country, an effort for which its sponsors can justly say: "It's good."—D. F.

* * *

"The Trespasser"

"THE TRESPASSER," Gloria Swanson's first venture in screen dialog, is an interesting picture because no matter how much irrelevant material is dragged into it, no matter how involved the story becomes, she, one of the greatest actresses the screen has ever known, still holds your attention, still retains the ability to key you to a pitch.

"The Trespasser" was previewed to the trade here last week. When it will be given a Broadway showing has not yet been announced. It is reported to have done well in London where it had its premiere.

Miss Swanson's voice is pleasant. Her singing, which was agreeable, was dragged in by the ears.

Her first performance in sound convinces us, however, that in the new medium Miss Swanson will soon be a greater light than she ever was in the old one.—D. F.

* * *

"Young Nowheres"

PEOPLE who still have some illusions left about the youth of this hard and fast age will enjoy the performances of Marion Nixon and Richard Barthelmess in First National's "Young Nowheres," which opened for a Broadway run at the Central theatre last week.

No night clubs lend their noise to this picture nor do villains enter in. Gang wars and chorus girls have no place in it. It is something that Barrie might have written and is played charmingly and convincingly by the principals.

Bert Roach should be congratulated on an amusing performance. He knows his bottle and he knows it nicely.

There were two other things about the premiere to which attention should be called. The first picture was what is known as an act. In consisted of three men playing guitars, something which might have been diverting two or three years ago, but which, today, has no place in a Broadway first run house. The program in submitting the cast listed Albert Whalen as Mr. Richard Barthelmess, Annie Jackson as Miss Marion Nixon and so forth. In this First National is to be congratulated. There is just as much dignity attached to a role in a talking picture as there is to a part on the legitimate stage and it is high time that this be realized.—D. F.

* * *

"Why Bring That Up?"

PARAMOUNT opened "Why Bring That Up?" with Moran and Mack, at the Rialto last week before an appreciative audience in which there was a large sprinkling of motion picture people.

The larger and better part of this picture consists of repetitions of what the Two Black Crows have already done on the stage and recorded for the phonograph compa-

(*Continued on page 36*)

News Notes

HOLLYWOOD, Oct. 8.

LAUREL and **HARDY** will play important roles in the M G M picture "Rogues Song," Lawrence Tibbett, opera star has the leading role. This will be the first time that the comedians have worn special costumes.

RUTH ROLAND will return to the screen. She will make her first talking picture for Sono Art. Miss Roland recently signed a contract for one picture. No announcements have been made as to story and cast.

AL HERMAN, Darmour R K O director, has been appointed an honorary director of public safety at Studio City. His new position gives him the privilege of handling out tickets for speeding. It also prevents him from being served with one within the city limits.

FRANK DEXTER, technical director of the Darmour R K O studios, has presented plans to Larry Darmour for the new school house which is to be built on the studio grounds. The school will be used for the Darmour juvenile group which at the present time numbers 28 children.

WINIFRED REEVE, author, recently completed the dialog version of "The Phantom of the Opera" for Universal. She also wrote "The Spy," an original story for Joseph Schildkraut.

DOROTHY MACKAILL will make "Green Stockings" as her next picture for First National. John Adolfi will direct. Miss Mackaill recently started production on "The Jazz Queen." William Seiter is directing.

JACK RICHARDSON is playing a menace role in "The Dude Wrangler" at the Metropolitan studios. Mrs. Wallace Reid and Richard Thorpe are directing. Francis X. Bushman and Julia Swayne Gordon have the leading roles.

LARRY DARMOUR, president of the Darmour R K O studios, is considering the production of a revue at the end of the present season. It will include as principals, all the performers in his comedies.

JULES WHITE and **ZION MYERS** are directing "College Hounds" at M G M. It is the second of the dog pictures. Human voices will be synchronized with the action of the dog players. Jiggs, Buster and Oscar have leading roles.

GARY COOPER, RICHARD ARLEN and **MARY BRIAN** appear together in the Paramount picture "The Virginian." It is the first time that the trio has been united in one picture.

JOE E. BROWN has an idea for a technicolor picture. The story could be written by Rupert Hughes and directed by Al Green. Alice White, Monte Blue and Lawrence Gray would have the leading roles. To complete the color list, Joe would also have an important part.

GEORGE THOMAS, of the First National publicity department, is handling the exploitation and publicity of the new Warner Brothers Downtown Theatre in Los Angeles. It was formerly the Pantages theatre.

LORETTA YOUNG has renewed her contract with First National. Miss Young has played featured roles in six films. A raise in salary was also given.

LOUIS E. HEIFETZ, publicist, has returned from the hospital after several weeks illness. Heifetz is publicizing Hollywood song writers.

Henley Puts Hecht's Story in Work at PFL's Eastern Studio

Renewed Activity Evidenced Elsewhere Also—Le Maire Starts Another—Sound Studios Releases First of "Schoolday Frolics" Series—Warners' Vitaphone Plant Maintains Its Schedule

By DOUGLAS FOX

NEW YORK, October 8.—Ben Hecht's untitled story featuring Helen Morgan, Charles Ruggles and Fred Kohler with Clayton, Jackson and Durantt goes into production this week at Paramount's Astoria studio under the direction of Hobart Henley, who directed that clever picture, "The Lady Lies."

Victor Schertzinger expects to take another week with "The Laughing Lady" so that, for a time, two features will be in production at once, something rather unusual in Eastern circles.

Signs of renewed activity in the East are evidenced elsewhere. George LeMaire told us that he was putting his next comedy in front of the camera and microphone this week at Sound Studios. The picture is called "Love, Honor and Oh, Baby!" Louis Simon, Evalyn Knapp, James Mullen and Kay Mallory have been assigned the leads. Marc Connelly, fresh from Europe, is making the last of his contracted series for Radio at the Gramercy plant. It's about an American at a Continental hotel who gets too much service, the menials expecting an exorbitant pourboire, and is as yet untitled.

Sound Studios Release

Sound Studios have released the first of the series of "Schoolday Frolics." Last week it played the Brooklyn Strand. The thought back of this series, Captain Noble tells us, is to depict the happenings in a country school, a school of all grades, and to bring out points of natural juvenile humor rather than resort to slapstick gags. The children themselves depend on their own vocal and instrumental efforts for any approval they may get from the audience.

Of the child cast the youngest is Jessue Cosumano, 5, musical prodigy who wangles a violin. The Delite Twins, 6, do an adagio (though we don't know what place that would have in a country school); Renee Schultz, 7, sings and dances; Maxine Rambeau, 10, seasoned trouper, has appeared over the Keith time; Buddy Raymond, 12, is another vaudevillean as are Buddy Mangan, 10, and Evalyn Smith, 8. The three Do-Dads, 6, 8 and 9, are radio broadcasters by profession.

To go back to Paramount for a moment, E. Lloyd Sheldon has arrived in New York to join the production staff of the Long Island Studio as an associate producer, taking immediate charge of one of the units now engaged in preparing a story for production.

Vitaphone Schedule Maintained

Warner Brothers Eastern Vitaphone Studio still is maintaining its production schedule. Four big acts of the legitimate and vaudeville stages have just been featured in Vitaphone Varieties.

Fred Keating, master magician, at present appearing in John Murray Anderson's "Almanacs" as magician and master of ceremonies, has just completed a Variety, titled "Illusions," directed by Murray Roth. Keating performs several unusual and intricate sleight-of-hand and card tricks, for which he has become famous. Keating admits that he has been interested in magic, professionally, since he was 13 years old, when he ran away from the Peekskill Military Academy and joined a troup of Chinese magicians on the stage.

Horace Heidt and His Californians have completed another. This is their second appearance under the "mike."

Paula Trueman, of Grand Street Follies fame has made a short called "A Glimpse of the Stars." Miss Trueman is presented in a series of her impersonations of stage and screen stars. She made her debut on the stage as a dancer in Paris revues, and upon her return to America she joined the Neighborhood Playhouse group.

Arthur Hurley directed George Rosener in "A Fallen Star." Rosener is perhaps as well known on the stage, both here and abroad, as playwright of several successful plays, although his histrionic ability has won him many laurels. He made his debut in the show business as a circus clown. Many years ago he was a writer, director and actor for the Lubin pictures, and he wrote the first moving picture that contained a story, "The Great Train Robbery." This was in 1900. Before that continuity in a motion picture was not considered necessary.

McCormick in Seattle; Schools Request Speech

(Special to the Herald-World)

HOLLYWOOD, Oct. 8.—Colleen Moore and her husband, John McCormick, have arrived in Seattle, McCormick's home town. He is an alumnus of the Broadway high school there. Upon his arrival he is understood to have received an immediate request to appear before and address ten of the leading high schools in that city. They arrive in New York this week.

Equity Plans Hospital

(Special to the Herald-World)

HOLLYWOOD, Oct. 8.—Actors Equity Association plans the erection of a hospital for stage and screen actors to be built here. Money for the project will be supplied by the repayment of money advanced to actors in the recent battle.

RENAUD HOFFMAN
now DIRECTING
HIS own ORIGINAL story
"Blaze O' Glory"
starring Eddie Dowling
with Betty Compson
for Sono-Art

Two Gala Premieres Give Hollywood Theatre Crowds a Busy Week

Hal Skelly Is a Favorite After "Dance of Life" Opens—"Great Gabbo" Is Found Big Picture—Other Productions Well Liked

(Special to the Herald-World)

LOS ANGELES, Oct. 8.—Hal Skelly is one of Hollywood's new favorites as a result of the performance he did in "The Dance of Life" at its premiere this week at the United Artists theatre. It was one of the two gala premieres that kept the theatre crowd on its toes this week. Because both were downtown openings there was a little less noise, promenading, dress and booming lights, but there was no curtailment in enthusiasm.

SKELLY'S part was the same as his part in "Burlesque," the stage play from which this picture was made. Supporting him was Nancy Carroll, a youngster, who had a tough role but got away with it.

He worked his way through the picture. He was on the screen practically all the time and portrayed almost every kind of emotion while he was there. He is a dancer and a clown, perhaps by nativity. Sympathy, drama, humor, anger, fear and ballyhoo are some of the characteristics that were in his part.

He starts the show as a burlesque performer who has big ambitions. He also has a sweetheart who is a dancer. Finally his big opportunity with Ziegfeld arrives and he makes good. Temporarily. Wine, women and song nearly ruin him. Then his wife (Miss Carroll) comes back to his rescue. The show ends with the couple doing a turn in a burlesque show again.

* * *

BEN HECHT gets credit for "The Great Gabbo." Whether he actually wrote the story that appears on the screen is hard to tell. He may have. It seems to me to be an excellent story.

It's subtle in places. The ending is especially fine. There are three main characters in a story that is as much a character study as it is anything. Yet it has plot. One of the main characters is a dummy. It is "Otto." Regardless of the fact that it is a lifeless doll James Cruze has given it enough of a part that it becomes an object of sympathy in several places in the story.

Erich Von Stroheim, a mean, crafty heavy, also twists his characterization well enough to become the object of pathos. Betty Compson does. But it is easy for her because of her sympathetic role.

The laboratory work that Cruze, Inc., employed is the most critical part of the picture. It is a little grainy and fuzzy. To most people that is one of the most important details in making a picture. Paramount and First National have always stood in the highest class for good sharp production.

Again Jimmie Cruze proves he is one of the foremost directors. He is up-to-date. Dialog and color mean no obstacles to him. He has conquered them both. He has resorted, as all others have, to a big stage show for his big punch in putting the picture over. But that is because he has the box office in mind constantly.

He has had fine support in making this picture. But it has taken courage for these supporters to do it. Henry Meyer has spent a fortune to give Jimmie Cruze a chance to make a big picture. It is a big picture.

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AND here are reports on a few other pictures that two of the HERALD-WORLD'S redoubtable lieutenants have brought in. The first one is:

"THE SENOR AMERICANO"

Ken Maynard's third talking Western moves along with a fast tempo and can be classed as fine entertainment. It is full of action, good music and songs.

"Senor Americano" is the final title of this Western which was made under the working title of "The Golden Bridle."

The story deals with the early Spanish California days before the golden state was admitted in the Union and shows Ken Maynard in the role of a Lieutenant in the United States Army, assigned to the duty of protecting the Spanish senors from the villains who schemed to take away their valuable land grants just prior to the admission of California.

Kathryn Crawford is suitably cast as the daughter of the Spanish land owner and pleases with several songs in Spanish and English. Her favor is eagerly sought by Ken Maynard and a Spanish captain. The latter loves her because of his machinations with the villain who plans the stealing of the land grants.

J. P. McGowan as the villain is adequate.

Maynard does his usual excellent riding with Tarzan, his educated horse, and displays his ability in riding stunts, sword play and fighting to the tune of many thrills, always coming out on top in his encounters with the many obstacles that stood in his way of winning the hand of the Spanish senorita.

First acting honors go to Ken Maynard and his Spanish amigo, played by Frank Yaconelli, the latter supplying the comedy relief with very fine touches. Gino Corrado as the Spanish captain, and Frank Beale as the girl's father were well cast.

Harry J. Brown directed "Senor Americano" and he has done a fine job, combining his long picture directing experience with his former stage experience, but not permitting staginess to creep into his direction. He has made a Western talking picture that is enhanced with the judicious use of song, music and dialog.

The excellent dialog and titles go to the credit of Lesley Mason.

Photography by Ted McCord. Adaptation by Bennett Cohen and story by Hjalmar Bergman and Henry McCarty. "Senor Americano" is a Ken Maynard Production released by Universal Pictures in 6,400 feet.

—L. A. U.

* * *

And the next one is this:

"KIBITZER"

One doesn't have to know what a kibitzer is to enjoy this film. Credit goes to Edward Sloman and Harry Green for the splendid manner in which this successful stage comedy is brought to the screen. It is better than the stage version.

Harry Green, a newcomer to pictures, steals the film. Neil Hamilton does well as the boy and has great ambitions but never puts them to use. Mary Brian is sweet. Edward Sloman directed. The story is from the stage play by Jo Swerling and E. G. Robinson. The dialog is by Marion Dix and the scenario by Viola Brothers Shore and Sam Mintz. Al Gilks is credited with the photography.

—T. J. H.

Audientone, Inc., Incorporates

SEATTLE, WASH.—Audientone, Inc., has been incorporated here by Ervin F. Dailey, A. M. Prather. They will deal in sound reproducing equipment.

NEW YORK SHOWINGS OF NEW PICTURES

(Continued from page 34)

nies. It is amusing as ever. The audience indicated that it wanted even more of it.

Abbott Does Good Directing

George Abbott, who directed, knows how to portray his theatre and gives his audience some good backstage stuff.

The same sort of thing (song or gag) has been done in "Sonny Boy," "Mother's Boy," "Melody Lane," and a host of other talking films.

On the whole, though, "Why Bring That Up?" is good. The amusing parts far transcend a few awkward moments at the end. Harry Green and Evelyn Brent, the hard boiled lady, give excellent performances, recording is good, sets are nice, and there is no kick coming about the photography. —D. F.

* * *

"Three Live Ghosts"

"THREE LIVE GHOSTS," now playing at the Rivoli, is one of the most delightfully human talking pictures we have seen in some months. The weaknesses of human nature are portrayed with an understanding sympathy that brings many a chuckle from the audience and, what is getting to be rather rare nowadays, sends that audience home with an exceptionally pleasant "taste in its mouth."

What is more, the actors are particularly suited to their roles. The lines are excellent and the photography is uniformly good, nor is there anything wrong with the recording.

"Three Live Ghosts" was presented as a stage play in New York nine years ago. Beryl Mercer and Charles McNaughton, who played Mrs. and Jimmy Gubbins in the original, star in the talking picture version. Claude Allister, the "Algy" of "Bulldog Drummond" gives a repetition of his amusing performance in the earlier picture. Joan Bennett and Robert Montgomery have the romantic leads.

If you prefer chuckles to belly laughs, see this picture.—D. F.

Colvin Brown and Rork In New Producing Firm

(Continued from page 33)

"Maid to Order." Julian Eltinge will have the leading role. The story is by Doris Denbo. Elmer Clifton will direct. Production will start soon.

Sally Blane in "Hell's Angels"

Sally Blane, RKO contract player, will have the feminine role in "Hell's Angels" for Caddo. She has the role Greta Nissen played in the silent version. Lena Malena has also been added. Ben Lyon and James Hall have the same roles.

Immediately on finishing the air epic, Lyon will move over to RKO, where he will have the lead opposite Bebe Daniels in a picture as yet untitled. Lyon was signed for Miss Daniels' current audien, "Dixiana," but postponed it on account of the additional work on the Howard Hughes picture.

Kaliz Signs for Tour

Armand Kaliz has been signed for a sixteen weeks' RKO vaudeville tour. He opens at the Palace theatre in New York in "A Night in Cairo." Agnes Ayres and other screen players are in the cast. Kaliz recently finished important roles in "Gold Diggers of Broadway" and "Children." Upon his return to Hollywood he plans to produce the act in a two reel picture.

THE SHORT FEATURE

Releases

WEEK OF OCTOBER 13

EDUCATIONAL—"Untitled," Mack Sennett Talking Comedy, two.
PATHE—"Fairways and Foul," Golden Rooster comedy, two; "Sound Fahle," two-thirds; Pathe Audio Review No. 26; Pathe Disc News and Pathe Disc Review.
UNIVERSAL—"Cold Turkey," Oswald comedy, one; "The Delicatessen Kid," Benny Ruhin, one; "Love Birds," Rooney Family, two; "Man of Daring," Western Featurette, Carson, two.

WEEK OF OCTOBER 20

EDUCATIONAL—"Hunting the Hunter," Raymond McKee, Jack White talking comedy, two.
PATHE—"Gentlemen of the Evening," George LeMaire, two; "Topical Licks," one-third; Pathe Sound News, Pathe Audio Review, Pathe Disc News and Pathe Disc Review.
UNIVERSAL—"Cracked Wedding Bells," Re-issue, Chuck Reisner, one; "Too Many Women," Sid Saylor, two; "A Sagebrush Vagahond," Featurette, two. "Ace of Scotland Yard," No. 4, Kent, two.

WEEK OF OCTOBER 27

EDUCATIONAL—"The Talkies," Collins-Dent, Mermaid, two.
PATHE—"The Smooth Guy," Checker comedy, two; "Pathe Audio Review," No. 28, one; Pathe disc Review, No. 221.
UNIVERSAL—"Snow Use," Oswald, one; "Pilgrim's Papa's," Benny Rubin, one; "Marking Time," Rooney Family, two; "The Kid Comes Through," Featurette, Nelson, two.

WEEK OF NOVEMBER 3

PATHE—"Pathe Review," No. 45, one; "In and Out," Buck & Buhhles, two; "Sound Sportlight," No. 12, one; "Sound Topics," No. 17, one-third; Pathe Audio Review, No. 29, one; "Pathe Disc News," No. 123, one; "Pathe Disc Review," No. 222, one.
UNIVERSAL—"Be My Guest," Snappy comedy re-issue, one; "Dead or Alive," Ace of Scotland Yards, series No. 6, Kent, two; "No Boy Wanted," Sunny Jim, two; "The Flying Eagle," Featurette, Lawrence, re-issue, two.

"Dangerous Females" and "Brown Gravy" Started at Paramount Christie Lot

Production has started on two of the Paramount-Christie Talking Plays; Marie Dressler and Polly Moran in "Dangerous Females," and "Brown Gravy," by Octavus Roy Cohen, with an all-colored cast. "Dangerous Females," which is by the well known playwrights, Florence Ryerson and Colin Clements, is a sketch dealing with two spinster sisters, played by Marie Dressler and Polly Moran, the pair who scored such a tremendous hit in M G M's "Hollywood Revue." Frank Rice, who played the sheriff for Christie with Louise Fazenda in "Faro Nell or In Old Californy," has been signed for a role and William Watson is directing.

Another picture launched is a novelty in the negro series, "Brown Gravy," based on an Octavus Roy Cohen story. This will feature a chorus of 30 famous Georgia Jubilee Singers, who have been engaged to sing a number of negro spirituals. Whereas the last Octavus Roy Cohen story, "The Lady Fare," was of the dancing and cabaret type, this new picture will present another popular variety of entertainment for which the colored people are most noted.

Production has just been completed on two other pictures; Buster West, with John West and Walter Long in "The Dancing Gob" and Ford Sterling, with Bert Roach and Will King in "The Fatal Forceps."

Sennett Completes 12 of the 30 Comedies on Educational Contract

Mack Sennett has just completed 12 of the 30 comedies which he has contracted to make for Educational release and is now busy lining up material for the remaining 18. It was just one year ago that production got under way on "The Lion's Roar," which was Educational's first all talking comedy as well as Sennett's, and since then the short features have made unprecedented advances, and the comedy has won for itself a regular position on the programs of the leading theatres.

Sennett will use in many of his coming comedies the three players he has under contract, Harry Gribbon, Andy Clyde and Thelma Hill, supplemented by performers from the stage and screen, selected for their particular suitability to the cast requirements. For that reason Sennett is not maintaining a stock company as he feels he is obtaining better results by casting each role individually.

In "A Hollywood Star," which has just been completed, for example, Marjorie Beebe, who, for many years, has been a featured comedienne, was selected for a comedy role which was perfectly suited to her style. This comedy, cofeaturing Harry Gribbon and Andy Clyde, is a satire both on the old time western melodrama and on the talking picture. It depicts the agonies suffered by a talking picture star, attending the premiere of his first talking picture. The picture is out of synchronization, with the result that he appears to be neighing, while his horse seems to be talking.

"A Hollywood Star" and "The Golfers," which is a comedy on the pasture game, as well as many of his earlier comedies, indicate the trend toward definite modern ideas in comedies which Sennett is following. For the rest of the series he is producing for Educational, he is searching for real ideas around which to build lively comedy—an entirely different method from the one employed in the old silent days when gags were often strung together "on the lot."

Lupino Lane in "Fire Proof," an Educational-Lupino Lane comedy now being released through the Educational exchanges.

Sound Puts Kick Into Rice's Football Story

Under the title of "Gridiron Glory" Grantland Rice is producing a short picture for Pathe that will reproduce footballs thrills, college songs and music, and a snappy talk by Rice himself on the fine points of the amateur sport which of all others draws the most public attention.

Which reminds us that in the silent films showing football games there always seemed to be something lacking. It was the rhythmic cheering of the college partisans, the blare of the undergraduate bands, and the excited cries of the spectators, all of which combined to create an emotional atmosphere which was lost in the films. Rice's Sportlight picture will supply the missing ingredients.

Newspictures

KINOGRAMS NO. 5540.—Six nations compete at St. Louis in International halloon race—Mussolini reviews fledgling fascists—Salmon hattle their way to headwaters—Holland's Queen rides in state to open Parliament—Army cadets defeat Boston University 26 to 0.

PATHE NEWS NO. 82.—New York University opens foothall season with victory over Vermont university—45,000 veterans hail Mussolini as comrade—Bike riders hit fast clip in 39-mile race from Elgin to Chicago—Nine halloons soar in Gordon Bennett race at St. Louis—German inventor makes car that can he assemhled in 4 minutes.

M G M INTERNATIONAL NEWSREEL NO. 15.—Florida again hit hy tropical storm—Big field of cyclists in mad whirl for title at New York—Russian children mass in martial field drill—Largest flying hoat huilt in United States visits Niagara on first hop—Miller Huggins horne to rest as thousands pay their last homage.

HEARST METROTONE NEWS NO. 203.—American legion war veterans parade 25,000 strong at Louisville—Hunt season opens on Long Island—Metrotone travels the Romany trail—University of Pennsylvania is off with victory.

PARAMOUNT NEWS NO. 18.—Hurricane hits Florida, homes and stores torn apart—Eckener welcomed home by German friends—British arrest Arabs—Lindy links continents—Coolidge's start on honeymoon.

PATHE SOUND NEWS NO. 58.—Colleges open 1929 foothall season—Mrs. Herbert Hoover opens girl scout drive—College girls get hike craze—Canada reaps big grain crop.

FitzPatrick

PEOPLE BORN IN SEPTEMBER: Horoscope, obtainable on disc and film. For release August 26. One reel.
BARCELONA TO VALENCIA: Traveltalk, on disc only. For release August 26. One reel.
LABOR DAY: Holiday short. Obtainable on film only. For release August 26.
PEOPLE BORN IN OCTOBER: On film and disc. For release September 14. One reel.
VALENCIA TO GRANADA: Traveltalk. On film and disc. For release September 21. One reel.
COLUMBUS DAY: Holiday short. On disc only. One reel. For release September 21.
PEOPLE BORN IN NOVEMBER: Horoscope. On film and disc. For release October 3. One reel.
GRANADA TO TOLEDO: Traveltalk. On film and disc. For release October 15. One reel.
ARMISTICE DAY: Holiday short. On disc only. For release October 15. One reel.
THANKSGIVING DAY: Holiday short. On disc only. For release October 15. One reel.
PEOPLE BORN IN DECEMBER: Horoscope. On film and disc. For release October 28. One reel.
CHRISTMAS AND NEW: Holiday short. Disc only. For release November 9. One reel.
IN OLD MADRID: Traveltalk. Film and disc. For release November 15. One reel.
PEOPLE BORN IN JANUARY: Horoscope. Film and disc. For release Dec. 1. One reel.

Metro Movietone Acts

GEORGE LYONS (79). Numbers: a. "Beloved"; b. "Ah, Sweet Mystery of Life"; c. "Don't Be Like That"; d. "St. Louis Blues"; e. "Rainbow 'Round My Shoulder." 648 feet. For release August 3, 1929.
CECIL LEAN AND CLEO MAYFIELD (80). Number: "His Lucky Day." 1,735 feet. For release August 10, 1929.
GEORGIE PRICE (81). Numbers: a. "The One That I Love Loves Me"; b. "I'm Marching Home to You." 714 feet. For release August 17, 1929.
PHIL SPITALNY and His Pennsylvania Orchestra (82). Numbers: a. "Medley of Musical Comedy Hits"; b. "Farewell Blues." 701 feet. For release August 24, 1929.
VAN AND SCHENCK (83). Numbers: a. "That's How You Can Tell They're Irish"; b. "Rainbow 'Round My Shoulder"; c. "Ramona"; d. "The Dixie Troubadours." 838 feet. For release August 31, 1929.
GEORGE DEWEY WASHINGTON (84). Numbers: a. "Just Be a Builder of Dreams"; b. "Down Among the Sugar Cane." 632 feet. For release September 7, 1929.
TITTA RUFFO (85) in "Credo" from "Othello." 525 feet. For release September 14, 1929.
METRO MOVIETONE REVUE—"Bits of Broadway" (86). For release September 21, 1929.
MADAME MARIA KURENKO (87). Numbers: a. "The Jewel Song," from Faust, b. "Il Bacio"; c. "The Last Rose of Summer." 840 feet. For release September 28, 1929.
KELLER SISTERS AND LYNCH (88). Numbers: a. "How D'Ya Do"; b. "Ka Krazy for You"; c. "If I Had You." 727 feet. For release October 5, 1929.
YVETTE RUGEL (89). Numbers: a. "Paradise Lost"; b. "Marie"; c. "The Parting." 713 feet. For release October 12, 1929.
BILTMORE TRIO (90). Number: "Jail Birds." 860 feet. For release October 19, 1929.
CLYDE DOERR (91). Saxophone act. Numbers: a. "Saxophone March"; b. "Sunny South"; c. "Technicalities"; d. "Bye, Bye, Sweetheart." 795 feet. For release October 26, 1929.
TOM WARING (92). Numbers: a. "Glad Rag Doll"; b. "Just a Garden"; c. "I'm Marching Home to You." 565 feet. For release November 2, 1929.
TITTA RUFFO (93). Number: "L'Africaine." 520 feet. For release November 9, 1929.
EARL AND BELL (94). Numbers: a. "La Spagnola"; b. "Kiss Me Again"; c. "Blue Hawaii"; d. "Just a Melody." 700 feet. For release November 16, 1929.
DUCI DE KEREKJARTO (95). Numbers: a. "Serenade"; b. "Witches' Dance." 622 feet. For release November 23, 1929.
IRVING AARONSON'S COMMANDERS (96). Numbers: a. "She's Nobody's Sweetheart Now"; b. "The Sailor's Sweetheart"; c. "I'll Get By." 696 feet. For release November 30, 1929.
JIMMY HUSSEY (97). Number: "Uneasy Street." 841 feet. For release December 7, 1929.
ROY EVANS (assisted by Al Belasco) (98). In comedy sketch. Exclusive Columbia artist. 795 feet. For release December 14, 1929.
THE REVELLERS (99). Numbers: a. "I'm Looking Over a Four Leaf Clover"; b. "Rose of Waikiki"; c. "Breezing Along With the Breeze." 607 feet. For release December 21, 1929.
MADAME MARIA KURENKO (100). Numbers: a. "Shadow Song" from "Dinorah"; b. "Song of India." 714 feet. For release December 28, 1929.
WALTER C. KELLY (101), in "The Virginia Judge." 803 feet. For release January 4, 1930.
VAN AND SCHENCK (102). Numbers: a. "Everything's Going to Be All Right"; b. "Ain't Got Nothin' Now"; c. "St. Louis Blues." 799 feet. For release January 11, 1930.
CLYDE DOERR (103). Saxophone act. Numbers: a. "Wedding of the Painted Doll"; b. "If I Had You"; c. "Original Music." 572 feet. For release January 18, 1930.
BILTMORE TRIO (104) in "College Romeos." 853 feet For release January 25, 1930.

Pathe Sound Act Releases

AT THE DENTIST'S (0501) George LeMaire and Louis Simon. Scene: Dentist's office. Louis Simon, suffering from a toothache goes to George LeMaire for treatment. For release March 24, 1929. 2 reels.
DANCING AROUND: (0502) George LeMaire and Joe Phillips. Scenes: Exterior and cabaret. George LeMaire and Joe Phillips take girls out for big time. Ivan Brunnell's Montrealers play "My Album of Dreams" and Vivienne Johnson sings "Marie." For release April 21, 1929. 2 reels.
HER NEW CHAUFFEUR: (0511) Louis Simon, Veree Teasdale, Averill Harris. Veree Teasdale thinks Louis Simon is her new chauffeur, while he thinks Veree is his bride-to-he. For release May 19, 1929. 2 reels.
WHAT A DAY: (0512) Louis Simon, Kay Mallory. What a picnic he had when he started to take his family on a picnic. For release June 16, 1929. 2 reels.
GO EASY, DOCTOR: (0503) George LeMaire, Louis Simon. George LeMaire as the bone-breaker—Louis Simon as the nut—and how! For release July 14, 1929.
THE SALESMAN: (0531) Frank T. Davis, Helyn Eby-Rock. Frank T. Davis sells a car to Helyn Eby-Rock. For release July 21, 1929. 2 reels.
HARD BOILED HAMPTON: (0513) Harry Holman, Evalyn Knapp, Doris McMahon, Alice Bunn, Andy Jochim. Holman is a hard boiled lawyer with a fast line. For release July 28, 1929. 2 reels.

SOUND ACT RELEASES

[Where exact date of release is not stated, the list of acts is compiled in order of release, the most recent release being listed first. Number of release follows name of act.]

BEACH BABIES: Charles Kemper, Evelyn Knapp, Naomi Casey. Charles Kemper tries to shine in the eyes of Evalyn Knapp while Naomi Casey makes him appear ridiculous. For release August 4, 1929. 2 reels.
GARDEN OF EATIN': (0561) James Gleason, Lucille Webster Gleason. The story of Mr. and Mrs. Jimmie's beanery that tried to become ritzy—and what happened when! Orchestra plays "Pouring Down Rain." For release August 11, 1929. 2 reels.
THE PLUMBERS ARE COMING: (0504) George LeMaire Louis Simon. LeMaire and Simon, two burglars, trying to act like plumbers. For release August 18, 1929. 2 reels.
TURKEY FOR TWO: (0532) Frank T. Davis, William Frawley, Noel Francis. Two escaped convicts with a fondness for turkey come to a Westchester inn at Thanksgiving. Jack LeMaire's Golden Rooster Orchestra features "I'll Say She's Pretty." For release August 25, 1929. 2 reels.
HAUNTED: (0552) Boh Millikin, Evalyn Knapp, Charles Kemper. Mystery comedy embodying all the thrills of "The Cat and the Canary," "The Gorilla," "The Bat," and others. For release September 1, 1929. 2 reels.
SYNCOPATED TRIAL: (0571) Morgan Morly, Lew Seymore. A musical mock trial. Eddie Elkins Orchestra and Ed. Prinz Dancers feature. For release September 8, 1929. 2 reels.
BLACK NARCISSUS: (0521) Buck & Bubbles. Wildcat is enmeshed in the wiles of a siren while trying to rescue his pal Demmy from matrimony with another dusky charmer. Southern songs featured. For release September 15, 1929. 2 reels.
FANCY THAT: (0541) William Frawley, Earle Dewey. What a party would look like if two hobos suddenly became millionaires. Frawley sings "Dearest One." For release September 22, 1929. 2 reels.
END OF THE WORLD: (0553) Alexander Carr, Lorin Raker, Marcia Manning. A wealthy Hebrew, believing the world is about to end, gives his son thousands and his consent to the latter's marriage to an Irish maid. For release September 29, 1929. 2 reels.
BIG TIME CHARLIE: (0514) Lew Hearn, Dick Lancaster, Evalyn Knapp. A hick comes to New York to make whoopee on New Year's Eve. Eddie Elkins Orchestra plays in night club sequence. For release October 6, 1929. 2 reels.

R K O All-Talking Shorts

R C A Shorts

THE BURGLAR (0801). Released Aug. 11, 1929. Two Reels.
ST. LOUIS BLUES (0802). Released Sept. 8, 1929. Two reels.
TWO GUN GINSBURG (0803). Released Oct. 13, 1929. Two reels.

Record Breakers

THE CAPTAIN OF HIS ROLL (0601). Alberta Vaughn-Al Cooke. Released Sept. 8, 1929. Two reels.
AS YOU MIKE IT (0602). Alberta Vaughn-Al Cooke. Released Sept. 22, 1929. Two reels.
MEET THE QUINCE (0603). Alberta Vaughn-Al Cooke. Released Oct. 6, 1929. Two reels.
LOVE'S LABOR FOUND (0604). Alberta Vaughn-Al Cooke. Released Oct. 20, 1929. Two reels.

Mickey McGuires

MICKEY'S MIDNIGHT FOLLIES (0701). Mickey McGuire. Released Aug. 18, 1929. Two reels.
MICKEY'S SURPRISE (0802). Mickey McGuire. Released Sept. 15, 1929. Two reels.
MICKEY'S Mix-up (0703). Mickey McGuire. Released Oct. 13, 1929. Two reels.

R C A Novelties

HEADWORK (0901). Released Sept. 15, 1929. One reel.
GODFREY LUDLOW AND N. B. C. ORCHESTRA (0902). Released Nov. 10, 1929. One reel.

R C A Marc Connelly's

THE TRAVELER (0907). Released Aug. 18, 1929. Two reels.
THE BRIDEGROOM (0908). Released Oct. 13, 1929. Two reels.

Universal

Sound Version Only

THE ROYAL PAIR (A 204), Special, with Rooney Family. Two reels. Released Sept. 30.
INCOME TACT (A 102), Special, with Benny Rubin. One reel. Released Sept. 30.

Sound and Silent

ACE OF SCOTLAND YARD No. 2 (A 2202), Adventure picture, "Cry in the Night," Craufurd Kent. Two reels. Released Oct. 7.
WHOSE WIFE (A 4643), Universal comedy. All-star cast. Two reels.

Vitaphone Acts

HER PRIVATE LIFE: Score (3459-3466). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3459 to 3466 inclusive. Reels 1 to 8. First National-Vitaphone talking production.
HEARTS IN EXILE: Trailer (3364). Dolores Costello Grant Withers, singing theme song "Like a Breath of Springtime," scenes of hardships suffered by prisoners in Siberia. Warner Bros. and Vitaphone talking picture.
GOLD DIGGERS OF BROADWAY: Trailer (3070). Conway Tearle as master of ceremonies, with chorus of 100 Hollywood beauties, plus songs of Winnie Lightner, dancing of Ann Pennington, crooning of Nick Lucas, comedy of Lilyan Tashman, Gertrude Short and Albert Gran. 100 per cent natural color. Warner Bros. and Vitaphone talking picture.
IN THE HEADLINES: Trailer (3010). Edmund Breese, as the city editor in a newspaper office, talks things over with Grant Withers, Marian Nixon, Pauline Gardon and Frank Campeau, who appear as reporters. The beginning of a murder mystery is built up and audience left in suspense. Warner Bros. and Vitaphone talking picture.
SKIN DEEP: Trailer (2999). John Davidson, as district attorney, introduces cast as inmates of a prison. Cast includes Betty Compson, Alice Day and Davey Lee. To climax act, Monte Blue is shown in the bizarre make-up he uses in the picture. Warner Bros. and Vitaphone talking picture.
DAVE APOLLON AND HIS RUSSIAN STARS (875). Scene: Band set. Comedian-musician and recent Broadway star, producing revue for Vitaphone. His "Russian Stars" turn out to be Filipinos in Scotch kilties playing American jazz. Feminine lead, Isabelle Washington, crooning "Mean to Me." Numbers: a. "If I Had You"; b. "Louise"; c. "Mean to Me"; d. "Boo Boo Blues"
GRACE JOHNSTON AND THE INDIANA FIVE (863). Scene: Band set. Radio star and Brunswick artist, solos, while the Indiana Five blow hot and cold, chasing the blues with blues. Also quintet of jazzmaniacs who have just completed radio, vaudeville and dance palace appearances, playing the "Box Office Melody". Numbers: a. "Bashful Baby"; b. "Clarinet Marmalade"; c. "Glad Rag Doll".
HURST AND VOGT (867) in "Before the Bar." Scene: Street. Comedians of variety stage, Frank Hurst and Eddie Vogt.
JOHN T. MURRAY and VIVIEN OAKLAND (849) in "Satires." Living room. Fast moving satire on mystery plays. Laughing spooks and spooky laughter. Two comedy stars of screen, stage and vaudeville. Number: a. "Excelsior".
MEL KLEE (826). Scene: Drawing room. Mel Klee, blackface "prince of wails," in offering of songs and stories. Headlined vaudeville bills from coast to coast. Hauls off the laugh honors with a highly spiced monologue that winds up with a composite imitation of Al Jolson and Ted Lewis. Numbers: a. "Rum Tum"; b. "Maybe Who Knows".
MADAME FRANCES ALDA (805). Scene: Drawing room. Diva offers two popular selections, accompanied by Frank LaForge, concert artist, at the piano. Numbers: a. "The Last Rose of Summer"; b. 'Birth of Morn".
ALBERT SPALDING (800). Scene: Drawing room. A foremost American violinist, known for his concert work and phonograph recordings. Numbers: a. "Liebesleid"; b. "Cavatina".
THE ISLE OF LOST SHIPS: Trailer (3363). Virginia Valli, Jason Robards and Noah Beery introduce "The Isle of Lost Ships." A First National-Vitaphone talking production.
SO LONG LETTY: Trailer (3090). Charlotte Greenwood sings "My Strongest Weakness Is You," and Grant Withers and Marion Byron follow with some vo-do-deo-do harmony. A Warner Brothers-Vitaphone talking picture.
SAY IT WITH SONGS: Trailer (3068). Al Jolson gives a monologue. A Warner Brothers-Vitaphone talking picture.
CARLENA DIAMOND (864). Scene: Drawing room. Carlena Diamond sings, dances and plays the harp, and climaxes her act by doing all three at the same time. Numbers: a. "Tura Lura Lura"; b. "Mighty Lak a Rose"; c. 'Doll Dance"; d. "Nola"; e. "Harp Dance."
MILLER AND LYLES (862) in "They Know Their Groceries." Scene: Grocery store. Numbers: a. "Shuffle Along"; b. "Rang Tang"; c. "The Great Temptations" and "Running Wild."
KRAFT AND LAMONT (847) in "Rarin to Go." Scene: Ranch. Jack Kraft attempts some rope throwing and Elsie Lamont dances. Numbers: a. "Cowboy"; b. "When We Get Together in the Moonlight"; c. "I'm Not a Romeo."
FRANCES SHELLEY and THE FOUR ETON BOYS (846). Scene: Drawing Room. Frances Shelley, known in musical comedy and on the radio as "The Girl With the Guitar," does her best vo-do-deo-doing with "If I Were You, I'd Fall in Love With Me." The Eton boys assist her in songs, a. "Finding the Long Way Home"; b. "If I Were You, I'd Fall In Love With Me"; c. "Am I Blue."
EDISON AND GREGORY (845). Scene: Roadway. Edison and Gregory are the college boys who coax tunes from automobile tires, saws, balloons and pumps. They've appeared with Sousa's Band, Paul Whiteman and Ted Lewis. Numbers: a. "Stars and Stripes"; b. "Together"; c. "Let a Smile Be Your Umbrella"; d. "Sweet Adeline."
JACK WHITE and HIS CHATEAU MADRID CLUB ENTERTAINERS (844). Scene: Band Set. Jack White with His Chateau Madrid Orchestra and Jeanne Fayal. Numbers: a. "Am I Blue"; b. "Kansas City Kitty"; c. "Then We Canoe-dle Ooodle"; d. "Senorita."
JAMES J. CORBETT & NEIL O'BRIEN (842). Scene: Drawing Room. James J. Corbett, professional of the prize ring. Has been starred in Ziegfeld's "Follies," Winter Garden Revues, musical comedy and vaudeville.
GEORGIE PRICE (841) in "Don't Get Nervous." Scene: Vitaphone Studio. Georgie Price of "Artists and Models," "A Night in Paris," "The Song Writer," "A Night in Spain," and Victor records, in the role of a camera-shy actor in the screening of a Vitaphone picture in the making. Numbers: a. "Hello Sunshine, Hello"; b. "Sweetheart's Holiday."
THE BIG PARADERS (840). Scene: Full stage. Tiny and Jack Waites, Elsie Thiel, Charlotte Conrad, Edna Howard and Ben Wise present a song and dance revue. Numbers: a. "Broken Hearted Blackbird"; b. "Prelude in C Sharp Minor"; c. "Doin' the Raccoon."
JUST LIKE A MAN (839). Scene: Kitchen. Husband takes wife's place at home.
THE INTERVIEW (838). Three Scenes. Hugh O'Connell, as the veteran reporter, presents the second serio-comic sketch in the Russell Crouse newspaper series.
HARRY ROSENTHAL and HIS BATH AND TENNIS CLUB ORCHESTRA (836). Scene: Band set. Harry Rosenthal, composer, Dare and Belmonte, tango dancers, Ziegfeld beauties, Cornel Smelser, accordionist, and the Bath and Tennis Club Orchestra present songs and dances. Numbers: a. "Was It Love"; b. "Ida"; c. "Twelfth Street Rag"; d. "If I Could Get a Break With You."
BILLY "SWEDE" HALL & CO. (835) in "HILDA." Scene: Hotel Lobby. Billy impersonates a Scandinavian chambermaid.
THE OPRY HOUSE (834). Scene: Theatre. Lew Hearn, Broadway comedian and featured player in "The Royal Box"; Doris Walker, vaudeville and Vitaphone songstress; and The Mound City Blue Blowers, phonograph, radio and musical comedy stars. Numbers: a. "I Ain't Got Nobody"; b. "Let Me Call You Sweetheart"; c. "My Gal Sal."
CORA GREEN (825). Scene: Drawing Room. Cora Green singing a. "Brother-In-Law Dan"; b. "Travelin' All Alone"; c. "I'll Tell the World."
CHARLES C. PETERSON (815). Scene: Club Room. Charles Peterson's magic cue performs hilliard miracles.
ALBERT SPALDING (797). Scene: Drawing Room. Albert Spalding, violinist, playing a. "Ave Maria"; b. "Waltz in A."
FRED ARDATH (786) in "These Dry Days." Scene: Park. Fred Ardath, as a happy vagabond, roaming the highways.
SESSUE HAYAKAWA (761-762) In "The Man Who Laughed Last." Five scenes. Sessue Hayakawa in a fast-moving drama of Oriental love and vengeance in "The Man Who Laughed Last", by Edgar Allan Wolf.
SMILING IRISH EYES: Trailer (3410). Irish songs, Irish scenes and an Irish Fair. Colleen Moore's first talking appearance. First National Vitaphone talking production.

HER PRIVATE LIFE: Trailer (3365). A glimpse of "Her Privats Life." Billis Dove, Walter Pidgeon, Montagu Love, Thelma Todd and Holmss Herbert snacting several thrilling moments from the picturs. Outdoor scenes, dramatic sequences, romances and a song number by Walter Pidgeon. First National Vitaphone talking production.

DARK STREETS: Trailer (3349). Double exposurs picture with Jack Mulhall in two roles, gangster and policeman seen and heard talking in the same scenes—in fact, two characters engage in dialog. First National Vitapbone talking production.

THE ARGYLE CASE: Trailer (3059). Thomas Meighan speaks and sells ths public. Warner Bros. Vitaphons talking picture.

HONKY TONK: Trailer (3049). Sophie Tucker croons a few bars from several of the "Honky Tonk" song hits. Sophis and entire cast shown in night club scene, Warner Bros. Vitaphone talking picture.

THE HOTTENTOT: Trailer (2269). Comedy sketch in itssif with Edward Everett Horton in extremely funny struggles with an electric horse and Patsy Ruth Miller opposite him. Warner Bros. Vitaphone talking picture.

SYMPATHY (803). Five scenes. Hen-pecked husband out on a spree despite orders of the "ball and chain." A night of wine, women and whoopee ends with hubby in a hospital cot as his wife and his sweetheart wreak their vengeance. Succession of hilarious situations. Cast headed by Hobart Cavanaugh, Regina Wallace, Harry Shannon and Wynne Gibson, who played with Richard Dix in "Nothing but the Truth."

HARRY TATE (778-779) in "Selling a Car." Scene: Garage exterior. Harry Tate gives an exhibition of his comedy power in this two reeler, with an equally talented supporting cast.

HARRY TATE (754-755) in "Motoring." Scene: Country road. Harry Tate, assisted by his company of boisterious clowns in a burlesque on motoring. Two reel comedy sketch.

WILLIE AND EUGENE HOWARD (750-751) in "My People." Five scenes. Two reels of songs and dances worked into a powerful human interest story of an actor who has to choose between his Ghetto friends and Broadway stardom. Numbers: a. "Ths Volga Boatman"; b. "Blue Grass"; c. "My People."

WILLIE AND EUGENE HOWARD (722-723) in "The Music Makers." Scene: Music salon. Former musical comedy stars in their first two reel comedy. Willie gives his famous imitations of Al Jolson, Eddie Cantor and Gallagher and Shean. Numbers: a. "Gallagher and Shean"; b "It's Ray Ray Raining"; c. "Baby Curls."

CARELESS AGE: Trailer (3079). Holmes Herbert, as master of ceremonies, introduces Douglas Fairbanks, Jr., Loretta Young and Carmel Myers. Miss Myers sings "Melody Divine" the thems song.

HARD TO GET: Trailer (3078). An introductory playlet followed by a scene in a night club with vocal and orchestral renditions of the theme song. Dorothy Mackaill, Louise Fazenda, Charles Delaney, Jack Oakie and Edmund Burns head the cast of this all-star trailer.

THE MAN AND THE MOMENT: Trailer (3069). Billie Dove and Rod LaRocque tell about this picture with the theme song "Just a Lucky Moment" sung as a musical background.

HARRY FOX AND BEE CURTIS (829), in "The Fox and the Bee." Scene: Drawing room. Of musical comedy stage. Harry Fox has an excellent foil for his lightning-like chatter in Beatrice Curtis, beautiful songstress. Dance interlude by Miss Curtis. Numbers: a. "Underneath the Wahash Moon." b. "Love Baby."

HARRY FOX AND HIS SIX AMERICAN BEAUTIES (828). Scene: Drawing room. Star funster of musical comedy with his six ludicrous chamber maids in a piece of travesty on the modern chorus girl. Musical numbers and breezy monologue by Fox. Numbers: a. "Half Way to Heaven": b. "Belles of Hotels."

NORMAN THOMAS QUINTETTE (827), in "Harlem Mania." Scene: Drawing room. Colored entertainers singing and dancing. Also acrobatic drummer. Numbers: a. "Sleep, Baby, Sleep"; b. "Listen to the Mocking Bird"; c. "Melody in F."

SEGAR ELLIS AND HIS EMBASSY CLUB ORCHESTRA (823). Scene: Band set. Night club entertainer and record "name" is the star of this combination of vocal and instrumental numbers, supported by orchestra. Each player contributes a snappy solo bit in novel arrangement of "Am I Blue" the song hit from "On With the Show." Numbers: a. "How Can I Love Again"; b. "Am I Blue": c. "I've Got a Feeling I'm Falling."

GUY ROBERTSON (813), in "High Water." Scene: Drawing room. Known as Broadway's "hit maker." Offering a rendition of a song poem of the floods that devastate the southland. Flood scenes have been double exposed over the artist's figure.

THE GAY NINETIES or "The Unfaithful Husband" (811). Scene: Living room and cafe. Burlesque of the plays of the "gay nineties." Numbers: a. "McSorley's Twins"; b. "We Never Speak as We Pass By"; c. "Up in a Balloon."

THE FAMILIAR FACE with Hugh O'Connell (807). Scene: Newspaper office and speakeasy. Atmosphere of metropolitan newspaper office, with disgraced reporter winning fame and fortune through the accidental capture of a notorious bank robber. Story from the pen of Russel Crouse, national known columnist and players picked from casts of current Broadway shows.

ALBERT SPALDING (798). Scene: Drawing room. Two performances from this master of the violin. Numbers: a. "Minuet in D"—Mozart. b. "Liebesfreud"—Kreisler.

THE OUT-LAW IN-LAW (782). Comedy of mother-in-law. Hubby having a hectic time with "mother" staying at the house, until he hires a circus strong woman to act as an antidote. Speedy farce with a cast of featured players and directed by Bryan Foy.

BROADWAY BABIES: Score (3351-3359). Synchronized by Vitaphone Symphony Orchestra. Numbers 3351 to 3359 inclusive. Reels 1 to 9. First National Vitaphone talking productions.

ON WITH THE SHOW: Score (3321-3332). Synchronized by Vitaphone Symphony Orchestra. Numbers 3321-3332 inclusive. Reels 1 to 12. Warner Bros. Vitaphone talking picture.

CAREERS: Score (3311-3320). Synchronized by Vitaphone Symphony Orchestra. Numbers 3311 to 3320 inclusive. Reels 1 to 10. First National Vitaphone talking productions.

GIRL IN THE GLASS CAGE, THE: Score (3301-3308). Synchronized by Vitaphone Symphony Orchestra. Numbers 3301 to 3308 inclusive. Reels 1 to 8. First National Vitaphone talking productions.

DRAG: Trailer (308). Scene from the musical show featured in the picture and cast sings "My Song of the Nile" the theme song. Richard Barthelmess then appears to introduce the cast. First National Vitaphone talking production.

DOOLEY AND SALES (824) in "Dooley's the Name." Scene: Drawing room. Winter Garden stars in gay prssentation of mirth and melody, deliver rollicking repartes and laughable songs, plus a dance interlude. Numbers: a. "Oh, Mr. Dooley"; b. "Polly-Molly-O."

FRANK X. SILK (819) in "The Man Ahout Town." Scene: Drawing room. Tramp comedian of burlesque and vaudeville. Clever monologue with droll songs put over in excellent tenor voice. Numbers: a. "The Millionaire Song"; b. "Oh! Oh! OH! What a Night."

ALL GIRL REVUE, THE (818). Scene: Band set. All singing and all dancing show. Cast includes Betty Lou Webb, a Paul Ash discovery; Lillian Price, the comediennc; Ellen Bunting with DePaco and Kazviki, acrohatic dancers; and Jean Rankin's Bluebell's orchestra. Numbers: a. "That's Her Now"; b. "I'm an Indian"; c. "Chrysanthemums"; d. "My Pet."

KATE SMITH (817). Scene: Drawing room. Offers red hot songs with a red hot voice. Known as "The Songhird of the South." Numbers: a. "Carolina Moon"; b. "Bless You, Sister."

RAY AND DOT DEAN (816) in "He's a Devil." Scenc: Exterior of cottage. Well known vaudcvills team. Ray doing rubs characterizations.

OKLAHOMA BOB ALBRIGHT and His Rodeo Do Flappers. Scene: Drawing room. Bob Alhright, baritone, assisted hy Rodeo Do Flappers who sing and dance with him. Numbers: a. "My Pony Boy"; b. "Chlos"; c. "Lodel"; d. "Salter Dog."

HARRY TATE (767) in "The Patent Office." Scene: Office. England's laughing fool. Harry Tate and his troupe of fun makers in comedy riot.

BABY ROSE MARIE (809). Scene: Drawing room. Four year old child singing these numbers: a. "Heigh Ho"; b. "Who Wouldn't Be Jealous of You"; c. "Don't Be Like That."

THE BLUE RIDGERS with Cordelia Mayherry (795). Scene: Interior of mountain cabin. Four mountaineers an a "gal from th' feud county" sing, dancs and play syncopation as it exists in the mountain country of the South. Numbers: a. "Trail of the Lonesome Pine"; b. "Oh Susanna"; c. "Medley."

EL BRENDEL AND FLO BERT (789), in "Beau Night" Scene: Living room. Comedian of "Wings," "The Campus Flirt" and other stage and screen successes in short sketch.

TWIN BEDS: Trailer (3020). Jack Mulhall. Patsy Ruth Miller and Zasu Pitts introduce picture in novel bedroom scene. A First National-Vitaphone talking production.

SQUALL, THE: Score (3251-3261). Synchronized hy Vitaphone Symphony Orchestra. Numbers 3251 to 3261 inclusive. Reels 1 to 11. First National-Vitaphone talking production.

THE TIME, THE PLACE AND THE GIRL: Score (3208-3214). Synchronized hy Vitaphone Symphony Orchestra. Numbers 3208 to 3214 inclusive. Reels 1 to 7. Warner Bros.-Vitaphone talking picture.

ON WITH THE SHOW: Trailer (3060). Initial all-color, all-singing, all-talking, all-dancing trailer. Sam Hardy introducing stars of picture. Warner Bros.-Vitaphone talking picture.

BROADWAY BABIES: Trailer (3008). Alice White singing a number from the picture. Also Broadway Babies strutting their stuff. First National-Vitaphone talking production.

CAREERS: Trailer (2980). Entire cast discusses whether a woman is justified in ruining her reputation to aid her husband's career. Billie Dove speaks from the screen. First National-Vitaphone talking production.

GAMBLERS, THE: Trailer (2970). Entire cast talks in this advance agent. Warner Bros.-Vitaphone talking picture.

THE VARSITY THREE (804) in "Blue Streaks of Rhythm." Scene: Drawing room. Phonograph and vaudeville stars, Babe, Bob and Jack Hauser singing and dancing. Numbers: a. "That's What I Call Sweet Music"; b. "I Used to Love Her in ths Moonlight"; c. "Baltimore."

ALBERT SPALDING (801). Scene: Drawing room. Concert hall violinist playing his own composition "Alabama" first time on screen, also "Valse in G Flat" by Chopin.

BUD HARRIS AND FRANK RADCLIFFE (783) in "At ths Party." Scene: Street. Negro melodies and comics. Numbers: a. "St. Louis Blues"; b. "She's Mine."

GIRL IN THE GLASS CAGE, THE (2989). Trailer. Loretta Young plays the girl in a motion picture box office and Carroll Nye is her chatty hoy friend.

ROY SEDLEY AND HIS NIGHT CLUB REVUE (796), with Roy Sedley as master of ceremonies, assisted by Beth Miller, blues singer, and Billy Smith, eccentric dancer. Scene: Night cluh. Numbers: a. "Blue Grass"; b. "I Ain't Takin' Orders from No One"; c. "Sonny Boy."

MR. AND MRS. JACK NORWORTH (787) in "Odds and Ends." Scene: Drawing room. Norworth of musical comedy fame and Dorothy Adelphi, his wife, in patter and songs of Northworth's own composition. Numbers: a. "Honey Boy"; b. "Ths Man and the Monkey"; c. "My Boy."

IRENE FRANKLIN (777), "The American Comedienne." Two comedy characterizations. Scenes: Restaurant and nursery. Numbers: a. "The Waitress"; h. "Ths Flapper Mammy's Lullahy."

NINETY-NINTH AMENDMENT, THE (776): Comedy. Three Broadway stars, Charles Richman, Veree Teasdale and Hugh McConnell appear as supporters of an anti-gambling amendment. Scene: Living room.

LEO REISMAN AND HOTEL BRUNSWICK ORCHESTRA (770) in "Rhythms." Scene: Band set. Shadowgraph silhouettes synchronized with music. Numbers: a. "Mooche"; h. "Waters of Perkiomen"; c. "If I Had You"; d. "Hyo Mio"; e. "Milenberg Blues"; f. "Lonely"; g. "Some of These Days."

MACK AND PURDY (2795) in "An Everyday Occurrence." Scene: Parkway. A smart guy gets himself entangled after a few words with a smart lady.

CECILIA (CISSIE) LOFTUS (792) in "Famous Impersonations." Scens: Drawing room. Imitation of Sophie Tucker and others. Numbers: a. "Gonna Get a Girl"; h. "Mama Goes Where Papa Goes"; c. Yiddish version of "Mama Goes Where Papa Goes."

FRED ARDATH (785) in "The Singing Bee," rustic comedy. Scene: Rustic home. Was rube comedian of the Follies. Numbers: a. "I Pagliacoi"; b. "Finiculi-Finicula"; c. "Bring Back My Bonnie to Me."

PALM BEACH FOUR, THE: (794), night club quartet. Scene: Garden. Stars of Helen Morgan Club, Club Deauville, and European clubs. Numbers: a. "Some Sweet Day"; b. "Poo-Poo-Paroop"; c. "Nobody's Fault But Your Own."

JACK WHITE AND HIS MONTREALERS (791) in a number from his own act at the Frivolity Club. Scene: Night club. His own orchestra and two pretty accompanists. Numbers: a. "I'm Karazy for You"; b. "Mean to Me"; c. "Goodby Broadway; Hello Montreal"; d. "Finicull-Finicula"; e. "Laugh, Clown Laugh"; f. "I Pagliacci"; g. "Over There"; h. "Anvil Chorus"; i. "Rose of No Man's Land."

BOBBY FOLSOM (788), in "Typical Types." Scene: Drawing room. Ziegfeld beauty and leading lady of variety stage, doing imitations. Numbers: a. "Two Little Girls"; b. "Tess"; c. "I Lost My Stockings."

TINY TOWN REVUE (74). Scene: Stags set. A pageant of the Lilliputians. Dancing and singing by midgets. Numbers: a. "Tiny Town Opening"; b. "The Only One to Be"; c. Miss Annahelle Lee"; d. "I Scream, You Scrsam, We All Scream for Ice Cream."

GEORGE BROADHURST AND COMPANY (780), in "Three o'Clock in the Morning." Scene: Cabaret. Drunken sailor in night club. Numbers: a. "Anvil Chorus"; b. "Wobhly Walk."

DESERT SONG OVERTURE (2930). Played by Vitaphone Symphony Orchestra.

HOT STUFF: Score (3181-88). Synchronized by Vitapbone Symphony Orchestra. Numbers 3181 to 3188, inclusive. Reels 1 to 8. A First National-Vitaphone talking production.

HOUSE OF HORRORS: Score (3161-67). Synchronized by Vitaphons Symphony Orchestra. Numbers 3161 to 3167 inclusive. Reels 1 to 7. First National-Vitaphone talking production.

DESERT SONG, THE: Score (3141-54). Synchronized by Vitaphone Symphony Orchestra, including exit march. Numbers 3141 to 3154, inclusive. Reels 1 to 13. 3154 is exit march.

HOUSE OF HORRORS: Trailer (2990). Louise Fazenda and Chester Conklin at ouija table in spooky looking house. First National-Vitaphone talking production.

DIVINE LADY: THE: Score (3031-40). Synchronized score played by Vitaphone Symphony Orchestra. Numbers 3031 to 3040 inclusive. Reels 1 to 10. First National-Vitaphone production.

SONNY BOY: Trailer (3000). Presents Davey Lee, juvenile star.

SATURDAY'S CHILDREN: Trailer (2998). Grant Withers, male lead, discourses on this Maxwell Anderson picture. Flashbacks show some scenes. First National-Vitapbone production.

HOT STUFF: Trailer (2977). Billy Bakewell, juvenile lead, and Alice White and Louise Fazenda tell about this picture. First National-Vitaphone production.

WHY BE GOOD: Trailer (2960). Jack Mulhall gives glimpses of this Colleen Moore picture. Flashback shown. First National-Vitaphone production.

FROM HEADQUARTERS: Trailer (2867). Henry B. Walthall, in jungle hut and wearing U. S. Marine uniform, explains situation and introduces Monte Blue, star.

ROBERT EMMETT KEANE (2849-50) in "Gossip." Scene: Hotel parlor. Star of legitimate stage is supported by John Miljan, Warner Brothers player, and Claire Whitney, screen and stage player.

DAVE BERNIE AND ORCHESTRA (2796) in "Here Comes the Showboat." Scene: Showboat. Numbers: a. "Here Comes the Showboat"; b. "Oh, You Have No Idea"; c. "High, High, High Up on a Hilltop"; d. "Constantinople."

MADONNA OF AVENUE A: Trailer (2718). Grant Withers, male lead, as master of ceremonies introduces Dolores Costello, Louise Dresser and other featured players. Shows one of the sets in reproduction.

RUDY VALLEE AND HIS CONNECTICUT YANKEES (771). Band set. Vallee's radio hand. Numbers: a. "Down the Field"; b. "Deep Night"; c. "Cutside."

CLARENCE TISDALE (766). Scene: Southern plantation. Tisdale, negro singer, presents these numhers: a. "The Sweetness of Your Song"; b. "Bye and Bye"; c. "Oh, Didn't It Rain."

HARRY HORLICK AND GYPSIES (763). Scene: Band set. Horlick and his A. & P. Gypsies, are on a national radio hook-up weekly. Numbers: a. "Two Guitars"; b. "Black Eyes"; c. "Chiquita"; d. "March of the Toys"; e. "Gypsy Love Song."

RAYMOND HITCHCOCK (760) in "An Evening at Home with Hitchy." Scene: Living room. Number: a. "Here Comes the Groom."

BERNIE CUMMINS AND ORCHESTRA (752). Scene: Band set. Cummins and his Biltmore orchestra present modern songs. Numhers: a. "Come On Baby"; b. "If I Had You"; c. "Here Comes the Ball and Chain."

MAX SCHMELING (745). Scene; Gymnasium. Heavyweight champion of Germany skips rope, shadow hoxes and engages in one-round hout.

PAUL TREMAINE AND ARISTOCRATS (742). Scene: Band set. Jazz band of variety stage. Numbers: a. "I've Been Working on the Railroad"; b. "On the Road to Mandalay"; c. "Chinese Dream"; d. "Fanfare"; e. "Here Comes the Showboat"; f. "Medley."

FANNIE WARD (721). Scene: Living room. Sixty-two year old flapper in two numbers: a. "Flapper Fannie"; b. "Radio Widow."

THREE BROX SISTERS, THE (2888) in "Headin' South." Scene: Pullman drawing room. Harmonizing of Southern songs. Numbers: a. "Doin' the Raccoon"; b. "Imagination"; c. "Way Down South."

ELEANOR PAINTER (746). Scene: Salon. Lyric soprano of musical comedy and opera. Presents these numbers: a. "Love Is Best of All"; h. "Habanera"; c. "How Ahout Me."

WHITING AND BURT (741), in "Song Sayings." Scene: Drawing room. Vaudeville and Ziegfeld's Follies players. Assited at the piano by Edmund J. Weber, composer, who arranged act. Numbers: a. "What Did You Say"; b. "The Frog Song"; c. "That's My Idea of Heaven."

HOPE HAMPTON (740) in the Fourth Act of Massenst's Opera. "Manon." Scene: Salon. Former motion picture star is assisted by four principals, chorus and the Vitaphone Symphony Orchestra.

MISS MARCELLE (716). Scene: Drawing room set. Vaudeville comedienne, in hrown-face makeup, renders syncopated songs in southern dialect. Numbers: a. "Shine"; h. "If I Never See You Again"; c. "My Troubles Are Over."

LOVE AND THE DEVIL: Score (3111-17). Synchronized by Vitaphone Symphony Orchestra. Numbers 3111 to 3117 inclusive. Reels 1 to 7. First National-Vitaphone production.

DAVE BERNE (2797). Scene: Drawing room set. Directs own orchestra. Numhers: a. "Happy-Go-Lucky Lane"; b. "Down Where the Sun Goes Down"; c. "St. Louis Blues", d. "San."

HOLLINGSWORTH AND CRAWFORD (2753), in "Bedtime." Scene: The family boudoir. Short sketch of sleepy husband and nagging, jealous wife.

TAL HENRY (732). Scene: Band set. With His North Carolinians Orchestra. Has played at colleges proms and over the radio. Renders these numbers: a. "Come On Baby"; b. "Shame On You"; c. "Milenberg Joys."

MAL HALLETT (730). Scene: Band set. Furnishes jazz program with his "Way Down East Orchestra." Numbers: a. "Lots of Mama"; b. "Mother Machree"; c. "War Medley."

GREEN'S FAYDETTS (710). Scene: Band set. "Green's Twentieth Century Faydetts" from vaudeville. Numbers: a. "Because My Baby Don't Mean Mayhe Now"; b. "Sweet Mystery of Life"; c. "Changes."

CHILDREN OF THE RITZ: Score (3071-77). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3071 to 3077, inclusive. Reels 1 to 7. First National-Vitaphone production.

GUIDDO DEIRO (2968). Scene: Living room. Piano-accordionist in these numbers: a. "Romeo and Juliet"; b. "Drigo's Serenade."

DIVINE LADY, THE: Trailer (2967). Milton Sills makes introductory remarks and shots from the picture are shown. Corinne Griffith, the star, also speaks. First National-Vitaphone production.

SERVICE TALKS

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

By T. O. Service

CARD OF THANKS

I THANK you, Paramount, Warner Brothers and Metro-Goldwyn-Mayer, for a perfect picture week made up of perfectly balanced pictures that I recommend in this preamble as a perfect four-day diet for anyone and everyone who may yet doubt that the talking pictures are better than the silent ones ever were. And now, having notified my eager readers in advance that this page contains nothing but good news and therefore you needn't read it, to get about the morning's work.

—

"THE LADY LIES"

THIS picture, ladies and gentlemen, is far too good for most of your theatres. It was, in fact, so much too good for Chicago theatres that the censors snipped and clipped it down as nearly to their mental level as they were capable of doing. Fortunately, so great was the original stature of the production, they did not succeed; and so even the Chicago print is excellent entertainment. (Why, Messrs. Balahan & Katz, don't you hire these censor folk for spare time work and over-pay them into activity?)

"The Lady Lies" is modern, sophisticated comedy-drama. It sets before you the problem of an eminently just and human father of two motherless modern children and outlines the conflict between his personal and paternal affections. It depicts, also, the contrast between old-fashioned and modern moral concepts. It relates a story that is being enacted daily in every community, large or small, but is admitted to only in the large ones. It draws no conclusion, but it gives you plenty of basis to form your own. It is excellent modern fiction excellently narrated.

Mr. Walter Huston is the father, and even the old ladies in Grundy Center who bemoan his fictional philandering must applaud his superb acting. And that of Miss Claudet Colbert, the lady of the title, whom I herewith pronounce the screen's most important acquisition of this busy year. Also that of Mr. Charles Ruggles, whose sophisticated drunk is perfect, and that of Betty Gorde, his matchless companion in gin. And not even the chairwoman of the local W. C. T. U. chapter can fail to cheer for Tom Brown and Patricia Deering as the children in the case. These six people do the finest acting I've witnessed in this perfect week of cinema. If you miss it, don't blame me.

"The Lady Lies" is, perhaps I should state, a stage play produced with practically no change. There are hells and damns in it, punctuating plain speaking and accenting plain facts. I am not, as you know, a disciple of profanity for its own sake, but I *am* a disciple of realism, and these are the words that the characters in this picture would use at the times the actors use them. I mention them only because I know that some of you boys and girls are not fans for realism.

—

"THE UNHOLY NIGHT"

I TAKE back all I said about murder mysteries, for the moment, and pronounce this one not only worth while but worth anything else you have loose around the showshop. It is a more complex mystery than most of them, it is a more colorful plot than any that I recall, and it is only a little less logical than several of those you have stamped with your thrilling approval. It is the first of these things that I have positively enjoyed.

It's a story about surviving officers of a British war regiment who have been singled out for death under mysterious circumstances. Four have been killed; fourteen remain alive; one of them has invited the others to his home so that they may find defense in numbers.

Roland Young (you remember him in "Her Private Life") has in this the central role, and I suppose all the Hollywood employers are fighting for his services from now on. He's great. Ernest Torrence, Dorothy Sebastian, George Cooper, Polly Moran and Claude Fleming are among some twenty others who contribute notably to the success of the entertainment. As to the excellence of it, I have uttered the greatest praise I know when I say it is the best mystery picture I have ever seen.

—

"SAY IT WITH SONGS"

ALL right, youse guys, dis is a lousey story. And de guy wot scribbled it on the cuff of his megaphone was fit to be tied before he learned how to push a pencil. And de t'ings dat happen in "Say It With Songs" couldn't happen anywhere else since "Way Down East" and "On the Bridge at Midnight" became a couple of dumb gags in vaudeville. But who cares whether Al Jolson and Davey Lee have a story, anyway? Dey ain't actors; dey's people—and Baby, dis is one of dose kinda pictures.

To which verbal depths I have descended merely so that I could be understood by the sort of person who criticizes an Al Jolson picture on any and all save tonal grounds. Because I've heard "Say It With Songs" panned a plenty. And I've never heard Jolson, or anybody else, say it was anything it isn't. And what it is is a bang-up song show with Al killin' 'em just as he used to at the Winter Garden, just as he did in "The Singing Fool," and just as he will so long as the old pipes last, and they seem to be doing right well up to date.

Call it art if art you must have, call it hokum if you prefer to be like that, but you've got to call it singing, too, and personality. Al stands up and sings a lot of blah lyrics, and a lot of others too, and I sit with three or four thousand other fairly experienced adults in a big modern theatre and weep about nothing in the world except Al's singing and Davey Lee's peculiarly labial enunciation of words every kid that ever lived has used in the same way. The story doesn't mean anything, it hasn't even a moral, but I claim a thing's got to be good to make me cry like a kid and that makes "Say It With Songs" a classic. Be as honest about it as I am and you'll agree all the way.

—

"IN THE HEADLINES"

I'VE told you before about Grant Withers, but in "In the Headlines" he's so much better that it's news again; the guy is perfect. You've been told, too, about Edmund Breese being one of the few remaining big shots in the acting business, but until you've seen him as the City Editor in this you haven't seen him at all. And I should have told you, when writing of "Say It With Songs," that Marion Nixon was great in it, but if I had done so I would only have to add that she is greater in this. All are approximately perfect and so is the picture.

"In the Headlines" is a newspaper story and no smart newspaper reviewer is going to rise up this time and tell you it isn't according to Hoyle. It is, plus your favorite daily sheet. Withers is the reporter, Breese his boss, Miss Nixon the girl friend. They solve a double murder, but that's pretty much beside the point. They have a great time doing it, working out their private destinies incidentally, and if you don't have a great time watching them do it I guess you'd better go tell it to the Marines, because I can't do anything for you.

* * *

Thus, boys and girls, a perfect picture week. Hoping you've had the same. I am, etc.

THE THEATRE

Enlist Civic Clubs and Tell Truth in Ads Say HOE Club Charter Members

(*Continued from page* 19)

often dependent upon the amount and method of exploitation employed.

Sound Accentuates Need

Introduction of sound on such a wide scale as the past year has witnessed, has accentuated the need of sound exploitation, particularly for the theatre which has not wired as yet. To compete with the sound theatre, the management of such a house must indeed be on its toes.

In view of these factors, then, The HOE Club is organized to give exhibitors service to the fullest degree that its membership will offer.

It's Open to Everybody

This service is for all exhibitors, small or large. Just as the House Organ Exchane numbers in its membership many chain managers as well as independent theatre owners, so The HOE Club is open to all, with benefits for all.

And just as "What the Picture Did for Me" is record of what pictures have done at the box office, so The HOE Club reports a record of methods used to put over pictures.

Membership Cards

Each member of The HOE Club who sends in a campaign or campaign idea, and his photo, will receive a membership card bearing his portrait.

When the suggestion of launching such a club was presented to a few exhibitors, one of the first to reply was Carl Dunlap, of the Gem theatre at Kinmundy, Ill. And in the letter was enclosed his first report to "What the Picture Did for Me."

Ideas or Campaigns Wanted

Dunlap writes that campaigns have not been put on in his town because it has only 600 inhabitants. We hasten to comment that the word "campaign" does not necessarily involve an elaborate and costly project to put over a picture. An exploitation idea will serve. We are confident that Dunlap will find in the suggestions from other exhibitors in this issue alone will more than repay him for his investment in The HOE Club (the investment consists solely of filling out the application blank and agreeing to send in suggestions for puting over pictures).

Another of the charter members is W. J. Shoup of the DeLuxe theatre at Spearville, Kan. Shoup offers as a suggestion that tying up with community organizations keeps the public coming to the theatre. Read his letter farther on.

Truth in Advertising

Then there is Julius W. Schmidt of the Grand theatre at Breese, Ill. Schmidt is an avowed exponent of truth in advertising. Schmidt explains this way:

"If I don't know the picture is good, say nothing, but if I know it's good I tell them through local and county newspapers, programs and handbills. And don't forget to remind the public once in a while that 'we never give you anything for nothing, but we do give you all the entertainment possible for the admission asked.'"

Meet Carl Dunlap, folks. He is owner of the Gem theatre at Kinmundy, Ill., and one of the charter members of The HOE Club, who, through the HERALD-WORLD, are cooperating in offering to one another their exploitation ideas in return for the benefits each will receive from the contributions of all the others. Dunlap, comparatively a newcomer in exhibition circles, says he'll greatly appreciate information regarding the methods, both old and new, of putting over a picture. So come in with your ideas, members, and the more members the better.

Likes the Club Idea

One exhibitor writes: "Town too small to put on campaign and am alone, and so must pass up this. But I like the idea."

To this exhibitor we repeat that no matter how small the town, exploitation will bring better attendance, and exploitation does not have to expensive to be effective. We predict that as the comment rolls in from new members, this exhibitor will be more than glad to add his suggestions to the many offered.

Remember that all that is required for membership is to agree to offer suggestions on exploitation that you believe will help sell pictures to the public. For that bit, your returns will be a hundredfold.

Praises Picture Reports

Dunlap writes as follows:

"I am sending in my first report on 'What the Picture Did for Me,' today.

"In December, 1928, I bought the Gem theatre here in Kinmundy and as it was my first business venture I knew I would need some kind of a guide I could depend on, so I subscribed for the HERALD-WORLD.

"I see where this act saved me money. When a film salesman comes along and says, 'This picture will raise your bank account 200 points,' or 'This one will pack your house any day in the week,' now do I buy? I go back several issues and if the majority of exhibitors rate it high I buy it. If they don't, I figure that he is selling just another picture, and I leave it alone.

Enrolls in HOE Club

"I am asking membership in The HOE Club, although I have never put on a campaign. In fact, there never has been any put on here, on account of the town being so small, only about 600 people.

"But I would like to hear of the other exhibitors in the small towns and the campaigns they put over. I am a young fellow, 21 years old, and have a lot to learn in this game, and the ways both old and new used in putting over a picture are greatly appreciated."

Shoup first explains that "the camera blew up when they last tried to take my picture. Am afraid to send an old one—might break your press. I may try another camera, as I would certainly like to see

(*Continued on next page*)

Here is what the Greater Palace theatre, Dallas, did to advertise the cool air inside the theatre. The entire background of the display is light blue with a cloud effect. Large matinee business was had by this theatre all summer and the refreshing display on the outside of the house no doubt helped in bringing in many patrons.

They Make Ice Cream in Lobby As Refrigerator Tieup Feature

A novel exploitation idea was used recently, in a tieup with an electric refrigerator manufacturer, by the Strand theatre in Boston, a Publix owned house. The tieup was educational in the fact that the lobby was devoted to displays of the manufacturer where the people could actually see and have explained the working of ice machinery for home use. Nearly every one has seen electric ice boxes but yet so few really know or understand the principles involved.

Through the tieup with the refrigerator firm, the lobby was used in part for a show which was handled by employes of the manufacturer. The big feature of this show was the making of ice cream by the electric refrigeration equipment. This was made right in the lobby. Other frozen desserts in which ice cream, frozen pudding, sherbet, played parts, were also made in the theatre entrance.

The show lasted one week, and each afternoon and night during that period, samples of the ice cream were given away to patrons as they filed into the lobby from the auditorium of the theatre. Thus the theatre had something more tangible as a business stimulant than the show itself, which was very interesting, the processes of refrigeration with the electrically operated equipment being clearly explained by employes of the company and fully illustrated by the equipment.

A third feature as a draw for the theatre in the tieup was a popularity competition. Patrons of the theatre were eligible for this contest, as competitors and in the voting, the number of votes hinging on the number of tickets bought, during the period. The prize offered for the winner of the popularity contest was a new electric refrigerator such as shown and demonstrated in the lobby. The award was made from the stage of the theatre. The opportunity to get one of the refrigerators or have one in a household through another member of the family, or bestowed on a friend or relative, held a vigorous appeal, judging from the capacity audiences at every show in the Strand.

Two Color Newspaper Ad Proves Profitable

A two colored newspaper ad proved profitable for the Fox Broadway theatre in Portland when that theatre played M G M's "Thunder" with Lon Chaney.

The novel ad was three columns wide by seven inches deep and part of the copy was done in red ink. At the top of the ad the theatre's name and street location was in red ink and in the center of the ad was "Lon Chaney-Thunder" in red. The artist had made the word "Thunder" appear as if it was part of a railroad train. The display was outstanding on the page and the considerable increase in attendance was credited to it.

Examiner Selects KFWB

LOS ANGELES.—The Los Angeles Examiner has selected Warner Brothers' radio station as its official broadcasting headquarters, according to J. L. Warner, vice president of Warner Brothers.

Enlist Civic Clubs, Tell Truth in Ads, Club Members Say

(*Continued from preceding page*)

your efforts to make an attractive card with my portrait on it."

Shoup Gets Societies' Aid

Getting into the value of community tieups, Shoup writes:

"We find that we can put over a picture well if we get the Daughters of Isabella behind it, and give them a percentage of the net. It is a rather expensive advertisement, but we believe it helps to keep them going to the show. Am working this pretty hard now and can tell better after two or three months.

"I am going after the Methodist Ladies' Aid and will see if their efforts will bring results as the Catholic Ladies have.

Ladies Gather Ads

"The Catholic Ladies gather ads from the advertising merchants of town, and in so doing they help greatly with the expenses of the picture advertising.

"We have a great many stunts that we try once in a while and will write about them sometime."

We'll be glad to hear about the other ideas, Shoup.

Schmidt Tells 'Em

Truth in advertising is the theme of Julius W. Schmidt in his letter. He says:

"Here are the details of my campaign on selling entertainment to the public. It is simple, but I stay at it, and never vary from the following:

"Never lie in my advertising. If I don't know it's good I say nothing, but if I know it's good I tell them through local and county newspapers, programs and handbills. Don't forget to remind the public every once in a while: 'We never give you anything for nothing, but we do give you all the entertainment possible for the admission asked.'

Thanks Brother Exhibitors

"We have been going since 1914 in this little coal camp. Had competition in the past who had a grocery store night, vaudeville and different prices of admission. But they have gone now—say four or five years ago—and we are still at our regular admission, 10 and 20 always, specials only, 15 and 25.

"We show pictures only, with a lad at the piano who knows music. Am not interested in sound in any form, and we still have a nice little deposit in the bank. And for this last item I want to thank my brother exhibitors for their good advice, for I read everything that comes from them and then I try and do profit from it."

Illusion Mirrors Used In "Illusion" Ballyhoo

Sometimes the least elaborate exploitation stunt is the most effective and the cheapest. Manager Leon Levy of the Granada, San Francisco, found this the case when "Illusion" was presented at this house. He borrowed a couple of concave and convex mirrors, the kind that make you look long and skinny, or short and fat, depending on which one you are looking in, and installed one on each side of the lobby entrance. Almost everyone who came along were led to stop a moment and many of them stepped right up to the box office.

There is no substitute for Circulation!

ROYAL TOPICS

Published Weekly by the Royal Theatre, Innisfail, Alberta

Finest Town Theatre in Alberto

VOL. 1, No. 11 — WEEK BEGINNING SEPTEMBER 2ND — Mailed Free to our Patrons

Drill a Well in the Pasture

Give the stock lots of Water

It will pay you.

RAY DIAL

The Well Driller

Write or Phone

Phone 157 Innisfail

WORLD FAMOUS WINNIPEG KIDDIES

Clever Juveniles to Visit Here, Sat. September 7th

WHO IS WHO IN MOVIELAND

In front of our theatre we have displayed several photos of well-known actors and actresses, try to name them and give a short story about them. Free tickets to the best correct solution.

THOUGHTFUL HOSPITALITY

R. D. Sheffield

Furniture

Linoleum

Crockery and China

Baggage

Phones

Store 44 House 178

Ambulance Service

Llewellyn's Bakery

Ice Cream Parlor

H. GEO. LLEWELLYN

Jensen's Garage

Chevrolet and Oakland

Sales and Service

We have a fully equipped shop, with the latest up-to-date tools for overhauling your car. Bring it in, and give us a trial.

G. W. WEST & SON

DON'T FORGET OUR 4% DISCOUNT BONDS

W. J. Hopkins

dealer in

Horse Hair, Hides, Wool, and Dry Senega Root

C-O-A-L

Get Our Prices

Rooms Feed Sheds

W. J. HOPKINS

Phone 64 Innisfail

Dance

MONDAY, SEPT. 2ND

Labor Day

Music by

BONE'S ORCHESTRA

Couple $1.00 Gents 50c

Ladies 50c

Royal Topics, a weekly house orgau published by the Royal theatre, Innisfail, Alberta, Canada, is a four page folder 12x9 inches in size and this issue carried 30 advertisements, other than the theatre's announcements. Its make up is very good and H. O. E. members should put the Royal on their lists. Benj. Shnitka is the manager.

A ballyhoo to exploit "The Hotteutot," a Warner Brothers picture, at the Capitol theatre in Passaic, New Jersey. A small booth, similar iu appearauce to a bookmaker's stand at a racetrack, was built ou the sidewalk in front of the theatre. From the stand a man exhorted the passersby to lay their bets on "The Hotteutot," auuouncing as he did so, the time that the uext show would start. During the eugagement of the picture the ushers were dressed as jockeys.

"S. P. S. Night" Is Featured During Run Of Lon Chaney Story

In connection with the showing of Lon Chaney in "Thunder," manager Floyd Maxwell of the Fox Broadway held three special nights, which he named "S. P. S. Night," and had that company's 20-piece band in concert in front of the theatre; on the second evening they were seen on the stage introduced by Sam Jack Kaufman as master of ceremonies. The second night was desiginated Southern Pacific night, and the third night the Union Pacific band of 35 pieces, put on their special concert including a feature number, "Portland Limited," a march specially written for them.

On each special evening the employes' organizations were in charge, and house records were again broken. Picture was further enhanced with Fanchon & Marco's "Watermelon Blues," under the personal supervision of James Rice.

Bowles Fetes Winners Of Essay Contest to Tour of New Broadway

So much interest was taken recently in an essay contest on the constitution of the United States, sponsored by the *San Francisco Chronicle*, that A. M. Bowles, manager of the Northern California division of Fox West Coast Theatres, Inc., extended to the winners an invitation to visit the new Fox theatre.

This invitation was accepted and the theatre party made a feature of the program, which included the presentation of the prizes at the City Hall, with both events coming in for much publicity. There were 44 winners in all and the theatre party included not only the regular program, but a full inspection of the house, from back stage to the projection room and the mysteries above the great domed ceiling.

Munn's Calendar Puts Pep Into Box Office at Palace

Otho E. Munn, manager of the Palace at Brady, Texas, issues the first of each month, a calendar listing the coming attractions at the Palace. This calendar is a two page folder which, when opens, forms a sheet similar to an ordinary calendar. Its makeup is also similar to a calendar and for each day of the month is listed the attractions at the Palace.

In a letter to "The Theatre" Munn stated that the reports in the EXHIBITORS HERALD-WORLD tells him how and when to book and his monthly calendar put pep into the box-office receipts. Brady, Texas, is a town of about 4,000 inhabitants and perhaps Munn will send "The Theatre" a snapshot of himself and theatre, anyway we'll all look forward to hearing more from him and his ideas.

Mystery Girl on Sign Boosts Warner Picture

Al Haynie, manager of the Terrace theatre, Danville, Ill., staged a novel stunt to put over Warner's "On With the Show." He erected a platform on top of the theatre's electric sign, where during the run of the picture, a mysterious girl lived for eight days. She was dressed in a bathing suit and during the day dropped dodgers and handbills to the people on the street.

She also used a mirror to reflect the sun in people's eyes and attracting their attention to the marquee display on the picture. On several street corners, in view of the theatre, telescopes were placed for the people to get a better view of the girl and try to name her. At night the display was lighted with spots and floods. According to Haynie the picture had a most successful run.

B & K and Newspaper Arranges Hook Up for World Series Returns

Balaban and Katz, Chicago theatre operators, have arranged a hook up with the Herald and Examiner to furnish returns from the World Series games at each of their theatres. All the games will be reproduced on mechanical scoreboards, erected on the canopies of the theatres, and a special radio device will add realism with reproduction of the noises of the crowd and an announcer describing each play.

A special radio receiving set will be located in various sections of the city and broadcast the returns of each game as reported over station KYW. A special automobile has been equipped with such a set and will move slowly through remote sections of the city. This car is one of 13 which Publix theatres have purchased to be used in various key cities, not only for reporting baseball returns but news of other interest.

The theatres in the B & K group which will have mechanical reproducers on their canopies are the Uptown, Paradise, Tivoli, Harding and Chicago.

"Rest at the Capitol" Is Slogan of Ontario House

Manager R. S. Roddick of the Capitol theatre, London, Ont., adopted a special policy for the theatre during the annual fall fair week when he urged out of town visitors to attend the special 11 A. M. shows, and also stressed the slogan of "Rest at the Capitol." He picked "On With the Show" as a special treat during the week.

The living sign, exploiting "The Great Gabbo," which New York officials barred and termed a nuisance because it blocked traffic on Broadway. James Cruze Productions carried the case to courts and the Judge ruled that the sign was an attraction to Broadway and helped to draw tourists to the famous thoroughfare.

Living Sign Barred, Wins Court OK as Attraction to Broadway

James Cruze Productions recently went to court to prevent certain officials of New York City closing a mammoth living sign, atop the Childs building, advertising "The Great Gabbo." The city officials claimed that the sign was blocking traffic on Broadway but the Judge ruled that it was an attraction to Broadway and helped to draw tourists to the thoroughfare from all parts of the world.

Every night from eight to eighty thirty and eleven to eleven thirty at theatre hour, thousands of people jammed Broadway to witness the first complete free show ever held on a Broadway roof to advertise a screen spectacle. But the delight of the multitude was short lived as the police, with their night sticks, kept moving the mobs and notified the James Cruze Productions, who had built and equipped the sign at a cost of $12,000, to discontinue the show which was obstructing traffic and a public nuisance.

The motion picture company promptly went to court for an injunction to restrain the police from interfering with their ballyhoo and Supreme Court Judge Salvatore Cotillo withheld decision until he could see the living sign for himself, at the same time issuing an injunction to prevent interference with the sign for a period of seven days.

Later the judge held court at the Motion Picture Club at 729 Seventh Avenue from the windows of which he could watch the twenty show girls at work on the sparkling spider web and the ten ballet dancers along the roof's edge, duplicating a portion of the film in mid-air. Representing the city were assistant corporation counsels Crow and Dunn. Harry L. Reichenbach, represented the interests of the James Cruze Productions.

After watching the show for twenty-five minutes, Judge Cotillo ruled that the living sign was not a violation of the city ordinance and that the motion picture company could continue its operation. In giving his decision, he pointed out the fact that Broadway had become famous for its gargantuan display of mazda signs and that these electrical advertisements helped to draw tourists to the thoroughfare from all parts of the world. The addition of flesh and blood, he said, did not change basicly the foundations upon which Broadway and its business was laid, he regarded "The Great Gabbo's" dancing girls not as a nuisance, but an added attraction to the fabulous thoroughfare.

James Cruze Productions continued the sign for one week following Judge Cotillo's ruling and discontinued the living models and open air show only when "The Great Gabbo" moved on Monday from the Selwyn theatre to the Globe, next door to which the sign is erected. The sign and its outdoor show cost $400 a night to run, just a small item in "The Great Gabbo's" ballyhoo.

The intrepid young women who braved the elements and a drop of 150 feet in the path of taxis below were thirty Chester Hale girls whose performance coincided with that of the adagio dancers and Hollywood dancing girls in Erich von Stroheim's first talking picture.

Sticker Headlines on Daily Paper Creates Interest in U Picture

Frank Dau, manager of the Downer theatre, Milwaukee, pulled a clever exploitation stunt recently in connection with the picture "The Love Trap," featuring Laura La Plante and Neil Hamilton. Frank had stickers printed which were the exact width of a daily newspaper. Big headlines reading "Beautiful Girl Found in Love Trap" were on the poster.

These posters each carried a box on each end which read "Extra" and were pasted over the main headlines of about 500 copies of the *Wisconsin News* and distributed in the neighborhood of the Downer. They created a lot of interest and Frank had no trouble in filling his theatre that evening. All of which goes to show what can be done by a good exploitation stunt. After a person bought a paper with the headline pasted over it he could not help but read a small bit of copy below the "Extra" box which said, "For full particulars see Laura La Plante & Neil Hamilton in "The Love Trap" at the Downer Theatre.

It was not difficult to secure the permission of the newspaper to do this as it was also good publicity for the periodical. A break which Frank got in the stunt was that there happened to be a picture of a beautiful girl on the front page, and people reading the attached headline naturally thought she was the girl referred to in the picture.

Hamrick Celebrates Music Box Birthday With Midnight Dinner

John Hamrick, operator of a chain of houses in Portland, Seattle and Tacoma, celebrated the first birthday of his Music Box theatre in Portland by giving a midnight banquet to his Portland employes.

The theatre celebrated the event with Warner's "Gold Diggers of Broadway" and "On With the Show" was offered at the Blue Mouse theatre.

65,000 Heralds Used In Campaign to Exploit "Dance of Life" Picture

Heralds may be an old way of advertising a picture but Don Alexander, publicity director at the State theatre, Minneapolis, gave them new life when "The Dance of Life" showed at the house.

A special edition of State Theatre News was gotten out, 65,000 copies in all, and distributed with copies of Liberty that were sold during the week. The pamphlet was profusely illustrated with half-tones and line drawings of Nancy Carroll and Hal Skelly and carried news stories very similar to those which might be carried in a newspaper.

Another move was the announcement of a contest to be conducted in cooperation with Witt's Market House. Those who could make the most words out of Witt's Market House and State Theatre were awarded money prizes of $25.00, $15.00 and $10.00.

These two stunts were the highlights of a very successful advertising campaign that put the picture over big. In addition there were the usual tieups, announcements at the restaurants, over the radio, window tie-ups and, in one case, a real girl was dressed up to represent Nancy Carroll, and did a dance in the window of one of the stores.

MUSIC AND TALENT

All Song Firms Making Film Tieups

STAGE SHOWS

Philadelphia *Fox*

Week Ending October 5

Fanchon & Marco's "Fiesta Idea" at the Fox theatre this week is as entertaining and delightful as any bill could well be. The Spanish atmosphere of the production, which is maintained throughout, is artistic and colorful. The unit is composed chiefly of the **Romeros**, three brothers and three sisters, all of whom can dance and sing and who are a whole show in themselves, with **Eddie Hill** acting as master of ceremonies.

The act is beautifully staged, the scene being laid in a Spanish hacienda, with glimpses of distant blue mountains seen through flower-draped Moorish arches and floating clouds overhead. The girls are very pretty in their wide, brilliantly colored Spanish gowns with high headdresses of lace, and how they can dance and sing, too.

After a spirited dance to the music of castanets, **Jose Mercado** is heard in a beautiful baritone solo that is very well received. The six Romeros give several marvelous Spanish dances, the flowing capes of the men and the billowing skirts of the girls forming a picture of old Castilian grace and beauty that held the audience spellbound as the performers kept time to the click of castanets.

One of the highlights of the act is the singing of **Armanda Chirot**, a Mexican operatic star, who made her debut with the San Francisco Opera Company. She is a coloratura soprano and sang the well known aria from "La Traviata." Her voice is well controlled, the tones pure and flexible, though her head tones are inclined to be slightly nasal in quality. Her phrasing is well defined and in the final bars her shading from sotto voice to fortissimo was particularly noteworthy. She was given repeated encores and was forced to make a curtain speech.

Two of the Romero Brothers, John and Oscar, contribute a fast and intricate staircase dance that is a most unusual combination of tap and soft shoe dancing that almost stopped the show.

Eddie Hill is a plump and jovial master of ceremonies who is bubbling over with good humor and who keeps things moving along at a rapid tempo. His songs are original and really funny and he makes a hit with the audience.

June Worth is a bundle of muscle with apparently no bones at all and her acrobatic dancing is something to marvel at. She is graceful and dexterity personified and the co-ordination of her hands and feet in a series of acrobatic stunts roused the audience to enthusiastic appreciation of her difficult feats.

The Fox Grand Orchestra scored a hit with the overture "Sicilian Vespers," with **William A. Krauth** conducting. On the whole, the bill was one of the best that has been given in Philadelphia for some time.

Chicago *Granada*

Week Ending October 4

This week's stage offering is a campus caper entitled "Collegiate," and with **Benny Meroff** giving excellent interference, the available talent hits the line for dear old Granada in all-American fashion. It was no show of stars, but one of teamwork, and to the final whistle, it had a lot of wham, dash and pow—if that means anything to you.

The curtain goes up on the band playing behind a row of scenic schoolbooks, and **Hess and Ballee** of **Grauman, Hess & Ballee**, come out for a song and tap dance, during which members of the ballet step out of trigonometry, psychology, etc., for incidental dancing. This prelude is followed by Grauman in

(*Continued on page 47*)

Ted Leary

Above is a likeness of Ted Leary, that popular master of ceremonies who can tell a story and really hold your interest to the finish. Ted made his first big hit in Chicago at the Stratford theatre and the writer noticed and is sure there were a good many people that came to his opening at the Avalon theatre last week that were regular patrons of the Stratford. After viewing his first performance at the Avalon where he opened, and hearing the acclaim the audience tendered him, there is little danger of his leaving for a long time. Leary will rotate between the Capitol and Avalon with Charlie Crafts.

14 Publishers Put Out Music Of Pathe Alone

Herald-World Prediction in May Of Value of Hookups Comes True

By W. S. RUSSELL

Music publishers have seen the light and now practically every company of consequence has its direct tieup with motion picture producers, with tremendous benefit to the publishers as well as to the makers of film productions.

14 Firms in Pathe Tieups

No better illustration of this fact could be found than in the instance of Pathe's hookups under which no less than fourteen leading music companies are publishing songs featured in Pathe film productions.

Following is a list of publishers of Pathe songs:

DeSylva, Brown & Henderson; Green and Stept, Inc.; Shapiro, Bernstein and Co.; Ager, Yellen and Bornstein; Bibo-Lang, Inc.; Spier and Coslow, Inc.; Al Piantadosi; Leo Feist, Inc., Irving Berlin, Inc.; Waterson, Berlin and Snyder, Inc.; M. Witmark and Sons; Sherman Clay and Company; Villa Moret, and Mills Music, Inc.

Six Hits in One Picture

DeSylva, Brown & Henderson, latest to sign for Pathe songs, has some six hits in "Red Hot Rhythm," a story of success in the song writing field featuring Alan Hale, Walter O'Keefe and Bobby Dolan have provided these numbers: "Red Hot Rhythm," "At Last I'm in Love," "My Idea of Heaven," "Out of the Past," "When You're a Part of Me" and "The Night That Elmer Died." Kathryn Crawford and Walter O'Keefe sing these numbers assisted in several sequences by a chorus. The scenes are in color. The music house also has "Little by Little," an O'Keefe-Dolan number sung by Eddie Quillan and Sally O'Neil in "The Sophomore." The firm will publish "One Never Knows," written by the Pathe hit team for "Rich People," starring Constance Bennett.

Green & Stept, Inc., is the publisher of most of the numbers sung by Morton Downey in "Lucky in Love" and "Mother's Boy." "Love Is a Dreamer," "For the Likes o' You and Me" and "When They Sing the Wearing of the Green (in Syncopated Blues)" comprise the trio of songs in "Lucky in Love." Three songs in "Mother's Boy" are "I'll Always Be Mother's Boy," "There'll Be You and I" and "There's a Place in the Sun for You." All

six numbers mentioned were written by Bud Green and Sam H. Stept.

Comedy and Theme Songs

Shapiro, Bernstein and Company is publishing "Love Found Me When I Found You," the featured number in "Oh, Yeah!" the railway feature comedy with Robert Armstrong and James Gleason. George Waggner and George Green wrote the number. This firm also has "The World Is Yours and Mine," a Green and Stept number in "Mother's Boy," and "Shady Lady," theme song of the Phyllis Haver starring vehicle of the same name. "Cock-a-Doodle-Oodle-Oodle-Oo," the screen signature song opening Pathe talking comedies, "Dearest One," featured in "Fancy That," and "After You Say 'I Love You'" in "So This Is Marriage," both Folly comedies, are all sponsored by Shapiro, Bernstein and Company. The last two numbers are by Billy Curtis and Larry Conley. "Shady Lady" was written by Josiah Zuro, Francis Gromon and Howard Johnson.

Ager, Yellen and Bornstein has numbers all written by George Green and George Waggner, in two Pathe features. "Colleen O'Kildare" is sung by Owen Moore in "High Voltage," starring William Boyd. "If I Had My Way" is sung by Marie Prevost in "The Flying Fool," another Boyd vehicle, and "I'm That Way About Baby" is rendered by Earl Burtnett's trio.

Number Widely Recorded

Bibo-Lang, Inc., is the publisher of "My Annapolis," theme song of "Annapolis." This number has been recorded 100 per cent by the record companies. "Captain Swagger" is another number released by this house. Charles Weinberg and Irving Bibo wrote both songs.

Spier and Coslow, Inc., has a Roy Fox composition, "Pouring Down Rain," in "The Garden of Eatin'," a Golden Rooster comedy with the Gleasons, wherein Jimmy is a comedy orchestra leader.

Al Piantadosi is sponsoring "I'll Say She's Pretty," the number inspired by the Pathe Pretties in the talking comedies and first introduced by Jack LeMaire's Orchestra in "The Salesman," produced by George LeMaire. Charles Weinberg, Jack Stanley and Forrest Woods did this fox trot.

Leo Feist, Inc., is issuing numbers used in two Pathe features—"High Up on a Hill Top," in "Ned McCobb's Daughter," and "Your Heart Looked Into Mine" in "The Spieler."

More and Still More

Irving Berlin, Inc., is publishing the theme songs for Cecil B. DeMille's "The Godless Girl" and "Geraldine," in both of which Eddie Quillan distinguishes himself. "Love, All I Want Is Love," a Charles Weinberg-Josiah Zuro composition, is the theme in the former, and "Geraldine," by Charles Tobias and El Kay, the theme of the latter.

Waterson, Berlin and Snyder, Inc., has numbers in "The Leatherneck," starring William Boyd, and "Mother's Boy," with Morton Downey. "Only for You" in the former is by Charles Weinberg, Francis Gromon and Josiah Zuro. "Come to Me" by Green and Stept is in the Downey picture.

M. Witmark and Sons publishes "Singapore Sal," theme song in "Sal of Singapore," Phyllis Haver's starring vehicle.

Sherman Clay is the publisher of "You're Wonderful," by Paul Ash, Buddy Fields and Jack Gordon, the love theme song in "Captain Swagger."

Villa Moret, Inc., is the publisher of "Peculiar," in "Geraldine." Paul Corbell, Larry Yoell and Nat Gouldstein are responsible for the piece.

Mills Music, Inc., has "Singapore Sal's Lullaby," written by Charles Wynn for "Sal of Singapore."

The majority of the numbers in the Pathe singing, talking pictures have been recorded and many have attained radio fame.

Happenings this week and last. . . . **Charley Kaley** the much married Chicago master of ceremonies broke the newspapers last week with a story of his being engaged to Gwen Lee 1928 Baby Wampas star. This story however, has been denied by Gwen Lee in Hollywood. . . . **Ted Leary** is again back in the harness as master of ceremonies and stage band leader and if I am not mistaken there were many of his old admirers in the audience at the Avalon. . . . Well, I see Chicago's old standby, **Abe Lyman**, will again be with us this time in the roll of master of ceremonies at the Oriental theatre. Good luck, Abe, I'm sure you'll wow them there as you did at the Dells two and three years ago. . . . When you are looking for either **Al Beilan** or **Milton Weil**, first go to **Coffee Dans** and if they are not there then go to their offices. Coffee Dans is fast becoming one of the most popular places in the loop for the theatrical profession, when near the Rialto drop in and pay them a visit. . . . **Charlie Agne** is now vacationing in the East and expects to be back in Chicago soon. This is his first vacation in about three or four years, enjoy yourself, Charlie, see you soon. . . . **Billy Rankin** popular cafe producer will soon have every cafe in town at present he is producing at the **Frolics, Club Royale** and the **Beau Monte**. He expects to produce the show at the Rainbo when it opens. . . . **Cecil Davidson** with an orchestra of nine men will open at the Symphony theatre on the sixteenth of the month. . . . **Al Copeland** will move to the Palace theatre in Cicero, there is a possibility that the orchestras will rotate between theatres. . . . **"Lonely Troubadour"** new hit song of **Santly Brothers** has been recorded by **Ted Lewis, Rudee Vallee, Ben Bernie, Gene Austin, Nick Lucas** and **Irving Kaufman.** Nice record eh. **Jimmy Cairns** will have everybody playing it shortly and they won't be sorry either. . . . Incidently I forgot to mention that **Abe Lyman** will play for his band number "Pagan Love Song" the first week. . . . **Dick Fraser** and his Recording orchestra are now playing an engagement at the Triangle cafe in Forest Park. **Ray Reynolds** I understand is acting as master of ceremonies at the same establishment. . . . **Maurie Sherman** has returned to The Golden Pumpkin with his orchestra, **Glyde Walton** master of ceremonies and the dance team of **Walton and Synder.** . . . **Hank Lishin** has opened the Varsity Cafe formerly the Club Lido and is billed as Hank Lishin and His Varsity Crew direct from Pleasure Bound. musical comedy. . . . **Evelyn Nesbit** opened last Monday with her Atlantic City Beauties at the Club Alabam. . . . **Arthur Fay** is the featured organist at the White City Roller Skating rink. . . . **Lew Lewis and his Royal Vagabonds** at Al Tearney's Club Metropole are broadcasteach evening over KYW. . . . Last week **Charlie Crafts** was guest star at the Pershing Ballroom and made a big hit. **Ted Leary** will be the star next week in a "Welcome Home" fete to be given by manager George O'Hare. . . . **Zelaya,** pianologist is in Chicago pleasing the public in Mothers Surprise Party Unit. . . . **Don Cordon** organist for Chicago Fox theatres will be permanently featured at the Sheridan theatre, since the discontinuance of the Fanchon and Marco Ideas. . . . **Ramon Berry** is still the only feature in the flesh at the Alamo theatre. . . . **Tommy Sacco** is now booking the Aztec theatre in San Antonio, Texas. . . . **Lynn Cowan,** composer, is now master of ceremonies at the Fox theatre in St. Louis. . . . **Frank Fay** Broadway star has been signed to star in Vitaphone productions for Warner Brothers. . . . **Morton Downey** star of stage and screen appeared last week at the Palace theatre in New York singing the songs from his latest Pathe picture "Lucky in Love". . . . **John Murray Anderson** has been selected to produce and devise "The King of Jazz" starring **Paul Whiteman** and has already left New York for the West Coast. . . . **Gene Sheldon** has just completed a successful six months as master of ceremonies at the Minnesota theatre in Minneapolis and opened at the Chicago theatre with his regular act. . . . **Zizz Black** of Los Angeles has been named as master of ceremonies to succeed Sheldon. Zizz is the brother of **Ben Black** who opened the new Loew House in New Jersey last week. . . . **Roxy** has announced that the opening day for new productions at the Roxy theatre has been changed from Saturday to Friday of each week.

W. S. Russell

STAGE SHOWS

(*Continued from page 45*)

acrobatic dancing, and at the close of his well received number, he is joined by his partners for a good finish.

The headliner then makes her initial bow. She's **Sally Sweet**, heroine of a recent honky-tonk fire in Detroit. Meroff works slick with her in a cute song, and Sally takes a bow. But, alas, Sally should have been an acrobat, for the two equilibrists who follow, **Les Gezzis**, inspire fully 62 per cent of all the applause meted out during the presentation. (Your reporter cannot help reflecting here on the number of times he has seen strong-armed guys squeeze great amounts of appreciation from the patrons of this house. How explain it in a swell neighborhood like this one?)

The following number is smart. The insertion of silvery wings of arboreal pattern, and use of a deep blue flood, change the campus scene to that of a garden, and members of the ballet in white plumed costumes are introduced in a straight toe dance, which is preliminary to a ballad by **Marie Austin.** Dropping back behind the girls, she is followed by a talented member of the hallet, aided by two other girls as foils, in a well-arranged toe dance. This number, closing with Marie Austin singing the last lines of the song, achieves a big hand.

Comedy relief follows, offered by **Montrose & Reynolds.** The gags are almost as funny as the lady, so the customers chortle and ultimately clap their hands.

The Sweet girl comes on for the finale, and to her peppy song, the ballet fox trots on to the stage dressed as co-eds, each girl hugging to her a collegiate young man. The boys are dummies, of course, but since their feet are attached to those of the gals, few know the difference. Show closes with everybody present, the back drop rising to reveal pretty girls in a setting symbolic of the local universities.

St. Louis *Fox*

Week Ending Sept. 19

Lynn Cowan, the Hollywood Joy Boy, made his debut as master of ceremonies and got away to a very nice start. If he continues in the same stride he should become a permanent fixture at this big house which from its very outset, apparently, has been endeavoring to strike upon just the kind of show that will bring St. Louisians and visitors to the city in sufficient numbers to fill the 5,200 seats in the auditorium.

Most of Cowan's career has been carved out on the Pacific Coast where his comedy and melodies won for him his very attractive title. The Fanchon and Marco stage revue offered this week was entitled "Beach Nights." The cast included **Kitaros, Reed and Levere, Davis and La Rue, Bradley and Evian, Maxine and Doyle** and the new Ensemble Girls.

The Fox Jazzamanians under the direction of **William A. Parsons** dispensed their own particular brand of jazz.

Tom Terry was at the organ.

San Francisco *Fox*

Week Ending Sept. 26

Music runs riot in this week's stage act and it would take a follower of the classics and one with a retentive ear for theme songs to catalogue the many and varied selections. The Fanchon and Marco Idea is called "Screenland Melodies," and into this is woven much of the music that has made its appearance through the medium of the audien screen.

The grand concert offering is selections from Saint Saens' "Samson and Delilah," with **Rube Wolf** offering the ever lovable "My Heart at Thy Sweet Voice" as a trumpet solo. The vocal ensemble of twenty-one plays its usual prominent part.

The stage act proper commences with the appearance of Rube before the curtain with the announcement that the rest of the musical program would be built up around theme songs, and challenging anyone to recognize all of them. The curtain goes up revealing a stage suggestive of a Spanish fiesta, with the Sunkist Beauties going through a lively Spanish dance.

Robert Guzman, a young Mexican tenor, who has been heard in vaudeville, sings "Estralita" in Spanish and the strains of "Ramona" are heard in the dance music that follows.

Jack and Betty Willing, introduced as Hollywood high school kids, offer an acrobatic dance. If this is a sample of Hollywood high school talent, the moving picture capital must be some rough and tumble place, as Jack certainly does wipe up the floor with Betty.

Rube leads the orchestra through a novelty number, "Sweet Seventeen," and sings the words, with members of the organization following with glowing descriptions of their girls, making use of well-known screen names.

Pauline Alpert, Brunswick recording artist, is introduced as the flapper piano player and flips her way through some numbers that require speed and dexterity. She is followed by **Roy Rogers,** who proves the hit of the show with his athletic dancing and bibulous clowning. Rogers has a real understanding of comedy and at his hands an exhibition of overindulgence is really funny. He is a marvel of suppleness for one of his rotund build and gets round after round of applause for his efforts. He has a lot of jokes, too, and one has to laugh when he tries to light his cigar with Scotch matches, which are without tips, and when he confesses that he had a couple of drinks of "the spirits of '76." His Lindy Hop, a dance in which he imitates an airplane in flight, is a wonder.

A back curtain goes up and reveals girls concealed behind huge feather fans and they come forth and dance while one sings "You Were Made for Me," concluding with "The Wedding of the Painted Dolls." Other curtains go up in succession, revealing scenes that suggest screen hits, with the orchestra playing the accompanying theme songs. "The Pagan" was especially well received, with a couple in South Sea costumes presenting a native dance to the music of the "Pagan Love Song."

The act comes to a close with all on the stage and each of the specialty performers get a hand as they present a tabloid version of their number. "Big Time" is the screen attraction and it is also "big time" stuff on the stage.

Kansas City *Pantages*

Week Ending Sept. 27

"Keep Moving," a number which has some good music with it, and which is billed along with the sub-title, "Pep, and Lots of It," features **Jinnette Vallon** and **Helen Ward** at the Pantages Theatre. The number fully lives up to its exploitation as the company works much harder than really is necessary and leaves its audiences in a highly receptive mood at the end.

The stage program, which is cut short because of added film attractions, closes with **Al Walton** and **Byron,** who are featured in a number titled "Tell Tales," which also includes the **Exposition Jubilee Four,** who know their high and low notes well enough to satisfy any critical audience. The entire number contains pleasing variety and hasn't one minute of monotony. Frequent encores throughout the week left no doubt as to how auidences regarded the number.

Louis Charninsky and his Pantages Orchestra offered a medley of popular selections as the overture.

Pittsburgh *Enright*

Week Ending October 4

Dick Powell, m. c., during this week celebrated his 500th consecutive performance at this house and the stage offering was labelled "Dick Powell's Juhilee." A very colorful and entertaining attraction from beginning to end.

Vestoff and Vaughn have a dance act which sparkles with class. Mighty fast steppers and go over **O. K. Eleanor Terry,** personality girl, can't sing so well, but the old personality stuff puts her over in a big way.

Henry Regal and **Cecil** in a comedy acrobatic act just about stopped the show at every performance. The pair do some real comedy tumbling and close their act with a sensational thrill.

A beautiful production number took place about half way through the act. Dick crooned "Counting the Stars Alone," while the girls did an exceptionally pretty ensemble. The back drop lifted, disclosing

(*Continued on next page*)

JUST THINK!
This space would be blank
were it not for
EDDIE FITCH
SOLO ORGANIST
MELBOURNE, AUSTRALIA
(We beg your pardon, this ad was sent in O. K. but as Eddie is on the other side of the world it naturally looks upsidedown to us.—The Publishers.)

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MUSIC CORP.
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WHERE THE SWEET FORGET-ME-NOTS REMEMBER
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I CAME TO YOU

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RMC RMC

STAGE SHOWS

(*Continued from preceding page*)

several huge silver spotlighted star-shaped carriers, a girl sitting in each one of them.

The band scored with a number called "Etiquette," during which several of the members sang comedy solos regarding matters of just how to act when eating in polite society. Dick crooned "I'll Get By" (the number he first sang at this house many months ago), and got away with about five encores at every performance.

New York *Paramount*

Week Ending October 10

The C. A. Niggemeyer production, "Shanghai Jesters," is the featured stage-show this week. In addition, **Charlie Davis**, the popular master of ceremonies, formerly of the Indiana Theatre, Indianapolis, is now featured at this house for an indefinite run. This show opens to a scene of a pagoda in front of which **Seed and Sustin**, offer a few comedy gags and an introduction of **Charlie Davis**, who enters as the curtain rises and introduces **Mme. Serova's Chinese Rosebuds**, who, in Chinese costume, offer a novel dance routine, which they finish, with a solo on miniature xylophones which are attached to each of their backs.

Bemis and Brown, a young man and girl, introduced by Davis as two Collegiate Boweryites, do a novel tap routine while seated on a bench, and follow this with a very well done dance which is an incorporation of collegiate and bowery dancing. For this they are very well received. A band number, "True Blue Lou" is next played by the orchestra and led, in a pleasing manner, by Davis. Davis rendered a very well played cornet solo of this number, with a good response from the audience. "You Were Meant for Me" played by the boys on bottles gets some good laughs and a fine hand. A curtain, back and above the orchestra parts, disclosing (presumedly) **Electa Havel**, in a Chinese costume, with eight girls posed around her. She sings, in a pleasing manner, three or four oriental numbers as the ballet do a well routine toe dance.

The William Sisters, two peppy and nice appearing girls sing pleasingly, "Am I Blue," then do a comedy dance which earns them an encore and a fine hand. Seed and Sustin (Sustin straigbt Seed, the comedian) offer their specialty of gags and other hokem that gain some good laughs. The finale consists of the beautiful Chinese scene with the Serova Girls posed about in beautiful costume as the entire ensemble enter and do bits of their specialties.

Kansas City *Mainstreet*

Week Ending October 5

The Pantages stage show proved to be a fast moving series of entertainment this week with the **"California Peaches"** being given a prominent place on the program. The revue is a musical version of all types of songs with girls graduated from extremely small in size to the other extreme, but all of them step very nimbly.

Cholet and Jones bave a number with **Miss Jackie Jones** doing most of the comedy, her comedy being produced with a shrill voice and a bustle. Her work is rewarded by considerable applause, as she never ceases trying for one minute to please the audience.

Victor, Geraldine and Victoria bave an acrobatic act which receives much more than the ordinary notice because of the fact that **"Pop" Renard**, old time acrobat and originator of most of the acrobatic material used on the stage today, turns out to be the mysterious individual who calmly hands things to the acrobats as they go about their work. That in itself would mean nothing if it were not for the fact that "Pop" gets a press notice in virtually every town he plays. He winds up the act by doing a little turn himself and receives a big hand.

Layton and May, who have an entertaining number which includes about as much variety as one would desire, conclude the bill. Their act is comprised of a bit of comedy, a vocal number, then a bit more comedy.

Charles Williams
Featured Organist
■
LOEW'S
STATE THEATRE
Times Square
NEW YORK CITY
■

Boston *Metropolitan*

Week Ending October 9

Frank Cambria's revue, "The Song Shop," featured **Hal Sherman**, eccentric comedy dancer. He holds the audience spellbound with his antics and throughout the act does not speak one word. He was called back for three encores by the hearty applause given him. His dance is of an interpretive nature.

Maureen and Sunny entertain with a short dance full of pep and vigor. **Carlton and Bellew** stage a brief slapstick comedy singing act. The **Dave Gould Girls** are one of the highlights with two dances, being dressed in blue and pink spangles during the first and old fashioned long dresses in the second. Clever dance steps feature.

The revue closes with a trio from Faust, with **Gladys St. John, Amund Sjovik** and **Harold Hanson** comprising the trio. The final stage effect of the devil taking the human to the land below was the most effective of the entire revue, which fell far below the usual standard.

Alex Keese, as master of ceremonies, conducted the Met Syncopators, which featured with Gerschwin's "The American Fantasy."

Dave Rubinoff, conductor of the Grand Orchestra, presented "Romberg Melodies" with selections from "The Student Prince," "The Desert Song," "Blossom Time," and "My Maryland."

The revue paled before the vaudeville talents of Sophie Tucker in "Honky Tonk," tbe feature picture, in which she sings many songs, including "I Don't Want to Get Thin," "I'm Doing What I'm Doing for Love," "I'm the Last of the Red Hot Mammas," "Some of These Days" and "He's a Good Man to Have Around."

Elizabeth, N. J., *Ritz*

Week Ending October 4

The stage-band policy, inaugurated by the popular **Jay Mills**, in this house last week, has taken this town by storm and increased the popularity of the already popular Jay Mills. This show opens to a novel setting of playing cards and enormous cbips, in front of which **Lew Kessler** and his eight ballet girls sing and dance the introduction. They are followed by Jay Mills, who enters to a very good reception, and introduces, **Lenoff** who offered many fine selections on his accordion.

Brooks and Rush, a girl harmony duo, please, immensely with their singing of "Painting the Clouds With Sunshine" and earn an encore in which they sing "Blackbirds," to a fine ovation. Jay Mills then announces a special arrangement of "Louise" which his orchestra play very well. Jay receives a good hand for his vocal chorus of this number.

The Kessler Girls follow with a fairly well routined "Tiller" dance, with Lew Kessler entering at the finish and singing, "She's Got Great Ideas," which he follows with a good acrobatic tap dance. Mills then sings a chorus of "Baby, Where Can You Be," and then follows with a very well played violin solo of the same number.

Iris (or Doris) **May** next offers a very clever and difficult Russian, acrobatic routine that is very well received. **Ina Williams** and **Jimmy Delaney**, comedy team, please with their comedy dancing and singing. The eight Kessler Girls, followed by the entire ensemble, offer a rope skipping routine for the finale.

Portland *Fox*

Week Ending October 2

Fanchon and Marco sent up a real stage treat in their idea "Watermelon Blues" which opened with a peppy number by the 16 line boys and girls with "Sing a Little Love Song" going over nicely. This was quickly followed by the appearance of **Sam Jack Kaufman**, the popular m. c. who directed his troubadors in the "Huge Melon." Then he introduced his personality girls, **Lois Reese**, very easy to look at, **Vera Knight** and **George Jaeger** trip lightly to fast music with a background of chorus men and girls singing "Sing a Little Love Song" which they do, and how. The chorus is without doubt the most perfectly trained ever seen here.

Ted Ledford, well known baritone on the circuit, in his usual blackface was welcomed back, singing "At the End of the Road." From here on the sbow is stolen by Mammy and Her Picks, the three negro boys step on it hot and return for a half dozen repeats and the large colored lady sings crooningly of the Southland and also steps a few herself. The band's rendition of "Dixie" which includes both 1915 jazz and symphonic arrangements, is one of the good features. The act is staged with the usual F. & M. striking colors, pink and green predominating. The act is under the personal management of **James Rice**, formerly a well-known theatre manager of Portland, and who will carry it on to eastern centers.

Chicago *Capitol*

Week Ending October 3

When Paul Ash left the Oriental a few years ago there was a tremendous ovation for him. When Lindbergh left Chicago millions came out to wish him well. But, when **Charlie Agne** left the Capitol not much as a flower was handed him. Charlie might not be as much as Ash, or Lindbergh, but in this neighborhood, he ought to mean the same. In his nine months as band leader he made many friends. But over and over we wanted to say that the patrons around the Capitol are different than any other place in the world. They're stingy with applause and National Playhouse would have to bring the moon down on the stage to make them wake up. Actors and actresses need that little applause as much as a baby needs its mother, and when they don't get it and really deserve it, well, something should be done. Charlie Agne left anyway, what he intends to do is a decision of several offers he has to make. Good luck, Charlie and may the patrons in your next territory appreciate your real ability.

Lubin, Lary and Andre, the one man act, was here this week. Why we say one man act is Lubin, stands out and does everything. He has that funny stuttering talk that keeps one in an uproar. It's a fine act but didn't receive its value in applause.

Frank Sterling, the boy harmonica player, gave some hot tunes on all size instruments. Frank possesses real talent and as reported time and again in this department, he still is a hit.

One act that didn't get much, and didn't deserve what it did get, was **Paul Olsen**. A six-foot fellow dancing around the stage with a dummy doll tied to his legs (some of Tommy Wonders stuff). And to make it worse the boy uses a load of disgusting actions with the roll. Make your stuff original and clean Olson and maybe you'll click.

The orchestra gave a selection of different melodies much to the appreciation of the audience. **Rizzo**, the accordian player and **Agne** offered a duet with Agne playing the xylophone. It was very well done and well liked.

The Ballet girls this week were very attractive. There were 10 and everyone boasted a mean figure. Their dancing was very original.

The overture received the applause. It went over with a bang. We may add that it was well played and deserved the applause it received. **Armin Hand** has a wonderful following on the South Side.

San Antonio *Aztec*

Week Ending October 4

One of the biggest stage shows since the opening of the Aztec tbeatre is presented at this popular playbouse tbis week. It is a lavish production entitled "The Winter Garden Revue."

It offers on the stage 45 artists with a bevy of pretty girls, a wonderful array of vaudeville acts including **The Crystal Girl, Olga and Mischa of The Imperial Russian Ballet** and many others.

On the screen is shown "Half Marriage," starring Olive Borden. A talking news-reel and a good comedy make up the silver sheet entertainment.

Larry J. Pico, The "Pep" organist, has an unusual novelty to offer the organ fans.

Ralph Pollock, the popular m. c. is playing his last week in San Antonio, having been transferred to a theatre on the west coast.

San Francisco *Fox*

Week Ending October 3

The **Hollywood Beauties** are back this week, following an eleven months' tour of the United States, and are at the Fox in a Fanchon and Marco Idea of the same name. The ensemble is almost the same as that seen almost a year ago at the Warfield, but the girls show some new tricks picked up on Broadway and offer a more finished performance than when they left California.

The show opens with a number presented by the orcbestra and vocal chorus from the elevated pit, this being in the form of selections from modern operattas by Youmans, Rodgers, Gershwin, Romberg and Friml, melodious hits from "Hit the Deck," "Tbe Desert Song," "The Vagabond King," and the like.

Rube Wolf appears before the curtain and makes a neat speech, telling of the accomplishments of tbe Hollywood Beauties and suggests that they be given a real California welcome, which they soon received, responding with a fine drill and dance.

Charles Rozelle is introduced and plays on a novel instrument resembling a lamp post. Disappearing

in the wings for a moment he returns in an outlandish Scotch costume and gives a good imitation of a bagpipe.

Rube then puts on a contest for members of his band, soloists offering their hottest selections, with the clarinet, saxophone, cornet, piano, trombone, banjo, piccolo and drums especially featured. Each gets a good measure of applause, but Rube says the audience must stay for the next show to hear the final decision. The Hollywood Beauties offer a suntan back number and a pair of dancers enliven things in between inspections of bronzed backs.

The Three Gobs are brought out and prove to be three colored lads with educated feet. They offer an ensemble number and then each goes through some solo steps which are vigorously applauded.

The feature of the show is the Aztec ceremonial dance that follows, this being an Indian prayer for rain. John Vali sings "Flower of Delight" and the girls in appropriate costume go through Indian steps and poses. A curtain at the rear rises on a magnificent Aztec scene and girls with enormous feather headdresses come slowly to the stage and engage in the mystic dance, to the strains of Indian music. This feature is a brilliant spectacle and serves as a fitting climax to the show.

Cumberland *Maryland*

Week Ending October 5

The Mellinger Brothers, managers and owners of the Maryland theatre, this city, who have been staging plays and offering the theatre goers legitimate attractions since 1902, in the Academy of Music and Maryland theatre, whose motto "The Product of Old Cumberland," have won them repute in Maryland and elsewhere, offer to the picture patrons a diversified lineup of entertainment weekly, maintain a capacity house business with The Night Club Revue, a musical company of twenty-two people, which closes its engagement here October 5.

The Night Club Revue, composed of well known stage players, present a series of vaudeville skits, with special stage settings, scenery, costuming and electrical effects. To balance the daily program the showing of Laura LaPlante's "Red Lips" and a weekly, bring the combination up to a standard rarely offered to the theatre goers.

With Al Jolson in "Say It With Songs" at the Liberty Theatre doing capacity business and a midnight performance Sunday night, and Alice White in "Broadway Babies" at the Strand theatre pulling in 100 per cent talkie goers, the two speaking stage houses here are boosting the array of offerings to the extent that the theatre fan is surely getting double value for his admission with a large variety of entertainment to choose from.

Cumberland *Garden*

Week Ending October 5

The speaking stage theatre presentation bug seems to have bitten another silent picture theatre manager in this city, when the local newspapers carried the blackface type announcement that Manager Frank A. Magruder of the Garden theatre, six hundred seat capacity, will, beginning Monday, September 30, for one week's duration, offer direct from New York City, the great Doctor Karr, rewnowned hypnotist, company of fifteen, along with the special return showing of Lon Chaney in "West of Zanzibar." Dr. Karr's "A Night in Spiritland" staged with scenery and electrical effects, with an outside free demonstration of a man buried alive, brings to the patrons of the Garden theatre a well arranged modern silent picture theatre, a stage presentation that, for the first time, brings into play the stage equipment thougbtfully procured by Manager Magruder, who is botb owner, designer and manager of this popular no-sound-picture playhouse. Manager Maguder, who heretofore did not employ any theatre musicians, using Electric-Radio Record installation, has added to his theatre staff experienced musicians, for this week's stage and picture presentation.

Trio of New Songs to Be Used in Two Vitaphone Productions

A new method of introducing song numbers from the screen will be undertaken by Warner Bros. soon in behalf of three compositions which M. Witmark & Sons will publish. The songs will be used in two Vitaphone productions, "Under a Texas Moon" and "On the Border," the tie-up being made because both stories have the same locale. The numbers to be played and sung in botb of these new pictures are "Under a Texas Moon" and "I Want a Bold Cahallero" and "Esta Noche De Amor."

Songs of Hollywood

HOLLYWOOD, Oct. 8.—The talking picture by any other name would be just as noisy, says Charlie Chase anent the search for a new and dignified name for the dialog film.

* * *

Because Robert Armstrong showed signs of real singing talent in "Oh, Yeah," he will be permitted to break forth into song in his next picture "The Champ." Billy Rose is writing the music.

* * *

Harry Tierney is writing the musical numbers for the R K O audien "Dixiana." It is the first operetta written directly for the screen. Tierney wrote "Irene," "Kid Boots" and three editions of Ziegfeld's Follies. Bebe Daniels will have the lead in "Dixiana."

* * *

There are four song writers preparing original melodies for the Warner audien "Minstrel Days." The short feature has over 40 colored entertainers in the cast. Eddie Ward and Al Bryan wrote "Dancing to Heaven." The other tunes are being written by Harry Akst and Grant Clarke.

* * *

Al Dubin and Joe Burke have received scores of letters and telegrams congratulating them on the success of their songs in "Gold Diggers of Broadway."

* * *

The three musketeers of the musical world, Herb Magidson, Michael Cleary and Ned Washington are writing several originals for the Warner short feature "Night Club Baby." They recently completed several numbers in "The Show of Shows."

* * *

Van and Schenck will introduce six new numbers in their forthcoming picture for M G M. The songs, written by Milton Ager and Jack Yellen are "Ain't You Baby," "Harlem Madness," "Me and My Buddy," "There Will Never Be Another Mary" and "Does My Baby?" Jack Conway is directing the picture. Bugs Baer wrote the dialog.

* * *

Two catchy songs for a fox trot stand out among the numbers of First National's tin pan alley. One is "Why Can't You Love That Way." It will be sung by Alice Day. Bourse, Val and Creamer are the composers. The other is "Pretty Little You" and was written by Violinsky and Ryan. It will be heard in "The Son of the Gods."

* * *

Harry Stoddard and Marcy Klauber, writers of "I Get the Blues When It Rains" and other songs, have been signed by the Halperin Brothers. They will write the music for the forthcoming Halperin picture to be released through Tiffany-Stahl. At present the team is working at the Fox studios where they are writing the numbers for the "New Orleans Minstrels."

MADAME OCTAVE.

Jolson to Introduce Seven New Song Numbers in "Mammy"

Al Jolson will introduce seven new song bits in "Mammy," the Vitaphone production which he is now making at the Warner Studio. All of these compositions have been written especially for the star by Irving Berlin, who is now in daily production conferences with Jolson and bis director, Michael Curtiz. "Mammy" will be the first Al Jolson picture to he made entirely from the comedy angle, his first three productions, all having been given dramatic treatment.

Sid Lorraine Made Tieups That Counted With Sophie Tucker

Sophie Tucker turned song plugger de luxe during her recent personal appearances with her "talkie," entitled "Honky Tonk" in Chicago, St. Louis and Kansas City. Determined to do everything to put across the songs which Jack Yellen and Milton Ager wrote for her picture, Sophie made personal appearances at sheet music and record stores, autographing copies and records of her songs. In one Chicago store she even went behind the counter and sang for the customers. When it became known that Sophie Tucker was singing in the store, the jam became so great that police had to be called to control the mob. It was the energetic Sid Lorraine, western manager for Ager, Yellen & Bornstein, who prevailed upon Miss Tucker to make these personal appearances which resulted in greatly boosting the sales of the Tucker songs, particularly "I'm Doing What I'm Doing for Love,"

Stage Band Presentations Will Be New Earle Theatre Policy

On Friday, September 27, the new policy of stage band and stage band presentations went into effect at the Earle Theatre, which was the first time that Atlantic City had had the pleasure of being entertained with this sort of a show. This will be augmented with picture shows which Stanley executives promise are to be of the highest sort. For the master of ceremonies, Benny Ross, the inimitable young man who has been setting the metropolitan cities agog, has been secured. This young man bas a mighty fine voice which he uses to excellent advantage. His method of introducing acts is very clever and in every city where he has worked he has been a sensation. In addition to the stage band, the presentations will consist of the best talent available.

"Shannons of Broadway" To Have Theme Song

"The Shannons of Broadway," James Gleason's comedy hit, being made into an all talking picture by Universal, is to have a theme song on the screen. In fact, it is to have three songs, all originals and written especially for the production by Ray Klages and Jess Greer, of the Universal musical department. The theme song is "Someone to Love Me" which is sung by John Breeden, the juvenile, to Mary Philbin, his sweetheart in the picture, and played on the piano by Gleason, who, with Lucille Webster Gleason, have the title roles.

Mastbaum to Inaugurate Radio Hour Each Week

The Mastbaum this week is inaugurating "Greater Mastbaum Hour" over the air. Stuart Barrie, master of ceremonies at the Mastbaum, will alternate with Harry Rose, master of ceremonies at the Earle, while Charles Previn will have charge of the music. The finest acts from the stage shows together with the best in classical and popular music will be given during this hour, from 11 to 12 p. m. every Monday night.

Mabel
WALZER
Eddie
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Featured Comedians in the Publix Unit
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BEST SELLERS
Week Ending October 5

No. 1

"Am I Blue" (M. Witmark & Sons).
"When My Dreams Come True" (Irving Berlin).

No. 2

"My Song of the Nile" (M. Witmark & Son).

No. 3

"Little Pal" (DeSylva-Brown & Henderson).

No. 4

"Pagan Love Song" (Robbins Music Corp.).

No. 5

"I'm Just a Vagabond Lover" (Leo Feist).
"Sleepy Valley" (Harms, Inc.).

No. 6

"Singing in the Rain" (Robbins Music Corp.).
"Wedding of the Painted Doll" (Sherman Clay).

No. 7

"Where the Sweet Forget Me Nots Remember" (Remick Music Corp.).
"If You Believe in Me" (DeSylva-Brown & Henderson).
"True Blue Lou" (Spier & Coslow).
"Congratulations" (Green & Stept).
"Piccolo Pete" (Jenkins).
"I Get the Blues When It Rains" (Forster).
"Let Me Have My Dreams" (M. Witmark & Sons).
"Breakaway" (DeSylva-Brown & Henderson).

No. 8

"Love Me" (Leo Feist).
"Old Virginia Moon" (Milton Weil).
"Ain't Misbehavin'" (Mills Music Corp.).

* * *

'TWAS NOT SO LONG AGO—(Harms, Inc.)—The hit song of the new Hammerstein production SWEET ADELINE, that is already one of the biggest hits in the East. It's a very clever song written by two men that have many musical comedy hits to their credit. Book and lyrics by Oscar Hammerstein, 2nd, music by Jerome Kern.

* * *

"OVER AND OVER AGAIN"—(Harms, Inc.)—A beautiful melody and lyric that has both orchestra and professional values. Also looks real commercial. Words and music by Bert Kalmer and Harry Ruby.

* * *

"SPAIN"—(G. Schirmer, Inc.)—A high class number that has both English and Spanish lyrics. It's a beautiful song of the standard type and will no doubt sell for a long time. By Clara Edwards.

* * *

LONELY TROUBADOUR—(Santly Bros., Inc.)—This song introduced by and dedicated to the well known RUDY VALLEE is a real good song. The lyric is excellent and the melody on a par with same. Words and music by John Klenner.

* * *

THEN I'LL KNOW WHY—(Sherman Clay & Co.)—The theme song of the UNITED ARTISTS thriller ALIBI. One of the best pictures of the year. Should play all the best theatres in the country and will of course sell a lot of copies of this song. By Paul Titsworth and Lynn Cowan.

* * *

THERE'S TOO MANY EYES (That "Wanna" Make Eyes)—(Davis, Coots & Engel)—A trick title that is well written with a clever melody. Great for the little girl who works with the master of ceremonies. By Benny Davis, J. Fred Coots and Steve Nelson.

Sid Berman

ORGAN SOLOS

Henri Keates (Chicaga Oriental) put over a community song-fest which was delightful to all and got a big hand. The theme of his program was based on "Making Whoopee" and he featured such numbers as "Song of the Nile," "Miss You," "You're a Real Sweetheart," "I'll Always Be in Love with You," "Some Sweet Day" and "I Get the Blues, When It Rains." Between each of these numbers he used comedy slides with special words to the tune of "Making Whoopee." The audience sang lustily and called for more.

Jesse Crawford (New York Paramount) offers another of his pleasing organ concerts, in which he featured four well known numbers. The numbers, Crawford played in his own inimitable way were;—"Same Old Moon," "Little Pal," "Singin' in the Rain" and "Song of the Nile." Crawford used Ben Gordon, who sang a pleasing vocal chorus of "Singin' in the Rain," Robbins Music Corporation's hit song, from, "Sketch Book." Crawford was given his usual fine reception.

Arlo Hults (Oil City, Pa., R K O Drake) Hults is the featured organist at the Chester Theatre, New York City, but for the past month has been guest organist at this new theatre. Hults conceived an original community song-fest in his solo, which he called "Oil City Blues." In this, he incorporated a number of "Blues" songs together with some popular songs, which everyone sang. Hults uses a "mic" attached to the organ and connected to the loud-speakers back stage, to announce each number. This is an innovation in this city and Hults song-fests created so much comment that he has received many favorable comments in the local papers. Hults, in his masterly manner, offered "Big City Blues," "Am I Blue," "Here We Are" and "Pagan Love Song" for this well received solo.

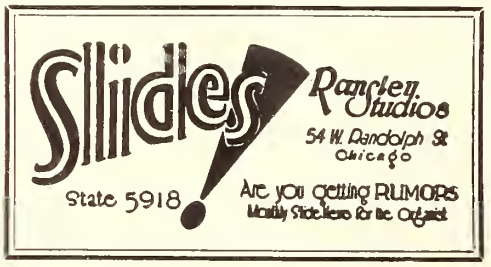
Leonard Smith (Chicago Avalon) This young organist is receiving his daily applause each day here regardless of the "talkies" or anything else that might attempt to push off the organist. Smith's solo this week consisted of a very selected list of songs. He received a flattering applause and took a share of the cake. "Am I Blue," "When My Dreams Come True," "My Song of the Nine," "Miss You" and "Making Whoopee" were numbers used.

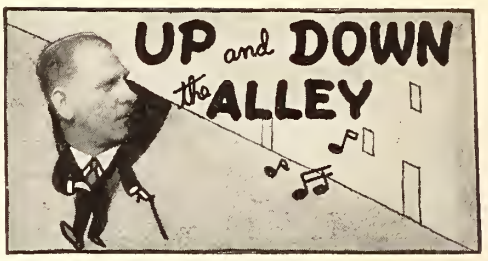
THEME SONGS

Five special singing numbers which are said to mark the closest approach of the sound screen to music of the operatic type have been prepared for Lawrence Tibbett's "The Rogue's Song," by Herbert Stothart, with Clifford Gray acting as lyricist. "The Rogue's Song" will contain several interpolations from the music of Franz Lehar, composer of "The Merry Widow," and is being directed by Lionel Barrymore.

Dolores Costello will sing in her next Vitaphone production, "Second Choice," now under way at the Warner Studio. The number she will introduce is "Life Can Be So Lonesome," which has been composed especially for the picture by Al Dubin, M. K. Jerome and Joe Burke. M. Witmark & Sons will publish the sheet music. Howard Bretherton is directing Miss Costello in "Second Choice." The cast includes Chester Morris, Jack Mulhall and Edna Murphy.

Two special numbers have been added to the original score of "Song of the West," Warner Bros. Vitaphone version of the operatic success, "Rainbow." Both of these numbers are the work of Ray Perkins, head of the theme song department at the Warner studio, and will supplement the music of the stage piece composed by Vincent Youmans. "I'll Bless That One Sweet Day," a waltz to be sung by Vivienne Segal, is one of the new songs. The other is "John Barleycorn" which Robert Guzman will sing.





Hello, Everybody.—The rumor about town, for the past week of the merger of Leo Feist, Inc., and R K O has been emphatically denied by all executives of both companies, but the rumor persists in being broadcast.

* * *

Will Rockwell, the well-liked professional manager of **Harms, Inc.**, has just returned from his trip to the west coast where he supervised the placing of the music score in Rudy Vallee's first feature picture, "The Vagabond Lover." Incidently, Rudy has practically completed the picture, and will return to New York about the 18th of this month to again preside as master of ceremonies at the Paramount Theatre.

* * *

Billy Berkes (the Fixer) is again sending out slides to the organists, from Remick's after serving on a jury for the great state of New York, for the past two weeks.

* * *

Sam Serwer, the wide-awake publicity director for **Warner-Witmark's** has conceived a clever stunt to exploit the Warner Bros. picture, "Golddiggers of Broadway." He has had lipsticks made, to resemble book-matches, to hand out to the ladies, attending the show.

* * *

Harms, Inc., have published, "Over and Over Again," by **Bert Kalmar** and **Harry Rubey**, and it is in the Moran and Mack picture, "Why Bring That Up," which opened last Saturday at the Rialto theatre, New York.

* * *

Rocco Vocco, well known Chicago representative of Leo Feist was in town for a few days. Rocco is one of the most popular men in the music business.

* * *

Archie Fletcher, general manager of **Joe Morris Music Co.**, is back in town for the winter after being in Atlantic City for the past two months.

* * *

J. Paul Fogarty, Ted Fiorito and **Guy Lombardo** have written a new collegiate fox trot colled, **"Joe College"** which **Leo Feist** are publishing. Others of the new numbers this firm are publishing are;—"Beautiful Thing," a fox trót by **Walter Hirsch** and **Donald Murray**, "When You're Counting the Stars Alone," a "Blue Heaven" type of ballad, by **Vincent Rose, Jack Murray** and **Ben Russell**, **"My Victory"** by **Ned Miller, Jules K. Stern** and **Carmen Lombardo.**

* * *

Paul Ash, at the Brooklyn Paramount, featured "Am I Blue" as a special band number last week, and it met with so much response that he is again featuring it this week. **Abe Lyman** and his Californians are also repeated the same tune in their band number.

* * *

"Roxy" was so pleased with the presentation, by the Roxyettes, of their "Dance of the Paper Dolls" in last week's show, that it continues to be a feature of this week's program. The girls, as paper kewpees, in pastel colored paper costumes, offer their dance to the tune of M. Witmark's "Dance of the Paper Dolls."

* * *

Wilford White, well known song writer for **Harms, Inc.**, has just had published by this firm his latest tune, which he has titled "Scotchie." **Paul Whiteman** was the first to introduce it. **Vincent Lopez**, at the St. Regis Hotel, featured this number with a special bag-pipe arrangement that was so good that it received many fine comments.

* * *

Will Rockwell, the ever genial and hard working professional manager of **Harms, Inc.**, has just returned from his trip west, where he went to supervise the arranging (and whatever else was necessary) for Rudy Vallee's picture, "The Vagabond Lover." Incidentally, Harms has the entire score for this picture.

E. T. Dawson

Fast But Wholesome Is Pace of Hollywood, Says Pitkin on Return to East

Write 'Em Clean, Because Dirt Is Not Wanted, Declares Professor

(Special to the Herald-World)

NEW YORK, Oct. 8.—The pace of Hollywood is fast, "dizzily fast," but it is the speed of a wholesome activity that gives the lie direct to the misconceptions aroused by misinformed or deliberately falsifying sensationalists, says Professor Walter B. Pitkin of the Columbia University School of Journalism, after four months' work at one of the large studios as a story supervisor.

Other conclusions of the professor of short story writing, after his Coast visit, include these:

The motion picture industry is benefiting from "self-discipline and co-ordination not paralleled in any previous form of organized human activity."

Possibilities of sound pictures have not even been scratched.

Sound is bringing a new form of art which will overshadow the stage, novel and short story within a decade.

Of the high-speed working schedules of the studios and the false pictures of Hollywood painted by sensation-mongers, Professor Pitkin says:

"It is no unusual occurrence for an executive to be on the lot 36 hours at a time. Every dinner hostess puts a question mark opposite the name of any director she invites, and all social engagements are tentative.

"I do not believe anybody in that busy city realizes the ridiculous misconception of Hollywood life which sometimes infiltrates itself into news. The stranger, as he steps off the train, expects to meet a wild horde of thugs, perverts, dope addicts, and miscellaneous lunatics. This is strangely like the European tourist who looks for Indians and cowboys along the New York waterfront, shooting at his incoming steamer.

"Truth is, Hollywood is a factory town just as Pittsburgh and Akron and Detroit are. Everybody there is a factory worker. And, like most other factories, the workers are picked because they can handle their jobs and stick to them. All in all, it is one of the least exciting places on earth, once you recover from the myths about it. Indeed, it is too much of a factory town. This brings me to my one serious criticism of the place.

"Romance is naturally one of the major themes for motion pictures. Dirt is not wanted in Hollywood. There are a few people in the United States who believe the moon is made of green cheese and a few with abnormal interest in sex. Every picture maker knows that he would go bankrupt if he catered to such minorities. To the would-be author of motion picture scenarios my primary advice is, 'Write 'em clean.'"

Sale of Emelka to U F A Denied; Aim Is to Keep Foreigners' Hands Off

(Special to the Herald-World)

NEW YORK, Oct. 8.—Reports to the effect that Ufa was going to buy up the Emelka concern have recently been circulated in the press. This report is misleading as it stands. It is true that a conference took place between the directors of these companies, but the negotiations were merely conducted to find ways and means for preventing a further reduction of the German film production and to avoid that the majority of shares of the Emelka be transferred to foreign hands, as this would involve the loss of the Emelka theatre-chain as an important basis for the German film production, says a Ufa statement.

Here are the principals of the Tiffany-Stahl franchise meeting held last week in Butte, Mont. Top row, left to right: A. L. Selig, director of publicity and advertising for T-S; E. P. White from Livingston; Al Steffes of the Allied States Association; and F. A. Boedicker, president of the Montana exhibitors association. Bottom row, left to right: Oscar R. Hanson, general sales manager of T-S; Merle Davis, Broadway theatre, Butte; John Gavin from Butte and Feinstein from Salt Lake City.

100,000,000 Attend Theatres Each Week, De Bra Tells Bankers

(Special to the Herald-World)

NEW YORK, Oct. 8.—Nearly 100,000,000 people attend the theatre each week, according to figures quoted at the Bankers' Industrial Exploitation by Arthur H. De Bra, assistant secretary of the M P P D A.

De Bra also commented on the great service to American export trade which the motion picture renders. "In every American picture shown in a foreign country there are always several articles, typically American, which appeal to the foreign audience," De Bra explained. "An estimate has placed the value of American exports due to the influence of films at $1 for every foot of film shown abroad."

Audiens Combine Worst Features of Plays and Pictures, Says Clift

Script Should Be Written for the Ordinary Picture With Dialog Inserts

(Special to the Herald-World)

NEW YORK, Oct. 8.—"The present day talking pictures are neither pictures or plays but a combination of the worst features of both," said Denison Clift, motion picture director, dialog writer and playwright.

Denison Clift

Clift has just returned from England where he completed "The City of Play" which he calls an important picture of continental amusement park life. Sequences were filmed in Berlin and Vienna. "Scotland Yard," his play, has just opened at the Sam Harris theatre.

Clift says that script for talking pictures should be written as for an ordinary picture and dialog sequences should be inserted in such a manner that the essential action of the piece would not be slowed down.

After the premiere of "Scotland Yard" he left for California where he will write two plays for Al Woods.

Audiens Finding Favor For Public Addresses And Convention Talks

Jimmie Walker Is Campaigning with the Aid of Talking Pictures

(Special to the Herald-World)

NEW YORK, Oct. 8.—Secretary of Commerce Thomas W. Lamont last week used a talking picture to address members of the American Electrical Railway Association, assembled in convention at Atlantic City. Lamont was unable to attend the convention in person. He used the screen to put himself and his argument over.

Others who did likewise for the same event were Lord Ashfield of London and Ernst Reuter of Berlin, both electrical railway kings.

At the same time the Bankers' Industrial Exposition in New York was celebrating motion picture day. Bankers were told: "Banks build their advertising propaganda on messages of self-preservation and economic security. They achieve their effects by the quality of the idea. The screen is effective in the development of the right ideas, talking pictures lend themselves to banking publicity . . . banks seem to have realized this very definitely."

Motion pictures in industry and politics are not new. They are being replaced by talking pictures. The Stanley Advertising Company has a truck carrying a screen and portable reproducing equipment which, in a few days, will move about the city showing LaGuardia making a campaign speech. Jimmie Walker is also campaigning with the aid of talking pictures.

The audible screen has demonstrated its advertising and educational value. Portable equipment is being sold in many industries, is going into schools, colleges and churches the country over.

Chicago Intimate Theatre For Gold Coast Opened; Plan Vitaphone Act Tests

Chicago's "intimate theatre for the Gold Coast" opened its doors Friday, October 4, when the 800-seat Dearborn, remodeled Lubliner & Trinz house, reopened as a sound theatre. It is on Division street west of Clark.

Each Thursday night, after the first show, there will be two hours of vaudeville screen tryouts for Vitaphone acts.

It is understood that very soon the ten L & T houses,now called "Greater Talkie Theatres," will be known as either Publix or Balaban & Katz theatres.

QUICK REFERENCE PICTURE CHART

Amkino

FLAMES ON THE VOLGA, or Bulat Batyr: Anna Wozjik. Yaroslavtsev. (L) 7000f. (R) Mar. 30, 1929.
KATORGA (D): A. Zhilinsky, V. Taskin, V. Popov. (R) June 1. (L) 7500f.
KRASSIN: Special cast. (L) 7000f. (R) Feb. 19, 1929.
LASH OF THE CZAR, THE: Kachalov, Meyerhold, Stenn. (L) 6800f. (R) Feb. 9, 1929.
MOSCOW TOOAY (D): Special cast. (R) April 11. (L) 5000f.
NEW BABYLON (D): Sophia Magarill, Sergei Gerasimow, Peter Sobolewski, Elena Kusmina. (R) June 29. (L) 8000f.
PRISONERS OF THE SEA: O. Knipper, Tschechowa, N. Kutusow. (R) Apr. 13, 1929.
SHANGHAI OOCUMENT, A (Travelogue): Special cast. (L) 5000f. (R) Oct. 13, 1928.
TEN DAYS THAT SHOOK THE WORLD: Special cast. (L) 7600f. (R) Oct. 13, 1928.
THREE COMRAOES AND ONE INVENTION: Olga Tratlakova. (L) 6000f. (R) Oct. 13, 1928.
TWO DAYS: F. E. Samytschkowsky. (L) 6500f. (R) Feb. 1, 1929.
YELLOW PASS, THE: Anna Stenn. (L) 6600f. (R) Dec. 8, 1928.

Artclass

UNMASKEO (D-AT): Rohert Warwick, Sam Ash, Milton Krims, Lyons Wickland, Susan Corroy, William Corhett. Charles Slattery, Kate Roemer, Waldo Edwards, Roy Byron. Clyde Dillson, Helen Mitchell, Marie Burke. (L) Talking, 5449f.

Chesterfield

ADORABLE CHEAT (D): Lila Lee, Cornelius Keefe, Burr McIntosh, Reginald Sheffield, Gladden James, Harry Allen. Alice Knowland, Virginia Lee. (L) 5400f. (R) Aug. 15, 1928. (NP) June 9, 1928.
BELOW THE DEAOLINE (D-Underworld): Barhara Worth, Frank Leigh, J. P. MacGowan, Walter Merrill, Arthur Rankin, Virginia Sale, "Tiny" Ward, Lou Gory, Fred Walton, Bill Patton, Charles Hickman, Mike Donlin. (L) 5500f. (R) May 1, 1929. (NP) May 25.
CAMPUS KNIGHTS (CD): Raymond McKee, Shirley Palmer, Marie Quillen, Jean Laverty. (R) June 15, 1929.
CIRCUMSTANTIAL EVIOENCE: Helen Foster, Cornelius Keefe, Alice Lake, Charles Gerrard, Ray Hallor. (L) 6200f. (R) Jan. 15, 1929. (NP) Mar. 23, 1929.
HOUSE OF SHAME (D): Creighton Hale, Virginia Brown Faire, Lloyd Whitlock, Florence Dudley, Fred Walton, Carlton King. (L) 5300f. (R) Sept. 15, 1928. (NP) Oct. 13, 1928.
HOUSE OF SECRETS (AT-D): Marcia Manning, Joseph Striker, Elmer Grandin, Herbert Warren, Francis M. Verdi, Richard Stevenson, Harry H. Southard, Edward Ringham. (L) 6,100. Sound only.
JUST OFF BROADWAY (M): Donald Keith, Ann Christy, Larry Steers, DeSacia Mooers, Jack Tanner, Syd Saylor, Beryl Roherts, Albert Dresden. (L) 6200f. (R) Feh. 15, 1929. (NP) Mar. 2, 1929.
PEACOCK FAN, THE (M): Lucien Preval, Dorothy Dwan, Tom O'Brien, Rosemary Thehy, Carlton King, Gladden James, David Findlay, James Wilcox, Fred Malatesta, Alice True, Spencer Bell, John Fowler. (L) 5300f. (R) Mar. 15, 1929. (NP) Mar. 23, 1929.
SOUTH OF PANAMA (D): Carmellta Geraghty, Lewis Sargent, Philo McCullough, Edouardo Raquello, Marie Messinger, Carlton King, Harry Arras, Joe Burke, Fred Walton. (L) 5800f. (R) Nov. 15, 1928.

Columbia

ACQUITTED: Forthcoming 1929 release.
APACHE, THE (D): Margaret Livingston, Warner Richmond, Dan Alvardo, Phil McCullough. (L) 5818f. (R) Nov. 19, 1928. (NP) Mar. 2, 1928.
BACHELOR GIRL, THE (D-TME): William Collier, Jr., Jacqueline Logan, Edward Hearn, Thelma Todd. (R) May 3, 1929. (NP) June 22. (L) Talking, 5967f; silent, 6245f.
BEHIND CLOSED DOORS (My): Virginia Valli, Gaston Glass, Otto Matiesen, Andre De Segurola, Fanny Midgley, Torhen Meyer, Broderick O'Farrell, Otto Hoffman. (L) 5897f. (R) Feb. 24, 1929. (NP) June 15, 1929.
BROAOWAY HOOFER, A: Forthcoming 1929 release.
COLLEGE COQUETTE (CD-AT): Ruth Taylor, John Holland, William Collier, Jr., Johyna Ralston, Edward Piel, Jr. (L) Talking, 6149f; silent, 5566f. Recording on film and disc. (R) Aug. 5, 1929.
DONOVAN AFFAIR, THE (D-AT): Jack Holt, Agnes Ayres, Dorothy Revier, Williiam Collier, Jr., John Roche, Fred Kelsey, Hank Mann, Wheeler Oakman, Virginia Brown Faire, Alphonse Ethier, Edward Hearn, Ethel Wales, John Wallace. (L) Talking, 7140f; silent, 7189f. (R) Apr. 11, 1929. (NP) May 18.
DRIFTWOOO (D): Don Alvarado, Marceline Day, Alan Roscoe, J. W. Johnson, Fred Holmes, Fritzi Brunette, Nora Cecil, Joe Mack. (L) 6267f. (R) Oct. 15, 1928. (NP) Nov. 17, 1928.
ETERNAL WOMAN, THE (D): Olive Borden, Ralph Graves, Ruth Clifford, John Miljan, Nena Quartaro, Josepn Swickard, Julia Swayne Gordon. (L) 5812f. (R) Mar. 18, 1929. (NP) Apr. 6, 1929.
FAKER, THE (D): Jacqueline Logan, Charles Delaney, Warner Oland, Charles Hill Mailes, Gaston Glass, Flora Finch, David Mir, Lon Poff, Fred Kelsey. (L) 5651f. (R) Jan. 2, 1929. (NP) Feh. 9, 1929.
FALL OF EVE, THE (CD-AT): Patsy Ruth Miller, Ford Sterling, Jed Prouty, Gertrude Astor, Arthur Rankin, Betty Farrington, Fred Kelsey. (L) Sound, 6245f. (R) June, 1929. (NP) July 20.
FATHER ANO SON (D-AT): Jack Holt, Dorothy Revier, Helene Chadwick, Mickey McBan, Wheeler Oakman. (L) Talking, 6765f; silent, 6310f. (R) Apr. 22, 1929. (NP) May 18, 1929.
FLYING MARINE, THE (D-TME): Ben Lyon, Shirley Mason, Jason Rohards. (NP) June 29. (L) Talking, 5951f; silent, 5736f.
GREEN EYES: Forthcoming 1929 release.
GREENWICH VILLAGE: Forthcoming 1929 release.

Key to Abbreviations

C—Comedy
D—Drama
R—Romance
MC—Musical Comedy
F—Farce
M—Melodrama
W—Western
O—Operetta
My—Mystery

SOUND

AT—All Talking
M—Musical Score
T—Talking Sequences
E—Sound Effects
S—Singing

The foregoing abbreviations follow immediately after the title. As an example, CD-TME signifies "comedy-drama with talking sequences, musical score and sound effects."

OTHER ABBREVIATIONS

L—Length
NP—New Pictures
R—Release
TOS—T. O. Service

HURRICANE (AT-D): Hohart Bosworth, Johnny Macs Brown, Lelia Hyams, Allan Roscoe, Tom O'Brien, Lella McIntyre, Joe Bordeaux and Eddie Chandler. (NP) Sept. 21. Forthcoming 1929 release.
LIGHT FINGERS (D-AT): Ian Keith, Dorothy Revier, Carroll Nye, Ralph Theodore, Tom Rickets. (L) Talking, 5700f. (R) July 29, 1929. (NP) Aug. 31. (L) Silent 5578f. Sound 5700f.
LONE WOLF'S OAUGHTER (TME): Lytell and Olmstead. (L) 6214f (R) Jan. 13, 1929.
LOVE CAPTIVE, THE: Forthcoming 1929 release.
NOTHING TO WEAR (CD): Jacqueline Logan, Theodore Von Eltz, Bryant Washburn, Jane Winton, Williiam Irving, Edythe Flynn. (L) 5701f. (R) Nov. 5 1928. (NP) Mar. 9, 1929.
OBJECT ALIMONY (D): Lois Wilson, Ethel Grey Terry, Douglas Gilmore, Roscoe Karns, Carmelita Geraghty, Dickey Moore, Jane Keckley, Thomas Curran. (L) 6266f. (R) Dec. 22, 1928. (NP) Jan. 12, 1929.
POWER OF THE PRESS, THE (D): Douglas Fairbanks, Jr., Johyna Ralston, Mildred Harris, Philo McCullough, Wheeler Oakman, Robert Edeson, Edward Davis, Del Henderson, Charles Clary. (L) 6465f. (R) Oct. 31, 1928. (NP) Mar. 9, 1929.
QUITTER, THE (D): Ben Lyon, Dorothy Revier, Fred Kohler, Charles McHugh, Sherry Hall, Jane Daly, Henry Otto, Claire McDowell. (L) 5671f. (R) Apr. 1, 1929. (NP) Mar. 9, 1929.
REOEMPTION: Forthcoming 1929 release.
RESTLESS YOUTH (D): Marceline Day, Ralph Forbes, Norman Trevor, Robert Ellis, Mary Mabery, Gordon Elliott, Coy Watson. (L) 6085f. (R) Nov. 30, 1928. (NP) Dec. 22, 1928.
SIOESHOW, THE (D): Marie Prevost, Ralph Graves, "Little Billy," Alan Roscoe, Pat Harmon, Texas Madesen, Martha McGruger, Estehan Clemento, Janet Ford, Paul Dismute, Bert Price, Chester Morton, Jacques Ray. (L) 5999f. (R) Dec. 11, 1928. (NP) Feh. 16, 1929.
SINNERS PARADE (M): Victor Varconi, Dorothy Revier, John Patrick, Edna Marion, Marjorie Bonner, Clarissa Selwynne, Jack Mower. (L) 5616f. (R) Sept. 14, 1928. (NP) Oct. 20, 1928.
STOOL PIGEON (M): Olive Borden, Charles Delaney, Lucy Beaumont, Louis Natheaux, Ernie Adams, Al Hill, Robert Wilher, Clarence Burton. (L) 5792f. (R) Oct. 25, 1928. (NP) Nov. 17, 1928.
STREET OF ILLUSION (D): Virginia Valli, Ian Keith, Harry Myers, Kenneth Thomson. (L) 5988f. (R) Sept. 3, 1928. (NP) Mar. 2, 1929.
SUBMARINE (D-ME): Jack Holt, Dorothy Revier, Ralph Graves, Clarence Burton, Arthur Rankin. (L) Synchronized, 8374f; silent, 8192f. (R) Nov. 12, 1928. (NP) Mar. 9, 1929. (TOS) Dec. 1, 1928.
TRIAL MARRIAGE (D-ME): Norman Kerry, Sally Eilers, Jason Rohards, Thelma Todd, Charles Clary, Naomi Childers, Rosemary Thehy, Gertrude Short. (L) Talking, 6639f; silent, 6506f. (R) Mar. 10, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 20, 1929.
WICKEO ANGEL, THE: Forthcoming 1929 release.
YOUNGER GENERATION, THE (D-TM): Jean Hersholt, Lina Basquette, Rosa Rosanova, Ricardo Cortez, Rex Lease, Martha Franklin, Julanne Johnston, Jack Raymond, Sydney Crossley, Otto Fries, Julia Swayne Gordon, Donald Hall, Bernard Siegel. (L) Synchronized, 7866f; silent, 7246f. (R) Jan. 24, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 13, 1929.

Excellent

BROKEN BARRIERS: Helene Costello. (L) 5974f. (R) Dec. 1, 1928.
CLEANUP, THE: Delaney and Blake. (L) 5660f. (R) Jan. 25, 1929.
CONFESSIONS OF A WIFE: Helene Chadwick. (L) 6047f. (R) Dec. 19, 1928.
DREAM MELOOY: Riche and Thelhy. (L) 5050f. (R) Jan. 20, 1929.
DAVIO VALLORY: Forthcoming 1929 release.
FANNY HAWTHORNE: Forthcoming 1929 release.
LIFE'S CROSSROAOS: Hulette and Hamilton. (L) 5355f.
HEARTS AND MOOELS: Forthcoming 1929 release. (R) Oct. 20, 1928
MASQUERADE MARRIAGE: Forthcoming 1929 release.
MELLOWING MONEY: Forthcoming 1929 release.
ONE SPLENOID HOUR: Viola Dana, George Periolot, Allen
ORCHIO WOMAN, THE: Forthcoming 1929 release. Simpson, Lewis Sargent, Jack Richardson, Lucy Beaumont, Florence Cooper, Ernie Adams, Hugh Saxon, Charles Hichman. (L) 6129f. (R) May 1, 1929.
PASSION SONG, THE: Noah Beery and Olmstead. (L) 5100f. (R) Oct. 20, 1928.
PENNY PRINCESS: Forthcoming 1929 release.
ROSES OF PICAROY: (R) Apr. 15, 1929.
WRECKERS, THE: Forthcoming 1929 release.

First Division

LINOA (ME-D): Warner Baxter, Helen Foster, Noah Beery, Mitchell Lewis. (L) 6775f.

First National

BARKER, THE (D-TME): Milton Sills, Douglas Fairbanks, Jr., George Cooper, John Erwin, S. S. Simon, Dorothy Mackaill, Betty Compson, Sylvia Ashton. (L) 7137f. (R) Dec. 30, 1928. (NP) July 14, 1928. (TOS) Dec. 15, 1928.
BROAOWAY BABIES (M-TME): Alice White, Charles Delaney, Fred Kohler, Tom Dugan, Bodil Rosing, Sally Eilers, Marion Byron, Jocelyn Lee, Louis Natheaux, Maurice Black. (L) 8067f. (R) June 30, 1929. (NP) June 22.
BUTTER AND EGG MAN, THE (CD): Jack Mulhall, Greta Nissen, Sam Hardy, William Demarest, Gertrude Astor. (L) 6457f. (R) Sept. 2, 1928. (NP) June 30, 1928. (TOS) July 28, 1928.
CALIFORNIA MAIL (W): Ken Maynard, Dorothy Dwan, Lafe McKee, Paul Hurst, C. E. Anderson, Fred Burns. (L) 5446f. (R) Apr. 7, 1929. (NP) Apr. 20, 1929.
CAREERS (D-AT): Billie Dove, Antonio Moreno, Thelma Todd, Noah Beery, Holmes Herbert, Carmel Myers, Robert Frazer, Sojin. (L) 8435f. (R) June 2, 1929. (NP) June 22. (TOS) June 29.
CARELESS AGE, THE (CD): Douglas Fairbanks, Jr., Loretta Young, Carmel Myers, Holmes Herbert, Kenneth Thomson, George Baxter, Wilfred Noy, Doris Lloyd, Ilka Chase, Raymond Lawrence. (NP) Aug. 17.
CHEYENNE (W): Ken Maynard, Gladys McConnell, James Bradbury, Jr., Tarzan, William Franey, Charles Whittaker. (R) Feh. 3. (L) 5,944f.
CHILDREN OF THE RITZ (ME-CD): Dorothy Mackaill, Jack Mulhall, James Ford, Eddie Burns, Lee Moran, Kathryn McGuire, Evelyn Hall, Dorris Dawson, Aggie Herring, Frank Crane. (R) Mar. 3. (L) Sound, 6565f. Silent, 6287f. (TOS) Mar. 2.
COMPANIONATE MARRIAGE (D): Betty Bronson, Aleo B. Francis, Williiam J. Welsh, Edward Martindel, Sarah Padden, Hedda Hopper, Richard Walling, Arthur Rankin, June Nash. (L) 6227f. (R) Oct. 21, 1928. (NP) Mar. 16, 1929.
CRASH, THE (D-M): Milton Sills, Thelma Todd, Wade Boteler, Williiam Demarest, Fred Warren, Sylvia Ashton, DeWitt Jennings. (L) 6225f. (R) Oct. 7, 1928. (NP) Sept. 20, 1928. (TOS) Nov. 24, 1928.
DANCING VIENNA (D): Lya Mara, Ben Lyon, Herman Picha, Kurt Garron, Olga Engl, George Burghardt, Gustav Charle, Julius Falkenstein, Arnold Korff, Eugene Burg, Albert Paulig. (R) Jan. 1. (L) 5,683f.
DARK STREETS (D-AT): Jack Mulhall, Lila Lee, Aggie Herring, Earl Pingree, Will Walling, E. H. Calvert, Maurice Black. (NP) Aug. 10.
DIVINE LAOY, THE (D-TME): Corinne Griffith, Victor Varconi, H. B. Warner, Ian Keith, Marie Dressler, Dorothy Cummings, Williiam Conklin, Montague Love, Julia Swayne Gordon, Michael Varitch. (L) 9035f. (R) Mar. 31, 1929. (NP) Apr. 6, 1929. (TOS) May 11, 1929.
DO YOUR DUTY (CD): Charlie Murray, Lucien Littlefield, Doris Dawson, Charles Delaney, Ed Brady, Washington Blue, Aggie Herring, George Pierce. (L) 6027f. (R) Oct. 14, 1928. (NP) Oct. 13, 1928.
DRAG (D-TME): Richard Barthelmess, Lucien Littlefield, Katherine Ward, Alice Day, Tom Dugan, Lila Lee, Margaret Fielding. (L) 7642f. (R) July 21, 1929. (NP) July 13. (TOS) August 10.
FAST LIFE (D-AT): Douglas Fairbanks, Jr., Loretta Young, Chester Morris, William Holden, Frank Sheridan, Ray Hallon, John St. Polis. (L) Talking, 7541f. (R) Sept. 29, 1929. (NP) Aug. 31. (TOS) Oct. 5.
GIRL IN THE GLASS CAGE, THE (D-TME): Loretta Young, Carroll Nye, Matthew Betz, Lucien Littlefield, Ralph Lewis, George Stone, Julia Swayne Gordon, Majel Coleman, Charles Sellon, Robert Haines. (R) June 22, 1929. (NP) June 15. (L) Talking, 7159f; silent, 6705f.
GLORIOUS TRAIL, THE (W): Ken Maynard, Gladys McConnell, Frank Hagney, Les Bates, James Bradbury, Jr., Billy Franey, Chief Yowlache. (L) 5886f. (R) Oct. 28, 1928. (NP) Sept. 29, 1928.
GREAT OIVIDE (AT-MD): Dorothy Mackaill, Jan Keith, Lucien Littlefield, Ben Hendricks, Myrna Loy, Frank Tang, Creighton Hale, George Fawcett, Jean Laverty, Claude Gillingwater, Roy Stewart, James Ford, Jean Lorraine and Gordon Elliott. (NP) Sept. 21.
HARO TO GET (CD-AT): Dorothy Mackaill, Jimmie Finlayson, Louise Fazenda, Jack Oakie, Edmund Burns Clarissa Selwynne, Charles Delaney. (NP) Aug. 10. (TOS) Sept. 28.
HAUNTEO HOUSE, THE (MY-ME): Chester Conklin, Larry Kent, Thelma Todd, Montague Love, Flora Finch, Williiam V. Mong, Barhara Bedford, Eve Southern, Edmund Breese. (L) 5755. (R) Nov. 4, 1928. (NP) Oct. 27, 1928.
HER PRIVATE LIFE (T-D): Billie Dove, Walter Pidgeon, Holmes Herbert, Montagu Love, Roland Young, Thelma Todd, Mary Forbes, Brandon Hurst and Zasu Pitts. (NP) Sept. 21.
HIS CAPTIVE WOMAN (D-TME): Milton Sills, Dorothy Mackaill, Gladden James, Jed Prouty, Sidney Bracey, Gertrude Howard, Marion Byron, George Fawcett, William Holden, Frank Reicher, August Tollaire. (L) 8305f. (R) Apr. 7, 1929. (NP) Mar. 2, 1929.
HOT STUFF (CD-TME): Alice White, Louise Fazenda, William Bakewell, Doris Dawson, Ben Hall, Charles Sellon, Beddy Messinger, Andy Devine, Larry Banthim. (L) 6774f. (R) May 5, 1929. (NP) Mar. 23, 1929.
HOUSE OF HORROR (MyC-ME): Louise Fazenda, Chester Conklin, James Ford, Thelma Todd, Williiam V. Mong, Emilie Chautard, Williiam Oriamond, Dale Fuller, Tenan Holtz. (L) 5919f. (R) Apr. 28, 1929. (NP) Apr. 13, 1929.

ISLE OF LOST SHIPS, THE (D): Jason Robards, Virginia Valli, Clarissa Selwynne, Noah Beery, Robert O'Connor, Harry Cording, Margaret Fielding, Katherine Ward, Robert Homans, Jack Ackroyd and Sam Baker. (P) Sept. 21.

LAWLESS LEGION, THE (W): Ken Maynard, Nora Lane, Paul Hurst, J. P. McGowan, Frank Rice, Howard Truesdell, Tarzan. (R) Mar. 3, 1929. (NP) Mar. 9, 1929.

LILAC TIME (D-ME): Colleen Moore, Gary Cooper, Eugenie Besserer, Burr McIntosh, Kathryn McGuire, Cleve Moore, Jack Stone, Emile Chautard, Arthur Lake. (L) 8967f. (R) Nov. 18, 1928. (NP) June 2, 1928. (TOS) Aug. 18, 1928.

LOVE AND THE DEVIL (D-ME): Milton Sills, Maria Corda, Ben Bard, Nellie Bly Baker, Amber Norman. (L) 6431f. (R) Mar. 24, 1929. (NP) June 29.

MAN AND THE MOMENT, THE (D-TME): Billie Dove, Rod LaRocque, Gwen Lee, Robert Schable, Charles Sellon, George Bunny. (L) Talking, 7086f; silent 6539f. (R) June 23, 1929. (NP) Mar. 23, 1929. (TOS) August 3.

MOST IMMORAL LADY, A (D-TS): Leatrice Joy, Walter Pidgeon, Sidney Blackmer, Montague Love, Josephine Dunn, Robert Edeson, Donald Reed, Florence Oakley, Wilson Benge. (NP) September 28.

NAUGHTY BABY (CD-ME): Alice White, Jack Mulhall, Thelma Todd, Doris Dawson, James Ford, Natalie Joyce, Frances Hamilton, Fred Kelsey, Rose Dione, Fanny Midgely, Benny Rubin, Andy Devine, George Stone, Raymond Turner, Larry Banthim. (L) 6406f. (R) Dec. 16, 1928. (NP) Dec. 8, 1928. (TOS) Feb. 9, 1929.

NIGHT WATCH, THE (D-ME): Billie Dove, Paul Lukas, Donald Reed, Nicholas Sousanin, Nicholas Beia, George Periolat, William Tooker, Gus Partos. (L) 6612f. (R) Sept. 9, 1928. (NP) Oct. 13, 1928.

OUTCAST (D-ME): Corinne Griffith, James Ford, Edmund Lowe, Huntly Gordon, Kathryn Carver, Louise Fazenda, Sam Hardy, Patsy O'Byrne, Lee Moran. (L) 6622f. (R) Nov. 11, 1928. (NP) Oct. 27, 1928. (TOS) Dec. 1, 1928.

PRISONERS (D-TME): Corinne Griffith, James Ford, Beia Lugosi, Jan Keith, Juianne Johnston, Ann Schaeffer, Baron Hesse, Otto Matieson, Harry Northrup. (L) 7800f. (R) May 19, 1929. (NP) July 20.

ROYAL RIDER, THE (W): Ken Maynard. (L) 5957f. (R) May 5, 1929.

SATURDAY'S CHILDREN (D-TME): Corinne Griffith, Grant Withers, Albert Conti, Alma Tell, Lucien Littlefield, Charles Lane, Ann Schaeffer, Marcia Harris. (L) 7950f. (R) Apr. 14, 1929. (NP) Mar. 9, 1929. (TOS) May 25.

SCARLET SEAS (D-ME): Richard Barthelmess, Betty Compson, Loretta Young, James Bradbury, Sr., Jack Curtis, Knute Erickson. (L) 6237f. (R) Dec. 9, 1928. (NP) Dec. 1, 1928. (TOS) Feb. 2, 1929.

SEVEN FOOTPRINTS TO SATAN (MY-ME): Creighton Hale, Thelma McNeill, Thelma Todd, Sheldon Lewis, William V. Mong, Sojin, Laska Winters, Ivan Christy, DeWitt Jennings, Nora Cecil, Kala Pasha, Harry Fitzgerald, Alonzo Rositto, Harry Tenbrooke. (L) 5405f. (R) Feb. 17, 1929. (NP) March 9, 1929.

SHOW GIRL (CD-ME): Alice White, Donald Reed, Lee Moran, Charles Delaney, Richard Tucker, Gwen Lee, Jimmie Finlayson, Kate Price, High Roman, Bernard Randall. (L) 6133f. (R) Sept. 23, 1928. (NP) Sept.. 15, 1928. (TOS) Dec. 15, 1928.

SMILING IRISH EYES (D-TS): Colleen Moore, James Hall, Claude Gillingwater, Robert Homans, Aggie Herring, Betty Francisco, Julanne Johnston, Robert O'Connor, John Beck, Edward Earl, Tom O'Brien, Oscar Apfel, Fred Kelsey, Otto Lederer. (L) 8550f. (R) July 31, 1929. (TOS) Sept. 7. (NP) July 27.

SQUALL, THE (D-AT): Myrna Loy, Alice Joyce, Richard Tucker, Carroll Nye, Loretta Young. (L) 9629f. (R) May 26, 1929. (TOS) June 29.

SYNTHETIC SIN (D-ME): Colleen Moore, Antonio Moreno, Kathryn McGuire, Edythe Chapman, Montague Love, Gertrude Astor, Gertrude Howard, Ben Hendricks, Jr., Raymond Tucker. (L) 6852f. (R) Jan. 6, 1929. (NP) Mar. 2, 1929.

TWIN BEDS (C-AT): Jack Mulhall, Patsy Ruth Miller, Armond Kaliz, Gertrude Astor, Knute Erickson, Edythe Chapman, Jocelyn Lee, Nita Martan, ZaSu Pitts, Eddie Gribbon, Ben Hendricks, Jr., Cari Levinnes, Alice Lake, Bert Roach. (R) July 14, 1929. (NP) July 20. (L) Talking, 7266f.

TWO WEEKS OFF (CD-TME): Dorothy Mackaill, Jack Mulhall, Gertrude Astor, Jimmy Finlayson, Kate Price, Jed Prouty, Eddie Gribbon, Dixie Gay, Gertrude Messinger. (L) 8017f. (R) May 12, 1929. (NP) May 11, 1929. (TOS) June 8.

WARE CASE, THE (MD): Stewart Rome, Betty Rome, Ian Fleming, Wellington Briggs, Cynthia Murtagh, Patrick Stewart, Cameren Carr, Syd Ellery, Patrick Ludlow. (L) 6185f. (R) Nov. 25, 1928. (NP) Mar. 3, 1929.

WATERFRONT (CD-ME): Dorothy Mackaill, Jack Mulhall, James Bradbury, Jr., Knute Erickson, Ben Hendricks, Jr., William Norton Bailey, Pat Harmon. (L) 6142f. (R) Sept. 16, 1928. (NP) Sept. 22, 1928. (TOS) Oct. 6, 1928.

WEARY RIVER (MD-TME): Richard Barthelmess, Betty Compson, George Stone, William Hoiden, Louie Natheaux, Raymond Turner, Robert O'Connor. (L) 7976f. (R) Feb. 10, 1929. (NP) Mar. 9, 1929. (TOS) May 18.

WHIP, THE (D-ME): Dorothy Mackaill, Ralph Forbee, Anna Q. Nilsson, Loweli Sherman, Albert Gran, Marc McDermott, Lou Payne, Arthur Clayton. (L) 6058f. (R) Sept. 30, 1928. (NP) JJuly 14, 1928.

WHY BE GOOD (CD-ME): Colleen Moore, Neil Hamilton, Bodil Rosing, John Sainpolis, Edward Martindel, Eddie Clayton, Lincoln Stedman, Louie Natheaux, Collette Merton, Dixie Gay. (L) 7507f. (R) Mar. 17, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 30, 1929.

Fox

AIR CIRCUS, THE (MD-TME): David Rollins, Arthur Lake, Sue Carol, Charles Delaney, Heinie Conklin, Louise Dresser, Earl Robinson. (L) 7702f. (R) Sept. 30, 1928. (NP) Oct. 20, 1928. (TOS) Jan. 5, 1929.

BEHIND THAT CURTAIN (My-AT): Warner Baxter, Lois Moran, Gilbert, Emery, Claude King, Philip Strange, Boris Karloff, Jemiel Hassen, Peter Gawthorne, John Rogers, Montague Shaw, Finch Smiles, Mercedes De Vaiasco, E. L. Park. (L) 8300f. (R) June 30, 1929. (TOS) Aug. 31. (NP) July 6.

BIG TIME (AT-CD): Lee Tracy, Mae Clarke, Daphine Poilard, Josephine Dunn, and Stepin Fetchit. Directed by Kenneth Hawks. (NP) Oct. 5.

BLACK MAGIC (D-ME): Josephine Dunn, Earle Foxe, John Holland, Henry B. Waithall, Dorothy Jordon, Fritz Feld, Sheidon Lewis, Ivan Lindow, Blue Washington. (L) 5835f. Silent, 5855f. (R) June 2, 1929. (NP) Aug. 3.

BLACK WATCH, THE (R-AT): Victor McLaglen, Myrna Loy, David Torrence, David Percy, Joseph Diskay, Joyzelle, David Rollins, Lumsden Hare, Roy D'Arcy, Mitchell Lewis, Cyril Chadwick, Francis Ford, Walter Long, Frederick Sullivan, Richard Travers, Pat Somerset, Claude King. (L) 8487f. (R) May 26, 1929. (NP) June 15. (TOS) July 6.

BLINDFOLD (D-M): Lois Moran, George O'Brien, Earl Foxe, Don Terry, Maria Alba, Fritz Feld, Andy Clyde, Craufurd Kent, Robert E. Homans, John Keily, Philips Smalley. (L) 5598f. (R) Dec. 9, 1928. (NP) Dec. 8, 1928.

BLUE SKIES (CD-M): Helen Twelvetrees, Frank Albertson, Rosa Gore, William Oriamond, Claude King, Carmencita Johnson, Freddie Frederick, Ethel Wales, Adele Watson, Jerome Eddy. L) Silent, 5367f.; sound, 5408f. (R) Mar. 7, 1929. (NP) Apr. 6, 1929.

CAPTAIN LASH (D-M): Victor McLaglen, Claire Windsor, Arthur Stone, Albert Conti, Clyde Cook, Jean Laverty, Frank Hagney, Boris Charsky, Jane Winton. (L) 5453f. (R) Jan. 6, 1929. (NP) Mar. 9, 1929.

CHASING THROUGH EUROPE (D-TME): Sue Carol, Nick Stuart, Gustav von Seyffertitz, Gavin Gordon, E. Alyn Warren. (L) Silent, 5622f.; sound, 5581f. (R) June 9, 1929. (NP) Aug. 10.

CHRISTINA (D): Janet Gaynor, Charles Morton, Rudolph Schildkraut, Lucy Dorraine, Harry Cording. (L) 6955f. (R) Mar. 30, 1929. (NP) Aug. 3.

COCK-EYED WORLD, THE (D-AT): Lily Damita, Victor McLaglen, Edmund Lowe, Lelia Karnelly, Bobby Burns, Jean Bary, Joe Brown. (L) 10,611f. (NP) Sept. 7. (TOS) Oct. 5.

DRY MARTINI (D-M): Mary Astor, Matt Moore, Jocelyn Lee, Sally Eilers, Albert Gran, Albert Conti, Tom Rickets, Hugh Trevor, John T. Dillon, Marcelle Corday. (L) 7176f. (R) Oct. 7, 1928. (NP) Mar. 16, 1929. (TOS) Dec. 1, 1928.

EXALTED FLAPPER, THE (CD-ME): Sue Carol, Barry Norton, Irene Rich, Albert Conti, Sylvia Field, Stuart Irwin, Lawrence Grant, Charles Clary, Michael Visaroff, Don Allen, Landers Stevens. (R) May 26, 1929. (NP) June 22. (L) 5806f.

FAR CALL, THE (D-ME): Charles Morton, Lelia Hyams, Ulrich Haupt, Stanley J. Sanford, Warren Hymer, Arthur Stone, Charles Middleton, Pat Hartigan, Ivan Linow, Dan Wolheim, Randolph Scott, Charles Gormen, Bernard Siegel, Willie Fung, Herry Gripp, Frank Chew, Sam Baker. (L) Sound, 5313f; silent, 5285f. (R) Apr. 28, 1929. (NP) June 1.

FAZIL (RD-M): Charles Farrell, Greta Nissen, Mae Busch, Vadim Uraneff, Tyler Brooke, Eddie Sturgis, Josephine Borio, John Boles, John T. Murray, Erville Alderson, Dale Fuller, Hank Mann. (L) 7217f. (R) Sept. 9, 1928. (NP) Mar. 9, 1929. (TOS) Dec. 1, 1928.

FOUR DEVILS (D-TME): Janet Gaynor, Mary Duncan, Charles Morton, Barry Norton, Farrell MacDonald, Nancy Drexei. (L) 6500f. (NP) July 20.

FOUR SONS (D-ME): Margaret Mann, James Hall, Francis X. Bushman, Jr., Charles Morton, George Meeker, June Collyer, Wendell Franklin, Earle Foxe, Albert Gran, August Tollaire, Frank Reicher, Jack Pennick, Hughie Mack, Ruth Mix. (L) 8962f. (R) Sept. 2, 1928. (NP) Mar. 9, 1929. (TOS) Jan. 12, 1929.

FOX MOVIETONE FOLLIES (MC-ATS): Lola Lane, Frank Richardson, David Percy, Sue Carol, Dixie Lee, David Rollins, Sbaron Lynn, John Breedon, Stepin Fetchit. (L) 8291f. (R) May 25, 1929. (NP) June 15. (TOS) June 29.

FUGITIVES (MD-M): Madge Bellamy, Don Terry, Arthur Stone, Earle Fox, Matthew Betz, Lumsden Hare, Hap Ward, Edith Yorke, Jean Laverty. (L) 5356f. (R) Jan. 27, 1929. (NP) Mar. 16, 1929.

GHOST TALKS, THE (My-TME): Special cast. (R) Mar. 30, 1929. (L) 6482f.

GIRL FROM HAVANA (AT-D): Paul Page, Lola Lane, Natalie Moorhead, Kenneth Thomson, Warren Hymer, Joseph Girard and Adeie Windsor. Directed by Benjamin Stoloff. (NP) Sept. 21.

GIRLS GONE WILD (CD-M): Sue Carol, Nick Stuart, William Ruesell, Roy D'Arcy, Leslie Fenton, Hedda Hopper, John Darrow, Matthew Betz, Edmund Breeze, Minna Ferry, Louis Natheaux, Lumsden Hare. (L) Talking, 5332f. (R) Feb. 24, 1929. (NP) March 23, 1929.

GREAT WHITE NORTH, THE (D-M): H. A. and Sidney Snow's Arctic expedition. (L) 5560f. (R) Dec. 30, 1928. (NP) Mar. 9, 1929.

HEARTS IN DIXIE (AT-D): Stephin Fetchit, Clarence Muse, Eugene Jackson, Dorothy Morrison, Bernice Pilot, Clifford Ingram, Mildred Washington, Zach Williams, Gertrude Howard, Vivian Smith, Robert Brooks, A. C. H. Billbrew, Richard Carlysie. (R) Mar. 10. (L) Sound, 7463f. Silent, 6444f. (TOS) May 25.

HOMESICK (F): Sammy Cohen, Harry Sweet, Marjorie Beebe, Henry Armetta, Pat Harmon. (L) 5153f. (R) Dec. 16, 1928. (NP) Mar. 9, 1929.

IN OLD ARIZONA (D-TME): Warner Baxter, Edmund Lowe. (L) 8724f. (R) Jan. 20, 1929. (TOS) Mar. 23, 1929.

JOY STREET (CD-M): Lois Moran, Nick Stuart, Rex Bell, Jose Crespo, Dorothy Ward, Ada Williams, Maria Alba, Sally Phipps, Florence Allen, Mabel Vail, John Breedon. (R) Apr. 7, 1929. (L) Silent, 5754f. Sound, 5748f. (NP) May 11, 1929.

LUCKY STAR (D-T): Charles Farrell, Janet Gaynor, Hedwiga Reicher, Guinn (Big Boy) Williams, Paul Fix, Gloria Grey, Hector V. Sarno. (L) Talking, 8895f; silent, 8725f. (R) Aug. 18, 1929. (TOS) Sept. 28.

MAKING THE GRADE (CD-M): Edmund Lowe, Loie Moran, Albert Hart, Lucien Littlefield, James Ford, Sberman Ross, John Alden, Gino Conti, Rolfe Sedan, Lia Tora, Mary Ashley. (L) Talking, 5903f; silent, 5024f. (R) Feb. 10, 1929. (NP) Mar. 9, 1929.

MASKED EMOTIONS (D-TME): George O'Brien, Nora Lane, Farrell MacDonald, David Sharpe, Edward Peil, Sr., Frank Hagney. (L) Silent, 5389f. Sound, 5419f. (R) May 19, 1929. (NP) June 15. (L) 5419f.

MASQUERADE (CD): Alan Birmingham, Lelia Hyams, Clyde Cook, Farrell MacDonald, Arnold Lucy, George Pierce, Rita Le Roy, John Breeden, Jack Pierce, Pat Moriarity, Jack Carlisle, Frank Richardson. (N) July 27. (L) Talking, 5643f.

ME, GANGSTER (D-M): June Collyer, Don Terry, Anders Randolf, Stella Randolf, Al Hill, Burr McIntosh, Walter James, Gustav Von Seyffertitz, Herbert Ashton, Harry Cattle, Joe Brown, Arthur Stone, Nigel De Brulier, Carol Lombard, Bob Percy. (L) 6042f. (R) Oct. 14, 1928. (NP) Nov. 3, 1928. (TOS) Dec. 8, 1928.

MOTHER KNOWS BEST (D-TME): Madge Bellamy, Louise Dresser, Barry Norton, Albert Gran, Joy Auburn, Stuart Edwin, Lucien Littlefield, Dawn O'Day, Annette De Kirby, Aaron De Kirby. (L) 10,116f. (R) Oct. 28, 1928. (NP) Nov. 17, 1928. (TOS) Nov. 3, 1928.

MOTHER MACHREE (D-M): Belle Bennett, Phillippe De Lacy, Pat Somerset, Victor McLaglen, Ted McNamara, Eulalie Jensen, Constance Howard, Rodney Hildebrand, Neil Hamilton, William Platt, Ethel Clayton, Jacque Rollens, Joyce Wirard. (L) 6807f. (R) Oct. 21, 1928. (NP) Mar. 9, 1929.

NEW YEAR'S EVE (D-M): Mary Astor, Charles Morton, Arthur Stone, Helen Ware, Freddie Frederick, Florence Lake, Sumner Getchell, Virginia Vance, Stuart Erwin. (R) Feb. 24, 1929. (L) Silent, 5959f. Sound, 5984f. (NP) Mar. 16, 1929.

NOT QUITE DECENT (D-TM): June Collyer, Louise Dresser, Allan Lane, Oscar Apfel, Paul Nicholson, Marjorie Beebe, Ben Hewlett, Jack Kenney. (L) Talking, 4965f; silent, 4653f. (R) Mar. 24, 1929. (TOS) June 22. (NP) May 18, 1929.

ONE WOMAN IDEA, THE (D-ME): Rod La Rocque, Merceline Day, Sharon Lynn, Sally Phipps, Shirley Dorman, Ivan Lebedeff, Douglas Gilmore, Gino Corrado, Joseph W. Girard, Arnold Lucy, Frances Rosay, Guy Trento, Daniel Hasson, Tom Tamarez, Coy Watson. (L) Talking, 6111f; silent, 6106f. (R) June 2, 1929. (NP) June 22.

PLASTERED IN PARIS (C-M): With Cohen, Pennick and Linow. (L) 5640f. (R) Sept. 23, 1928.

PLEASURE CRAZED (D-AT): Marguerite Churchill, Kenneth Macenna, Dorothy Burgess, Campbell Gullen, Douglas Gilmore, Henry Kolker, Frederick Graham, Rex Bell, Charlotte Merriam. (R) July, 1929. (NP) July 20. (L) Talking, 5560f.

PREP AND PEP (CD-M): David Rollins, Nancy Drexel, John Darrow, E. H. Calvert, Frank Albertson. (L) 6086f. (R) Nov. 18, 1928. (NP) Nov. 3, 1928.

PROTECTION (MD-ME) Dorothy Burgese, Robert Elliott, Paul Page, Ben Hewitt, Roy Stewart, Dorothy Ward, William H. Tooker, Joe Brown, Arthur Hoyt. (R) May 12. (L) 5,511.

RED DANCE, THE (MD-M): Dolores Del Rio, Charles Farrell, Ivan Linow, Boris Charsky, Dorothy Revier, Andre Segurola, Dimitri Alexie. (L) 9250f. (R) Dec. 2, 1928. (NP) Sept. 22, 1928. (TOS) Mar. 9, 1928.

RED WINE (CD-M): June Collyer, Conrad Nagel, Arthur Stone, Sharon Lynn, E. Alyn Warren, Erneet Hilliard, Ernest Wood, Marshal "Babe" Ruth, Dixie Gay, Margaret La Marr. (L) 6194f. (R) Dec. 23, 1928. (NP) Mar. 9, 1929. (TOS) Jan. 26, 1920.

RILEY THE COP (CD-M): J. Farrell MacDonald. (L) 6132f. (R) Nov. 25, 1928.

RIVER, THE (D): Charlee Farrell, Mary Duncan, Ivan Linow, Margaret Mann, Aldredo Sabato. (L) 7313f. (NP) July 20.

ROMANCE OF THE UNDERWORLD (D-M): With Astor and Boles. (L) 6162f. (R) Nov. 11, 1928. (TOS) Jan. 19, 1929.

SALUTE: (AT-D): George O'Brien, William Janey, Frank Albertson, Helen Chandler, Joyce Compton, Clifford Dempsey, Lumsden Hare, Stephin Fetchit, David Butler, Rex Bell, John Breeden. (NP) Sept. 7.

SIN SISTER, THE (CD-M): Nancy Carroll, Lawrence Gray, Josephine Dunn, Myrtle Stedman, Anders Randolf, Richard Alexander, Frederick H. Graham, George Davie, David Callie. (L) 6072f. (R) Feb. 3, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 27, 1929.

SPEAKEASY (CD-AT): Paul Page, Lola Lane, Henry B. Walthall, Helen Ware, Warren Hymer, Stuart Erwin, Sharon Lynn, Erville Alderson, Jamee Guilfoyle, Helen Lynch, Marjorie Beebe, Sailor Vincent, Joseph Cawthorne, Ivan Linow. (L) 5775f. (R) Mar. 24, 1929. (NP) Apr. 6, 1929. (TOS) Apr. 27, 1929.

STRONG BOY (D-M): Victor McLaglen, Leatrice Joy, Farrell MacDonald, Slim Summerville, Kent Sanders, Tom Wilson, Jack Pennick, Robert Ryan, David Torrence, Dolores Johnson. (L) 5567f. (R) Mar. 3, 1920. (NP) Mar. 16, 1929. (TOS) May 4, 1929.

SUNRISE (D-M): George O'Brien, Janet Gaynor, Bodil Rosing, Margaret Livingston, Farrell MacDonald, Ralph Sipperly, Jane Winton, Arthur Housman, Eddie Boland. (L) 8393f. (R) Nov. 4, 1928. (NP) Mar. 9, 1929. (TOS) July 21, 1928.

TAKING A CHANCE: With Rex Bell. (L) 4876f. (R) Nov. 18, 1928.

THEY HAD TO SEE PARIS (AT-CD): Will Rogers, Irene Rich, Marguerite Churchill, Fifi Dorsay, Owen Davie, Rex Bell, Ivan Lebedeff, Chrietiane Yves, Edgar Kennedy, Marcelle Corday, Marcia Manon, Theodore Lodi, Bob Kerr, Andre Cheron, Gregory Gay. (NP) Sept. 21.

THROUGH DIFFERENT EYES (D-AT): Mary Duncan, Edmund Lowe, Warner Baxter, Earle Foxe, Donald Gallagher, Florence Lake. (R) Apr. 7, 1929. (L) 5166f. (NP) May 11, 1929. (TOS) June 8.

TRENT'S LAST CASE (My-M-M): Raymond Griffith, Raymond Hatton, Marceline Day, Donald Crisp, Lawrence Gray, Nicholas Soussanin, Anita Gravin, Ed Kennedy. (R) Mar. 31, 1929. (L) Silent, 5809f.; sound, 5834f. (NP) May 18, 1929.

TRUE HEAVEN (D-M): George O'Brien, Lois Moran, Phillip Smalley, Oscar Apfel, Duke Martin, Andre Cheron, Donald MacKenzie, Hedwig Reicher, Will Stanton. (L) 5531f. (R) Jan. 20, 1929. (NP) Mar. 16, 1929. (TOS) Apr. 6, 1929.

VALIANT, THE (D-AT): Paul Muni and Churchill. (R) Apr. 21, 1929. (L) 5537f.

VEILED WOMAN, THE (D-M): Lia Tora, Paul Vincenti, Walter McGrail, Josef Swickard, Kenneth Thompson, Andre Cheron, Ivan Lebedeff, Maude George. (L) Silent, 5185f. Sound, 5192f. (R) Apr. 14, 1929. (NP) Mar. 23, 1929.

WORDS AND MUSIC (AT-CD): Lois Moran, David Percy, Helen Twelvetrees, William Oriamond, Elizabeth Patterson, Duke Morrison, Frank Albertson, Tom Patricola, Bubbles Crowell, Biltmore Quartet. (NP) Sept. 7. (TOS) Sept. 21.

General Pictures

BACHELORS CLUB, THE (D): Richard Talmadge, Barbara Worth, Edna Murphy, Edna Elismere, V. Talbot Henderson, Herbert Hayes, Barry Palmer. (L) 5600f. (NP) June 15.

BACK FROM SHANGHAI (D): Vera Reynolds, Sojin, Joseph W. Girard, Henry Sedley. (L) 5400f. (R) Mar. 15.

HEROIC LOVER (D): Leonerd St. Leo, Stuart Holmes, Barbara Bedford, Ted Sneil, Hugh Metcalf, William Franey (R) Feb. 5. (L) 5500f.

Gotham

FATHER AND SON (AT): Noah Beery, Noah Beery, Jr. Forthcoming 1929 release.

HEAD OF THE FAMILY, THE: Virginia Lee Corbin. (L) 6250f. (R) October, 1928.

KNEE HIGH: Virginia Corbin. (R) October, 1929.

MODERN SAPPHO, A (T): Betty Bronson. (R) September, 1929.

RIVER WOMAN, THE (D-ME): Jacqueline Logan, Lionel Barrymore, Charles Delaney, Harry Todd, Mary Doran, Sheldon Lewis. (L) 8 reels. (R) April, 1929. (NP) Mer. 30, 1929.

TIMES SQUARE (CD-T): Alice Day, Eddie Kane, Emile Chautard, John Miljen, Natalie Joyce, Joseph Swickard. (L) 10,500f. (R) March, 1927. (NP) Mar. 30, 1929.

THROUGH THE BREAKERS: Livingston and Herbert. (L) 6420f. (R) September, 1928.

Edward L. Klein

ADVENTURES OF MAYA: (L) Silent, 5400f. (R) Apr. 28. 1929.

PRESIDENT, THE (D): Ivan Mosjoukine, Suzy Vernon, Nikolai Malikoff, Heinrich Schroth, Luigi Servanti. (L) 8100f.

Ernest Mattsson

IN DALARNA AND JERUSALEM (D): Hanson and Veidt. (L) 14,000. Forthcoming 1929 release.

Metro-Goldwyn-Mayer

ALIAS JIMMY VALENTINE (M-TME): William Haines, Lionel Barrymore, Lelia Hyams, Karl Dane, Tully Marshall, Howard Hickman, Billy Butts, Evelyn Mills. (L) 8,000f. (R) Jan. 26, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 9, 1929.

ALL AT SEA (C): Karl Dane, George K. Arthur, Josephine Dunn, Herbert Prior, Eddie Baker. (L) 5345f. (R) Feb. 9, 1929. (NP) Feb. 23, 1929.

BELLAMY TRIAL, THE (D-TME): Leatrice Joy, Betty Bronson. (L) 7524f. (R) Mar. 2, 1929. (NP) Sept. 29, 1928. (TOS) Apr. 13, 1929.

BEYOND THE SIERRAS (W): Tim McCoy, Sylvia Beecher, Roy D'Arcy, Polly Moren, Richard R. Neill, J. Gordon Russell. (L) 5896f. (R) Sept. 15, 1928. (NP) Aug. 18, 1928.

BRIDGE OF SAN LUIS REY, THE (D-ME): Lily Damita, Ernest Torrence, Raquel Torres, Don Alvarado, Duncan Rinaldo, Henry B. Walthall, Mikhail Vavitch, Emily Fitzroy, Tully Marshall. (L) 7880f. (R) Mar. 30, 1929. (NP) May 18, 1929.

BROADWAY MELODY, THE (MC-TSM): Anita Page, Bessie Love, Charles King, Jed Prouty, Kenneth Thomson, Edward Dillon, Mary Doran, Eddie Kane, J. Emmett Beck, Marshall Ruth, Drew Demarest. (R) Mar. 9, 1929. (L) Sound, 9372f.; silent, 5943f. (NP) Mar. 30, 1929. (TOS) Apr. 20, 1929.

BROTHERLY LOVE (C-TE): Karl Dane, George K. Arthur, Jean Arthur, Richard Carlyle, Edward Connelly, Marcia Harris. (L) 6053f. (R) Oct. 13, 1928. (NP) Oct. 13, 1928.

CAMERAMAN, THE (C): Buster Keaton, Marceline Day, Harold Goodwin, Sidney Bracy, Harry Gribbon. (L) 6995f. (R) Sept. 15, 1928. (NP) Sept. 15, 1928.

CHINA BOUND (CD): Karl Dane, George K. Arthur, Josephine Dunn, Polly Moran, Hatty Woods, Carl Stockdale. (L) 6000f. (R) May 18, 1929. (NP) May 11, 1929.

DANCING DAUGHTERS (D-M): Joan Crawford. (L) 7652f. (R) Sept. 1, 1928. (NP) June 30, 1928. (TOS) Sept. 22, 1928.

DESERT NIGHTS (D): John Gilbert, Ernest Torrence, Mary Nolan. (L) 6177f. (R) Mar. 9, 1929. (NP) Mar. 16, 1929. (TOS) Mar. 16, 1929.

DESERT RIDER, THE (W): Tim McCoy, Raquel Torres, Bert Roach, Edward Connelly, Harry Woods, Jess Cavin. (R) May 11, 1929. (L) 4943f. (NP) June 22.

DREAM OF LOVE (D): Joan Crawford, Nils Asther, Aileen Pringle, Warner Oland, Carmel Myers, Harry Reinhardt, Harry Myers, Alphonse Martell, Fletcher Norton. (L) 7987f. (R) Dec. 1, 1928. (NP) Dec. 22, 1928. (TOS) Dec. 8, 1928.

DUKE STEPS OUT, THE (CD-TME): William Haines, Joan Crawford, Karl Dane, Tenen Holtz, Eddie Nugent, Jack Roper, Delmer Davis, Luke Cosgrove, Herbert Prior. (L) Silent-6210f. Sound-6206f. (R) Mar. 16, 1929. (NP) Mar. 30, 1929.

EXCESS BAGGAGE (D-ME): William Haines, Josephine Dunn, Neely Edwards, Kathleen Clifford, Greta Grandstedt, Ricardo Cortez, Cyril Chadwick. (L) 7180f. (R) Sept. 8, 1928. (NP) June 23, 1928. (TOS) Sept. 8, 1928.

FLYING FLEET, THE (D-M): Ramon Novarro, Ralph Graves, Anita Page, Edward Nugent, Carroll Nye, Sumner Getchell, Gardner James, Alfred Allen. (L) 9044f. (R) Jan. 19, 1929. (NP) Feb. 9, 1929. (TOS) Jan. 19, 1929.

GIRL IN THE SHOW, THE (T-CD): Bessie Love, Ford Sterling, Raymond Hackett. (TOS) Aug. 31.

HALLELUJAH (D-ATS): Nina Mae McKinney, William Fountaine, Daniel L. Haynes, Harry Gray, Fannie Bell De Knight, Everett McGarrity, Victoria Spivey, Milton Dickerson, Robert Couch, Walter Tait, Dixie Jubilee Singers. (L) Talking, 9650f.

HOLLYWOOD REVUE, THE (MC-ATS): Bessie Love, Charles King, Marion Davies, Norma Shearer, William Haines, Gus Edwards, Joan Crawford, John Gilbert, Marie Dressler, Polly Moran, Brox Sisters, Anita Page, Buster Keaton, Albertina Ballet. (L) Talking, 11,669f.

HONEYMOON (CD): Polly Moran, Eddie Gribbon, Bert Roach, Flash. (L) 4823f. (R) Dec. 22, 1928. (NP) Mar. 9, 1929.

IDLE RICH, THE (D-AT): Conrad Nagel, Bessie Love, Leila Hyams, Robert Ober, James Neill, Edythe Chapman, Paul Kruger, Kenneth Gibson. (L) 7351f. (R) June 15, 1929. (NP) June 8. (TOS) June 22.

LADY OF CHANCE, A (D-M): Norma Shearer, Lowell Sherman, Gwen Lee, John Mack Brown, Eugenia Besserer, Buddy Messinger. (L) 7126f. (R) Dec. 22, 1928. (NP) Mar. 9, 1929.

LAST OF MRS. CHEYNEY, THE (D-AT): Norma Shearer, Basil Rathbone, George Berraud, Herbert Bunston, Hedda Hopper, Moon Carrol, Madeline Seymour, Cyril Chadwick, George K. Arthur (in sound print only), Finch Smiles, Maude Turner. (NP) July 20. (L) Talking, 8651f; silent, 6484f.

LOVES OF CASANOVA (D): Ivan Mosoujkine, Diana Kerecque, Suzanne Bianchetti, Jenny Jugo, Rina de Liguoro, Nita Kochitz, Olga Day, Paul Guide, Decoeur, Bouamerane, Rudolf Klein-Rogge. (L) 6179f. (R) Feb. 16, 1929. (NP) Mar. 9, 1929.

MADAME X (D-AT): Lewis Stone, Ruth Chatterton, Raymond Hackett, Holmes Herbert, Eugenie Besserer, John P. Edington, Mitchell Lewis, Ulrich Haupt, Sidney Toler, Richard Carle, Claud King, Chappell Dossett. (L) 8806f. (NP) June 29. (TOS) Aug. 17.

MAN'S MAN, A (CD-ME): William Haines, Josephine Dunn, Sam Hardy, Mae Busch. (L) 6683f. (R) May 25, 1929. (NP) June 22. (TOS) June 22.

MARIANNE (CD-AT): Marion Davies, Oscar Shaw, Robert Castle, Scott Kolk, Emil Chautard, Mack Swain, Oscar Apfel, Robert Ames. Recorded on film and disc. (R) July 20, 1929. (NP) Aug. 31.

MASKS OF THE OEVIL, THE (D-M): John Gilbert, Alma Rubens, Theodore Roberts, Frank Reicher, Eva Von Berne, Ralph Forbes, Ethel Wales, Polly Ann Young. (L) 6575f. (R) Nov. 17, 1928. (NP) Nov. 17, 1928. (TOS) Nov. 24, 1928.

MORGAN'S LAST RAID (W): Tim McCoy, Dorothy Sebastian, Wheeler Oakman, Allan Garcia, Hank Mann, Montague Shaw. (L) 5264f. (R) Jan. 5, 1929. (NP) Mar. 9, 1929.

NAPOLEON (D): Waldimir Roudenko, Albert Dieudonne, Alexandre Koubitzky, Harry Krimer, Edmond Van Daele, Antonin Artaud, Gina Manes, Nicholas Koline. (L) 6893f. (R) Oct. 27, 1928. (NP) Oct. 27, 1929.

OUR MODERN MAIDENS AT-D): Joan Crawford, Rod La Rocque, Douglas Fairbanks, Jr., Anita Page, Edward Nugent, Josephine Dunn, Albert Gran. (NP) Sept. 14.

OVERLAND TELEGRAPH, THE (W): Tim McCoy, Dorothy Janis, Frank Rice, Lawford Davidson, Clarence Geldert, Chief Big Tree. (L) 4815f. (R) Mar. 2, 1929. (NP) Mar. 16, 1929.

PAGAN, THE (D-SME): Ramon Novarro, Renee Adoree, Dorothy Janis, Donald Crisp. (L) Silent-7250f. Sound-7359f. (R) Apr. 27, 1929. (NP) May 25, 1929.

SHOW PEOPLE (CD-TE): Marion Davies, William Haines, Dell Henderson, Paul Ralli, Tenen Holtz, Harry Gibbon, Sidney Bracy, Polly Moran, Albert Conti. (L) 7453f. (R) Oct. 20, 1928. (NP) Sept. 29, 1928. (TOS) Oct. 27, 1928.

SINGLE MAN, A (CD): Lew Cody, Aileen Pringle, Marceline Day, Edward Nugent, Kathlyn Williams, Eileen Manning. (L) 5596f. (R) Jan. 12, 1929. (NP) Feb. 9, 1929.

SINGLE STANDARD, THE (D): Greta Garbo, Nils Asther, John Mack Brown, Dorothy Sebastian, Lane Chandler, Robert Castle, Mahlon Hamilton, Kathlyn Williams, Zeffie Tidbury. (NP) Aug. 17. (L) 6569f. (TOS) Aug. 17.

SIOUX BLOOD (W): Tim McCoy, Robert Frazer, Marion Douglas, Clarence Geldert, Chief Big Tree, Sidney Bracy. (L) 4811f. (R) Apr. 20, 1929. (NP) Apr. 27, 1929.

SPEEDWAY (T-CD): William Haines, Anita Page, Ernest Torrence, Polly Moran, Karl Dane, John Miljan. (TOS) Sept. 14. (NP) Sept. 14.

SPIES (M): Rudolph-Klein-Rogge, Greda Maurus, Llen Deyers, Louis Ralph, Craighall Sherry, Willy Fritsch, Lupu Pick, Fritz Rasp. (L) 7999f. (NP) June 15.

SPITE MARRIAGE (CD-M): Buster Keaton, Dorothy Sebastian, Edward Earle, Leila Hyams, William Beebtel, John Byron. (L) 7047f. (R) Apr. 6, 1929. (NP) Apr. 27, 1929.

THUNDER (D-TME): Lon Chaney, James Murray, Phyllis Haver, George Duryea, Francis Morris, Wally Albright. (L) 7783f. (R) June 25, 1929. (NP) Aug. 3. (TOS) Aug. 17.

TIDE OF EMPIRE (D-M): Renee Adoree and Duryea. (L) 6552f. (R) Mar. 23, 1929.

TRIAL OF MARY DUGAN (D-AT): Norma Shearer, Lewis Stone, H. B. Warner, Raymond Hackett, Lilyan Tashman, Olive Tell, Adrienne D'Ambricourt, Mary Doran, Dewitt Jennings, Wilfrid North, Landers Stevens, Charles Moore, Claud Allister. (NP) May 25. (L) 10,000f. (R) June 8. (TOS) July 13.

TRAIL OF '98, THE (D-ME): Dolores Del Rio, Ralph Forbes, Harry Carey, Tully Marshall, Emily Fitzroy, Tenen Holtz, Russell Simpson, Karl Dane, Cesare Gravina, George Cooper, John Down, E. Alyn Warner. (L) 8799f. (R) Jan. 5, 1923. (NP) Dec. 29, 1928. (TOS) Mar. 23, 1929.

VIKING, THE (D-ME): Donald Crisp, Pauline Starke, LeRoy Mason, Anders Randolph, Richard Alexander, Harry Lewis Woods, Albert MacQuarrie, Roy Stewart, Torben Meyer, Claire MacDowell, Julia Swayne Gorden. (L) 8176f. (NP) Mar. 9, 1929. All in technicolor.

VOICE OF THE CITY, THE (D-M): Robert Ames, Willard Mack, Sylvia Field, James Farley, John Miljan, Clark Marshall, Duane Thompson, Tom McGuire, Alice Moe, Beatrice Banyard. (L) Sound-7427f. (R) Apr. 13, 1929. (NP) Apr. 27, 1929. (TOS) May 18.

WEST OF ZANZIBAR (D-M): Lon Chaney, Lionel Barrymore, Warner Baxter, Mary Nolan, Jane Daly, Roscoe Ward, Kalla Pasha, Curtis Nero. (L) 6150f. (R) Nov. 24, 1928. (NP) Dec. 8, 1928.

WHERE EAST IS EAST (D-TME): Lon Chaney, Lupe Velez, Estelle Taylor, Lolyd Hughes, Louis Stern, Mrs. Wong Wing. (L) 6500f. (R) May 4, 1929. (NP) June 22. (TOS) June 15.

WHILE THE CITY SLEEPS (M-ME): Lon Chaney (L) 7448f. (R) Sept. 29, 1928. (TOS) Oct. 20, 1928.

WHITE SHAOOWS OF THE SOUTH SEAS (D-TME): Monte Blue, Raquel Torres, Robert Anderson. (L) 7965f. (R) Nov. 10, 1928. (NP) July 7, 1928. (TOS) Dec. 1, 1928.

WILD ORCHIDS (D): Greta Garbo, Lewis Stone, Nils Asther. (L) 9235f. (R) Feb. 23, 1929. (NP) Mar. 2, 1929. (TOS) Feb. 23, 1929.

WOMAN OF AFFAIRS (D-M): Greta Garbo, John Gilbert. (L) 8319f. (R) Dec. 15, 1928. (TOS) Feb. 16, 1929.

WONOER OF WOMEN (O-TME): Lewis Stone, Leila Hyams, Peggy Wood, Harry Myers, Sarah Padden, George Fawcett, Blanche Frederici, Wally Albright, Jr., Camencita Johnson, Anita Louise Fremault, Dietrich Haupt, Ullric Haupt, Jr. (L) Talking, 8796f; Silent, 6835f. (R) July 31, 1929. (NP) July 27. (TOS) Aug. 17.

Paramount

ABIE'S IRISH ROSE (CD-TME): Charles Rogers, Nancy Carroll, Jean Hersholt, J. Farrell McDonald, Bernard Gorcey, Ida Kramer, Nick Cogley, Camillus Pretal, Rosa Rosanova. (L) Silent, 10,187f. Sound, 10,471f. (R) Jan. 5, 1929. (NP) Nov. 3, 1928. (TOS) Feb. 2, 1929.

AVALANCHE (W): Jack Holt, Doris Hill, Baclanova, John Darrow, Guy Oliver, Richard Winslow. (L) 6099f. (NP) Dec. 1, 1928.

BEGGARS OF LIFE (M-ME): Wallace Beery, Louise Brooks, Richard Arlen, Edgar Blue Washington, H. A. Morgan, Andy Clarke, Mike Donlin, Roscoe Karns, Robert Perry, Johnnie Morris, George Kotsonaros, Jacque Chapin, Robert Brower, Frank Brownlee. (L) 7805f. (R) Sept. 15, 1928. (NP) July 7, 1928. (TOS) Oct. 20, 1928.

BEHIND THE GERMAN LINES (D): Foreign cast. (L) Sound, 8254f. (R) Jan. 12, 1929.

BETRAYAL (D-ME): Emil Jannings, Gary Cooper, Esther Ralston, Jada Weller, Douglas Haig, Bodil Rosing. (L) Silent, 6492f; sound, 6614f. (R) May 11, 1929. (NP) Apr. 27, 1929. (TOS) June 1.

CANARY MURDER CASE, THE (My-AT): William Powell, James Hall, Louise Brooks, Jean Arthur, Gustav von Seyffertitz, Charles Lane, Eugene Pallette, Lawrence Gray, Ned Sparks, Louis John Bartels, E. H. Calvert. (L) Talking, 71711; silent, 5943f. (R) Feb. 16, 1929. (NP) June 15.

CARNATION KID, THE (C-AT): Douglas MacLean, Francis Lee, William B. Davidson, Lorraine Eddy, Charles Hill Mailes, Francis McDonald, Maurice Black, Bert Swor, Jr., Carl Stockdale. (L) Silent, 6290f; sound, 7267f. (R) Feb. 23, 1929. (NP) Mar. 16, 1929.

CASE OF LENA SMITH, THE (D): Esther Ralston, James Hall, Gustav von Seyffertitz, Emily Fitzroy, Fred Kohler, Betty Aho, Lawrence Grant, Leone Lane, Kay DesLys, Alex Woloshin, Ann Brody, Wally Albright, Jr., Warner Klinger. (L) 7229f. (R) Jan. 19, 1929. (NP) Mar. 16, 1929. (TOS) Jan. 26, 1929.

CHARMING SINNERS (D-TME): Ruth Chatterton, Clive Brook, Mary Nolan, William Powell, Laura Hope Crews, Florence Eldridge, Montagu Love, Juliette Crosby, Lorraine Eddy, Claude Allister. (L) 6164f. (R) July 6, 1929. (NP) Aug. 10. (TOS) Aug. 3.

CHINATOWN NIGHTS (D-AT): Wallace Beery. Florence Vidor, Warner Oland, Jack McHugh, Jack Oakie, Tetsu Komai, Frank Chew, Mrs. Wing, Peter Morrison, Freeman Wood. (L) Silent, 7145f; sound, 7081f. (R) Mar. 23, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 6, 1929.

CLOSE HARMONY (CD-AT): Charles Rogers, Nancy Carroll, Harry Green, Jack Oakie, Richard (Skeets) Gallagher, Matty Roubert, Ricca Allen, Wade Boteler, Baby Mack, Oscar Smith, Greta Grandstedt, Gus Partos. (L) Sound, 6271f. (R) Apr. 13, 1929. (NP) Mar. 30, 1929. (TOS) Apr. 13, 1929.

COCOANUTS, THE (MC-ATS): Four Marx Brothers, Mary Eaton, Oscar Shaw, Katherine Francis, Margaret Dumont, Cyril Ring, Basil Ruysdael, Sylvan Lee, Gamby-Hale Girls, Allan K. Foster Girls. (L) 8613f. (R) May 23, 1929. (NP) July 13. (TOS) July 20.

OANCE OF LIFE, THE (D-AT): Nancy Carroll, Hal Skelly, John, May Boley, Oscar Levant, Gladys DuBois, James T. Dorothy Ravier, Ralph Theador, Charles D. Brown, Al St. Quinn, James Farley, George Irving. (Talking, 10,619f. (P) Sept. 14. Silent, 7488f. (TOS) Sept. 21.

OANGEROUS CURVES (D-AT): Clara Bow, Richard Arlen, Kay Francis, David Newell, Anders Randolph, May Boley, T. Roy Barnes, Joyce Compton, Charles D. Brown, Stuart Erwin, Jack Lude. (R) July 13, 1929. (NP) Aug. 3. (L) Talking, 7278f; silent, 6539f. (TOS) July 20.

OANGEROUS WOMAN, A (D-AT): Baclanova, Clive Brook, Nell Hamilton, Clyde Cook, Leslie Fenton, Snitz Edwards. (L) Sound, 6643f. (R) May 18, 1929. (NP) Mar. 16, 1929. (TOS) May 18.

DIVORCE MAOE EASY (CD-AT): Douglas MacLean, Marie Prevost, Johnny Arthur, Frances Lee, Dot Farley, Jack Duffy, Buddy Watles, Hal Wilson. (R) July 6, 1929. (NP) July 13. (L) Talking, 5386f.; silent, 5270f. (TOS) July 6.

DOCKS OF NEW YORK, THE (D): George Bancroft, Betty Compson, Baclanova, Clyde Cook, Mitchell Lewis, Gustav von Seyffertitz, Guy Oliver, May Foster, Lillian Worth. (L) 7202f. (R) Sept. 20, 1928. (NP) Mar. 16, 1929. (TOS) Oct. 27, 1928.

DOCTOR'S SECRET, THE (D-AT): Ruth Chatterton, H. B. Warner, John Loder, Robert Edeson, Wilfored Noy, Ethel Wales, Nancy Price, Frank Finch-Smiles. (L) Sound, 5823f. (NP) Mar. 16, 1929. (TOS) Feb. 16, 1929.

OUMMY, THE (D-AT): Ruth Chatterton, Frederic March, John Cromwell, Fred Kohler, Mickey Bennett, Vondell Darr, Jack Oakie, Zasu Pitts, Richard Tucker, Eugene Pallette. (L) Sound, 5357f. (R) Mar. 9, 1929. (NP) Mar. 16, 1929. (TOS) Mar. 6, 1929.

FASHIONS IN LOVE (D-AT): Adolphe Menjou, Fay Compton, Miriam Seegar, John Miljan, Joan Standing, Robert Wayne, Russ Powell, Billie Bennett, Jacques Vanaire. (L) Talking, 6325f; silent, 6024f. (R) June 29, 1929. (NP) July 13. (TOS) July 6. (NP) July 13.

FAST COMPANY (AT-CD): Jackie Oakie, Skeets Gallagher, Evelyn Brent, Gwen Lee. (TOS) Sept. 7.

FIRST KISS, THE (D): Fay Wray, Gary Cooper, Lane Chandler, Leslie Fenton, Paul Fix, Malcolm Williams, Monroe Owsley. (L) 6134f. (R) Sept. 25, 1928. (NP) Aug. 4, 1928. (TOS) Sept. 1, 1928.

FLEET'S IN, THE (CD): Clara Bow, James Hall, Jack Oakie, Bodil Rosing. (L) 6918f. (R) Oct. 13, 1928. (NP) Sept. 22, 1928. (TOS) Sept. 15, 1928.

FORGOTTEN FACES (M): Clive Brook, Mary Brian, Olga Baclanova, William Powell, Fred Kohler, Jack Luden. (L) 7640f. (R) Sept. 11, 1928. (NP) Aug. 4, 1928. (TOS) Aug. 4, 1928.

FOUR FEATHERS (SE): Richard Arlen, Fay Wray, William Powell, Clive Brook, Theodore von Eltz, Noah Beery, Zack Williams, Noble Johnson, Harold Hightower, Phillipe de Lacey, Edward Ratcliffe, George Fawcett, Augustine Symonds. (L) Sound, 7,472f. Silent, 7472f. (TOS) Sept. 14.

GENTLEMEN OF THE PRESS (D-AT): Walter Huston, Katherine Francis, Charles Ruggles, Betty Lawford, Norman Foster, Duncan Perwarden, Lawrence Leslie. (L) Sound, 7176f. (R) May 4, 1929. (NP) Apr. 13, 1929.

GREENE MURDER CASE, THE (My-AT): William Powell, Florence Eldridge, Ulrich Haupt, Jean Arthur, Eugene Pallette, E. H. Calvert, Gertrude Norman, Lowell Drew, Morgan Farley, Brandon Hurst, Augusta Burmester, Marcia Harlss, Mildred Golden, Mrs. Wilfred Buckland, Helena Philiphs, Shep Camp, Charles E. Evans. (NP) July 20, 1929. (L) Talking, 6383f. (TOS) Aug. 17.

HOLE IN THE WALL, THE (MyM-AT): Claudette Colbert Edward G. Robinson, David Newell, Nelly Savage, Donald Meek, Alan Brooks, Louise Closser Hale, Katherine Emmet, Marcia Kagno, Barry Macollum, George McQuarrie, Helen Crane. (L) Sound, 5850f. (R) Apr. 27, 1929. (NP) Apr. 6, 1929.

HOMECOMING (D): Lars Hansen, Dita Parlo, Gustav Frohlich. (L) 8156f. (R) Feb. 16, 1929. (NP) Feb. 9, 1929.

HUNGARIAN RHAPSOOY (D-TME): A Ufa picture. Lil Dagover, Willy Fritsch, Dita Parlo, Fritz Greiner, Gisella Bathory, Erich Kaiser Tietz, Leopold Kramer. (NP) Aug. 3. (L) 6165f.

ILLUSION (D-AT): Buddy Rogers, Nancy Carroll, June Collyer, Knute Erickson, Eugenie Besserer, Kay Francis, Maude Turner Gordon, Regis Toomey, William McLaughlin, Katherine Wallace, William Austin, Frances Raymond Eddie Kane, Michael Visaroff, Bessie Lyle, Emelie Melville, Carl Lukas, Col. G. L. McDonnel. (L) 7536f. Silent 7538. (NP) July 27. (TOS) Sept. 28.

INNOCENTS OF PARIS (R-ATM): Maurice Chevalier, Sylvia Beecher, Russell Simpson, George Fawcett, Mrs. George Fawcett, John Miljan, Margaret Livingston, David Durand, Johnny Morris. (L) Silent-7816f. Sound-6148f. (R) May 25, 1929. (NP) May 4, 1929. (TOS) June 15.

INTERFERENCE (D-AT): William Powell, Evelyn Brent, Clive Brook, Doris Kenyon, Tom Rickets, Brandon Hurst, Louis Payne, Wilford Noy, Donald Stuart, Raymond Lawrence. (L) Silent-6643f. Sound-7487f. (R) Jan. 5, 1929. (NP) Mar. 16, 1929. (TOS) Feb. 9, 1929.

JEALOUSY (AT-D): Jeanne Eagels, Frederic March, Halliwell Hobbes, Blanche Le Clair, Henry Daniell, Hilda Moore. (NP) September 28.

KIBITZER (CD); Harry Green, Mary Brian, Neil Hamilton, David Newell, Lee Kohlmar, Henry Fink, Tenen Holtz, Guy Oliver, Albert Gran, Eddie Kane. (NP) Aug. 17.

LETTER, THE (D-AT): Jeanne Eagels, O. P. Heggie, Reginald Owen, Herbert Marshall, Irene Brown, Lady Tsen Mei, Tamaki Yoshiwara. (L) Silent-5490f. Sound-5778f. (R) Apr. 13, 1929. (NP) Mar. 16, 1929. (TOS) May 18.

LOOPING THE LOOP (D-ME): Werner Kraus, Jenny Jugo, Warwick Ward, Gina Manes. (L) Silent-6676f. Sound-6769f. (R) Mar. 16, 1929. (NP) Mar. 16, 1929.

LOVE DOCTOR (T-CD): Richard Dix, June Collyer, Morgan Farley Mirian Seegar, Winifred Harris, Lawford Davidson, Gale Henry. (NP) September 28.

LOVE PARADE, THE (CD): Maurice Chevalier, Jeanette MacDonald, Lupino Lane, Lillian Roth, Edgar Norton, Lionel Belmore, Robert Roccardi, Carleton Stockdale, Eugene Pallette, Russell Powell, Margaret Fealy, Virginia Bruce. (NP) Aug. 3

LOVES OF AN ACTRESS (D-M): Pola Negri, Nils Astber, May McAlister, Richard Tucker, Philip Strange, Paul Lukas, Nigel de Bruller, Robert Fischer, Helene Giere. (L) 7434f. (R) Sept. 18, 1928. (NP) June 23, 1928.

MAN I LOVE, THE (R-AT): Richard Arlen, Mary Brian, Baclanova, Harry Green, Jack Oakie, Pat O'Malley, Leslie Fenton, Charles Sullivan, William Vincent. (R) May 25, 1929. (L) 6669f. Silent 6524. (NP) Apr. 6, 1929. (TOS) May 25.

MARQUIS PREFERREO (F): Adolph Menjou, Nora Lane, Chester Conklin, Dot Farley, Mischa Auer, Alex Melesh, Michael Visaroff. (L) 5506f. (R) Feb. 2, 1929. (NP) Mar 16, 1929.

MIGHTY, THE (AT-D): George Bancroft, Esther Ralston, Warner Oland, Raymond Hatton, Dorothy Revier, Morgan Farley, O. P. Heggie, Charles Sellon, E. H. Calvert, John Cromwell (NP) Sept. 14

MOOEL FROM MONTMARTE, THE (D): Nita Naldi, Ivan Petrovitch, Louise LaGrange, Maurce de Cononge. (L) 5941f. (R) Sept. 22, 1928 (NP) Sept. 15, 1928.

MORAN OF THE MARINES (CD): Richard Dix, Ruth Elder. (L) 5444f. (R) Oct. 27, 1928. (TOS) Oct. 20, 1928.

MYSTERIOUS DR. FU MANCHU, THE (My-OT): Warner Oland, Jean Arthur, Neil Hamilton, O. P. Heggie, William Austin, Claude King, Charles Stevenson, Noble Johnson, Evelyn Selbie, Charles Gihlyn, Donald Mackenzie, Lawford Davidson, Lask Winter, Charles Stevens, Chappel Dosset, Tully Marshall. (NP) July 27. (L) Talking, 7663f. (TOS) July 20.

NOTHING BUT THE TRUTH (CD-AT): Richard Dix, Berton Churchill, Louis John Bartels, Ned Sparks, Wynne Churchill, Helen Kane, Dorothy Hall, Madeline Grey, Nancy Ryon. (L) Sound-7256f. (R) Apr. 20, 1929. (NP) Apr. 20, 1929. (TOS) Apr. 27, 1929.

PATRIOT, THE (D): Emil Jenninga, Florence Vidor, Lewis Stone, Vera Voronina, Neil Hamilton, Harry Cording. (L) 10,172f. (R) Sept. 1, 1928. (NP) Sept. 8, 1928. (TOS) Sept. 22, 1928.

RAINBOW MAN, THE (SR-TS): A Sono-Art picture. Eddie Dowling, Marian Nixon, Frankie Darro, Sam Hardy, Lloyd Ingraham, George Hayes. (L) Talking, 8500f. (R) May 18, 1929. (NP) June 22. (TOS) June 22.

REDSKIN (R-ME): Richard Dix, Gladys Belmont, Jane Novak, Larry Steers, Tully Marshall, Bernard Suegel, George Rigas, Augustina Lopez, Noble Johnson, Joseph W. Girard, Jack Dunne, Andrew J. Callahan, Philip Anderson, Loraine, Rivero, George Walker. (L) Silent-7204f. Sound-7643f. (R) Feb. 23, 1929. (NP) Feb. 16, 1929. (TOS) Feh. 2, 1929.

RIVER OF ROMANCE, THE (CD-AT): Charles (Buddy) Rogers, Mary Brian, June Collyer, Henry B. Walthall, Wallace Beery, Fred Kohler, Natalie Kingston, Mrs. George Fawcett, Anderson Lawler, George Reed. (L) Talking, 7009f; silent 7028f. (R) July 20, 1929. (NP) June 29. (TOS) Aug. 3.

SATURDAY NIGHT KID, THE (T-D): Clara Bow, James Hall, Jean Arthur, Charles Sellon, Ethel Wales, Frank Ross, Edna May Oliver, Heymen Meyer, Eddie Dunn, Leone Lane, Jean Harlow. (NP) Sept. 28.

SHOPWORN ANGEL (CD-S): Nancy Carroll, Gary Cooper, Paul Lukas. (L) Silent-7112f. Sound-7373f. (R) Jan. 12, 1929. (NP) Feh. 9, 1929. (TOS) Jan. 19, 1929.

SINS OF THE FATHERS (D-M): Emil Jennings, Ruth Chatterton, Barry Norton, Jean Arthur, Jack Luden, Zasu Pitts, Matthew Betz, Harry Cording, Arthur Housman, Frank Reicher. (L) 7761f. (R) Dec. 29, 1928. (NP) Oct. 20, 1928.

SOMEONE TO LOVE (CD): Charles Rogers, Mary Brian, William Austin, Jack Oakie, James Kirkwood, Mary Alden, Frank Reicher. (L) 6323f. (NP) Dec. 29, 1928. (TOS) Dec. 22, 1928.

STAIRS OF SAND (W): Wallace Beery, Jean Arthur, Phillips R. Holmes, Fred Kohler, Chester Conklin, Guy Oliver, Lillian Worth, Frank Rice, Clarence L. Sherwood. (L) 4900f. (R) June 8, 1929. (NP) May 18, 1929.

STUDIO MURDER CASE, THE (My-AT): Neil Hamilton, Warner Oland, Frederic March, Florence Eldridge, Doris Hill, Eugene Pallette, Chester Conklin, Lane Chandler, Gardner James, Guy Oliver, E. H. Calvert, Donald Mackenzie. (L) Talking, 6500f; silent, 6070f. (R) June 1, 1929. (NP) June 8. (TOS) June 22.

SUNSET PASS (W): Jack Holt, Nora Lane, John Loder, Christian J. Frank, Pee Wee Holmes, Chester Conklin, Pat Harmon, Alfred Allen, Guy Oliver. (L) 5862f. (R) Feb. 9, 1929. (NP) Feb. 23, 1929.

SWEETIE (CD): Nancy Carroll, Stanley Smith, Helen Kane, Joseph Depew, Jack Oakie, William Austin, Stuart Erwin, Wallace MacDonald, Aileen Manning. (NP) Aug. 17.

THREE WEEK ENDS (CD): Clara Bow, Neil Hamilton, Harrison Ford, Lucille Powers, Julia Swayne Gordon, Jack Raymond, Edythe Chapman, Guy Oliver, William Holden. (L) 5962f. (NP) Dec. 22, 1928.

THUNDERBOLT (D-AT): George Bancroft, Richard Arlen, Fay Wray, Tully Marshall, Eugene Besserer, James Spottswood, Fred Kohler, Mike Donlin, S. S. R. S. Stewart, George Irving, William Thorne, E. H. Calvert, King Tut. (L) Talking, 8571f; Silent, 7311f. (R) June 22, 1929. (NP) June 1. (TOS) Aug. 3.

VARSITY (CD): Cherles Rogers, Mary Brian, Chester Conklin, Phillips R. Holmes, Robert Ellis, John Westwood, Princeton university undergraduates. (L) 6349f. (R) Oct. 27, 1928. (NP) Aug. 4, 1928. (TOS) Nov. 3, 1928.

VIRGINIAN, THE (D-AT): Gary Cooper, Walter Huston, Richard Arlen, Mary Brian, Chester Conklin, Eugene Pallette, E. H. Calvert, Helen Ware, Victor Potel, Tex Young, Charles Stevens. (L) 8717f. (NP) July 20.

WEDDING MARCH, THE (D): George Fawcett, Maude George, Erich von Stroheim, George Nichols, ZaSu Pitts, Hugie Mack, Matthew Betz, Cesare Gravina, Dale Fuller, Fay Wray, Syd Bracey. (L) 10,400f. (R) Oct. 6, 1928. (NP) Oct. 27, 1928. (TOS) Jan. 26, 1929.

WHAT A NIGHT (CD): Bebe Daniels, Neil Hamilton, William Austin, Wheeler Oakman, Charles Sellon, Hill Mailes, Ernie Adams. (L) 5378f. (R) Oct. 6, 1928. (ND) Jan. 12, 1929.

WHEEL OF LIFE, THE (D-AT): Richard Dix, Esther Ralston, O. P. Heggie, Arthur Hoyt, Myrtle Stedman, Larry Steers, Regis Toomey, Nigel de Brulier. (L) 5153f.; silent 5305f. (R) June 22, 1929. (NP) Apr. 27, 1929. (TOS) July 6.

WILD PARTY, THE (CD-AT): Clara Bow, Frederio March, Marceline Day, Shirley O'Hara, Jack Luden, Jack Oakie, Arthur Rankin, Lincoln Stedman, Joyce Compton, Ben Hendricks, Jr., Jack Redmond, Adrienne Dore, Jean Lorraine, Virginia Thomas, Kay Bryant, Alice Adair, Amo Ingram, Renee Whitney, Marguerite Cramer. (L) Silent-6036f. Sound-7167f. (R) Apr. 6, 1929. (NP) Mar. 23, 1929. (TOS) Apr. 13, 1929.

WOLF OF WALL STREET, THE (D-AT): George Bancroft, Baclanova, Paul Lukas, Nancy Carroll, Lane Chandler, Brandon Hurst, Paul Guertsman, Craufurd Kent. (L) Silent-6396f. Sound-6810f. (R) Feb. 9, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 16, 1929.

WOLF SONG (R-TM): Lupe Velez, Gary Cooper, Louis Wolheim, Constantine Romanoff, Michael Vavitch, Russell Colombo, Auguatine Lopez, George Rigas. (L) Silent, 6060f. Sound, 6769f. (R) Mar. 30, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 6, 1929.

WOMAN FROM MOSCOW, THE (D-ME): Pola Negri, Norman Kerry, Otto Matiesen, Lawrence Grant, Maude George, Paul Lukas, Bodil Rosing, Mirra Rayo, Martha Franklin, Jack Luden, Tetsu Komal. (L) 6938f. (R) Nov. 3, 1928. (NP) June 19, 1928.

WOMAN TRAP (M-AT): Hal Skelly, Evelyn Brent, Chester Morris, Leslie Fenton, Effie Ellsler, William B. Davidson, Guy Oliver, Charles Giblyn, Wilson Hummell. (L) 6168f.; silent 6384f. (NP) July 20. (TOS) Sept. 28.

Parthenon

WILD HEART OF AFRICA, THE (Animal Picture): (NP) June 22.

Pathe

ANNAPOLIS (CD-T): Allan, Brown, Loff. (L) 7008f. (R) Nov. 18, 1928.

AWFUL TRUTH, THE (D-AT): Ina Claire. (L) 6129f. (R) Aug. 10, 1929. (TOS) Sept. 7. (NP) Sept. 7.

BACHELOR'S SECRET, A (CD-AT): Allan Hale. (R) Mar. 1, 1930.

BIG NEWS (My-AT): Robert Armstrong, Carol Lombard, Tom Kennedy, Warner Richmond, Wade Boteler, Sam Hardy, Charles Sellon, Robert Dudley. (L) Talking, 6028f. Recorded on film and disc. (R) Sept. 7, 1929. (NP) Sept. 7.

BIG SHOT, THE (D-T): (R) Nov. 30, 1929.

BLACK ACE, THE (W): Don Coleman. (L) 5722f. (R) Sept. 2, 1928.

BORDER PATROL (W): Harry Carey. (L) 4598f. (R) Dec. 23, 1928.

BURNING BRIDGES (W): Harry Carey. (L) 4846f. (R) Sept. 30, 1928.

CAPTAIN SWAGGER (D-ME): Rod La Rocque, Sue Carol, Richard Tucker, Victor Potel, Ulrich Haupt. (L) 6312f. (R) Oct. 14, 1928. (NP) Mar. 16, 1929.

CELEBRITY (D): Armstrong. (L) 6145f. (R) Oct. 7, 1928.

CLOTHES (D-AT): Constance Bennett. (R) Feb. 15, 1930.

CRASHING THROUGH (D-AT): William Boyd. (R) Jan. 18, 1930.

DEVIL'S TWIN (W): Leo Maloney.

FLYING FOOL, THE (D-AT): William Boyd, Marie Prevost, Tom O'Brien, Russell Gleason. (L) Talking, 6746f; silent, 6700f. (NP) July 27.

FORBIDDEN LOVE (D): Lila Damita. (L) 6787f. (R) Oct. 28, 1928.

.45 CALIBRE WAR (W): Don Coleman, Ben Corbett, Al Hart, Edward Jones, Duke R. Lee, Floyd Ames, Jeanette Loff, Murdock MacQuarrie, Orrin Jackson. (R) Feb. 17, 1929. (L) 4790f. (NP) Mar. 16, 1929.

GERALDINE (CD-TME): Eddie Quillan, Marian Nixon, Albert Gran, Gaston Glass. (L) 5587f. (R) Jan. 20, 1929. (NP) May 25, 1929.

GODLESS GIRL, THE (D-TME): Lina Basquette, Marie Prevost, George Duryea, Noah Beery, Eddie Quillan, Mary Jane Irving, Julia Faye, Viola Loule, Emily Barrye, Clarence Burton, Dick Alexander, Kate Price, Hedwig Reicher. (L) Talking, 9328f; silent, 9019f. (R) Mar. 31, 1929. (NP) June 1.

GRAND PARADE, THE (MC): (R) Nov. 16, 1929.

GREENWICH VILLAGE FOLLIES (MC): (R) Nov. 2, 1929.

HAWK OF THE HILLS (W): Allene Ray, Robert Chandler, Jack Ganzhorn, Frank Lackteen, Peul Panzer, Wally Oettel, Harry Semels, Walter Miller, Jack Pratt, Parky Jones, Frederick Dana, John T. Prince, Chief White Horse, George Magrill, Evangeline Russell, Chief Yowlache. (L) 4840f. (R) Mar. 17, 1929. (NP) Mar. 30, 1929.

HER PRIVATE AFFAIR (D-AT): Ann Harding, Harry Bannister. (R) Sept. 28, 1929. (NP) Oct. 5. (TOS) Oct. 5.

HIGH VOLTAGE (D-AT): William Boyd, Owen Moore, Carol Lombard, Diane Ellis, Billy Bevan, Phillips Smalley. (L) 5713f. (NP) June 29.

HIS FIRST COMMAND (D-AT): William Boyd. (R) Oct. 26, 1929.

HOT AND BOTHERED (CD-AT): Eddie Quillan. (R) Mar. 8, 1930.

KING OF KINGS (D-ME): H. B. Warner, Jacqueline Logan, Dorothy Cumming, Ernest Torrence, Joseph Schildkraut, Robert Edeson, Sidney D'Albrook, Rudolph Schildkraut, Sam DeGrasse, Victor Varconi, William Boyd, Matt Moore Julia Faye, Kenneth Thomson, Alan Brooks. (L) 13,500f. (R) Sept. 30, 1928. (TOS) Mar. 10, 1928.

LEATHERNECK, THE (D-T): William Boyd, Alan Hale, Robert Armstrong, Fred Kohler, Diane Ellis, Jamea Aldine, Paul Weigel, Jules Cowles, Wade Boteler, Philo McCullough, Joe Girard, Michell Lewis. (L) 6898f. (R) Feb. 24, 1929. (NP) Apr. 20, 1929. (TOS) June 1.

LOVE OVER NIGHT (CD): Rod Le Rocque, Jeanette Loff, Richard Tucker, Tom Kennedy, Mary Carr. (L) 7530f. (R) Nov. 25, 1928. (NP) Sept. 8, 1928.

LUCKY IN LOVE (D-AT): Morton Downey, Betty Dawford, Colin Keith-Johnson, Halliwell Hobbes, J. M. Kerrigan, Richard Taber, Edward O'Connor, Mary Murray, Mackenzie Ward, Louis Sorin, Sonie Karlov, Tyrrell Davis, Elizabeth Murray (L) 6870f. (R) Aug. 17, 1929. (NP) July 27.

MARKED MONEY (D): Cogblen. (L) 5506f. (R) Nov. 4, 1928.

MAN-MADE WOMEN (D): Leatrice Joy. (L) 5762f. (R) Sept. 9, 1928.

MOTHER'S BOY (D-TME): Morton Downey, Beryl Mercer, John T. Doyle, Brian Donlevy, Helen Chandler, Osgood Perkins, Lorin Raker, Barbara Bennett, Jennie Moskowitz, Jacob Frank, Louis Sorin, Robert Glecker, Tyrrell Davis, Allan Vincent, Leslie Stowe. (L) 7423f. (NP) Apr. 6, 1929.

NED McCOBB'S DAUGHTER (D-ME): Irene Rich, Theodore Roberts, Robert Armstrong, George Barraud, Edward Hearn, Carol Lombard, Louis Natheaux. (L) 6070f. (R) Dec. 2, 1928.

NEGLIGEE (D-AT): Ina Claire. (R) Jan. 4, 1930.

NOISY NEIGHBORS (CD-TME): Eddie Quillen, Alberta Vaughn, Quilan Family, Theodore Roberts, Ray Hallor, Russell Simpson, Robert Perry, Mike Donlin, Billy Gilbert. (L) 5737f. (R) Jan. 27, 1929. (NP) Mar. 16, 1929.

OFFICER O'BRIEN (D-AT): William Boyd. (R) Nov. 30, 1929.

OFFICE SCANDAL (CD-TME): Phyllis Haver, Leslie Fenton, Raymond Hatton, Margaret Livingston, Jimmy Adams, Jimmy Aldine. (L) 6511f. (R) Mar. 3, 1929. (NP) May 25, 1929. (TOS) July 27.

OH, YEAH! (D-AT): Robert Armstrong, James Gleason, Zasu Pitts, Patricia Caron. (R) Oct. 5, 1929. (NP) Oct. 5.

PARIS BOUND (D-AT): Ann Harding, Frederic March, George Irving, Leslie Fenton, Hallam Cooley, Juliette Crosby, Charlotte Walker, Carmelita Geraghty, Ilka Chase. (L) Talking, 6,684f. (R) Aug. 3, 1929. (NP) July 20. (TOS) Aug. 10.

POWER (CD): William Boyd, Alan Hale, Jaqueline Logan, Jerry Drew, Joan Bennett, Carol Lombard, Pauline Curley. (L) 6092f. (R) Sept. 23, 1928. (NP) Oct. 13, 1928.

SAILORS' HOLIDAY (CD): Allan Hale, Sally Eilers, George Cooper, Paul Hurst, Mary Carr, Charles Clary. (NP) Sept. 21. (R) Sept. 14.

SAL OF SINGAPORE (D-T): Phyllis Haver. (L) 6804f. (R) Nov. 11, 1928.

SHADY LADY, THE (D-TME): Phyllis Haver, Robert Armstrong, Louis Wolhelm, Russell Gleason. (L) Talking, 6132f; silent, 5808f. (R) Jan. 20, 1929. (NP) June 1.

SHOW FOLKS (CD-T): Eddie Quillan. (L) 6581f. (R) Oct. 21. 1928.

SIN TOWN (CD): Ellnor Fair, Ivan Lebedeff, Hugh Allan, Jack Oakie. (L) 4554f. (R) Jan. 20, 1929. (NP) June 1.

SOPHOMORE, THE (OD-AT): Eddie Quillan, Sally O'Neil, Stanley Smith, Jeanette Loff, Russell Gleason, Sarah Padden, Brooks Benedict, Spec O'Donnell. (L) Talking 6526f. (R) Aug. 24, 1929. (TOS) Aug. 24.

SPEILER, THE (D-T): Alan Hale, Renee Adoree. (L) 5816f. (R) Dec. 30, 1928. (TOS) Mar. 9, 1929.

SQUARE SHOULDERS (M-TME): Louis Wolhelm, Junior Coghlan, Philippe De Lacey, Anita Louise, Montague Shaw, Johnny Morris, Kewpie Morris, Clarence Geldert. (L) 5477f. (R) Mar. 31, 1929. (NP) Mar. 30, 1929.

STRANGE CARGO (D-AT): Lee Patrick, June Nash, George Barraud, Kyrie Bellew, Russell Gleason, Frank Reicher, Claude King, Ned Sparks, Josephine Brown, Charles Hamilton, Andre Beranger, Otto Matieson. (L) Talking, 7099f; silent, 6134f. (R) Mar. 31, 1929. (P) June 1.

Rayart

ANNE AGAINST WORLD (D): Shirley Mason, Jack Mower, James Bradbury, Jr., Isabel Kelth, Thomas A. Curran, Henry Roquemore, Belle Stoddard, Bill Franey. (L) 5732f. (R) Apr. 15, 1929. (NP) June 29.

BLACK PEARL, THE (My-M): Lila Lee, Ray Hallor, Carlton Stockdale, Thomas Curran, George French, Howard Lorenz, Sybil Grove, Baldy Belmont, Adele Watson, Lew Short, Art Rowlands. (L) 5261f. (R) Jan. 1, 1929. (NP) Mar. 16, 1929.

BROTHERS (D): Bedford, Keefe. (L) 6092f. (R) Feb. 15, 1929.

CITY OF PURPLE DREAMS, THE (D): Bedford, Frazer. (L) 5937f. (R) September, 1928.

DEVIL'S CHAPLAIN, THE (D): C. Keefe, Virginia Brown Faire. (L) 5451f. (R) Mar. 15, 1929.

HANDCUFFED (AT-MD): Virginia Brown Faire, Broderick O'Farrell, Frank Clarke, Charles West. (NP) Sept. 7.

ISLE OF LOST MEN, THE (D): Santschi, Connor. (L) 5800f. (R) October, 1928.

SHANGHAI ROSE: Irene Rich. (L) 6539f. (R) Mar. 1, 1929. (NP) May 18.

SHIPS OF THE NIGHT (M): Jacqueline Logan, Sojin, Jack Mower, Andy Clyde, Arthur Rankin, Glen Cavender, Thomas A. Curran, Frank Lanning, J. P. McGowan, Frank Moran. (L) 5940f. (R) December, 1928. (NP) Mar. 23, 1929.

SHOULD A GIRL MARRY? (D-TME): Foster, Keith. (L) 6525f. (R) November, 1928.

SISTERS OF EVE (D): Mae Busch. (L) 5675f. (R) September, 1928.

SOME MOTHER'S BOY (D): Mary Carr, Jason Robards, Johyna Ralston, M. A. Dickinson, Henry Barrows. (L) 6901f. (R) Feb. 15, 1929.

TWO SISTERS (D): Viola Dana, Rex Lease, Claire Dubrey, Irving Bacon, Boris Karloff, Tom Lingham, Thomas A. Curran, Adalyn Asbury. (L) 5161f. (R) Apr. 1, 1929. (NP) May 25, 1929.

WHEN DREAMS COME TRUE (D): Helene Costello, Rex Lease, Claire McDowell, Ernest Hilliard, Emmett King, George Periolet, Danny Hoy, Buddy Brown, Ranger, Rags. (L) 6242f. (R) Jan. 15, 1929. (NP) Feb. 16, 1929.

RKO

AIR LEGION, THE (D): Ben Lyon, Antonio Moreno, Martha Sleeper, John Gough, Colin Chase. (L) 6361f. (R) Jan. 6, 1929. (NP) Jan. 12, 1929.

AMAZING VAGABOND, THE (M): Bob Steele, Tom Lingham, Jay Morley, Perry Murdock, Lafe McKee, Thelma Daniels. (L) 5081f. (R) Apr. 7, 1929. (NP) Apr. 6, 1929.

AVENGING RIDER, THE (W): Tom Tyler, Florence Allen, Frankie Darro, Al Ferguson, Bob Fleming, Arthur Thalasso. (L) 4808f. (R) Oct. 7, 1928. (NP) Mar. 16, 1929.

BIG DIAMOND ROBBERY, THE (W): Tom Mix. (L) 6114f. (R) May 13, 1929.

BLOCKADE (D): Anna Q. Nilsson, McDonald. (L) 6409f. (R) Jan. 30, 1929.

CHARGE OF THE GAUCHOS (M): Francis X. Bushman, Jacqueline Logan, Guido Trento, Paul Ellis, Henry Kolker, Charles Hill, Mailes, John Hopkins, Charles K. French, Olive Hasbrouck, Mathilde Comout, Jack Pouder, Lige Conley, Gino Corrado, Frank Hagney. (L) 5543f. (R) Sept. 16, 1928. (NP) Sept. 15, 1928.

COME AND GET IT (W): Bob Steele, Jimmy Quinn, Jay Morley, Betty Welsh, James B. Leong, William Welsh, Marian Sais. (R) Feb. 3. (L) 5254f.

DELIGHTFUL ROGUE, THE (AT): Rod La Rocque, Bebe Daniels. (R) Sept. 22, 1929. Serial number, 0203.

DRIFTER, THE (W): Tom Mix, Dorothy Dwan, Barney Furey, Al Smith, Ernest Wilson, Frank Austin, Joe Rickson, Wynn Mace. (R) Mar. 18. (L) 5896f.

FRECKLED RASCAL (W): Buzz Barton, Milburn Morante, Tom Lingham, Lotus Thompson, Pat O'Brien, Bill Patou. (R) Mar. 31. (L) 4884f.

FURY OF THE WILD (D): Ranger, Barbara Worth, Robert Homans, Pat O'Brien, Al Smith. (R) Jan. 6. (L) 4899f.

GUN LAW (W): Tom Tyler, Barney Furey, Ethlyne Clair, Frankie Darro, Lew Meehan, Tom Brooker, Harry Woods. (R) Mar. 3. (L) 4688f.

HALF MARRIAGE (D-AT): Olive Borden, Morgan Farley, Ann Greenway, Sally Blaine, Ken Murray, Anderson Lawlor, Hedda Hopper, Richard Tucker. (L) Talking, 6481f. (R) Oct. 13, 1929.

HARDBOILED (D): Sally O'Neil, Donald Reed, Lilyan Tashman, Bob Sinclair, Ole M. Ness, Tom O'Grady, Alphonz Ethier. (R) Feb. 3. (L) 5940f.

JAZZ AGE (T-D): Douglas Fairbanks, Jr., Marceline Day, Henry B. Walthall, Myrtle Stedman, E. J. Ratcliffe, Gertrudo Messinger, Joel McCrea, William Bechtal, Ione Holmes and Ed Dearing. (R) February 10. (L) 6245f.

IDAHO RED (W): Frankie Darro, Tom Tyler, Patricia Caron, Lew Meehan, Barney Furey. (R) Apr. 21. (L) Sound 4783f.; silent 4769f. With sound effects.

LAUGHING AT DEATH (D): Bob Steele, Natalie Joyce, Captain Vic, Kai Schmidt, Ethau Laidlaw, Armand Trillon, Hector V. Sarno. (R) June 2. (L) 5500f.

LITTLE SAVAGE (W): Buzz Barton, Milburn Morante, Willard Boelner, Patrica Palmer, Sam Nelson, Ethan Laidlaw. (R) May 19. (L) 4781f.

LOVE IN THE DESERT (T-D): Olive Borden, Hugh Trevor, Noah Beery, Frank Leigh, William Tooker, Ida Darling, Alan Roscoe, Fatty Carr, Charles Brinley, Pearl Varnell, Gordon Magee. (R) March 17. (L) Sound 5365f.; silent 6365f.

ONE MAN DOG (W): Ranger, Sam Nelson, Edward Hearn, Virginia Bradford, William Patton, Henry O'Connor, Art Robbins. (R) March 3. (L) 4481f.

OUTLAW (W): Tom Mix, Sally Blane, Frank M. Clarke, Al Smith, Ethan Laidlaw, Al Ferguson, Barney Furey. (R) Jan. 21. (L) 6057f.

PRIDE OF PAWNEE (W): Tom Tyler, Frankie Darro, Ethlyne Clair, Barney Furey, Jack Hilliard, Lew Meehan, Jimmy Casey. (L) 4750f. (R) June 9, 1929. (NP) June 22.

RED SWORD, THE (D): Marion Nixon, William Collier, Jr., Carmel Myers, Allan Roscoe. (L) 6243f. (R) Feb. 17, 1929.

RIO RITA (O-ATS): Bebe Daniels, John Boles. (R) Sept. 15, 1929. Serial number, 0102.

SIDE STREET (D-AT): Tom, Matt and Owen Moore, Kathryn Perry, Emma Dunn, Frank Sheridan. (L) Talking, 6965f. (R) Sept. 8, 1929. Serial number, 0202.

STREET GIRL (CD-ATS): Jack Oakie, Ned Sparks, John Harron, Joseph Cawthorn, Betty Compson. (L) Talking, 8188f. (R) Aug. 11, 1929. (NP) Sept. 28. (TOS) Sept. 21.

VERY IDEA, THE (AT): Frank Craven, Hugh Trevor, Theodore von Eltz, Olive Tell, Doris Eaton, Adele Watson, Oeanne de Bard, Allen Kearns, Sally Blane. (L) Talking 6139f. (R) Sept. 1, 1929. Serial number, 0503.

Tiffany-Stahl

BROADWAY FEVER (CD): Sally O'Neil Roland Drew, Corliss Palmer. (R) Jan. 1. (L) 5412f.

LUCKY BOY (TS-CD): George Jessel, Margaret Quimby, Rosa Rosanova, William Strauss, Gwen Lee, Richard Tucker, Gayne Whitman, Mary Doran. (R) Feb. 2. (L) Sound 8643f.; silent 6590f. (NP) Feb. 2.

MIDSTREAM (D-TME): Claire Windsor, Montague Love, Larry Kent, Helen Jerome Eddy, Louis Alvarez, Leslie Brigham, Genevieve Shrader. (L) 7353f.

MY LADY'S PAST (D-TME): Belle Bennett, Joe E. Brown, Alma Bennett, Russell Simpson, Joan Standing, Billie Bennett. (NP) June 15. (L) Talking, 7948f.

NEW ORLEANS (D-TME): William Collier, Jr., Ricardo Cortez, Alma Bennett. (L) 6765f. (R) Aug. 1, 1929.

TWO MEN AND A MAID (D-T): William Collier, Jr., Alma Bennett, Eddie Gribbon, George E. Stone. (L) Talking, 6423f. (R) Aug. 1, 1929.

United Artists

ALIBI (M-AT): Chester Morris, Pat O'Malley, Harry Stubbs, Mae Busch, Eleanor Griffith, Irma Harrison, Regis Toomey, Al Hill, James Bredbury, Jr., Elmer Ballard, Kerman Cripps, Purnell B. Pratt, DeWitt Jennings, Edward Brady. (L) Talking, 8167f. (R) Apr. 20, 1929. (NP) June 1. (TOS) Sept. 21.

BULLDOG DRUMMOND (D-AT): Ronald Colman, Joan Bennett, Lilyan Tashman, Montagu Love, Lawrence Grant, Wilson Benge, Claud Allister, Adolph Millar, Cahrles Sellon, Tetsu Komal. (L) Talking, 8256f.

COQUETTE (D-AT): Mary Pickford, John Mack Brown, Mett Moore, John Sainpolls, William Janney, Henry Kolker, George Irving, Louise Beavers. (L) Silent, 6993f. (R) Apr. 12. 1929. (NP) June 1.

ETERNAL LOVE (D-ME): John Barrymore, Camilla Horn, Victor Varconi, Hobart Bosworth, Bodil Rosing, Mona Rico, Evelyn Selbie. (R) May 11, 1929. (L) 6948f.; silent, 6318f. (NP) June 15. (TOS) June 1.

EVANGELINE (D-ME): Dolores Del Rio, Roland Drew, Alec B. Francis, John Holland, James Marcus, Paul McAllister, Lewrence Grant, Bobby Mack, George Marion. (L) 8268f. (NP) June 1.

IRON MASK, THE (D-TME): Douglas Fairbanks, Belle Bennett, Marguerite de la Motte, Dorothy Revier, Vera Lewis, Rolfe Sedan, William Bakewell, Gordon Thorpe, Nigel de Brulier, Ulrich Haupt, Lon Poff, Charles Stevens, Henry Otto, Leon Barry, Standley J. Sandford, Gino Corrado. (L) Talking, 8855f; silent, 8659f. (R) Mar. 9, 1929. (NP) June 15.

LADY OF THE PAVEMENTS (ST-D): Lupe Velez, William Boyd, Jetta Goudal, George Fawcett, Albert Conti, Henry Armetta. (R) Feb. 16. (L) Sound 8329f.; silent 7495f.

RESCUE, THE (D-ME): Ronald Colman, Lily Damita, Alfred Hickman, Theodore von Eltz, John Davidson, Phillip Strande, Bernard Siegel, Sojin, Harry Cording, Lucien Winters, Duke Kabanamoku, Louis Morrison, George Rigas, Christopher Martin. (L) Musical, 7980f; silent, 7910f. (R) Jan. 12 1929. (NP) June 15.

SHE GOES TO WAR (D-TMS): Eleanor Boardman, John Holland, Edmund Burns, Alma Rubens, Al St. John, Glen Waters, Margaret Seddon, Yola D'Avril, Evelyn Hall. (L) 8864f. (R) July 13, 1929. (NP) June 1. (TOS) Aug. 10.

THIS IS HEAVEN (D-TME): Vilma Banky, James Hall, Fritzie Ridgeway, Lucien Littlefield, Richard Tucker. (L) 7948f. (R) June 22, 1929. (NP) June 1 (TOS) July 20.

THREE PASSIONS, THE (D-M): Alice Terry, Ivan Petrovitch, Shayle Gardner, Leslie Faber, Andrew Engelman, Claire Eames. (L) Talking, 6646f; silent, 7576f. (R) June 1, 1929.

VENUS (D-ME): Constance Talmadge, Andre Roanne, Jean Murat, Max Maxudian, Baron Fils and Jean Mercanton. (L) Sound 6882f. (NP) June 1.

Universal

BEAUTY AND BULLETS (W): Ted Wells, Duane Thompson, Jack Kenney, Wilbur Mack. (L) 479f.
BODY PUNCH, THE (D): Jack Dougherty, Virginia Brown Faire, George Kotsonaros, Wilbur Mack, Monte Montague. (L) 4786f. (R) July 14, 1929. (NP) July 27.
BORDER WILCAT, THE (W): Ted Wells, Kathryn McGuire. (R) May 12. (L) 4259f.
BORN TO THE SADDLE (W): Ted Wells, Duane Thompson, Leo White, Merrill McCormick, Bryon Douglas, Nelson McDowell. (R) Mar. 10. (L) 4126f.
BROADWAY (AT-D): Glen Tryon, Merna Kennedy, Evelyn Brent, Thomas Jackson, Robert Ellis, Otis Harlan, Paul Porcasi, Marion Lord, Fritz Field, Leslie Fenton, Arthur Housman, George Davis, Betty Francisco, Edythe Flynn. Florence Dudley, Ruby McCoy. (L) 9330f.
BURNING THE WIND (W): Hoot Gibson, Cesare Gravine, Virginia Brown Faire, Boris Karloff, Robert Holmes. Released Feb. 10. (L) 5202f.
CHARLATAN, THE (T-D): Holmes Herbert, Rockcliffe Fellows, Margaret Livingston. (R) Apr. 14. (L) Silent, 5972f. Sound 6506f.
CLEAR THE DECKS (T-CD): Reginald Denny, Olive Hasbrouck, Otis Harlan, Colette Merton, Lucien Littlefield, Brooks Benedict, Robert Anderson, Elinor Leslie. (R) Mar. 3. (L) Sound, 5792f. Silent, 5740f.
COHENS AND KELLYS IN ATLANTIC CITY (T-CD): George Sidney, Mack Swain, Vera Gordon, Kate Price, Cornelius Keefe, Nora Lane, Virginia Sales, Tom Kennedy. (R) Mar. 17. (L) Sound, 7400f. Silent, 7752f.
COLLEGE LOVE (D-AT): George Lewis, Eddie Phillips, Dorothy Gulliver, Churchill Ross, Hayden Stevenson, Sumner Getchell. (L) Talking, 6864f. (R) July 7, 1929. (NP) July 27.
COME ACROSS (M-TME): Lina Basquette, Reed Howes, Flora Finch, Craufurd Kent, Gustav von Seyffertitz, Clarissa Selwynne. (R) June 30, 1929. (NP) July 27. (L) Talking, 5330f; silent, 5593f.
DRAKE CASE, THE (AT-MD): Gladys Brockwell. (NP) Sept. 28. (TOS) Sept. 21.
EYES OF THE UNDERWORLD (W): Bill Cody, Sally Blane. (R) Apr. 28. (L) 4208f.
GIRL ON THE BARGE (T-D): Jean Hersholt, Sally O'Neil, Malcolm McGregor, Morris McIntosh, Nancy Kelly, George Offerman, Henry West, Rex. (R) Feb. 3. (L) Sound, 7510f. Silent, 6968f.
GIRL OVERBOARD (D-T): Mary Philbin, Fred Mackaye, Otis Harlan, Edmund Breese, Francis McDonald. (L) Talking, 7391f; silent, 7531f. (R) July 28, 1929. (NP) Sept. 21.
GRIT WINS (W): Ted Wells, Kathleen Collins, Al Ferguson, Buck Conners, Neison McDowell, Edwin Moulton. (R) Jan. 27. (L) 4596f.
HARVEST OF HATE (W): Rex, Jack Perin, Helen Foster, Tom London. (L) 47-9f.
HIS LUCKY DAY (CO-TME): Reginald Denny, LoRayne Duval, Otis Harlan, Eddie Phillips, Cissie Fitzgerald, Harvey Clark, Tom O'Brien. (L) Talking, 6731f; silent, 5630f. (R) June 30, 1929. (NP) June 22.
HOOFBEATS OF VENGEANCE (W): Rex, Jack Perrin, Helen Foster, Al Ferguson, Starlight. (R) June 16. (L) 4525f.
IT CAN BE DONE (ST-CD): Glenn Tryon, Sue Carol, Richard Cariyie, Jack Egan, Tom O'Brien. (R) March 24. (L) Sound 6560f.; silent 6090f.
KID'S CLEVER (CD): Glenn Tryon, Kathryn Crawford, Russell Simpson, Lloyd Whitlock, George Chandler, Virginia Sales, Joan Standing, Max Asher, Florence Turner, Stephin Fetchit. (R) Feb. 17. (L) 5729f.
KING OF THE CAMPUS (T-CD): George Lewis, Dorothy Gulliver, Eddie Phillips, Hayden Stevenson, Churchill Ross, Collette Merton.
KING OF THE RODEO (W): Hoot Gibson, Kathryn Crawford, Slim Summerville, Charles K. French, Monty Montague, Joseph W. Gerard. (R) Jan. 20. (L) 5509f.
LARIAT KID, THE (W): Hoot Gibson, Ann Christy, Cap Anderson, Mary Foy, Francis Ford, Walter Brennan, Andy Waldron, Bud Osborne, Joe Bennett, Jim Corey. (L) 5247f. (R) June 23, 1929. (NP) June 15.
LAST WARNING, THE (M-TME): Laura La Plante, Montagu Love, John Boles, Roy D'Arcy, Bert Boach, Margaret Livingston, Mack Swain, Burr McIntosh, Carry Daumery, George Summerville, Torben Meyer, D'Arcy Corrigan, Bud Pbelps, Charles French, Fred Kelsey, Tom O'Brien, Harry Northrup. (L) Talking, 7980f; silent, 7731f. (R) Jan. 6, 1929. (NP) June 29.
LONESOME (T-CD): Glenn Tryon, Barbara Kent. (R) Jan. 20. (L) Sound 6761f.; silent 6142f.
MAN, WOMAN AND WIFE (D-TME): Norman Kerry, Pauline Starke, Marian Nixon, Kenneth Harlan, Craufurd Kent, Byron Douglas. (L) 6589f. (R) Jan. 13, 1929. (NP) June 29.
MELODY LANE (ATS): Eddie Leonard, Josephine Dunn, Rose Coe, George Stone, Huntley Gordon. (L) Talking, 6350f. (R) July 21, 1929. (NP) Aug. 31.
MODERN LOVE (CD-AT): Charley Chase, Jean Hersholt, Kathlyn Crawford, Edward Martindel. (R) July 14, 1929. (NP) June 22. (L) Talking, 6501f; silent, 5730f.
PLUNGING HOOFS (W): Jack Perin, Rex, Barbara Worth, J. P. McGowan, David Dunbar. (L) Silent, 4344f. (R) Apr. 14. (NP) May 18.
POINTS WEST (W): Hoot Gibson, Alberta Vaughn, Frank Campeau, Jack Raymond, Martha Franklin, Milt Brown, Jim Corey. (L) 5491f. (NP) Sept. 28.
RED HOT SPEED (CD-TME): Reginald Denny, Alice Day, Charles Byer, Thomas Ricketts, De Witt Jennings, Fritzi Ridgeway, Hector V. Sarno. (L) 6621f. (R) Jan. 27, 1929. (NP) June 29.
RIDIN' DEMON, THE (W): Ted Wells, Kathleen Collins, Lucy Beaumont, Otto Bibber. (L) 4380f. (R) Aug. 18, 1929. (NP) Aug. 3.
TIP OFF, THE (W): William Cody, George Hackathorne, Duane Thompson, L. J. O'Connor, Jack Singleton, Robert Bolder, Monte Montague, Walter Shumway. (L) 4109f. (R) June 2, 1929. (NP) July 13.
SCANDAL (T D): Laura LaPlante, John Boles, Jane Winton, Huntley Gordon, Nancy Dover, Eddie Phillips, Julia Swayne Gordon. (R) May 4. (L) Sound, 6675f.; silent 6475f. (TOS) June 13.
SHOW BOAT (D-T): Laura LaPlante, Joseph Schildkraut, Emily Fitzroy, Otis Harlan, Helen Morgan, Jane La-Verne. Alma Rubens, Jack McDonald, Neely Edwards. (L) 11,772f.; silent, 10,290f.
SMILING TERROR, THE (W): Ted Wells, Derelys Perdue, Al Ferguson, Bed Osborne. (L) 4525f. (R) June 30, 1929. (NP) July 13.
YOU CAN'T BUY LOVE (T-D): Jean Hersholt, Charley Chase. (R) June 9.
WAGON MASTER, THE (W-TS): Ken Maynard, Edith Roberts, Frederick Dana, Tom Santschi, Al Ferguson, Jack Hanlon, Bobby Dunn, White Horse, Frank Rice. (L) Sound 6335f.; silent 5679f. (NP) Sept. 29.
WINGED HORSEMEN, THE (W): Hoot Gibson, Ruth Elder, Charles N. Schaeffer, Allan Forrest, Herbert Prior. (L) 5544f. (R) June 23, 1929. (NP) July 13.

Warner Bros.

ARGYLE CASE, THE (AT-MD): Thomas Meighan, H. B. Warner, Gladys Brockwell, Lila Lee, Bert Roach. (TOS) Aug. 21. (L) 7794f.
CONQUEST (D-AT): Monte Blue, Lois Wilson, H. B. Warner, Tully Marshall. (L) 4706f. (R) Jan. 19, 1929. (NP) Aug. 3.
DESERT SONG, THE (TMS): John Boles, Charlotte King, Louise Fazenda, Edward Martindel, Jack Pratt, Otto Hoffman, John Miljan, Del Elliott, Myrna Loy. (L) Talking, 11,034f. (R) May 11, 1929. (NP) May 18. (TOS) June 8.
FANCY BAGGAGE (T-D): Audrey Ferris, Myrna Lov George Fawcett, Edmund Breese, Hallam Cooley, Burr McIntosh, Wallace MacDonald, Eddie Gribbon, Virginia Sales. (R) Feb. 23. (L) Sound, 6447f. Silent, 5983f.
FROM HEADQUARTERS (T-D): Monte Blue, Edmund Breese, Ethlyne Claire, Guinn Williams, Lionel Belmore, Henry B. Walthall, Gladys Brockwell, Eddie Gribbon, Pat Hartigan, John Kelly, Otto Lederer, William Irving, Pat Somerset, J. Girard. (R) June 6. (L) 6323f.
FROZEN RIVER (T-D): Rin-Tin-Tin, Davey Lee, Lew Harvey, Nina Quartaro, Duane Thompson, Joseph Swickard, Frank Campeau. (R) May 25. (L) 5482f.
GAMBLERS, THE (D-AT): Lois Wilson, H. B. Warner, Jason Rohards, George Fawcett, Johnny Arthur, Frank Campeau, Pauline Garon, Charles Sellon. (L) Talking, 6611f; silent, 4844f. Recorded on disc. (TOS) Aug. 24. (R) June 29, 1929.
GREYHOUND LIMITED (T-D): Monte Blue, Edna Murphy, Grant Withers, Lucy Beaumont, Lew Harvey, Ernie Shields. (R) Mar. 23. (L) Sound, 6114f. Silent, 4996f.
HARDBOILED ROSE (T-D): Myrna Loy, William Collier, Jr., Lucy Beaumont, Gladys Brockwell, Edward Martindel, John Miljan. (R) May 4. (L) Sound, 5610f. Silent, 4875f.
HONKY TONK (AT-CD): Sophie Tucker, Lila Lee, Audrey Ferris, George Duryea, Mahlon Hamilton, John T. Murray. (L) Sound, 6412f. (R) Aug. 3. (TOS) Aug. 31. (NP) Sept. 14.
KID GLOVES (T-D): Conrad Nagel, Lois Wilson, Edna Murphy, John Davidson, Tom Dugan and Edward Earle. (R) Apr. 13. (L) Sound 6273f.; silent 5658f.
LITTLE WILDCAT (T-D): George Fawcett, Robert Edeson, Audrey Ferris. (R) Jan. 5. (L) Sound 5644f.; silent 516lf.
MADONNA OF AVENUE A (D-ATM): Dolores Costello, Grant Withers, Louise Dresser, Douglass Gerard, Otto Hoffman, Lee Moran. (L) Talking 6461f; silent, 5294f. (R) June 22, 1929.
MILLION DOLLAR COLLAR (TE-D): Rin-Tin-Tin, Matty Kemp, Evelyn French, Tommy Dugan, Allen Cavin, Philo McCullough, Grover Liggon. (R) Feb. 9. (NP) March 16. (L) Sound 5561f.; silent 4878f.
NOAH'S ARK (TE-D): Dolores Costello, George O'Brien, Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Anders Randolf, Nigel de Brulier, Armand Kaliz, Myrna Loy, William Mong, Malcolm White. (L) Sound 9478f.; silent 7752f.
MY MAN (CD-AT): Fannie Brice, Guinn Williams, Andre de Segurola, Ann Brody, Richard Tucker, Billy Sealy, Edna Murphy, Arthur Hoyt. (L) 9247f. Silent, 6136f. (NP) June 29.
NO DEFENSE (D-AT): Monte Blue, May McAvoy, Lee Moran, Kathryn Carver, Wiliam Tooker, William Desmond, Bud Marshall. (L) Talking, 5558f; silent, 4712f. (R) Apr. 6, 1929. (NP) July 13.
ON WITH THE SHOW (ATS-D): Betty Compson, Sam Hardy, Molly O'Day, Joe E. Brown, Sally O'Neil, Louise Fazenda, William Bakewell, Purnell Pratt, Fairbanks twins, Wheeler Oakman, Sam Hardy, Thomas Jefferson, Lee Moran, Harry Gribbon, Arthur Lake, Josephine Houston, Henry Kink, Otto Hoffman, Ethel Walters, Harmoun Four, Angelus Babe. (L) Sound 8864f.; silent 8441f. (TOS) Aug. 17.
ONE STOLEN NIGHT (TM-D): Betty Bronson, Mitchell Lewis, Buster Collier, Rose Dione, Nina Quartaro, Harry Todd, Otto Lederer, Angelo Rossitto, Jack Santaro, Harry Shultz, Chashill Mailes. (R) Apr. 6. (L) Sound 5243f.; silent 4797f. (NP) March 30.
REDEEMING SIN (T-D): Dolores Costello, Conrad Nagel, Warner Richmond, Phillipe DeLacey, Georgie Stone, Lionel Belmore, Nina Quartaro. (R) April 6. (L) 6,921. Silent 6,145.
SAP, THE (T-CD): Edward Everett Horton, Patsy Ruth Miller, Franklin Pangborn, Edna Murphy, Alan Hale, Russell Simpson, Louise Carver, Jerry Mandy. (L) 7,150.
SAY IT WITH SONGS (D-ATS): Al Jolson, David Lee, Marian Nixon. (L) Talking, 8324f. (R) Aug. 24, 1929.
SKIN DEEP (T-D): Monte Blue, Betty Compson, John Davidson, Tully Marshall. (TOS) Oct. 5.
STOLEN KISSES (C-T): Claude Gillingwater, Hallen Cooley, May McAvoy, Edna Murphy, Reed Howes, Arthur Hoyt. (L) Talking, 6273f; silent, 5683f. (R) Apr. 13, 1929.
STARK MAD (M-AT): Louise Fazenda, Claude Gillingwater, H. B. Warner, John Miljan, Jacquline Logan, Henry B. Walthall, Andre Beranger, Warner Richmond, Lionel Belmore, Floyd Schackelford. (L) Talking, 6681f; silent, 4917f. (R) Mar. 2, 1929.
TIME, PLACE AND GIRL, THE (AT-D): Grant Withers, Betty Compson, James Kirkwood, Bert Roach. (TOS) June 22.

World Wide

BERLIN AFTER DARK (MD): Kurt Gerron, Ernst Stahl Nachbauer, Fritz Kampers, Grita Ley. (L) 6553f. (R) June.
BLACK WATERS (AT-D): James Kirkwood, Lloyd Hamilton, Mary Brian, John Loder, Frank Reicher, Robert Ames, Ben Hendricks, Noble Johnson, Hallam Cooley. (L) 7322f. (R) Apr. 14. No silent version.
BONDMAN, THE (D): Norman Kerry. (R) Mar. 17. (L) 7000f.
KITTY (T-D): Estelle Brody, John Stuart, Marie Ault, Dorothy Cummings, Winter Hall, Olaf Hytten, Charles O'Shaughnessy. (R) June 15. (L) 8441f.
MOULIN ROUGE (ME-D): Olga Chekova, Eve Gray, Jean Bradin. (R) January 30. (L) Sound 8312f.
PAWNS OF PASSION (D): Olga Chekova, Sidney Suberly. Henry Baudin, Hans Stever, Lola Josane, Carmine Gallone. (R) Feb. 17. (L) 7196f.
PICCADILLY (AT-MD): Gilda Grey, Anna May Wong, Jameson Thomas. (L) 8080f. (R) June 1. (TOS) Aug. 24.
PRINCE AND THE DANCER (D): Dina Graller, Albert Paulig, Werner Pittschau, Anna Kallina. (R) June 29.
TRIUMPH OF THE SCARLET PIMPERNEL, THE (D): Matheson Lang, Margaret Hume, Nelson Keys, Hadden Mason, Jullette Compton, Douglass Payne, Harold Ruth. (L) 6490f. (R) June 22, 1929.

Miscellaneous Companies

Affiliated European

BEHIND THE ALTAR (D): Wilhelm Dieterle, Marcella Albani. (L) 6200f. Silent film.
ESCAPE FROM HELL (MD): Jean Murat, Louis Ralph, Countess Agnes von Esterhazy, Paul Heidman, R. Van Riel, Leo Penkert, W. Kaiser Hayl, Harry Frank, Lewis Brody.
PASSION OF JOAN DE ARC (D): Mlle. Falconetti, M. Silvain, M. Schutz, Ravet, Andre Berly, Antonin Artaud. (L) 7000f.
RUSSIA (D): Marcella Albani, V. Gaidarov, Wilhelm Dieterle, Louis Ralph. (R) May 12. (L) 7,500.

Aida Films

KIF TEBBI: Marcello Spade, Donatelle Neri, Gini Viotl, Ugo Graccio. Silent film.

Amer.-Anglo

BETRAYAL, THE (D): Jerro 'd Robertshaw, Gerald Pring, Charles Emerald, Elissa Landi. (L) 7400f.
LIVINGSTONE IN AMERICA (D): M. A. Wetherall, Henry Walton, Molly Rogers, Reginald Fox. (L) 5799f.

Ass. Ind. Prod.

FAR WESTERN TRAILS (W): Ted Thompson, Bud Osborne, Lew Ames, Betty O'Doan. (R) May 20. (L) 4315f.
MIDNIGHT ON THE BARBARY COAST (D): William Barrymore, Kala Pasha, Jack Richardson. (R) Feb. 9. (L) 4250f.

Australasian Films

BLACK CARGOES OF THE SOUTH SEAS (D): Edmund Burns, Edith Roberts, Susan Dennis. Silent film.
FOR THE TERM OF HIS NATURAL LIFE (D): Eva Novak, Arthur McLaglen, George Fisk, Kay Soupen, Matlan Clark, Dunstan Webb, Susan Dennis. (L) 11,000f.

Aywon

BEAUTIFUL BLUE DANUBE (D): Hans Junkerman, Julius Falkenstein, Harry Lledke, Ernest Verebes and Lya Mara. Silent picture.

Bell Pictures

BAD MAN'S MONEY (W): Yakima Canutt. (L) 4850f. (R) Mar. 31.
BOHEMIAN DANCER (D): Lya Mara, Harry Lledtke. (L) 5800f. Silent only.

Bertad Pictures

BLACK CRUISE (MD): (L) 9000f. (R) June 1. Silent film.
FIGHTING THE WHITE SLAVE TRAFFIC (T-D): Emil Jannings, Werner Kraus. (R) June 15. (L) Sound, 9000f.

Biltmore Prod.

Conquest

REWARD OF FAITH (D): Andre Carnege, Marcel Charbrie, Pierette Lugand. (R) April 1. (L) 5,927. Silent film. ,uETAOI ETAOIN ETAOIN ETAOIN ETAOIN ETOIN—— release work of July 28.
PHANTOMS OF THE NORTH (D): Edith Roberts, Donald Keith, Kathleen Key, Borris Karloff, Joe Bonomo, Josef Swickard. (R) June 2. (L) 4600f.

El Dorado Pictures

ARIZONA DAYS (W): Bob Custer, Peggy Montgomery, John Lowell Russell, J. P. McGowan, Mack V. Wright, Jack Ponder. Silent picture only.
FALSE FEATHERS (D): Noah Beery, Horace B. Carpenter, Francis Pomerantz, E. A. Martin.

Film Arts Guild

LIFE OF BEETHOVEN (D): Fritz Kortner, Ernest Baumeister, Lillian Gray, Heinz Altringen, Willy Schmelder. (L) 7000f.

Franco-Film

APASSIONATA: (L) 6800f. Silent film.

Gainsborough

CONSTANT NYMPH (D): Ivor Novello, Mabel Poulton, George Heinrich, Dorothy Boyd, Frances Dable. Silent film.

Michael J. Gourland

CRIME AND PUNISHMENT (D): Gregor Chmara, Michael Tarshanoff, Maria Germanova, Pavel Payloff, M. Toma, Vera Orlova, Ivan Bersennieff. (L) 6000f.

Capt. C. W. R. Knight

FILMING OF THE GOLDEN EAGLE: Silent picture.

Mutual

LUCRETIA BORGIA (D): Conrad Veidt, Diane Haid, Paul Wegener, Luigi Robaccio. (L) 7100f.

New Era

BATTLE OF MOMS (D): Special cast. (L) 5900f. Silent film only.

Pole Pictures

AT THE SOUTH POLE: Special cast. (L) 8000f. Silent film only.

Syndicate

LAW OF THE MOUNTED (D): Bob Custer, J. P. McGowan. MacV. Wright, Frank Ellis, Sally Winters, Cliff Lyons, Mary Mabery, Lynn Anderson. (R) Jan. 15. (L) 4694f.

Trinity

BROKEN HEARTED (D): Agnes Ayres, Gareth Hughes, Eddie Bronell. (L) 6000f. Silent only.
BYE, BYE BUDDY (D): Agnes Ayres, Bud Shaw, Fred Shanley, Ben Wilson, John Orlando, Arthur Hotaling, Dave Henderson. (R) Mar. 25. (L) 5700f.
CHINA SLAVER (D): Sojin, Albert Valentino, Iris Yamaoaka, Carl Theobald, Bud Shaw, Ben Wilson, Dick Sutherland, Jimmy Aubrey, Opal Baker. (R) Jan. 25. (L) 5500f.
GIRLS WHO DARE (D): Rex Lease, Priscilla Bonner, Rosemary Theby, Ben Wilson, Steve Hall, Hall Cline. (R) Jan. 1. (L) 5600f.
LITTLE WILD GIRL (D): Lila Lee, Cullen Landis, Frank Merril, Sheidon Lewis, Boris Karloff, Bud Shaw, Cyclone, Arthur Hotaling. (L) 5300f.
MUST WE MARRY (D): Pauline Garon, Loralne Eason, Bud Shaw, Vivian Rich, Edward Brownell, Louise Carver, Charles Hill, Thomas A. Curran. (L) 5400f.

UFA

ELEVEN WHO WERE LOYAL (D): Mary Nolan, Ernst Rueckert, Greta Reinwald, Gustav Semmler, Rudolf Meinert. (L) 6925f.
HIS LATEST EXCELLENCY (D): Willy Frisch, Ernst Gronau, Max Hansen, Hermine Sterler, Lydia Potechina, Olga Tschekova, Fritz Kampers, Hans Junkermann, Truus Von Aalten, Max Guekstorf, Julius Falkenstein.

Unusual Photoplays

MARIE ANTOINETTE (D): Diana Karenne, Walter Schwanneke. (L) 6000f. Unusual photoplays.

Franklin Warner

GREAT POWER (T-D): Hirshel Mayall, Minna Gombell, Allan Birmingham, Nelan Jaap, G. Davidson Clark, John Anthony, Helen Shipman, Jack Leslie, Walter Walker, Conway Wingfield, Alfred Swenson, Walter F. Scott, Eleanor Martin.

Worldart Films

EAST SIDE SADIE (D): Bertina Goldin, Jack Ellis, Boris Rosenthal, Abe Sinkoff, Lucia Segar, Jack Halliday, Al Stanley.

Zakora

FACES OF CHILDREN (D): Rachel Devrys, Victor Vina, Henry Duval, Pierrietta Honyez, Arlette Teryon, Jean Forest. (L) 8000f.

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LETTERS FROM READERS

Makes Sound Pay

ENCLOSE OKAY FOR SPECIAL TWO-year lease on the finest trade paper in the industry, so I think. Give that old war horse, Dad Jenkins, credit for this, as someone has got to buy gas for that new puddle hopper he has adopted. And if they don't decide on a name for it pretty soon, I would suggest "Junk."

I don't know how long I will need the HERALD-WORLD, as I installed sound equipment in May, and Dad says 5,000 of us are going out of business. But I think the big boys read that and are easing up a bit. I had one of the smallest towns in the country with sound when I installed, but I have put it over so far, and the reason is that I have been able to give them good reproduction and have played the best pictures I could buy, previewing them, and if recording was not good I refused to show them. My Syncrotone equipment, while not an expensive installation, certainly delivers the goods, and that's what brings in the jack.—GUY S. ABBOTT, New Hamline theatre, Estelline, S. D.

Sound—and Phil Rand

WHAT'S THE CHANCE TO EXPLAIN in your glad rag of freedom a little matter that has long been bothering me and may be bothering some other exhibitors? Everyone else has had their say about the "talkies" or "squeakies" but myself. I have been listening with my big ears to the ground and the more I heard, the more befuddled was I, until a day or two ago.

"Get sound," shouted my patrons; "get sound," howled the belligerent salesmen; "get sound," thundered the trade journals. Sound! Sound! Sound!! Yea, verily, there was so much sound that I believed there was no good old silence anywhere left in the world. Radios blared out when I dropped into the drug store for a malted milk (yes, brother Jenkins, I do drink milk occasionally—believe it or not); loudspeakers roared out from the transoms of every restaurant, in fact, Tin Can Alley jazzed out into the air wherever one went, and lately, I have been rushing out to the wooded mountains for a breath of God's own silence—and even there some picnicker would swoop in on me with a portable music box and befoul the woods. Peace, peace, there was no peace! But now all is changed—my mind is at ease again and this is why—

One of my salesmen friends told me, "If you do not put in sound you'll soon go out of business."

"Well, how would you go about it?" said I.

"Rent two Western Electric, the best, for $11,600," he replied.

"But I haven't any $11,600," I retorted.

"Oh, just borrow it," he said.

"Oh," said I. "Simple as that?"

"Sure, there's nothing to it."

"Is that all the cost?" I asked.

"Oh, you'll have to pay $10-$15 a run as a recording charge. You can't get something for nothing you know!"

"Yes?" I murmured.

"Then you will have to pay $15 a week for a repair and service man and if you use disc you will have to hire an extra operator," he continued.

"Anything else?" I faintly inquired.

"Sure, you must pay $15 a week for a repair and service man."

"What of cost of films?" I suggested.

"Oh, films are cheap, a $15 picture will cost you $37.50 or a $50 picture $125."

"All right," I said after a recovered consciousness. "What shall I charge my customers?"

"Seventy-five cents admission, figure it out for yourself. You should make $20,000 a year profit," he chortled.

"But my people can't possibly pay seventy-five cents for a picture!"

"Tut, tut! Educate them up to it," he retorted. "It's very simple."

"Who is simple?" I asked, not quite getting it.

"I guess you are," he croaked.

"Amen to that!" said I, "but I only seat 230 people."

"Oh, of course, you'll have to build a new theatre," he added. "500 seats, anyway."

"But the town has only 1,000 to 1,200 people," I remonstrated.

"Oh," he replied nonchalantly, "organize a Chamber of Commerce, boost your town and double the population in a year. It is all very simple, if you go after it."

"Thanks awfully," said I. "I really didn't realize it was so easy."

Now that that little matter is settled I am looking for some pre-war bait and am going fishing. Life is very simple after all when it is once carefully explained and properly understood. Funny how I worried so much about poor business and the cost of installing sound—hmmm! Wish I had gone to the exhibitors' convention so I could have told the boys how easy it is to make money.—PHILIP RAND, Rex theatre, Salmon, Idaho.

On Allied States

FIND ENCLOSED CHECK FOR $3.00 for the HERALD-WORLD for two years. As we get a lot of propaganda from other publications as to the M P T O A and a lot left out on Allied States Association, it looks like some magazine would have the nerve to publish the truth, and the HERALD-WORLD is the ideal magazine to come out with it.

The Hays-Woodhull group has made a miserable flop on the uniform contract and arbitration. Producers ought not to force shorts with feature contracts and a lot of other things. One who thinks arbitration as practiced by the producers is a big hokum would like to hear through your magazine the opinions of a lot of exhibitors on this.

Give them a chance to start something.—R. S. WENGER, Miami and Grand theatres, Union City, Ind.

Service

I TAKE HAMMER IN HAND WITH great pleasure to take a wallop at T. O. Service.

Of all the half-baked writers that I have ever had the disgust of reading, this T. O. Service is the worst (or wurst).

I read the EXHIBITORS HERALD-WORLD from cover to cover and have done so for five years and could not quit if I wanted to.

Please, Mr. Managing Editor, give Mr. T. O. Service a long vacation so that he can get himself mentally adjusted and that the swelling in his head has a chance to come down.

Then, perhaps, maybe he could look at himself in the mirror without throwing out his chest in pride.

Then, perhaps, the title T. O. Service would again fit him and he would be of real service to us, as he once was.—LEO GUERREIN, JR., Hippodrome theatre, Erie, Pa.

$15,000,000 Value Placed on Real Estate In Fox-Midland Deal

(Special to the Herald-World)

KANSAS CITY, Oct. 8.—The real estate value set on the properties affected in the Fox-Midland deal is said to be $15,000,000 and involves 61 theatres, rather than 64 as was stated in the September 7 issue of the EXHIBITORS HERALD-WORLD.

The actual money involved amounted to nearly $4,000,000, according to M. B. Shanberg, vice-president and general manager of the Midland circuit, who made the announcement of the transaction some time ago. Fox will take the houses as soon as an audit can be made which is estimated will take about 30 days.

The Midland Circuit recently has developed into one of the most important outlets for motion pictures in the Middle West. It has been looked upon jealously for the last two years by both Fox and the Publix organization. After the recent merger of Fox and Loew interests it became definite that Fox West Coast would seek to establish a chain of theatres in the Kansas City territory, according to Harold B. Franklin, president of that organization. The Midland theatre of Kansas City, which is said to have cost $4,000,000, is not included in the deal. The Midland Company owns a half interest in the Midland theatre, which has been leased to Loew interests for ten years. That lease is a part of the Loew interests which eventually will be operated by Fox West Coast, however. Franklin issued a statement to the effect that the personnel of the Midland will remain intact and that all employees will be carried on at the posts they now occupy.

P. W. Gebhart, Pioneer Exhibitor, Passes Away

(Special to the Herald-World)

DECATUR, ILL., Oct. 8.—P. W. Gebhart, pioneer motion picture exhibitor, died at his home here October 3. Death came from a stroke of paralysis, which he suffered October 2. Gebhart operated theatres in and around Decatur for several years. His theatre career started 20 years ago. He leaves a widow and five children.

Harrell New Secretary Of S. E. Theatre Owners

(Special to the Herald-World)

SPARTANBURG, S. C., Oct. 8.—Love B. Harrell, prominent theatre manager of Waycross, Ga., has resigned his position there to become executive secretary of the Southeastern Theatre Owners' Association, with headquarters in Atlanta.

13 More Theatres Added To Fox West Coast Chain

(Special to the Herald-World)

SALEM, ORE., Oct. 8.—Thirteen more theatres have been added to the Fox West Coast Chain the past week. The Elsinore theatre of this city, four houses in Missoula, Montreal and 8 houses in Southern Arizona, have all been acquired by the chain.

WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1929

AT—All Talking; T—Talking Sequences; M—Music (synchronous); E—Sound Effects. (Example: ATM, means the picture is all-talking and has a synchronized musical score. In the same way all other symbols may be combined.)

Columbia

SUBMARINE: Jack Holt—One of the best pictures this year. Sorry we didn't push it more.—Jim Simpson, Photo Play theatre, Lovington, Ill.—Country patronage.

SUBMARINE: Jack Holt—September 6-7. This is our third from Columbia, and they were all good. Didn't do so much first night, but second was fine. One of the very best pictures we have ever run. A sure enough special if there ever was one. Good print and photography. Nine reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

THE YOUNGER GENERATION: Jean Hersholt—September 20-21. A very fine picture of a Jewish family. Well acted and seemed to please our crowd very much. Good print and photography.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

FATHER AND SON (T): Jack Holt—Very good story, well recorded. But it's sold as talking picture and has only about 30 per cent talking. When you buy talkies, this is a consideration.—J. F. Fleitas, Monroe theatre, Key West, Fla.—General patronage.

THE BACHELOR GIRL: Jacqueline Logan—September 3-4. Very good. Better than the usual program picture. Seven reels.—P. N. Wilson, Parkview theatre, Collierville, Tenn.—General patronage.

COURT MARTIAL: Jack Holt—Gave general satisfaction. Seven reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

SIDE SHOW: Special cast—We haven't run a poor Columbia yet. This was well received.—Jim Simpson, Photo Play theatre, Lovington, Ill.—Country patronage.

First National

CAREERS: Billie Dove—September 28. I guess this one could he called fair, as no one kicked or no one praised. Seven reels.—Carl Dunlap, Gem theatre, Kinmundy, Ill.—Small town patronage.

HOUSE OF HORROR (TME): Special cast—July 4-5-6. A very poor picture. Recording not so good.—Rae Peacock, Mystic theatre, Stafford, Kan.—Small town patronage.

WEARY RIVER (TME): Richard Barthelmess—Good picture to fair business.—Rae Peacock, Mystic theatre, Stafford, Kan.—Small town patronage.

HOT STUFF (TME): Special cast—Fair.—Rae Peacock, Mystic theatre, Stafford, Kan.—Small town patronage.

LITTLE SHEPHERD OF KINGDOM COME: Richard Barthelmess—August 17. Very good feature.—Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

THE NIGHT WATCH: Billie Dove—September 17-18. Good.—C. R. Grimes, Plaza theatre, Ackley, Ia.—Small town patronage.

SEVEN FOOTPRINTS TO SATAN: Special cast—September 3-4. Stay off this one.—C. R. Grimes, Plaza theatre, Ackley, Ia.—Small town patronage.

DARK STREETS: Jack Mulhall—Just a fair program picture.—Jim Simpson, Photo Play theatre, Lovington, Ill.—Country patronage.

LILAC TIME: Colleen Moore—September 4. Very interesting and pleasing feature. You are certain to make a hit with "Lilac Time."—Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

SYNTHETIC SIN: Colleen Moore—September 13-14. We ran this during our fair and of course got good crowds. I didn't like this as well as some of her former pictures, hut it seemed to please the crowd. Good print and photography. Seven reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

NAMING J. C. JENKINS' NEW CAR

A single suggestion came in this week in the contest to name J. C. Jenkins' new car, successor to the retired Nancy. It has been placed in the regular list, and below is the "letter of nomination."

Editor: I think Ruf and Reddy should be the name of J. C. Jenkins' new car, because this description suits Mr. Jenkins himself to a T. He is always ready to tell facts regardless of whom they hit or how rough his criticisms may be.—E. H. Hewitt, Myers theatre, Francesville, Ind.

Fox

LUCKY STAR (T): Special cast—Silent part better than the talking, hut nevertheless a good picture. Possibly made some time ago and release held up, as dialog seemed hollow-toned. Newer Fox pictures have overcome this.—Harry M. Palmer, Riviera theatre, Anderson, Ind.—General patronage.

THE GREAT WHITE NORTH: Special cast—September 17-18. A fine scenic picture of the far North. Educational and entertaining. Good patronage both nights. Very satisfactory. Six reels.—P. N. Wilson, Parkview theatre, Collierville, Tenn.—General patronage.

FOUR SONS: Special cast—September 15-16. A very excellent picture. Patrons came to hox office after the performance and complimented us on the picture. Print and photography good. We need not worry about talkies in the small town as long as we can get silents like this. Eleven reels.—C. E. Mosher, Orpheum theatre, Rockford, Ia.—Small town patronage.

TIN HATS: Special cast—Not as funny as was expected, but good.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

ME, GANGSTER: Special cast—Good of its kind.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

SALUTE (AT): George O'Brien—What a darb of a picture this one is! Talk very good. Football game a wow. Stepin Fetchit good for a laugh every time he opens his mouth. Certainly a seasonable production.—Harry M. Palmer, Riviera theatre, Anderson, Ind.—General patronage.

MOTHER KNOWS BEST: Special cast—It's good, but I would not call it a special.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

SOFT BOILED: Tom Mix—September 19. The poorest Tom Mix I have played. Not a Western, just a half-hearted try at comedy. Sure showed its age. You need not go back and buy this particular reissue, as it failed to please my Saturday night crowd. Six reels.—James L. Sears, Liberty theatre, Humansville, Mo.—Small town patronage.

BEHIND THAT CURTAIN (AT): Warner Baxter—The perfect talking melodrama. Thrills that glue you to the seats. Dialog that chills you to the bone. Bill Fox sure knows how.—Harry M. Palmer, Riviera theatre, Anderson, Ind.—General patronage.

PROTECTION: Special cast—Very good program and crook picture.—Jim Simpson, Photo Play theatre, Lovington, Ill.—Country patronage.

FOX FOLLIES (AT): Special cast—Pep that's fast and furious. A show for the young people and the old young people. Worthy of any theatre's feature spot.—Harry M. Palmer, Riviera theatre, Anderson, Ind.—General patronage.

CAPTAIN LASH: Victor McLaglen—Good.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

SIN SISTER: Special cast—Didn't see it, hut all reports from patrons and my folks were to the good. Absorbing emotional Alaska story out of the usual rut.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

PREP AND PEP: Special cast—Not much to this.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

GIRL SHY COWBOY: Rex Bell—Went over good and was enjoyed by all. Rex took with the girls.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

GIRL SHY COWBOY: Rex Bell—Good. Something different for a Western. Five reels.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Metro-Goldwyn-Mayer

THE LAST OF MRS CHEYNEY: Norma Shearer—September 3. Had lots of compliments from the ladies on this, and it drew some that seldom come, but most of the regulars stayed at home. Didn't make expenses on it. Some of her pictures have made us money, but guess the title ruined this. Good print and photography. Seven reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

THE LAST OF MRS. CHEYNEY: Norma Shearer—Very interesting picture in spite of fade outs, etc. Patrons liked it.—Jim Simpson, Photo Play theatre, Lovington, Ill.—Country patronage.

THE LAST OF MRS. CHEYNEY: Norma Shearer—September 23-24. A very good picture for the city, but not a small town picture. Did not please here at all. Seven reels.—Orris F. Collins, Palace theatre, Rector, Ark.—Small town patronage.

THE LAST OF MRS. CHEYNEY: Norma Shearer—September 19-20. Very good production. Okey silent. Popularity of play seemed to help box office. Sorry we can't get more Shearers. Seven reels.—H. E. Rehfield, Iowa theatre, Bloomfield, Ia.—Family patronage.

VOICE OF THE CITY: Special cast—August 12. Fair picture which seemed to please. Seven reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

VOICE OF THE CITY: Special cast—September 15-16. Fairly good.—C. R. Grimes, Plaza theatre, Ackley, Ia.—Small town patronage.

TIDE OF EMPIRE: Special cast—September 6-7. This went over hig, a very fine picture and extra good patronage. Wish I had more like this one. Ninety-five per cent satisfactory here. Patrons were very highly pleased. Got me a new suit after showing this one. Step on it, hoys, it will stand the pressure. Eight reels.—P. N. Wilson, Parkview theatre, Collierville, Tenn.—General patronage.

VOICE OF THE CITY: Willard Mack—September 23-24. A talkie made silent. Therefore, only fair. Some said "good," some said "no good." Failed to make any money. I want to thank Mr. Service for reading my letter to the HERALD-WORLD. I feel all puffed up, as he answered it almost word for word, and I will continue to read his column, as I might install talkies some day and will need everybody's advice then, no doubt. Seven reels.—James L. Sears, Liberty theatre, Humansville, Mo.—Small town patronage.

TIDE OF EMPIRE: Special cast—Very good picture.—Jim Simpson, Photo Play theatre, Lovington, Ill.—Country patronage.

THE BRIDGE OF SAN LUIS REY: Special cast—Too deep for our patrons.—Jim Simpson, Photo Play theatre, Lovington, Ill.—Country patronage.

THE TRAIL OF '98: Special cast—September 19-20. This is a good program offering, but by no means a special. I paid just twice what it is worth and advertised it heavily. I did not raise the admission price and am glad of it. Do not think it would stand it. Some very good shots, and it is good from an historical standpoint. Ten reels.—G. H. Wright, Jr., Star theatre, Wendell, N. C.—Small town patronage.

TELLING THE WORLD: William Haines—September 12. Another dandy from Bill. He's a favorite here and always clicks. Good print and photography. Eight reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

DREAM OF LOVE: Special cast—September 20-21. Excellent picture, fine entertainment, good patronage both nights. Box office results fine. Fine acting and well directed. Metro's features and comedies are life savers for me. Nine reels.—P. N. Wilson, Parkview theatre, Collierville, Tenn.—General patronage.

WHILE THE CITY SLEEPS: Lon Chaney—A corking good underworld melodrama. Plausible, exciting, dramatic. Chaney fine. Book it. There is a distinct and decided yank at the front door bell at the little old Rex when Lon is known to be visiting us, and it is very pleasant to be host to such a popular guest.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

WILD ORCHIDS: Greta Garbo—August 21. Not much to this one. Eleven reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

THE CAMERAMAN: Buster Keaton—August 9. Excellent comedy. About the best from Buster in years. Eight reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

WOMAN OF AFFAIRS: Greta Garbo—September 19-20. Very good.—C. R. Grimes, Plaza theatre, Ackley, Ia.—Small town patronage.

BROTHERLY LOVE: Dane-Arthur—August 14. Dandy comedy, pleased everyone. Made silent and has action. Seven reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

MARIANNE: Marion Davies—August 19. This being a new picture and having a prominent star, drew good audience. Picture seemed to please, although there was not much action. Seven reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

THE DUKE STEPS OUT: William Haines—August 5. Here is the best picture I played all summer. This pulled the largest house I had and pleased all. Perfect print. A few more pictures like this, instead of sleep producing silent prints of talking pictures, would help remove the red ink from the books. Eight reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

EXCESS BAGGAGE: William Haines—Failed to do excess business. Good. But why, William, did you have to go around like a roughneck, slapping the girls on—ahem!—places you don't mention in polite society! That may be the familiar style of greeting in Hollywood, but in Salmon we still prefer to be gentlemen.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage. [Editors Note: Prefer—or compelled, Phil? Oh, well, it's none of our business.]

EXCESS BAGGAGE: William Haines—This went over very strong. Everybody pleased. Eight reels.—Ciacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

THUNDER: Lon Chaney—August 16. This was a great picture. Drew a dandy crowd and satisfied everybody. Good action. A dandy offering to present after a series of those sleep producing talkies. Don't be afraid of this one. Metro sure has been treating me right in regard to price on pictures and doesn't want the earth when it slips in a new one like this. Nine reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

THUNDER: Lon Chaney—Push this one—very good and a different Chaney.—Jim Simpson, Photo Play theatre, Lovington, Ill.—Country patronage.

CHINA BOUND: Dane-Arthur—August 2. Dandy comedy. Pleased all. Didn't draw for me. Seven reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

A MAN'S MAN: William Haines—September 22-23. Just fair, very light, but went over. Eight reels.—C. R. Grimes, Plaza theatre, Ackley, Ia.—Small town patronage.

SIOUX BLOOD: Tim McCoy—July 31. Good little Western that didn't draw. Six reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

WHERE EAST IS EAST: Lon Chaney—September 17-18. Lon Chaney in a different type of role. Just a program picture. Will make you money if your town likes Lon Chaney. Nine reels.—James L. Sears, Liberty theatre, Humansville, Mo.—Small town patronage.

WHERE EAST IS EAST: Lon Chaney—August 7. Good picture, satisfied. Seven reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

RUNAWAY GIRLS: Shirley Mason—Nothing to rave over, but it gave satisfaction as a program picture. We have seen Shirley in much better. She has lots and lots of friends in this camp. Six reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

THE BELLAMY TRIAL: Special cast—A very fine picture. A special and worthy of big boosting. Wonderfully directed. Fine cast. One of year's best. Step on it.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

WHITE SHADOWS IN THE SOUTH SEAS: Special cast—August 28. Very good picture. Not much story, but a lot of interesting South Sea stuff that pleased. Drew an average crowd. Nine reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.— Summer resort patronage.

THE DESERT RIDER: Tim McCoy—August 9. Good Western with some good comedy. Pleased all. Six reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

THE SINGLE STANDARD: Greta Garbo—September 23-24. Very good silent. Only objection is that it was too long, as are most Metros. Sorry we can't get more Garbos. Eight reels.—H. E. Rehfeld, Iowa theatre, Bloomfield, Ia.—Family patronage.

Paramount

SOMEONE TO LOVE: Charles Buddy Rogers—September 24-25. A fine picture that pleased very much. Clean entertainment, and I am glad I ran it. Seven reels.—P. N. Wilson, Parkview theatre, Collierville, Tenn.—General patronage.

THE WOLF SONG (ME): Special cast—July 18-19-20. Pretty good, but there is no talking.—Rae Peacock, Mystic theatre, Stafford, Kan.—Small town patronage.

STARK LOVE: Special cast—Once in a blue moon comes a lucky break! The high school athletic director, new and popular, told all the boys and girls they positively had to see this unusual piece of Great Smoky Mountain realism, and they forthwith came and saw and then made their parents come the next night. All of which gave us a splendid house for two nights, fattened our starving wallet and enabled me to pay the music tax. The play was fine. Book it, it's different.—Philip Rand, Rex theatre, Salmon, Ida.—General patronage.

RIVER OF ROMANCE: Buddy Rogers—August 15. Fair as silent picture. Seemed to please. Very dark print. Eight reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

THUNDERBOLT: George Bancroft—August 6. Seemed to please, but had no action. Dark prints, titles extremely dark. Eight reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

TAKE ME HOME: Bebe Daniels—September 10-11. Very good, but not quite up to the standard of Bebe's pictures. Six reels.—P. N. Wilson, Parkview theatre, Collierville, Tenn.—General patronage.

TAKE ME HOME: Bebe Daniels—September 20-21. Fine. Drew a larger house than usual.—Carl Dunlap, Gem theatre, Kinmundy, Ill.—Small town patronage.

TAKE ME HOME: Bebe Daniels—More back stage story, fed up on it here. Let Bebe do the comedy-drama again.—Arno G. Weigang, Community theatre, Kenedy, Tex.—Small town patronage.

BEGGARS OF LIFE: Wallace Beery—September 21. Drew a fair-sized audience and went over well. Personally, I considered it an extra-good show. Nine reels.—C. E. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

TONG WAR: Wallace Beery—August 27. Pretty good picture, but so dark the customers wondered what it was all about. Eight reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

STAIRS OF SAND: Wallace Beery—August 1. Fair, not much action. Didn't draw at all. Six reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

THE WILD PARTY: Clara Bow—July 30. This was so dark that the few that did come could hardly see it. Seven reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

THE WILD PARTY: Clara Bow—Good picture, but not well received here. Somehow they expected more of her, against some of her previous pictures. Seven reels.—Arno G. Weigang, Community theatre, Kenedy, Tex.—Small town patronage.

WHEEL OF LIFE: Richard Dix—August 29. Good thing this wasn't more than six reels as it was terrible stuff. Absolutely dead—no life. Drew a lot of kids who expected another "Redskin." Adults not so wild about it either. Six reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

SHOPWORN ANGEL: Gary Cooper—Too much like all the present back stage stories. Eight reels.—Arno G. Weigang, Community theatre, Kenedy, Tex.—Small town patronage.

SHOPWORN ANGEL: Nancy Carroll—August 22. Pulled an extra-good house and pleased. Queer ending soon forgotten when comedy, "Pair of Tights." came on. Seven reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

SUNSET PASS: Jack Holt—Not up to the standard of his past releases. Pleased only fair.—Arno G. Weigang, Community theatre, Kenedy, Tex.—Small town patronage.

ABIE'S IRISH ROSE: Special cast—September 12-13-14. We ran this three nights and had a full

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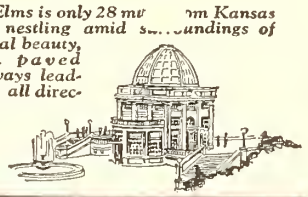

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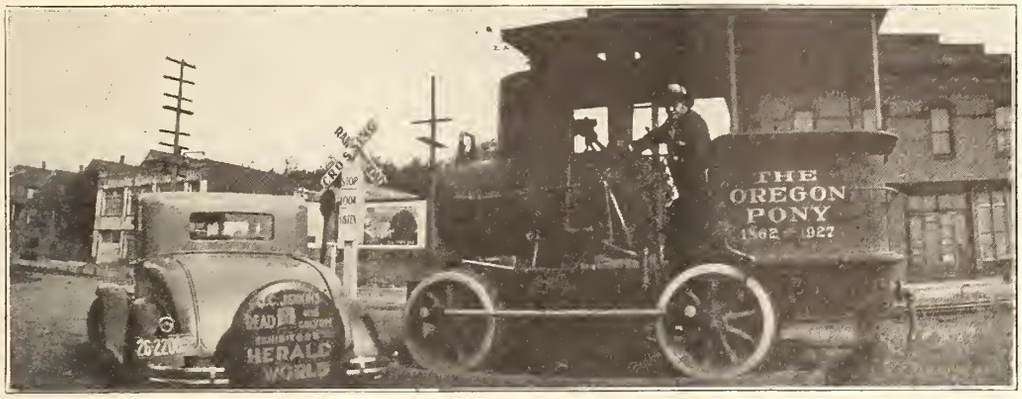
Believe It or Not!



Above and to the right are observable two interesting examples of old and modern forms of transit, and both being in and about the state of Oregon during the sojourn there of J. C. Jenkins, it is only to be expected that such pictures should be presented to the public sooner or later. Of that above, Jaysee writes, "If the HERALD-WORLD guy don't get that car out of the way, we are going to smash right into him. The Oregon Pony, the first locomotive ever used in Oregon, is shown. When it got its growth, it was a Ford." And of the other, "The HERALD-WORLD man on the aft turret of the battleship Oregon. When he gave the command for the gunners to go into action, the war was all over right then." What war? Perhaps the great Colyumnist has access to military information not generally known. However, what we started out to say was that those not accustomed to see Jaysee in strange places may get a kick out of examining these pictures closely. The rest of us are not at all surprised.

house every night. Everyone was well pleased. Some who came the second night came back the next. It's a picture that cannot be over-advertised. Twelve reels.—Carl Dunlap, Gem theatre, Kinmundy, Ill.—Small town patronage.

ABIE'S IRISH ROSE (ME): Special cast—Good picture, pleased all. No talking in this one, but it is good, anyhow.—Rae Peacock, Mystic theatre, Stafford, Kan.—Small town patronage.

ABIE'S IRISH ROSE: Special cast—September 11-12. Brother exhibitors, here's a box office natural. We paid a good price for it, but got back with a profit. They talked about it for a week afterwards. Don't pass it up. It will make you money. Better than anything we've played this year. Twelve reels. —C. E. Mosher, Orpheum theatre, Rockford, Ia.—Small town patronage.

ABIE'S IRISH ROSE: Special cast—August 10. For a picture with no action, this held the interest of the few that came to see it. Drew less than average attendance. Twelve reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

NOTHING BUT THE TRUTH (AT): Richard Dix—Another good "talkie." Reproduction clear. Using film method only.—Carl Veseth, Palace theatre, Malta, Mont.—General patronage.

WE'RE IN THE NAVY NOW: Special cast—Very good of its kind. Seven reels.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

SWIM, GIRL, SWIM: Bebe Daniels—Good clean fun.—Julius W. Schmidt, Grand theatre, Breese, Il. —General patronage.

WARMING UP: Richard Dix—Good baseball picture.—Julius Schmidt, Grand theatre, Breese, Ill.—General patronage.

ONE WOMAN TO ANOTHER: Special cast—Nice little picture. Clean. Seven reels.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

JUST MARRIED: Special cast—September 18. Mighty good comedy. Six big reels of continuous laughs and titters. A great cast, too, including Harrison Ford, Ruth Taylor, Ivy Harris, James Hall, Lila Lee, William Austin, and other laugh producers. Ruth Taylor is a good example of why gentlemen prefer blondes. Satisfactory print and photography, except the ends of several reels had been torn off and not replaced, which lost continuity at the change-over. Business a little better. Six reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

SPORTING GOODS: Richard Dix—Good clean fun. —Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

KIT CARSON: Fred Thomson—Good, but he did more business for me when he was with F B O. He is the best Western star I ever had. May he rest in peace.—Julius W. Schmidt, Grand theatre, Breese, Ill. —General patronage.

THE FLEET'S IN: Clara Bow—Best Bow to date. Wise-cracking titles.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE FLEET'S IN: Clara Bow—August 24. Clara sure brought them in. We had a larger house on this one than we had on any program picture since the first of the year. We ran one night with no raise in admission. Should have run two nights with an increase in price. Eight reels.—Carl Dunlap, Gem theatre, Kinmundy, Ill.—Small town patronage.

FIGURES DON'T LIE: Esther Ralston—Good clean fun.—Julius W. Schmidt, Grand theatre, Breese, Ill. —General patronage.

WINGS: Special cast—Very good, can't be beat.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

KNOCKOUT RILEY: Richard Dix—Very good prize fight picture. Eight reels.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

SHOOTIN' IRONS: Special cast—Nothing to this as a drawing card.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE DRAG NET: George Bancroft—Very good.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

SUNSET LEGION: Fred Thomson—I have never seen a poor Thomson. This is good. Seven reels.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE FIRST KISS: Special cast—Not much to this one.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

HOT NEWS: Bebe Daniels—Good snappy picture. —Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE ROUGH RIDERS: Special cast—Very good, boys. My 4th of July show. A picture you have never seen is just as new as a book you have never read. Ten reels.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE RACKET: Special cast—Pretty fair but no draw.—Philip Rand, Rex theatre, Salmon, Ida.—General patronage.

THE RACKET: Thomas Meighan—September 14-15. Thomas Meighan at his best in a very good underworld story. Old but worth playing. Reels in good shape for their age. Seven reels.—James L. Sears, Liberty theatre, Humansville, Mo.—Small town patronage.

SPEEDY: Harold Lloyd—August 30. After a long search for something good for this date, I decided on "Speedy." Paramount had to send to the film depot to get the print. But it drew the biggest matinee of the summer, and also a good evening house, and it takes second place, together with "Thunder" and "Marianne," for business and satisfaction. Old but good. Action from start to finish. Print in excellent condition and clear as a bell. Picture stood out on screen. If some of you exhibitors are looking for a good silent picture that your patrons won't sleep through, give "Speedy" a date. I'm glad I did. Eight reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

THE MAN I LOVE: Richard Arlen—August 26. Good program picture. Pleased but did not draw. Seven reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

THE CANARY MURDER CASE: William Powell —August 20. Very interesting murder mystery that satisfied. Print extra dark. All Paramount prints have been dark. Titles were hardly discernible. Seven reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

THE CANARY MURDER CASE (AT): Special cast —Enjoyed by all patrons. Talking good, and reproduction by film method was clear at all times.—Carl Veseth, Palace theatre, Malta, Mont.—General patronage.

THREE WEEK ENDS: Clara Bow—September 23. One of the best Bow pictures I have ever shown. We had good crowds two nights despite a steady downpour of rain. Six reels.—G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.

THREE WEEK ENDS: Clara Bow—This is good.

OPPORTUNITY!

For Men Qualified by Experience in the

THEATRE BUSINESS

None Others Need Apply

One of Wisconsin's most progressive theatre operating companies, with deluxe theatres in the smaller cities of Wisconsin, has openings for men who have had experience as theatre managers.

Unless you can prove that you have the ability to show results don't waste your time.

We Want Producers, Not Talkers

Call Personally or Write

Community Theatres, Inc.

Carpenter Bldg. MILWAUKEE, WIS.

—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

DIVORCE MADE EASY: Douglas MacLean—August 8. Nothing to this—at least that's what the customers told us. Six reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

DANGEROUS CURVES: Clara Bow—September 22. Oy! Yoy! Just see what sound has done to us again! "The Wild Party" showed a little falling off, but this one was only about 60 per cent of our average on a Bow picture. Not much of a story to begin with, and Clara seems to have lost some of "it" in these silent versions. Once more Paramount sends us one of those cussed prints with a blank sound track, although it was O. K. otherwise. For these several reasons, guess this will be our last Bow picture. Oy! Yoy! Eight reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

DANGEROUS CURVES: Clara Bow—September 25-26. Nice clean entertainment. Everyone well pleased. Eight reels.—Orris F. Collins, Palace theatre, Rector, Ark.—Small town patronage.

Pathe

BIG NEWS (AT): Robert Armstrong—Pathe pictures do not draw for us. Many liked this picture better than "Gentlemen of the Press." More action. Recording perfect. Entire cast splendid. Sunday, yes. However any silent picture would have grossed the same. Seems that people expect sound, but receipts have gone back to silent day standard.—William M. Atkinson, Panama theatre, Panama City, Fla.—General patronage.

THE SOPHOMORE (TE): Eddie Quillan—Here is a picture that is entertainment and satisfactory. Had many patrons say they enjoyed it more than talking pictures they had seen. Not a bit of sex stuff in it. Just darn good clean entertainment that the people are craving. College story, with football game that is the mustard.—H. G. Stettmund, Jr., H. & S. theatre, Chandler, Okla.—General patronage.

THE SOPHOMORE (AT): Eddie Quillan—Seemed to please the few who saw it better than anything we have played since "Grandma's Boy." Disc recording perfect. If you can get them in, it will please 100 per cent. Eight reels.—William M. Atkinson, Panama theatre, Panama City, Fla.—General patronage.

POWER: William Boyd—Pretty fair comedy. Plenty of wise cracks. Most everyone enjoyed it.—Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

LEATHER NECK: William Boyd—September 8-9. Very good.—C. R. Grimes, Plaza theatre, Ackley, Ia.—Small town patronage.

HIGH VOLTAGE: William Boyd—No good silent. Patrons disappointed.—Jim Simpson, Photo Play theatre, Lovington, Ill.—Country patronage.

THE FLYING FOOL: William Boyd—Here is a picture that sure enough passed for a special. It is very seldom we have such a thing happen nowadays, when pictures and plots are turned out enmasse. Eight reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

THE FLYING FOOL: William Boyd—Good program picture.—Jim Simpson, Photo Play theatre, Lovington, Ill.—Country patronage.

RKO

THE TRAIL OF HORSE THIEVES: Tom Tyler—September 11. A good average Tyler. He is a great favorite here. Six reels.—G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.

THE JAZZ AGE: Special cast—September 12-13. This is an exceptionally good picture that drew well for me. Some were expecting some pretty rough stuff, but the picture is very decent and gives a true conception of the youth of today. Has a good plot. Seven reels.—G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.

ROUGH RIDING RED: Buzz Barton—September 21. Very good Western. Buzz is a great favorite among the kids, and we did well with this on Saturday. Six reels.—G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.

.45 CALIBRE WAR: Don Coleman—September 14. Pretty good Western that took well for Saturday. Five reels.—G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.

THE AIR LEGION: Special cast—September 9-10. Very good picture.—G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.

SON OF THE GOLDEN WEST: Tom Mix—August 28. Mix is a dead one here.—Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

NAMES FOR "JAYSEE'S" CAR

The following names have been suggested for J. C. Jenkins' new car, now taking the place of Nancy, retired:

ALICE
By Mrs. Cres Swails, Clay Center, Neb.
BETSY
By Mrs. G. V. Higgins, Crawford, Neb.
IRENE
PRUDENCE
HIRAM
By Miss Ashby Tibbetts, Bethel, Me.
PAT
PILL
PILGREE
LADY
PRISCILLA
LUCHADOR
By Miss Orva Worman, Ogden, Utah.
COLLEEN
By Mrs. H. C. Mullens, Hettick, Ill.
POLLY
LUPE
By Mrs. C. R. Grimes, Ackley, Ia.
ELMER
ELMERITA
MABEL
By Mrs. Raymond Robbins, Belt, Mont.
PRISCILLA
POLLY
By Mrs. Frances Estee, Parker, S. D.
AUSSIE
JUANITA
SHEBA
INA
By W. E. Dickson, Lemmon, S. D.
WHIFFLEPOOF
By Trag, formerly of Neillsville, Wis., and now a denizen of New York.
O' MIN
By G. H. Wright, Jr., Star theatre, Wendell, N. Carolina.
SLOWGO
By Ray W. Musselman, Lincoln, Kan.
LITTLE PAL
By Mrs. Mabel Hockenberry, Oakland, Ia.
CLARA
By W. H. Russell, Okeechobee, Fla.
SNIKNEJ
By F. P. Hollywood, Deering, Me.
DOUGLAS
By A. E. Sirica, Waterbury, Conn.
RUFF AND READY
By E. H. Hewitt, Francesville, Ind.

All those caring to submit names are invited to do so, provided they are connected with the motion picture industry by either employment or kinship. An award of one year's subscription to the HERALD-WORLD will be made to the person submitting the chosen name.

THE PERFECT CRIME: Clive Brook—August 24. The story was interesting during its portrayal, then the end came and spoiled the whole works for everyone.—Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

THE VERY IDEA (AT): Special cast—My patrons nearly ran me out of town for making them pay to see such junk as this. Opens up with a discussion of bettering the animal world by breeding to better grades of stock. Can you beat that for a show? One of the characters gets the idea in his head to see what kind of offspring the chauffeur and maid, supposedly perfect specimens, would have. Should be in a stock show at the county fair, not a movie show sold for entertainment.—Carl Veseth, Palace theatre, Malta, Mont.—General patronage.

STOCKS AND BLONDES: Jacqueline Logan—September 27-28. Very poor entertainment for small towns. The kind of pictures that makes people stay away. Too bad Jacqueline sold her photo in this lemon. Six reels.—P. N. Wilson, Parkview theatre, Collierville, Tenn.—General patronage.

STOCKS AND BLONDES: Special cast—September 7. Just a picture. Forget it if you haven't bought it.—Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

COME AND GET IT: Bob Steele—September 21. Steele is good. Best prize fight I have seen on the screen. Six reels.—C. R. Grimes, Plaza theatre, Ackley, Ia.—Small town patronage.

FANGS OF THE WILD: Special cast—A good dog picture, all enjoyed it.—Philip Rand, Rex theatre, Salmon, Ida.—General patronage.

LOVE IN THE DESERT: Special cast—September 21. Say, talk of sheiky pictures, this is one! Very interesting throughout, and it's quite new. We played this silent and cued the music for it. It went over big with the audience. Seven reels.—C. E. Mosher, Orpheum theatre, Rockford, Ia.—Small town patronage.

HARDBOILED: Sally O'Neil—September 16-17. Pretty good picture, but not as good as I have seen, though. I thing it will please the average crowd. Seven reels.—G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.

HARDBOILED: Sally O'Neil—September 25. Fair. Where do they get this title? Very misleading. Have seen thousands of actresses in real life, and if this one is hard boiled, I'm soft boiled. Last "gold bond," and am mighty happy, as they have been lemons. Six reels.—H. E. Rehfield, Iowa theatre, Bloomfield, Ia.—Family patronage.

Tiffany-Stahl

THE TOILERS: Douglas Fairbanks, Jr.—August 21. Very good. Well received. Above the average program picture.—Jim Simpson, Photo Play theatre, Lovington, Ill.—Country patronage.

MY LADIES PAST (TME): Special cast—A very poor picture. Recording (disc) terrible.—Rae Peacock, Mystic theatre, Stafford, Kan.—Small town patronage.

NEW ORLEANS (M): Special cast—September 23-24. Only two reels talking. It's a pretty good program picture. Nothing to brag about. Do not pay too much money for it. Eight reels.—E. Berenson, State theatre, Bogalusa, La.—General patronage.

MY LADY'S PAST (T): Belle Bennett—This is the worst picture I have ever run. The music on disc is terrible. The story is absolutely devoid of entertainment. No company with any pride in its pictures would release such a thing as this.—H. C. Stettmund, Jr., H. &. S. theatre, Chandler, Okla.—General patronage.

United Artists

RAMONA: Dolores Del Rio—September 14. A swell show for the ladies. Men didn't fall for it.—Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

THE WINNING OF BARBARA WORTH: Vilma Banky—September 18-19. A dandy picture that drew well. But we surely got a bum print on it, which lessened its value a great deal. Two good stars and a nationally read book by a well known author, are bound to bring them in. Nine reels.—C. E. Mosher, Orpheum theatre, Rockford, Ia.—Small town patronage.

Universal

MODERN LOVE: Special cast—September 24-25. I believe this is Charlie Chase's debut into the feature field, and it isn't bad, if you can stand him in six-reel doses. This one is a sort of cross between a Roach comedy and a Universal Jewel—light but satisfying. Chase has good support in Kathryn Crawford and Jean Hersholt. Hersholt's role is not as strong as he usually has. Yes, I'd call it a good program number, and the print and photography were good, too. Business just fair. Six reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

GIRL OVERBOARD: Mary Philbin—September 20-21. A piece of junk, and a big piece at that. Slow, solemn, maundering sort of thing that would have been too long drawn out in five short reels and here they go and make eight big reels of it and call it a "Carl Laemmle Special." They speak of "the new Mary Philbin." Well, she has a new haircut and actually smiles once in a while, but is just as much poison to our B. O. as ever. Otis Harlan is usually funny, but doesn't bring many laughs in this. Eight reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

POINTS WEST: Special cast—Not a knockout, but average Western. Hoot has made lots better.

[Reports continued on page following Jaysee]

J. C. Jenkins—*His Colyum*

ROSEBURG, ORE.,
Oct. 1, 1929.

DEAR HERALD-WORLD:

You have no doubt read and heard a whole lot about the Willamette valley, eh? Well, we have been in that valley for several days but are now in the foothills of the Rogue River valley. The Willamette valley reminds us in some respects of the Ozark mountains in Missouri, except that they don't raise as many gallons to the acre out here as they do down there. As an agricultural district, the Willamette has a delightful climate (and a little scenery), and as a stock country, her prunes and a few bands of sheep are marvelous and her Nebraska bacon is simply delicious.

* * *

It doesn't seem to matter how well one plans his route, it's bound to either go haywire or Democratic. We expected to have spent last Sunday in Ashland, Ore., but here we are in Roseburg, and it is all due to a lot of Nebraska folks who ought to have had better sense. Maybe we are partially to blame ourself. We stopped in Eugene to call on Maude Densmore.

Maude used to sit next to us in the Congregational choir at Neligh and sing alto and jab a hatpin into us when we struck the wrong bass note, and of course we couldn't pass Maude up. Maude asked us if we had called on Robbin Warner, another choir singer, and we told her we hadn't, so we had to go and call on Robbin. Robbin asked us if we had called on Joe Franzwau, the man who built the Neligh standpipe and showed his good judgment by grabbing off one of Neligh's fair damsels, and we said we hadn't, so we had to visit Joe. Joe asked us if we had called on Abe Barnum, the man who used to carry the keys to Neligh's bastille and repair her sidewalks, and we said we hadn't, so we had to go and call on Abe. Abe asked us if we had called on Bill Block, and we told him we didn't know Bill Block lived here, so we had to go and call on Bill, and Bill, the durn cuss, is responsible for holding us in Eugene until Monday morning.

Through the sufferance of the Democratic party, aided by a number of Republicans, Bill was permitted to act as tax collector and treasurer for Antelope county for four years, and he had his office right across the hall from the county clerk's office, which might have been filled by a better guy but which we were permitted to occupy for the same length of time before the public woke up to the fact that they should have sent us to Congress instead (parties do some fool things sometimes),—so we had to visit Bill of course, and that's how it comes we are in Roseburg instead of Ashland at this moment.

Then Monday morning we drove down to Cottage Grove and, doggone our wife's poodle's grandmother, if we didn't run onto M. C. Bressler who used to fight—shoulder to shoulder—with us in Nebraska politics, and that meant another delay in the onward march of progress, and should this thing keep up much longer, we know just the kind of wire we will receive from 407 South Dearborn Street, Chicago, signed by Eagle Eye Joe. Gosh, but this is a crooel world, and it's getting worse every day. And now California is next, and then it will be every man for himself—and not a bartender in sight.

We note by the current issue of the HERALD-WORLD that George Schutz of What the Picture Did for Me department, has returned to his desk from a two weeks' fishing trip on the lakes in Northern Wisconsin. Knowing George, as we do, to be an exemplary young man with a bright and promising future before him, it grieves us to note the attitude he assumes regarding his trip. He says he didn't catch any fish (we didn't expect he would), but for the benefit of the readers he should have laid aside what conscientious scruples he had regarding truth and given us a story that we could have clipped and sent home to the folks. His trip has been very disappointing to the fraternity and we are ashamed of him, darned if we ever speak to him again. Now, if that had been Gailey of Wayne, Neb., he would have shown a picture of a string of bullheads and carp that would have been a knock-out advertisement for any fish market in the country.

* * *

Carl M. Rueck of the Colonial theatre located near the college campus at Eugene, sent out questionnaires asking his patrons to express their preference as to sound or silent pictures, and of the 112 replies, 18 were for sound and the balance were for silent pictures. This may mean a whole lot or it may not mean a thing. The price of admission may have entered into the matter. The downtown houses having sound charge 50 cents, and the Colonial charges 25 cents, and 25 cents may mean a lot to his student patronage. You can figure this out to suit yourself, we are not going to comment on it.

W. M. Morelock of the Arcade theatre at Cottage Grove has Western Electric equipment. When asked how he liked it, he said he liked it fine but asked us what was going to become of the small houses with sound equipment if sound prices weren't reduced to where they could operate at a profit, and we replied, "Well, you know what frost does to a pumpkin vine, don't you?" He said he did, and that ended the argument. He gave us a check for a renewal of his subscription to the HERALD-WORLD, and we parted good friends. We hope we always remain so, for he's a mighty swell fellow.

* * *

It won't be long now until we will be down in Hollywood, provided the wheels keep turning, and everytime we think of it the cold chills grab us and nearly shake our teeth out, and there is a chunk of ice slips up and down our spine as big as a washtub, for outside of Polly Moran and Louise Fazenda, there isn't a chaperon down there we dare trust, not one.

Hodges of the HERALD-WORLD staff, will have all he can do, and more too, to look after himself, and we believe the best thing for us to do is to go right down to the Y. M. C. A. and stay there. If Phil Rand was going to be there, we would feel better about it. When we get there, this Colyum is liable to contain some pretty hot stuff, for if those fillum goils don't let us alone and they keep pesterin' us to drive 'em around in our car, we are going to tell their maws on 'em, you just see if we don't.

* * *

Damages keep piling up against the HERALD-WORLD every issue they publish Abe Martin's picture with our Colyum. If that guy looks anything like we do, then Crocket Brown looks like a bullfrog, and we are not so sure but what he does at that. We've stood for a lot of things in our time, but by gosh this is going too strong, there's got to be something done about it. HEY THERE, George, whatjamean publishing that picture? Can't you give a guy a show?

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

P. S.—The HERALD-WORLD COVERS THE FIELD like an April SHOWER.

(*Continued from page 62*)

Hoot still draws well for us, but directors should hunt up better stories for him.—Philip Rand, Rex theatre, Salmon, Ida.—General patronage.

POINTS WEST: Hoot Gibson—G. K. A very good Western, and everybody enjoyed it.—Jim Simpson, Photo Play theatre, Lovington, Ill.—Country patronage.

SHOW BOAT (TME): Laura LaPlante—The picture is already sold. Just tell them the dates and you will see people you never saw before. Picture so good that it will take a week to get your regular business back after it has gone. This is quite a consideration when you buy and agree to a split. Fifteen reels.—William M. Atkinson, Panama theatre, Panama City, Fla.—General patronage.

THE WAGON MASTER (TME): Ken Maynard—A knockout Western. Gave more satisfaction than any Western ever played. Even the women liked it. Ken sings twice and puts himself over as a talking star. Picture up to First National standard. Pleased 100 per cent.—William M. Atkinson, Panama theatre, Panama City, Fla.—General patronage.

THE GIRL ON THE BARGE: Special cast—One of Uncle Carl's specials that mean nothing at the B. O. He has the punkest lot of specials of any producer. "Uncle Tom's Cabin" was the one exception. This play has action and will please fairly well, but will not draw.—Philip Rand, Rex theatre, Salmon, Ida.—General patronage.

GIVE AND TAKE: Special cast—August 31. Special price on this. Not even a good program picture. Terrible stuff. A few laughs. All Universal prints we have had have been more or less poor, but this was all shot to pieces. Seven reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

UNCLE TOM'S CABIN: Special cast—August 23-24. Big flop for me. Uncle Carl got gyped a million and a half, if this cost him two million. Picture is pretty good, but it was absolutely no draw here. Eleven reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

THE MAN WHO LAUGHS: Special cast—August 13. Gruesome picture that drew below average attendance and cost double usual rental. Ten reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

RED HOT SPEED: Reginald Denny—August 17. Nothing "red hot" in this, and absolutely no speed. Better than last few Denny pictures. Seven reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

THE LAST WARNING: Laura LaPlante—August 3. Good mystery picture, but not worth the extra money you pay for it. Poor prints from Universal. Eight reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

A MAN'S PAST: Special cast—Too slow for me and my town.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

FOUR FLUSHER: Special cast—Just fair. Six reels.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

JAZZ MAD: Special cast—Just fair.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

FINDERS KEEPERS: Laura LaPlante—Just a fair story. Seven reels.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

WILD WEST SHOW: Hoot Gibson—Not much Western.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE COHENS AND KELLYS IN ATLANTIC CITY: Special cast—Not near as good as others of series. Mack Swain as the Irishman the bunk. Theme an old one. Few laughs until the last part. Only a program picture.—Philip Rand, Rex theatre, Salmon, Ida.—General patronage.

BURNING THE WIND: Hoot Gibson—August 15. Excellent little Western. Six reels.—Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.

CLEAR THE DECK: Reginald Denny—September 2-3. Poorest Denny yet and plenty kicks. Few like this, and good night, Reggie. Seven reels.—H. E. Rehfield, Iowa theatre, Bloomfield, Ia.—Family patronage.

OUT ALL NIGHT: Reginald Denny—August 31. Good comedy-drama. Denny always clicks big.— Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

THE CRIMSON CANYON: Ted Wells—September 10. A fair Western. It seemed to please. Good print and photography. Five reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

Warner Bros.

FROZEN RIVER: Rin-Tin-Tin—September 13-14. Went over just like the average.—C. R. Grimes, Plaza theatre, Ackley, Ia.—Small town patronage.

THE TERROR (AT): Special cast—I don't think this one so hot. Have seen many silent mystery plays that were better.—Rae Peacock, Mystic theatre, Stafford, Kan.—Small town patronage.

LIGHTS OF NEW YORK (AT): Special cast—July 11-12-13. Fairly good. Was O. K. for being the first all-talkie.—Rae Peacock, Mystic theatre, Stafford, Kan.—Small town patronage.

POWDER MY BACK: Special cast—Yes, good show.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Serials

THE DIAMOND MASTER (Universal): Special cast—Pretty fair serial, but not in "Tarzan's" class. No kicks, and kids talk about it some.—H. E. Rehfield, Iowa theatre, Bloomfield, Ia.—Family patronage.

VANISHING WEST (Columbia): Special cast—Not so hot. Just closed and did not see much results from it. Two reels.—G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.

Short Features

(SOUND)

COLUMBIA

GEM ACT.—"Parlor Pest." Good in every respect. Well worth showing. (J. F. Fleitas, Monroe theatre, Key West, Fla.—General patronage.)

A TRIP TO MOVIE LAND.—Ben Turpin as master of introduction. Well worth while showing. (J. F. Fleitas, Monroe theatre, Key West, Fla.—General patronage.)

PARAMOUNT

DEAR VIVIAN,—Not so good. Paramount's disc recording not as good as Warners'. (Rae Peacock, Mystic theatre, Stafford, Kan.—Small town patronage.)

THAT PARTY IN PERSON. Eddie Cantor—Good. Better than his "Ziegfeld's Midnite Frolic." (Rae Peacock, Mystic theatre, Stafford, Kan.—Small town patronage.)

SCHUBERT SERIES. "Schubert's Inspiration."—I'll be glad when these are over. "Schurbert's Songs." Did not please. (Rae Peacock, Mystic theatre, Stafford. Kan.—Small town patronage.)

WARNER BROTHERS

VITAPHONE No. 545 "The Aristocrats," 1.—A fine singing and musical act. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

VITAPHONE ACT No. 2704 "Arthur Bryon & Company."—This is a splendid act. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

VITAPHONE ACTS 545, 823, 2253.—Very good acts. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

(SILENT)

EDUCATIONAL

COLLINS-DENT COMEDIES, 2.—"Those Two Boys." Yes, we have no laurel wreaths to issue on this one. Slapstick stuff with lots of action but not much humor. The Laurel-Hardy type of comedy seems to be much imitated but seldom equaled. Print O. K. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

PERMANENT WAVE RAILROAD, 1.—An exceedingly interesting subject to me, as it shows the Uinta Narrow Gage Railway of Mack, Colo., where I once lived. You Colorado exhibitors, book it, as it is local stuff and is very good. (James L. Sears, Liberty theatre, Humansville, Mo.—Small town patronage.)

CHARLIE BOWERS COMEDIES, 2.—"Hop Off." Fair. The way these Bower's comedies are made, they are a whole show. (H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.)

COLD SHIVERS: Special cast—September 18-19. Exhibitors, if you want to build up a good patronage, play these good Educational talking comedies. They are a scream from the beginning to the end. (E. Berenson, State theatre, Bogalusa, La.—General patronage.)

SLIPPERY HEAD, 2.—Fair. (H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.)

FELIX THE CAT CARTOONS, 1.—"Japanishy." Pretty fair Felix, but have seen better. (H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.)

GOING PLACES, 2.—A good and timely comedy of a camper's experiences. (S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.)

LUPINO LANE COMEDIES, 2.—"Buying a Gun." A good comedy, but a little high class for country towns. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

SHIPMATES: Special cast—August 28-29. If you want to give your patrons a good laugh, book this one and advertise it. They will laugh so much that they will almost cry, and they will ask you for some more Educational comedies. (E. Berenson, State theatre, Bogalusa, La.—General patronage.)

SPRING HAS COME, 1.—Has many good laughs, as in most two-reel comedies. You might guess—housecleaning time—which is very good. (James L. Sears, Liberty theatre, Humansville, Mo.—Small town patronage.)

WISE WOMEN, 2.—Just fair. Has a few good laughs, but is nothing exceptional. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

M G M

CHARLEY CHASE COMEDIES, 2.—"Off to Buffalo." Charley brought out a few good laughs in this. Pretty good comedy. (Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.)

GREAT EVENTS, 2.—"Princess of Destiny." Thank goodness this winds up great Events. Not so good for me. Will stick to comedies for short hereafter. (H. E. Rehfield, Iowa theatre, Bloomfield, Ia.—Family patronage.) "Frontier Romance." Pretty to look at, but only fair, and no box office value. Prefer a comedy at less money. (H. E. Rehfield, Iowa theatre, Bloomfield, Ia.—Family patronage.)

LAUREL-HARDY COMEDIES, 2.—"Wrong Again." Excellent. This pair is great. I have yet to get one of their's that doesn't please. (G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.) "Big Business." Very good, as are all Laurel-Hardy's. About the best bet on any comedy. (H. E. Rehfield, Iowa theatre, Bloomfield, Ia.—Family patronage.)

METRO-GOLDWYN-MAYER, COMEDIES, 2.—Most all their comedies please and are very satisfactory. (P. N. Wilson, Parkview theatre, Collierville, Tenn.—General patronage.)

OUR GANG COMEDIES, 2.—"Rainy Days." Good Gang comedy, plenty of laughs. (Orris F. Collins, Palace theatre, Rector, Ark.—Small town patronage.)

PAIR OF TIGHTS, 2.—This was a riot, Brought plenty of laughter. (Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.)

PRINCESS OF DESTINY, 2.—While this was worth having on the program, do not consider it up to the average of this group of Great Events. Technicolor not as gorgeous, and story not as well finished as the others. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

LAUREL AND HARDY COMEDIES, 2.—"Leave 'Em Laughing." Plenty of laughs in this one. (Orris F. Collins, Palace theatre, Rector, Ark.—Small town patronage.) "That's My Wife." Plenty of laughs, but not quite as many as in most of their previous ones. (C. A. Swircinsky, Majestic theatre, Washington, Kan.—General patronage.)

OUR GANG COMEDIES, 2.—"Growing Pains." Created lots of laughs and pleased everybody. (W. W. Graves, Graves theatre, St. Paul, Kan.—Small town patronage.) "Little Mother." A good silent comedy. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.) "School Begins." When I get a comedy like this, I want to shout from the house tops. All praise to the Gang. This is getting back to the type of comedies they used to make. It's the best we have shown for some time. (W. J. Shoup, DeLuxe theatre, Spearville, Kan.—General patronage.) A dandy good comedy. (W. W. Graves, Graves theatre, St. Paul, Kan.—Small town patronage.)

PARAMOUNT

BILLY DOOLEY COMEDIES, 2.—"Dizzy Diver." This is pretty good. Got the laughs. (Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.) "Sea Food." The best Billy

Dooley to date. Got some laughs, a fairly good comedy. (C. E. Mosher, Orpheum theatre, Rockford, Ia. —Small town patronage.)

BOBBY VERNON COMEDIES, 2.—"Sock Exchange." Dandy comedy. Audience laughed from start to finish. (Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.)

EDWARD EVERETT HORTON COMEDIES, 2.—"Vacation Waves." The worst excuse for a comedy I ever screened. Not a laugh in two reels. (Avard J. Sloat, Roseland theatre, Pleasantviw, R. I.—Summer resort patronage.) **"Scrambled Weddings."** A little better than his usual line, but that isn't saying very much. Horton's comedies are the bunk here. (Arna G. Weigang, Community theatre, Kenedy, Tex. —Small town patronage.)

CHORUS GIRLS SERIES, 2.—"Nifty Numbers." Very good. Plenty of laughs. (Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.)

JACK DUFFY COMEDIES, 2.—"Long Hose." A knock-out of a comedy. I feature my comedy if it's a Jack Duffy. (Arno G. Weigang, Community theatre, Kenedy, Tex.—Small town patronage.)

PARAMOUNT COMEDIES, 2.—Usually good and satisfy patrons. (P. N. Wilson, Parkview theatre, Collierville, Tenn.—General patronage.)

DANCING TOWN, 2.—Enjoyable comedy of a dancing girl that gets the whole town to dancing, makes money and gets married to boot. (R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.)

EDWARD EVERETT HORTON COMEDIES, 2.—"Call Again." Not so hot. (H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.)

PATHE

HANDY ANDY COMEDIES, 2.—"Taxi Dolls." Good comedy, as are most of Pathe's. (H. E. Rehfield, Iowa theatre, Bloomfield, Ia.—Family patronage.)

OUR GANG COMEDIES, 2.—"The Smile Wins." Our first Pathe comedy for some time, and a good one. Pathe surely knows how to make comedies. (C. E. Mosher, Orpheum theatre, Rockford, Ia.—Small town patronage.)

R K O

R K O COMEDIES, 2.—Very poor entertainment, from patrons' comments. (P. N. Wilson, Parkview theatre, Collierville, Tenn.—General patronage.)

TOOTS AND CASPER, Series, 2.—"His Wife's Secret." Good for a change in R K O comedies. (H. E. Rehfield, Iowa theatre, Bloomfield, Ia.—Family patronage.)

CURIOSITIES, 1.—Always something interesting in these. Good filler anywhere. (C. A. Swircinsky, Majestic theatre, Washington, Kan.—General patronage.)

MICKEY McGUIRE COMEDIES, 2.—"Mickey-O-Mine." Pleased the kids. They flock in when we tell them Mickey is coming. (W. W. Graves, Graves theatre, St. Paul, Kan.—Small town patronage.) **"Mickey's Initiation."** Better than most of the Mickey's. Not much for the grown-ups, but the kids like these Mickey's. (R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.)

RACING BLOOD SERIES, 2.—"Broadway Ladies." Fair. The last one of this series, and I can't say I'm sorry. (H. D. Beebe, Rialto theatre, Nelson, Neb. —General patronage.)

THE THREE FAT MEN SERIES, 2.—"Happy Trio." The Fat Men always draw well and please. (W. W. Graves, Graves theatre, St. Paul, Kan.—Small town patronage.)

TOOTS AND CASPER SERIES, 2.—"Big Hearted Toots." Not so good, but better than the usual Toots and Casper comedy. (H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.)

TIFFANY-STAHL

IN A PERSIAN MARKET. Very good. (Rae Peacock, Mystic theatre, Stafford, Kan.—Small town patronage.)

COLOR SYMPHONIES.—Very beautiful. (J. F. Fleitas, Monroe theatre, Key West, Fla.—General patronage.)

UNIVERSAL

THE COLLEGIANS SERIES, 2.—"Splashing Through." Pretty good but too much sameness. Not as good as first series. (H. E. Rehfield, Iowa theatre, Bloomfield, Ia.—Family patronage.)

HORACE IN HOLLYWOOD SERIES, 1.—"At the Front." Another of those rotten "Horace in Hollywood" things. (Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.) One of the Horace in Hollywood series that is just so-so. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

MIKE AND IKE COMEDIES, 2.—"Crushed Hats." Mike and Ike try hard but don't get much done in this one. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

THE NEWLYWEDS SERIES, 2.—"Newlywed's Headache." Fair, as are all Newlyweds. Gives me a headache to look at them, but they're on complete service. (H. E. Rehfield, Iowa theatre, Bloomfield, Ia.—Family patronage.)

OSWALD CARTOONS, ½.—"Hen Fruit." Oswald is a knockout even with the grown-ups. They surely worked some clever stuff into this one. (C. E. Mosher, Orpheum theatre, Rockford, Ia.—Small town patronage.) **"Poor Papa."** The best Oswald we have played. **"Rock and Socks."** It takes an Oswald cartoon to offset a "Horace in Hollywood" reel. (Avard J. Sloat, Roseland theatre, Pleasantview, R. I. —Summer resort patronage.) **"The Wicked West."** This Oswald cartoon falls a little bit shy of the average. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

LAEMMLE NOVELTIES, 1.—"Rag Doll." ..Terrible, terrible, terrible. (Avard J. Sloat, Roseland theatre, Pleasantview, R. I.—Summer resort patronage.) Why do they make such things. Just a bunch of trash. No good as a filler. (C. E. Mosher, Orpheum theatre, Rockford, Ia.—Small town patronage.) **"Washline Romance."** Another Laemmle Novelty. Must be a laundry advertisement. At that it is better than most of them. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

LANE CHANDLER COMEDIES, 2.—"A Clean Sweep." Plain hooey. A Western featurette with a slight comedy angle. Poor print. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

MIKE AND IKE COMEDIES, 2.—This is good. There is a tooth-pulling scene in this that makes 'em howl. (S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.)

OSWALD CARTOON, ½.—"Alpine Antics." Never knew Ossie as Swiss, but he sure is a wow as an Alp leaper. You can't beat these cartoons for laughs per foot. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.) **"Ice Man's Luck."** Another funny one, although "Alpine Antics" has it topped. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

MISCELLANEOUS

NOELANI LOPE'S HAWAIIANS.—This is a vaudeville act with two reels of Hawaiian scenery. They take very well. Vaudeville costs too much for the small town. (G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.)

New Pictures

In "New Pictures" the EXHIBITORS HERALD-WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaign.

THE SCARLET DAREDEVIL: World Wide war drama, with Matheson Lang, Maragaret Hume, Nelson Keys, Hadden Mason, Juliette Compton, Douglas Payne and Harold Huth. Directed by T. Haynes Hunter.

TYPE AND THEME: Paris in the revolution. Sir Blakeney, a bold Englishman, arrives to stop the war. He becomes a menace to the plans of Robespierre, head of the wild votaries. Blakeney escapes all traps Robespierre sets for him. Theresia, a beautiful woman, is hired to vamp Blakeney into a trap. Blakeney escapes this trap, too, and Robespierre is about doomed. Sir Blakeney's wife is taken prisoner. Blakeney disguises as an old man and rescues her. By this time the reign of terror is over.

* * *

PICCADILLY: World Wide Talking melodrama, with Gilda Gray, Jameson Thomas, Anna May Wong, King Ho-Chang, Cyril Ritchard, Hannah Jones and Charles Laughton. Directed by E. A. Dupont.

TYPE AND THEME: Two dancers, Mabel and Shosho, are both in love with Valentine Wilmot, a cafe owner. Mabel pleads with Shosho to give up Wilmot, but she refuses. Mabel pulls out a pistol but faints. The next day the papers tell about the murder of Shosho. Wilmot was seen going into the apartment the night of the murder and he is accused. Mabel confesses that she was there the night of the murder but fainted. Then it is learned that Jim, a Chinese sweetheart of Shosho, killed himself and left a note saying he killed Shosho. This solves the mystery and Mabel wins Wilmot.

* * *

TWO MEN AND A MAID: Tiffany-Stahl drama, with William Collier, Jr., Alma Bennett, Eddie Gribbon, George E. Stone and Margaret Quimby. Directed by George Archainbaud.

TYPE AND THEME: Jim Osford, an English gentleman, thinks his bride is playing him false. He leaves her and enlists in the French army. Jim meets Rose and the couple fall in love. Adjutant, a brute lover of Rose, warns Jim to stay away from the girl. Jim steals away from camp and goes to Rose's apartment. Adjutant follows and tries to force his way into the house. A gun falls and discharges, striking Rose. She tells Jim it is just a slight wound and that he should make his escape from Adjutant. Later Adjutant meets Jim and tells him that Rose died. Jim returns home and finds Margaret waiting for him.

* * *

MIDNIGHT DADDIES: World Wide Mack Sennett long featured comedy with dialog, with Andy Clyde, Harry Gribbon, Rosemary Theby, Addie McPhail, Alma Bennett, Jack Cooper and Katherine Ward. Directed by Mack Sennett.

TYPE AND THEME: Charley Mason plans with his prize model, Camille, to vamp Wilbur Louder, a big feed and grain man, so he can get enough money for his modiste shop. Charley gets Wilbur away from his wife and takes him to a night club where he enjoys himself flirting with the models. Wilbur's wife appears and chases him home.

* * *

MIDSTREAM: Tiffany-Stahl talking-singing drama, with Ricardo Cortez, Claire Windsor, Montagu Love, Larry Kent, Helen Jerome Eddy, Leslie Brigham, Louis Alvarez, Genevieve Schrader and Florence Foyer. Directed by James Flood. Length 7,353.

TYE AND THEME: Jim Stanwood is a rich Wall street financier. He has everything money can buy except youth. Young Helen Craig, a neighbor, reminds Jim of his age. On the other hand Mary Mason, his secretary for 20 years, never thinks of his age and loves him truly. Jim goes to Berlin and has an operation to restore youth. He cables his American office that Jim Stanwood is dead and his nephew will inherit the business. Jim returns as the nephew and makes love to Helen. He wins her love and the couple are to be married. Mary learns that it is Jim but promises to keep quiet. At the opera Jim faints and his face returns as an old man. Helen sees him and returns to her former fiance. Mary Mason comes to Jim and he realizes that she is the one he needs.

* * *

WISE GIRLS: Metro-Goldwyn-Mayer talking drama from the story by J. C. Nugent and Elliott Nugent, with Elliott Nugent, Norma Lee, Roland Young, J. C. Nugent, Clara Blandick, Marion Shilling, Leora Spellman and James Donlan. Directed by E. Mason Hopper.

TYPE AND THEME: Pa Bence is worried as to whether the poorhouse will claim him before he can marry off his two excess daughters, Kate and Ruth, who are still on his hands. Kate is in love with Duke Merrill. Kempy, a dreamy architect-plumber, repairs a pipe in the Bence home. He is attracted by Ruth. Kate dares Kempy to marry her. He does. Merrill, peeved at Kempy's action, buys an option on the Bence home and then makes the place over to Kempy, thus putting him in hot water. At a roadhouse Merrill learns that the marriage was illegal because Kempy was under age. He rushes to the Bence home. Kate, realizing her error, goes to Merrill. Pa Bence rejoices.

* * *

NEW ORLEANS: Tiffany-Stahl drama with dialog and musical accompaniment, with Ricardo Cortez, William Collier, Jr., Alma Bennett. Directed by Reginald Barker. Released August 1. Length, 6,765.

TYPE AND THEME: Billy Slade, a jockey, and Jim Morley, assistant manager at the race track, are buddies; in fact, the two are like brothers having lived together since childhood. Billy becomes acquainted with Marie and in a short time the couple become engaged. Marie also meets Jim, who refuses to fall for her lure, knowing his buddy is her boy friend. The wedding day comes and Jim falls to Marie's pleas. Billy arrives and denounces them both. Jim marries Marie and she drives him into debt. Jim takes money from the race track safe and gives it to Marie to bet on Billy's horse. Billy finds out that Jim has money bet on him. The doctor warns Billy to stay off the horses, but he refuses knowing Jim needs the money. He races and wins. Marie keeps all the money and Jim is jailed for robbery. He serves his term in jail and then returns to Billy who is waiting for him. Both decide to go along in life together without Marie.

CHICAGO PERSONALITIES

By JOE FISHER

A GROUP of a dozen exhibitors with leanings toward Allied States met at the Stevens hotel Friday, October 4, at the call of Ed. Brunell of the Metropole theatre to join in a booking agency under Brunell, but instead the discussion veered toward formation of an independent small theatre owners' organization. Brunell said he would confer with Jack Miller, president of the Exhibitors' Association of Chicago, before the next meeting of the group, to be set this week.

THOSE attending the meeting included the following: L. Blum, Francis theatre; A. Caruso, Francis; Charles Stern, Wallace; M. D. Zimmerman, Eagle; L. R. Fleischer, Home and California theatres; M. Cooper, Rosette; H. Nepo, Lindy; R. Sola, Model; J and F. McCarthy, Lyric and Loomis theatres; W. Babitz, Grant at Cicero, Ill.

Those announced as having agreed to join the booking agency included Caruso, Zimmerman, Fleischer, and Jim Best, Blaine theatre; Chas. Fidels, Fashion; G. D. Gionomo, Edwards; Jack Rubin, Harmony; C. J. Krafcisin, Cornell Square, and Michael Perun, New Lyric.

* * *

Essaness Theatres took over another house last week. This time it is the Hoosier theatre, Whiting, Ind. The Hoosier had been operated for several years by Mrs. Margaret Bennett, well known on the Chicago Film Row. It was owned by Roy Green. A. Marta will be manager.

* * *

Tom North, special representative of Van Beuren Enterprises, is all smoked up over the talking Grantland Rice Sportlight in which Graham McNamee, of radio announcing note, will have the part of master of ceremonies.

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Dan Roach, the effervescent Pathe press representative, hustled to Indianapolis to assist Harry Graham in putting over "Big News."

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The new Granada at South Bend opened last week with "The Cockeyed World."

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Gus Kerasotes, owner of the Strand and Senate theatres, Springfield, was on the Row.

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Adam Lang of the Alcyon theatre, Highland Park, paid the boys a visit last Friday.

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The Rialto at Walkertown, Ind., and the Palace at Gilman have been equipped with Movie-Phone sound apparatus.

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Sound has been installed in the Uptown theatre, Michigan City.

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Charlie Geis, Kinograms and Universal newsreel man, made shots of the Stanzak and Marlatt baseball teams last week. The two teams consist of all brothers. The shots were used in Universal's Newspaper Newsreel No. 79.

* * *

Frank Ishmael is the big fellow down the Row these days. With the sterling cooperation of Harry Williard, manager of the Symphony theatre, Frank now has six tickets for the World Series. Everybody loves Frank.

It sure is an interesting thing to watch all the cameramen in the local exchange getting ready to take shots of the World Series. Gene Cour, Pathe editor, already is giving lectures on how to get good pictures. Cour bases his talks on the Rockne style.

* * *

One of the largest crowds ever to attend a midnight preview turned out for United Artists' "Bulldog Drummond" last week. Balaban and Katz arranged to have many stage stars for the preview. Tickets were $1.

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Hank Salkin, who needs no introduction, took unto himself the bonds of Hymen last week. He also took advantage of a suggestion and went to New York to give a last look at "Liberty." He made no mention of his two-toned oxfords. Congratulations, anyway.

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Gloria Swanson's picture, "The Trespasser," will be given a midnight showing at the United Artists October 15.

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The Diversey theatre is now giving previews for the trade every Wednesday.

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The Dearborn theatre on Division street had a gala opening October 4 with sound pictures.

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Tiffany-Stahl has an eye-getter in its office this week. In connection with its picture, "The Lost Zeppelin," the office has a toy zeppelin connected to an electric socket, and the novelty spins around in whirligig fashion.

* * *

Henri Ellman, district manager for Tiffany-Stahl, received a telegram from Oscar Hanson last week, stating that big things are expected of "The Lost Zeppelin," "Women to Women," "Journey's End," "Peacock Alley" and "Troupers Three." The pictures are just completing production. Hanson is on the Coast for a series of franchise meetings.

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The Ritz theatre, Berwyn, has been taken over by Jacob Lasker and sons. It is being redecorated and Western Electric sound installed. The Ritz formerly was operated by Biba Brothers. Joe Koppel is the new manager.

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Florence Leighton, United Artists auditor from New York, sprained her ankle last week in a fall at the Stevens hotel, where she was staying. The taxi drivers perked up at the news.

* * *

Steve Bennis, that "Irish" fellow from Lincoln, Ill., was down Film Row last week. He refused to discuss the street railway system in Japan, declaring that because of poor acoustics he couldn't tell whether it sounded like sound-on-film or sound-on-disc when a motorized jinricksha climbed a hill.

* * *

Grad Sears, district manager of First National, was in Chicago last week around his old haunts. You recall he formerly was branch boss. Grad took in the fights while on his visit.

* * *

Two theatres were installing Dramaphone last week and another theatre opened its sound policy with the same device. The Grand and Fashion theatres closed for a short time while the device was being installed. The Harmony theatre on East 43rd street made its bow to sound when it opened October 5 with First National's "Drag." Jack Rubin is the manager.

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The Gem theatre is also closing this week to make preparations for Western Electric installation.

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Ludwig Seigel's Prairie theatre opened with a sound policy October 4. It is equipped with Powers Cinephone. "The Donovan Affair" was the feature picture.

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Carl Leserman says there are two things that give his fingers cramps—they are signing checks and tearing up tickets. Figure it out.

Sam Schaeffer, of the Illinois Theatre Equipment Company, is pictured here with his newly designed upholstered seat which can be substituted for veneer without changing the brackets. Sam has exclusive rights for the new seat throughout the United States. (Herald-World photo.)

Sam Schaeffer of the Illinois Theatre Equipment Company is marketing an interchangeable upholstered seat to be substituted for veneer seats in theatre chairs without changing brackets. A special spring has been designed to absorb the difference in height between the veneered and upholstered chair. Schaeffer has been dickering with several spring manufacturers for the right spring to put into the new seat. After many changes he believes he has the right one. Schaeffer is a pioneer in the business. When one walks into his office you can find a pack of HERALD-WORLDS dating back nearly 12 years. "Without the Herald I could not run my business," says Sam.

NEW BEAUTY
for the
SOUND
SCREEN

EASTMAN SONOCHROME embraces the widest range of tinted positive films that has ever been available for the screen. And—what is all-important in this new age—the sixteen delicate *Sonochrome* tints are so adjusted as not to interfere with the faithful reproduction of sound....Successors to the tints of the silent era, these Eastman films bring new color moods—new beauty—to the sound screen.

EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

. . . and how the audience howled!

Everywhere audiences are howling, critics are raving and exhibitors are putting extra money in the bank—because of Educational's Talking Comedies. In New York City and on the West Coast, in Canada and in Texas, and everywhere between, it's the same story. No other group of short features has ever made such a hit with the public or pulled in so much profit for the exhibitor.

"COLD SHIVERS"
Jack White Talking Comedy

The cleverest talkie short . . . that has popped up around these parts in a long, long time. —NEW YORK TELEGRAM

"PRINCE GABBY"
Coronet Talking Comedy

Edward Everett Horton again delights in this enjoyable comedy. —THE BILLBOARD

"LOOK OUT BELOW"
Jack White Talking Comedy

Chalk up another bull's-eye for talking comedies and add a personal triumph to Jack White's score as a producer of laugh makers. "Look Out Below" is responsible for both.
—EUGENE (ORE.) REGISTER

"Look Out Below" . . . is one of the greatest laugh producers we have used at this theatre since the advent of talking pictures, so much so that I have decided to retain it for a second week.
—THOMAS S. DALY, *Manager*
TIVOLI THEATRE, TORONTO

LUPINO LANE TALKING COMEDIES

Saw a Lupino Lane-Educational Comedy the other night at one of the neighborhood houses, and how the audience howled.
—MICHIGAN FILM REVIEW

EDUCATIONAL TALKING COMEDIES

Have run several and find them to be the best on the market.—E. N. COLLINS,
Star Theatre, Humble, Texas,
in EXHIBITORS HERALD-WORLD

"THE LUNKHEAD"
Mack Sennett Talking Comedy

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Maple, Albany, Mo.
A. B. MOMAND,
Deireck, Maud, Okla.

R. C. WILSON,
Palace, Staples, Minn.
FREDERICK HOYT,
Strand, Newton, Ia.
T. GARRETTI,
Casino, Melcher, Ia.
THOMAS BARNETT,
Royal, Danville, Ind.
A. C. MILLER,
Lark, Brazil, Ind.
JOE BROKAW,
Opera House, Angola, Ind.
C. H. SPEARMAN,
Gem, Edmond, Okla.
O. A. WEICKERT,
Lux, Perham, Minn.
W. E. LYON,
Broadway, Crosby, Minn.
M. MILTENBERG,
Opera House, Ely, Minn.
H. F. ANKRUM,
Gem, Balston, Minn.
F. J. BOGUMILL,
Rialto, Thorp, Wis.
C. C. DUNSMORE,
Capitol, Marshalltown, Ia.
R. O. GOLDEN,
Palace, St. Louis.
DON NICHOLS,
Carolina, Durham, N. C.
H. P. VONDERSCHMITT
Circuit, Indiana.
D. E. HECKMAN,
Royal, Nazareth, Pa.
DAVID S. NELSON,
King Bee, St. Louis.
J. L. SCHARLEY,
Keiths, Baltimore.
O. C. LEHR,
Lehr Circuit, St. Louis.
LOUIS W. VICK,
Ashland, St. Louis.
FRED KORB,
Strand, Knightstown, Ind.
I. E. ROBINSON,
Empire, Sellersburg, Ind.
H. N. TURNER,
Family, Pine City, Minn.
G. N. TURNER,
Family, North Branch, Minn.

H. F. HIGGINS,
Princess, St. Marys, Kan.
A. D. CANTWELL,
Cantwell, Marceline, Mo.
HOWARD ARMSTRONG,
Dream, Indianapolis.
CHARLES E. LYONS,
Moveum, Aitkin, Minn.
F. H. YOUNG,
Masonic, New Washington, Ind.
D. W. BUCKLEY,
New Topic, Fairfax, Minn.
L. J. LANGLOIS,
Alamo, New Roads, La.
B. BERGER,
Berger Circuit, N. and S. Dakota.
W. W. DURAM,
Red Eagle, Eagle Bend, Minn.
EDWARD SMITH,
Cozy, Minneapolis, Kan.
ROBERT STEMPLE,
Strand, St. Charles, Mo.
J. R. ELLIOTT,
Lakeland, Dassel, Minn.
W. M. MILLER,
Lib, Cloquet, Minn.
W. E. DICKSON,
Aristo, Lemmon, S. D.
DON L. TRACEY,
Grand, Carrington, N. D.
J. C. SNYDER,
Grand, Willeston, N. D.
E. R. SCHUTTE,
Savoy, New Prague, Minn.
L. E. DAWSON,
Gem, Shakopee, Minn.
B. BERGER,
Elko, Bemidji, Minn.
JOHN DE MARCE,
Viking, Benson, Minn.
G. O. TERRY,
Bijou, Minneapolis.
OTTO N. RATHS,
Ideal, South St. Paul, Minn.
C. W. BURKEY,
Summit, Kansas City.
W. A. ROGERS,
Columbian, Wamego, Kan.
H. M. DRYER,
Savoy, Minneapolis.
O. A. LEE,
Leola, Minneapolis.
MRS. D. F. ESLIN,
Ione, Minneapolis.
M. STAHL,
Wellston, St. Louis.
JAMES T. LAWSON,
Grand, Mt. Olive, Ill.

HARRY MARKUM,
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H. PERELMAN,
Lehigh and West Alleghany, Philadelphia
FRED WEHRENBERG,
Wehrenberg Circuit, St. Louis.
JAMES J. BODEN,
Grand or Garden, South Milwaukee.
CHARLES F. VONDRA,
Rainbow, Mahnomen, Minn.
E. E. HOLMQUIST,
New Broadway, Centerville, S. D.
BEN E. MURPHY,
Heights, Muskegon Heights, Mich.
W. ZIMMERMAN,
New Warrenton, Warrenton, Mo.
CHARLES PERRIZO,
Grand, Grand Rapids, Minn.
ALEX S. MOORE,
Hilltop or Capitol, Pittsburgh.
E. A. SCHLUETER,
Community, Arlington, Minn.
BEN & MORRIS FLAKS,
New Lincoln, Baltimore.
R. C. HARPER,
Blackstone, New Rockford, N. D.
CHARLES M. WALKER,
Irving, Indianapolis.
H. E. WESTER,
Lyric, Le Seur Center, Minn.
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SCREEN DEBUT OF VAUDEVILLE'S GREATEST STAR
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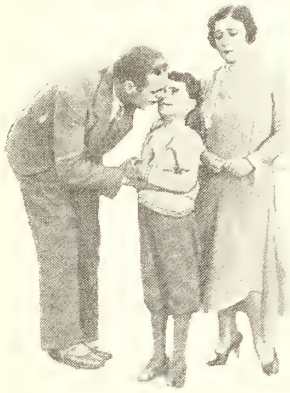
DIRECTED BY ERLE C. KENTON



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Directed by GEORGE ARCHAINBAUD

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Directed by FRANK R. CAPRA

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Footloose Beauty in the dens of the Orient!

MARY NOLAN

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Superior To Any Similar Equipment in Quality and Price . . . A Limited Number Only . . . Immediate Shipment Available in Two Practical Models

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The RCA Photophone Theatre Phonograph, available in two models, retains all the superlative features of tone quality and practical operation which have distinguished RCA Photophone talking picture equipment for large theatres. It is a development of RCA, General Electric and Westinghouse, manufacturers of the famous RCA Photophone.

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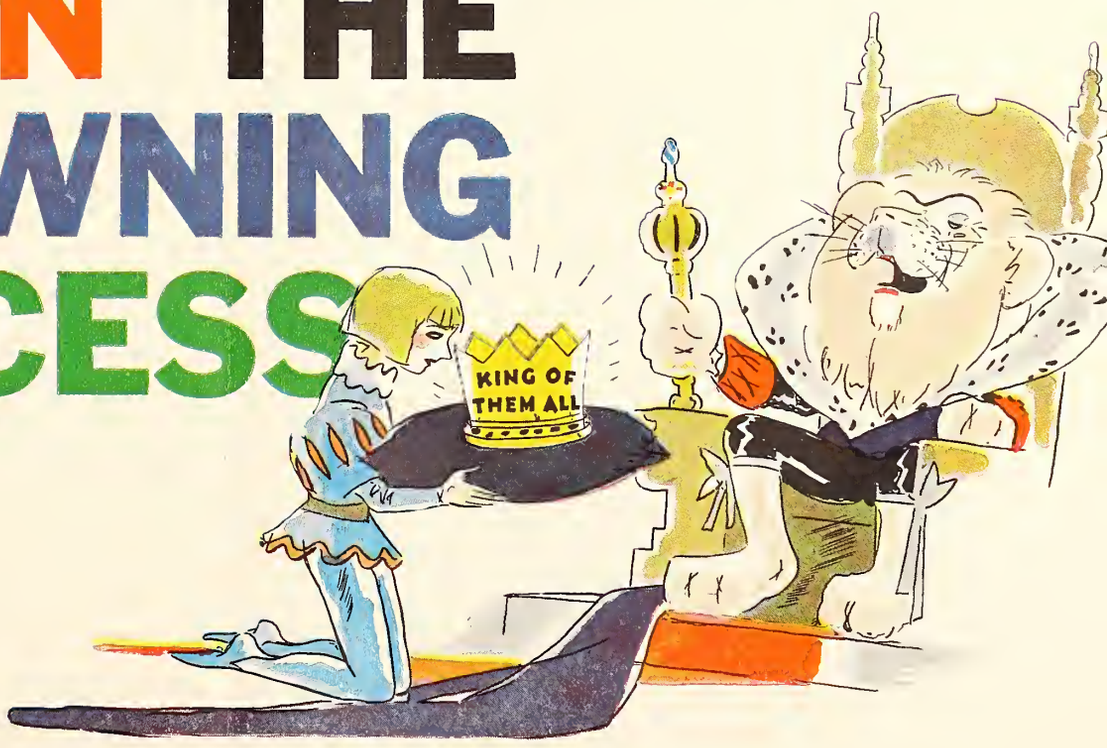
Metro-Goldwyn-Mayer's

HOLLYWOOD REVUE

AGAIN THE CROWNING SUCCESS



The Program

1

OPENING NUMBER
"Bones and Tambourines," by M-G-M-Ensemble.
Written by Fred Fisher.

2

"MINSTREL DAYS"
Sung by Gus Edwards and M-G-M Ensemble. Written by Gus Edwards. Dave Snell and Joe Goodwin, with June Purcell singing "LOW-DOWN RYTHM," written by Raymond Klages and Jesse Greer.

3

"GOTTA FEELIN' FOR YOU"
Joan Crawford, assisted by Biltmore Quartette.
Written by Louis Alter and Jo Trent.

4

"YOUR MOTHER AND MINE"
CHARLES KING. Written by Gus Edwards and Joe Goodwin.

5

"YOU WERE MEANT FOR ME"
Sung by Conrad Nagel with Anita Page.
Written by Nacio Herb Brown and Arthur Freed.

6

"NOBODY BUT YOU"
Sung by Cliff Edwards and M-G-M Ensemble.
Written by Gus Edwards and Joe Goodwin.

6A

"THE CUT UP"
Wm. Haines.

7

"I NEVER KNEW I COULD DO A THING LIKE THAT"
BESSIE LOVE and male chorus.
Written by Gus Edwards and Joe Goodwin.

8

"FOR I'M THE QUEEN"
MARIE DRESSLER and M-G-M Ensemble.
Written by Martin Broones and Andy Rice.

8A

"MAGICIANS"
Laurel-Hardy.

OD REVUE

9

"TOMMY ATKINS ON PARADE"
MARION DAVIES and male chorus.
Written by Nacio Herb Brown and Arthur Freed.

10

"STRIKE UP THE BAND"
BROX SISTERS and M-G-M Ensemble.
Written by Fred Fisher.

INTERMISSION

11

"TABLEAU OF JEWELS"
Sung by James Burroughs.
Written by Fred Fisher.

12

"DANCE OF THE SEA"
BUSTER KEATON. Music arrangement by Arthur Lange.

13

"LON CHANEY WILL GET YOU IF YOU DON'T WATCH OUT"
GUS EDWARDS and M-G-M Ensemble.
Music by Gus Edwards and John T. Murray.

14

ADAGIO
NATACHA NATTOVA. Music arrangement by Arthur Lange.

15

"ROMEO AND JULIET BY COMPARISON"
By Joe Farnham, with JACK GILBERT, NORMA SHEARER and LIONEL BARRYMORE.

16

"SINGIN' IN THE RAIN"
CLIFF EDWARDS, BROX SISTERS, THE ROUNDERS, and M-G-M Ensemble. Written by Nacio Herb Brown and Arthur Freed.

17

COMEDY NOVELTY and
"STROLLING THRU THE PARK ONE DAY"
Sextette with Charles King, Ukelele Ike and Gus Edwards — Marie Dressler, Polly Moran and Bessie Love. Written by Gus Edwards and Joe Goodwin.

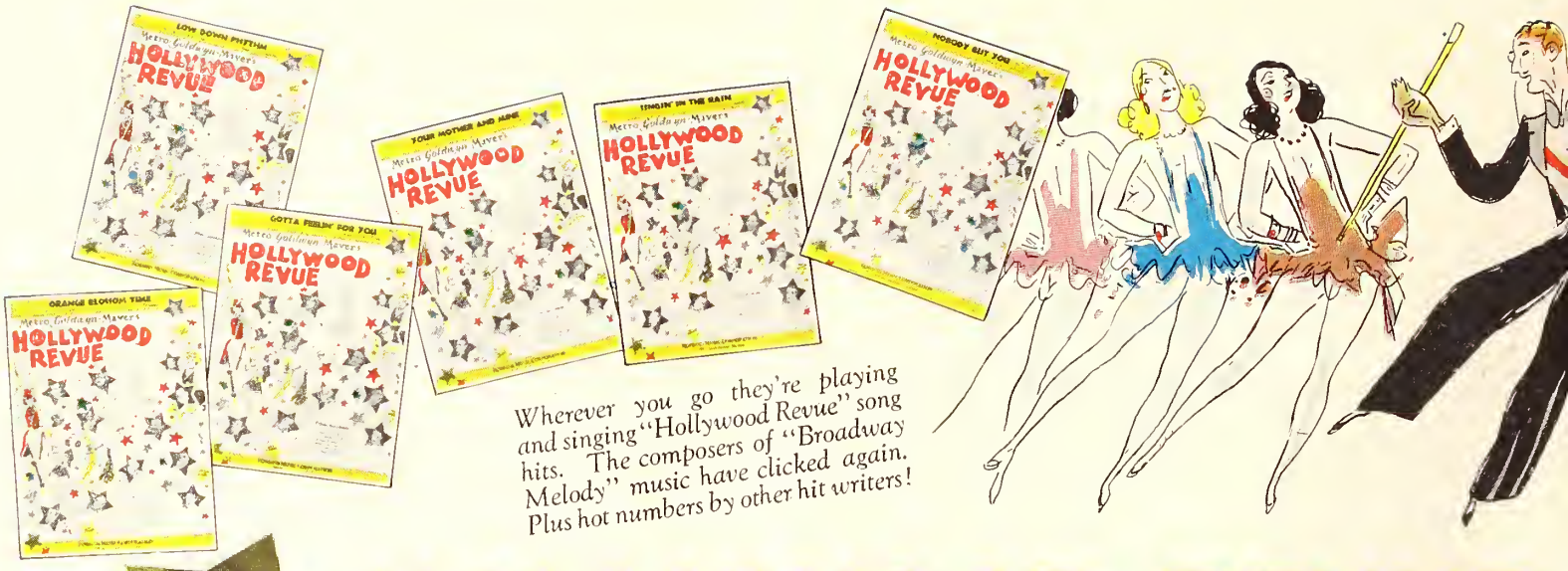
18

FINALE—"ORANGE BLOSSOM TIME"
CHARLES KING, M-G-M Ensemble and ALBERTINA RASCH BALLET.
Written by Gus Edwards and Joe Goodwin

THE STUNT OF THE CENTURY!

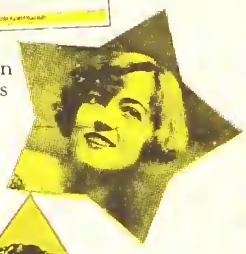
Metro-Goldwyn-Mayer Showmanship in New York, Los Angeles and other cities is the talk of the industry.

Beautiful show girls in costume sing and dance atop the world's greatest theatre electric sign at the Astor, N. Y. Broadway has never seen so amazing a spectacle. Police hold back thousands along the Great White Way as crowds watch "Hollywood Revue" promotion stunt. Newspapers, newsreels and word of mouth carry the wonders of "Hollywood Revue" across America. $6.60 worth of entertainment advertised in M-G-M's million dollar manner!



Wherever you go they're playing and singing "Hollywood Revue" song hits. The composers of "Broadway Melody" music have clicked again. Plus hot numbers by other hit writers!

HOLLYWOOD REVUE BOX-OFFICE WHOOP


Marion Davies

John Gilbert

Bessie Love

William Haines

Joan Crawford

Buster Keaton

THE legit couldn't hope to approach an entertainment of the magnitude of "Hollywood Revue." There's $6.60 worth of value—and more!—in its sketches and song hits and spectacular wonders, Twenty-five stars, each one a headliner, take part in it. They sing and dance and act. Two hundred chorus beauties do their stuff! When did you ever offer your patrons such a show? Never! And perhaps never again! It's an attraction that has demonstrated its drawing power at $2 in cities in every part of the country. Now it's proving to be the biggest sensation of years at popular prices. Your patrons want "Hollywood Revue." Get it quick—and get behind it for a clean-up!

NEW YORK—Third month of capacity business at $2. Crowds returning to New York from out-of-town give this wonder attraction standee sales Matinee, Evening and Midnight.

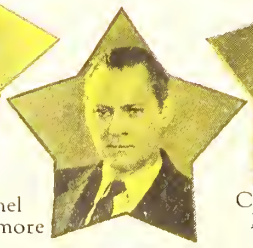
LOS ANGELES—Grauman's Chinese sets grand new totals for attendance and receipts during 3 big months. M-G-M's Miracle Entertainment at $2 makes West Coast sit up and take notice!

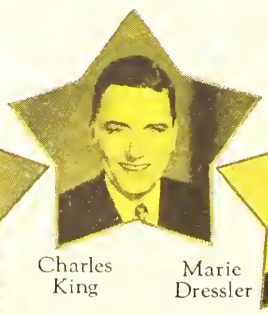
BOSTON—Unique in Boston show history is reception accorded "Hollywood Revue" in its $2.50 engagement at Tremont. Second month and going strong.

PHILADELPHIA—All previous totals fade away before M-G-M's gala $2 smash hit at Aldine. Marvelous promotion puts "Hollywood Revue" on the Philadelphia map and the cash customers keep coming.

SAN FRANCISCO—"Hollywood Revue" at $2 at Columbia Theatre is Frisco's favorite. West Coast public keen for the fun and frolic of the screen's first star-studded musical revue.

Norma Shearer


Lionel Barrymore


Charles King

Marie Dressler

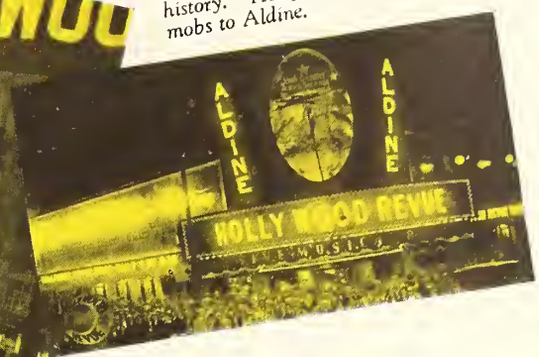
Gus Edwards

Dane and Arthur

Laurel and Hardy

Ukelele Ike

BELOW: *Never such public enthusiasm in Philadelphia show history. "Hollywood Revue" draws mobs to Aldine.*



Cleveland experiences the thrill of a lifetime as "Hollywood Revue" sweeps city. Stillman Theatre puts on showmanship campaign that lines 'em up day and night. First pop price showing of Season's wonder hit points way to nationwide triumphs.

MAKES EE!

FIRST POPULAR PRICED RUNS SET NEW AMAZING RECORDS DAILY!

These Engagements Continue Strong as We Go To Press!

CLEVELAND — Stillman ending first month with house packed as on opening day. All records held by Jolson in "Singing Fool" smashed!

COLUMBUS — 2nd Week continues capacity. Forced to put on midnight shows! Smashed every mark in history of house! Looks like indefinite run!

INDIANAPOLIS —Palace in 2nd week standing them out. Sensational hit.

LOUISVILLE — State chalks up new records with season's biggest draw. 2nd week and big at first!

RICHMOND — Midnight show added. Biggest in history of Richmond.

DAYTON, ST. LOUIS, KANSAS CITY—Extended runs going strong. **NASHVILLE, NEW ORLEANS, BUFFALO, ATLANTA, DETROIT, CANTON**—Record-breaking openings point to money-winning engagements!

ABOVE: *A window display of songs and records from "Hollywood Revue" in Boston. Tremont tells the town about the Big Show and they come in droves!* **BELOW:** *Get the campaign book on "Hollywood Revue." It's for showmen!*

Anita Page — Polly Moran — Gwen Lee — Brox Sisters — Conrad Nagel — Jack Benny

THE PRIZE WINNERS!

Two such Giant Attractions in One Season establish the theatre which shows them and the company which produces them as the unquestioned leaders

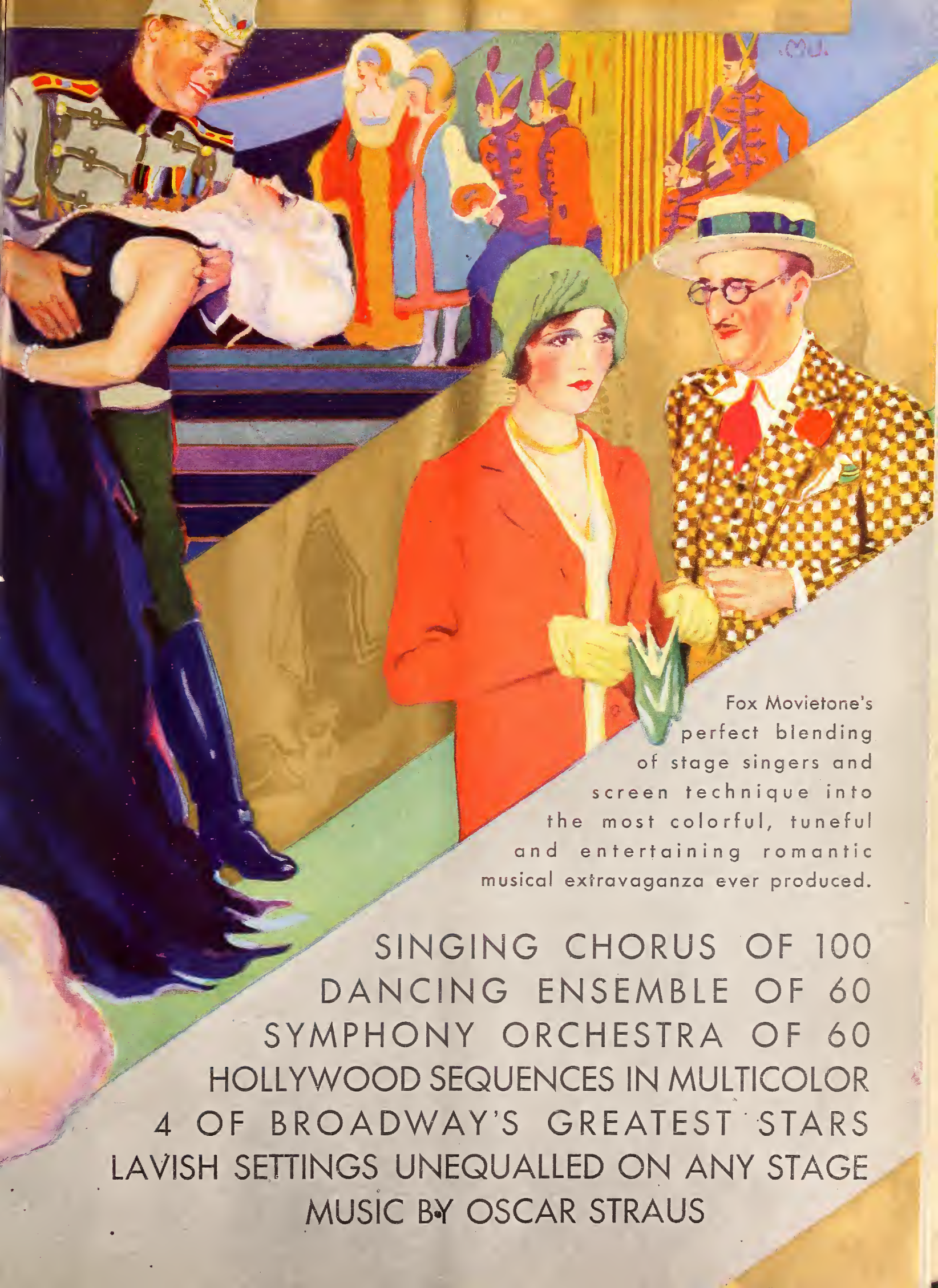
METRO-GOLDWYN-MAYER

Takes the Trophies!

WILLIAM FOX *presents*
The First Viennese
ALL SINGING · DANCING and TALKING
SONG ROMANCE

Married in Hollywood

with **J. HAROLD MURRAY**
and **NORMA TERRIS**



Fox Movietone's perfect blending of stage singers and screen technique into the most colorful, tuneful and entertaining romantic musical extravaganza ever produced.

SINGING CHORUS OF 100
DANCING ENSEMBLE OF 60
SYMPHONY ORCHESTRA OF 60
HOLLYWOOD SEQUENCES IN MULTICOLOR
4 OF BROADWAY'S GREATEST STARS
LAVISH SETTINGS UNEQUALLED ON ANY STAGE
MUSIC BY OSCAR STRAUS

And *what* a CAST!

. HAROLD MURRAY
tar of "Rio Rita" for its Broad-vay run of 2 years.

NORMA TERRIS
For more than a year sang the starring role of "Magnolia" in "Show Boat," original stage production.

WALTER CATLETT
tar of a dozen musicals and one f the greatest of Broadway's omedians.

IRENE PALASTY
Famous Hungarian prima donna sensation of Berlin and Vienna in "No, No, Nanette."

TOM PATRICOLA
Greatest eccentric dancer in America, for two seasons the outstanding star of George White's "Scandals."

LENNOX PAWLE
Played important roles in England with Henry Irving and Forbes-Robertson as well as in this country under the direction of David Belasco.

JOHN GARRICK
Australia's leading musical comedy ace. Made sensational hit there in "Rose Marie" and "The Desert Song."

Story, Dialog and Lyrics by
HARLAN THOMPSON

Directed by
MARCEL SILVER

"'Married in Hollywood' worth anybody's cash. A gorgeous and amusing musical comedy." — *New York Daily Mirror*

"The week's best film — the music is the most mellowing stuff that has made its way into the movies." — *New York Sun*

"One of the loveliest of all the melody films, and certainly the most exalted score yet to be sung in the audible pictures. Audiences are going to find it a thing of joy . . . a success." — *New York World*

"Has the distinction of being the first screen translation of a superior type of musical composition that has been presented in this country." — *New York Times*

"Has just about everything to commend it . . . a beautiful job in its direction." — *New York American*

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Happiness in every Box Office

Good Silent Pictures

Are keeping thousands of unwired theatres running as successfully today as they were before the advent of sound. Now, as never before, theatre owners depending upon the silent pictures need every scrap of information they can obtain as to which are the best ones.

As a result, unusual interest attaches to the semi-annual number of the

Box Office Record

which will be incorporated in the NOVEMBER NINTH ISSUE of the EXHIBITORS HERALD-WORLD.

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If you are interested in the continuance of the smaller theatres and are in a position to furnish good silent pictures to them, this section should carry an informative message from you. We will be pleased to assist you in its preparation.

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Stradivarius is the outstanding name in clear tone and perfect reproduction among violins . . . These scenes from "Rubeville Night Club" show you the sort of sound problems RCA Photophone solved in producing the Stradivarius of talking comedies.

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RCA Photophone achieves absolute perfection in the new Golden Rooster Pathé comedy, "Rubeville Night Club." Expert engineers acclaim this comedy riot the last word in clear, lifelike sound recording. Pathe is proud to praise the amazing performance of RCA Photophone equipment, in giving you every beat of the drum, note of the clarinet, tap of the dancers, tone of the quartet as clearly as when the film was originally made. You owe yourself a hearing of these comedies!

HEAR "RUBEVILLE

The GARDEN OF EATIN'
with
The GLEASONS

FAIRWAYS AND FOUL
with
The GLEASONS

RUBEVILLE
with HARRY WATSON, REG MERVILLE, Jere Delaney, Josephine Fontaine

50 MILES from BROADWAY
with HARRY WATSON, REG MERVILLE, Olga Woods

CROSBY'S CORNERS
with REG MERVILLE, FELIX RUSH, Josephine Fontaine and George Patten

RUBEVILLE NIGHT CLUB
with HARRY WATSON, REG MERVILLE, Josephine Fontaine, Olga Woods

6 Golden Rooster COMEDIES

Rubeville ▲ 50 Miles from Broadway ▲ Crosby's Corners
Rubeville Night Club ▲ produced by C. B. Maddock

all music ▲ sound ▲ dialogue

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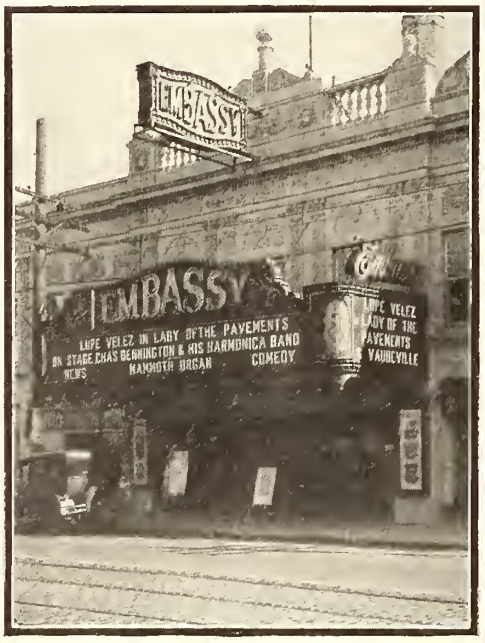

Embassy, North Bergen, N. J.

FINER PERFO

(Below) Cine Teresa, one of Mexico City's best known houses.

On DISC and FILM TRACK

(Below, lower left) The Globe, on the Boardwalk, Atlantic City, N. J.

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IS THE REASON

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"Splendid acting by Mr. Barthelmess and Miss Nixon. Better-than-average class of current talkies. One of the most satisfactory things in which Mr. Barthelmess has appeared in months."—Bklyn Daily Eagle.

YOUNG NOWHERES

RICHARD BARTHELMESS

with MARION NIXON

Screen version by Bradley King

a FRANK LLOYD PROD.

YOUNG NOWHERES

Set for Simultaneous Runs in Key City Show Houses Week of Oct. 27TH

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"A talking motion picture of refreshing simplicity, with much beauty. It deserves to remain for a long time. In Richard Barthelmess' career he has seldom surpassed this work."—Morning World

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"Touching and convincing story. Vastly above the average. Unusual achievement. It has some of the best dialogue ever spoken into a movie microphone."—Even. Post

YOUNG NOWHERES

"Another fine performance by Richard Barthelmess. This is Barthelmess' best. He brings a new quality to his playing. His acting is real in every way."—Sun

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"Another triumph for Barthelmess. He is at his best. Brought back memories of 'Tol'able David.' Enough tears shed in appreciation to wash away the memories of a dozen gaudy revues. 'Young Nowheres' makes the box-office turnstile go round."—American

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with
Leatrice Joy
Walter Pidgeon, Sidney Blackmer

The GIRL from WOOLWORTHS
with
Alice White

The FORWARD PASS
with
Douglas Fairbanks Jr., Loretta Young

HARD TO GET
with
Dorothy Mackaill
Louise Fazenda, Chas. Delaney, Jack Oakie

Just a FEW *of the* MANY *big ones from*

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EXHIBITORS
HERALD WORLD

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Home Office: 407 So. Dearborn St. Chicago

IN THIS ISSUE—

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WILLIAM FOX PLANS TO LEASE THE EMBASSY THEATRE IN NEW YORK FOR EXCLUSIVE SHOWING OF NEWSREELS AS PART OF SILVER JUBILEE PROGRAM TO EXTEND INFLUENCE OF SCREEN TO HUMANITARIAN FIELD—SOUND FILM OF OPERATION IS SHOWN TO AMERICAN COLLEGE OF SURGEONS.

M P T O A CONVENTION

ACTION TO SETTLE EXHIBITORS' MINDS IN PERIOD OF RAPID CHANGES IN INDUSTRY IS BIG AIM OF M P T O A CONVENTION AT MEMPHIS, OCTOBER 29 TO 31—GOVERNOR OF TENNESSEE WILL WELCOME THEATRE OWNERS—EXHIBITS ARE EXPECTED TO OCCUPY ENTIRE MEZZANINE FLOOR.

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CHICAGO
407 South Dearborn St. Telephone Harrison 0036-37-38
Cable Address: *Quigpubco*
EDWIN S. CLIFFORD, *General Manager*
JAY M. SHRECK, *Managing Editor*
GEORGE CLIFFORD, *Business Manager*
ERNEST A. ROVELSTAD, *News Editor*

HOLLYWOOD
1605 North Cahuenga St. Telephone Gladstone 2118-2119
DOUGLAS HODGES
West Coast Manager

EDITORIAL AND ADVERTISING OFFICES

NEW YORK
565 Fifth Avenue Telephone Wickersham 2366-2367
PETER VISCHER, *New York Editor*
JAMES BEECROFT, *New York Advertising Manager*

LONDON
THE BIOSCOPE
Faraday House
8-10 Charing Cross Rd., W. C. 2

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Vol. 97, No. 3 October 19, 1929

Enemy or Ally?

PERSONS in the amusement business whose pet worry is television are invited to give careful attention to the observations of Mr. William S. Paley, president of the Columbia Broadcasting System. Mr. Paley's thought on the matter, briefly, is that neither television nor anything else is going to change the home into a playhouse.

The head of a great broadcasting company is naturally in a position to have much information on the developments that are taking place in connection with television: and having such information he is excellently equipped to offer an expert opinion on what results are likely to occur when television comes into practical use.

Mr. Paley's statement on the subject will be particularly interesting to exhibitors, both that television is not likely to be a force in opposition to theatre attendance and also that television, when it arrives as a practicality, will become a valuable aid and attraction asset to the theatres.

"When television comes," said Mr. Paley, "whether it be in five years or a score it will play a large part in the operation of the very theatres which some feel it threatens."

Mr. Paley's opinion being just about the most expert available on the subject, it may therefore be taken that television instead of being an enemy to be feared may be regarded as a friend who may be welcomed.

* * *

Echoes of "Applause"

PARAMOUNT'S courage and enterprise in getting Rouben Mamoulian "fresh from his triumphs with the Theatre Guild," as we are told, is to be admired. But, after all, Theatre Guild productions and productions for the millions who attend motion picture theatres are two very different matters, with different possibilities and different limitations. Mr. Mamoulian in directing "Applause" seems to have been so steeped in Theatre Guild traditions that he lost sight of the various restrictions as to subject matter and treatment which cannot be successfully avoided in the making of a motion picture. The enthusiasm of the artistic and arty concerning "Applause" will probably be boundless. The adverse criticism of the rank and file of motion picture patrons will probably be similarly unmeasured.

The motion picture, obviously, cannot be the same old thing done in the same old way. Creative genius such as that exhibited by Mr. Mamoulian must be drafted to the studio if there is to be advancement and progress. But such genius when it is new to motion picture production, or when it is too rebellious against existing conventions. must be tactfully restrained under supervision which is intelligently and adequately informed concerning what is and what is not acceptable subject matter and treatment in a motion picture which is not intended for limited class and adult entertainment, such as a Theatre Guild production, but is intended for widespread distribution among all ages and classes of people.

* * *

Mrs. Winter Comes

AT a recent conference in New York of clubwomen and educators Mrs. T. G. Winter, former president of the National Federation of Women's Clubs, was appointed as a committee of one to represent the various groups participating in the New York conference at the Hollywood production center.

Inasmuch as the New York conference was held under the auspices of the Hays' Organization we assumed in the appointment of Mrs. Winter that she was intelligently informed about motion pictures and that she was reasonably sympathetic to the art and the industry.

It was, therefore, a matter of no little surprise that Mrs. Winter, apparently upon her first opportunity of talking to the newspapers after being clothed in the new dignity and authority of her appointment, announced, in effect, that stupidity has supplanted immorality in motion pictures and that her mission is "to eradicate stupidity from the films."

It seems to us that the industry has enough to bear without bringing this sort of thing deliberately upon itself.

With the introduction to her new duties prefaced with this utterance it is easy to imagine what sort of cooperation she is going to get in Hollywood.

It would seem advisable that whosoever made arrangements to send Mrs. Winter to Hollywood might well, at the earliest possible moment, make arrangements to send her somewhere else.

* * *

Washington Frowns

IT is now quite definite that Washington, meaning the Federal Government, means to take an active hand in the matter of mergers, combinations, working agreements, buy-ins and sell-outs in the motion picture industry.

While federal action cannot postpone economic trends that are inevitable, still it may be found out that many developments in the motion picture business which had come generally to be regarded as certain of accomplishment may never be accomplished at all.

One thing that seems to have been killed quite as dead as the proverbial doornail is the apprehension that any broad monopolistic scheme is going to be realized, at least as far as this generation is concerned.

* * *

IN a recent issue the *St. Louis Post-Dispatch* published editorially an ill-tempered and inaccurate criticism of exhibitors' advertising.

The editorial said: "The idea of honesty in advertising seems to have gotten around to almost everybody but the motion picture exhibitor. These gentlemen still hold to the theory that the public is entirely jazz and sex crazy and won't hear of anything not related to booze, cheating and wild parties."

This is an ill-tempered and inaccurate criticism, as we have noted. But the fact that it has been uttered by a representative newspaper prompts the suggestion that a little self-examination among theatremen might not be amiss.

—*MARTIN J. QUIGLEY.*

Fox Will Take Over Embassy To Give Only Newsreel Shows

Extension of Film Service to Humanitarian Fields Is Aim

Sound Picture of Operation with Radium Knife Given—Aid to Churches and Schools Planned

[Story of Silver Jubilee on Following Pages]

NEW YORK, Oct. 15.—Coincident with the celebration of his silver anniversary in the motion picture business, William Fox announces that he plans to expand the influence of the screen into humanitarian fields.

As the first step toward increasing the educational scope of films, Fox will take over the Embassy theatre here and devote it entirely to newsreel showings. Beginning with Monday, October 28, the Embassy will present daily programs of one and a half hours in length consisting of two issues of Fox Movietone News, two issues of Hearst Movietone News and special subjects designed to give the news as fast as it develops.

Relative to the use of films in surgery, a sound picture of an operation with a radium knife made last week in Chicago, is now being shown at the convention of the American College of Surgeons in that city. Fox stated that there were many important operations which a surgeon performed but once in a lifetime, and that it was reasonable to suppose that if these operations were recorded on Movietone film in the future and distributed among doctors and students there would be a corresponding decrease in mortality from such causes.

As an ultimate goal in the presentation of sermons in churches, Fox has envisioned the day when Dr. Cadman, Rabbi Wise, Cardinal Hayes, Bishop Manning and other clerical speakers of rank and popularity will preach each Sunday to congregations all over the country.

Turning to the introduction of talking pictures in school rooms, Fox has suggested the possibilities of shorter time required for instruction which should come by the eye as well as by the ear.

"With school hours curtailed," Fox said last week, "the fifty million or so school children in the country could spend more of the day in health-giving sunlight."

He added that in his first 25 years in the motion picture business he has seen the screen expand to become the universal medium of entertainment and that for his next 25 years his ambitions would be centered on further widening that influence to embrace the health, education and material happiness of the people of the world.

William Fox Becomes Music Publisher Too

(Special to the Herald-World)

NEW YORK, Oct. 15.—William Fox is forming a music publishing corporation which may have a capitalization of $1,000,000, the HERALD-WORLD learned today. Fox officials stated that the corporation, which would publish all the song hits in Fox pictures and handle all Fox musical enterprises, would be 100 per cent Fox owned.

Audien Lecture Is Feature of Medical Congress

Talking pictures were used this week, at the Chicago congress of the American College of Surgeons, for a lecture on surgical operations. Dr. P. E. Truesdale of Fall River, Mass., who presented the picture explained that talking pictures "foreshadow a new personality in education—the audio-cinema teacher of medicine." "It will be a practical benefit," he declared, "to help the general practitioner of medicine throughout the world and will be a medium in which physicians, even in the remote parts, will be able to keep informed of the latest developments in medicine."

Gen. Motors Joins Radio; May Do Film

(Special to the Herald-World)

NEW YORK, Oct. 15.—Organization of a $10,000,000 General Motors radio corporation has been announced as the result of an agreement between General Motors, R C A, General Electric and Westinghouse. David Sarnoff, executive vice president of R C A, and Alfred P. Sloan, Jr., president of General Motors, announced the new corporation in a joint statement.

It is thought here that the new company, of which General Motors will own 51 per cent in stock, may in the future enter the motion picture field. At present, with R C A licenses covering radio stars and picture reproducing and receiving sets, it will manufacture radio and possibly television equipment for use in homes and automotive vehicles.

Officials of R C A Photophone told the HERALD-WORLD that the merger would not affect their manufacturing, licensing and distributing of talking equipment. They have no home talking picture equipment, they said, and do not expect to enter that field.

From General Motors it was learned today that the new corporation has not yet decided to go into the talking picture field, that the picture patents would probably be used for television purposes.

Nathanson Denies He'll Promote New Circuit in Canada

(Special to the Herald-World)

OTTAWA, Oct. 15.—The final chapter in the upheaval within Famous Players Canadian Corporation has probably been written with the issuing of an official announcement by N. L. Nathanson, former managing editor of the corporation, in which he denies that he proposes to promote a new motion picture chain in Canada and asserts that he is through with the motion picture business.

Rumors had been current in the theatrical field in the Dominion that a rival organization planned to enter the Canadian theatre business on a large scale under the direction of Nathanson. It was freely reported that William Fox was the man behind Nathanson in the new chain.

At the same time, a reorganization has taken place in the Canadian personnel of Gaumont British, particularly at the head office in Toronto.

Chevalier Returning from France

NEW YORK.—Maurice Chevalier, Paramount star, sailed from Havre last week. Chevalier will immediately leave for Hollywood for "Paramount on Parade."

Goldwyn Plans Joint Film

(Special to the Herald-World)

HOLLYWOOD, Oct. 15.—Samuel Goldwyn is on his way to New York, where he is to confer with Florenz Ziegfeld relative to a forthcoming joint picture, and with Evelyn Laye, British actress. He will also confer with Rudolph Friml, composer, and Sidney Howard, playwright.

Hungarian Court Dismisses Suit Of German Interests Against W E

(Special to the Herald-World)

NEW YORK, Oct. 15.—The Hungarian Appellate Tribunal has dismissed the appeal of the German sound picture equipment interests in the suit brought by them against the Forum theatre, Budapest, Hungary. The Germans claimed that the Western Electric Sound System operating in the theatre infringed their patents. The Germans had appealed against the decision denying them an injunction and it is this appeal that the present ruling dismisses.

Imagination Spurs Fox to Greater Deeds

Started with Tiny Theatre; Made It B. O.

The imaginative spur that has made William Fox go on from one achievement to the next in the motion picture field has been his since his boyhood. Brought to New York's East Side by his parents from Hungary, where he was born 50 years ago in the small town of Tulchva, the boy William took to the theatre from the start and his avid attendance on the cheap theatrical productions of the neighborhood were but feeding his ambition to have a theatre of his own some day.

He had another ambition, too. That was to go on from the elementary grades to high school and college. He spent many leisure hours in second-hand book stores, seeking and obtaining information. But his formal education stopped there.

Family necessity compelled him to give up school at the age of 15 and get a job as a cloth shrinker in a sponging establishment. Energy and acumen made him foreman of the shop before he was 21.

Meanwhile he had married, and Fox cites his marriage as the turning point in his career. As a lining cutter he was then getting $17 a week—sufficient for his needs as a bachelor, but hardly worthy, he felt, for married estate. A considerable increase was urgent. So he asked his boss for a raise of $2 a week. The boss said "No." That boss, by the way, whose name was Edmund Rothschild, has since become a banker and changed his opinion of Fox's worth, having extended him a line of credit as high as $250,000.

The refusal of money in the early days, however, started Fox on his amusement career. Casting about for some means of increasing his income as a husband, the young cloth worker noted, as he and his fiancee strolled down 14th street, that it was heavily stocked with penny arcades, all doing a brisk business. She was then, as she has been for years, his confident and business adviser.

He heard of a penny arcade which could be bought at 700 Broadway in Brooklyn. Intent on capturing it before others, he made one of the few blunders of his business career. He telephoned ahead to the proprietor. The proprietor wasn't slow in preparing for his advent.

But the new manager wasn't daunted. Almost over-night he developed a flair for picturesque showmanship. He added a shooting gallery and other features, and established an arresting ballyhoo outside, with a conjuror performing his tricks. Becoming more daring, he established a motion picture theatre on the floor above this converted store. That was considered in those early days a master stroke of sheer lunacy, and dire failure was predicted.

The former owner who tricked him into the purchase, incidentally, after a showy beginning in the film business, has now subsided to the point where he is compelled to promote country clubs in the West to eke out an existence. The man who was duped has since become the colossus of the screen world, climaxing his career with his recent acquisition of a controlling interest in Loew's, Inc., and Metro-Goldwyn-Mayer, which makes him the greatest individual holder of cinema theatres and production units in the world.

Acquiring two other penny arcades on East 14th street and putting them over with Coney Island methods, he soon fulfilled the dream he had unbosomed as a boy. He leased the Dewey theatre in 14th street, and then acquired the Gotham theatre, regarded then —25 years ago,—as being on the fringe of civilization at 125th street. Mr. Fox, whose office then consisted of desk space, which he rented for $10 a month at 24 Union Square, was considered to have put over one of the most enterprising strokes in the amusement world by getting these two houses.

Among the innovations in management which Fox introduced into the theatre at this time, and which helped his business to boom, was the use of accurate bookkeeping methods.

Another of his great coups was his leasing of the famed Academy of Music, on which he has been casting desirous eyes while watching the multitudes swarm in to see Corse Payton and his stock company raise the roof with histrionics.

With a growing chain of theatres to be furnished with pictures by his Greater New York Film Rental Company, Fox found in 1913 that the supply of films for himself and other exhibitors to whom he catered was both inadequate and satisfactory. Determining to make his own productions, he organized the Box Office Attraction Company with offices at 130 West 46th street, and sent J. Gordon Edwards abroad to learn from the best European methods of directing. With a studio rented at Fort Lee, N. J., the first Fox feature film, "Life's Shopwindow," was made under the supervision of Edwards.

Production expanded swiftly, and presently there were acting companies located in Staten Island, Jersey City and New York City, while his offices were occupying five floors, instead of part of one, on West 46th Street. One of the striking developments of this period was the appearance of Theda Bara on the screen horizon.

After years of steady but quiet progress, the next most spectacular move by Fox was the acquisition two years ago of the Roxy theatre, the largest house in the world. It was the starting gun in an extraordinary program of expansion

The achievement of late years which seems to have given him the most pride has been the introduction of Movietone.

Movietone News units have produced films giving intimate, vivid glimpses of celebrities in world events. As a further monument to Fox's initiative there has risen recently in Beverly Hills, Fox Movietone City, with eight soundproof stages.

All Fox's friendships are slowly developed, but unswervingly maintained. His charity has been unceasing, his philanthropic donations of recent years having been put at $5,000,000—though he lets little of this escape into print. He is equally reticent about personal publicity. Only a couple of portraits of his keen features have been made for circulation in the past half dozen years—and these do not show him as he is today, for of late years he has shaven off his mustache. Since he moved from the vast studio and headquarters at 850 Tenth avenue, which he opened in 1919—a model of its kind, with a capacity for 20 companies—he has been still more invisible in sumptuous quarters at the Roxy.

His private tastes are an outgrowth of the frustrations of his youth. He has sedulously pursued knowledge, mastered several languages, developed skill as a raconteur, acquired a fine library and bought one of the best collections of unusual musical instruments in existence. His pet hobby is giving away expensive watches to his friends—all because he hankered for a gold watch as a boy. He likes a friendly game of pinochle, and is particularly fond of golf, being perhaps prouder of his skill at this, and his qualifying in the "hole-in-one-club," than he is of almost anything else in his amazing career.

A Trail Blazer

THE two favorite diversions of the people of the United States are motors and motion pictures. Everybody knows how the courage and vision of Henry Ford in flouting tradition made him the greatest single force in the automobile business.

It is not so well known that the turning point in Ford's career is peculiarly paralleled by the crisis in the upward climb of William Fox, the head of the most gigantic entertainment enterprise in the world, who this week is celebrating the Silver Jubilee of his motion picture endeavor.

Ford made automobile history by a patent case in which he freed the industry from the monopoly of the Selden patents.

Fox, too, played a part in freeing his industry from a similar monopoly. He began to make his own pictures after acquiring a modest fortune in operating theatres.

"Are you going to sell out to us?" demanded the representatives of the General Film Company, which had the distribution of pictures so tied up that any one who refused to sign their contracts found himself without film. There had been 120 independent agencies in the country.

"I will not sell," replied Fox.

"All right, then, you know," was the ultimatum, and for three lean years Fox helped fight the octopus and won a great victory when the government ordered it dissolved as a combination in restraint of trade.

Fox displayed vision when he decided that people would flock to motion picture theatres in the neighborhoods as well as in the more congested districts, and time has justified his courage.

He astounded the industry and blazed a new trail when he leased the Academy of Music at the then tremendous sum of $100,000 a year and presented the first combination of vaudeville and pictures.

When vaudeville became passe and the new type of de luxe theatre called for a further development in entertainment, Fox pioneered in the introduction of the present day presentation policy.

Fox saw the era of talking films when the first whispers of this revolutionary device reached the studios. Before anyone else began laboratory work he joined with Theodore Case and Earl I. Sponable in financing the Movietone experiments, seeing in the addition of sound to films a means of bringing current history visually and vocally into the theatre.

The takeoff of Lindbergh's historic flight to Paris was seen and heard around the world and then Fox sprung another sensation on the show world with the first outdoor talking picture, "In Old Arizona."

Looking into the future, he has ventured an investment of $15,000,000 in Movietone City—the greatest talking picture plant in the business. He likewise was the first producer to announce the abandonment of the silent screen and a concentration upon developing all the resources of sound on film.

Dreams Come True, So Fox Still Dreams

Thousand Theatres, and Fox Is Adding More

Vast Holdings Are Tribute to His Enterprise

(Special to the Herald-World)

NEW YORK, Oct. 15.—Twenty-five years ago William Fox made a modest start in the film business.

This week 102 theatres in Greater New York and more than 1,000 theatres throughout the country, the property of this man, are celebrating his silver anniversary in the motion picture industry.

And with the celebration comes the word that still more theatres are being added to this colossal chain. Forty were added to it last week and the latest reported acquisition includes the 65 houses of the T & D Junior Circuit and the Golden State Theatres, giving him control of eight out of every ten motion picture theatres in the State of California.

Two-page spreads in the New York press late last week invited the public to join the festivities of the silver jubilee when, for seven days every Fox theatre throughout the United States would observe "this event with a splendid entertainment befitting the attainment of a quarter century of remarkable growth."

"Far more important than even the entertainment," the public read, "will be a message of William Fox of vital concern to every patron of Fox theatres." Fox, it was stated, would disclose through the Movietone screen of each of his houses a plan to repay the people in material profit for 25 years of generous patronage. In other words, as it has since developed, audiences were and are urged to participate in Fox prosperity by buying Fox stock. They are told to buy through their own broker or banker only the number of shares which they can pay for outright to be put away as a permanent investment.

The William Fox Circuit of Theatres is the largest in the world. The vast Fox holdings are a monument to individual aggressiveness and enterprise. The man himself occupies, in his own industry, a position which is literally self-sufficient. His organization is the largest and it includes practically everything in the talking picture end of the show business as we know it today.

It includes great studios and the companies which manufacture the equipment for them; theatres and the firms which supply theatre equipment, from reproduction apparatus to lighting fixtures, rugs, paintings and fancy tassels on this or that doodab; finance companies for the acceptance of commercial paper taken on every kind of equipment; Grandeur Film, for which all his theatres will be equipped eventually.

For one thing only is he independent of his own organization. That is the celluloid stock on which pictures are photographed. Soon, it is expected, he will acquire that or think of something new to replace it.

From a circumscribed studio at Fort Lee, N. J., which the Fox Company inaugurated when it was found necessary to produce its own pictures for filling an expanding theatre chain, the organization now has two huge studios in Hollywood, and a magnificent new plant with sound-proof stages and other modern conveniences at Fox Movietone City on the road from Hollywood to Santa Monica. There are also studio facilities at the big Fox plant at 850 Tenth avenue, New York.

The laboratory equipment has grown from a ramshackle building at Fort Lee, first used in 1914, to plants in New York and Hollywood which are claimed to be the largest in the world.

A production capacity of 56,000 feet a day has soared to 1,000,000 in the New York laboratory alone. To the old facilities for handling silent films has been added the complicated apparatus for developing and shipping Fox Movietone film. Sound by this process is recorded on the film with the picture.

Exchange offices have grown from half a dozen to 130 branch offices throughout the world. There has been a corresponding expansion in personnel. From 150 workers the number of people employed by the Fox organization has grown to many thousands.

Fox numbers among his greatest achievements the bringing to the screen of the Movietone system of sound pictures. It has been responsible for a large part of the tremendous growth of the film business the last three years. This growth has been simultaneous with the tremendous expansion of the Fox theatre holdings as well.

"The formerly silent drama and the formerly silent newsreel now speak with the clear ring of the human voice," said Fox.

"We of Fox Film Corporation and allied interests have reason to point with pride to the part we have played and are still playing in the further advancement of an important industry.

"In giving voice to the screen, Movietone has created a new era.

"I foresee in the coming years a tremendously enhanced public appreciation of this new form of entertainment which will find expression in a greatly increased theatre patronage. Today upward of 25,000,000 people in America attend the motion picture theatre every week; in the not distant future this total will be nearer 35,000,000.

"The motion picture industry already is the fourth largest in America with over $2,000,000,000 invested and $750,000,000 in admissions."

With the swift development of Movietone has come an equally swift expansion of the Fox theatre holdings. Two years ago Fox took over the Roxy, largest theatre in the world. He already had an important group of theatres in leading cities. Since this sensational move he has completed de luxe houses in Brooklyn, Detroit, St. Louis and San Francisco as well.

He has also secured control of and reorganized the West Coast Theatre chain. From 250 theatres located in California, Oregon and Washington, this organization has expanded into Iowa, Nebraska, Kansas, Colorado, Utah, New Mexico, Missouri and other states. A recent addition is the Consolidated Amusement Company circuit of 40 theatres in Kansas and Missouri.

In the Northwest the former Saxe circuit has been welded into Fox-Midwesco Theatres of approximately 60 theatres. The Ascher Circuit of seven houses in Chicago is now under Fox control. Fox-New England Theatres is now managing the former Poli circuit of twenty theatres in New England.

The Fox Metropolitan Playhouses, Inc., now controls 130 theatres in Greater New York, New Jersey and upstate New York. The Schine circuit has been added to this organization.

In the Southwest the Hoblitzel circuit is now under Fox control.

"Up to Now"

THIS SKETCH OF WILLIAM FOX WAS DRAWN EXCLUSIVELY FOR THE HERALD-WORLD TWO YEARS AGO

WILLIAM FOX, head of the world-wide motion picture and theatrical enterprises which bear his name, is celebrating this week the twenty-fifth anniversary of his advent into the amusement business. Mr. Fox's twenty-five-year record in the amusement business is a document of progress and achievement. From an exceedingly modest beginning Mr. Fox, during the past quarter of a century, has developed a vast, dynamic organization which is a reflection of its chief executive. He has become a tremendous factor in the world industry of motion pictures and a leading figure in the world of finance. This publication rejoices in this occasion of extending cordial congratulations to William Fox on this momentous anniversary.—*M. J. Q.*

Movietone Is One of Great Feats of Fox

BROADWAY

Business is Good

I DON'T know when Broadway has been so cheerful about pictures. And for the good old-fashioned reason that the pictures just brought to town are ace-high. Say what you will, there's nothing so good for the picture business as good pictures.

Nearly every company in the industry is sharing in this success. Paramount has a hit in Moran and Mack, the Two Black Crows, in "Why Bring That Up," and a truly fine picture in "Applause," with the incomparable Helen Morgan. Metro-Goldwyn-Mayer has two pictures rolling merrily along in the phenomenal, "Hollywood Revue" and in the provocative "Hallelujah."

William Fox, celebrating his twenty-fifth anniversary in the industry, has a smash hit in "Sunny Side Up." The Warners are sitting pretty with the fine "Disraeli" of George Arliss and with "Gold Diggers on Broadway." Columbia has a distinct hit with "Flight." United Artists has a grand comedy in "Three Live Ghosts" and looks forward with the keenest interest to Gloria Swanson in "The Trespasser." First National is happy with Richard Barthelmess and "Young Nowheres."

And Radio, that lusty, leather-lunged youngster of the picture business, more than made good its promises with "Rio Rita." This picture is pacing them into the big Earl Carroll theatre and has one of the biggest advance sales in history.

It's pretty hard to be short on the picture market when things are coming along in this fashion.

* * *

Universal's Plan

UNIVERSAL is quietly continuing a work that should enlist the interest and support of every independent exhibitor in the business. I am referring to the Complete Servic Contract, which has been used with considerable success for the past four years, which is real time in the picture business.

Universal, a company that has always helped along the little fellow, is living up to its plans, and, incidentally, doing it with satisfaction both to the exhibitors and to the company. This is the kind of a deal that leaves everybody happy, which is as it should be.

* * *

The Fox Stock Sale

THE plan employed by William Fox to get the public in on his enterprises is one that will be watched with the keenest interest. He has built up gigantic organizations and instead of falling on his knees before bankers to help him put his projects through he is going directly before the public.

Few builders of great enterprises have had the courage to do this, as it is generally considered a difficult means of achieving an end. Henry Ford has done it, and with such amazing success that he stands completely on his own, but there have been few able to emulate him.

William Fox's record in pictures is one to command respect. For a quarter of a century he has personally directed his great projects and instead of getting weary from the tasks is today fresher and more far-seeing than ever. It would be absurd to say that William Fox is going a long way in pictures, for he has already done that. It would probably be accurate and properly restrained to say merely that he is still going a long way and apparently means to get there.

Here's congratulations!

—PETER VISCHER.

A Manhattan Love Story

FIRST NATIONAL'S "Young Nowheres," is truly a Manhattan love story and gang wars and chorus girls have no place in it. It was directed by Frank Lloyd and Richard Barthelmess has the leading role with Marion Nixon playing opposite. The picture opened for a Broadway run last week at the Central theatre.

Richard Barthelmess and Marion Nixon.

Rehearsing a scene for "Young Nowheres."

Exhibitors Look to Memphis To Settle Changing Industry

Customs Censorship Of Literature Loses In U. S. Senate Vote

(Special to the Herald-World)

WASHINGTON, Oct. 15.—Censorship of literature by custom officials was disapproved by the narrow margin of two votes, last week by the United States Senate.

The bill was in the form of an amendment to the tariff bill eliminating from the present law the ban against importation of obscene books and pamphlets. The amendment retains restrictions against importation of indecent and obscene paintings and photographs and various immoral articles.

As passed by the House and approved by the Senate finance committee this provision applied also to writings advocating treason or insurrection.

Jerome Beatty Heads News Bureau Started By Erickson Company

(Special to the Herald-World)

NEW YORK, Oct. 15.—Jerome Beatty has been named to head the News Bureau established by the Erickson company, a prominent advertising agency.

Jerome Beatty

Beatty is well qualified for this position having spent ten years with such newspapers as the *Kansas City Star, Washington Post, New Orleans States, Los Angeles Express, New York Globe, New York Evening Mail, New York World* and the *New York Herald-Tribune*. He has also contributed articles and fiction to *The Saturday Evening Post, Collier's, The American Magazine, Cosmopolitan, The Country Gentlemen* and others.

His assistant will be Blake McVeigh who has been with the publicity department for Paramount and M G M. Prior to that he was, for six years, a member of the city staff of The World and New York American. He is also author of "The Wolf of Wall Street," recently produced by Paramount starring George Bancroft.

Maurice D. Kann Honored At Dinner; Reichenbach in Action as Toastmaster

(Special to the Herald-World)

NEW YORK, Oct. 15.—Maurice D. ("Red") Kann, newly appointed editor of Motion Picture News, was guest of honor at a dinner dance at the Motion Picture Club Thursday night.

After Edward L. Klein, president of the A M P A, had welcomed the honor guest, Harry Reichenbach went into action as toastmaster and, as was to be expected, there was a continuous sally of verbal quips from that toastmaster-deluxe.

Speakers besides Klein included Jesse L. Lasky, Harry M. Warner and John C. Flinn.

Rigid Stocktaking Is Needed And Promised, Says Lightman

Complete Confidence Declared Essential in Period of Rapid Changes in Ownership and Exhibition

(Special to the Herald-World)

MEMPHIS, Oct. 15.—Restoration of complete confidence among all exhibitors as well as in the other phases of the motion picture industry, during this period of rapid changes in the business, will be one of the chief goals of the M P T O A and its president, M. A. Lightman, at the forthcoming convention of the national exhibitors' organization in Memphis, October 29-31.

With sound and other later developments bringing kaleidoscopic shifts in exhibition as well as production, theatre owners—particularly small exhibitors—are looking to the three-day convention here at the Peabody hotel to set them right, and M P T O A executives believe that this very accomplishment will be achieved both through speeches by acknowledged leaders and through convention action.

"Lightman believes that the most rigid and searching stocktaking in the history of the motion picture industry is now absolutely essential for the benefit of all concerned and he will insist on definite action along this line at the convention," an official statement from the M P T O A says in part.

Rapid Changes in Ownership

"Changes in ownership and personnel are very rapid and are at times bewildering. Interlocking situations confuse and mystify. Unless the theatre owner, who, after all, develops every dollar of revenue in this business, is satisfied, there can be no maximum earning effort. This to a degree accounts for the socalled slump in many places. When a theatre owner is dissatisfied he is not a good showman and only good showmen can produce results in this business.

"Big bankers, big manufacturing and service corporations are now in control of a considerable part of the motion picture business. Some of these changes from previous ownerships have been brought about with a speed some believe to be hardly in keeping with business conservatism. But that is the way American business frequently operates. Sometimes it may seem better in attaining an ultimate goal to crash through in the march for possession and settle the details later.

Readjustment Programs Set

"Those who are directing these movements know what is happening, have definitely in mind what they want, and have their programs for readjustments and developments well in hand.

"There is a central figure in all of these mammoth transactions for the control of our great industry. Who is he? He can tell the story which will set doubt at rest, eliminate uncertainty and restore essential business confidence so that his group and all others will get a square deal."

Governor Henry H. Horton of Tennessee will be the guest of honor at the convention, under present plans. Governor Horton sent a cordial greeting to Lightman, as did Mayor Watkins Overton of Memphis, President R. L. Jordan of the Chamber of Commerce, and R. E. Logsdon, convention director of the Chamber.

Many Exhibits Scheduled

Exhibits already scheduled by M. J. O'Toole, general secretary of the M P T O A, will fill the entire mezzanine floor of the hotel, except the hall in which the convention will hold its sessions. Three complete talking picture equipments will be projecting films on special screens, Lightman said.

While details of the convention program are being withheld until plans are complete, the schedule calls for formal opening at 11 a. m. Tuesday, October 29, with welcome addresses by Governor Horton, Mayor Overton and others. There will be a dinner-dance Wednesday night in the Louis XV ballroom. The final business session will be Thursday forenoon, with exhibitors of Arkansas, Mississippi and Tennessee winding up their Tri-State convention Thursday afternoon.

Lightman has sent out letters to exhibitors throughout the country urging their attendance, and adds that letters regarding hotel reservations will be attended to by his associates in the Tri-State body if addressed to him at 502 South Second Street, Memphis.

Warners Plan Original Vitaphone Operetta; Noted Composers Signed

(Special to the Herald-World)

NEW YORK, Oct. 15.—Warner Brothers have announced plans for an original Vitaphone operetta for the screen, according to word coming from J. L. Warner, vice president of that company. It will be the initial assignment of Oscar Hammerstein II and Sigmund Romberg, noted composers, who recently signed Vitaphone contract.

Although the scenario will be prepared in the east, actual filming and recording will be done in Hollywood, camera work starting soon after the first of the year. No title has yet been given to the operetta but that and further plans for its production will be announced shortly.

Colleen Moore Becomes an Anna Held In Her "Footlights and Fools"

Mixes Tense Drama with Girlish Comedy in Picture Opening Soon—Says Sound Makes Biggest Sequence Possible

By DOUGLAS FOX

NEW YORK, Oct. 15.—The ingenuous, sweet and appealing Colleen Moore of "Ella Cinders," "Smiling Irish Eyes," and a number of other pictures is, temporarily, no more. As Fifi D'Auray, the hit of "The Sins of 1930," she takes on the color and accent of Anna Held or Irene Bordoni, becomes a hardboiled show girl, has a chance to enact a tense, dramatic role. This is in her new picture, "Footlights and Fools," which opens here in a week or so.

IT'S rather typical of this thing called life that Miss Moore, the successful comedienne, wants to play dramatic parts, thinks that she would be even better in them than she is in her usual girlish comedy roles.

Comedy, Drama, Songs, Steps

"That's why I like the new picture," she said. "I never had such a variated part in my life. There's lots of comedy to be sure. I sing songs with a French accent, do some trick steps. The story is about backstage life. But there are only one or two sequences on the stage proper. I'm Fifi D'Auray and at the same time I'm just plain Betty Murphy. I'm snappy and sophisticated and then, again, I'm ordinary and tough. Comedy predominates for the greater part; then, at the end, there is a strong dramatic sequence: no sobs, no heavy breathing into the microphone—just a tense, level voice, heavy with emotion, then a sudden trick ending that has the audience gasping with surprise."

Miss Moore looked down at the stoned towers of midtown. That was why, she said, she preferred the Hotel Plaza.

Every Trick Used

"This picture is going to be a hit," she resumed. "I can feel it in my bones. We all improved so much after we made our first talking picture. We learned a lot in that. In the new film we've utilized every trick that's known and a great many that are not. We did things with records that engineers told us were impossible. We cut the dialog right and left to keep everything on the same accelerated tempo. We worked with sound as we used to work with film in the old days, moulding and trimming it to suit our purpose, keeping it down to the essentials, never allowing it to slow the picture.

"There is just one slow spot in it. And that has got to stay there because the story calls for a lull. You cannot go at top speed every second without tiring your audience."

Convinced That Sound Helps

"Do you think that sound has helped you?"

"Certainly. We couldn't have had the ending we have on the silent screen. It all hangs on the import, the meaning of the voice. It's something that couldn't be expressed pictorially without a lot of over-emotional grimacing which would rob the sequence of its point.

"And let me tell you, that sequence is swell. It takes you right off your feet. You have to decide for yourself whether I marry Raymond Hackett or Frederic March. An ending like that is going to cause a lot of talk."

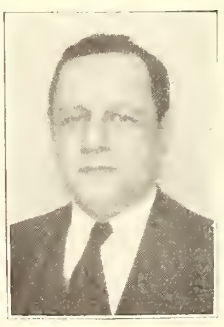
Miss Moore, who has reddish brown hair and is 5 feet 4, announced that she didn't like New York and was aching to get back to California. She'll go with her husband, John McCormick, by way of Cuba, then through the Canal, sometime within the next few days. Manhattan blows too many cinders in her eyes and, so far as shopping is concerned, she can do better in Los Angeles. What she likes about New York are the views she can get of buildings.

Columbia Drive Starts with Bang

Joe Goldberg

Rube Jackter

Hal Hodes



Ben Rosenberg

TO Rube Jachter, assistant sales manager, and his group, consisting of the Western and Midwest divisions, go the honors for the first week of the Joe Goldberg Testimonial Drive, which is being conducted throughout October in honor of the company's general sales manager. Heading the other groups are Ben Rosenberg, circuit manager, and Hal Hodes, director of sales promotion.

The New Haven office showed contracts 42 per cent above quota, Denver 81.36 per cent of its quota, and Portland 76.25 per cent of the mark set for it.

Columbia expects the $2,000,000 quota to be passed by the end of the second week. A total of $1,000 in prizes will be awarded the three leading offices.

Indiana Exhibitors Elect Miller; Stand Pat on Arbitration

(Special to the Herald-World)

INDIANAPOLIS, Oct. 15.—A. C. Miller of Brazil, Ind., was elected president of the Associated Theatre Owners of Indiana at the annual meeting in its offices in the Chamber of Commerce building here recently. W. C. Zaring of this city was elected vice president, and Jean Marks of this city, treasurer. Mrs. Helen Brown Keeler of Indianapolis was retained as executive secretary and Charles Metzger of this city as attorney and general manager until January 1, when the position will be open.

The board of directors voted to continue its stand against arbitration of disputes between the producers and exhibitors of motion picture films. The local deadlock began August 1, when the association withdrew from all arbitration with local film Board of Trade alleging unfairness.

It was thought for a while, when officials of the local Chamber of Commerce took a hand and appointed representatives of both sides that the trouble had been settled, but the situation reverted to the old stand and the two warring factions are unable to get together.

Abram S. Myers Will Attend Ohio M P T O Meeting in November

(Special to the Herald-World)

COLUMBUS, Oct. 15.—The headliner at the annual meeting of the M P T O of Ohio, to be held at the Deshler-Wallick hotel in November, will be an address by Abram S. Myers, formerly of the Federal Trade Commission and now president of the Allied States Association. Abrams is considered an authority on many lines of the exhibitors and of the motion picture business and will undoubtedly bring a message to the independent exhibitor.

P. J. Wood, business manager of the association, is working hard to complete the program. He reports that sound in its various phases will undoubtedly be discussed, but in what manner has not been determined.

"Rio Rita" Sets Record At Lafayette, Buffalo; Opens Two Hours Early

(Special to the Herald-World)

BUFFALO, N. Y., Oct. 15.—"Rio Rita," Radio picture, opened at the Lafayette theatre to sensational box office results. Record breaking capacity houses were experienced all day Saturday and Sunday. From all appearances it will have the record run for Buffalo.

According to press and public opinion it is the best picture of all times. It was necessary to open the box office at 10:30 a. m., two hours earlier than usual. W. H. Raynor operates the theatre.

Arthur Lee Appointed Supervisor of T-S Foreign Department

(Special to the Herald-World)

NEW YORK, Oct. 15.—Arthur Lee has been appointed supervisor of the Tiffany-Stahl foreign department, according to an announcement by Grant L. Cook, executive vice president of Tiffany-Stahl. Following the announcement, Lee sailed on the Bremen for a business trip to London, Paris and Berlin in the interests of Tiffany-Stahl.

Publishers Sign Five Year Contract With Authors, Composers

(Special to the Herald-World)

NEW YORK, Oct. 15.—The Music Publishers Association has signed a new five year contract with American Society of Authors and Composers. This contract becomes effective December 31, 1929, and will expire in 1935.

Under the terms of the new contract there will be no possibility of relief from the seat tax until after 1935, according to J. C. Rosenthal, executive secretary of the Authors and Composers Society. He also pointed out that with the purchase of various music companies by motion picture interests the producers would insist on abolishment of the seat tax, especially in theatres controlled and operated by these companies, but in purchasing these companies the picture people receive only the publishing rights to the music and the performing rights remained in the authors and composers.

He also stated that contracts with Electrical Research and R C A made it possible for the Society to demand that these companies remove their sound equipment should the owners refuse to pay the seat tax.

Sues Former Owner; Charges Distributors Refused New Pictures

(Special to the Herald-World)

ST. LOUIS, Oct. 15.—Hyman Liss filed suit in the St. Louis Circuit Court against Mrs. Giovanna Lange because of differences which arose when he took over the Lange Family theatre in November, 1928. In his petition Liss charged that he had no sooner taken a lease on the theatre that motion picture distributors began to force antiquated pictures on him, claiming Mrs. Lange had signed contract for them.

Liss demanded new product and when this was refused sought to show foreign pictures obtained from other exchanges. "The public showed no interest whatsoever in these pictures," the petition stated and as a result he was forced to close the theatre.

He asks the return of $1400 paid for the lease on the house and $3000 damages for losses sustained in its operation. Mrs. Lange has stated that Liss was fully informed as to the contracts signed for pictures prior to taking over the house.

Edward Masters Named Stanley Film Sales Head

(Special to the Herald-World)

NEW YORK, Oct. 15.—Edward L. Masters, formerly with Lord, Thomas and Logan, has joined the Stanley Film Advertising Company as executive sales manager. Masters, at one time, was connected with the D. W. Griffith and the Thomas Ince organizations.

Rosenberg Co. to Handle Columbia's Advertising

(Special to the Herald-World)

NEW YORK, Oct. 15.—Columbia has appointed the Arthur Rosenberg Co., Inc., advertising agency, to conduct their advertising campaign for 1930.

Critic Joins Telegram

(Special to the Herald-World)

NEW YORK, Oct. 15.—William Boehnel, for the past five years picture critic of the New York Times, has succeeded Katherine Zimmerman as critic of the New York Telegram. Miss Zimmerman resigned because of poor health.

Myers Tells Organization Need To 250 Californian Exhibitors

Franchise Plan Enthusiastically Endorsed, Says Steffes—Tiffany-Stahl and Radio Pictures Leaders Entertain Independents at Three-Day Session in Los Angeles

(Special to the Herald-World)

LOS ANGELES, Oct. 15.—A large delegation of Allied States leaders left here Saturday night after a three-day session with 250 California independent theatre owners at the Ambassador hotel.

Abram S. Myers, president of Allied, urged the need of organization at the banquet and Al Steffes declared upon termination of the meeting that California enthusiastically endorsed the Allied States and Tiffany-Stahl and R K O franchise plan.

Tiffany-Stahl executives and Radio Pictures leaders entertained the exhibitors steadily throughout the three-day session. Oscar Hanson, general sales manager of T S, and Steffes made several addresses to explain the manner in which the plan will function to the advantage of theatres who want to show talking pictures.

Myers in Allied Contingent

In the party were the following:

Abram S. Myers, Washington, D. C.; W. A. Steffes, Minneapolis; Col. H. A. Cole, Dallas; Joe Pastor, Chicago; Ludwig Siegel, Chicago; Roy Grumbacher, Spokane; Martin Smith, Toledo; Col. G. T. Wardlow, Portland, Ore.; William Cutts and Frank Bligh, Salem, Ore.; Henry Staab, Milwaukee; Steve Bauer, Milwaukee; Lee Staulings, Salt Lake City; Merle Davis, Montana; Otto Raths, St. Paul; Oliver Rowe, North Dakota; Jim Hone, Seattle, and W. I. Mailand, South Dakota.

Myers Urges Organization Need

Myers spoke briefly at a banquet held at the hotel the opening day of the convention. He explained the benefits of organization and the manner in which the franchise plan is being introduced into the industry by Tiffany-Stahl and by R K O.

Col. Cole sounded a warning in his address to the convention. He abruptly told them that they must support an organization to save their future and the future of the industry. He said, "wide film is here, just as the sound is here. It is going to hit us just as hard as sound did. Television is going to come."

Will Brook No Unfairness

Myers said at a luncheon the following day that this organization will tolerate no unfairness in its dealings with producers.

Cole announced he will attend a meeting of exhibitors in Oakland, Cal., the latter part of the week to form a Northern California unit of the Allied States.

Rumor Independent Group At K C Will Join Allied

(Special to the Herald-World)

KANSAS CITY, Oct. 15.—One of those "mysterious underground" affairs is rumbling up and down Kansas City's Film Row. Rumor has it that a group of independent exhibitors have held secret meetings outside the ranks of the M P T O Kansas-Missouri and are planning to become affiliated with Allied. It is known that such meetings have been held, but as to when and where they were held no one professes to know. It seems that the trouble started over the fact that a certain powerful Kansas City suburban exhibitor has been able to obtain ninety days protection over smaller suburban houses, which means that practically 120 days must elapse from downtown houses before the smaller houses can play the pictures. That certain powerful suburban exhibitor is a heavy financial contributor to the regular organization, which makes the complication more tangled than ever! The purpose of the independent exhibitors seeking affiliation with Allied is to obtain relief from the situation, it is said. The M P T O Kansas-Missouri at one time broke away from the M P T O A as a body, but that action was rescinded after a comparatively short time.

Booth Fires Burn Father and Son

(Special to the Herald-World)

ALBANY, Oct. 15.—The Rosenbaums, father and son, of Ogdensburg, N. Y., must be getting a bit leery of the projection booth in their theatre, the Hippodrome. Two weeks ago the father was severely burned by a fire which broke out in the booth and last week, Maurice, the son, was also burned, but not as badly. The fire department was out on both occasions.

T-S Studios Going Full Blast, Declares Selig

(Special to the Herald-World)

NEW YORK, Oct. 15.—Tiffany-Stahl studios are going full blast in the production of big pictures for the Tiffany-Stahl franchise, declared A. L. Selig, director of publicity and advertising for that company. Selig has just returned from a trip to Montana, Utah and Hollywood, where he conferred with Oscar R. Hanson, general sales manager of Tiffany-Stahl.

Cooperative of Canada Starts Activities in Nova Scotia, Halifax

(Special to the Herald-World)

OTTAWA, Oct. 15.—The activities of Exhibitors Co-operative of Canada, Limited, representing a group of independent exhibitors in the Dominion, have been extended to the Maritime Provinces. A branch of the society has been organized at Halifax, Nova Scotia, by F. R. Lennon, national buyer of Exhibitors Co-operative. He announced at the meeting that the society, which had recently gained a federal company charter, aimed to reduce sound film rentals and to advance funds for the installation of audien equipment for members if necessary.

Exhibitors Co-operative intended, now that it had a Dominion charter, to organize branches in every Canadian province. The society was responsible for the investigation which is now being conducted by the government into the activities of Famous Players Canadian Corp. and various film exchanges.

Goldwyn Buys "Raffles"

(Special to the Herald-World)

NEW YORK, Oct. 15.—Samuel Goldwyn has purchased "Raffles" as the next starring picture for Ronald Colman. Harry d'Arrast will direct.

MOTION PICTURE FINANCE

Gains Overcome Recent Losses

By LAWRENCE STERN

NEW YORK, Oct. 15.—With the tone of the general market much improved, the leading motion picture issues continue to reflect strong buying. The gains of the last week have, in fact, virtually nullified such losses as were recorded in this group during the recent drastic reaction.

THE attainment of a new high for the year at 75 by Paramount is an outstanding feature. Fox Film also appears to have swung into renewed advance with a spurt of nearly 4 points, followed by substantial gains in its two related issues, Fox Theatres, on the Curb Exchange, and Loew's, Inc. The week resulted in 2 point net advances for Radio-Keith-Orpheum and Consolidated Film Industries, while Warner Brothers, the only conspicuously weak film stock during the last month, snapped back nearly 6 points.

* * *

Since the movement has conincided with a general market rally, it is difficult to appraise its relation to current financial developments within the industry. The Paramount-Warner merger continues to hang fire. Paramount's earnings statement for the quarter ended September 30, makes an excellent showing, profit amounting to $4,600,000 as compared with $2,550,000 in the preceding quarter. Consolidated Film shows earnings of $2.61 a share on its combined stocks for the first nine months of the year, against $1.60 in the same period of 1928.

* * *

The Fox expansion plans remain a subject of close attention in the financial district, but details are still lacking. It is reported that Fox Film contemplates floating a large stock issue direct to the public, rather than through a banking group. The only step publicly taken in this direction thus far is Mr. Fox's invitation to his theatre patrons to buy Fox Theatres A shares on the Curb.

The recent excitement in Eastman Kodak stock is attributed to the opening of its special Pacific Coast plant, which is to have a daily capacity of 500,000 feet of color film by December 1. Fox is expected to make future color pictures with the Eastman "Kodacrone" film.

$4,600,000 Net Earnings of PFL For Third Quarter

(Special to the Herald-World)

NEW YORK, Oct. 15.—Paramount Famous Lasky Corporation estimates its consolidated net profits for the third quarter of 1929, which include earnings of subsidiary companies, after all charges and taxes, to be $4,600,000, which amounts to $1.74 per share on 2,647,326 shares, the number of shares outstanding at the end of the quarter.

The profit for the third quarter of 1929, as estimated, is approximately 119 per cent greater than the profits for the corresponding quarter of 1928. It is also 68 per cent ahead of the profits for the fourth quarter of 1928, which until this quarter stood as the record quarter for the company.

The estimated profits for the first nine months also created a record for the company, being 63 per cent ahead of 1928, the previous record first nine months of the company, and being over $1,000,000 ahead of the full year's profits for 1928, which was the previous record year in the history of the company.

Schlesinger in New York

(Special to the Herald-World)

NEW YORK, Oct. 15.—Leon Schlesinger, Pacific Coast laboratory owner, arrived here after an extended European tour. He will sail Saturday for Los Angeles.

At the New York Theatres

NEW FILMS

CAPITOL—"The Unholy Night," M G M talker with Dorothy Sebastien, Ernest Torrence and John Miljan. Opened October 11.
ROXY—"They Had to See Paris," Fox all-talker with Will Rogers, Irene Rich and Fifi D'Orsay. Opened October 11.
FILM GUILD CINEMA—"The Soul of France," French silent war picture described as "Big Parade of France." Opened October 11.
COLONY—"Hold Your Man," Universal talker with Laura LaPlante and Scott Kolk. Opened October 12.
CAMEO—"Madonna of the Sleeping Cars," French silent picture based on book by Maurice Dekobra. Opened October 12.
LITTLE CARNEGIE—"Venus," silent United Artists picture with Constance Talmadge. Made in France. Opened October 12.
FIFTH AVENUE—"Devil's Pit," foreign silent picture about New Zealand aborigines. Opened October 12.

HELD OVER AND REVIVED

ASTOR—"Hollywood Revue," M G M all-talker. Opened August 14.
EMBASSY—"Hallelujah," M G M all-talker. Opened August 20.
WINTER GARDEN—"Gold Diggers of Broadway," Warners all-talker. Opened August 30.
GLOBE—"The Great Gabbo," James Cruze all-talker. Opened (at the Selwyn) September 12.
GEORGE M. COHAN—"Flight," Columbia all-talker. Opened September 13.
LITTLE CARNEGIE—"The Passion of Joan of Arc," Societe Generale des Films. Opened Sept. 28. (Played at this theatre for a month last winter. Return engagement by request.)
RIVOLI—"Three Live Ghosts," a United Artists talker with Joan Bennett, Robert Montgomery, Charles McNaughton, Claude Allister, directed by Thornton Freeland. Opened Sept. 28.
CAMEO—"Afghanistan," silent Soviet Travelogue. Opened Sept. 28.
CENTRAL—"Young Nowheres," First National talker with Richard Barthelmess, Marion Nixon, Bert Roach, Anders Randolph, Jocelyn Lee and Raymond Turner, directed by Frank Lloyd. Opened Oct. 1.
WARNERS—"Disraeli," Warner Brothers all-talker with George Arliss, Mrs. Arliss, David Torrence,
GAIETY—"Sunny Side Up," Fox all-talker with Charles Farrell and Janet Gaynor. Opened Oct. 3.
RIALTO—"Why Bring That Up?", all-talking Paramount picture with Moran and Mack, directed by George Abbott. Opened October 4
PARAMOUNT—"Fast Company," Paramount talking picture with Evelyn Brent, Jack Oakie, Skeets Gallagher, Gwen Lee and Sam Hardy. From Ring Lardner's story, "Elmer the Great." Opened October 4.
STRAND—"Evidence," all-talking Warner picture with Pauline Frederick, William Courtenay, Lowell Sherman, Conway Tearle, Myrna Loy and Alec B. Francis. Opened October 4.
SELWYN—"Blackmail," British all-talking picture with Anny Ondra and Donald Calthorp. Called first British talker. Opened October 4.
55TH STREET—"The Weavers," silent German film from Gerhart Hauptmann's novel. Opened October 5.
EARL CARROLL—"Rio Rita," all-talking Radio special music picture with too many stars to mention. Opened October 6.
CRITERION—"Applause," all-talking Paramount picture with Helen Morgan, directed by Reuben Mamoulian. Opened October 8.
PARAMOUNT—"The Four Feathers," Paramount silent picture. Opened (at the Criterion June 12), first time p.p. October 11.
STRAND—"Fast Life," First National all-talker, first time p.p. October 11. Opened at the Central August 15.

SECURITIES PRICE RANGE

Week Ending October 12

NEW YORK STOCK MARKET	Sales	High	Low	Close
	Sales	High	Low	Close
American Seating	29,700	36⅞	30	35¼
Brunswick-Balke-Collender	2,500	29⅜	37⅝	38½
Consolidated Film, pfd.	7,000	23⅝	22	23½
Eastman Kodak	98,200	257½	238	244
Do. pfd.	10	123¾	123¼	123¾
Fox Film "A"	17,410	101	95½	100½
Keith Albee Orpheum	100	37⅛	37⅛	37⅛
Do. pfd.	1,600	116	114¾	114¾
Loew's, Inc.	15,000	64½	62	63⅞
Do. pfd. w. w.	100	99⅞	99⅞	99⅞
Metro-Goldwyn-Mayer, pfd.	200	24¼	24¼	24¼
Motion Picture Capital	3,700	37½	31	37½
Paramount	110,400	75	71½	73⅞
Pathe Exchange	6,800	9	8½	8¾
Do. "A"	1,000	18¼	17	17½
Radio Corporation	553,300	93½	85¼	91½
Do. pfd. "A"	1,000	54¾	53½	54
Do. pfd. "B"	5,900	77	76	76
Radio Keith Orpheum	98,900	38⅛	35½	35½
Shubert Theatres	300	37⅞	35⅞	36
Universal Picture, 1st pfd.	150	65¼	65	65¼
Warner Brothers "A"	36,000	55⅞	50½	53¾
Do. pfd.	400	48	45¼	48
CHICAGO STOCK MARKET				
Marks Brothers cvt. p.	900	16	14	15⅜
NEW YORK CURB				
Acoustic Prod.	400	19½	18¾	19⅜
Columbia Pictures	2,700	31¾	30½	31¾
Film Insp. Mch.	100	2	2	2
Fox Theatres "A"	35,700	28¾	25⅛	28¾
General Theatre Equipment	25,600	60⅛	58½	59⅝
Loew's war.	200	29	29	29
National Screen	200	24½	24	24
National Theatre Supply	400	42½	41⅞	41⅞
Sentry Safety	6,100	12⅝	11	11
Trans-Lux	900	11½	11	11
Universal Pictures	300	14	14	14

Film News in Pictures

PICTORIAL SECTION

Stories Told by the Camera

Alice Joyce gives her dignity and charm to George Arliss' production, "The Green Goddess," which Warner Brothers will release.

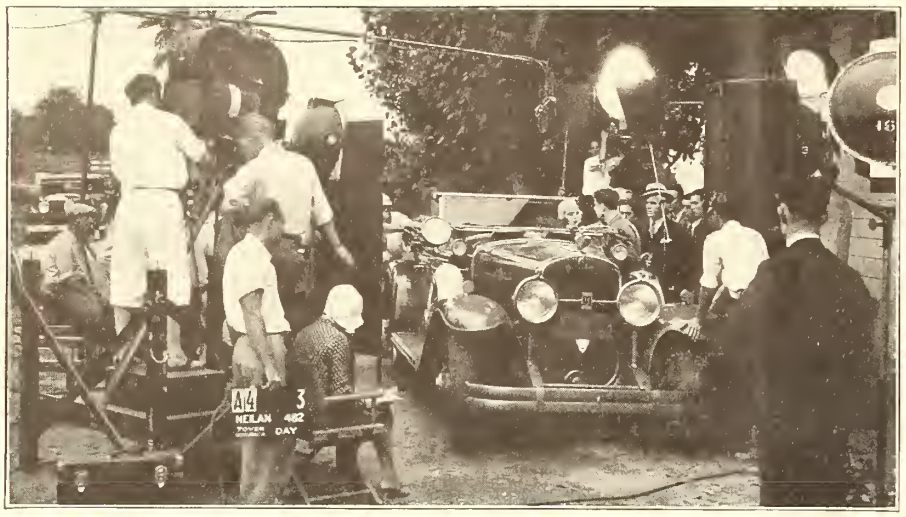
Amo Ingraham, one of the charming brunettes at the Hal Roach studio, exhibits the latest thing in chorus girl costumes; a close fitting garment covered with brilliant rhinestones. Lovely, isn't she, and how appropriately named. Amo, some will remember, is the Latin verb "to love."

Garbed as a modern witch to celebrate Hallowe'en is Gwen Lee, who will soon be seen in M G M's "Untamed," directed by Jack Conway.

Evalyn Knapp, Pathe leading lady, receiving instructions in the "Flicker Step," from Roger McEwan of Glasgow, Scotland, recently introduced in this country.

Arriving in New York from Hollywood were George Bancroft, Jesse L. Lasky and B. P. Schulberg, general manager of the West Coast Paramount studios. Lasky is making his semi-annual visit to the home office and Bancroft and Schulberg sailed on the Ile de France for a vacation abroad.

John Gilbert and Katherine Dale Owen as they appear in a scene of Gilbert's latest M G M picture, "His Glorious Night." The picture is being directed by Lionel Barrymore.



The Marshall Neilan company shooting a scene of Radio Picture's, "The Vagabond Lover," in which Rudy Vallee makes his debut in feature audiens. Sally Blaine, who plays the feminine lead, is sitting at the wheel of the car talking to Rudy. Notice the condenser mike, suspended above the car, and the sound proofing covering around the camera which is so necessary in recording outdoor scenes.

John Boles, who played the Red Shadow in "The Desert Song," has the masculine lead in Warner Brother's operetta, "Song of the West." Playing opposite him is Vivienne Segal, favorite prima donna.

STATE OF CALIFORNIA)
) ss:
COUNTY OF LOS ANGELES)

The undersigned, each being duly sworn, depose and say:

That in the motion picture production entitled "HOLLYWOOD REVUE OF 1929", produced by Metro-Goldwyn-Mayer Corporation, in all scenes and sequences purporting to present recordations and reproductions of our respective voices, these are actual recordations and reproductions of our respective voices and that at no place in said production has a "double" or substitute been used for any of our respective voices.

Dated: June 12, 1929

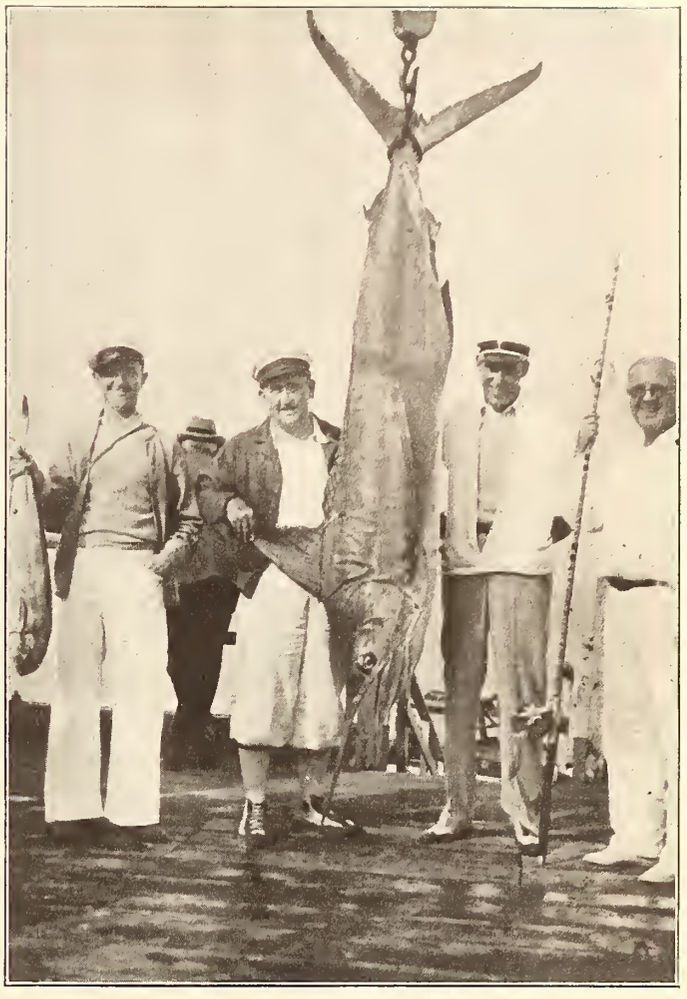
John Gilbert (John Gilbert)
Marion Davies (Marion Davies)
Norma Shearer (Norma Shearer)
Joan Crawford (Joan Crawford)
Wm Haines (William Haines)
Conrad Nagel (Conrad Nagel)
Bessie Love (Bessie Love)
Lilo Arthur (Lilo Arthur)
Charles King (Charles King)
Anita Page (Anita Page)
Karl Dane (Karl Dane)
George L. Arthur (George L. Arthur)
Jack Benny (Jack Benny)
Cliff Edwards (Ukelele Ike)
Sisters G. Brox, Sisters Brox, Sisters Brox (Brox Sisters)
Stan Laurel (Stan Laurel)
Oliver Hardy (Oliver Hardy)
Lionel Barrymore (Lionel Barrymore)
Gus Edwards (Gus Edwards)
Marie Dressler (Marie Dressler)
Polly Moran (Polly Moran)

Subscribed and sworn to before me this 12th day of June, 1929.
Gwen Lee (Gwen Lee)
Margaret P. Bryant
Notary Public in and for the State of California, County of Los Angeles.

Olive Borden in a rather care-free mood and a rather snappy pose as she appears in a scene from "Wedding Rings," a First National-Vitaphone picture. H. B. Warner has the leading male role and Lois Wilson also has a prominent part. "Wedding Rings" is now in production and will soon be ready for release.

The girl secretary when shown this picture said "Isn't he grand?" The copy boy said, "Isn't she lovely?" The "grand' person is Edmund Lowe and the "lovely" person is Constance Bennett, and the scene is one from the Pathe talking picture now in production, "This Thing Called Love." Pathe also has "The Grand Parade" in production in which an all star cast will be directed by Fred Newmeyer.

Lloyd Hughes and Margaret Livingston in a scene from Columbia's "Acquitted," a forthcoming release. Two other important pictures on the Columbia production schedule are "Wall Street," with Ralph Ince, directed by William Neill and "The Broadway Hoofer," directed by George Aechainbaud and starring Jack Egan.



Stan Laurel of the Laurel and Hardy-Hal Roach-M G M comedy team and the 190 pound Marlin Swordfish which he caught in the Catalina waters. Left to right: Stan Laurel; Jimmy Parrott, his director; Eddie Dunn, gag man and Tom Andicott, wellknown sportsman.

"Dis guy named Street, what wrote 'The Aviator' for Warner Brothers, sure must have been a big man," says Lee Moran as he climbed upon a big story to join Edward Everett Horton and director Roy Del Ruth. This story is the experience of a great author in a field of aviation. Left to right: Edward Everett Horton, Roy Del Ruth and Lee Moran.

Vivian Duncan looking over "Following You," one of the dozen new songs composed for "Cotton and Silk," the Duncan Sisters M G M audien. Left to right are Ballard Macdonald, composer; Dr. William Axt, noted orchestra conductor; Vivian Duncan and Dave Dreyer, composer.

German Exhibitors Ask Silent Films While Public Demands Sound

U F A's New Studio for Audiens One of Most Up-to-Date in World—Electrical Interests Fighting Out Patents Issue

[By Special Correspondent of the Herald-World]

BERLIN, Sept. 29.—(By Mail.)—German exhibitors urgently demand good silent pictures, while the public has gone wild for audiens. There are only 200 wired theatres in Germany thus far, however, and half of them play silent.

The Council of the German Exhibitors' Association endorsed the views regarding soundies expressed at the Stuttgart Summer Conference and advised the exhibitors not to sign contracts which the independent exhibitors could not fulfill, as the talkies were still an experiment, which only the great could try. Besides, it was added, projection on German talking device was not yet satisfactory.

These views were embodied in two letters addressed to the producers' organizations.

Ufa Centers on Sound Films

Ufa at the same time is putting all its energy on sound pictures, and the Emelka, the Aafa and others will follow suit.

The Ufa sound studio at Neufabelsberg, just finished, is proclaimed one of the most uptodate in the world. It holds four big stages arranged in the shape of a cross, while the machinery room forms the center. The studio is fitted out by Klangfilm, the firm affiliated to the two giant electrical concerns, A. E. G. (General Electric Company) and Siemens.

The public in the big German cities is crazy on American soundies. "The Singing Fool" beat every record in the Berlin "Gloria Palast." Warner Brothers offered to take this house on a long lease for over $11,000, though Ufa pays less than half that amount. Ufa's contract, however, could not be cancelled. At Leipzig there was such a rush at the "Singing Fool" premiere that a glass door was broken and extra police had to be called. In Stuttgart the actors of the State theatre became enthusiastic when the "Singing Fool" was shown to them. All these performances are given over Klangfilm apparatus.

Fighting Out Patents Issue

Undeterred by public opinion, which views the everlasting patent disputes as a disturbance, the electrical interests are now fighting out their cases.

Western Electric is at present barred from screening talkies in Germany by a judgment of the Berlin Court of Appeal because the device is fitted with certain German amplifying tubes. The *Berlinger Tageblatt* characterizes this judgment as correct formally but founded on uneconomic reasoning and, therefore, doubts if the highest German court, the Reichsgericht, in Leipzig, will uphold it.

Emelka Now in Sound

Now the Emelka, the second greatest producing and exhibiting concern, has become tied up with sound film interests. For over a year a packet of Emelka shares was hawked about all over Europe. British firms, F. W. Schlesinger, and even Fox, were mentioned as buyers.

Now at last one of the greatest German concerns, the Commerz and Privatbank, which financed the Tobis and Kuchenmeister sound film group, has acquired the majority. A hookup with the latter is perfected, and two sound studios on the Emelka grounds near Munich soon will be ready.

Fate of Derussa

The last of the usual failures occurring at certain intervals in the Friedrichstrasse is that of the Derussa Company. Formed in 1927 as an importer of Soviet productions and as a producer of the necessary kontingent pictures, the company stood in high credit, as it was evidently backed by the Soviet Government. Officials of the Russian Commercial Delegation in Berlin were on the board and money was spent freely.

Now the failure has come, the Russian Commercial Delegation waives all responsibility and declares itself as a creditor for 11,000,000 marks, an amount just equal to the assets.

The Derussa had lately been joined up with George W. Pearson's British Talking Screen Productions for the purpose of marketing Soviet pictures in England, and with the Staaken Studio Company in Berlin.

New High Speed Color Photography Perfected

(Special to the Herald-World)

NEW YORK, Oct. 15.—A high speed process for color photography is announced as perfected by Paramount camera experts, working in conjunction with representatives of the Technicolor Corporation. The new process makes it possible to photograph in natural color the swiftest movement. Tests were made of 24 ballet girls doing a fast number.

No Change in St. Louis Labor Trouble; Early Settlement Predicted

(Special to the Herald-World)

ST. LOUIS, Oct. 15.—Another week has passed without a change in the strike of the musicians employed by most of the motion picture theatres of St. Louis, including the first run houses of Skouras Brothers Enterprises and its auxiliary the St. Louis Amusement Company.

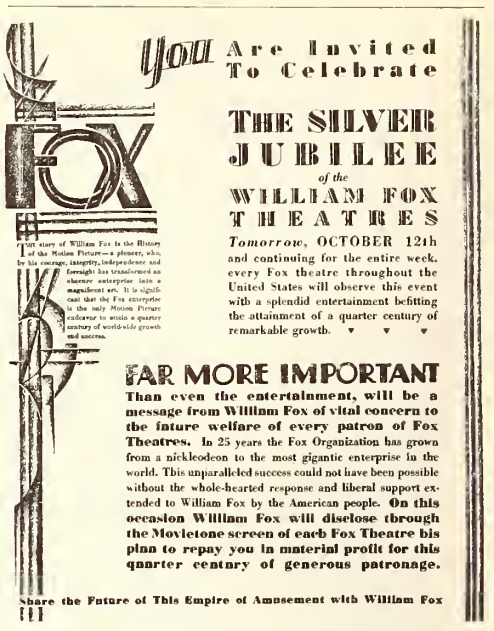
In St. Louis film circles it is believed a satisfactory settlement of the controversy is at hand. This is indicated by the failure of the projectionists and stage hands to go out on a sympathetic strike. Such a walkout had been scheduled for October 5 but was postponed to permit the national officers of the musicians to take a hand at bringing about peace. Press of other business including a convention at Toronto has delayed the arrival of the New York officials.

In the meantime the local musicians are proceeding with their unique campaign of winning favor for the houses that are using union musicians. The radio is being used freely while advertisements have also been inserted in the St. Louis daily papers telling showgoers of the situation.

William Gallagher Dies

(Special to the Herald-World)

MINNEAPOLIS, Oct. 15.—William Gallagher, for ten years manager of the Miles theatre, now the Century, Minneapolis, died suddenly in Cleveland, Ohio. Pneumonia was the cause of death.



One of the full-page advertisements that appeared in newspapers throughout the country announcing the Fox Silver Jubilee.

Kansas, Missouri and Ohio Continue to Be Blue Law Battlefield

Kansas, Missouri and Ohio continue to be the main battlefield for the fight for Sunday amusements. In Wichita the issue has been bitterly fought several times, but at the last election, several months ago, the vote was more in favor for it, and it looks like the next time the exhibitors will be victorious. The sale of four large downtown theatres to Fox interests may result in a new movement at an early date.

The long drawn out fight in Portsmouth, Ohio, is believed to have been definitely settled when certain church heads complained against Judge William R. Sprague and attempted to oust him. They charged that he favored the exhibitors and was lax in enforcing the laws. However, when taken to trial the judge ruled that Sprague had enforced the law properly and overruled a motion for a new trial.

In Columbus, Missouri, the ministerial association lost their battle to put through the city council an ordinance prohibiting all forms of Sunday amusements. A resolution to submit the question to a vote of the people won by a vote of 6 to 2. Herrin, Illinois, recently held special elections and won the Sunday issue. Mount Carmel will hold an election in November to legalize Sunday shows, which have been permitted since last April, when the city council repealed the Blue Laws.

Al Jolson Broadcasts on Coast-to-Coast Program

(Special to the Herald-World)

NEW YORK, Oct. 15.—Al Jolson will be heard on a coast-to-coast radio tie-up tonight. The program will be heard from station WEAF at 8 p. m., Eastern Standard time. Jolson is to sing several songs from his latest Warner Brothers picture, "Say It with Songs."

L. B. Wilson Marries

(Special to the Herald-World)

CINCINNATI, Oct. 15.—L. B. Wilson, executive head of the L. B. Wilson Theatres, Inc., Covington, Ky., controlling a chain of leading motion picture houses in northern Kentucky, was married in Detroit recently to Miss Jean Oliver, leading woman with the National Players.

Veidt's Words Recorded From Berlin Over Phone

(Special to the Herald-World)

BERLIN, Oct. 15.—Conrad Veidt, former Universal star, spoke over the Trans-Atlantic telephone to Universal City, where his words were recorded in a talking picture.

Colorart Stages First Demonstration of New Ray Recording Camera

(Special to the Herald-World)

NEW YORK, Oct. 15.—The first recording upon the Synchrotone recording camera built under the Alder patents was successfully made at the Colorart Synchrotone Studios before a gathering of personal friends. It was emphasized that the camera itself is exceedingly simple in construction, requires no booth, has no moving parts in the recording unit and records by means of a violet ray focused directly upon the screen through a lens made of quartz crystal. It is said to eliminate four men in operation and can be carried in the pocket to location with only the auxiliary aid of a set of amplifiers that may be contained in two suit cases.

A demonstration of the Alder balanced microphones was also made. These microphones automatically pick up the sound waves as the player walks from one to the other. No mixing room is required, it was stated, the vocal quality and intensity being in the control of the actor at all times.

Southern Independents Told of Organization Benefits at Meeting

(Special to the Herald-World)

NEW ORLEANS, Oct. 15.—The second meeting since its organization of the Independent Southern Exhibitors was held yesterday. A group of 35 members, drawn from Louisiana and Mississippi, heard addresses on the question of the benefits of organization among independent moving picture owners for the purpose of facilitating the presentation of good pictures. The president of the organization, A. J. Bethancourt of Houma, La., in an address on "Organization and Its Purpose" outlined the plans by which this organization may be affiliated with the Allied States.

The establishment of a paper exchange as a medium for cooperation among moving picture owners in obtaining good pictures at reasonable rates was announced by Ben Halperin, secretary, in his address on "Corporation." E. C. Hunt, vice-president, spoke on "Affiliation."

18 Loew Theatres Book Pathe's Jubilee Films

(Special to the Herald-World)

NEW YORK, Oct. 15.—Eighteen Loew theatres in New York have closed deals with Pathe calling for the Company's Silver Jubilee Season Features, second run. The houses that will play the jubilee films are: Circle, Commodore, Greeley Square, Spooner, Canal, Victory, Palace, Broadway, Woodside, Melba, Century, New York, 42nd Street, Warwick and Brooklyn.

R K O Signs Dublin Girl

(Special to the Herald-World)

NEW YORK, Oct. 15.—Renee Macready, a Dublin girl who sings and speaks in several languages, has been signed by Radio Pictures for feature roles. She has arrived at the Radio studios.

SMPE Starts Another Big Year With J. I. Crabtree President

Richardson Sees Objection to Plan to Dispense with Record of Transactions and Publish Monthly Journal, with Trade Papers Limited to Transcripts from Committee or Officer

By F. H. RICHARDSON

SOUTH LYME, CONN., Oct. 15.—All returning to their homes from the fall meeting of the Society of Motion Picture Engineers, held in the Royal York hotel, Toronto, were unanimous in their vote that the gathering was a very, very successful one.

Members predicted that with their new president, J. I. Crabtree of the Research Laboratories of Eastman Kodak Company, the Society will continue to show the progress evidenced during the regime of L. C. Porter, whom he succeeded.

The attendance, including ladies and guests, was fully 300, and there were approximately 185 registered active and associate members at the meeting.

Papers of Unusual Value

It may be said without exaggeration that the papers presented were of quite unusual value. It would be impossible to give you even a transcript of them, because of their large number and the considerable length of a great many of them. I have no hesitation in saying that those not fortunate enough to attend the various sessions will be doing an injustice to themselves, to their business and to the companies with which they are affiliated, if they do not read and study these papers when they finally are published in the record of transactions of the meeting.

Speaking of transactions, however, reminds me that there is a new plan to dispense with the transactions as now published and in lieu thereof to publish a monthly journal. This plan, in my opinion, has many good features and some which perhaps may be objectionable. One objectionable feature lies in denying to the trade papers the privilege heretofore accorded them of immediate examination of these various papers when they have been read, with the privilege of publishing them or transcripts therefrom. Now it seems possible that the trade papers will be permitted to have only such transcript from papers as may be given to them by some committee or officer of the Society.

Sees Plan As Unwise

I think this would be both unwise and highly unfair. The trade papers have given to the Society much space, often at the solicitation of representatives of the Society. They served the motion picture industry and fought the battles for improvement long years before the Society of Motion Picture Engineers was even thought of. It seems to me, therefore, that it would come with rather poor grace that the trade papers be compelled to take from the Society only such matter as some officer or committee might see fit to give them. It would, however, be unobjectionable were the authors of papers to transcribe them for use in publications other than the journal or record of transactions.

President-elect Crabtree is a most able man. He has served the Society long and faithfully as chairman of the papers committee, as a member of the board of governors, and in other capacities.

Hickman Named Vice President

Other officers elected are: Vice president, K. Hickman, also of the Eastman Kodak Company; secretary, R. S. Burnap (re-elected), Harrison, New Jersey, plant of General Electric Company; treasurer, W. C. Hubbard, who has held this office for four years past with honor to both himself and the Society. Two members of the board of governors elected are E. I. Sponable, technical director, Fox Case Movietone, New York City, and D. MacKenzie, Bell Telephone Laboratories, New York City.

The Toronto chapter of the American Projection Society gave a dinner to all American Projection Society men attending the convention and to the new chapter now being organized in Hamilton, Ont. The affair was given at the Palais Royal Sunnyside. It was one of the most impressive gatherings of projectionists I have attended in a long, long while. More than 100 members and their ladies were present. The affair was a very distinct credit to the Toronto Chapter and to its members. It was attended by William Covert, member of the executive Board of the T A T S E and M P M O, who brought a message from President William Canavan to the effect that the I A welcomed the educational activities of the American Projection Society, recognizing the fact that such activities rebounded to the benefit not only of its members as individuals, but also to the benefit of the International Alliance. President Elliott of the Toronto chapter acted as toastmaster.

Famous Canadian Gives Show

During the convention I had the pleasure of meeting and talking with a great many visiting theatre people from various Ontario cities, and among them were P. Ambrose Nolan, P. J. Nolan, his son, and James McGuire, all of Ottawa. P. J. Nolan owns three theatres. His father manages them.

At the banquet, held in the beautiful convention hall on Wednesday evening, the Famous Players Canadian Corporation staged a most delightful show, which, I am advised, cost them more than $1,000. They did this in honor of the Society of Motion Picture Engineers. I mention the fact as evidence of the rapidly increasing prestige of the Society.

At the various sessions a great many most interesting demonstrations were held, the same usually accompanying papers read before the Society. I only wish it were possible to give you at least a glimpse of the vastly interesting material supplied to the motion picture industry through the papers read before the Society, but it is just now impossible.

Millionaire to Take Audiens of Jungle

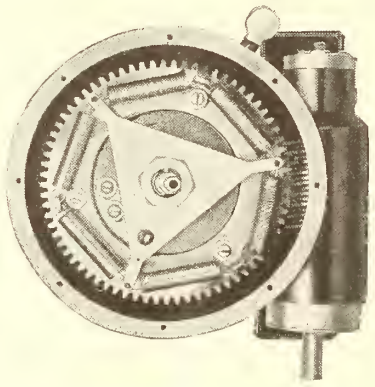
George B. Dryden, millionaire Chicagoan, is planning a trip to Africa to take talking pictures of jungle life. He will be accompanied by his son, Eastman, and Mr. and Mrs. Martin Johnson, who have made the jungle picture "Simba." The four will sail from New York for Port Said on November 2.

Russia Sound House Opens

Russia's first audien house was opened October 8, according to press dispatches from Leningrad.

THE FIFTH OF A SERIES ON QUALITY REPRODUCTION *by* WESTERN ELECTRIC

The *finest commercial* gears in the world *were not* good enough



This mechanical filter irons out vibrations caused by the action of the gears between motor drive and turntable.

"MAKE us the finest commercially practical gears in the world," ordered the engineers of the Bell Telephone Laboratories of the most skilled gear manufacturers in this country.

The gears were to be used to connect the disc turntable with the drive motor. But the gears — the finest which modern engineering could manufacture — failed to meet the exacting standard set.

It was found that even they produced a mechanical vibration, causing a slight flutter or quiver in the reproduced voice and music. Less exacting designers of talking equipment would have said, "good enough" —but not the engineers responsible for the Western Electric Sound System.

The problem of removing this flutter and quiver was finally overcome by designing an ingenious mechanical filter which successfully irons out all the vibrations and jars which otherwise would be transmitted to the turn-table. This mechanical filter also reduces to a minimum the possibility of needle jumping.

Because of such efficient refinements as this mechanical filter the Western Electric Sound System is acknowledged the best reproducer of sound pictures —setting the standard of quality reproduction. Because of such refinements theatres everywhere prefer to use this system.

No Wonder the Standard of Quality Reproduction is the

Western Electric SOUND SYSTEM

THE VOICE OF ACTION

Distributed by

Electrical Research Products Inc.

250 West 57th Street, New York, N. Y.

SOUND PICTURES

Wide Film

What It Is *How It Works*

By F. H. RICHARDSON

ABOUT eight months ago I was permitted, at the Fox Case studios, to witness the projection of a wide film picture. I am willing to admit I was rather amazed. I had not believed it could be done so perfectly. At a projection distance which I do not believe exceeded 60 or at most 75 feet I saw an acceptably sharp picture which must have been anyhow 35 feet wide, and there was no manner of doubt but that, there in the studio at least, the effect was far and away better than it would have been had the same scene been projected at normal dimensions. Ever since that time I have been waiting to see just what the effect would be in a theatre.

Then finally, a show in which Grandeur film was used was put on by William Fox at the Gaiety theatre on the Great White way, and by courtesy of Fox-Case I was permitted to see it; also I have been given all the "dope" that can be released at this time.

A Severe Test

Incidentally permit me to say, for the benefit of the future, that the first public showing of wide film was at the Gaiety theatre, Broadway at 47th street, New York City, Monday evening, September 16, 1929.

The showing of such a picture in the old Gaiety was certainly a severe test, for the Gaiety is nothing even faintly approaching a deluxe house. It is in fact an old, small theatre seating about 700 people and was built for the legitimate drama. If the picture showed up well there, and the sound was acceptable as well, certainly in such a theatre as, for example, the Roxy, it would be amazingly effective.

No Distortion Anywhere

In the Century I sat in a box which was one flight up, way over to the right side and down front. I of course expected a heavy side angle distortion, but could see none at all. Don't ask me why. I don't know. It just was so far as I could detect, not there.

Then friend daughter and I went down and sat in a rear seat, not far from center. The effect was beautiful and the sound excellent. Next we moved way down front. Not to exceed 20 feet separated us from the screen. The effect was that of being right down front at a performance of real people. It was really excellent.

And this is most emphatically NOT a mere boost for wide film, or anyone or anything else. It is a plain statement of my impression, in which friend daughter fully concurred, and in which several seated near me at different places I sat during the evening also concurred when I asked their opinions.

It's Real Development

Gentlemen, you may accept it from me that wide film is a real and a very big thing. You may accept it from me that it will add very greatly to the popular favor with which the motion picture is held. You may take it from me, as my opinion, that when it finally is ready for the exhibitor, all exhibitors who have theatres in which it can be handled decently will not only want it, but will have it. And in the many "prophecies" I have made during twenty years past I cannot remember a single time when I have had to eat my words! I've made some they laughed at, too—but they stopped laughing later on.

In the Gaiety theatre projection room I found projectionists Ray Nolan, Fox-Case chief projectionist in general charge, and Eddie (Max) Linder, George Langer, Joseph Pare, L. Jackson, Peter Gordon and Eddie Stewart, not all on duty at one time, of course. These men may claim the distinction of being the first projectionists of wide film at a public showing. Max Linder, George Langer and Joseph Pare were on duty that evening. They gave a most creditable performance.

Handsome Piece of Mechanism

The projectors are a most handsome piece of mechanism. They are of very massive construction, as might be expected. The final improved wide film projector is not yet completed, and will probably not be in production for some months, but even those used now are worth looking at.

The projector cannot be made to run unless the film is threaded in correctly. In event the film breaks, the projector is instantly stopped, and the light shut off from the film. This must of course be taken care of very thoroughly, and has been too, because it would be a costly matter should a reel of that film catch fire. Two thousand (2,000) feet of film are carried on the reel. The film approaches the projector aperture in a sort of flat curve, though it is, of course, perfectly flat over the aperture.

The front, or converging, condensing lens is ground in such manner that it projects the spot in an elongated form. The projectionists expressed an emphatic opinion that the wide film is entirely practicable from the projection viewpoint, and that it was and would be popular with the public, in all of which I heartily agree.

A Real Feat

The Gaiety picture was 16x32 feet; the projection distance only sixty-five (65) feet. Take a slant at that, some of you who, like myself, did not believe it could be done! I might also say that the projectors handled that wide film (about 35 pounds per reel so they told me, and after picking one reel up I guess they were not far wrong) with but little more noise than is produced by the standard projector and standard film. The current used at the Gaiety was approximately 150 amperes, D C of course. There is no tendency to buckling of the unit frames.

This latter is due to the fact that the vignetting shutters are located between the light source and the film, which eliminates more than half of the heat. The shutter is in two discs which rotate in opposite directions, cutting the aperture both ways, their edges meeting, of course, in the center.

The film itself is projected, at present, at the rate of twenty (20) frames per second. Its width over all is 2.756 inches. The sound track is .240 of an inch mils wide as against approximately .100 of an inch mils for the regular Movietone sound track. The picture is 1.840 inches wide by .910 of an inch deep.

Film About Same Thickness

The film is now approximately the same thickness as the standard film, but this may (or may not) be changed later. The projector aperture is .880 of an inch high by 1.810 inches wide. The perforation pitch is .234 of an inch. The sprocket hole size is .130x.080 of an inch.

Aside from these interesting details, of which I will provide many more when everything has finally been completely worked out, two highly important points seem to me to stand out, namely: (a) it is reasonable to presume, and the engineers advise me that it is a fact that the increased width of the film track as against that used on standard film operates to largely improve the sound. (b) Mr. Earl I. Sponable, technical director of Fox-Case Movietone advises me that there will be very much less tendency to graininess when using wide film. He attributes this to reduction in magnification. As to that last I am not so certain. Offhand it seems to me there will not be much difference in the magnification. I have not figured it out, though. Maybe he is right. Anyhow, if wide film will operate to reduce graininess we don't care Adam about the whys and wherefores. Its reduction will be a really splendid thing.

Dream Child of Sponsable

I have had many hundreds of inquiries from projectionists and exhibitors concerning the probable possibilities of wide film. I have been compelled to answer noncommitally Now I don't, and this will serve to set forth my views. I believe it to be practical, from any and every viewpoint. I am sure it will be hailed by the public with real enthusiasm. It will add somewhat to the labors of the projectionist, for the reels are heavy. Handling, splicing and rewinding that stuff won't be any Schoolboy Job. However, I am quite sure the men will like it.

In closing it is but fair to say that Grandeur was the dream child of Mr. Sponable. It was

(*Continued on next page*)

The Difference Between FAILURE AND SUCCESS Is Doing Things NEARLY RIGHT and Doing Them EXACTLY RIGHT

Western Electric Installation Total Now Reaches 2,633 Mark

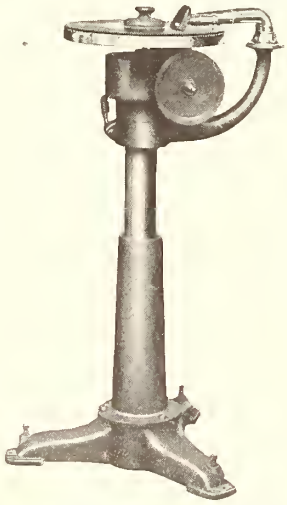
(Special to the Herald-World)

NEW YORK, Oct. 15.—The total number of Western Electric sound systems installed in theatres in the United States now total 2,633, according to the latest report of the installation department of Electrical Research, Inc.

The theatres wired since the last report was published are as follows:

Nanty Glo, Pa., Capitol	866
Bakersfield, Cal., Rex	750
Salem, Mass., Federal	1,348
Danbury, Conn., Empress	1,254
Bristol, Conn., Bristol	947
Monogahela, Pa., Anton	599
Newburyport, Mass., Strand	796
Bala Cynwyd, Pa., Egyptian	1,446
Muskogee, Okla., Broadway	919
Palo Alto, Cal., Varsity	961
Eagle Rock, Cal., Eagle Rock	522
Newport News, Va., Rialto	833
Chicago, Ill., Hamilton	997
Salt Lake City, Utah, Gem	972
Oskaloosa, Ia., Rivola	718
New Haven, Conn., Howard	1,164
Santa Fe, N. M., Paris	820
Oakland, Cal., Parkway	1,008
Portland, Ore., Rialto	2,038
San Diego, Cal., Egyptian	821
Chicago, Ill., Shakespeare	960
New Orleans, La., Piety	1,209
San Francisco, Cal., Balboa	645
Brookings, S. D., Grand	599
St. James, Minn., Princess	524
Stigler, Okla., Lyric	275
Manchester, N. H., Eagle	765
Orlando, Fla., Phillips	614
Peoria, Ill., Palace	1,819
Springfield, Mass., Paramount	2,900
St. Louis, Mo., Senate	778
Memphis, Tenn., Rialto	741
Shreveport, La., Capitol	890
Fitchburg, Mass., Shea's	812
Jersey City, N. J., Loew's Jersey	3,210
Michigan City, Ind., Starland	569
Anniston, Ala., Noble	1,042
Minneapolis, Minn., Century	1,764
Webster, Mass., Liberty	990
Philadelphia, Pa., Circle	3,050
St. Albans, Vt., Empire	490
Springfield, Mass., Paramount	2,900
Kalamazoo, Mich., Capitol	1,001
New York, N. Y., Fitzpatrick Picture Corp.	40
Brooklyn, N. Y., Irving	586
St. Louis, Mo., Rivoli	644
Elgin, Ill., Crocker	1,563
Somerville, Mass., Teele Square	1,091
New York, N. Y., Tuxedo	1,724
Dickinson, N. D., Rialto	336
Rogers, Ark., Victory	706
Faribault, Minn., Paramount	926
Ambler, Pa., Ambler	1,224
New Orleans, La., Napoleon	1,061
Rock Hills, S. C., Stevenson	544
Utica, N. Y., Uptown	1,088
Emporia, Kans., Granada	1,311
New Orleans, La., Poplar	840
New Orleans, La., Mecca	790
Kennett Square, Pa., Firemen's Auditorium	771
Kenton, Ohio, New Kenton	1,128
Bismarck, N. D., Paramount	465
Muskegon, Mich., State	908
New York, N. Y., Liberty	1,234
St. Louis, Mo., Comet	598
Brenham, Tex., Simon	746
Oldtown, Me., Strand	743
Albany, Ga., Ritz	661
San Bernardino, Cal., Fox	2,200
Chicago, Ill., Roseland	988
Harrisburg, Ill., Grand	881
Hartford, Conn., Rivoli	934
Baltimore, Md., Patterson	634
Chapel Hill, N. C., Carolina	786
Russell, Kans., Mainstreet	630
St. Louis, Mo., Ritz	1,018
New York, N. Y., Jerome	1,651
Somerville, Mass., Ball Square	1,200
Independence, Mo., Elliott	520
Corbin, Ky., Kentucky	424
Danbury, Conn., Palace	1,995
Salisbury, N. C., Victory	690
San Francisco, Cal., Parkside	1,330
Mankato, Miss., State	811
Fargo, N. D., Garrick	847
San Francisco, Cal., Alexandria	1,441
Chicago, Ill., Royal	1,420
Palatka, Fla., Howell	631
Sunnyside, Wash., Liberty	537
Arcadia, Fla., Star	681
Decatur, Ala., Princess	1,035
Brighton, Mass., Egyptian	2,200
Detroit, Mich., Oliver	557
La Grange, Ill., La Grange	1,455
Anaconda, Mont., Bluebird	755
Throggs Neck, N. Y., Interboro	1,450
Liberal, Kans., Tucker	948
Pittsfield, Me., Bijou	469
Springfield, Mo., Princess	950
Chicago, Ill., Peoples	2,007
Rome, N. Y., Strand	1,195
Los Angeles, Cal., Vermont	857
Pontiac, Mich., Orpheum	959
Ypsilanti, Mich., Martha Washington	753
Sioux City, Ia., Hipp	492
Mt. Holly, N. J., Opera House	1,052
Rochester, N. Y., Madison	1,415
St. Albans, Vt., Empire	490
Battle Creek, Mich., Bijou	1,078
Bellevue, Pa., Bellevue	1,120
Pontiac, Mich., Eagle	1,061
San Pedro, Cal., Strand	785
Hannibal, Mo., Orpheum	1,484
Brighton, Mass., Egyptian	2,200
Orono, Me., Strand	528
Los Angeles, Cal., Warner's Downtown	1,970
New York, N. Y., Geo. M. Cohan	1,412
Atlanta, Ga., Paramount Film Ex	35
Astoria, L. I., Paramount Studio	
St. Louis, Mo., Lyric	547
Chicago, Ill., Webster	600

After Careful Selection



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MELLAPHONE CORPORATION

ROCHESTER, N. Y.

Territory Available for Dealers

WIDE FILM

(Continued from preceding page)

Mr. Sponable who laid out the shape of the picture, determined the sound track width and the width of the film itself, having of course weighed the opinions and suggestions offered by his colleagues in this matter.

It was Mr. Sponable who wrote the specifications of practically all the various mechanisms with which Grandeur is handled—the perforators, the printers, the splicers, cameras and the projector. However, in the case of the projector, the mechanical improvements, particularly in connection with the picture mechanism, are largely due to the engineering department of the International Projector Corporation, working under the direction of Mr. Frappier.

Syncrodisk Foreign Sales Representative Visits Weber Company

(Special to the Herald-World)

NEW YORK, Oct. 15.—H. A. Lube, who has just recently been appointed distributor of Syncrodisk for Great Britain and the European countries, visited the Weber Machine Corporation last week. The Weber company are the manufacturers of Syncrodisk and are located in Rochester.

Lube is marketing the Syncrodisk turntables under the name of Ra-Mo-Phone and reports that sales are going with exceeding rapidity with shipments going to Japan, England, Holland, Brazil, Spain and the Philippine Islands.

Victor Company Plan New Hollywood Plant For Making Records

(Special to the Herald-World)

HOLLYWOOD, Oct. 15.—The requirements of talking pictures have necessitated the doubling by the Victor Talking Machine Company of its manufacturing facilities at Hollywood, at a cost of $75,000. The company has awarded the Austin Company of California the contract for design and construction of a duplicate of an extension to the present plant of the Victor company at Hollywood, which was designed and constructed by Austin a year ago. The new building is to be completed about the middle of December.

West Appointed as Western Division Sales Manager for ERPI

(Special to the Herald-World)

NEW YORK, Oct. 15.—J. R. West formerly special representative for Electrical Research Products, has been named sales manager of the Western division, according to C. W. Bunn, general sales manager of that company. West will make his headquarters in Los Angeles.

Rowley Named District Manager for Phonofilm

(Special to the Herald-World)

NEW YORK, Oct. 15.—G. C. Rowley, well known in the sound equipment field, has been appointed district manager for General Talking Pictures in the Cleveland district, comprising Detroit, Cincinnati and Pittsburgh. Service and parts stations for DeForest equipment will be maintained in each of the cities to more thoroughly service the territory.

M G M Establishes Sound Department As Practical Aid to Exhibitors

M G M has established a special sound department as a practical aid to exhibitors and will provide for them a ready source of reliable information about sound and sound problems in their theatres. This department is operating in every sales district and in each district is located a sound technician, who is a graduate of M G M's sound school located at the studio.

The M G M sound school was organized August 2. Its first class was graduated last week and between these two periods the enrolled students put in six days a week, morning, afternoon and evening in training for this service. Their course of study included trips about the studios where they were given the technical points of production and recording and the fundamentals of pictures in their making. They were shown the directors problems and how they were solved.

With the problems of production always in mind the course continued with lectures on the fundamentals of sound and sound transmission, tracing sound from the stages through the amplifying and recording rooms and lectures on sound recording. Groups were assigned to the sound stages and alternated with groups in the recording room and later in the class room these groups were schooled in the technicalities underlying the mechanical equipment seen in operation.

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The class was then given over to the study of projection of sound pictures. This took up both the sound-on-disc and the sound-on-film methods of reproduction, the study of reproducing equipment, causes and remedies of faulty reproduction, fader levels, cue sheets, record selection and inspection, needle selection, assembling of sound track, care and handling of film and practical studies in tearing sound prints down and putting them back into synchronization. Two weeks were devoted to inspection and handling of prints sent out from the exchanges.

Considerable time was devoted in the laboratory and in the developing of negatives, printing and shipping.

The M G M sound school class was tutored by ablest experts. The school management was under L. F. Edelman, Felix F. Feist, Jr., was assistant manager and the lectures were conducted by Douglas L Shearer, M G M chief recording engineer; Wesley C. Miller, chief transmission engineer; Earl W. Reis of the traffic and synchronization department; A. Norwood Fenton, system engineer; John M. Nicholaus, director of photography; Olin L. Dupy, recording engineer; Standish Lambert, maintenance department; Kenneth B. Lambert, recording engineer, Olindo O. Ceccarini, development and research engineer; D. E. Wood, sensitometry department; Mr. McCullough, West Coast Theatres chief projectionist and Harold B. Franklin, president of West Coast Theatres.

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These men will operate in the field under J. S. MacLeod and their first duty will be to convey to exchanges the information which they have received at the studios respecting the inspection, shipping, storing, handling and servicing of sound records and the several types of synchronized sound films. Either one or two men have been assigned to each sales district and ten of the class of 13 are thus given definite territories. The remaining three, who are expert technicians, will have supervisory charge of the field staff in three general divisions.

The 13 technicians have been assigned to field work are as follows: Supervisors—Charles B. Fogle, Midwestern states; Leo S. Moore, Southern; and Ernest Whitley, eastern territory.

In the field—Charles L. Berry, Washington, Pittsburgh, Philadelphia and Charlotte; Ralph H. George, Chicago, Indianapolis, Milwaukee and Minneapolis; Jack Valpey and Micheal Steinore; Los Angeles, Portland, Salt Lake City, San Francisco and Seattle; John Redmond and D. S. MacLeod, New York, Albany and Buffalo; Edward Dobkin, Boston and New Haven; John Ward, Atlanta, Dallas, Memphis, New Orleans and Oklahoma City; Jerome Porter, St. Louis, Des Moines, Kansas City and Omaha; and Selwyn Levinson, Detroit, Cincinnati and Cleveland.

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Here is one example of the problems recently solved by one of the supervisors. An exchange had received a shipment of records which were warped because the express company had stood the boxes on end in a warm place. It was decided to return the shipment when the technician arrived. He laid the records in a warm place, under weights, and in a few hours they were ready for use.

Everywhere the supervisors go they are asked scores of interesting and practical questions and in order to give an idea of the range of these inquiries the following questions have been selected from daily reports:

Is it necessary for inspectors to wear gloves on both hands?

Are both sound track and disc records made for all sound productions?

What effect does a warped record have on sound?

How is the sound track made to match the footage of the picture?

How often should a sound track picture be cleaned?

Is the use of a fader really necessary?

If sound track numbers and picture numbers fail to be superimposed, how many frames can they be off and still be safely in synchronization?

Does the clapping of hands in the sound record cause the needle to jump the groove?

How many times does the disc turn before the needle reaches the sound track?

Why do needles sometimes cut grooves on records?

Is every print projected at the laboratory before it is sent out?

Is the raising of amperage to get a well-lighted picture likely to harm the film?

How many disc records are made from a master plate?

Does low speed in projection affect the reproduction of sound?

Why are there only two sets of serial numbers on disc prints and three sets of serial numbers on Movietone prints?

Can the same volume be obtained from shadowgraph needles as from loud needles?

Will not careless handling of cased film by express companies offset the good effects of careful handling in the exchange?

How do finer marks on the sound track affect the reproduction of sound?

When the sound track is photographed on separate film, far from where the sound is made, how are both sound and scene brought together on one print?

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In "The Distributor," a weekly paper published by the sales department of M G M, Felix F. Feist made the following remarks in regards to this new organization.

"Our sound technicians are pioneers in a new and vitally important work," he said. "They come to you prepared to answer many practical questions and to assist you materially in rendering better service to exhibitors. They will present and explain facts and methods which will enhance your own efficiency and thus help greatly in overcoming exhibition and projection problems that have caused exhibitors many sleepless nights.

"Because these men are pioneering—because they are devoting themselves solely to exchange and exhibitor service—they well deserve the whole-hearted cooperation of every one connected with our exchange organization. They are bringing you valuable information which you could otherwise obtain only by long and arduous study. Proportionately as you utilize this rare advantage will we be compensated for the large investment made in these men's training.

"Our new Sound Service Department meets an outstanding need of the hour. It represents far more than a selfish desire to promote our own service. We hope, with your aid to establish a degree of efficiency which will make this new department a model for the entire industry—an inspiration to all other producers and distributors to undertake similar broadly constructive work. Thus, we believe, will the cause of better sound entertainment be most truly promoted."

What This New Service Means to You

(M G M Summary of Service)

Our New Sound Service Department contributes definitely to the work both of salesman and branch offices.

Provides ready source of reliable information about sound and sound problems.

Insures best possible sound service to all customers.

Gives benefit of newest and most approved methods of inspection, storage, handling and shipping of sound records and prints.

Permits extending practical aid to exhibitor in many of his common sound reproduction difficulties.

Minimizes conditions which prevent obtaining quality reproduction of our product.

Aids in getting cooperation of theatre managers and projectionists.

Protects and popularizes our product and promotes the prestige of our patrons.

$30,000 for a Recording Truck—Yes, It Costs

The producing of the sound and talking news reel for the screen is said to entail a greater expenditure in money, men and effort than the making of an average talking feature film. Pathe sound news officials are authority for the statement that each one of their score or more sound recording trucks, that cruise about the country gathering news pictures, cost $30,000 to build and equip alone. Where in the previous silent picture era one cameraman and helper could cover a territory, it now necessitates seven men at least to man each sound truck.

Two of such a crew are high paid sound recorders. Two others operate the cameras and the remainder handle the microphones, lights, cables and control panel.

RCA Shows Portable Projector To Educational, Business Groups

(Special to the Herald-World)

NEW YORK, Oct. 15.—Half a hundred persons attended a demonstration of portable sound picture exhibition equipment for educational and industrial purposes in R C A Photophone's modernistic auditorium at 411 Fifth avenue last week.

They were drawn from the motion picture industry, the electrical industry and various civic and religious organizations.

The demonstration included the presentation of half a dozen talking and singing shorts of both an entertaining and an educational nature. Reproduction was said to be excellent and the only criticism heard was to the effect that the light source was a little weak, the screen too dark for detail to appear, a matter which can be remedied very easily.

The introduction of the portable apparatus, according to E. E. Bucher, executive vice president of Photophone, marks the first decisive step toward providing the unlimited potentialities of the sound screen for instruction and information on a grand scale.

Coupled with the recording facilities of the company's studios, Bucher said, "the portable equipment signals the entry of talking films into the classroom, industrial plant and lecture hall under the sponsorship of R C A. It has been pointed out, however, that there are other portable sound exhibition equipments in this field which includes those of Western Electric and the Stanley Company.

Bucher made the statement that, hereafter 200,000 churches, clubs and leagues and the great industrial organizations of the world would be able to avail themselves of the foremost statesmen, lecturers and scientists (in sight and sound) bettering, from the economical and practical standpoint, the printing press, lecture platform and radio studio.

Uses Standard Film

Technically, the R C A Photophone portable sound picture reproducing equipment consists of a projector designed to accommodate standard 35 mm. film. The projector is designed to operate from a power source of 110 volts, 60 cycle alternating current, and has a standard sound film speed of 90 feet a minute. A picture 6 by 8 feet can be projected at a distance of 50 feet; pictures of other dimensions are possible with different lenses. In all its connections, the new equipment is foolproof with non-interchangeable plugs preventing error in connections.

Ruggedness is an outstanding feature of the new device. It is capable of withstanding the severest conditions of travel and attendant vibration, maintaining its adjustment at all times.

A. C. Current Amplifier

The amplifying system is alternating current operated, adaptable to direct current. Equipment similar in every detail to R C A Photophone apparatus supplied for sound-on-film operation in the world's largest theatres is furnished, including a new improved volume control allowing adjustment from zero to maximum in steps of 2 TU. Rectifiers furnish the necessary direct currents.

One of the exclusive elements of the equipment is accommodation in the amplifier for a second projector. This arrangement also provides a sound changeover switch, as in regular theatre installations, for changing from one projector to the other. The loudspeaker is of an improved design capable of giving excellent speech intelligibility in any room or hall where a person speaking can be understood. Provision is made for mounting the speaker behind the picture screen.

In all its details, the new R C A Photophone portable duplicates the apparatus developed for sound projection in the famous theatre equipments of that company. The picture projection element of the system insures a screen picture of unsurpassed clarity; the sound components provide sound, speech and music in perfect synchronism and with the tonal quality which makes the Photophone-equipped theatre outstanding.

Many Educational Films Ready

Because of its standard design, the R C A Photophone portable projector can accommodate any talking film recorded in the present development of the art. A vast store of educational and institutional films is already available; others are now in production, and it is a positive eventuality that, as the greatest performers of the world's stages have flocked to the microphone, so will the geniuses of the arts and sciences record their knowledge and experience.

A new period of education and salesmanship is at hand, not alone in the fact that the sound screen can command the attention of the most eminent lecturers and industrial leaders, but because the introduction of portable exhibition equipment now makes it possible to carry the words of the great to all quarters of the globe, in all languages, and with the double appeal of sight and sound.

Will Produce at Gramercy

To provide a practical means of producing lecture films: talks, illustrated travel tours, sermons by prominent members of the church, scientific discourses in sight and sound, classroom experiments conducted on the film in the speech of world-famous educators, industrial and sales films, and related talking pictures, R C A Photophone has made available its Gramercy Studios in New York City for that purpose. A staff of scenarists and script editors is maintained to develop the best possible pictorial and audible material for the making of these films. In short, a complete system has been established by Photophone for non-theatrical talking films, covering in detail the production and portable exhibition of these sight and sound lectures for any producers.

Some of the distinguished men in public life, scientists, explorers, industrialists who have made and are scheduled to make talking films at the Gramercy Studios are Secretary of the Navy Wilbur, Secretary of Commerce Lamont, Professor Michael Pupin, Ganna Walska, Dr. Irving Langmuir, General Electric scientist; Commander George Dyott, explorer; Dr. Raymond Ditmars, former curator of the Bronx Zoo; William Baebe, naturalist, famed for his Galapagos Island adventures; Harold MacCracken, of the American Museum of Natural History, who explored the Aleutian Islands; Roy Chapman Andrews, leader of the Gobi Desert expedition; Mr. and Mrs. Martin Johnson, African lion hunters, and other notable travelers, adventurers, and explorers with thrilling and instructive stories to tell in picture and speech

Realization of the "Traveling University" is now at hand, according to prominent educators who have been informed of the new R C A Photophone portable equipment. Expansion of college extension courses to cover vast territories with the finest lecturers conveniently placed on film in metal cans, accompanied by portable projection equipment, will increase the educational influences of the world beyond measure, they declare.

Louis Simon, who has had featured roles in five Pathe audien comedies produced by George LeMaire, has been signed for another series which LeMaire will place in production before the end of the month. Simon was co-featured with LeMaire in "At the Dentist's," "Go Easy, Doctor," and "The Plumbers Are Coming," and shared featured honors with Veree Teasdale and Averill Harris in "Her New Chauffeur," and Kay Mallory in "What a Day."

Stage Play to Appear First as Audien Film

(Special to the Herald-World)

NEW YORK, Oct. 15.—The stage lost a hit when "South Sea Rose" was acquired for a Fox Movietone production to serve as the second starring, all-talking picture for Lenore Ulric. The play, originally titled "La Gringa," and written by Tom Cushing, was scheduled for a Broadway stage introduction with Miss Ulric in the starring role. The continued popularity of "Mima," her latest New York success, postponed the play's stage production, Fox meanwhile obtaining the screen rights, and reversing the usual order of stage and screen relations.

Ruth Roland Signed For Sono-Art Audien

(Special to the Herald-World)

NEW YORK, Oct. 15.—Ruth Roland has signed to star in a feature length audien for Sono-Art, according to an announcement from O. E. Goebel, president, and George W. Weeks, vice-president of that company.

This will be Miss Roland's first appearance in pictures since 1927, when she starred in a Pathe and Associated Exhibitors production.

William Bodery Signs Fox Movietone Contract

(Special to the Herald-World)

NEW YORK, Oct. 15.—William Bodery, negro musical composer and conductor, has given up his stage work after serving 17 years with Ziegfeld, to accept a contract with Fox Movietone. He will compose, perfect and arrange music for Fox Audible films.

Vitaphone in New Offices

(Special to the Herald-World)

NEW YORK, Oct. 15.—The New York exchange of the Vitaphone distributing corporation has moved into new quarters at the Film Centre building at 630 Ninth avenue.

THE STUDIO

John M. Stahl Sells Interests in T-S; Cook Heads Studios

(Special to the Herald-World)

HOLLYWOOD, Oct. 15.—John M. Stahl has sold his fifteen per cent interest in Tiffany-Stahl and has retired from the position of executive head.

The move leaves Grant L. Cook in active charge of the plant.

Writers Hold Annual Election; Hughes Is President Third Time

(Special to the Herald-World)

HOLLYWOOD, Oct. 15.—Rupert Hughes has been elected president of the Writers' Club for the third time. The election was held this week. Others elected were Percy Heath, first vice-president; Gladys Ungar, second vice-president; Carroll Dunning, treasurer; Peter Milne, secretary.

The board of directors are John Jasper, James Gruen, Martin Justice, Tom Miranda, Mary O'Connor, Waldemar Young, Kenneth Thompson, Zelda Sears, Maude Fulton and Robert Fairbanks. The board will hold a meeting for the appointment of a committee.

Montagne Retains Office As Paramount Scenario Chief; Has New Contract

(Special to the Herald-World)

HOLLYWOOD, Oct. 15.—Edward J. Montagne, Paramount's scenario editor-in-chief, has been given a new contract calling for an extended period of time and increase in remuneration. Montagne occupied the same office for Universal for five years prior to his affiliation with Paramount.

City Solves Audien Light Problem; Use Hard Lights

(Special to the Herald-World)

HOLLYWOOD, Oct. 15.—The engineering department of the Los Angeles Bureau of Power and Light and the sound staff of the Metropolitan studios have perfected apparatus making it possible to use hard lights on sound sets without the usual humming noises.

The problem was one of eliminating the high pitched whistle given off by the carbon arc lamps. The new apparatus is applied directly to the generating plant. Sound shots taken with the new equipment were pronounced entirely satisfactory.

Carewe Denies Report That He Is Quitting U A

(Special to the Herald-World)

HOLLYWOOD, Oct. 15.—Edwin Carewe denies report he is leaving United and denies Dolores Del Rio has transferred her contract.

Warners Deny Studio to Close; "Carmen" Is Fine Arts' First

Superstition Pictures to Produce Series of Two Reel Subjects—Pathe Plans Production of International Television Revue—Reed Howes in Universal Serial

(Special to the Herald-World)

HOLLYWOOD, Oct. 15.—The Warner Brothers studios will remain open, although there will be a lessening of activity with the completion of pictures now in production. At present there are five features in production and two in preparation. An average of five Vitaphone Varieties are being made each week.

This statement was made to correct rumors to the effect that work is at a standstill at the studio. The slackening of activity, it is said, is customary to enable the various units to adjust themselves for the active period scheduled to begin in January.

Fine Arts Color Film

Fine Arts Pictures will produce as its first audien the opera "Carmen." The company plans to produce opera classics exclusively. The cast will include stars from the Metropolitan Grand Opera Company, the Royal theatre in Madrid and the La Scala Opera Company of Milan, Italy.

The current schedule calls for three pictures. The first is "Carmen." The second is a story based on the early California gold rush. The third is to be a musical operetta. They will be filmed in color.

R K O Active

Rudy Vallee has completed his first picture for R K O and has departed for New York. The cast of the "Vagabond Lover" includes Sally Blane, Marie Dressler, Eddie Nugent, Danny O'Shea, Charles Sellon and Alan Roscoe. There are three companies preparing and will begin production within two weeks on the R K O lot.

Pearl Eaton is rehearsing a chorus for "Hit the Deck." The chorus consists of 50 girls, 24 men, 24 men singers, 16 women singers and a mixed negro chorus of 75. Luther Reed will direct. Jack Oakie and Polly Walker have the leading roles.

Superstition Pictures, Inc.

A new producing organization has been formed for the purpose of making a series of two reel short features dealing with the well known superstitions prevalent throughout the world. Clifford R. Gross heads the new company as president. Raymond Nazarro is general manager. Bert Farmer is production manager.

The first of the series will go into production at the Tec Art studios October 16 and is titled "The Third Light." The second will be "The Black Cat." Well known casts will be used throughout the series. Nazarro will direct. The stories will divulge the origin of the superstitions depicted and will be novelty as well as comedy.

Television at Pathe

Pathe plans the production of an International Television Revue. It will not only be international as far as the type of entertainment is concerned, but special editions in the native tongue of the various nations will be made for distribution in France, Germany, Russia and Spanish speaking countries.

The names of the principals have not been announced. The revue will be produced prior to the making of "The Greenwich Village Follies." Paul L. Stein, Richard Boleslavsky, Josiah Zuro and others are at work completing final details.

McCarey Writes Quillan Vehicle

Leo McCarey, who is writing an original story which he will direct for Pathe, has discovered a new way to eliminate outside interferences during the writing of the play at the studio, in the midst of dynamic activities on the part of the construction department.

Due to the pressure of other business, it was not possible for McCarey to abandon his usual haunts. He hit upon the idea of locking himself in one of the smaller sound proof rehearsal rooms when controlled by inspiration to proceed with his writing of the new Quillan opus.

Wyler to Stay at U

Once again Carl Laemmle, Jr., refutes the belief that Universal is the training school for other producing companies. William Wyler who recently completely his contract will not give outside organizations the benefits of his capabilities. He has signed a new contract with an increase in salary and will remain with Universal.

Howes Signs for Serial

Reed Howes has been signed by Universal for the title role in "Terry of the Times," a newspaper serial. Production will begin soon under the direction of Henry MacRae. William

(Continued on next page)

Clara Enchants Him; He Gets 30 Days

(Special to the Herald-World)

HOLLYWOOD, Oct. 15.—Louis Stova can day dream of Clara Bow all he wants for the next 30 days. But he must do it in the county jail and not in front of Clara's home. The young man was arrested when he disobeyed previous orders to keep away.

Stova told police he was "enchanted" by Clara and just wanted to catch a glimpse of his dream girl. He came back for the glimpse and was arrested gazing moodily at the little brown cottage of Clara Bow.

Jolson Razzes Five Buck Premieres —Taint Right, He Contends

Tirade Is Delivered at Opening of His New Warner Brothers Production on Coast—Star Is Sincere in Talk to Audience

By DOUGLAS HODGES

LOS ANGELES, Oct. 15.—Al Jolson's latest premiere was a novel program. It was the opening of "Say It with Songs." Al's picture is another cry story, with Davey Lee doing the baby and Marion Nixon the fickle emotioned woman and wife.

AL practically opened the evening's performance himself when he strode to the stage and took a bow with a song or two. He declared the reason for the rearranged routine was that when the picture ends patrons are not receptive to a toastmaster or a song master or what have you. He suggested that masters of ceremonies are being overdone anyhow and the best thing these Hollywood theatres can do is to put a stop to it.

* * *

Then he began a tirade against the five buck prices that theatres get for opening nights. He said the show that you get for your fin is a long way from five dollars' worth. A guy wants to show his girl a good time and buys two ducats—$10. He gets a bouquet—$5. He takes a taxi both ways. Another $10. He buys her a sandwich at the "Grove"—$15 more. And, says Al, the poor bimbo, he finally finds he has spent $40 on an evening's performance and he probably doesn't even get a goodnight kiss.

Al was sincere, as he often is when he is discussing money. He said he didn't think the picture they had come to see was worth $5 of anybody's money. He said that all openings are fine and everything, but after all they are "just openings."

* * *

Then the speech ended and the picture went on. He sings 98 songs in it. None of them is exceptionally well written but Al puts each one over. He contributes a lot to a successful production. Neither story nor cast is nearly up to Jolson insofar as proficiency goes. Darryl Francis Zanuck is responsible for the story. He has patterned it after "Singing Fool" and "Sonny Boy" so closely that "it ain't no fun."

> Hero is a guy who sings. Son is a cute little duck. Mother becomes disgusted with father. Leaves him. Singer sings and cries. Wants his boy. Boy gets run over by truck. Singer sings and cries. Boy finally recovers and father and mother make up.

Zanuck probably could have written a weaker story but to date he has never tried. And aside from the story's weakness the picture is quite entertaining. Aside from the fact that tears have been wrung from the eyes of all the mothers in the audience the picture is quite normal.

* * *

Paramount's program looks very good, judging from a number of six-reel dialog films we have seen and reported. The latest to go on record is a preview of "Sweetie" at the studio showing this week. It is a hey-hey piece of stuff that has so many things right about it that it's going to be difficult for me to go into the bad spots.

Jack Oakie, Nancy Carroll and Stanley Smith are in choice roles and in them they have the picture all to themselves.

Paramount has taken a clever story from the pen of George Marion and Lloyd Corrigan and made an ingeniously funny college picture. Despite the fact that I wish my college days had been as colorful as these, I followed every incident with curious enthusiasm. I know youngsters don't have that much fun in college but I don't give a whit about that. It's entertainment.

Helen Kane sings her pooh-doo-pum-po songs and gags the picture whenever there is a good spot for her.

Well, in addition to a big bundle of entertainment in the regular story Frank Tuttle, the director, throws in a football game finish that leaves you breathless.

* * *

And that's about all the pictures I've seen in the past four days. But there's a young man in Hollywood who picks them when he sees 'em and here's what he says (he being Tom Hacker) about one. To wit:

"The Love Parade"

"THE LOVE PARADE" should triple the success of "Innocents of Paris." It is the first time that an operetta has been correctly presented upon the talking screen with motion picture technique in mind. Maurice Chevalier is the star and Ernst Lubitsch the director.

The story concerns a young soldier. His love affairs are a disgrace to his kingdom. The mythical land is ruled by a beautiful queen. She orders the soldier home for punishment. But she marries him instead.

Jeanette McDonald is the queen. She has a fine voice and puts over several of the song numbers in great style. Chevalier also sings. He has improved his English. His performance is excellent. Lupino Lane and Lillian Roth furnish the comedy which is a series of clever song and dance numbers.

The musical score by Bakalienkoff adds much to the film. The recording is without fault. Victor Milner handled the photography. Ernst Vajda and Guy Bolton are responsible for the scenario and dialog. It is a Paramount picture.

* * *

HERE'S one about dialog pictures.

Jacqueline Logan was cast in an all Spanish dialog feature called "Hawaiian Shadows." It is a Cuban International release. Logan studied the Spanish dialog and soon perfected the part. Her lingo was A1. But the producer decided it was unnecessary for her to speak Spanish. Instead, he employed a Spanish woman to double for Logan's voice.

Hollywood Producers Asked to Make Films On Florida Locations

(Special to the Herald-World)

HOLLYWOOD, Oct. 15.—Seventeen producers have received literature and queries from Chambers of Commerce in Florida requesting them to send film companies there for picture locations. The stuff results from Floridans enthusiasm which is aroused by the arrival of the "Hell Harbor" company in Florida which is headed by Henry King.

"Park Avenue Morals" Is Next Pickwick Picture

(Special to the Herald-World)

HOLLYWOOD, Oct. 15.—C. C. Burr announces that the next picture to be made by Pickwick Productions will be "Park Avenue Morals" and it will be released by Burr Enterprises. Burr is vice president and general manager of Pickwick. Frank O'Connor is president. Nat Rothstein has been engaged to direct publicity and advertising for both Burr companies. Rothstein will also handle other accounts.

Warners Deny Studio Will Close; "Carmen" Is First Fine Arts Film

(Continued from preceding page)

Lord Wright will supervise. It will be in 10 episodes with dialog.

Warners Varieties

Color photography is to play an important part in Vitaphone Varieties at Warner Brothers. Two have been completed. Two others are now before the cameras. The first is "Hello Baby" starring Ann Pennington. The second is "Dance of the Paper Dolls" with a cast of 40 youngsters. Roy Mack is supervising.

Christie Activities

Christie is active with preparations. Taylor Holmes will again be featured in a series. His second will be "He Loved the Ladies." Helene Millard has been borrowed from M G M for the feminine role. A. Leslie Pearce will direct.

Buster and John West have also been retained by Christie for another picture. It will be based on a story by Paul Gerard Smith called "Marching to Georgie." Will King will make "Weak but Willing" as his next for this company.

Bebe Daniels Rehearses

Rehearsals began this week at R K O on "Love Came Along" which will star Bebe Daniels. Rupert Julian will direct. Others in the cast are Lloyd Hughes, Montague Love, Lionel Belmore and Ned Sparks. The story is by Wallace Smith.

The locale of the picture is the mythical island of Caporoja in the South Seas. Miss Daniels will sing several numbers written for the production by Sidney Clare and Oscar Levant.

Armstrong at U A

Production started this week on the United Artists picture "The Champ." Fannie Brice has the leading role. Robert Armstrong has been borrowed from Pathe for the leading male role. Thornton Freeland is directing. Armstrong will take the role of a prizefighter in the film. Billy Rose, husband of Fannie Brice wrote the music.

Pearson Writing Dialog on White, Barrymore Audien

(Special to the Herald-World)

HOLLYWOOD, Oct. 15.—Humphrey Pearson, scenario and dialog writer, is collaborating with Harvey Thew on the dialog for "Playing Around," which Mervyn LeRoy is directing at First National. Alice White is featured. He is also writing the dialog for "The Man" at Warner Brothers. Al Green is directing. John Barrymore has the starring role.

Vidaver, Brown and Rork On Coast for Conference

(Special to the Herald-World)

HOLLYWOOD, Oct. 15.—Nathan Vidaver, Colvin W. Brown and Sam E. Rork, executives of Fine Arts Pictures, are in Los Angeles for the conference originally scheduled for New York. The complete production and distribution plans will be formulated at this meeting.

Roach Directs Langdon

(Special to the Herald-World)

HOLLYWOOD, Oct. 15.—Hal Roach will direct Harry Langdon in his fourth audien. Production will begin shortly. Thelma Todd will have leading feminine role. No title for the comedy has been announced.

News Notes

Hollywood, Oct. 15.

W. SCOTT DARLING, who recently completed his contract with Fox, has signed with Columbia. He is writing the dialog for "Murder on the Roof" from the story by Edward Doherty.

RICHARD DIX will have Miriam Seegar as his leading lady in his next picture. R K O borrowed Miss Seegar from Paramont. The picture will be "Seven Keys to Baldpate." No director has been chosen.

THELMA TODD is the leading lady opposite Harry Langdon in his new audien. Production began this week at the Hal Roach studios. Hal Roach is directing. No title has been announced.

MELVILLE (BUD) SHYER has just completed his assignment as assistant director on "Havana Shadows." The film was produced by the Cuban International Productions. Jacqueline Logan is featured. Cliff Wheeler directed. It is the first Spanish dialog film.

DOROTHY DWAN will return to the screen as Ken Maynard's leading lady. Miss Dwan recently returned to Hollywood after several months' vacation. The Maynard picture is based on early American history and will be called "The Fighting Legion."

CHARLES LOGUE is supervising all Universal silent pictures. Logue is an executive and scenario writer. He recently completed the picture version and dialog on "The Drake Case" for Universal.

Gillmore Returning to Coast; Report He Will Organize Actors Union

(Special to the Herald-World)

HOLLYWOOD, Oct. 15.—Frank Gillmore is reported returning to the Coast to organize an actors union that will be affiliated with American Federation of Labor.

F N Sound Stage Burns; Crew Averts Heavy Loss

(Special to the Herald-World)

HOLLYWOOD, Oct. 15.—A temperature of 108 degrees was responsible for a small blaze which threatened the destruction of Stage 1 at the First National studios here this week. The damage was slight. Workmen quickly extinguished the flames and work was resumed.

Max Silver Resigns Fox, Goes to Publix

(Special to the Herald-World)

NEW YORK, Oct. 15.—Max Silver, assistant to John Zanft, head of Fox theatres, has resigned to go to Publix. His place will be taken by Guy Wonders, formerly of Warners.

Farce Comedy for DeMille

(Special to the Herald-World)

HOLLYWOOD, Oct. 15.—"Madame Satan" is the title of a farce comedy which Cecil B. DeMille will direct for M G M. DeMille was the producer of operettas before he entered pictures. Production will start in November.

Alice White Engaged

(Special to the Herald-World)

HOLLYWOOD, Oct. 15.—Alice White has announced her engagement to Sidney Bartlett, stage star. The wedding will take place after the first of the year, according to reports.

Hammons on West Coast

(Special to the Herald-World)

HOLLYWOOD, Oct. 15.—E. W. Hammons has arrived to spend two weeks here.

Ben Hecht Technical Director On Production of Own Story

Maurice Chevalier to Star in Both French and English Versions of New Paramount Attraction, "The Big Pond" —Connelly Short Is Titled

By DOUGLAS FOX

NEW YORK, Oct. 15.—They've got a new kind of a technical director on the Paramount lot, where two pictures are now in full swing. His name is Ben Hecht and he's a technician on his own story, still untitled, in which Charles Ruggles and Helen Morgan have the lead. His technical work consists of being authoritative on the life, customs, flora and fauna of the journalistic world.

The story, as you may have guessed, deals partially with the fourth estate, partially with the half world. Ten former prize fighters have been hired for character work. And it's said that they're putting a punch in it.

"The Front Page" is largely responsible for Mr. Hecht's new position in life. He spends most of his time in coaching Ruggles, cast as a reporter, in how to run true to type.

Additions to the cast of the Hecht opus are Leo Donnelly, Newton James and Tammy Young.

"Big Pond," Chevalier's Next

All's well, by the way, with Victor Shertzinger's picture, "The Laughing Lady," starring Miss Chatterton and Clive Brook.

Maurice Chevalier's next starring picture, "The Big Pond," will be filmed in French as well as in English dialog to meet the demand of the French screen for talking pictures. The two versions will be made simultaneously at the Long Island studio and the double production is scheduled to go in front of the cameras and microphones on or about November 15. This will give Chevalier enough time, following his arrival here today on the Isle de France, to go to Hollywood and make scenes for "Paramount on Parade."

Production executives are looking for a leading woman who is equally versed in both languages so that the French theatregoers may see and hear an exact duplicate of the American version with French dialog. For this innovation many other minor characters may have to be bilingual.

Connelly Short Finished

The Marc Connelly short which was filmed this week at the Gramercy studio will be called "The Guest." Last week local Radio production was inactive. The studio was used for synchronizing a FitzPatrick "Travel Talk" and filming a "Horoscope."

At American Sound Studios John Noble is rehearsing his juveniles for another one of the "Schoolday Frolics" series. LeMaire has been held up again on his latest comedy but expects to have it in production by the end of the week.

Marie Vero, 19 year old Galli Curci, who has been billed over the Keith Circuit as the school-girl coloratura, has just made a Vitaphone Variety for foreign distribution. The program consisted of one Italian and one French number, and was directer by Arthur Hurley. At the age of 2 Vero learned an aria from "Il Trovatore." She was discovered by one of the Keith scouts, and for the past three years has been featured over the R K O circuit.

Bobbe Arnst, of musical comedy, and Peggy Ellis, the girl who makes the piano "behave" in the Cape Cod Follies, have just finished a skit under the microphone. Bobbe has been on the stage for 17 years, and she celebrated her twentieth birthday on October 11. She has played in dramatic and musical plays, in concert and in pictures..

"Low Down, a Bird's Eye View of Harlem" has been produced for a Vitaphone Variety. The cast included Monette Moore, May Barnes, Jimmy Johnson, Perry Bradford and the Washboard Serenaders. The latter now do their stuff at the Cotton Club in Harlem.

Projection Machine on Plane Is Successful

(Special to the Herald-World)

HOLLYWOOD, Oct. 13.—Motion pictures were successfully demonstrated on a T. A. T. passenger plane here last week. Six passengers enroute to Columbus, O., enjoyed a series of films which consisted of a newsreel, an Oswald comedy and excerpts from "Broadway." The films were on 16 millimeter stock.

Two Black Crows Heard Over 49 Radio Stations In Coast-to-Coast Tie-up

(Special to the Herald-World)

NEW YORK, Oct. 15.—The Two Black Crows, Moran and Mack, stars of Paramount's "Why Bring That Up," were heard on the air from Hollywood last Saturday over the Columbia network of 49 stations. This was coast-to-coast broadcast and featured Moran and Mack in the "Why Bring That Up" program. The two Crows sang "Shoo Shoo Boogie Boo" and "Do I Know What I'm Doing," song hits from the picture.

Goodrich to Mexico for Story; Will Stay Month

(Special to the Herald-World)

HOLLYWOOD, Oct. 15.—John Goodrich, First National scenario writer, will leave shortly for a one month's stay in Mexico. Goodrich plans to write an original story, which is to be produced by one of the larger companies. He expects to return in November.

Ruggles to N.Y. Premiere; Will Confer with LeBaron

(Special to the Herald-World)

HOLLYWOOD, Oct. 15.—Wesley Ruggles has left for New York, where he will attend the premiere of his latest picture, "Condemned." He will also confer with William LeBaron of R K O and Walter Wanger of Paramount. Ruggles will return in November.

Sloman Directs Richman At U. A.; Rehearsals Begin

(Special to the Herald-World)

HOLLYWOOD, Oct. 15.—Edward Sloman has started rehearsals on the "Broadway Vagabond" at United Artists. Production will begin within two weeks. Harry Richman will have the leading role.

THE SHORT FEATURE

Universal Starts Film Shows in Transcontinental T. A. T. Liners

Universal Pictures, credited with the introduction of the first moving picture show on a regular railway train, and also the first to introduce talking pictures as a regular feature of oceanic travel, this week inaugurated a new chapter in motion picture history, when regular motion pieture shows aboard a transcontinental air liner was established. The T. A. T. air liner whieh hopped off from Port Columbus, Ohio, with passengers enroute from New York to Los Angeles, carried projeetion equipment, a program of Universal pietures and an operator. The show was given during the flight to Waynoka, Oklahoma, and again in the second hop of the trip, between Clovis, New Mexieo, and Los Angeles.

Following the completion of this test showing and the return flight Eastward, the T. A. T. contemplates the installation of projection equipment in all of its passenger carrying planes. A regular service of pictures is being prepared by Universal for this flying theatre service. The showing of motion pictures for half-an-hour or so several times during the two ten-hour flights on the transcontinental air-way is said to be a welcome intermission in the traveller's day, in addition to its novelty. It is expected to be doubly welcome on hazy days when visibility is low.

Uses Duograph Projector

The new plane movie service was arranged by Herman Stern, special representative for Carl Laemmle, president of the Universal Pictures Corporation, and officials of the Transcontinental Air Transport company. A special Duograph projector, weighing only 6¼ pounds, is used. The film is reduced in size to 16mm., the standard for home projectors.

The projector is set up on a board across the arms of the last two seats in the plane. This gives a throw of about 18 feet, and a picture about 22 by 30 inches. The screen is mounted on the forward wall of the cabin, just back of the pilot's seat. The screen, projector and other equipment takes about five minutes to set up or take down. J. Frankenberg, manager of the projection machine, acted as showman and operator for the trip last week. The regular T-A-T plane couriers or service men are to operate the showing hereafter.

The first air-liner show consisted of six reels, the Universal Newspaper Newsreel, a two-reel Collegians comedy, an Oswald the Lucky Rabbit cartoon comedy, a Slim Summerville war comedy, and a trailer on "Broadway." The passengers who "attended" this showing were the regular transcontinental passengers who left the Pennsylvania station in New York by train on Monday at 6 o'clock, and took the air at Port Columbus, at 8 o'clock the next morning. They landed at Waynoka, at 6:30 P. M. Tuesday, and travelled overnight by train to Clovis, there taking the air at 8 A. M. and arriving in the Los Angeles airport about 6 P. M.

Special Equipment Developed

Included in the equipment used in this first ail-liner movie show in addition to the Universal pictures in 16 mm. size, and the Duograph home projector, was a filament lamp developed especially for this purpose by the Edison Lamp Works of the General Electric company, a special battery developed by the National Carbon Company, 22 pounds in weight and giving 21 volts for a life of at least 16 hours; and a small screen made by the Bright Lights Screen Corporation with special T. A. T. decorations.

The Duograph projector, said to be the lightest on the market, is housed in aluminum. The type used in the first airline show was the hand-crank machine, although later installations may be with the standard motor driven equipment.

Spokane Egyptian Remodelling

SPOKANE.—The Egyptian theatre, operated by Ray A. Grombacher of the Spokane Theatres, Inc., will be closed for renovation. The Granada, belonging to the same chain, has inaugurated a 25-cent admission policy, with twice-a-week change of first run

Releases

WEEK OF OCTOBER 20

EDUCATIONAL—"Hunting the Hunter," Raymond McKee, Jack White talking comedy, two.
PATHE—"Gentlemen of the Evening," George LeMaire, two; "Topical Licks," one-third; Pathe Sound News, Pathe Audio Review, Pathe Disc News and Pathe Disc Review.
UNIVERSAL—"Cracked Wedding Bells," Re-issue, Chuck Reisner, one; "Too Many Women," Sid Saylor, two; "A Sagebrush Vagabond," Featurette, two. "Ace of Scotland Yard," No. 4, Kent, two.

WEEK OF OCTOBER 27

EDUCATIONAL—"The Talkies," Collins-Dent, Mermaid, two.
PATHE—"The Smooth Guy," Checker comedy, two; "Pathe Audio Review," No. 28, one; Pathe disc Review, No. 221.
UNIVERSAL—"Pussy Willie," Oswald, one; "Pop and Son," Benny Rubin, one; "Marking Time," Rooney Family, two; "The Kid Comes Through," Featurette, Nelson, two.

WEEK OF NOVEMBER 3

PATHE—"Pathe Review," No. 45, one; "In and Out," Buck & Bubbles, two; "Sound Sportlight," No. 12, one; "Sound Topics," No. 17, one-third; Pathe Audio Review, No. 29, one; "Pathe Disc News," No. 123, one; "Pathe Disc Review," No. 222, one.
UNIVERSAL—"Be My Guest," Snappy comedy reissue, one; "Dead or Alive," Ace of Scotland Yards, series No. 6, Kent, two; "No Boy Wanted," Sunny Jim, two; "The Flying Eagle," Featurette, Lawrence, re-issue, two.

WEEK OF NOVEMBER 10

PATHE—"Pathe Review," No. 46, one; "After the Show," Melody comedy, two; "Sound Fable," No. 18; "Pathe Audio" Review No. 30; Pathe Disc News No. 124 and Pathe Disc Review No. 223, one.
UNIVERSAL—"Nutty Notes," Snappy, Oswald Cartoon, one; "Shadows of Fear," Adventure, Kent, two; "Broken Statues," Benny Rubin, one; "The Three Diamonds," Rooney Family, two; "Border Wolf," Featurette, Ted Carson, two.

This shows how the pictures are projected in the cabins of the transcontinental air transport planes, flying in the train-plane route between New York and Los Angeles. This picture, looking forward, shows the passengers and the screen.

12 Different Stars In First 10 Christie Paramount Comedies

It is claimed that this new Christie group will contain the largest aggregation of well known picture "names" ever used in short subjects, and the list of stars in the productions completed to date includes Marie Dressler, Taylor Holmes, Louise Fazenda, Ford Sterling, Buster West, Charley Grapewin, Raymond Griffith, Bert Roach, Johnny Arthur, Carmel Myers, and Will King.

Also, featured prominently in these first ten releases are many other recognized feature players, including Polly Moran, Frances Lee, Kathryn McGuire, Jack Luden, Barbara Leonard John Litel, Harry Woods, Frank Rice, Adrienne Dore, Geneva Mitchell, John West, Walter Long, Sammie St. Clair, and others.

Newspictures

PARAMOUNT NEWS NO. 20—World Series is on as 51,000 crowd Wrigley field—Soviets reach America—Glenna Collett defeats Leona Pressler for fourth National gold title—Prime Minister MacDonald meets Hoover—Bore tunnel to Canada.

HEARST METROTONE NEWS NO. 204—United States entertains British premier MacDonald—Munich honors her famous beer—Japanese pay us a call—Navy airplanes in torpedo test—World series stirs baseball fans of nation.

M G M INTERNATIONAL NEWSREEL NO. 18—51,000 see opening game of World Series between Chicago and Philadelphia—New turf record set as "Sun Beau" captures $25,000 gold cup race at Hawthorne—Daredevil walks rope between skyscrapers 525 feet above street.

KINOGRAMS NO. 5542—MacDonald arrives at National Capitol and meets President Hoover—Nipponese navy men see expert marching—University of California clash with St. Mary's team—Archers meet to decide championship in France.

FitzPatrick

PEOPLE BDRN IN SEPTEMBER: Horoscope, obtainable on disc and film. For release August 26. One reel.
BARCELDNA TD VALENCIA: Traveltalk, on disc only. For release August 26. One reel.
LABDR DAY: Holiday short. Obtainable on film only. For release August 26.
PEDPLE BDRN IN DCTDBER: On film and disc. For release September 14. One reel.
VALENCIA TD GRANADA: Traveltalk. On film and disc. For release September 21. One reel.
CDLUMBUS DAY: Holiday short. On disc only. One reel. For release September 21.
PEDPLE BORN IN NDVEMBER: Horoscope. On film and disc. For release October 3. One reel.
GRANADA TD TDLEDD: Traveltalk. On film and disc. For release October 15. One reel.
ARMISTICE DAY: Holiday short. On disc only. For release October 15. One reel.
THANKSGIVING DAY: Holiday short. On disc only. For release October 15. One reel.
PEDPLE BDRN IN DECEMBER: Horoscope. On film and disc. For release October 2. One reel.
CHRISTMAS AND NEW YEAR: Holiday short. Disc only. For release November 9. One reel.
IN DLD MADRID: Traveltalk. Film and disc. For release November 15. One reel.
PEOPLE BDRN IN JANUARY: Horoscope. Film and disc. For release Dec. 1. One reel.

Metro Movietone Acts

GEDRGE LYDNS (79). Numbers: a. "Beloved"; b. "Ah, Sweet Mystery of Life"; c. "Don't Be Like That"; d. "St. Louis Blues"; e. "Rainbow 'Round My Shoulder." 646 feet. For release August 3, 1929.
CECIL LEAN AND CLED MAYFIELD (80): Number: "His Lucky Day." 1,735 feet. For release August 10, 1929.
GEDRGIE PRICE (81): Numbers: a. "The One That I Love Loves Me"; b. "I'm Marching Home to You." 711 feet. For release August 17, 1929.
PHIL SPITALNY and His Pennsylvania Orchestra (82). Numbers: a. "Medley of Musical Comedy Hits"; b. "Farewell Blues." 71 feet. For release August 24, 1929.
VAN AND SCHENCK (83). Numbers: a. "That's How You Can Tell They're Irish"; b. "Rainbow 'Round My Shoulder"; c. "Ramona"; d. "The Dixie Troubadours." 838 feet. For release August 31, 1929.
GEORGE DEWEY WASHINGTDN (84): Numbers: a. "Just Be a Builder of Dreams"; b. "Down Among the Sugar Cane." 632 feet. For release September 7, 1929.
TITTA RUFFO (85) in "Credo" from "Othello." 525 feet. For release September 14, 1929.
METRD MDVIETDNE REVUE—"Bits of Broadway" (86). For release September 21, 1929.
MADAME MARIA KURENKD (87). Numbers: a. "The Jewel Song," from Faust, b. "Il Bacio"; c. "The Last Rose of Summer." 840 feet. For release September 28, 1929.
KELLER SISTERS AND LYNCH (88). Numbers: a. "How D'Ya Do"; b. "Ka Krazy for You"; c. "If I Had You." 727 feet. For release October 5, 1929.
YVETTE RUGEL (89). Numbers: a. "Paradise Lost"; b. "Marie"; c. "The Parting." 713 feet. For release October 12, 1929.
BILTMDRE TRID (90). Number: "Jail Birds." 860 feet. For release October 19, 1929.
CLYDE DDERR (91). Saxophone act. Numbers: a. "Saxophone March"; b. "Sunny South"; c. "Technicalities"; d. "Bye, Bye, Sweetheart." 795 feet. For release October 26, 1929.
TDM WARING (92). Numbers: a. "Glad Rag Doll"; b. "Just a Garden"; c. "I'm Marching Home to You." 565 feet. For release November 2, 1929.
TITTA RUFFD (93): Number: "L'Africaine." 520 feet. For release November 9, 1929.
EARL AND BELL (94): Numbers: a. "La Spagnola"; b. "Kiss Me Again"; c. "Blue Hawaii"; d. "Just a Melody." 700 feet. For release November 16, 1929.
DUCI DE KEREKJARTD (95): Numbers: a. "Serenade"; b. "Witches' Dance." 622 feet. For release November 23, 1929.
IRVING AARDNSDN'S CDMMANDERS (96). Numbers: a. "She's Nobody's Sweetheart Now"; b. "The Sailor's Sweetheart"; c. "I'll Get By." 696 feet. For release November 30, 1929.
JIMMY HUSSEY (97). Number: "Uneasy Street." 841 feet. For release December 7, 1929.
RDY EVANS (assisted by Al Belasco) (98). in comedy sketch. Exclusive Columbia artist. 795 feet. For release December 14, 1929.
THE REVELLERS (99). Numbers: a. "I'm Looking Over a Four Leaf Clover"; b. "Rose of Waikiki"; c. "Breezing Along With the Breeze." 607 feet. For release December 21, 1929.
MADAME MARIA KURENKD (100). Numbers: a. "Shadow "Song" from "Dinorrah"; b. "Song of India." 714 feet. For release December 2, 1929.
WALTER C. KELLY (101), in "The Virginia Judge." 803 feet. For release January 4, 1930.
VAN AND SCHENCK (102). Numbers: a. "Everything's Going to Be All Right"; b. "Aain't Got Nothin' Now"; c. "St. Louis Blues." 799 feet. For release January 11, 1930.
CLYDE DDERR (103). Saxophone act. Numbers: a. "Wedding of the Painted Doll"; b. "If I Had You"; c. "Original Music." 572 feet. For release January 18, 1930.
BILTMDRE TRID (104) in "College Romeos." 853 feet. For release January 25, 1930.

Pathe Sound Act Releases

AT THE DENTIST'S (0501). George LeMaire and Louis Simon. Scene: Dentist's office. Louis Simon, sufferinz fom a toothache goes to George LeMaire for treatment. For release March 24, 1929. 2 reels.
DANCING ARDUND: (0502). George LeMaire and Joe Phillips. Scenes: Exterior and cabaret. George LeMaire and Joe Phillips take girls out for big time. Ivan Brunnell's Montrealers play "My Album of Dreams" and Vivienne Johnson sings "Marie." For release April 21, 1929. 2 reels.
HER NEW CHAUFFEUR (0511). Louis Simon, Veree Teasdale, Averill Harris. Veree Teasdale thinks Louis Simon is the new chauffeur, while he thinks Veree is his bride-to-be. For release May 19, 1929. 2 reels.
WHAT A DAY (0512). Louis Simon, Kay Mallory. What a picnic he had when he started to take his family on a picnic. For release June 19, 1929. 2 reels.
GD EASY, DDCTDR (0503). George LeMaire, Louis Simon. George LeMaire as the bone-breaker—Louis Simon as the nut—and how! For release July 14, 1929.
THE SALESMAN (0531). Frank T. Davis, Helyn Eby-Rock. Frank T. Davis sells a car to Helyn Eby-Rock. For release July 21, 1929. 2 reels.
HARD BOILED HAMPTON (0513). Harry Holman, Evalyn Knapp, Doris McMahon, Alice Bunn, Andy Jochim. Holman is a hard boiled lawyer with a fast line. For release July 28, 1929. 2 reels.

SOUND ACT RELEASES

[Where exact date of release is not stated, the list of acts is compiled in order of release, the most recent release beiug listed first. Number of release follows name of act.]

BEACH BABIES: Charles Kemper, Evelyn Knapp, Naomi Casey. Charles Kemper tries to shine in the eyes of Evalyn Kuapp while Naomi Casey makes him appear ridiculous. For release August 4, 1929. 2 reels.
GARDEN DF EATIN' (0561). James Gleason, Lucille Webster Gleason. The story of Mr. and Mrs. Jimmie's beanery that tried to become ritzy—and what happened when! Orchestra plays "Pouring Down Rain." For release August 11, 1929. 2 reels.
THE PLUMBERS ARE COMING (0504). George LeMaire, Louis Simon. LeMaire and Simon, two burglars, trying to act like plumbers. For release August 18, 1929. 2 reels.
TURKEY FDR TWD (0532). Frank T. Davis, William Frawley, Noel Francis. Two escaped convicts with a fondness for turkey come to a Westchester inn at Thanksgiving. Jack LeMaire's Golden Rooster Orchestra features "I'll Say She's Pretty." For release August 25, 1929. 2 reels.
HAUNTED (0552). Bob Millikin, Evalyn Knapp, Charles Kemper. Mystery comedy embodying all the thrills of "The Cat and the Canary," "The Gorilla," "The Bat," and others. For release September 1, 1929. 2 reels.
SYNCDPATED TRIAL (0571). Morgan Morly, Lew Seymore. A musical mock trial. Eddie Elkins Orchestra and Ed Prinz Dancers feature. For release September 8, 1929. 2 reels.
BLACK NARCISSUS (0521). Buck & Bubbles. Wildcat is enmeshed in the wiles of a siren while trying to rescue his pal Demmy from matrimony with another dusky charmer. Southern songs featured. For release September 15, 1929. 2 reels.
FANCY THAT (0541). William Frawley, Earle Dewey. What a party would look like if two hobos suddenly became millionaires. Frawley sings "Dearest One." For release September 22, 1929. 2 reels.
END DF THE WDRLD (0553). Alexander Carr, Lorin Raker, Marcia Manning. A wealthy Hebrew, believing the world is about to end, gives his son thousands and his consent to the latter's marriage to an Irish maid. For release September 29, 1929. 2 reels.
BIG TIME CHARLIE (0514). Lew Hearn, Dick Lancaster, Evalyn Knapp. A hick comes to New York to make whoopee on New Year's Eve. Eddie Elkins Orchestra plays in night club sequence. For release October 6, 1929. 2 reels.

R K O All-Talking Shorts

R C A Shorts

THE BURGLAR (0801). Released Aug. 11, 1929. Two reels.
ST. LDUIS BLUES (0802). Released Sept. 8, 1929. Two reels.
TWD GUN GINSBURG (0803). Released Oct. 13, 1929. Two reels.

Record Breakers

THE CAPTAIN DF HIS RDLL (0601). Alberta Vaughn-Al Cooke. Released Sept. 8, 1929. Two reels.
AS YDU MIKE IT (0602). Alberta Vaughn-Al Cooke. Released Sept. 22, 1929. Two reels.
MEET THE QUINCE (0603). Alberta Vaughn-Al Cooke. Released Oct. 6, 1929. Two reels.
LDVE'S LABDR FDUND (0604). Alberta Vaughn-Al Cooke. Released Oct. 20, 1929. Two reels.

Mickey McGuires

MICKEY'S MIDNIGHT FDLLIES (0701). Mickey McGuire. Released Aug. 18, 1929. Two reels.
MICKEY'S SURPRISE (0802). Mickey McGuire. Released Sept. 15, 1929. Two reels.
MICKEY'S MIX-UP (0703). Mickey McGuire. Released Oct. 13, 1929. Two reels.

R C A Novelties

HEADWDRK (0901). Released Sept. 15, 1929. One reel.
GDDFREY LUDLDW AND N. B. C. DRCHESTRA (0902). Released Nov. 10, 1929. One reel.

R C A Marc Connelly's

THE TRAVELLER (0907). Released Aug. 18, 1929. Two reels.
THE BRIDEGRDDM (0908). Released Oct. 13, 1929. Two reels.

Universal

Sound Version Only

THE RDYAL PAIR (A 204). Special, with Rooney Family. Two reels. Released Sept. 30.
INCDME TACT (A 102). Special, with Benny Rubin. One reel. Released Sept. 30.

Souud and Sileut

ACE DF SCDTLAND YARD No. 2 (A 2202). Adventure picture. "Cry in the Night," Craufurd Kent. Two reels. Released Oct. 7.
WHDSE WIFE (A 4643). Universal comedy. All-star cast. Two reels.

Vitaphone Acts

HER PRIVATE LIFE: Score (3459-3466). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3459 to 3466 inclusive. Reels 1 to 8. First National-Vitaphone talking production.
HEARTS IN EXILE: Trailer (3364). Dolores Costello, Grant Withers, singing theme song "Like a Breath of Springtime," scenes of hardships suffered by prisoners in Siberia. Warner Bros. and Vitaphone talking picture.
GOLD DIGGERS DF BRDADWAY: Trailer (3070). Conway Tearle as master of ceremonies, with chorus of 100 Hollywood beauties, plus songs of Winnie Lightner, dancing of Ann Pennington, crooning of Nick Lucas, comedy of Lilyan Tashman, Gertrude Short and Albert Gran. 100 per cent natural color. Warner Bros. and Vitaphone talking picture.

[Continued on page 46]

IN THE HEADLINES: Trailer (3010). Edmund Breese, as the city editor in a newspaper office, talks things over with Grant Withers, Marian Nixon, Pauline Gardon and Frank Campeau, who appear as reporters. The beginning of a murder mystery is built up and audience left in suspense. Warner Bros. and Vitaphone talking picture.
SKIN DEEP: Trailer (2999). John Davidson, as district attorney, introduces cast as inmates of a prison. Cast includes Betty Compson, Alice Day and Davey Lee. To climax act, Monte Blue is shown in the bizarre make-up he uses in the picture. Warner Bros. and Vitaphone talking picture.
DAVE APDLLDN AND HIS RUSSIAN STARS (875). Scene: Band set. Comedian-musician and recent Broadway star, producing revue for Vitaphone. His "Russian Stars" turn out to be Filipinos in Scotch kilties playing American jazz. Feminine lead, Isabelle Washington, crooning "Mean to Me." Numbers: a. "If I Had You"; b. "Louise"; c. "Mean to Me"; d. "Boo Boo Blues."
GRACE JDHNSTON AND THE INDIANA FIVE (869). Scene: Band set. Radio star and Brunswick artists, solos while the Indiana Five blow hot and cold, chasing the blues with blues. Also quintet of jazzmaniacs who have just completed radio, vaudeville and dance palace appearances, playing the "Box Office Melody." Numbers: a. "Bashful Baby"; b. "Clarinet Marmalade"; c. "Glad Rag Doll."
HURST AND VDGT (867) in "Before the Bar." Scene: Street. Comedians of variety stage, Frank Hurst and Eddie Vogt.
JDHN T. MURRAY and VIVIEN DAKLAND (849) in "Satires." Living room. Fast moving satire on mystery plays. Laughing spooks and spooky laughter. Two comedy stars of screen, stage and vaudeville. Number: a. "Excelsior."
MEL KLEE (826). Scene: Drawing room. Mel Klee, blackface "prince of wails," in offering of songs and stories. Headlined vaudeville bills from coast to coast. Hauls off the laugh honors with a highly spiced monologue that winds up with a composite imitation of Al Jolson and Ted Lewis. Numbers: a. "Rum Tum"; b. "Maybe Who Knows."
MADAME FRANCES ALDA (805). Scene: Drawing room. Diva offers two popular selections, accompanied by Frank LaForge, concert artist, at the piano. Numbers: a. "The Last Rose of Summer"; b. "Birth of Morn."
ALBERT SPALDING (800): Scene: Drawing room. A foremost American violinist, known for his concert work and phonograph recordings. Numbers: a. "Liebesleid"; b. "Cavatina."
THE ISLE DF LDST SHIPS: Trailer (3363). Virginia Valli, Jason Robards and Noah Beery introduce "The Isle of Lost Ships." A First National-Vitaphone talking production.
SD LDNG LETTY: Trailer (3090). Charlotte Greenwood sings "My Strongest Weakness Is You," and Grant Withers and Marion Byron follow with some vo-do-deo-do harmony. A Warner Brothers-Vitaphone talking picture.
SAY IT WITH SDNGS: Trailer (3068). Al Jolson gives a monologue. A Warner Brothers-Vitaphone talking picture.
CARLENA DIAMDND (864). Scene: Drawing room. Carlena Diamond sings, dances and plays the harp, and climaxes her act by doing all three at the same time. Numbers: a. "Tura Lura Lura"; b. "Mighty Lak a Rose"; c. "Doll Dance"; d. "Nola"; e. "Harp Dance."
MILLER AND LYLES (862) in "They Know Their Groceries." Scene: Grocery store. Numbers: a. "Shuffle Along"; b. "Rang Tang"; c. "The Great Temptations" and "Running Wild."
KRAFT AND LAMDNT (847) in "Rarin' to Go." Scene: Ranch. Jack Kraft attempts some rope throwing and Elsie Lamont dances. Numbers: a. "Cowboy"; b. "When We Get Together in the Moonlight"; c. "I'm Not a Romeo."
FRANCES SHELLEY and THE FDUR ETDN BDYS (846). Scene: Drawing Room. Frances Shelley, known in musical comedy and on the radio as "The Girl With the Guitar," does her best vo-de-deo-doing with "If I Were You, I'd Fall in Love With Me." The Eton boys assist her in songs, a. "Finding the Long Way Home"; b. "If I Were You I'd Fall in Love With Me"; c. "Am I Blue."
EDISDN AND GREGDRY (845). Scene: Roadway. Edison and Gregory are the college boys who coax tunes from automobile tires, saws, balloons and pumps. They've appeared with Sousa's Band, Paul Whiteman and Ted Lewis. Numbers: a. "Stars and Stripes"; b. "Together"; c. "Let a Smile Be Your Umbrella"; d. "Sweet Adeline."
JACK WHITE and HIS CHATEAU MADRID CLUB ENTERTAINERS (844). Scene: Band Set. Jack White with His Chauteau Madrid Orchestra and Jeanne Fayal. Numbers: a. "Am I Blue"; b. "Kansas City Kitty"; c. "Then We Canoe-dle Ooodle"; d. "Senorita."
JAMES J. CDRBETT & NEIL O'BRIEN (842). Scene: Drawing Room. James J. Corbett, professional of the prize ring. Has been starred in Ziegfeld's "Follies," Winter Garden Revues, musical comedy and vaudeville.
GEDRGIE PRICE (841) in "Don't Get Nervous." Scene: Vitaphone Studio. Georgie Price of "Artists and Models," "A Night in Paris," "The Song Writer," "A Night in Spain," and Victor records, in the role of a camera-shy actor in the screening of a Vitaphone picture in the making. Numbers: a. "Hello, Sunshine, Hello"; b. "Sweetheart's Holiday."
THE BIG PARADERS (840): Scene: Full stage. Tiny and Jack Waites, Elsie Thiel, Charlotte Conrad, Edna Howard and Ben Wise present a song and dance revue. Numbers: a. "Broken Hearted Blackbird"; b. "Prelude in C Sharp Minor"; c. "Doin' the Raccoon."
JUST LIKE A MAN (839). Scene: Kitchen. Husband takes wife's place at home.
THE INTERVIEW (838). Three scenes. Hugh O'Connell, as the veteran reporter, presents the second serio-comic sketch in the Russell Crouse newspaper series.
HARRY RDSENTHAL and HIS BATH AND TENNIS CLUB DRCHESTRA (836). Scene: Band set. Harry Rosenthal, composer, Dare and Belmonte, tango dancers, Ziegfeld beauties, Cornel Smelser, accordionist, and the Bath and Tennis Club Orchestra present songs and dances. Numbers: a. "Was It Love"; b. "Ida"; c. "Twelfth Street Rag"; d. "If I Could Get a Break With You."
BILLY "SWEDE" HALL & CD. (835) in "HILDA." Scene: Hotel Lobby. Billy impersonates a Scandinavian chambermaid.
THE DPRY HDUSE (834). Scene: Theatre. Lew Hearn, Broadway comedian and featured player in "The Royal Box"; Doris Walker, vaudeville and Vitaphone songstress; and The Mound City Blue Blowers, phonograph, radio and musical comedy stars. Numbers: a. "I Ain't Got Nobody"; b. "Let Me Call You Sweetheart"; c. "My Gal Sal."
CORA GREEN (825). Scene: Drawing room. Cora Green singing: a. "Brother-in-Law Dan"; b. "Travelin' All Alone"; c. "I'll Tell the World."
CHARLES C. PETERSON (815). Scene: Club room. Charles Peterson's magic cue performs billiard miracles.
ALBERT SPALDING (797). Scene: Drawing room. Albert Spalding, violinist, playing : a. "Ave Maria"; b. "Waltz in A."
FRED ARDATH (786) in "These Dry Days." Scene: Park. Fred Ardath, as a happy vagabond, roaming the highways.
SESSUE HAYAKAWA (761-762) in "The Man Who Laughed Last." Five scenes. Sessue Hayakawa in a fast-moving drama of Oriental love and vengeance in "The Man Who Laughed Last," by Edgar Allan Wolf.

THE THEATRE

Get Community to Plug Your Theatre!

Minneapolis Merchants Boosts Granada's First Anniversary

The Granada theatre, uptown Minneapolis house, is strong for goodwill cooperation with neighborhood merchants. Charles Zinn, manager, goes after every opportunity on the horizon to let the merchants tie up with the Granada and in other ways let them have a part in the theatre's activities. Recently the Granada celebrated its first anniversary which offered an opportunity to have a birthday party with the merchants offering the cake, so to speak. They were glad to do it, too.

During birthday week a series of five week day matinees were scheduled through the courtesy of the merchants of the uptown district. At each of these matinees one firm offered a present of one sort or another. On Monday cakes were given away, on Tuesday a local grocer offered to refund to each woman in groceries the price of her admission to the theatre, on Wednesday a florist gave a rose to each woman attending, on Thursday boxes of candy were offered by a sweet shop, and on Friday a radio was given to the one holding the lucky number.

Boosts Matinee Shows

It is significant that all the presents were given to women patrons at the matinees. This was done because it is the women of the neighborhood who do the buying and it is, therefore, important to the merchant that he impress them if he expects an increase in patronage. Matinees were selected because the theatre has no difficulty in filling the house during the evening performances and also because the great majority of afternoon patrons are women.

"An uptown house, such as the Granada, has opportunities to increase its patronage through goodwill work that a downtown house never has," Zinn said. "From the very beginning it has been the policy of this house to foster cooperation with the merchants up here. The night before the theatre was opened to the general public it was turned over to the Uptown Businessmen's association who gave a complimentary performance for their friends and patrons. On numerous occasions we have worked together with the association. There is a certain intimacy and neighborly feeling that can be worked up that would not be possible in a more metropolitan district. The benefits, of course, have been mutual. The Granada's patronage has increased because of the free verbal advertising which it gets continually from the retailers and the retailers have benefited through the advertising which they get from the theatre."

Merchants Issue Booklets

For the birthday week celebration, Zinn had printed several thousand booklets advertising the picture attractions at the theatre and the presents to be given by the merchants. This expense was borne by the theatre. The fact, however, that one page of the booklet gave free advertising to the merchants added nothing really to the expense that the theatre would have had anyway.

As part of his job of building up goodwill between the theatre and the merchants Zinn takes an active part in the Uptown Businessmen's Association. He is at present on the executive board which gives him an opportunity to get on the inside of things in this live association and make his own suggestions for continuing the goodwill campaign, talking to the merchants as one business man to another. Needless to say, this attitude, instead of a policy of talking down, does much to further the camaraderie.

Berlin Mayor Visits Roxy Theatre

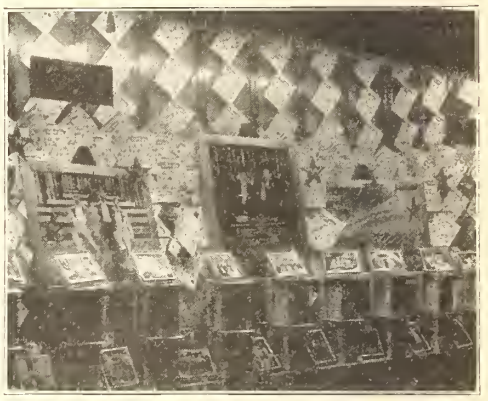
NEW YORK—Mayor Gustav Boess, of Berlin, and his official party, who are visiting Mayor Jimmie Walker, were guests of the Roxy theatre September 26.

A Holdout at 3 A. M.— It Happened on Broadway

Those who were surprised by the announcement from the Rialto theatre of a continuous all-night performance of The Two Black Crows' all talking picture, "Why Bring That Up" last Saturday night, will probably be even more surprised to learn that the experiment was an outstanding success. So far as can be ascertained, this is the first time that an all-night performance has been attempted in New York.

It is reported that there were many standees up until 3 A. M. and that the theatre was well filled practically the entire night.

It must have been an interesting sight to see men and women in evening clothes alighting from their cars and entering the Rialto from 3 to 6 in the morning and to hear these same people join in the signing of the Paramount screen song "Oh, You Beautiful Doll." Apparently the hour of 4 A. M. is particularly conducive to song, for the Rialto management states that at no other time has it received such cooperation from an audience.



An entire window of the S. S. Kresge store in Boston was devoted to M G M's, "Hollywood Revue of 1929," when that picture played the Tremont theatre. The display featured the song hits of the picture published by The Robbins Music Corporation and are "Singin' in the Rain," "Your Mother and Mine," "Gotta Feeling for You," "Low Down Rhythm" and "Nobody but You."

The Family Theatre Fetes Patrons to Cake To Celebrate Birthday

The Family theatre, St. Mary's, Pennsylvania, recently staged a novel stunt in connection with their 20th anniversary celebration. The theatre itself was redecorated and refurnished with drapes and carpets and the outside of the building was illuminated with spot lights. In the lobby was a huge birthday cake with 20 candles on it and five girls dressed in white distributed miniature cakes to the patrons.

The event was heralded by considerable publicity and a special four page folder was gotten out and mailed. The newspapers played the affair in great style and capacity business is reported.

Here is an editorial that appeared in the *St. Mary's Press.*

"Tomorrow the Family theatre begins a month's celebration of its twentieth anniversary. It was just twenty years ago Sunday that the Family theatre made its debut to the public. Wonderful strides have been made in the field of entertainment since that memorial day in 1909, but the Family theatre has kept pace with the changing times. Over a span of a fifth of a century every worthy cause has been supported by the theatre management and the facilities of the play-house placed at the disposal of those raising funds to lighten the burdens that adversity brought about. The Family can well be proud of its record in looking back over the years that have passed."

J. C. Penny Company Helps Fox Manager to Stage Fashion Show

Richmond, California, does not look like much of a prospect for a successful fashion show, being so close to the great metropolis of San Francisco, but A. V. Braden, of the Fox California theatre, disregarded all advice and arranged an event of this kind with the J. C. Penny Company, which paid all expenses.

Twelve radio artists from station KTAB modeled the gowns and put on the musical numbers. The J. C. Penny Company advertised the event widely and the radio station gave it publicity over the air. In addition an automobile concern put on a street parade. When it was all over a record Sunday night gross was in the strong box.

A similar event was put on at the Fox California theatre at Salinas, under the direction of Manager Ray Duddy. Gowns from a local shop were featured, but instead of using the store models, or engaging professionals, the society girls and matrons of the town were pressed into service. Newspapers gave front page space to the event.

State Legislators Pass Resolution Thanking Exhibitors for Passes

When the State Legislature met at Sacramento early in the year members of both houses were presented with theatre passes good for admission to the Senator, Hippodrome, Capitol and Alhambra theatres. Before the session came to an end in the spring a resolution was passed extending thanks to the William Fox organization and to George W. Peltier, of Sacramento, for the courtesy accorded members.

Copies of the resolution have since been received by Howard B. Franklin and Howard F. Sheehan, of Fox West Coast Theatres, George W. Peltier, of the Alhambra theatre, and Thomas D. Van Osten, secretary-manager of the Allied Amusement Industries of California.

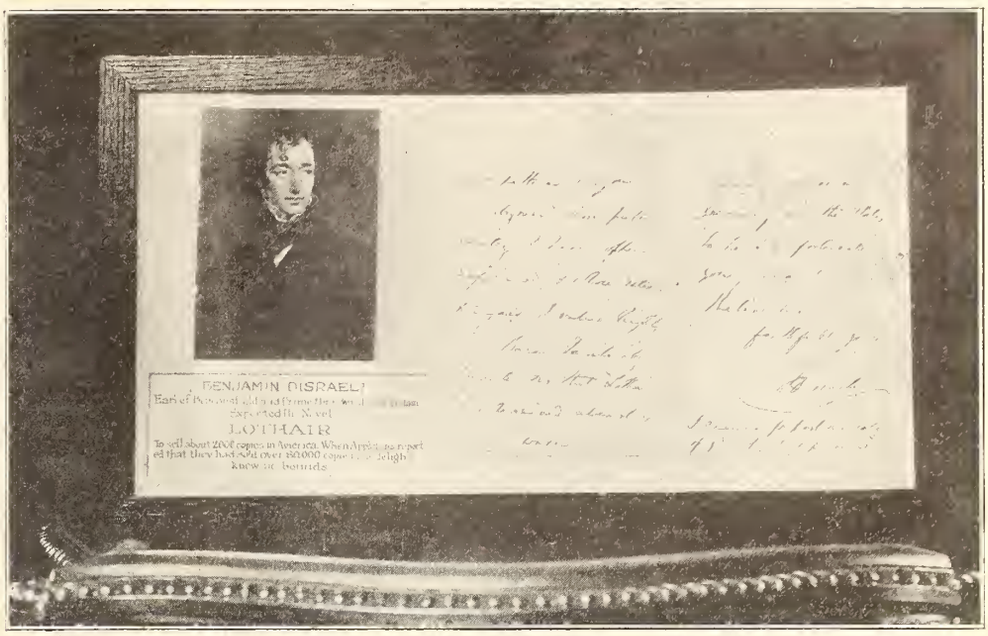
100 Newspapers in Tieup to Boost "In the Headlines"

When William B. Wagnon's Embassy theatre, San Francisco, offered "In the Headlines," no less than one hundred papers assisted in putting over the attraction. The lobby was simply plastered with headlines from both local and out of town papers, hundreds of them, that those who passed might read. Some of the most striking of these were retained in place throughout the engagement of the attraction, but timely ones were put up daily. Local newspapers were only too glad to cooperate in supplying material for the display and many a striking headline was clipped from their exchanges.

Temporary Electric Sign One Feature in Wahn's Campaign

A large temporary electric sign was one of the features in Wahn's campaign to put over M G M's "Broadway Melody," when that picture played the Lincoln theatre, Trenton, N. J.

This large sign, in colored lights, was erected on one of the busiest traffic intersections of the city and flashed the name of the picture and theatre. It was the first time that such a sign had been used in Trenton in this manner and was therefore very effective. Wahn is manager of the Lincoln.



An original letter from Disraeli to D. Appleton, his American publishers, now on display in the foyer of the Warner Brothers theatre in connection with George Arliss' first Vitaphone picture, "Disraeli."

Neglect of Poster Advertising Is Menace to Industry: Cravath

"Neglect of poster advertising is a menace to the film industry," according to Glenn Cravath, poster artist responsible for many of the pictorial posters used by Pathe and M G M, who addressed his fellow members of the Associated Motion Picture Advertisers at the meeting held on Thursday, October 10 at the Hotel Paramount.

Cravath graphically portrayed the advantages that are being neglected through the lack of proper appreciation of the poster medium in advertising.

His talk was illustrated by many three-sheet and other sized posters which he arranged among the tables. They were the work of several artists. He displayed them as examples of the selling value of the picture poster. The artists represented in this exhibition were Held, Jr., Ireland, Vincentneti, Reiger, Ginsberg, Crawford, Saguso, Armand, Levy and Cravath. Several of these artists along with Cravath were at one time illustrators for the mail order houses, among them Sears-Roebuck and Montgomery Ward.

Posters Are Industry's Catalogue

He explained how the mail order business, one of the nation's biggest industries, was built up to its million dollars a day volume by the sole use of the drawings of artists printed in a catalogue. Using several typical cases he paralleled the catalogue to the poster, claiming it was the picture industries' illustrated catalogue page to its patrons.

To stop the mail order catalogue would mean the closing of that industry and so too, he pointed out, the stopping of posters would ruin the movie industry and to partly use or misuse posters was doing just that in proportion to their neglect.

The artist further illustrated to the ad men that a successful poster should be dignified, well drawn and in colors that attracted and were easy to look at. It must be a message to the "shopping" theatre goer as well as information for the man or woman who wants to see a certain type of movie. He said it was fatal when a poster misled by depicting, for example, a romantic love reel as an adventure story or vice versa. The He-man "adventure fan" was disappointed and the girl who would have enjoyed it would not go, not knowing it was showing.

We Should be "Poster Minded"

Another kind of poster to avoid, he explained, was the lurid, raw colored badly drawn one that uses impossible action. Exhibitors with elegant theatres will not use them and the man in the street laughs at them. They throw into discredit the theatre that uses them and discourages the use of good ones.

Cravath who is one of the art directors of the A M P A urged that everyone concerned should become "poster minded" and pass along this enthusiasm for posters to the exhibitor, the man most benefited by them. He must be made to understand that posters are not sold for a profit but are made for his personal exploitations as much as if the artist worked for him in his office, and as he pointed out, the 15 cents per sheet charge could be no obstacle in their way.

15 Bookstores Tieup To Exploit "Disraeli"

The recent publication of three best-selling books on the eminent British statesman, Disraeli, offiers ready-made exploitation to exhibitors playing, "Disraeli," George Arliss' first Vitaphone picture for Warner Brothers. In connection with the New York engagement of the production, window displays have been obtained in 15 leading bookstores.

The three Disraeli books are Disraeli, A Picture of the Victorian Age, Letters of Disraeli to Lady Chesterfield and Lady Bradford and Mary Anne Disraeli. All of them are published by D. Appleton & Co., through whose cooperation Warners have secured these windows in prominent stores including Brentano, Putnam, Dutton, Lord & Taylor, Carnegie Bookshop, Dauber & Pine and The Sunwise Turn.

A street ballyhoo used by the Boyd theatre in Philadelphia to exploit Warner Brother's, "Gold Diggers of Broadway." Two girls were dressed in miners' togs and rode about the city on the truck which was elaborately decorated with signs and a huge cutout of Ann Pennington. The girls carried gilded pick and shovels.

Novel Engineering Campaign Boosts Chaney Picture Among Railroaders

Speedy Moulder, manager of the Empress theatre in Sapulpa, Oklahoma, used a novel campaign to exploit Lon Chaney in his latest M G M picture, "Thunder." Sapulpa is a division point of the San Francisco Railroad and many of the employees live there and it was to these people that Speedy directed his campaign.

In starting the campaign a list of engineers living in Sapulpa was obtained and a letter was mailed to them. This letter carried a special appeal for these men to see this production.

* * *

A contest was also placed in the Sapulpa *Daily Times*. This was a jumble word contest, using the slang employed by men who operate engines, and also a general line of conversation used by all trainmen. Free tickets were offered as prizes, and plenty of space was arranged for.

The box office was made to represent a railroad ticket office with the cashier in overalls and cap. On each end of the marquee, large crossed arms were placed, marked with: "Stop, look out for the cars.—Railroad Crossing." Lanterns were hung around the marquee and an engine bell was placed in front of the box office. Red fuses were used for the night display. Two large time tables were set in the lobby giving the time of arrivals and the departure at the local station.

* * *

The ticket office carried a large sign announcing special excursion rates to "Thunder." The sidewalk in front of the theatre was painted to represent tracks, which were marked: "Box Main Line to 'Thunder'."

The ushers were dressed in overalls, and the ticket-taker in the uniform of a conductor.

All in all, the general layout of the lobby was made as near as possible to represent a railway ticket office, and it was a great success.

Special invitations were sent to several of the railway division managers, and also to all operators working on the Frisco system out of Sapulpa. A window display was arranged with Pauge and Baum company using overalls and a general line of wear for railroad men.

"Skin Deep" Lecture Given To Plastic Surgeons Group

Following the recent New York presentation of Monte Blue in "Skin Deep," Warner Brothers, have received the congratulations of Dr. Gregory L. Pollock upon the accuracy of the production details pertaining to plastic surgery sequences in this Vitaphone picture. Dr. Pollock who is the head of the plastic surgery department of the West Side Hospital, will take the Warner picture as the subject of his November lecture before the Society of Plastic Surgeons.

Nolan Holds "Music Night"

Two weekly stunts are helping substantially to add to the patronage of the Avalon theatre, Ottawa, of which P. J. Nolan is proprietor. Every Monday evening is "Music Night," when each of the first 200 ladies entering the theatre is presented with a sheet music copy of a theme song. The "Avalon Kiddie Club" holds forth every Saturday afternoon, when children holding membership cards are admitted for the special price of 10 cents, and as an attendance prize, they are admitted free on the eleventh Saturday upon surrender of their badge.

Columbia Uses Endurance Plane To Exploit "Flight"

Columbia has started, what is considered one of the greatest exploitation feats ever attempted in motion picture exploitation, to exploit "Flight." This is a junior endurance flight and the youthful aviators are flying a triangular course over New York, Boston and Philadelphia. Over each of these cities a refueling stunt will be staged.

A feature of the contest is the fact that the Stinson Detroit cabin plane in which the flight is being made contains a broadcasting apparatus similar to that used in directing and recording the Columbia production, "Flight." The contestants will continually broadcast from the plane so that persons having receiving sets can pick up the messages in their homes. Arrangements are being made to pick up the messages at the Harris and Sheridan Square theatres in Pittsburgh, and relay them to the audiences by means of loud speakers during the showing of "Flight" at those two smoky city theatres. The messages will also be picked up by other theatres along the course and relayed by means of loud speakers in connection with the showing of "Flight."

Robbins, the seventeen year old pilot is the youngest aviator to fly over Pike's Peak at an elevation of 17,000 feet. He is also the youngest pilot to glide under the Delaware bridge between Philadelphia and Camden and holds the time record for the flight of a light plane between Trenton and Camden having ccovered the course in eighteeen minutes and twenty seconds.

Merriman Uses Word Contest to Put Over Greta Garbo Picture

Jack Merriman, manager of the Loew's Valentine theatre in Toledo recently used a word contest to put over M G M's "Single Standard." He arranged with the Toledo *News-Bee* and announced that a large oil painting of the popular star would be given to the person who would construct the most words from the name Greta Garbo.

A charcoal sketch of the star was placed in a drug store window on the most prominent street corner of the city and labeled as the working sketch from which the oil painting was made. This same window later displayed the original painting.

Each day the newspaper devoted considerable space to the contest and handled the replies for the theatre.

Library Distributes Book Marks to Exploit Ernest Torrence Film

The public library of Akron, Ohio, issued 5,000 book marks, in connection with the run of M G M's "The Bridge of San Luis Rey," when that picture played at Loew's theatre. The bookmarks advertised the picture as well as a list of books on Peru and those dealing with the locale of the film.

The library also placed a display of stills on an outside bulletin board and in the lobby. The theatre placed placards in the front and rear of all the city street cars.

"Her Private Life" Opens New House

NEW YORK.—"Her Private Life," a First National picture starring Billie Dove, was selected for the opening of the New Adler theatre, Portland, Ore.

SERVICE TALKS

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

By T. O. Service

"BULLDOG DRUMMOND"

I DON'T know what it was that made "Bulldog Drummond" the most sought for picture in Chicago last week, but such it was, and I suspect the principal reason was that its merits had been noised about in advance of its opening. At any rate, the street in front of the United Artists theatre was blocked for a block or more, against rather substantial attractions at other downtown houses, and everyone seemed to feel that their wait to see the picture was well rewarded.

That is the way I, too, feel about it. I spent some forty minutes in the waiting line, getting wearier and wearier as is the custom, and entered the theatre in somewhat defiant mood. It would have to be a whiz of a picture to pay me for that wear and tear on the old shoe leather. And a whiz of a picture it is.

For one thing, "Bulldog Drummond" clarifies and alters the status of Ronald Colman as an actor. I never thought he amounted to much in the stillies. I had little hope for what he'd do with speech. What he does with it is handle it as gracefully as almost any other male actor you care to mention, and I rate him now as high among oral players as I ever rated him low among silent ones.

The chief item of interest seems to be that Mr. Colman's first talking picture (or is it his first?) is a knockout, a homerun and a wow. And I suppose you know even that before now.

—

"MARIANNE"

THE really big news of the fortnight is the excellence of "Marianne," Marion Davies' first talking, singing and joking production, which is also the best picturization of a musical comedy to date. In making "Marianne" they simply set out to stage the musical comedy and how they succeeded. I should call it a direct hit on all counts.

Miss Davies is, as perhaps you know, a French girl in the picture, living in a little French town where American doughboys returning from the front, after the armistice, are billetted awaiting shipment. Lawrence Gray is the principal doughboy, although several in the unit are principals subordinated only by plot purposes. There is a good deal of singing (Miss Davies and Mr. Gray go into the record here as two picture players who have no need of vocal doubles and quite probably would be as much at home in a Broadway production as on a studio set) and a great deal more of good clean fun, as contrasted with the other kind which is supposed to be okay so long as it is military. There is, too, a great deal of high good humor, a great deal of sure-fire comedy.

Backgrounding this light, comic aspect of the story, a love interest that a less wise direction might have expanded to make a pretty substantial drama holds the exercises upon the ground and makes a pleasant contrast with the gayer proceedings. It all meshes together very smoothly and composes a finished, satisfying entertainment of a kind that should become more and more plentiful as the industry goes along its way with the talking pictures.

Miss Davies' impersonations, memorable even in the silences of yesteryear's pictures, are the better for the addition of voice. When she mimics Mauriee Chevalier's singing of "Louise" she steps out of the time setting of "Marianne" but apes the melodic Frenchman so well that no one cares. Her impersonation of the late Mme. Bernhardt seems to mean a good deal less to the cinema audience, who know of that great lady by name if at all, but is no less clean cut, concise and intelligent. I think no one now in pictures has anything approaching Miss Davies' talent for impersonation and I sincerely hope the rarity of it will not be permitted to argue against more and more exercise of it. We need this kind of thing in pictures and Miss Davies is invited herewith to do more and more and more.

—

"THE LOVE DOCTOR"

YOU who liked Richard Dix in "Nothing but the Truth" have as yet witnessed no sample of the gentleman's genius for light comedy. In "The Love Doctor" he is as much better than in "Nothing but the Truth" as the Athletics are better than our regrettably bashful Cubs. And "The Love Doctor" is a gay, good humored little comedy of the kind that mothers and fathers and aunts and uncles and the kids home from school like to sit through and talk about to their friends.

The doctor in the case is Dix. He has no patients, although a personable young man with beautiful offices, but he acquires a nurse and together they acquire patients, troubles, cardiac ailments and assorted romantic adventures enjoyed in pleasant surroundings.

I know that it means little or nothing to label a pieture as the best ever made by this or that player, particularly in the case of a player whose pictures have been silent and now are oral, but I lack time and inspiration for better labelling this morning. This is, without a doubt, the most engaging entertainment in which Mr. Dix has figured. I think, reflecting over his past glories, that that makes it pretty good.

—

"JEALOUSY"

I KNOW not how you folks who saw Jeanne Eagels in "Man, Woman and Sin" and heard her in "The Letter" feel about her as an actress for pictures. But it doesn't particularly matter. The facts are not changed by what you or I think of them. Miss Eagels was a great actress. Just how great you may not know until you have seen and heard her in "Jealousy."

"Jealousy" is her final appearance. It had its first exhibition in Chicago while newspapers were printing the story of Miss Eagels' burial in Kansas City. I saw it on the evening I had read that newspaper story and I expected to experienee the creepy, ghastly sensation that usually aeeompanies examination of an actor's work after the actor is dead. The proof of the pieture, I think, lies in the fact that during the sixty minutes of its exhibition Miss Eagels' presence was as real, her performance as completely impersonal and expert, as though she were there upon the stage speaking the lines and performing the incidental business.

Unfortunately perhaps, although this is the type of thing Miss Eagels worked in all her life and with great sueeess, the story is not a pretty little thing for fireside narration. It is restricted to adult observation in Chicago. It is an adult story, in every sense. It depicts the married life of a man and woman whose approach to matrimony has not been conventional and whose release from it is tragically foreshadowed as the picture ends. During the progress of the play several words are spoken whieh have not been commonly used in printed captions. Aeting, staging, everything that makes for meritorious production, are of highest grade. The picture is notable for more than the reasons mentioned and I feel that you will be glad you have witnessed its exhibition. I consider it a highly creditable monument to Miss Jeanne Eagels, a highly competent actress who died on the threshold of who knows what a career?

SOUND ACTS

(*Continued from page* 41)

SMILING IRISH EYES: Trailer (3410). Irish songs, Irish scenes and an Irish Fair. Colleen Moore's first talking appearance. First National Vitaphone talking production.

HER PRIVATE LIFE: Trailer (3365). A glimpse of "Her Private Life." Billie Dove, Walter Pidgeon, Montagu Love, Thelma Todd and Holmes Herbert enacting several thrilling moments from the picture. Outdoor scenes, dramatic squences, romance and a song number by Walter Pidgeon. First National Vitaphone talking production.

DARK STREETS: Trailer (3349). Double exposure picture with Jack Mulhall in two roles, gangster and policeman seen and heard talking in the same scenes—in fact, two characters engage in dialog. First National Vitaphone talking production.

THE ARGYLE CASE: Trailer (3059). Thomas Meighan speaks and sells the public. Warner Bros. Vitaphone talking picture.

HONKY TONK: Trailer (3049). Sophie Tucker croons a few bars from several of the "Honky Tonk" song hits. Sophie and entire cast sbown in night club scene. Warner Bros. Vitaphone talking picture.

THE HOTTENTOT: Trailer (2269). Comedy sketch in itself with Edward Everett Horton in extremely funny struggles with an electric horse and Patsy Ruth Miller opposite him. Warner Bros. Vitaphone talking picture.

SYMPATHY (803). Five scenes. Hen-pecked husband out on a spree despite orders of the "ball and chain." A night of wine, women and whoopee ends with bubby in a hospital cot as his wife and his sweetheart wreak their vengeance. Succession of hilarious situations. Cast headed by Hobart Cavanaugh, Regina Wallace, Harry Shannon and Wynne Gibson, who played with Richard Dix in "Nothing but the Truth."

HARRY TATE (778-779) in "Selling a Car." Scene: Garage exterior. Harry Tate gives an exhibition of his comedy power in this two reeler, with an equally talented supporting cast.

HARRY TATE (754-755) in "Motoring." Scene: Country road. Harry Tate, assisted by his company of boisterous clowns in a burlesque on motoring. Two reel comedy sketch.

WILLIE AND EUGENE HOWARD (750-751) in "My People." Five scenes. Two reels of songs and dances worked into a powerful human interest story of an actor who has to choose between his Ghetto friends and Broadway stardom. Numbers: a. "The Volga Boatmau"; b. "Blue Grass"; c. "My People."

WILLIE AND EUGENE HOWARD (722-723) in "The Music Makers." Scene: Music salon. Former musical comedy stars in their first two reel comedy. Willie gives his famous imitations of Al Jolson, Eddie Cantor and Gallagher and Sbean. Numbers: a. "Gallagher and Shean"; b. "It's Ray Ray Raining"; c. "Baby Curls."

CARELESS AGE: Trailer (3079): Holmes Herbert, as master of ceremonies, introduces Douglas Fairbanks, Jr., Loretta Young and Carmel Myers. Miss Myers sings "Melody Divine" the theme song.

HARD TO GET: Trailer (3078). An introductory playlet followed by a scene in a night club with vocal and orchestral reuditions of the theme song. Dorothy Mackaill, Louise Fazenda, Charles Delaney, Jack Oakie and Edmund Burns head the cast of this all-star trailer.

THE MAN AND THE MOMENT: Trailer (3069). Billie Dove and Rod LaRocque tell about this picture with the theme song "Just a Lucky Moment" sung as a musical background.

HARRY FOX AND BEE CURTIS (829), in "The Fox and the Bee." Sceue: Drawing room. Of musical comedy stage. Harry Fox has an excellent foil for his lightning-like chatter in Beatrice Curtis, beautiful songstress. Dance interlude by Miss Curtis. Numbers: a. "Underneath the Wabash Moon." b. "Love Baby."

HARRY FOX AND HIS SIX AMERICAN BEAUTIES (828). Scene: Drawing room. Star funster of musical comedy with his six ludicrous chamber maids in a piece of travesty on the modern chorus girl. Musical numbers and breezy monologue by Fox. Numbers: a. "Half Way to Heaven"; b. "Belles of Hotels."

NORMAN THOMAS QUINTETTE (827), in "Harlem Mania." Scene: Drawing room. Colored entertainers singing and dancing. Also acrobatic drummer. Numbers: a. "Sleep, Baby, Sleep"; b. "Listen to the Mocking Bird"; c. "Melody in F."

SEGAR ELLIS AND HIS EMBASSY CLUB ORCHESTRA (823). Scene: Band set. Night club entertainer and record "name" is the star of this combination of vocal and instrumental numbers, supported by orchestra. Each player contributes a snappy solo bit in novel arrangement of "Am I Blue" the song hit from "On With the Show." Numbers: a. "How Can I Love Again"; b. "Am I Blue"; c. "I've Got a Feeling I'm Falling."

GUY ROBERTSON (813), in "High Water." Scene: Drawing room. Known as Broadway's "hit maker." Offering a rendition of a song poem of the floods that devastate the southland. Flood scenes have been double exposed over the artist's figure.

THE GAY NINETIES or "The Unfaithful Husband" (811). Scene: Living room and cafe. Burlesque of the plays of the "gay nineties." Numbers: a. "McSorley's Twins"; b. "We Never Speak as We Pass By"; c. "Up in a Balloon."

THE FAMILIAR FACE with Hugh O'Connell (807). Scene. Newspaper office and speakeasy. Atmospbere of metropolitan newspaper office, with disgraced capture of a notorious bank robber. Story from the pen of Russel Crouse, nationally known columnist and players picked from casts of current Broadway shows.

ALBERT SPALDING (798). Scene: Drawing room. Two performances from this master of the violin. Numbers: a. "Minuet in D"—Mozart; b. "Liebesfreud"—Kreisler.

THE OUT-LAW IN-LAW (782). Comedy of mother-in-law. Hubby having a hectic time with "mother" staying at the house, until he hires a circus strong woman to act as an antidote. Speedy farce with a cast of featured players and directed by Bryan Foy.

BROADWAY BABIES: Score (3351-3359). Synchronized by Vitaphono Symphony Orchestra. Numbers 3351 to 3359 inclusive. Reels 1 to 9. First National Vitaphone talking productions.

ON WITH THE SHOW: Score (3321-3332). Synchronized by Vitaphone Symphony Orchestra. Numbers 3321-3332 inclusive. Reels 1 to 12. Warner Bros. Vitaphone talking picture.

CAREERS: Score (3311-3320). Synchronized by Vitaphone Symphony Orchestra. Numbers 3311 to 3320 inclusive. Reels 1 to 10. First National Vitaphone talking productions.

GIRL IN THE GLASS CAGE, THE: Score (3301-3308). Synchronized by Vitaphone Symphony Orchestra. Numbers 3301 to 3308 inclusive. Reels 1 to 8. First National Vitaphone talking productions.

DRAG: Trailer (308). Scene from the musical show featured in the picture and cast sings "My Song of the Nile," the theme song. Richard Barthelmess then appears to introduce the cast. First National Vitaphone talking production.

DOOLEY AND SALES (824) in "Dooley's the Name." Scene: Drawing room. Winter Garden stars in gay presentation of mirth and melody, deliver rollicking repartee and laughable songs, plus a dance interlude. Numbers: a. "Oh, Mr. Dooley"; b. "Polly-Molly-O."

FRANK X. SILK (819) in "The Man About Town." Scene: Drawing room. Tramp comedian of burlesque and vaudeville. Clever monologue with droll songs put over in excellent tenor voice. Numbers: a. "The Millionaire Song"; b. "Oh! Oh! Oh!! What a Night."

ALL GIRL REVUE, THE (818). Scene: Band set. All singing and all dancing show. Cast includes Betty Lou Webb, a Paul Ash discovery; Lillian Price, the comedienne; Ellen Bunting with DePaeo and Kazviki, acrobatic dancers; and Jean Rankin's Bluebell's orchestra. Numbers: a. "That's Her Now"; b. "I'm an Indian"; c. "Chrysanthemums"; d. "My Pet."

KATE SMITH (817). Scene: Drawing room. Offers red hot songs with a red hot voice. Known as "The Songbird of the South." Numbers: a. "Carolina Moon" b. "Bless You, Sister."

RAY AND DOT DEAN (816) in "He's a Devil." Scene: Exterior of cottage. Well known vaudeville team. Ray doing rube characterizations.

OKLAHOMA BOB ALBRIGHT and His Rodeo Do Flappers. Scene: Drawing room. Bob Albright, baritone, assisted by Rodeo Do Flappers who sing and dance with him. Numbers: a. "My Pony Boy"; b. "Chloe"; c. "Lodel"; d. "Salter Dog."

HARRY TATE (767) in "The Patent Office. Scene: Office. England's laugbing fool. Harry Tato and bis troupe of fun makers in comedy riot.

BABY ROSE MARIE (809). Scene: Drawing room. Four year old child singing these numbers: a. "Heigh Ho"; b. "Who Wouldn't Be Jealous of You"; c. "Don't Be Like That."

THE BLUE RIDGERS with Cordelia Mayberry (795). Scene: Interior of mountain cabin. Four mountaineers and a "gal from th' feud county" sing, dance and play syncopation as it exists in the mountain country of the South. Numbers: a. "Trail of the Lonesome Pine"; b. "Oh Susanna"; c. "Medley."

EL BRENDEL AND FLO BERT (789), in "Beau Night." Scene: Living room. Comedian of "Wings," "The Campus Flirt" and other stage and screen successes in short sketch.

TWIN BEDS: Trailer (3020). Jack Mulhall, Patsy Ruth Miller and Zasu Pitts introduce picture in novel bedroom scene. A First National-Vitapbone production.

SQUALL, THE: Score (3251-3261). Synchronized by Vitaphone Symphony Orchestra. Numbers 3251 to 3261 inclusive. Reels 1 to 11. First National-Vitaphone talking production.

THE TIME, THE PLACE AND THE GIRL: Score (3208-3214). Synchronized by Vitaphone Symphony Orchestra. Numbers 3208 to 3214 inclusive. Reels 1 to 7. Warner Bros.-Vitaphone talking picture.

ON WITH THE SHOW: Trailer (3060). Initial all-color, all-singing, all-talking, all-dancing trailer. Sam Hardy introducing stars of picture. Warner Bros.-Vitaphone talking picture.

BROADWAY BABIES: Trailer (3008). Alice White singing a number from the picture. Also Broadway Babies strutting their stuff. First National-Vitaphone talking production.

CAREERS: Trailer (2980). Entire cast discusses whether a woman is justified in ruining her reputation to aid her husband's career. Billie Dove speaks from the screen. First National-Vitapbone talking production.

GAMBLERS, THE: Trailer (2970). Entire cast talks in this advance agent. Warner Bros.-Vitapbone talking picture.

THE VARSITY THREE (804) in "Blue Streaks of Rhythm." Scene: Drawing room. Phonograph and vaudeville stars, Babe, Bob and Jack Hauser singing and dancing. Numbers: a. "That's What I Call Sweet Music"; b. "I Used to Love Her in the Moonlight"; c. "Baltimore."

ALBERT SPALDING (801). Scene: Drawing room. Concert ball violinist playing his own composition "Alabama" first time on screen, also "Valse in G Flat" by Chopin.

BUD HARRIS AND FRANK RADCLIFFE (783) in "At the Party." Scene: Street. Negro melodies and comics. Numbers: a. "St. Louis Blues"; b. "She's Mine."

GIRL IN THE GLASS CAGE, THE (2989). Trailer. Loretta Young plays the girl in a motion picture box office and Carroll Nye is her chatty boy friend.

ROY SEDLEY AND HIS NIGHT CLUB REVUE (796), with Roy Sedley as master of ceremonies, assisted by Beth Miller, blues singer, and Billy Smith, eccentric dancer. Scene: Night club. Numbers: a. "Blue Grass"; b. "I Ain't Takin' Orders from No One"; c. "Sonny Boy."

MR. AND MRS. JACK NORWORTH (787) in "Odds and Ends." Scene: Drawing room. Norworth of musical comedy fame and Dorothy Adelphi, his wife, in patter and songs of Northworth's own composition. Numbers: a. "Honey Boy"; b. "The Man and the Monkey"; c. "My Boy."

IRENE FRANKLIN (777), "The American Comedienne." Two comedy characterizations. Scenes: Restaurant and nursery. Numbers: a. "The Waitress"; b. "The Flapper Mammy's Lullaby."

NINETY-NINTH AMENDMENT, THE (776): Comedy. Three Broadway stars, Charles Richman, Veree Teasdale and Hugh McConnell appear as supporters of an anti-gambling amendment. Sceue: Living room.

LEO REISMAN AND HOTEL BRUNSWICK ORCHESTRA (770) in "Rhythms." Scene: Band set. Shadowgraph silhouettes synchronized with music. Numbers: a. "Mooche"; b. "Waters of Perkiomen"; c. "If I Had You"; d. "Hyo Mio"; e. "Milenberg Blues"; f. "Lonely"; g. "Some of These Days."

MACK AND PURDY (2795) in "An Everyday Occurrence." Scene: Parkway. A smart guy gets himself entangled after a few words with a smart lady.

CECILIA (CISSIE) LOFTUS (792) in "Famous Impersonations.' Scene: Drawing room. Imitation of Sophie Tucker and others. Numbers: a. "Gonna Get a Girl"; b. "Mama Goes Where Papa Goes"; c. Yiddish version of "Mama Goes Where Papa Goes."

FRED ARDATH (785) in "The Singing Bee," rustic comedy. Scene: Rustie home. Was rube comedian of the Follies. Numbers: a. "I Pagliacci"; b. "Finiculi-Finicula"; c. "Bring Back My Bonnie to Me."

PALM BEACH FOUR, THE (794), night club quartet. Scene: Garden. Stars of Helen Morgan Club, Club Deauville, and European clubs. Numbers: a. "Some Sweet Day"; b. "Poo-Poo-Paroop"; c. "Nobody's Fault but Your Own."

JACK WHITE AND HIS MONTREALERS (791) in a number from his own act at the Frivolity Club. Scene: Night club. His own orchestra and two pretty accompanists. Numbers: a. "I'm Karazy for You"; b. "Mean to Me"; c. "Goodby Broadway, Hello Montreal"; d. "Finiculi-Finicula"; e. "Laugh, Clowu Laugh"; f. "I Pagliacci"; g. "Over There"; h. "Anvil Chorus"; i. "Rose of No Man's Laud."

BOBBY FOLSOM (788) in "Typical Types." Scene: Drawing room. Ziegfeld beauty and leading lady of variety stage, doing imitations. Numbers: a. "Two Little Girls"; b. "Tess"; c. "I Lost My Stockings."

TINY TOWN REVUE (74). Scene: Stage set. A pageant of the Lilliputians. Dancing and singing by midgets. Numbers: a. "Tiny Town Opening"; b. "The Only One to Be"; c. "Miss Annabelle Lee"; d. "I Scream, You Scream, We All Scream for Ice Cream."

GEORGE BROADHURST AND COMPANY (780) in "Three O'Clock in the Morning." Scene: Cabaret. Drunken sailor in night club. Numbers: a. "Anvil Chorus"; b. "Wobbly Walk."

DESERT SONG OVERTURE (2930). Played by Vitaphone Symphony Orchestra.

HOT STUFF: Score (3181-88). Synchronized by Vitaphone Symphony Orchestra. Numbers 3181 to 3188, inclusive. Reels 1 to 8. A First National-Vitapbone talking production.

HOUSE OF HORRORS: Score (3161-67). Synchronized by Vitaphone Symphony Orchestra. Numbers 3161 to 3167, inclusive. Reels 1 to 7. First National-Vitaphone talking production.

DESERT SONG, THE: Score (3141-54). Synchronized by Vitaphone Symphony Orchestra, including exit march. Numbers 3141 to 3154, inclusive. Reels 1 to 13. 3154 is exit march.

HOUSE OF HORRORS: Trailer (2990). Louise Fazenda and Chester Conklin at ouija table in spooky looking house. First National-Vitaphone talking production.

DIVINE LADY, THE: Score (3031-40). Synchronized score played by Vitaphone Symphony Orchestra. Numbers 3031 to 3040 inclusive. Reels 1 to 10. First National-Vitaphone production.

SONNY BOY: Trailer (3000). Presents Davey Lee, juvenile star.

SATURDAY'S CHILDREN: Trailer (2998). Grant Withers, male lead, discourses on this Maxwell Anderson picture. Flashbacks show some scenes. First National-Vitaphone production.

HOT STUFF: Trailer (2977). Billy Bakewell, juvenile lead, and Alice White and Louise Fazenda tell about this picture. First National-Vitaphone production.

WHY BE GOOD: Trailer (2960). Jack Mulhall gives glimpses of this Colleen Moore picture. Flashback shown. First National-Vitaphone production.

FROM HEADQUARTERS: Trailer (2867). Henry B. Walthall, in jungle hut and wearing U. S. Marine uniform, explains situation and introduces Monte Blue, star.

ROBERT EMMETT KEANE (2849-50) in "Gossip." Scene: Hotel parlor. Star of legitimate stage is supported by John Miljan, Warner Brothers player, and Claire Whitney, screen and stage player.

DAVE BERNIE AND ORCHESTRA (2796) in "Here Comes the Showboat." Scene: Showboat. Numbers: a. "Here Comes the Showboat"; b. "Oh, You Have No Idea"; c. "High, High, High Up on a Hilltop"; d. "Constantinople."

MADONNA OF AVENUE A: Trailer (2718). Grant Withers, malo lead, as master of ceremonies introduces Dolores Costello, Louise Dresser and other featured players. Shows one of the sets in reproduction.

RUDY VALLEE AND HIS CONNECTICUT YANKEES (771). Band set. Vallee's radio band. Numbers: a. "Down the Field"; b. "Deep Night"; c. "Outside."

CLARENCE TISDALE (766). Scene: Southern plantation. Tisdale, negro singer, presents these numbers: a. "The Sweetness of Your Song"; b. "Bye and Bye"; c. "Oh, Didn't It Rain."

HARRY HORLICK AND GYPSIES (763). Scene: Band set. Horlick and his A. & P. Gypsies, are on a national radio hook-up weekly. Numbers: a. "Two Guitars"; b. "Black Eyes"; c. "Chiquita"; d. "March of the Toys"; e. 'Gypsy Love Song."

RAYMOND HITCHCOCK (760) in "An Evening at Home with Hitchy." Sceue: Living room. Number: a. "Here Comes the Groom."

BERNIE CUMMINS AND ORCHESTRA (752). Scene: Band set. Cummins and his Biltmore orchestra present modern songs. Numbers: a. "Come On Baby"; b. "If I Had You"; c. "Here Comes the Ball and Chain."

MAX SCHMELING (745). Scene: Gymnasium. Heavyweight champion of Germany skips rope, shadow boxes and engages in one-round bout.

PAUL TREMAINE AND ARISTOCRATS (742). Scene: Band set. Jazz band of variety stage. Numbers: a. "I've Been Working on the Railroad"; b. "On the Road to Mandalay"; c. "Chinese Dream"; d. "Fanfare"; e. "Here Comes the Showboat"; f. "Medley."

FANNIE WARD (721). Scene: Living room. Sixty-two year old flapper in two numbers: a. "Flapper Fannie"; b. "Radio Widow."

THREE BROX SISTERS, THE (2888) in "Headin' South." Scene: Pullman drawing room. Harmonizing of Southern songs. Numbers: a. "Doin' the Raccoon"; b. "Imagination"; c. "Way Down South."

ELEANOR PAINTER (746). Scene: Salon. Lyric soprano of musical comedy and opera. Presents these numbers: a. "Love Is Best of All"; b. "Habanera"; c. "How About Me."

WHITING AND BURT (741), in "Song Sayings." Scene: Drawing room. Vaudeville and Ziegfeld's Follies players. Assisted at the piano by Edmund J. Weber, composer, who arranged act. Numbers: a. "What Did You Say"; b. "The Frog Song"; c. "That's My Idea of Heaven."

HOPE HAMPTON (740) in the Fourth Act of Massenet's Opera, "Manon." Scene: Salon. Former motion picture star is assisted by four principals, chorus and the vitaphone Symphony Orchestra.

MISS MARCELLE (716). Scene: Drawing room set. Vaudeville comedienne, in brown-face makeup, renders syncopated songs in southern dialect. Numbers: a. "Shine"; b. "If I Never See You Again"; c. "My Troubles Are Over."

LOVE AND THE DEVIL: Score (3111-17). Synchronized by Vitaphone Symphony Orchestra. Numbers 3111 to 3117 inclusive. Reels 1 to 7. First National-Vitaphone production.

DAVE BERNE (2797). Scene: Drawing room set. Directs own orchestra. Numbers: a. "Happy-Go-Lucky Lane"; b. "Down Where the Sun Goes Down"; c. "St. Louis Blues"; d. "San."

HOLLINGSWORTH AND CRAWFORD (2753) in "Bedtime." Scene: The family boudoir. Short sketch of sleepy husband and nagging, jealous wife.

TAL HENRY (732). Scene: Band set. With his North Carolinians Orchestra. Has played at college proms and over the radio. Renders these numbers: a. "Come On Baby"; b. "Shame On You"; c. "Milenberg Joys."

MAL HALLETT (730). Scene: Band set. Furnishes jazz program with his "Way Down East Orchestra." Numbers: a. "Lots of Mama"; b. "Mother Macbree"; c. "War Medley."

GREEN'S FAYDETTS (710). Scene: Band set, "Green's Twentieth Century Faydetts" from vaudeville. Numbers: a. "Because My Baby Don't Mean Maybe Now"; b. "Sweet Mystery of Life"; c. "Changes."

CHILDREN OF THE RITZ: Score (3071-77). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3071 to 3077, inclusive. Reels 1 to 7. First National-Vitaphone production.

GUIDDO DEIRO (2968). Scene: Living room. Piano-accordionist in these numbers: a. "Romeo and Juliet"; b. "Drigo's Serenade."

DIVINE LADY, THE: Trailer (2967). Milton Sills makes introductory remarks and shots from the picture are shown. Corinne Griffith, the star, also speaks. First National-Vitaphone production.

MUSIC AND TALENT

Ash, with Fortune Made, Retires

STAGE SHOWS

Philadelphia *Earle*

Week Ending October 5

Harry Rose, the Broadway jester, presents an appreciation show, "Thank You." His stage personality lacks spontaneity but he works hard to create the impression that everybody is "making whoopee" and having a good time. **Louis Schrader** and the **Earltonians** stage band, as well as the **Earle Rockets**, round out the program quite satisfactorily.

The stage is decorated with huge roses in the background and rose colored paper in irregular strips hanging from above. The leaders of the different groups of instruments play several bars from familiar songs, then all play together making a musical cocktail. The Earle Rockets in black and yellow costumes with high yellow silk hats, do a fast routine.

Markel and Faun are comic dancers. He wears the regulation baggy trousers and tiny hat and works the bashful boy stunt that always gets a laugh, while she is dressed in ill fitting clothes. A hodge podge of stunts and some fairly good tap dancing follow. The Rockets come on again in powder blue tights with silver trimmings and bands of rhinestones and how those Rockets can dance.

Al Norman has such a perfectly natural manner on the stage that his act can not fail to click. He announces himself and goes ahead and produces the goods in a delightfully simple and direct manner. He throws his long legs about until he looks like an animated corkscrew, and his impressions of a colored dancer in a southern cabaret and of a young man riding in the subway are very entertaining.

Grace Johnson in a lavender satin evening dress acts as a partner to Harry Rose, furnishing the questions that give him an opportunity to spring some of his clever retorts. They sing and dance a catchy little tune "That's Silly" that is quite good and she sings "Bashful Baby" very creditably.

Detroit *Michigan*

Week Ending October 10

Boris Petroff, producing for Publix, took a company of players strolling through the "Garden of Love." It was presented at the Michigan here this week, with **Del Delbridge**, popular master of ceremonies, in the orchestra pit instead of on the stage as is usual.

Petroff has got away from the usual stageshow by removing the orchestra from the stage, which explains the popular Del's banishment to the pit for the week.

The show is in six scenes, according to the program, but uses but one set. This is a futuristic garden motif, with a tree in a draped niche in the center and with two fountains, blazing in cut glass gems, on each side.

Miriam Lax and **Jules Barron**, singers, opened the show with a duet. Just what it was about, this reviewer cannot say. Miss Lax, undoubtedly is a very good singer, but her voice failed to fill the mammoth Michigan and the song didn't get across.

The Dorothea Berke Girls, half of them dressed as cute little girls with sunbonnets and the other half in little green panties and vests, danced through the opening chorus. Then Miriam came back, with two of the girls, for another song. Still not quite loud enough.

Next were **Bayes and Speck**, a couple of droll comedians. They indulged in some nonsense and then one of them proclaimed himself a vagabond lover with the ability to knock 'em dead.

(*Continued on page* 49)

Walzer & Dyer

Comedienne and comedian! Walzer & Dyer, teamed together for 12 years, are now featured in the Publix unit, "Circus Cabaret." They are under the direction of the Wm. Morris Agency. No act is complete without its humor—and, when you have humor of the Walzer-Dyer variety you just know that the sun is always shining. If you have never believed in the adage, "Laugh and the world laughs with you," just tune in on Miss Walzer.

Sheridan theatre

Don Cordon

Solo Organist

Chicago Fox Theatres

Chicago

Popularity of Stageband Plan Is World-Wide

M. C. May Produce Occasional Sound Subject for Paramount-Publix

By E. T. DAWSON

NEW YORK, Oct. 15.—The motion picture theatre industry received one of its unexpected surprises today when Paul Ash, originator of the stage bandshow policy, announced his retirement as master of ceremonies.

Ash, who has been in the employ of Publix Theatres Corporation for the past six years, is probably one of the most prominent figures in the popular entertainment field, and in addition to being the creator of what is better known as the Paul Ash policy, he is directly responsible for the complete change in the combination theatre field which is now known as the new show world.

Six years ago Paul Ash was placed under personal contract by Sam Katz, now president of Publix Theatres Corporation, with a provision for a renewal of several more years, and since then has been responsible for the tremendous growth of that circuit.

Paul Ash

Originated in Oakland

The stage bandshow policy was born in Oakland, Cal., at the Granada theatre in 1916, with Ash conducting the stageshow. Since then the policy has spread from Coast to Coast until now there are over 200 deluxe motion picture theatres offering this sort of entertainment.

Although the stageband policy had been in effect for several years on the West Coast, it really never took hold as a popular entertainment until Balaban & Katz secured the services of Ash and inaugurated his policy at the McVickers theatre, Chicago, in the latter part of 1922.

After one year at this theatre he was transferred to the Oriental theatre, Chicago, another B & K house that was especially de-

(*Continued on page* 48)

ORGAN
PRESENTATIONS OF
GREAT SONGS

SMALL SLIDE SETS

THE RIGHT KIND OF MAN
from "Frozen Justice"

MARIANNE
WHEN I SEE MY SUGAR
(I Get a Lump in My Throat)
from "Marianne"

SING A LITTLE LOVE SONG

SO DEAR TO ME
from "Cock-Eyed World"
"Sensational Ballad"

IF YOU BELIEVED IN ME

We also have INDIVIDUAL CHORUS SETS for
LITTLE BY LITTLE
(From "The Sophomore")
LOOK WHAT YOU'VE DONE TO ME
(From "Why Leave Home?")

AS WELL AS THE HITS FROM
SAY IT WITH SONGS
and
FOX MOVIETONE FOLLIES

SPECIALS

Medley of AL JOLSON hits from
SAY IT WITH SONGS
Introducing
LITTLE PAL
WHY CAN'T YOU
USED TO YOU
I'M IN SEVENTH HEAVEN

"Fox Follies Chorus Medley"
Introducing
BREAKAWAY
THAT'S YOU, BABY
WALKING WITH SUSIE
BIG CITY BLUES

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SAM LERNER, Mgr. of Publicity
DeSylva, Brown & Henderson, Inc.
745 7th Ave., New York City

(*Continued from page 47*)

signed and constructed for Ash to carry on his new policy.

Transferred to New York

After three and a half years in Chicago, Publix then transferred Ash to New York where he also opened one of their large theatres, the Paramount in Brooklyn, after which he divided his time between this house and the Paramount in New York City.

For the past 18 months Ash has been presiding and supervising the stage bandshows at both theatres, and on October 17 of this year he will complete practically six years of service for Publix.

Paul Ash began his career in the amusement business about 20 years ago when he started in as a piano player for Johnnie Connors in Springfield, Ill., and from that time on he took part in several theatrical branches always more or less in the field that he has made his present success in.

Since he has been employed by Publix he has earned over $1,000,000 in salaries and royalties accruing from his various other interests. His earnings have been well invested in reliable securities until today he is one of the wealthiest men in the show world.

Adopt Baby Girl

The only reason offered for Ash's retirement at this particular time is the fact that as he and Mrs. Ash are so fond of home life and that until a few years ago they were deprived of this comfort and desire, they are now able to enjoy these comforts through his success. Mr. and Mrs. Ash recently adopted a 10 months old baby girl and most of their time will be devoted to its care.

Never in the history of the show business has any one man attained the fame in the popular amusement field as Ash has. His record has never been achieved and he is regarded as a phenomenon by his business associates, for the things that he has accomplished in the motion picture business.

It is safe to say that his policy has revolutionized the motion picture theatre. Exhibitors owe Paul Ash a tribute of thanks for reviving public interest in attending motion picture theatres through the policy which he has so permanently established.

The stage bandshow policy has made it possible for the motion picture theatre owners to realize a return on their large investments and the public has paid at the box offices of these theatres more than $500,000,000 a year of which half has been brought in through the means of the stage presentations.

Will Make Sound Shorts

They say that a man can achieve his greatest success between the age of 35 and 45. This seems to be true in more than one case for Paul Ash succeeded when he was 43.

In a long and exclusive interview with the writer Ash made known that he would not completely pass out of the picture but will from time to time devote his talents to making short sound subjects for Paramount-Publix and that the rest of his time will be given to radio work.

MLLE.
LA PIERRE
FRENCH PERSONALITY GIRL

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Personal Direction
Sam Bramson
Wm. Morris Agency

WEEK OF OCT. 18—PARAMOUNT, TOLEDO
WEEK OF OCT. 25—CAPITOL, DETROIT
P. S.—BE SURE TO SEE AND HEAR ME IN MY FIRST STARRING-ALL-SINGING PARAMOUNT SHORT SUBJECT OF FRENCH SONGS

Happenings this week and last. . . . Have you heard that **Charley Straight** will open the new Rainbo Gardens the latter part of this month? Well, he will, and there is a possibility that the opening floor-show will surpass anything that has been attempted in that line in Chicago. . . . **Freddy Hamm and His Collegians** have again returned to the **Venetian Room** in the Southmoor Hotel this year. Business will, without a doubt pickup as Hamm is more than well known around Chicago for his excellent music. . . . Incidentally **Johnny Maitland** and his orchestra also returned to the Southside and to their old stamping grounds, the Coconut Grove Cafe. . . . While on the subject of name orchestras it would be a shame and more than that, a crime, not to mention one of the best know musicians in Chicago, none other than Danny Russo. **Danny Russo and His Orioles** opened last week at the Beach View Gardens and are broadcasting over WIBO. . . . **Eddie Dunstedter** well known and well liked as an organist has an orchestra of his own and is playing to capacity crowds in a ballroom in Minneapolis. The ballroof holds 4,000 people, so from that you can get an idea as to his popularity in that town. Organists that know him, and his style of playing, class him as one of the best with no exceptions. . . . **Marcel Dupre** jointly with the Paulist choir opened the Autumn season of musical events at the Chicago Stadium last week. The organ at the Stadium is advertised as the most mammoth organ in the country and will be presided over by Dupre. . . . **Eddie Hill** the rotund presentation artist who played so long around Chicago, acted as master of ceremonies at the Fox theatre in Philadelphia last week and had the audiences crying for more. . . . **Jack and Kay Spangler,** Publix presentation artists, are now touring as the feature in "Skyscrapers." . . . **Green and Stept** opened offices in the Woods building last week and **Lew Butler** is general manager. . . . **Mack Howard,** formerly with Ager, Yellen and Bornstein, is now with DeSylva, Brown and Henderson, handling the orchestra department. . . . **Sol Wagoner** has opened an office in Woods building to handle orchestras. . . . **Tommy Sacco** was again called upon to supply talent for the Racine theatre in Wisconsin. . . . Acts, blues singers and soubrettes who are not now working will find it a wise idea to drop up and see **Lucile Carewe** in the Butler building, there's work and you'll get it. . . . Have you heard that **Jules Alberti** and his orchestra have been engaged to play at Colosimo's cafe? . . . **Bobby Jackson,** who acted as master of ceremonies in the picture "Broadway Babies," is now acting as **M. C.** at the Indiana theatre in Indianapolis, in the absence of **Charlie Davis,** who was transfered as guest **M. C.** to the Paramount theatre in New York. . . . **Kernoff and Marie** well known dancers have signed with the Chicago Civic Opera and will, of course, apear with the first Opera presented in the new auditorium. . . . **Bernice and Emily** are appearing this week at the Capitol theatre in New York. . . . . We were very sorry to hear of the untimly death of **Ruth Marie Marcott,** prima donna, and wish to extend our sympathy. . . . **Don Philippini** is now guest conductor in the New Saenger theatre in New Orleans, he has a national reputation as a musician of note. . . . **Roy Cato** is the solo organist at the Miller theatre in Wichita, Kan. . . . **Yasha Bunchuk,** conductor of the Capitol Grand orchestra and famed cello soloist, has just completed his first record for the Velvetone Company. He has contracted to make a series of cello records in the next few months. . . . **Frank Fay,** Broadway stage star and master of ceremonies, has been signed on a long term contract to star in Vitaphone productions for Warner Brothers. . . . **Horace Heidt** opened at the New York Hippodrome last week for an indefinite run. **Horace Heidt and His California Collegians** will be the only stage attraction in this huge house and will change their act weekly. Their meteoric rise to success has been phenomonal. . . . By the way, **Sunshine Sammy** is appearing at the Palace theatre this week. . . . **Mrs. Grace Fisher,** owner of the Capitol theatre in Cumberland, Md., is well liked for the organ solos and specialties she presents to her audience. She broadcasts each Sunday evening over station WTBO. . . . **Johnny Payne** was again in Chicago playing an engagement at the Avalon theatre.

W. S. Russell

STAGE SHOWS

(*Continued from page 47*)

The niche in center stage—it proved to be a turntable—revolved to reveal a Russian setting with a Russian gal awaiting. From then one, through Russian, German, Spanish and modern settings, the plot involved the old triangle with one of the boys doing the heavy wooing and the other playing the part of the outraged husband.

One line was worthy of note. At the conclusion of one of the tableaux, the outraged husband announced he was from Chicago.

"So am I," replied the lover.

"Then what the hell are we waiting for?" both chorused. And they both pulled out revolvers and started shooting!

The turntable revolved again to disclose **Renoff and Renova**, classical dancers, posed as statues in several pounds of powder and little of anything else. They did a dance routine, which embraced several steps unusual in such an act, with the assistance of the Berke girls.

This was followed by a burlesque classical dance put on by the **Felicia Sorel Dairy Sextet**. This comprised six men, garbed in tattered tramp costumes and made up most grotesquely. And how they burlesqued the graceful figures presented shortly before by Renoff and Renova was nobody's business. It got plenty of laughs, too.

Bayes and Speck were back, garbed as sailors this time, with some more nonsense. Most of their stuff was old, but they had a way of putting it over that kept the audience in gales of laughter. One of the boys, particularly, has one of those funny pans which he can twist into those droll grimaces which always helps the poorest joke to go over with a bang.

The closing number was colorful and spectacular. The chorus girls were the center of attraction, garbed in rich yellow, green and gilt costumes. Half of them were dressed in those tight fitting trousers which were fashionable in the days of "Don Juan" and the others were in tight fitting frocks with long trains.

San Francisco *Fox*

Week Ending October 10

This week's stageshow commences with an orchestral number from the elevated pit, the offering being selections from the works of Rossini. This included excerpts from "William Tell," "Semiramide" and "Stabat Mater," with the vocal ensemble coming in strongly in the latter.

The Fanchon & Marco Idea is "Columns," recalling the golden days of Greece, with its temples, blue skies and maidens in gauzy robes. Eight lofty columns are revealed in the middle background when the curtain rises and when these in turn are lifted, girls are revealed posing on the pedestals. These offer a classical dance in which colored scarfs play an interesting part.

A young fellow with a double voice offers a novel impersonation, including one of Galli Curci, which includes touches of comedy. His enormous headdress and profuse use of powder creates many a laugh.

Rube Wolf introduces his trumpet player, a young fellow who resembles Fatty Arbuckle in form, as director of the orchestra in its next number and strolls through the house as it is being played, advising that if his substitute makes good he can have a day off every week.

A novelty dance number follows, with some of the **Sunkist Beauties** making use of huge feather fans. Others wear costumes which reveal a boy on one side and a girl on the other. The dancing of **Dorothy Henley** and **Maxine Evelyn** is especially applauded.

Myrtle Gordon, who performs after the manner of Sophie Tucker, sings "I Ain't Takin' Orders from No One" and "Sweethearts on Parade." **Rome and Gaul**, who are a Mutt and Jeff in real life, offer a number that proves the hit of the show, their dancing being especially effective.

The act comes to a close with the **Sunkist Beauties** appearing in costumes of gold and green and dancing on steps on either side of the orchestra, while others pose on steps extending almost to the flies. The specialty performers appear and offer a tabloid version of their acts as the curtain descends.

Chicago *Chicago*

Week Ending October 17

The Chicago theatre offered this week "Over the Top" as their stage presentation, featuring **Lou Kosloff** and his band, **Johnny Burke**, the three **Bernie Brothers, Doris Roche** and **Jack Rawan.**

The show opened in a canteen hut in which Jack Rawan, top sergeant, introduced the Bernie Brothers who do a tap dance chained together. They got a big hand and were followed by Lou Kosloff coming in and directing the boys in one of those disgusting socalled hot numbers and as proof that it was such not a sound of applause was heard from the theatre filled and with a holdout. It was just one of those low grade arrangements that the patrons of the Chicago refuse to accept.

Johnny Burke came next and continued throughout the remainder of the show, furnishing many of the laughs. He opened by giving the audience many laughs in directing the band which played three different numbers simultaneously with "Roses of Picardy" as the theme.

Doris Roche, the pride of the regiment, sang "I've Got a Feeling I'm Falling" and goes into a clever little dance number.

The bugle then plays the drill call and the scene shifts to outside the barracks where Burke has a lot of trouble in drilling a squad of rookies. The scene again changes and a very realistic battle scene is enacted behind a scrim. This was really the only commendable part of the entire bill. After this Burke does his monologue in joining the army and the finale consist of the unfolding of flags of the Allied troups and Jack Rawan sings "Step by Step."

St. Louis *Fox*

Week Ending October 10

Lynn Cowan on the stage presented a **Fanchon & Marco** production, "Love School," in which **Renie Riano, Billy Carpenter** and **Dave and Jean Good** were the featured entertainers.

William A. Parson and the Fox Concert Orchestra gave their interpretation of "Piagliacci" as the overture selection.

Indianapolis *Indiana*

Week Ending October 18

The show this week entitled "Radio Romance" compares very favorably with any that have been booked in recent months, due chiefly to the remarkable performance of **Ross and Edwards** and the charm of **Bobby Jackson**, guest master of ceremonies. Jackson seems to be filling the place left temporarily vacant by Charlie Davis in admirable manner and the local patrons are confident Charlie is doing as well in New York.

Ross and Edwards, erstwhile headliners in big time vaudeville, score with their songs and dialog and dancing. Jackson contributes a song and dance number and makes himself generally agreeable during the whole show. **Laura Lane** is a dancing blues singer who also is very good and is appreciated by the audiences.

Pittsburgh *Loew's Penn*

Week Ending Oct. 12

Publix Unit "Velvet Revue," staged by C. A. Niggemeyer is the stage attraction and it is a gorgeously gowned affair. A veritable fashion show that made a big hit especially with the ladies in the audiences.

Teddy Joyce, popular master of ceremonies, was much in evidence and scored as usual. He and the band offered "Collegiate Sam," a number which they recently recorded, with Teddy doing the singing. Incidentally Teddy made three changes of costume during the course of the act: White dress suit; Collegiate outfit with the biggest balloon trousers on record and later he was garbed in a full dress suit. He also performed one of his famous loose-jointed dances which panicks the local natives.

John Quinlan went over nicely with several tenor solos. With one of the solos he was accompanied by **Thelma Lee**, a statesque beauty, who played the violin quite well.

Blair and Thornton have a fast dance routine. This pair works hard and deserve a good hand. **Walter Walters** offers a ventriloquist act which is a knockout. He talks and plays some sort of whistle at the same time. His offering is away out of the ordinary and is a big hit.

Deagan and Cannefax, team, do some good comedy, with the female partner being just about the whole show. Really clever and gets good laughs.

Philadelphia *Mastbaum*

Week Ending Sept. 28

"Musical Masterpieces," by the Symphony Orchestra, with **Charles Previn** conducting, was the popular overture offered at the Mastbaum this week. Excerpts from those melodies that everyone seems to like, such as "Il Trovotore," "Marche Slav," "Les Millions Harlequins" and "Lover Come Back to Me" were greatly enjoyed by the audience and a harp solo added a pleasing variety to this part of the program.

Stuart Barrie's Singing Lesson this week was entitled "The Glee Club," and consisted of "Girl of My Dreams," "Every Day Away From You," "I'll Always Be in Love With You" and "Where the Sweet Forget Me Nots Remember."

"Creole Nights" was a vivid and picturesque stage presentation with Stuart Barrie in the role of master of ceremonies. He has a most pleasing stage personality and wins his audience by being completely

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MAYBE — WHO KNOWS

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natural and at ease. The background represented a group of interesting small houses with peaked roofs and balconies. The girls of the ballet, grouped about the stage and on the balconies of these houses, wearing bouffant skirts of vermilion with soft white linings and headdresses of the same colors, formed a stage picture of unusual beauty.

The **Chantal Sisters,** in black velvet gowns, showed their complete mastery of the piano by playing several difficult compositions in unison. **Anita La Pierre** sang several snappy French songs that were well liked by the audience. She has a French accent, acquired or real, that goes well with the songs. Miss La Pierre in a brilliant orange dress presented a striking appearance and her vivacious personality makes her a favorite. One of her songs with a kissing chorus was particularly delightful.

The **Three Rolling Stones** are excellent tap dancers. Their cleverest stunt and the most novel number on the program was a slow-motion fight in which all three participated. Blows land with the precision and slow grace of a motion picture and a buzz of interest that marks a new and original number swept the audience. The applause at the end could not fail to bring satisfaction to the Rolling Stones.

Lang and Healy put on a dialogue featuring a misunderstanding—an old idea but very funny. He whistled a loud and shrill accompaniment to the playing of the orchestra which was also applauded.

The **Dorothy Berke Girls** were rather disappointing. Clad in yellow trousers, green blouses and large straw bats, their costumes were not chosen with an eye for beauty and their dancing aroused no enthusiasm.

Minneapolis *Minnesota*

Week Ending Oct. 18

The **Gluck-Sorel Ballet** opens "Roof Garden Revels" at the Minnesota theatre in the uniforms of bell boys, with the usual costume deductions for a chorus interpretation of such a number. The scene is the roof of a large New York building, presumably on the Hudson river across which are visible the lights of the city.

Barnett and Clark follow the chorus with a fast, if not particularly novel, dance number for their first appearance.

Zizz Black, in his second week as master of ceremonies at the Minnesota, makes his entry now and with a novelty number, "Bugle Call Blues," gains some more followers. After playing the number through as a body, the individual **Serenaders** who, play wind instruments, give solos or duets of a few measures' duration. The number is finished off by two of the violinists.

Josephine Davis, in a Sis Hopkins get-up, bags a good portion of the applause. Miss Davis uses Zizz Black as a foil for her conversation in the early part of her number and then goes into a group of songs, among them a stuttering affair, that brings the house down.

The Gluck-Sorel Girls go up in the world in the next number from bell boys (or girls) to full fledged night club performers. In abbreviated gold-spangled costumes, the girls go through a tap dance. Later Barnett and Clark appear for their second number, a very fast and intricate duet number, somewhat reminiscent of the Charleston.

Gil Lamb, eccentric dancer, scores a hit with his muscle twisting numbers and the attitude of dumbness which he assumes. Lamb takes several curtain calls and deserves them.

The Serenaders' second number is a novelty feature called "Saratoga." Zizz Black leads them in a revival of "Horses," sells them bets on horses, including Sparkplug, and then concludes with a horse race in which Sparky comes up from behind and wins by about five lengths. The horses used in this case are toys about a foot high which are pulled across the stage.

Ralph Whitehead may be termed the masculine Elsie Janis of America. He tries some take-offs in Janis style that are excellent. One of a K. H. S. (Key Hole Snooper) is only surpassed by his take-off on Maurice Chevalier singing "Louise." The nasal consonants and all are in it. In between the vocal numbers he tells some racial jokes in which, as usual, the Irish and the Jews take the honors.

Cumberland *Maryland*

Week Ending Oct. 19

The speaking stage theatrical season opens here October 21, with Charles K. Champlin Stock Company for a full week engagement. Champlin, whose company is composed of the best dramatic speaking stage stars in business, has been playing Cumberland for approximately 15 years. He is just finishing a long engagement at Wheeling, W. Va., and will open here producing some of the recent New York dramatic stage successes.

This week, beginning Monday afternoon, the Mellinger Brothers of the Maryland theatre, announce an all new musical organization, 20 people and special stage setting, that bears the title of "Dance Shoppe." This company will present eight big time vaudeville acts for the entire week.

The "Dance Shoppe," headed by **Vardo and Kenny,** will launch their musical feast supported by the **Davis Twins, Stedmon Trio** and the famous **Slip-Foot Clifton,** a blackface performer of unusual merit. A chorus of 12 girls, who form dancing acts in the vaudeville array, promise the theatregoers a treat of treats in this week lineup.

Along with the musical show the Mellinger Brothers are offering "On With the Show" (silent print) for the first three days to be followed by another big feature not yet announced.

In order that the speaking stage theatre here does not contribute the greater part of the good things for the week of October 13 to 19, the other theatre managers, both sound and silent, have come forth with exceptional bookings for the theatregoer to choose from.

Thomas Burke, Western Maryland's most well known sound and silent theatre manager, of the Liberty, has booked for an extended run the Vitaphone production "The Gold Diggers," and Vitaphone acts namely: "Tiny Town Revue" with **Buster Shaver** and "These Dry Days" with **Fred Ardath.** Besides this Manager Burke offers **Mrs. M. McLean,** organ soloist, with a special broadcasting program (WBTO) and other musical features. All of this for: 25, 35 and 50 cents daily.

Arthur R. Gibson, manager of the Strand theatre, for an extended run offers the Four Marx Brothers in "The Cocoanuts" and other added features. Manager Gibson also offers organ soloists with a full broadcasting program from WBTO.

The Garden theatre, Manager Frank McGruder, announces a week's run for Donald Colman in "The Rescue"; the New theatre, Western Maryland Theatre Company, announces a one day showing of William Boyd in "High Voltage" in sound, followed by "The Desert Song" in sound for Wednesday and Thursday, and Mrs. Frank Fisher, manager of the Capitol theatre presents for three days "Wild Orchids" with Greta Garbo.

This week's array of attractions will give the Cumberlanders one of the most selected programs to choose from, and the speaking stage theatre will certainly have to go some to gross and clean up here.

Chicago *Avalon*

Week Ending October 11

Ted Leary's back in Chicago. The popular master of ceremonies and band leader made his appearance this time at the Avalon. Ted originally was stationed at the Stratford. No doubt stocks of this theatre increase 100 per cent since Leary returned. Leary is the most versatile fellow on the present day stage and never fails to click with his patrons.

Good talent was supplied for Ted's opening show. They were, **Bob and Jack Pearson, Auriole Craven, Four Negro Singers,** and the interesting **Abbott Girls.** Mention must be made of the elaborate stage settings in this show. Not one but three or four displays proved a highlight. The producer or arranger made a very capable job of the entire show.

Leonard Smith, the organist, opened with a welcome song for Leary. The band blended in and Leary made his appearance and sang a little verse about his pleasure to get back in Chicago. As usual he gave a few of his sidecracking jokes and then introduced Bob and Jack Pearson. The boys didn't click at all.

A big attraction was Auriole Craven, a very versatile girl with a smiling personality. Auriole's first appearance was made with a few songs. Leary was used as a foil, but the act ended with the two harmonizing a very pretty song. Very good and deserved a big applause, which it received.

The ballet and the band was next to give numbers. The ballet did an interesting dance and the band played a number called "When the Buttercups Kiss the Butterflies Goodbye," Leary singing the chorus to a big hand. Drops in this presentation were especially noticeable. (very good Mr. producer) The cornet player was also featured. Four Negro Singers were next. The boys started out with a fast number which sounded just fair. They came back strong with a song of a hundred kinds of harmonizing and made the audience sit up and take notice. When they made their finale bow the applause was still going.

A black out with Leary, Auriole and Bob Pearson went up for big honors. It was a comic sketch of the husband who returns home to find his wife with a traveling salesman. Leary supplied the laughs. One a week like this would be an idea.

The finale: Auriole appearing this time doing a violin solo and a dance at the same time. This girl proved all but the headliner, Leary being that. She took second honors without a question. Leary concluded the performance with a song.

Omaha *Paramount*

Week Ending October 10

Niggemeyer's "Seashore Follies" is the entertainment at the Paramount this week, wiping away the tears of the feature audien, Gloria Swanson in "The Trespasser."

The **Dave Gould Boys and Girls** chorus appears as a lineup of twinkling legs with the curtain only partially lifted. When the curtain is hoisted, the dancers are found in the usual habiliments, or lack of habiliments, of the seashore. The chorus is the high spot of the entertainment, what with the staircase dance and other numbers.

Ed and Morton Beck, familiar to Publix audiences. have a new line of jokes, dramatics and grand opera. The **Darling Twins, Prosper and Maret,** turn from harmony singing to high stepping to the delight of the audience. **Al Morey** and his stage orchestra and **Gilbert Jaffy** and his pit orchestra, provide the music.

Herbie Koch, organist, sent his regards to the theatregoers through a screen message. He is on his vacation in New York.

Salt Lake *Orpheum*

Week Ending Oct. 2

The vaudeville portion of the Orpheum bill this week is headed by the master comedian **Larry Rich,** who with "his friends" as he bills the members of his band, and **Cherie,** provide nearly an hour's entertainment. The Larry Rich entourage is one of vaudeville's outstanding acts, and has been coming in for high praise during their engagement here.

Preceeding the Rich act proper, Mr. Rich and Cherie are seen and heard in a prologue, introductory

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to the main presentation. Another outstanding vaudeville act is that of **Hap Hazard**, billed as "the aeronut." Hazard provides plenty of laughs with his droll antics and his nonsensical conversation, in which he is assisted by a pretty feminine assistant.

Another act on the bill is **George Stanley** and his **Georgia Crackers**, a quintet of southern "rube" songsters and comedians, who start the show off with a bang. They are assisted by **Gladiola**, feminine character songstress.

The picture presentation this week is the R K O production, "Half Marriage" which comes in for a goodly share of praise and the attendance has been highly satisfactory.

Hollywood Tunes

HOLLYWOOD, Oct. 15.—What started as a temporary rehearsal hall on the M G M lot recently, now looms as a tremendous project. Gus Edwards started it. The idea about building a school to train talent and pick stars was conceived by Gus 10 years ago.

Edwards was forced to give up his plans for his stage career. Ten years later finds him ready to launch his original plan, but on an elaborate basis, to be known as "Gus Edwards' School House." The building will house every phase of the show business.

* * *

"Manhattan Serenade," the melody that has swept the nation as a jazz classic, will shortly be transformed to sound pictures. Lou Alter, the composer, used as his inspiration for the number, the daily humdrum existence of staid New Yorkers. M G M will produce the film. Sammy Lee will direct.

* * *

Ray Perkins, head of the song department of First National and Warner Brothers studios, has collaborated with Harold Berg on a special featurette for the forthcoming "Vitaphone Varieties" called "A Jazz Rehearsal." Dialog will be done in musical comedy patter style with several song numbers interpolated into the action. Roy Mack will stage the production.

* * *

Howard Jackson has been assigned to do the musical arrangements for the Fannie Brice picture for United Artists titled "It's a Pleasure." Jackson scored the music for "The Great Gabbo," "Broadway" and "Hearts in Dixie."

* * *

Maurice Kussell has completed the staging of dance numbers in "The Champ" for United Artists. Fannie Brice is featured. Thornton Freeland is directing.

* * *

Eddie Ward and Alfred Bryan will collaborate on the songs for the Vitaphone version of "Lady in Ermine" for First National. Ward was the conductor for Irene Bordoni, who left recently for a headline vaudeville tour. He wrote the music for "Paris," Miss Bordoni's audien for First National.

* * *

Blanche Sweet and Marie Dressler will warble songs written by Gus Edwards in two of M G M's forthcoming pictures. Marie will sing "Poor but Honest" from "Road Show." Miss Sweet will render "He's Good Enough for Me" in the "Night Hostess."

* * *

Dmitri Tiomkin, pianist composer, who has been writing songs for M G M, will shortly leave New York for Havana. While in New York he completed the music for the Morris Gest operetta "Aha."

MADAME OCTAVE.

Richard Kountz Joins Witmark & Sons

M. Witmark & Sons announces the association with the organization of Richard Kountz, well known composer of educational music. Kountz has been identified with the growth of music in the public schools of America for some years. As a composer, his works have received the authoritative endorsement of the foremost directors, teachers and supervisors throughout the United States and Canada. His compositions have appeared on countless festivals and conference programs. His patriotic cantato, "American Ode," was sung at the last Biennial National Conference in Chicago having appeared on the programs of sectional conferences the previous year. For the same Biennial conference, Kountz composed, "The Song of Man" which was sung by a large chorus under the direction of Dr. Will Earhart, director of music for the Pittsburgh public schools.

In addition to his high standing in the educational field, Kountz is also known as the writer of the lyrics for motion picture theme songs, his most recent being "Lady Divine" for the First National-Vitaphone picture, "The Divine Lady" starring Corrine Griffith. He has also written both lyrics and music of many ballads, his current success being, "The Dawn Brought Me Love and You," a Witmark publication.

Flaherty to Head Fox Music Enterprises

Add another to Fox Film Corporation enterprises. The company is entering the business of music publishing. To head this important branch of the new phase of picture production and distribution is none other than Pat Flaherty, who has just resigned from De Sylva, Brown & Henderson, Inc., to assume his new duties. He is best known as having been general manager for three years of the Stasney Music Company, manager of New York headquarters of Ted Browne Music Company and for the last year as assistant to Dan Winkler at DeSylva, Brown & Henderson, Inc. He carries with him the best wishes of all his associates at De Sylva, Brown & Henderson, where his personality made him so well liked.

Wheeler Signs with R K O

(Special to the Herald-World)

HOLLYWOOD, ct. 15. — Bert Wheeler, comedian, has signed a long term contract with R K O. He was brought to Hollywood to play an important role in "Rio Rita."

Benny Ross Transferred; Now M. C. at Earle, Atlantic City

Benny Ross, who just returned to the Branford Theatre, Newark, N. J., last week in "His Home-Coming Week," has suddenly been transferred to the Earle Theatre, Atlantic City, N. J., where he will inaugurate, for the first time in this city, a stage band policy. This is undoubtedly the first time in the history of the show business that a home-coming week turned out to be a farewell week also. Newark's loss is Atlantic City's gain.

Horace Heidt Opens at N. Y. Hippodrome

Horace Heidt and His California Collegians have been booked into the New York Hippodrome for an indefinite run. Heidt and his orchestra came from the West unknown and they were booked into the Palace, New York, for a week's engagement. Before they left they had stayed four weeks, breaking the house record for consecutive weeks for an orchestra. Each of the boys has finished a four year course in music and harmony at the University of California and the versatility of the band is marked. They play, sing and dance. As an added attraction the boys have brought East, with them, the clever dog, Lobo, a German Police Dog who can understand every command given to him. Heidt opened at the New York Hippodrome October 5, for an indefinite run. The act will be changed each week.

Warner Enroute to Coast For Witmark & Sons

Lewis Warner, executive of M. Witmark & Sons, leaves New York on the Twentieth Century today bound for Hollywood. The purpose of his trip is to confer with the fourteen Witmark songwriters at the Warner Studio regarding original compositions to be written for Vitaphone productions during the coming months.

Warner Brothers Is Irving Berlin's Headquarters

Irving Berlin, America's leading song writer, is at present making his headquarters at Warner Bros. Studio, whee he is taking active part in production conferences on Al Jolson's next Vitaphone vehicle. This is "Mammy," based on Berlin's play, "Mr. Bones," the entire musical score of which is the work of this celebrated composer. Gordon Rigby did the adaptation for the Vitaphone version and Joseph Jackson is credited with the dialogue. Michael Curtiz is directing the production, a major part of which will be filmed in natural color.

"THE HALF PINT OF SONG"

LAURA LANE

Publix "Radio Romance" Unit

WEEK OF OCT. 19—AMBASSADOR, ST. LOUIS
WEEK OF OCT. 26—ORIENTAL, CHICAGO
Thanks to Jack Partington Phil and Ruby

THE SINGING MASTER OF CEREMONIES

BENNY ROSS

Now Inaugurating a New Stage Band Policy for Warner Bros. at the EARLE THEATRE, Atlantic City

"THE TAPPING FLAPPER AND THE TWISTING FLIPPER"

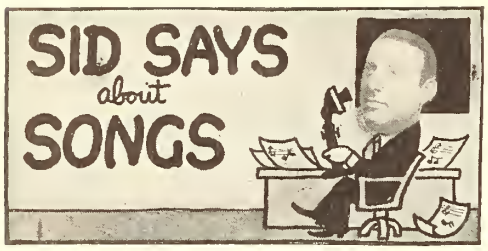
PAUL and FERRAL

IN

PUBLIX "RADIO ROMANCE" UNIT

WEEK OF OCT. 19—AMBASSADOR, ST. LOUIS WEEK OF OCT. 26—ORIENTAL, CHICAGO
FORMERLY WITH SHUBERT'S "NIGHT IN SPAIN" - "NIGHT IN VENICE"
THANX TO WM. MORRIS

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



BEST SELLERS
Week Ending October 12

No. 1
"Am I Blue"—(M. Witmark & Sons).
No. 2
"My Song of the Nile"—(M. Witmark & Sons).
No. 3
"Little Pal"—(DeSylva, Brown & Henderson).
No. 4
"Pagan Love Song"—(Robbins Music Corp.).
No. 5
"When My Dreams Come True"—(Irving Berlin).
No. 6
"I'm Just a Vagabond Lover"—(Leo Feist).
"Singing In the Rain"—(Robbins Music Corp.).
No. 7
"Where the Sweet Forget Me Nots"—(Remick Music Corp.)
"If You Believed In Me"—(DeSylva, Brown & Henderson).
"Sleepy Valley"—(Harms, Inc.).
"Desert Song"—(Harms, Inc.).
No. 8
"All That I'm Asking Is Sympathy"—(Joe Morris).
"Love Me"—(Leo Feist).
"Piccolo Pete"—(Jenkins).
"Miss You"—(Santly Bros.)
"I Get the Blues When It Rains"—(Forster).
"Wedding of the Painted Dolls"—(Sherman Clay).
"Let Me Have My Dreams"—(M. Witmark & Sons).
No. 9
"Through"—(Donaldson, Douglas & Gumble).
"Congratulations"—(Green & Stept).

"I WON'T BELIEVE IT'S RAINING (Until I See It Rain)"—(Bibo-Lang, Inc.)—A cheer up song that is well written and looks commercial. It's a pretty thought with an appropriate lyric. By Jimmie Vollmer, Frank Capano and Margie Morris.

* * *

"KISS ME WITH YOUR EYES"—(Villa Moret, Inc.)—A beautiful number of the high class type. Looks like the kind of song that can become a standard number. Words by Haven Gillespie, music by Raymond B. Eldred.

* * *

"MELANCHOLY"—(Handman, Kent & Goodman, Inc.)—The first song of another new firm that has just started. A pretty melody that reminds one of the past hit by the same writer entitled BLUE. Words by Ben Ryan, music by Lou Handman.

* * *

"YOUR ALWAYS IN MY ARMS (But Only in My Dreams)"—(Leo Feist, Inc.)—A new song written for the RIO RITA picture adapted from the successful musical comedy of the same name. Reports on this picture are that it is a hit. This is a waltz ballad that is really beautiful and should be a big seller. Music by Harry Tierney, words by Joseph McCarty.

* * *

BY THE WAY (I'm Still in Love with You)—(Remick Music Corp.)—A very pretty fox trot ballad by a combination of well known writers. One of the writers played in town recently and gave this song a start. Lyric by Lewis and Young, music by Lew Pollack.

* * *

LONESOME LITTLE DOLL—(Shapiro Bernstein & Co.)—The theme song of a new Publix unit entitled SNAP INTO IT. Is playing the best theatres and might develop into a seller. It's a cute idea. Words by Ribey Cowan, music by Phil Boutelje.

Sid Bernstein

ORGAN SOLOS

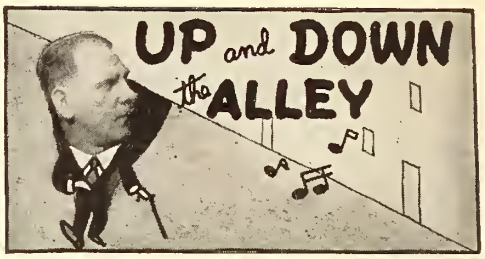
Don Miller (Detroit Michigan) went hunting the lost chord for his organ solo this week. He called his offering "Who Lost the Lost Chord" and took his audience through the strains of "Am I Blue," "Vagabond Lover" and "Pagan Love Song" in a search for it. In between times, he urged his audience to go singing onward in a search for the lost chord. They didn't respond so well—audiences here don't care much for the community singing idea—until Miller came to the closing tune, "I Get the Blues When It Rains." Then quite a few of them joined in and Miller announced the lost chord was to be found in that selection.

Leo Weber (Jersey City, Loew's Jersey City) offered his second "Organ Singing School" broadcasting song-fest which the audience have taken to like a duck does to water. Weberorally (via micaphone) announced a new number "Singin' in the Rain" which he played through once for the audience to catch the tune, then a second chorus which they all sang. The next number was, "I'll Always Be in Love with You," then for the final number, Weber announced that in honor of Ben Black (the master of ceremonies) who is the writer of "Moonlight and Roses," he would play it if the audience would sing it. Even this reporter joined in with everyone else in singing this beautiful number. The very fine reception accorded Weber proves his popularity at this house.

Fred Kinsley (New York Hippodrome). It is with no little pride that the management announces that Fred Kinsley is back at his old stand where he has been very popular for a good many years. And from the reception accorded him by the audience it was easily seen that many of the old timers that were in the habit of coming to the "Hip" to hear Kinsley, were on hand to welcome him back. Kinsley called his opening solo, "Back Again," and for his first number played "Here We Are" with special lyrics, written by himself. He followed this with a special lyric chorus of "Always Fair Weather." He then turned toward the audience and orally (via "mic" attached to organ) announced his pleasure in being back and then the title of the next number for the audience to sing. This was, "Just a Memory." Kinsley next introduced Miss Clara Shear, who sang, beautifully, "Share Your Lips With Me, Cherie." At the second chorus, everyone joined in the singing. For the closing number, Kinsley played, "My Hero" from the "Chocolate Soldier" with Miss Shear and the audience singing. After a very fine reception from the audience, Kinsley introduced Horace Heidt and His Orchestra who are the featured stage attraction this week.

Adolph Goebel (Yonkers, N. Y. Loew's) offered for this week, another of his original song-fests that have gained him much popularity wherever he has played. This pleasing solo opened to a beautiful rendition of the "Indian Love Call," which Goebel plays as the organ rises. Then, turning toward the audience, Goebel orally announced, over a microphone attached to the organ, that the audience singing would be broadcast over station "L-O-E-W." Goebel speaks with a slight foreign accent that is distinctly different from any other organist, but which, instead of detracting from his popularity, has increased it. A clever talk introducing "I Can't Give You Anything But Love" as the "Pay Day Song" is then sung by the audience, and is followed by Lou Lynn, radio singer, who pleasingly sings, "Huggable, Kissable You" and "Mistakes," to a good hand. "Let Me Call You Sweetheart" and a clever comedy song called "My Wife Is on a Diet" is then played by Goebel and sung by the audience. Adolph Goebel is an accomplished musician and a clever showman and his popularity is proven by the very fine receptions accorded him.

Ray Schneider (Loew's Park Cleveland) has created an original novelty titled "College Days," to tie-up with the opening of the Colleges of University Circle. Novelty opens with cartooned slides telling of predicament of Willie Jones, a chap who wants to go to college, but knows not which one to select. So little Willie conceives the bright idea of going to the football games, listening to their cheer songs and in that manner, choosing his college. Ray then plays as spotlight solos, the cheer songs of Notre Dame, Wisconsin, Case, Michigan, Reserve, and Ohio State; the titles of these songs appearing on the plush in pennant form and done in the school colors. For these six solos, Lewis Mumaw, the manager, has arranged a series of stage lights and spot colors to match the original colors of the schools, giving a pleasing aspect to the feature part of the novelty. Ray then finishes with "Everybody's College Song" (by means of slides), which is none other than our old friend "Collegiate." Folks seemed to like it, especially the college folks of the neighborhood.



Hello Everybody—In my meanderings (not in the meadows) but up and down the "Gay White Way" I chanced to hear of another rumor, this time of the reported merger of the **Maurice Richmond Music Supply** with **Walter Kane, Inc.**

* * *

Andy Razaf and **Tom "Fats" Waller,** the writers of the music score in "Hot Chocolates" and many other hits such as, **Mills' "Ain't Misbehavin'," Santley Bros'. "I've Gotta Feeling I'm Falling," Joe Davis' "S'posin" and "Perhaps"** and many more have been assigned to write the entire score for Connie's new colored show, "Loaded Coal." The three numbers already written by "Fats" are "My Fate Is In Your Hands," "Honeysuckle Rose" and "Zonky!" These numbers will be published by Santly Bros. It will be of interest to my readers to know that Waller was formerly featured organist at the Lafayette theatre, New York, and the Metropolitan and Vendone theatres, Chicago. He is now under exclusive contract to Santly Bros.

* * *

Just received a letter from the **S and M. Music Publishing Co.,** Seattle, Wash., to the effect that they have a waltz ballad called, "Somebody's Lonesome for a Somebody's Love" which was written by **Al Stafford** and is being featured by many well-known personages on the west coast. Incidently Stafford is a projectionist by trade and a song-writer by hobby. Among the ones featuring this number are B. B. B. of Los Angeles, Walter Beban and the Musical Musketeers over the N. A. T., San Francisco. Good luck, Stafford, and let's hear from you often.

* * *

M. Witmark & Sons, last week enjoyed the distinction of having two of their numbers listed as number one sellers throughout the country. These numbers are, "Am I Blue" and "My Song of the Nile," and believe me that is some distinction.

* * *

DeSylva, Brown & Henderson's "If You Believed in Me," has been recorded by **Maurice Gunsky** for Columbia and has been chosen from forty other records by the Publix Circuit to be featured over their entire circuit.

* * *

The Paramount-Publix hour, over the Columbia network of forty-nine stations, broadcast from Hollywood, all the songs from Moran and Mack's first talking picture, "Why Bring That Up." Both, Moran and Mack, officiated at the "mick." The songs, "Shoo, Shoo Boogie Boo" and "Do I Know What I'm Doing" which were published by **Harms, Inc.,** and are the hit songs of the picture were featured over the air.

* * *

Roy Ingraham, the popular leader of the Paramount Grill Orchestra, here in N. Y., is fast gaining fame as a song writer, with the two fine numbers he has placed with **George and Arthur Piantadosi, Inc.,** namely, "Deep in the Arms of Love" and "I Sing All My Love Song to You." It is a real treat to hear Roy croon his own compositions over the air. **"Bashful Baby,"** published by the same firm, is proving that a snappy Fox trot tune always appeals to the music buying public. **Abner Silver** the writer of this number, writes from Hollywood that "Bashful Baby" is slated to go in the Tiffany-Stahl production, "Painted Faces."

* * *

Exemplifying the rapid advancement of **Bibo-Lang, Inc.,** to the fore of popular music publishing firms, is their latest tune, "Climbing the Stairs (Into Your Heart)," written by Irving Bibo, composer of the sensational "Huggable, Kissable You." This number represents the best of Mr. Bibo's undoubted genius for music writing and lyric composing ability. Others of their new catalogue are: "I Won't Believe It's Raining (Until I See the Rain)" and "Are You Waiting for Me (Ma-Cherie)."

* * *

Schuster and Tucker, of M. Witmark & Sons, and known to radio audiences as the "Delivery Boys" and also as the writers of numerous hits, such as "Sleep, Baby, Sleep," "Maybe, Who Knows" and "Dance of the Paper Dolls" are to be a regular feature of the Capitol house supervised by **Major Bowes.**

E. F. Dawson

QUICK REFERENCE PICTURE CHART

Amkino

FLAMES ON THE VOLGA, or Bulat Batyr: Anna Wozjik, Yaroslavtsev. (L) 7000f. (R) Mar. 30, 1929.
GENERAL LINE (D): Special cast. Forthcoming release.
HER WAY (D): Special cast. Forthcoming release.
IN OLD SIBERIA (D): A Zhilinsky, V. Taskin. (L) 6500f. (R) July 20.
KATORGA (D): A. Zhilinsky, V. Taskin, V. Popov. (R) June 1. (L) 7500f.
KRASSIN: Special cast. (L) 7000f. (R) Feb. 19, 1929.
LASH OF THE CZAR, THE: Kachalov, Meyerhold, Stenn. (L) 6800f. (R) Feb. 9, 1929.
MAN WITH THE CAMERA (D): Special cast. (R) September.
MOSCOW TODAY (D): Special cast. (R) April 11. (L) 5000f.
NEW BABYLON (D): Sophia Magarill, Sergei Gerasimow, Peter Sobolewski, Elena Kusmina. (R) June 29. (L) 8000f.
PRISONERS OF THE SEA: O. Knipper, Tschechowa, N. Kutusow. (R) Apr. 13, 1929.
TWO DAYS: F. E. Samytschkowsky. (L) 6500f. (R) Feb. 1, 1929.
YELLOW PASS, THE: Anna Stenn. (L) 6600f. (R) Dec. 8, 1928.

Artclass

UNMASKED (D-AT): Robert Warwick, Sam Ash, Milton Krims, Lyons Wickland, Susan Corroy, William Corbett, Charles Slattery, Kate Roemer, Waldo Edwards, Roy Byron, Clyde Dillson, Helen Mitchell, Marie Burke. (L) Talking, 5449f.

Chesterfield

ADORABLE CHEAT (D): Lila Lee, Cornelius Keefe, Burr McIntosh, Reginald Sheffield, Gladden James, Harry Allen, Alice Knowland, Virginia Lee. (L) 5400f. (R) Aug. 15, 1928. (NP) June 9, 1928.
BELOW THE DEADLINE (D-Underworld): Barbara Worth, Frank Leigh, J. P. McGowan, Walter Merrill, Arthur Rankin, Virginia Sale, "Tiny" Ward, Lou Gory, Fred Walton, Bill Patton, Charles Hickman, Mike Donlin. (L) 5500f. (R) May 1, 1929. (NP) May 25.
CAMPUS KNIGHTS (CD): Raymond McKee, Shirley Palmer, Marie Quillen, Jean Laverty. (R) June 15, 1929.
CIRCUMSTANTIAL EVIDENCE: Helen Foster, Cornelius Keefe, Alice Lake, Charles Gerrard, Ray Hallor. (L) 6200f. (R) Jan. 15, 1929. (NP) Mar. 23, 1929.
HOUSE OF SHAME (D): Creighton Hale, Virginia Brown Faire, Lloyd Whitlock, Florence Dudley, Fred Walton, Carlton King. (L) 5300f. (R) Sept. 15, 1928. (NP) Oct. 13, 1928.
HOUSE OF SECRETS (AT-D): Marcia Manning, Joseph Striker, Elmer Grandin, Herbert Warren, Francis M. Cerdi, Richard Stevenson, Harry H. Southard, Edward Ringbam. (L) 6100f. Sound only.
JUST OFF BROADWAY (M): Donald Keith, Ann Christy, Larry Steers, DeSacia Mooers, Jack Tanner, Syd Saylor, Bcryl Roberts, Albert Dresden. (L) 6200f. (R) Feb. 15, 1929. (NP) Mar. 3, 1929.
PEACOCK FAN, THE (M): Lucien Preval, Dorothy Dwan, Tom O'Brien, Rosemary Theby, Carlton King, Gladden James, David Findlay, James Wilcox, Fred Malatesta, Alice True, Spencer Bell, John Fowler. (L) 5300f. (R) Mar. 15, 1929. (NP) Mar. 23, 1929.
SOUTH OF PANAMA (D): Carmelita Geragbty, Lewis Sargent, Philo McCullough, Edouardo Raquello, Marie Messinger, Carlton King, Harry Arras, Joe Burke, Fred Walton. (L) 5800f. (R) Nov. 15, 1928.

Columbia

ACQUITTED: Forthcoming 1929 release.
APACHE, THE (D): Margaret Livingston, Warner Richmond, Don Alvarado, Phil McCullough. (L) 5818f. (R) Nov. 19, 1928. (NP) Mar. 2, 1928.
BACHELOR GIRL, THE (D-TME): William Collier, Jr., Jacqueline Logan, Edward Hearn, Thelma Todd. (R) May 3, 1929. (NP) June 22. (L) Talking, 5967f; silent, 6245f.
BEHIND CLOSED DOORS (My): Virginia Valli, Gaston Glass, Otto Matiesen, Andre De Segurola, Fanny Midgley, Torben Meyer, Broderick O'Farrell, Otto Hoffman. (L) 5897f. (R) Feb. 24, 1929. (NP) June 15, 1929.
BROADWAY HOOFER, A: Forthcoming 1929 release.
COLLEGE COQUETTE (CD-AT): Ruth Taylor, John Holland, William Collier, Jr., Jobyna Ralston, Edward Piel, Jr. (L) Talking, 6149f; silent, 5566f. Recording on film and disc. (R) Aug. 5, 1929.
DONOVAN AFFAIR, THE (D-AT): Jack Holt, Agnes Ayers, Dorothy Revier, William Collier, Jr., John Roche, Fred Kelsey, Hank Mann, Wheeler Oakman, Virginia Brown Faire, Alphonse Ethier, Edward Hearn, Ethel Wales, Johu Wallace. (L) Talking, 7140f; silent, 7189f. (R) Apr. 11, 1929. (NP) May 18.
DRIFTWOOD (D): Don Alvarado, Marceline Day, Alan Roscoe, J. W. Johnson, Fred Holmes, Fritzi Brunette, Nora Cecil, Joe Mack. (L) 6267f. (R) Oct. 15, 1928. (NP) Nov. 17, 1928.
ETERNAL WOMAN, THE (D): Olive Borden, Ralph Graves, Ruth Clifford, John Miljan, Nena Quartaro, Joseph Swickard, Julia Swayne Gordon. (L) 5812f. (R) Mar. 18, 1929. (NP) Apr. 6, 1929.
FAKER, THE (D): Jacqueline Logan, Charles Delaney, Warner Oland, Charles Hill Mailes, Gaston Glass, Flora Finch, David Mir, Lon Poff, Fred Kelsey. (L) 5651f. (R) Jan. 2, 1929. (NP) Feb. 9, 1929.
FALL OF EVE, THE (CD-AT): Patsy Ruth Miller, Ford Sterling, Jed Prouty, Gertrude Astor, Arthur Rankin, Betty Farrington, Fred Kelsey. (L) Sound, 6245f. (R) June, 1929. (NP) July 20.
FATHER AND SON (D-AT): Jack Holt, Dorothy Revier, Helen Chadwick, Mickey McBan, Wheeler Oakman. (L) Talking, 6765f; silent, 6310f. (R) Apr. 22, 1929. (NP) May 18, 1929.
FLYING MARINE, THE (D-TME): Ben Lyon, Shirley Mason, Jason Robards. (NP) June 29. (L) Talking, 5951f; silent, 5736f.
GREEN EYES: Forthcoming 1929 release.
GREENWICH VILLAGE: Forthcoming 1929 release.

Key to Abbreviations

C—Comedy **F—Farce**
D—Drama **M—Melodrama**
R—Romance **W—Western**
MC—Musical Comedy **O—Operetta**
My—Mystery

SOUND

AT—All Talking **T—Talking Sequences**
M—Musical Score **E—Sound Effects**
S—Singing

The foregoing abbreviations follow immediately after the title. As an example, CD-TME signifies "comedy-drama with talking sequences, musical score and sound effects."

OTHER ABBREVIATIONS

L—Length **R—Release**
NP—New Pictures **TOS—T. O. Service**

HURRICANE (AT-D): Hobart Bosworth, Johnny Mack Brown, Lelia Hyams, Allan Roscoe, Tom O'Brien, Lelia McIntyre, Joe Bordeaux and Eddie Chandler. (NP) Sept. 21. Forthcoming 1929 release.
LIGHT FINGERS (D-AT): Ian Keith, Dorothy Revier, Carroll Nye, Ralph Tbeodore, Tom Rickets. (L) Talking, 5700f. (R) July 29, 1929. (NP) Aug. 31. (L) Silent 5578f. Sound 5700f.
LONE WOLF'S DAUGHTER (TME): Lytell and Olmstead. (L) 6214f. (R) Jan. 13, 1929.
LOVE CAPTIVE, THE: Forthcoming 1929 release.
NOTHING TO WEAR (CD): Jacqueline Logan, Theodore Von Eltz, Bryant Washburn, Jane Winton, William Irving, Edythe Flynn. (L) 5701f. (R) Nov. 5, 1928. (NP) Mar. 9, 1929.
OBJECT ALIMONY (D): Lois Wilson, Ethel Grey Terry, Douglas Gilmore, Roscoe Karns, Carmelita Geraghty, Dickey Moore, Jane Keckley, Thomas Curran. (L) 6266f. (R) Dec. 22, 1928. (NP) Jan. 12, 1929.
POWER OF THE PRESS, THE (D): Douglas Fairbanks, Jr., Jobyna Ralston, Mildred Harris, Philo McCullough, Wheeler Oakman, Robert Edeson, Edward Davis, Del Henderson, Charles Clary. (L) 6456f. (R) Oct. 31, 1928. (NP) Mar. 9, 1929.
QUITTER, THE (D): Ben Lyon, Dorothy Revier, Fred Kohler, Charles McHugh, Sherry Hall, Jane Daly, Henry Otto, Claire McDowell. (L) 5671f. (R) Apr. 1, 1929. (NP) Mar. 9, 1929.
REDEMPTION: Forthcoming 1929 release.
RESTLESS YOUTH (D): Marceline Day, Ralph Forbes, Norman Trevor, Robert Ellis, Mary Mabery, Gordon Elliott, Coy Watson. (L) 6085f. (R) Nov. 30, 1928. (NP) Dec. 22, 1928.
SIDESHOW, THE (D): Marie Prevost, Ralph Graves, "Little Billy," Alan Roscoe, Pat Harmon, Texas Madesen, Martha McGruger, Esteban Clemento, Janet Ford, Paul Dismute, Bert Price, Chester Morton, Jacques Ray. (L) 5999f. (R) Dec. 11, 1928. (NP) Feb. 16, 1929.
SINNERS PARADE (M): Victor Varconi, Dorotby Revier, John Patrick, Edna Marion, Marjorie Bonner, Clarissa Selwynne, Jack Mower. (L) 5616f. (R) Sept. 14, 1928. (NP) Oct. 20, 1928.
STOOL PIGEON (M): Olive Borden, Charles Delaney, Lucy Beaumont, Louis Natheaux, Ernie Adams, Al Hill, Robert Wilber, Clarence Burton. (L) 5792f. (R) Oct. 25, 1928. (NP) Nov. 17, 1928.
STREET OF ILLUSION (D): Virginia Valli, Ian Keith, Harry Myers, Kenneth Tbomson. (L) 5988f. (R) Sept. 3, 1928. (NP) Mar. 2, 1929.
SUBMARINE (D-ME): Jack Holt, Dorothy Revier, Ralph Graves, Clarence Burton, Arthur Rankin. (L) Synchronized, 8374f; silent 8192f. (R) Nov. 12, 1928. (NP) Mar. 9, 1929. (TOS) Dec. 1, 1928.
TRIAL MARRIAGE (D-ME): Norman Kerry, Sally Eilers, Jason Robards, Thelma Todd, Charles Clary, Naomi Childers, Rosemary Theby, Gertrude Short. (L) Talking, 6639f; silent, 6506f. (R) Mar. 10, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 20, 1929.
WICKED ANGEL, THE: Forthcoming 1929 release.
YOUNGER GENERATION, THE (D-TM): Jean Hersholt, Lina Basquette, Rosa Rosanova, Ricardo Cortez, Rex Lease, Martha Franklin, Julanne Johnston, Jack Raymond, Sydney Crossley, Otto Fries, Julia Swayne Gordon, Donald Hall, Bernard Siegel. (L) Synchronized, 7866f; silent 7246f. (R) Jan. 24, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 13, 1929.

Excellent

BROKEN BARRIERS: Helene Costello. (L) 5974f. (R) Dec. 1, 1928.
CLEANUP, THE: Delaney and Blake. (L) 5660f. (R) Jan. 25, 1929.
CONFESSIONS OF A WIFE: Helene Chadwick. (L) 6047f. (R) Dec. 10, 1928.
DREAM MELODY: Riche and Thelby. (L) 5050f. (R) Jan. 20, 1929.
DAVID VALLORY: Forthcoming 1929 release.
FANNY HAWTHORNE: Forthcoming 1929 release.
LIFE'S CROSSROADS: Hulette and Hamilton. (L) 5355f.
HEARTS AND MODELS: Forthcoming 1929 release. (R) Oct. 20, 1928.
MASQUERADE MARRIAGE: Forthcoming 1929 release.
MELLOWING MONEY: Forthcoming 1929 release.
ONE SPLENDID HOUR: Viola Dana, George Periolot, Allen Simpson, Lewis Sargent, Jack Richardson, Lucy Beaumont, Florence Cooper, Ernie Adams, Hugh Saxon, Charles Hickman. (L) 6129f. (R) May 1, 1929.
ORCHID WOMAN, THE: Forthcoming 1929 release.
PASSION SONG, THE: Noah Beery and Olmstead. (L) 5100f. (R) Oct. 20, 1928.
PENNY PRINCESS: Forthcoming 1929 release.
ROSES OF PICARDY: (R) Apr. 15, 1929.
WRECKERS, THE: Forthcoming 1929 release.

First Division

LINDA (ME-D): Warner Baxter, Helen Foster, Noah Beery, Mitchell Lewis. (L) 6775f.

First National

BARKER, THE (D-TME): Milton Sills, Douglas Fairbanks, Jr., George Cooper, John Erwin, S. S. Simon, Dorothy Mackaill, Betty Compson, Sylvia Ashton. (L) 7137f. (R) Dec. 30, 1928. (NP) July 14, 1928. (TOS) Dec. 15, 1928.
BROADWAY BABIES (M-TME): Alice White, Charles Delaney, Fred Kohler, Tom Dugan, Bodil Rosing, Sally Eilers, Marion Byron, Jocelyn Lee, Louis Natheaux, Maurice Black. (L) 8067f. (R) June 30, 1929. (NP) June 22.
BUTTER AND EGG MAN, THE (CD): Jack Mulhall, Greta Nissen, Sam Hardy, William Demarest, Gertrude Astor. (L) 6457f. (R) Sept. 2, 1928. (NP) June 30, 1928. (TOS) July 28, 1928.
CALIFORNIA MAIL (W): Ken Maynard, Dorothy Dwan, Lafe McKee, Paul Hurst, C. E. Anderson, Fred Burns. (L) 5446f. (R) Apr. 7, 1929. (NP) Apr. 20, 1929.
CAREERS (D-AT): Billie Dove, Antonio Moreno, Thelma Todd, Noah Beery, Holmes Herbert, Carmel Myers, Robert Frazer, Sojin. (L) 8435f. (R) June 2, 1929. (NP) June 22. (TOS) June 29.
CARELESS AGE, THE (CD): Douglas Fairbanks, Jr., Loretta Young, Carmel Myers, Holmes Herbert, Kenneth Thomson, George Baxter, Wilfred Noy, Doris Lloyd, Ilka Chase, Raymond Lawrence. (NP) Aug. 17. (L) Sound, 6308f.
CHEYENNE (W): Ken Maynard, Gladys McConnell, James Bradbury, Jr., Tarzan, William Franey, Charles Whittaker. (R) Feb. 3. (L) 5944f.
CHILDREN OF THE RITZ (ME-CD): Dorothy Mackaill, Jack Mulhall, James Ford, Eddie Burns, Lee Moran, Kathryn McGuire, Evelyn Hall, Doris Dawson, Aggie Herring, Frank Crane. (R) Mar. 3. (L) Sound, 6565f. Silent, 6287f. (TOS) Mar. 2.
COMPANIONATE MARRIAGE (D): Betty Bronson, Alec B. Francis, William J. Welsh, Edward Martindel, Sarah Padden, Hedda Hopper, Richard Walling, Arthur Rankin, June Nash. (L) 6227f. (R) Oct. 21, 1928. (NP) Mar. 16, 1929.
CRASH, THE (D-M): Milton Sills, Thelma Todd, Wade Boteler, William Demarest, Fred Warren, Sylvia Ashton, Dewitt Jennings, (L) 6225f. (R) Oct. 7, 1928. (NP) Sept. 20, 1928. (TOS) Nov. 24, 1928.
DANCING VIENNA (D): Lya Mara, Ben Lyon, Herman Picha, Kurt Garron, Olga Engl, George Burghardt, Gustav Charle, Julius Falkenstein, Arnold Korff, Eugene Burg, Albert Paulig. (R) Jan. 1. (L) 5683f. (NP) Feb. 2.
DARK STREETS (D-AT): Jack Mulhall, Lila Lee, Aggie Herring, Earl Pingree, Will Walling, E. H. Calvert, Maurice Black. (NP) Aug. 10. (L) Sound, 5416f; silent, 5514f.
DIVINE LADY, THE (D-TME): Corinne Griffith, Victor Varconi, H. B. Warner, Ian Keith, Marie Dressler, Dorothy Cummings, William Conklin, Montague Love, Julia Swayne Gordon, Michael Vavitch. (L) 9035f. (R) Mar. 31, 1929. (NP) Apr. 6, 1929. (TOS) May 11, 1929.
DO YOUR DUTY (CD): Charlie Murray, Lucien Littlefield, Doris Dawson, Charles Delaney, Ed Brady, Washington Blue, Aggie Herring, George Pierce. (L) 6027f. (R) Oct. 14, 1928. (NP) Oct. 13, 1928.
DRAG (D-TME): Richard Barthelmess, Lucien Littlefield, Katherine Ward, Alice Day, Tom Dugan, Lila Lee, Margaret Fielding. (L) 7642f. (R) July 21, 1929. (NP) July 13. (TOS) August 10.
FAST LIFE (D-AT): Douglas Fairbanks, Jr., Loretta Young, Chester Morris, William Holden, Frank Sheridan, Ray Hallon, John Sainpolis. (L) Talking, 7541f. (R) Sept. 29, 1929. (NP) Aug. 31. (TOS) Oct. 5.
GIRL IN THE GLASS CAGE, THE (D-TME): Loretta Young, Carroll Nye, Matthew, Betz, Lucien Littlefield, Ralph Lewis, George Stone, Julia Swayne Gordon, Majel Coleman, Charles Sellon, Robert Haines. (R) June 22, 1929. (NP) June 15. (L) Talking, 7159f; silent, 6705f.
GLORIOUS TRAIL, THE (W): Ken Maynard, Gladys McConnell, Frank Hagney, Les Bates, James Bradbury, Jr., Billy Franey, Chief Yowlache. (L) 5886f. (R) Oct. 28, 1928. (NP) Sept. 29, 1928.
GREAT DIVIDE (AT-MD): Dorothy Mackaill, Ian Keith, Lucien Littlefield, Ben Hendricks, Myrna Loy, Frank Tang, Creighton Hale, George Fawcett, Jean Laverty, Claude Gillingwater, Roy Stewart, James Ford, Jean Lorraine and Gordon Elliott. (NP) Sept. 21.
HARD TO GET (CD-AT): Dorotby Mackaill, Jimmie Finlayson, Louise Fazenda, Jack Oakie, Edmund Burns, Clarissa Selwynne, Charles Delaney. (NP) Aug. 10. (TOS) Sept. 28. (L) Sound, 7324f; silent, 5981f.
HAUNTED HOUSE, THE (MY-ME): Chester Conklin, Larry Kent, Thelma Todd, Montague Love, Flora Finch, William V. Mong, Barbara Bedford, Eve Southern, Edmund Breese. (L) 5755. (R) Nov. 4, 1928. (NP) Oct. 27, 1928. (TOS) Jan. 5.
HER PRIVATE LIFE (T-D): Billie Dove, Walter Pidgeon, Holmes Herbert, Montagu Love, Roland Young, Thelma Todd, Mary Forbes, Brandon Hurst and Zasu Pitts. (NP) Sept. 21.
HIS CAPTIVE WOMAN (D-TME): Milton Sills, Dorothy Mackaill, Gladden James, Jed Prouty, Sidney Bracey, Gertrude Howard, Marion Byron, George Fawcett, William Holden, Frank Reicher, August Tollaire. (L) 8305f. (R) Apr. 7, 1929. (NP) Mar. 2, 1929.
HOT STUFF (CD-TME): Alice White, Louise Fazenda, William Bakewell, Doris Dawson, Ben Hall, Charles Sellon, Buddy Messinger, Andy Devine, Larry Banthim. (L) 6774f. (R) May 5, 1929. (NP) Mar. 22, 1929.
HOUSE OF HORROR (MyC-ME): Louise Fazenda, Chester Conklin, James Ford, Thelma Todd, William V. Mong, Emile Chautard, William Crlamond, Dale Fuller, Tenan Holtz. (L) 5919f. (R) Apr. 28, 1929. (NP) Apr. 13, 1929.
ISLE OF LOST SHIPS, THE (D): Jason Robards, Virginia Valli, Clarissa Selwynne, Noah Beery, Robert O'Connor, Harry Cording, Margaret Fielding, Katherine Ward, Robert Homans, Jack Ackroyd and Sam Baker. (P) Sept. 21.
LAWLESS LEGION, THE (W): Ken Maynard, Nora Lane, Paul Hurst, J. P. McGowan, Frank Rice, Howard Truesdell, Tarzan. (R) Mar. 3, 1929. (NP) Mar. 9, 1929. (L) 6109f.

LILAC TIME (D-ME): Colleen Moore, Gary Cooper, Eugenie Besserer, Burr McIntosh, Kathryn McGuire, Cleve Moore, Jack Stone, Emile Chautard, Arthur Lake. (L) 8967f. (R) Nov. 18, 1928. (NP) June 2, 1928. (TOS) Aug. 18, 1928.

LOVE AND THE OEVIL (D-ME): Milton Sills, Maria Corda, Ben Bard, Nellie Bly Baker, Amber Norman. (L) 6431f. (R) Mar. 24, 1929. (NP) June 29.

MAN AND THE MOMENT, THE (D-TME): Billie Dove, Rod LaRocque, Gwen Lee, Robert Schable, Charles Sellon, George Bunny. (L) Talking, 7086f; silent 6539f. (R) June 23, 1929. (NP) Mar. 23, 1929. (TOS) August 3.

MOST IMMORAL LAOY, A (D-TS): Leatrice Joy, Walter Pidgeon, Sidney Blackmer, Montague Love, Josephine Dunn, Robert Edeson, Donald Reed, Florence Oakley, Wilson Benge. (NP) September 28.

NAUGHTY BABY (CD-ME): Alice White, Jack Mulhall, Thelma Todd, Doris Dawson, James Ford, Natalie Joyce, Frances Hamilton, Fred Kelsey, Rose Dione, Fanny Midgely, Benny Rubin, Andy Devine, George Stone, Raymond Turner, Larry Banthin. (L) 6406f. (R) Dec. 16, 1928. (NP) Dec. 8, 1928. (TOS) Feb. 9, 1929.

NIGHT WATCH, THE (D-ME): Billie Dove, Paul Lukas, Donald Reed, Nicholas Sousanin, Nicholas Bela, George Periolat, William Tooker, Gus Partos. (L) 6612f. (R) Sept. 9, 1928. (NP) Oct. 13, 1928.

OUTCAST (D-ME): Corinne Griffith, James Ford, Edmund Lowe, Huntly Gordon, Kathryn Carver, Louise Fazenda, Sam Hardy, Patsy O'Byrne, Lee Moran. (L) 6622f. (R) Nov. 11, 1928. (NP) Oct. 27, 1928. (TOS) Dec. 1, 1928.

PRISONERS (D-TME): Corinne Griffith, James Ford, Bela Lugosi, Ian Keith, Julanne Johnston, Ann Schaeffer, Baron Hesse, Otto Matieson, Harry Northrup. (L) 7800f. (R) May 19, 1929. (NP) July 20.

ROYAL RIDER, THE (W): Ken Maynard. (L) 5957f. (R) May 5, 1929.

SATUROAY'S CHILDREN (D-TME): Corinne Griffith, Grant Withers, Albert Conti, Alma Tell, Lucien Littlefield, Charles Lane, Ann Schaeffer, Marcia Harris. (L) 7950f. (R) Apr. 14, 1929. (NP) Mar. 9, 1929. (TOS) May 25.

SCARLET SEAS (D-TME): Richard Barthelmess, Betty Compson, Loretta Young, James Bradbury, Sr., Jack Curtis, Knute Erickson. L) 6237f. (R) Dec. 9, 1928. (NP) Dec. 1, 1928. (TOS) Feb. 2, 1929.

SEVEN FOOTPRINTS TD SATAN (MY-ME): Creighton Hale, Thelma McNeill, Thelma Todd, Sheldon Lewis, William V. Mong, Sojin, Laska Winters, Ivan Christy, DeWitt Jennings, Nora Cecil, Kala Pasha, Harry Fitzgerald, Alonzo Rositto, Harry Tenbrooke. (L) 5405f. (R) Feb. 17, 1929. (NP) Mar. 9, 1929.

SHOW GIRL (CD-ME): Alice White, Donald Reed, Lee Moran, Charles Delaney, Richard Tucker, Gwen Lee, Jimmie Finlayson, Kate Price, High Roman, Bernard Randall. (L) 6133f. (R) Sept. 23, 1928. (NP) Sept. 15 1928. (TOS) Dec. 15, 1928.

SMILING IRISH EYES (D-TS): Colleen Moore, James Hall, Claude Gillingwater, Robert Homans, Aggie Herring, Betty Francisco, Julanne Johnston, Robert O'Connor, John Beck, Edward Earl, Tom O'Brien, Oscar Apfel, Fred Kelsey, Otto Lederer. (L) 8550f. (R) July 31, 1929. (TOS) Sept. 7. (NP) July 27.

SQUALL, THE (D-AT): Myrna Loy, Alice Joyce, Richard Tucker, Carroll Nye, Loretta Young. (L) 9629f. (R) May 26, 1929. (TOS) June 29.

SYNTHETIC SIN (D-ME): Colleen Moore, Antonio Moreno, Kathryn McGuire, Edythe Chapman, Montague Love, Gertrude Astor, Getrtrude Howard, Ben Hendricks, Jr., Raymond Tucker. (L) 6852f. (R) Jan. 6, 1929. (NP) Mar. 2, 1929.

TWIN BEOS (C-AT): Jack Mulhall, Patsy Ruth Miller, Armond Kaliz, Gertrude Astor, Knute Erickson, Edythe Chapman, Jocelyn Lee, Nita Martan, ZaSu Pitts, Eddie Gribbon, Ben Hendricks, Jr., Carl Levinnes, Alice Lake, Bert Roach. (R) July 14, 1929. (NP) July 20. (L) Talking, 7,266f.

TWO WEEKS OFF (CD-TME): Dorothy Mackaill, Jack Mulhall, Gertrude Astor, Jimmy Finlayson, Kate Price, Jed Prouty, Eddie Gribbon, Dixie Gay, Gertrude Messinger. (L) 8017f. (R) May 12, 1929. (NP) May 11, 1929. (TOS) June 8.

WARE CASE, THE (MD): Stewart Rome, Betty Rome, Ian Fleming, Wellington Briggs, Cynthia Murtagh, Patrick Stewart, Cameron Carr, Syd Ellery, Patrick Ludlow. (L) 6185f. (R) Nov. 25, 1928. (NP) Mar. 3, 1929.

WATERFRONT (CD-ME): Dorothy Mackaill, Jack Mulhall, James Bradbury, Jr., Knute Erickson, Ben Hendricks, Jr., William Norton Bailey, Pat Harmon. (L) 6142f. (R) Sept. 16, 1928. (NP) Sept. 22, 1928. (TOS) Oct. 6, 1928.

WEARY RIVER (MD-TME): Richard Barthelmess, Betty Compson, George Stone, William Holden, Louis Natheaux, Raymond Turner, Robert O'Connor. (L) 7976f. (R) Feb. 10, 1929. (NP) Mar. 9, 1929. (TOS) May 18.

WEODING RINGS (T-D): Lois Wilson, H. B. Warner, Olive Borden, Kathleen Williams, Aileen Manning, James Ford, Hallam Cooley.

WHIP, THE (D-ME): Dorothy Mackaill, Ralph Forbes, Anna Q. Nilsson, Lowell Sherman, Albert Gran, Marc McDermott, Lou Payne, Arthur Clayton. (L) 6058f. (R) Sept. 30, 1928. (NP) July 14, 1928.

WHY BE GOOO (CD-ME): Colleen Moore, Neil Hamilton, Bodil Rosing, John Sainpolis, Edward Martindel, Eddie Clayton, Lincoln Stedman, Louis Natheaux, Collette Merton, Dixie Gay. (L) 7507f. (R) Mar. 17, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 30, 1929.

Fox

AIR CIRCUS, THE (MD-TME): David Rollins, Arthur Lake, Sue Carol, Charles Delaney, Heinie Conklin, Louise Dresser, Earl Robinson. (L) 7702f. (R) Sept. 30, 1928. (NP) Oct. 20, 1928. (TOS) Jan. 5, 1929.

BEHINO THAT CURTAIN (MY-AT): Warner Baxter, Lois Moran, Gilbert, Emery, Claude King, Philip Strange, Boris Karloff, Jamiel Hassen, Peter Gawthorne, John Rogers, Montague Shaw, Finch Smiles, Mercedes De Valasco, E. L. Park. (L) 8300f. (R) June 30, 1929. (TOS) Aug. 31. (NP) July 6.

BIG TIME (AT-CD): Lee Tracy, Mae Clarke, Daphine Pollard, Josephine Dunn, and Stepin Fetchit. Directed by Kenneth Hawks. (NP) Oct. 5.

BLACK MAGIC (D-ME): Josephine Dunn, Earle Foxe, John Holland, Henry B. Walthall, Dorothy Jordon, Fritz Feld, Sheldon Lewis, Ivan Lindow, Blue Washington. (L) 5835f. Silent, 5855f. (R) June 2, 1929. (NP) Aug. 3.

BLACK WATCH, THE (R-AT): Victor McLaglen, Myrna Loy, David Torrence, David Percy, Joseph Diskay, Joyzelle, David Rollins, Lumsden Hare, Roy D'Arcy, Mitchell Lewis, Cyril Cbadwick, Francis Ford, Walter Long, Frederick Sullivan, Richard Travers, Pat Somerset, Claude King. (L) 8487f. (R) May 26, 1929. (NP) June 15. (TOS) July 6.

BLINOFOLO (D-M): Lois Moran, George O'Brien, Earl Foxe, Don Terry, Maria Alba, Fritz Feld, Andy Clyde, Craufurd Kent, Robert E. Homans, John Kelly, Philins Smalley. (L) 5598f. (R) Dec. 9, 1928. (NP) Dec. 8, 1928.

BLUE SKIES (CD-M): Helen Twelvetrees, Frank Albertson, Rosa Gore, William Orlamond, Claude King, Carmencita Johnson, Freddie Frederick, Ethel Wales, Adele Watson, Jerome Eddy. (L) Silent, 5367f; sound, 5408f. (R) Mar. 7, 1929. (NP) Apr. 6, 1929.

CAPTAIN LASH (D-M): Victor McLaglen, Claire Windsor, Arthur Stone, Albert Conti, Clyde Cook, Jean Laverty, Frank Hagney, Boris Charsky, Jane Winton. (L) 5453f. (R) Jan. 6, 1929. (NP) Mar. 9, 1929. (TOS) Feb. 16.

CHASING THROUGH EUROPE (D-TME): Sue Carol, Nick Stuart, Gustav von Seyffertitz, Gavin Gordon, E. Alyn Warren. (L) Silent, 5622f.; sound, 5581f. (R) June 9, 1929. (NP) Aug. 10.

CHRISTINA (D): Janet Gaynor, Charles Morton, Rudolph Schildkraut, Lucy Dorraine, Harry Cording. (L) 6955f. (R) Mar. 30, 1929. (NP) Aug. 3.

COCK-EYED WORLD, THE (D-AT): Lily Damita, Victor McLaglen, Edmund Lowe, Lelia Karnelly, Bobby Burns, Jean Bary, Joe Brown. (L) 10,611f. (NP) Sept. 7. (TOS) Oct. 5.

DRY MARTINI (D-M): Mary Astor, Matt Moore, Jocelyn Lee, Sally Eilers, Albert Gran, Albert Conti, Tom Rickets, Hugh Trevor, John T. Dillon, Marcelle Corday. (L) 7176f. (R) Oct. 7, 1928. (NP) Mar. 16, 1929. (TOS) Dec. 1, 1928.

EXALTED FLAPPER, THE (CD-ME): Sue Carol, Barry Norton, Irene Rich, Albert Conti, Sylvia Field, Stuart Irwin, Lawreuce Grant, Charles Clary, Michael Visaroff, Don Allen, Landers Stevens. (R) May 26, 1929. (NP) June 22. (L) 5806f.

FAR CALL, THE (D-ME): Charles Morton, Leila Hyams, Ulrich Haupt, Stanley J. Sanford, Warren Hymer, Arthur Stone, Charles Middleton, Pat Hartigan, Ivan Linow, Dan Wolheim, Randolph Scott, Charles Gorman, Bernard Siegel, Willie Fung, Harry Gripp, Frank Chew, Sam Baker. (L) Sound, 5313f; silent, 5285f. (R) Apr. 28, 1929. (NP) June 1.

FAZIL (RD-M): Charles Farrell, Greta Nissen, Mae Busch, Vadim Urnaeff, Tyler Brooke, Eddie Sturgis, Josephine Borio, John Boles, John T. Murray, Erville Alderson, Dale Fuller, Hank Mann. (L) 7217f. (R) Sept. 9, 1928. (NP) Mar. 9, 1929. (TOS) Dec. 1, 1928.

FOUR DEVILS (D-TME): Janet Gaynor, Mary Duncan, Charles Morton, Barry Norton, Farrell MacDonald, Nancy Drexel. (L) 6590f. (NP) July 20.

FOUR SONS (D-ME): Margaret Mann, James Hall, Francis X. Bushman, Jr., Charles Morton, George Meeker, June Collyer, Wendell Franklin, Earle Foxe, Albert Gran, August Tollaire, Frank Reicher, Jack Pennick, Hughie Mack, Ruth Mix. (L) 8962f. (R) Sept. 2, 1928. (NP) Mar. 9, 1929. (TOS) Jan. 12, 1929.

FOX MOVIETONE FOLLIES (MC-ATS): Lola Lane, Frank Richardson, David Percy, Sue Carol, Dixie Lee, David Rollins, Sharon Lynn, John Breedon, Stepin Fetchit. (L) 8291f. (R) May 25, 1929. (NP) June 15. (TOS) June 29.

FUGITIVES (MD-M): Madge Bellamy, Don Terry, Arthur Stone, Earle Fox, Matthew Betz, Lumsden Hare, Hap Ward, Edith Yorke, Jean Laverty. (L) 5356f. (R) Jan. 27, 1929. (NP) Mar. 16, 1929.

GHOST TALKS, THE (My-TME): Special cast. (R) Mar. 30, 1929. (L) 6428f.

GIRL FROM HAVANA (AT-D): Paul Page, Lola Lane, Natalie Moorhead, Kenneth Thomson, Warren Hymer, Joseph Girard and Adele Windsor. Directed hy Benjamin Stoloff. (NP) Sept. 21.

GIRLS GONE WILO (CD-M): Sue Carol, Nick Stuart, William Russell, Roy D'Arcy, Leslie Fenton, Hedda Hopper, John Darrow, Mathew Betz, Edmund Breeze, Minna Ferry, Louis Natheaux, Lumsden Hare. (L) Talking, 5332f. (R) Feh. 24, 1929. (NP) March 23, 1929.

GREAT WHITE NORTH, THE (D-M): H. A. and Sidney Snow's Arctic expedition. (L) 5560f. (R) Dec. 30, 1928. (NP) Mar. 9, 1929.

HEARTS IN DIXIE (AT-D): Stephin Fetchit, Clarence Muse, Eugene Jackson, Dorothy Morrison, Bernice Pilot, Clifford Ingram, Mildred Washington, Zach Williams, Gertrude Howard, Vivian Smith, Robert Brooks, A. C. H. Billdrew, Richard Carlysle. (R) Mar. 10. (L) Sound, 7463f.; silent, 6444f. (TOS) May 25.

HOMESICK (F): Sammy Cohen, Harry Sweet, Marjorie Beebe, Henry Armetta, Pat Harmon. (L) 5153f. (R) Dec. 16, 1928. (NP) Mar. 9, 1929.

IN OLO ARIZONA (D-TME): Warner Baxter, Edmund Lowe. (L) 8724f. (R) Jan. 20, 1929. (TOS) Mar. 23, 1929.

JOY STREET (CD-M): Lois Moran, Nick Stuart, Rex Bell, Jose Crespo, Dorothy Ward, Ada Williams, Maria Alba, Sally Phipps, Florence Allen, Mabel Vail, John Breedon. (R) Apr. 7, 1929. (L) Silent, 5754f.; sound, 5748f. (NP) May 11, 1929.

LUCKY STAR (D-T): Charles Farrell, Janet Gaynor, Hedwiga Reicher, Guinn (Big Boy) Williams, Paul Fix, Gloria Grey, Hector V. Sarno. (L) Talking, 8895f.; silent, 8725f. (R) Aug. 18, 1929. (TOS) Sept. 28.

MAKING THE GRAOE (CD-M): Edmund Lowe, Lois Moran, Albert Hart, Lucien Littlefield, James Ford, Sherman Ross, John Alden, Gino Conti, Rolfe Sedan, Lia Tora, Mary Ashley. (L) Talking, 5903f.; silent, 5024f. (R) Feb. 10, 1929. (NP) Mar. 9, 1929.

MASKED EMDTIONS (D-TME): George O'Brien, Nora Lane, Farrell MacDonald, David Sharpe, Edward Peil, Sr., Frank Hagney. (L) Silent, 5389f.; sound, 5419f. (R) May 19, 1929. (NP) June 15. (L) 5419f.

MASQUERAOE (CD): Alan Birmingham, Leila Hyams, Clyde Cook, Farrell MacDonald, Arnold Lucy, George Pierce, Rita Le Roy, John Breeden, Jack Pierce, Pat Moriarity, Jack Carlisle, Frank Richardson. (N) July 27. (L) Talking, 5643f.

ME, GANGSTER (D-M): June Collyer, Don Terry, Anders Randoff, Stella Randoff, Al Hill, Burr McIntosh, Walter James, Gustav von Seyffertitz, Herbert Ashton, Harry Cattle, Joe Brown, Arthur Stone, Nigel De Brulier, Carol Lombard, Bob Percy. (L) 6042f. (R) Oct. 14, 1928. (NP) Nov. 3, 1928. (TOS) Dec. 8, 1928.

MOTHER KNDWS BEST (D-TME): Madge Bellamy, Louise Dresser, Barry Norton, Albert Gran, Joy Auburn, Stuart Edwin, Lucien Littlefield, Dawn O'Day, Annette De Kirby, Aaron De Kirby. (L) 10,116f. (R) Oct. 28, 1928. (NP) Nov. 17, 1928. (TOS) Nov. 3, 1928.

MOTHER MACHREE (D-M): Belle Bennett, Phillippe De Lacy, Pat Somerset, Victor McLaglen, Ted McNamara, Eulalie Jensen, Constance Howard, Rodney Hildebrand, Neil Hamilton, William Platt, Ethel Clayton, Jacque Rollens, Joyce Wirard. (L) 6807f. (R) Oct. 21, 1928. (NP) Mar. 9, 1929.

NEW YEAR'S EVE (D-M): Mary Astor, Charles Morton, Arthur Stone, Helen Ware, Freddie Frederick, Florence Lake, Sumner Getchell, Virginia Vane, Stuart Erwin. (R) Feh. 24, 1929. (L) Silent, 5959f; sound, 5984f. (NP) Mar. 16, 1929.

NDT QUITE OECENT (D-TM): June Collyer, Louise Dresser, Allan Lane, Oscar Apfel, Paul Nicholson, Marjorie Beebe, Ben Hewlett, Jack Kenney. (L) Talking, 4965f; silent, 4653f. (R) Mar. 24, 1929. (TOS) June 22. (NP) May 18, 1929.

ONE WOMAN IDEA, THE (D-ME): Rod La Rocque, Marceline Day, Sharon Lynn, Sally Phipps, Shirley Dorman, Ivan Lebedeff, Douglas Gilmore, Gino Corrado, Joseph W. Girard, Arnold Lucy, Frances Rosay, Guy Trento, Daniel Hasson, Tom Tamarez, Coy Watson. (L) Talking, 6111f.; silent, 6106f. (R) June 2, 1929. (NP) June 22.

PLASTEREO IN PARIS (C-M): With Cohen, Pennick and Linow. (L) 5640f. (R) Sept. 23, 1928.

PLEASURE CRAZED (D-AT): Marguerite Churchill, Kenneth Macenna, Dorothy Burgess, Campbell Gullan, Douglas Gilmore, Henry Kolker, Frederick Graham, Rex Bell, Charlotte Merriam. (R) July, 1929. (NP) July 20. (L) Talking, 5560f.

PREP AND PEP (CD-M): David Rollins, Nancy Drexel, John Darrow, E. H. Calvert, Frank Albertson. (L) 6086f. (R) Nov. 18, 1928. (NP) Nov. 3, 1928.

PROTECTION (MD-ME): Dorothy Burgess, Robert Elliott, Paul Page, Ben Hewitt, Roy Stewart, Dorothy Ward, William H. Tooker, Joe Brown, Arthur Hoyt. (R) May 12. (L) 5511f.

REO OANCE, THE (MD-M): Dolores Del Rio, Charles Farrell, Ivan Linow, Boris Charsky, Dorothy Revier, Andre Segurola, Dimitri Alexis. (L) 9250f. (R) Dec. 2, 1928. (NP) Sept. 22, 1928. (TOS) Mar. 9, 1928.

REO WINE (CD-M): June Collyer, Conrad Nagel, Arthur Stone, Sharon Lynn, E. Alyn Warren, Ernest Hilliard, Ernest Wood, Marshall "Babe" Ruth, Dixie Gay, Margaret La Marr. (L) 6194f. (R) Dec. 23, 1928. (NP) Mar. 9, 1929. (TOS) Jan. 26, 1929.

RILEY THE COP (CD-M): J. Farrell MacDonald. (L) 6132f. (R) Nov. 25, 1928.

RIVER, THE (D): Charles Farrell, Mary Duncan, Ivan Linow, Margaret Mann, Aldredo Sabato. (L) 7313f. (NP) July 20.

ROMANCE OF THE UNOERWORLO (D-M): With Astor and Boles. (L) 6162f. (R) Nov. 11, 1928. (TOS) Jan. 19, 1929.

SALUTE (AT-D): George O'Brien, William Janey, Frank Albertson, Helen Chandler, Joyce Compton, Clifford Dempsey, Lumsden Hare, Stephin Fetchit, David Butler, Rex Bell, John Breeden. (NP) Sept. 7.

SIN SISTER, THE (CD-M): Nancy Carroll, Lawrence Gray, Josephine Dunn, Myrtle Stedman, Anders Randolf, Richard Alexander, Frederick H. Graham, George Davis, David Callis. (L) 6072f. (R) Feb. 3, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 27, 1929.

SPEAKEASY (CD-AT): Paul Page, Lola Lane, Henry B. Walthall, Helen Ware, Warren Hymer, Stuart Erwin, Sharon Lynn, Erville Alderson, James Guilfoyle, Helen Lynch, Marjorie Beebe, Sailor Vincent, Joseph Cawthorne, Ivan Linow. (L) 5775f. (R) Mar. 24, 1929. (NP) Apr. 6, 1929. (TOS) Apr. 27, 1929.

STRONG BOY (D-M): Victor McLaglen, Leatrice Joy, Farrell MacDonald, Slim Summerville, Kent Sanders, Tom Wilson, Jack Pennick, Robert Ryan, David Torrence, Dolores Johnson (L) 5567f. (R) Mar. 3, 1929. (NP) Mar. 16, 1929. (TOS) May 4, 1929.

SUNRISE (D-M): George O'Brien, Janet Gaynor, Bodil Rosing, Margaret Livingston, Farrell MacDonald, Ralph Slipperly, Jane Winton, Arthur Housman, Eddie Boland. (L) 8393f. (R) Nov. 4, 1928. (NP) Mar. 9, 1929. (TOS) July 21, 1928.

TAKING A CHANCE: With Rex Bell. (L) 4876f. (R) Nov. 18, 1928.

THEY HAD TO SEE PARIS (AT-CD): Will Rogers, Irene Rich, Marguerite Churchill, Fifi Dorsay, Owen Davis, Rex Bell, Ivan Lebedeff, Christiane Yves, Edgar Kennedy, Marcelle Corday, Marcia Manon, Theodore Lodi, Bob Kerr, Andre Cheron, Gregory Gay. (NP) Sept. 21.

THROUGH DIFFERENT EYES (D-AT). Mary Duncan, Edmund Lowe, Warner Baxter, Earle Foxe, Donald Gallagher, Florence Lake. (R) Apr. 7, 1929. (L) 5166f. (NP) May 11, 1929. (TOS) June 8.

TRENT'S LAST CASE (My-M-M): Raymond Griffith, Raymond Hatton, Marceline Day, Donald Crisp, Lawrence Gray, Nicholas Soussanin, Anita Gravin, Ed Kennedy. (R) Mar. 31, 1929. (L) Silent, 5809f.; sound, 5834f. (NP) May 18, 1929.

TRUE HEAVEN (D-M): George O'Brien, Lois Moran, Philip Smalley, Oscar Apfel, Duke Martin, Andre Cheron, Donald MacKenzie, Hedwig Reicher, Will Stanton. (L) 5531f. (R) Jan. 20, 1929. (NP) Mar. 16, 1929. (TOS) Apr. 6, 1929.

VALIANT, THE (D-AT): Paul Muni and Churchill. (R) Apr. 21, 1929. (L) 5737f.

VEILEO WDMAN, THE (D-M): Lia Tora, Paul Vincenti, Walter McGrail, Josef Swickard, Kenneth Thompson, Andre Cheron, Ivan Lebedeff, Maude George. (L) Silent, 5185f. Sound, 5192f. (R) Apr. 14, 1929. (NP) Mar. 23, 1929.

WOROS AND MUSIC (AT-CD): Lois Moran, David Percy, Helen Twelvetrees, William Orlamond, Elizabeth Patterson, Duke Morrison, Frank Albertson, Tom Patricola, Bubbles Crowell, Biltmore Quartet. (NP) Sept. 7. (TOS) Sept. 21.

General Pictures

BACHELORS CLUB, THE (D): Richard Talmadge, Barbara Worth, Edna Murphy, Edna Ellsmere, V. Talbot Henderson, Herbert Hayes, Barry Palmer. (L) 5600f. (NP) June 15.

BACK FROM SHANGHAI (D): Vera Reynolds, Sojin, Joseph W. Girard, Henry Sedley. (L) 5400f. (R) Mar. 15.

HEROIC LOVER (O): Leonard St. Leo, Stuart Holmes, Barbara Bedford, Ted Snell, Hugh Metcalf, William Franey. (R) Feb. 5. (L) 5500f.

Gotham

FATHER ANO SON (AT): Noah Beery, Noah Beery, Jr. Forthcoming 1929 release.

HEAD OF THE FAMILY, THE: Virginia Lee Corbin. (L) 6250f. (R) October, 1928.

KNEE HIGH: Virginia Corbin. (R) October, 1929.

MDDERN SAPPHO, A (T): Betty Bronson. (R) September, 1929.

RIVER WOMAN, THE (D-ME): Jacqueline Logan, Lionel Barrymore, Charles Delaney, Harry Todd, Mary Doran, Sheldon Lewis. (L) 8 reels. (R) April, 1929. (NP) Mar. 30, 1929.

TIMES SQUARE (CD-T): Alice Day, Eddie Kane, Emile Chautard, John Miljan, Natalie Joyce, Joseph Swickard. (L) 10,500f. (R) March, 1927. (NP) Mar. 30, 1929.

THROUGH THE BREAKERS: Livingston and Herbert. (L) 6420f. (R) September, 1928.

Edward L. Klein

ADVENTURES DF MAYA: (L) Silent, 5400f. (R) Apr. 28, 1929.

PRESIDENT, THE (D): Ivan Mosjoukine, Suzy Vernon, Nikolai Malikoff, Heinrich Schroth, Luigi Servanti. (L) 8100f.

Ernest Mattsson

IN OALARNA AND JERUSALEM (D): Hanson and Veidt. (L) 14,000f. Forthcoming 1929 release.

Metro-Goldwyn-Mayer

ALIAS JIMMY VALENTINE (M-TME): William Haines, Lionel Barrymore, Leila Hyams, Karl Dane, Tully Marshall, Howard Hickman, Billy Butts, Evelyn Mills. (L) 8,000f. (R) Jan. 26, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 9, 1929.

ALL AT SEA (C): Karl Dane, George K. Arthur, Josephine Dunn, Herbert Prior, Eddie Baker. (L) 5345f. (R) Feb. 9, 1929. (NP) Feb. 23, 1929.

BELLAMY TRIAL, THE (D-TME): Leatrice Joy, Betty Bronson. (L) 7524f. (R) Mar. 2, 1929. (NP) Sept. 29, 1928. (TOS) Apr. 13, 1929.

BEYOND THE SIERRAS (W): Tim McCoy, Sylvia Beecher, Roy D'Arcy, Polly Moran, Richard R. Neill, J. Gordon Russell. (L) 5896f. (R) Sept. 15, 1928. (NP) Aug. 18, 1928.

BRIOGE OF SAN LUIS REY, THE (D-ME): Lily Damita, Ernest Torrence, Raquel Torres, Don Alvarado, Duncan Rinaldo, Henry B. Walthall, Mikhail Vavitch, Emily Fitzroy, Tully Marshall. (L) 7880f. (R) Mar. 30, 1929. (NP) May 18, 1929.

BROAOWAY MELODY, THE (MC-TSM): Anita Page, Bessie Love, Charles King, Jed Prouty, Kenneth Thomson, Edward Dillon, Mary Doran, Eddie Kane, J. Emmett Beck, Marshall Ruth, Drew Demarest. (R) Mar. 9, 1929. (L) Sound, 9372f.; silent, 5943f. (NP) Mar. 30, 1929. (TOS) Apr. 20, 1929.

BROTHERLY LOVE (C-TE): Karl Dane, George K. Arthur, Jean Arthur, Richard Carlyle, Edward Connelly, Marcia Harris. (L) 6053f. (R) Oct. 13, 1928. (NP) Oct. 13, 1928.

CAMERAMAN, THE (C): Buster Keaton, Marceline Day, Harold Goodwin, Sidney Bracy, Harry Gribbon. (L) 6995f. (R) Sept. 15, 1928. (NP) Sept. 15, 1928.

CHINA BOUND (CD): Karl Dane, George K. Arthur, Josephine Dunn, Polly Moran, Hatty Woods, Carl Stockdale. (L) 6000f. (R) May 18, 1929. (NP) May 11, 1929.

DANCING DAUGHTERS (D-M): Joan Crawford. (L) 7652f. (R) Sept. 1, 1928. (NP) June 30, 1928. (TOS) Sept. 22, 1928.

DESERT NIGHTS (D): John Gilbert, Ernest Torrence, Mary Nolan. (L) 6177f. (R) Mar. 9, 1929. (NP) Mar. 16, 1929. (TOS) Mar. 16, 1929.

DESERT RIDER, THE (W): Tim McCoy Raquel Torres, Bert Roach, Edward Connelly, Harry Woods, Jess Cavin. (R) May 11, 1929. (L) 4943f. (NP) June 22.

DREAM OF LOVE (D): Joan Crawford, Nils Asther, Aileen Pringle, Warner Olaud, Carmel Myers, Harry Reinhardt, Harry Myers, Alphonse Martell, Fletcher Norton. (L) 7987f. (R) Dec. 1, 1928. (NP) Dec. 22, 1928. (TOS) Dec. 8. 1928.

DUKE STEPS OUT, THE (CD-TME): William Haines, Joan Crawford, Karl Dane, Tenen Holtz, Eddie Nugent, Jack Roper, Delmer Davis, Luke Cosgrove, Herbert Prior. (L) Silent-6210f. Sound-6206f. (R) Mar. 16, 1929. (NP) Mar. 30, 1929.

EXCESS BAGGAGE (D-ME): William Haines, Josephine Dunn, Neely Edwards, Kathleen Clifford, Greta Grandstedt, Ricardo Cortez, Cyril Chadwick. (L) 7180f. (R) Sept. 8, 1928. (NP) June 23, 1928. (TOS) Sept. 8, 1928.

FLYING FLEET, THE (D-M): Ramon Novarro, Ralph Graves, Anita Page, Edward Nugent, Carroll Nye, Sumner Getchell, Gardner James, Alfred Allen. (L) 9044f. (R) Jan. 19, 1929. (NP) Feb. 2, 1929. (TOS) Jan. 19, 1929.

GIRL IN THE SHOW, THE (T-CD): Bessie Love, Ford Sterling, Raymond Hackett. (TOS) Aug. 31.

HALLELUJAH (D-ATS): Nina Mae McKinney, William Fountaine, Daniel L. Haynes, Harry Gray, Fannie Bell De Knight, Everett McGarrity, Victoria Spivey, Milton Dickerson, Robert Couch, Walter Tait, Dixie Jubilee Singers. (L) Talking, 9650f.

HOLLYWOOD REVUE, THE (MC-ATS): Bessie Love, Charles King, Marion Davies, Norma Shearer, William Haines, Gus Edwards, Joan Crawford, John Gilbert, Marie Dressler, Polly Moran, Brox Sisters, Anita Page, Buster Keaton, Albertina Ballet. (L) Talking, 11,699f.

HONEYMOON (CD): Polly Moran, Eddie Gribbon, Bert Roach, Flash. (L) 4823f. (R) Dec. 22, 1928. (NP) Mar. 9, 1929.

IDLE RICH, THE (D-AT): Conrad Nagel, Bessie Love, Leila Hyams, Robert Ober, James Neill, Edythe Chapman, Paul Kruger, Kenneth Gibson. (L) 7351f. (R) June 15, 1929. (NP) June 8. (TOS) June 22.

LADY OF CHANCE, A (D-M): Norma Shearer, Lowell Sherman, Gwen Lee, John Mack Brown, Eugenia Besserer, Buddy Messinger. (L) 7126f. (R) Dec. 22, 1928. (NP) Mar. 9, 1929.

LAST OF MRS. CHEYNEY, THE (D-AT): Norma Shearer, Basil Rathbone, George Berraud, Herbert Bunston, Hedda Hopper, Moon Carrol, Madeline Seymour, Cyril Chadwick, George K. Arthur (in sound print only), Finch Smiles, Maudo Turner. (NP) July 20. (L) Talking, 8651f; silent, 6484f.

LOVES OF CASANOVA (D): Ivan Mosoujkine. Diana Kerenne, Suzanne Bianchetti, Jenny Jugo, Rina de Liguoro, Nina Kochitz, Olga Day, Paul Guide, Decoeur, Bouamerane, Rudolf Klein-Rogge. (L) 6179f. (R) Feb. 16, 1929. (NP) Mar. 9, 1929.

MADAME X (D-AT): Lewis Stone, Ruth Chatterton, Raymond Hackett, Holmes Herbert, Eugenie Besserer, John P. Edington, Mitchell Lewis, Ulrich Haupt, Sidney Toler, Richard Carle, Claud King, Chappell Dossett. ((L) 8806f. (NP) June 29. (TOS) Aug. 17.

MAN'S MAN, A (CD-ME): William Haines, Josephine Dunn, Sam Hardy, Mae Busch. (L) 6683f. (R) May 25. 1929. (NP) June 22. (TOS) June 22.

MARIANNE (CD-AT): Marion Davies, Oscar Shaw, Robert Castle, Scott Kolk, Emil Chautard, Mack Swain, Oscar Apfel, Robert Ames. Recorded on film and disc. (R) July 20, 1929. (NP) Aug. 31.

MASKS OF THE DEVIL, THE (D-M): John Gilbert, Alma Rubens, Theodore Roberts, Frank Reicher, Eva Vou Berne, Ralph Forbes, Ethel Wales, Polly Ann Young. (L) 6575f. (R) Nov. 17. 1928. (NP) Nov. 17, 1928. (TOS) Nov. 24, 1928.

MORGAN'S LAST RAID (W): Tim McCoy, Dorothy Sebastian, Wheeler Oakman, Allan Garcia, Hank Mann, Montague Shaw. (L) 5264f. (R) Jan. 5, 1929. (NP) Mar. 9, 1929.

NAPOLEON (D): Waldimir Roudenko, Albert Dieudonne, Alexandre Koubitzky, Harry Krimer, Edmond Van Daele, Antonin Artaud, Gina Manes, Nicholas Koline. (L) 6893f. (R) Oct. 27, 1928. (NP) Oct. 27, 1929.

OUR MODERN MAIDENS (AT-D): Joan Crawford, Rod La Rocque, Douglas Fairbanks, Jr., Anita Page, Edward Nugent, Josephine Dunn, Albert Gran. (NP) Sept. 14.

OVERLAND TELEGRAPH, THE (W): Tim McCoy, Dorothy Janis, Frank Rice, Lawford Davidson, Clarence Geldert, Chief Big Tree. (L) 4815f. (R) Mar. 2, 1929. (NP) Mar. 16, 1929.

PAGAN, THE (D-SME): Ramon Novarro, Renee Adoree, Dorothy Janis, Donald Crisp. (L) Silent-7150f. Sound-7359f. (R) Apr. 27, 1929. (NP) May 25, 1929.

SHOW PEOPLE (CD-TE): Marion Davies, William Haines, Dell Henderson, Paul Ralli, Tenen Holtz, Harry Gibbon, Sidney Bracy, Polly Moran, Albert Conti. (L) 7453f. (R) Oct. 20, 1928. (NP) Sept. 29, 1928. (TOS) Oct. 27, 1928.

SINGLE MAN, A (CD): Lew Cody, Aileen Pringle, Marceline Day, Edward Nugent, Kathlyn Williams, Eileen Manning. (L) 5596f. (R) Jan. 12, 1929. (NP) Feb. 9, 1929.

SINGLE STANDARD, THE (D): Greta Garbo, Nils Asther, John Mack Brown, Dorothy Sebastian, Lane Chandler, Robert Castle, Mahlon Hamilton, Kathlyn Williams, Zeffie Tidbury. (NP) Aug. 17. (L) 6569f. (TOS) Aug. 17.

SIDUX BLOOD (W): Tim McCoy, Robert Frazer, Marion Douglas, Clarence Geldert, Chief Big Tree, Sidney Bracy. (L) 4811f. (R) Apr. 20, 1929. (NP) Apr. 27, 1929.

SPEEDWAY (T-CD): William Haines, Anita Page, Ernest Torrence, Polly Moran, Karl Dane, John Miljan. (TOS) Sept. 14. (NP) Sept. 14.

SPIES (M): Rudolph-Klein-Rogge, Greda Maurus, Lien Deyers, Louis Ralph, Craighall Sherry, Willy Fritsch, Lupu Pick, Fritz Rasp. (L) 7999f. (NP) June 15.

SPITE MARRIAGE (CD-M): Buster Keaton, Dorothy Sebastian, Edward Earle, Leila Hyams, William Bechtel, John Byron. (L) 7047f. (R) Apr. 6, 1929. (NP) Apr. 27, 1929.

THUNDER (D-TME): Lou Chaney, James Murray, Phyllis Haver, George Duryea, Francis Morris, Wally Albright. (L) 7783f. (R) June 25, 1929. (NP) Aug. 3. (TOS) Aug. 17.

TIDE OF EMPIRE (D-M): Renee Adoree and Duryea. (L) 6552f. (R) Mar. 23, 1929.

TRIAL OF MARY DUGAN (D-AT): Norma Shearer, Lewis Stone, H. B. Warner, Raymond Hackett, Lilyan Tashman, Olive Tell, Adrienne D'Ambricourt. Mary Doran, Dewitt Jennings, Wilfrid North, Landers Stevens, Charles Moore, Claud Allister. (NP) May 25. (L) 10,000f. (R) June 8. (TOS) July 13.

TRAIL OF '98, THE (D-ME): Dolores Del Rio, Ralph Forbes, Harry Carey, Tully Marshall, Emily Fitzroy, Tenen Holtz, Russell Simpson, Karl Dane, Cesare Gravina, George Cooper, John Down, E. Alyn Warmer. (L) 8799f. (R) Jan. 5, 1929. (NP) Dec. 29, 1928. (TOS) Mar. 23, 1929.

VIKING, THE (D-ME): Donald Crisp, Pauline Starke, LeRoy Mason, Anders Randolpb, Richard Alexander, Harry Lewis Woods, Albert MacQuarrie, Roy Stewart, Torben Meyer, Claire MacDowell, Julia Swayne Gorden. (L) 8186f. (NP) Mar. 9, 1929. All in technicolor.

VOICE OF THE CITY, THE (D-M): Robert Ames, Willard Mack, Sylvia Field, James Farley, John Miljan, Clark Marshall, Duane Thompson, Tom McGuire, Alice Moe, Beatrice Banyard. (L) Sound-7427f. (R) Apr. 13, 1929. (NP) Apr. 27, 1929. (TOS) May 18.

WEST OF ZANZIBAR (D-M): Lon Chaney, Lionel Barrymore, Warner Baxter, Mary Nolan, Jane Daly, Roscoe Ward, Kalla Pasha, Curtis Nero. (L) 6150f. (R) Nov. 24, 1928. (NP) Dec. 8, 1928.

WHERE EAST IS EAST (D-TME): Lon Chaney, Lupe Velez, Estelle Taylor, Lloyd Hughes, Louis Stern, Mrs. Wong Wing. (L) 6500f. (R) May 4, 1929. (NP) June 22. (TOS) June 15.

WHILE THE CITY SLEEPS (M-ME): Lon Chaney (L) 7448f. (R) Sept. 29, 1928. (TOS) Oct. 20, 1928.

WHITE SHADOWS OF THE SOUTH SEAS (D-TME): Monte Blue, Raquel Torres, Robert Anderson. (L) 7965f. (R) Nov. 10, 1928. (NP) July 7, 1928. (TOS) Dec. 1, 1928.

WILD ORCHIDS (D): Greta Garbo, Lewis Stone, Nils Asther. (L) 9235f. (R) Feb. 23, 1929. (NP) Mar. 2, 1929. (TOS) Feb. 23, 1929.

WOMAN OF AFFAIRS (D-M): Greta Garbo, John Gilbert, (L) 8319f. (R) Dec. 15, 1928. (TOS) Feb. 16, 1929.

WONDER OF WOMEN (D-TME): Lewis Stone, Leila Hyams, Peggy Wood, Harry Myers, Sarab Padden, George Fawcett, Blanche Frederici, Wally Albright, Jr., Camencita Johnson, Anita Louise Fremault, Dietrich Haupt, Ullric Haupt, Jr. (L) Talking, 8796f; silent, 6835f. (R) July 31, 1929. (NP) July 27. (TOS) Aug. 17.

Paramount

ABIE'S IRISH ROSE (CD-TME): Charles Rogers, Nancy Carroll, Jean Hersholt, J. Farrell MacDonald, Bernard Grocey, Ida Kramer, Nick Cogey, Camillus Pretal, Rosa Rosanova. (L) Silent, 10,187f; sound, 10,471f. (R) Jan. 5, 1929. (NP) Nov. 3, 1928. (TOS) Feb. 2, 1929.

AVALANCHE (W): Jack Holt, Doris Hill, Baclanova, John Darrow, Guy Oliver, Richard Winslow. (L) 6099f. (NP) Dec. 1, 1928.

BEGGARS OF LIFE (M-ME): Wallace Berry, Louise Brooks, Richard Arlen, Edgar Blue Washington, H. A. Morgan, Andy Clarke, Mike Donlin, Roscoe Karns, Robert Perry, Johnnie Morris, George Kotsonaros, Jacque Chapin, Robert Brower, Frank Brownlee. (L) 7805f. (R) Sept. 15, 1928. (NP) July 7, 1928. (TOS) Oct. 20, 1928.

BEHIND THE GERMAN LINES (D): Foreign cast. (L) Sound, 8254f. (R) Jan. 12, 1929.

BETRAYAL (D-ME): Emil Jannings, Gary Cooper, Esther Ralston, Jada Weller, Douglas Haig, Bodil Rosing. (L) Silent, 6492f; sound, 6614f. (R) May 11, 1929. (NP) Apr. 27, 1929. (TOS) June 1.

CANARY MURDER CASE, THE (My-AT): William Powell, James Hall, Louise Brooks, Jean Arthur, Gustav von Seyffertitz, Charles Lane, Eugene Pallette, Lawrence Gray, Ned Sparks, Louis John Bartels, E. H. Calvert. (L) Talking, 7171f; silent, 5943f. (R) Feb. 16, 1929. (NP) June 15.

CARNATION KID, THE (C-AT): Douglas MacLean, Frances Lee, William B. Davidson, Lorraine Eddy, Charles Hill Mailes, Francis McDonald, Maurice Black, Bert Swor, Jr., Carl Stockdale. (L) Silent, 6290f; sound, 7267f. (R) Feb. 23, 1929. (NP) Mar. 16, 1929.

CASE OF LENA SMITH, THE (D): Esther Ralston, James Hall, Gustav von Seyffertitz, Emily Fitzroy, Fred Kohler, Betty Aho, Lawrence Grant, Leono Lane, Kay DesLys, Alex Woloshin, Ann Brody, Wally Albright, Jr., Warner Klinger. (L) 7229f. (R) Jan .19, 1929. (NP) Mar. 16, 1929. (TOS) Jan. 26, 1929.

CHARMING SINNERS (D-TME): Ruth Chatterton, Clive Brook, Mary Nolan, William Powell, Laura Hope Crews, Florence Eldridge, Montagu Love, Juliette Crosby, Lorraine Eddy, Claude Allister. (L) 6164f. (R) July 6, 1929. (NP) Aug. 10. (TOS) Aug. 3.

CHINATOWN NIGHTS (D-AT): Wallace Beery, Florence Vidor, Warner Oland, Jack McHugh, Jack Oakie, Tetsu Komai, Frank Chew, Mrs. Wing, Peter Morrison, Freeman Wood. (L) Silent, 7145f; sound, 7081f. (R) Mar. 23, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 6, 1929.

CLOSE HARMONY (CD-AT): Charles Rogers, Nancy Carroll, Harry Green, Jack Oakie, Richard (Skeets) Gallagher, Matty Roubert, Ricca Allen, Wade Boteler, Baby Mack, Oscar Smith, Greta Grandstedt, Gus Partos. (L) Sound, 6271f. (R) Apr. 13, 1929. (NP) Mar. 30, 1929. (TOS) Apr. 13, 1929.

COCOANUTS, THE (MC-ATS): Four Marx Brothers, Mary Eaton, Oscar Sbaw, Katherine, Francis, Margaret Dumont, Cyril Ring, Basil Ruysdael, Sylvan Lee, Gamby-Hale Girls, Allan K. Foster Girls. (L) 8613f. (R) May 28, 1929. (NP) July 13. (TOS) July 20.

DANCE OF LIFE, THE (D-AT): Nancy Carroll, Hal Skelly, Dorothy Revier, Ralph Theador, Charles D. Brown, Al St. John, May Boley, Oscar Levant, Gladys DuBois, James T. Quinn, James Farley, George Irving. (L) Talking, 10,619f; (P) Sept. 14. (Silent 7488f. (TOS) Sept. 21.

DANGEROUS CURVES (D-AT): Clara Bow, Richard Arlen, Kay Francis, David Newell, Anders Randolph, May Boley, T. Roy Barnes, Joyce Compton, Charles D. Brown, Stuart Erwin, Jack Lude. (R) July 13, 1929. (NP) Aug. 3. (L) Talking, 7278f; silent, 6539f. (TOS) July 20.

DANGEROUS WOMAN, A (D-AT): Baclanova, Clive Brook, Neil Hamilton, Clyde Cook, Leslie Fenton, Snitz Edwards. (L) Sound, 6643f. (R) May 18, 1929. (NP) Mar. 16, 1929. (TOS) May 18.

DIVORCE MADE EASY (CD-AT): Douglas MacLean, Marie Prevost, Johnny Arthur, Frances Lee, Dot Farley, Jack Duffy, Buddy Watles, Hal Wilson. (R) July 6, 1929. (NP) July 13. (L) Talking, 5386f; silent, 5270f. (TOS) July 6.

DOCKS OF NEW YORK, THE (D): George Bancroft, Betty Compson, Baclanova, Clyde Cook, Mitchell Lewis, Gustav von Seyffertitz, Guy Oliver, May Foster, Lillian Worth. (L) 7202f. (R) Sept. 20, 1928. (NP) Mar. 16, 1929. (TOS) Oct. 27, 1928.

DOCTOR'S SECRET, THE (D-AT): Ruth Chatterton, H. B. Warner, John Loder, Robert Edeson, Wilfored Noy, Ethel Wales, Nancy Price, Frank Finch-Smiles. (L) Sound, 5823f. (N) Mar. 16. 1929. (TOS) Feb. 16, 1929.

DUMMY, THE (D-AT): Ruth Chatterton, Frederic March, John Cromwell, Fred Kohler, Mickey Bennett, Vondell Darr, Jack Oakie, Zasu Pitts, Richard Tucker, Eugene Pallette. (L) Sound, 5357f. (R) Mar. 9, 1929. (NP) Mar. 16, 1929. (TOS) Mar. 6, 1929.

FASHIONS IN LOVE (D-AT): Adolphe Menjou, Fay Compton, Miriam Seegar, John Miljan, Joan Standing, Robert Wyne, Russ Powell, Billie Bennett, Jacques Vanaire. (L) Talking, 6325f; silent 6024f. (R) Jnne 29, 1929. (NP) July 13. (TOS) July 6.

FAST COMPANY (AT-CD): Jack Oakie, Skeets Gallagher, Evelyn Brent, Gwen Lee. (TOS) Sept. 7.

FIRST KISS, THE (D): Fay Wray, Gary Cooper, Lane Chandler, Leslie Fenton, Paul Fix, Malcolm Williams, Monroe Owsley. (L) 6134f. (R) Sept. 25, 1928. (NP) Aug. 4, 1928. (TOS) Sept. 1, 1928.

FLEET'S IN, THE (CD): Clara Bow, James Hall, Jack Oakie, Bodil Rosing. (L) 6918f. (R) Oct. 13, 1928. (NP) Sept. 22, 1928. (TOS) Sept. 15, 1928.

FORGOTTEN FACES (M): Clive Brook, Mary Brian, Olga Baclanova, William Powell, Fred Kohler, Jack Luden. (L) 7640f. (R) Sept. 11, 1928. (NP) Aug. 4, 1928. (TOS) Aug. 4, 1928.

FOUR FEATHERS (SE): Richard Arlen, Fay Wray, William Powell, Clive Brook, Theodore von Eltz, Noah Berry, Zack Williams, Noble Johnson, Harold Hightower, Phillipe de Lacey, Edward Ratcliffe, George Fawcett, Augustine Symonds. (L) Sound, 7472f; silent, 7472f. (TOS) Sept. 14.

GENTLEMEN OF THE PRESS (D-AT): Water Huston, Katherine Francis, Charles Ruggles, Betty Lawford, Norman Foster, Duncan Perwarden, Lawrence Leslie. (L) Sound, 7176f. (R) May 4, 1929. (NP) Apr. 13, 1929.

GREENE MURDER CASE, THE (My-AT): William Powell Florence Eldridge, Ulrich Haupt, Jean Arthur, Eugene Pallett, E. H. Calvert, Gertrude Norman, Lowell Drew, Morgan Farley, Brandon Hurst, Augusta Burmester, Marcia Hariss, Mildred Golden, Mrs. Wilfred Buckland, Helena Philips, Shep Camp, Charles E. Evans. (NP) July 20, 1929. (L) Talking, 6383f. (TOS) Aug. 17.

HERE COMES THE BANDWAGON (AT-D): Buddy Rogers, Jean Arthur.

HOLE IN THE WALL, THE (MyM-AT): Claudette Colbert, Edward G. Robinsou, David Newell, Nelly Savage, Donald Meek, Alan Brooks, Louise Closser Hale, Katherine Emmet, Marcia Kagno, Barry Macollum, George McQuarrie, Helen Crane. (L) Sound, 5850f. (R) Apr. 27, 1929. (NP) Apr. 6, 1929.

HOMECOMING (D): Lars Hansen, Dita Parlo, Gustav Frohlich. (L) 8156f. (R) Feb. 16, 1929. (NP) Feb. 9, 1929.

HUNGARIAN RHAPSODY (D-TME): A Ufa picture. Lil Dagover, Willy Fritsch, Dita Parlo, Fritz Greiner, Gisella Bathory, Erich Kaiser Tietz, Lecpold Kramer. (NP) Aug. 3. (L) 6165f.

ILLUSION (D-AT): Buddy Rogers, Nancy Carroll, June Collyer, Knute Erickson, Eugenie Bresserer, Kay Francis, Maude Turner Gordon, Regis Toomey, William McLaughlin, Katherine Wallace, William Austin, Frances Raymond Eddie Kane, Michael Visaroff, Bessie Lyle, Emelie Melville, Carl Lukas, Col. G. L. McDonnel. (L) 7536f; silent 7538f. (NP) July 27. (TOS) Sept. 28.

INNOCENTS OF PARIS (R-ATM): Maurice Chevalier, Sylvia Beecher, Russell Simpson, George Fawcett, Mrs. George Fawcett, John Miljan, Margaret Livingston, David Durand, Johnny Morris. (L) Silent, 7816f; sound, 6148f. (R) May 25, 1929. (NP) May 4, 1929. (TOS) June 15.

INTERFERENCE (D-AT): William Powell, Evelyn Brent, Clive Brook, Doris Kenyon, Tom Rickets, Brandon Hurst, Louis Payne, Wilford Noy, Donald Stuart, Raymond Lawrence. (L) Silent, 6643f; sound, 7487f. (R) Jan. 5, 1929. (NP) Mar. 16, 1929. (TOS) Feb. 9, 1929.

JEALOUSY (AT-D): Jeanne Eagels, Frederie March, Halliwell Hobbes, Blanche Le Clair, Henry Daniell, Hilda Moore. (NP) Sept. 28.

KIBITZER (CD): Harry Green, Mary Brian, Neil Hamilton, David Newell, Lee Kohlmar, Henry Fink, Tenen Holtz, Guy Oliver, Albert Gran, Eddie Kane. (NP) Aug. 17.

LETTER, THE (D-AT): Jeanne Eagels, O. P. Heggie. Reginald Owen, Herbert Marshall, Irene Brown, Lady Tsen Mei, Tamaki Yoshiwara. (L) Silent, 5490f; sound, 5778f. (R) Apr. 13, 1929. (NP) Mar. 16, 1929. (TOS) May 18.

LOOPING THE LOOP (D-ME): Werner Kraus, Jenny Jugo, Warwick Ward, Gina Manes. (L) Silent, 6676f; sound. 6769f. (R) Mar. 16, 1929. (NP) Mar. 16, 1929.

LOVE DOCTOR (T-CD): Richard Dix, June Collyer, Morgan Farley, Miriam Seegar, Winifred Harris, Lawford Davidson, Gale Henry. (NP) September 28.

LOVE PARADE, THE (CD): Maurice Chevalier, Jeanette MacDonald, Lupino Lane, Lillian Roth, Edgar Norton, Lionel Belmore, Robert Roccardi, Carleton Stockdale, Eugene Pallette, Russell Powell, Margaret Fealy, Virginia Bruee. (NP) Aug. 3.

LOVES OF AN ACTRESS (D-M): Pola Negri, Nils Asther, May McAlister, Richard Tucker, Philip Strange, Paul Lukas, Nigel de Brulier, Robert Fischer, Helen Giere. (L) 7434f. (R) Sept. 18, 1928. (NP) June 23, 1928.

MAN I LOVE, THE (R-AT): Richard Arlen, Mary Brian. Baclanova, Harry Green, Jack Oakie, Pat O'Malley, Leslie Fenton, Charles Sullivan, William Vincent. (R) May 25. 1929. (L) 6669f; silent, 6524f. (NP) Apr. 6, 1929. (TOS) May 25.

MARQUIS PREFERRED (F): Adolph Menjou, Nora Lane, Chester Conklin, Dot Farley, Mischa Auer, Alex Melesh. Michael Visaroff. (L) 5506f. (R) Feb. 2, 1929. (NP) Mar. 16, 1929.

MIGHTY, THE (AT-D): George Bancroft, Esther Ralston. Warner Oland, Raymond Hatton, Dorothy Revier, Morgan Farley, O. P. Heggie, Charles Sellon, E. H. Calvert, John Cromwell. (NP) Sept. 14.

MODEL FROM MONTMARTE, THE (D): Nita Naldi, Ivan Uetrovitch, Louise LaGrange, Maurce de Cononge. (L) 5941f. (R) Sept. 22, 1928. (NP) Sept. 15, 1928.

MORAN OF THE MARINES (CD): Richard Dix, Ruth Elder. (L) 5444f. (R) Oct. 27, 1928. (TOS) Oct. 20, 1928.

MYSTERIOUS DR. FU MANCHU, THE (My-OT): Warner Oland, Jean Arthur, Neil Hamilton, O. P. Heggie, William Austin, Claude King, Charles Stevenson, Noble Johnson, Evelyn Selbie, Charles Biblyn, Donald Mackenzie, Lawford Davidson, Lask Winter, Charles Stevens, Chappel Dosset, Tully Marshall. (NP) July 27. (L) Talking, 7663f. (TOS) July 20.

NOTHING BUT THE TRUTH (CD-AT): Richard Dix, Berton Churchill, Louis John Bartels, Ned Sparks, Wynne Churchill, Helen Kane, Dorothy Hall, Madeline Gray, Nancy Ryon. (L) Sound, 7256f. (R) Apr. 20, 1929. (NP) Apr. 20, 1929. (TOS) Apr. 27, 1929.

PATRIOT, THE (D): Emil Jannings, Florence Vidor, Lewis Stone, Vera Voronina, Neil Hamilton, Harry Cording. (L) 10,172f. (R) Sept. 1, 1928. (NP) Sept. 8, 1928. (TOS) Sept. 22, 1928.

RAINBOW MAN THE, (SR-TS): A Sono-Art picture. Eddie Dowling, Marian Nixon, Frankie Darro, Sam Hardy, Lloyd Ingraham, George Hayes. (L) Talking, 8500f. (R) May 18, 1929. (NP) June 22. (TOS) June 22.

REDSKIN (R-ME): Richard Dix, Gladys Belmont, Jane Novak, Larry Steers. Tully Marshall, Bernard Suegel, George Rigas, Augustina Lopez, Noble Johnson, Joseph W. Girard. Jack Dunne, Andrew J. Callahan, Philip Anderson, Loraine Rivero, George Walker. (L) Silent, 7204f; sound, 7642f. (R) Feb. 23, 1929. (NP) Feb. 16, 1929. (TOS) Feb. 2, 1929.

RIVER OF ROMANCE, THE (CD-AT): Charles (Buddy) Rogers, Mary Brian, June Collyer, Henry B. Walthall, Wallace Beery, Fred Kohler, Natalie Kingston, Mrs. George Fawcett, Anderson Lawler, George Reed. (L) Talking, 7009f; silent 7028f. (R) July 20, 1929. (NP) June 29, (TOS) Aug. 3.

SATURDAY NIGHT KID THE (T-D): Clara Bow, James Hall, Jean Arthur, Charles Sellon, Ethel Wales, Frank Ross, Edna May Oliver, Heymen Meyer, Eddie Dun. Leone Lane, Jean Harlow. (NP) Sept. 28.

SHDPWORN ANGEL (CD-S): Nancy Carroll, Gary Cooper. Paul Lukas. (L) Silent, 7112f; sound, 7373f. (R) Jan. 12. 1929. (NP) Feb. 9, 1929. (TOS) Jan, 19, 1929.

SINS OF THE FATHERS (D-M): Emil Jannings, Ruth Chatterton, Barry Norton, Jean Arthur, Jack Luden, Zasu Pitts, Matthew Betz, Harry Cording, Arthur Housman, Frank Reicher. (L) 7761f. (R) Dec. 29, 1928. (NP) Oct. 20, 1928.

SOMEONE TO LOVE (CD): Charles Rogers, Mary Brian. William Austin, Jack Oakie, James Kirkwood, Mary Alden. Frank Reicher. (L) 6323f. (NP) Dec. 29, 1928. (TOS) Dec. 22, 1928.

STAIRS OF SAND (W): Wallace Beery, Jean Arthur, Phillips R. Holmes, Fred Kohler, Chester Conklin, Guy Oliver, Lillian Worth, Frank Rice, Clarence L. Sherwood. (L) 4900f. (R) June 8, 1929. (NP) May 18, 1929.

STUDIO MURDER CASE, THE (My-AT): Neil Hamilton, Warner Oland, Frederic March, Florence Eldridge, Doris Hill, Eugene Pallette, Chester Conklin, Lane Chandler, Gardner James, Guy Oliver, E. H. Calvert, Donald Mackenzie. (L) Talking 6500f; silent, 6070f. (R) June 1, 1929. (NP) June 8. (TOS) June 22.

SUNSET PASS (W): Jack Holt, Nora Lane, John Loder, Christian J. Frank, Pee Wee Holmes, Chester Conklin, Pat Harmon, Alfred Allen, Guy Oliver. (L) 5862f. (R) Feb. 9, 1929. (NP) Feb. 23, 1929.

SWEETIE (CD): Nancy Carroll, Stanley Smith, Helen Kane, Joseph Depew, Jack Oakie, William Austin, Stuart Erwin, Wallace MacDonald, Aileen Manning. (NP) Aug. 17.

THREE WEEK ENDS (CD): Clara Bow, Neil Hamilton, Harrison Ford, Lucille Powers, Julia Swayne Gordon, Jack Raymond, Edythe Chapman, Guy Oliver, William Holden. (L) 5962f. (NP) Dec. 22, 1928.

THUNDERBOLT (D-AT): George Bancroft, Richard Arlen, Fay Wray, Tully Marshall, Eugenie Besserer, James Spottswood, Fred Kohler, Mike Donlin, S. S. R. S. Stewart, George Irving, William Thorne, E. H. Calvert, King Tut, (L) Talking, 8571f; silent, 7311f. (R) June 22, 1929. (NP) June 1. (TOS) Aug. 3.

VARSITY (CD): Charles Rogers, Mary Brian, Chester Conklin, Phillips R. Holmes, Robert Ellis, John Westwood, Princeton university undergraduates. (L) 6349f. (R) Oct. 27, 1928. (NP) Aug. 4, 1928. (TOS) Nov. 3, 1928.

VIRGINIAN, THE (D-AT): Gary Cooper, Walter Huston, Richard Arlen, Mary Brian, Chester Conklin, Eugene Pallette, E. H. Calvert, Helen Ware, Victor Potel, Tex Young, Charles Stevens. (L) 8717f. (NP) July 20.

WEDDING MARCH, THE (D): George Fawcett, Maude George, Erich von Stroheim, George Nichols, Zasu Pitts, Hugie Mack, Matthew Betz, Cesare Gravina, Dale Fuller, Fay Wray, Syd Bracey. (L) 10,400f. (R) Oct. 6, 1928. (NP) Oct. 27, 1928. (TOS) Jan. 26, 1929.

WHAT A NIGHT (CD): Behe Daniels, Neil Hamilton, William Austin, Wheeler Oakman, Charles Sellon, Hill Mailes, Ernie Adams. (L) 5378f. (R) Oct. 6, 1928. (NP) Jan. 12, 1929.

WHEEL OF LIFE, THE (D-AT): Richard Dix, Esther Ralston, O. P. Heggie, Arthur Hoyt, Myrtle Stedman, Larry Steers, Regis Toomey, Nigel de Brulier. (L) 5153f; silent, 5305f. (R) June 22, 1929. (NP) Apr. 27, 1929. (TOS) July 6.

WILD PARTY, THE (CD-AT): Clara Bow, Frederic March, Marceline Day, Shirley O'Hara, Jack Luden, Jack Oakie, Arthur Rankin, Lincoln Stedman, Joyce Compton, Ben Hendricks, Jr., Jack Redmond, Adrienne Dore, Jean Lorraine, Virginia Thomas, Kay Bryant, Alice Adair, Amo Ingram, Renee Whitney, Marguerite Cramer. (L) Silent, 6036f; sound. 7167f. (R) Apr. 6, 1929. (NP) Mar. 23, 1929. (TOS) Apr. 13, 1929.

WOLF OF WALL STREET, THE (D-AT): George Bancroft, Baclanova, Paul Lukas, Nancy Carroll, Lane Chandler, Brandon Hurst, Paul Guertsman, Crauford Kent. (L) Silent, 6396f; sound, 6810f. (R) Feb. 9, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 16, 1929.

WOLF SONG (R-TM): Lupe Velez, Gary Cooper, Louis Wolheim, Constantine Romanoff, Michael Vavitch, Russell Colomho, Augustine Lopez, George Rigas. (L) Silent, 6066f; sound, 6769f. (R) Mar. 30, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 6, 1929.

WOMAN FROM MOSCOW, THE (D-ME): Pola Negri, Norman Kerry, Otto Matiesen, Lawrence Grant, Maude George, Paul Lukas, Bodil Rosing, Mirra Rayo, Martha Franklin, Jack Luden, Tetsu Komai. (L) 6938f. (R) Nov. 3, 1928. (NP) June 19, 1928.

WOMAN TRAP (M-AT): Hal Skelly, Evelyn Brent, Chester Morris, Leslie Fenton, Effie Elisler, William B. Davidson, Guy Oliver, Charles Gihlyn, Wilson Hummell. (L) 6168f; silent 6384f. (NP) July 20. (TOS) Sept. 28.

Parthenon

WILD HEART OF AFRICA, THE (Animal Picture): (NP) June 22.

Pathe

ANNAPOLIS (CD-T): Allan, Brown, Loff. (L) 7008f. (R) Nov. 18, 1928.

AWFUL TRUTH, THE (D-AT): Ina Claire. (L) 6129f. (R) Aug. 10, 1929. (TOS) Sept. 7. (NP) Sept. 7.

BACHELOR'S SECRET, A (CD-AT): Allan Hale. (R) Mar. 1, 1930.

BIG NEWS (My-AT): Robert Armstrong, Carol Lombard, Tom Kennedy, Warner Richmond, Wade Boteler, Sam Hardy, Charles Sellon, Robert Dudley. (L) Talking, 6028f. Recorded on film and disc. (R) Sept. 7, 1929. (NP) Sept. 7.

BIG SHOT, THE (D-T): (R) Nov. 30, 1929.

BLACK ACE, THE (W): Don Coleman. (L) 5722f. (R) Sept. 2, 1928.

BORDER PATROL (W): Harry Carey. (L) 4598f. (R) Dec. 23, 1928.

BURNING BRIDGES (W): Harry Carey. (L) 4846f. (R) Sept. 30, 1928.

CAPTAIN SWAGGER (D-ME): Rod La Rocque, Sue Carol, Richard Tucker, Victor Potel, Ulrich Haupt. (L) 6312f. (R) Oct. 14, 1928. (NP) Mar. 16, 1929.

CELEBRITY (D): Armstrong. (L) 6145f. (R) Oct. 7, 1928.

CLOTHES (D-AT): Constance Bennett. (R) Feb. 15, 1930.

CRASHING THROUGH (D-AT): William Boyd. (R) Jan. 18, 1930.

DEVIL'S TWIN (W): Leo Maloney.

FLYING FOOL, THE (D-AT): William Boyd, Marie Prevost, Tom O'Brien, Russell Gleason. (L) Talking, 6746f; silent, 6700f. (NP) July 27.

FORBIDDEN LOVE (D): Lily Damita. (L) 6787f. (R) Oct. 28, 1928.

.45 CALIBRE WAR (W): Don Coleman, Ben Corbett, Al Hart, Edward Jones, Duke R. Lee, Floyd Ames, Jeanette Loff. Murdock MacQuarrie, Orrin Jackson. (R) Feb. 17, 1929. (L) 4790f. (NP) Mar. 16, 1929.

GERALDINE (CD-TME): Eddie Quillan, Marian Nixon, Albert Gran, Gaston Glass. (L) 5587f. (R) Jan. 20, 1929. (NP) May 25, 1929.

GODLESS GIRL, THE (D-TME): Lina Basquette, Marie Prevost, George Duryea, Noah Beery, Eddie Quillan, Mary Jane Irving, Julia Faye, Viola Louie, Emily Barrye, Clarence Burton, Dick Alexander, Kate Price, Hedwig Reicher. (L) Talking, 9328f; silent, 9019f. (R) Mar. 31, 1929. (NP) June 1.

GRAND PARADE, THE (MC): (R) Nov. 16, 1929.

GREENWICH VILLAGE FOLLIES (MC): (R) Nov. 2, 1929.

HAWK OF THE HILLS (W): Allene Ray, Robert Chandler, Jack Ganshorn, Frank Lackteen, Paul Panzer, Wally Ottel, Harry Semels, Walter Miller, Jack Pratt, Parky Jones, Frederick Dana, John T. Prince, Chief White Horse, George Magrill, Evangeline Russell, Chief Yowlache. (L) 4840f. (R) Mar. 17, 1929. (NP) Mar. 30, 1929.

HER PRIVATE LIFE (D-AT): Ann Harding, Harry Bannister. (R) Sept. 28, 1929. (NP) Oct. 5. (TOS) Oct. 5.

HIGH VOLTAGE (D-AT): William Boyd, Owen Moore, Carol Lombard, Diane Ellis, Billy Bevan, Phillips Smalley. (L) 5743f. (NP) June 29.

HIS FIRST COMMAND (D-AT): William Boyd. (R) Oct. 26, 1929.

HOT AND BOTHERED (CD-AT): Eddie Quillan. (R) Mar. 8, 1930.

KING OF KINGS (D-ME): H. B. Warner, Jacqueline Logan, Dorothy Cummings, Ernest Torrence, Joseph Schildkraut, Robert Edeson, Sidney D'Albrook, Rudolph Schildkraut, Sam DeGrasse, Victor Varconi, William Boyd, Matt Moore, Julia Faye, Kenneth Thomson, Alan Brooks. (L) 13,500f. (R) Sept. 30, 1928. (TOS) Mar. 10, 1928.

LEATHERNECK, THE (D-T): William Boyd, Alan Hale, Robert Armstrong, Fred Kohler, Diane Ellis, James Aldine, Paul Weigel, Jules Cowles, Wade Boteler, Philo McCullough, Joe Girard, Michell Lewis. (L) 6898f. (R) Feb. 24, 1929. (NP) Apr. 20, 1929. (TOS) June 1.

LOVE OVER NIGHT (CD): Rod La Rocque, Jeanette Loff, Richard Tucker, Tom Kennedy, Mary Carr. (L) 7530f. (R) Nov. 25, 1928. (NP) Sept. 8, 1928.

LUCKY IN LOVE (D-AT): Morton Downey, Betty Dawford, Colin Keith-Johnson, Halliwell Hobbes, J. M. Kerrigan, Richard Taber, Edward O'Connor, Mary Murray, Mackenzie Ward, Louis Sorin, Sonia Karlov, Tyrrell Davis, Elizaheth Murray. (L) 6870f. (R) Aug. 17, 1929. (NP) July 27.

MARKED MONEY (D): Coghlan. (L) 5506f. (R) Nov. 4, 1928.

MANMADE WOMEN (D): Leatrice Joy. (L) 5762f. (R) Sept. 9, 1928.

MOTHER'S BOY (D-TME): Morton Downey, Beryl Mercer, John T. Doyle, Brian Donlevy, Helen Chandler, Osgood Perkins, Lorin Raker, Barbara Bennett, Jennie Moskowitz, Jacoh Frank, Louis Sorin, Robert Glecker, Tyrrell Davis, Allan Vincent, Leslie Stowe. (L) 7423f. (NP) Apr. 6, 1929.

NED McCOBB'S DAUGHTER (D-ME): Irene Rich, Theodore Roberts, Robert Armstrong, George Barraud, Edward Hearn, Carol Lomhard, Louis Natheaux. (L) 6070f. (R) Dec. 2, 1928.

NEGLIGEE (D-AT): Ina Claire. (R) Jan. 4, 1930.

NOISY NEIGHBORS (CD-TME): Eddie Quillan, Alberta Vaughn, Quillan Family, Theodore Roberts, Ray Hallor, Russell Simpson, Robert Perry, Mike Donlin, Billy Gilbert. (L) 5737f. (R) Jan. 27, 1929. (NP) Mar. 16, 1929.

OFFICER O'BRIEN (D-AT): William Boyd. (R) Nov. 30, 1929.

OFFICE SCANDAL (CD-TME): Phyllis Haver, Leslie Fenton, Raymond Hatton, Margaret Livingston, Jimmy Adams, Jimmy Aldine. (L) 6511f. (R) Mar. 3, 1929. (NP) May 25, 1929. (TOS) July 27.

OH, YEAH! (D-AT): Robert Armstrong, James Gleason, Zasu Pitts, Patricia Caron. (R) Oct. 5, 1929. (NP) Oct. 5.

PARIS BOUND (D-AT): Ann Harding, Frederic March, George Irving, Leslie Fenton, Hallam Cooley, Juliette Crosby, Charlotte Walker, Carmelita Geraghty, Ilka Chase. (L) Talking, 6684f. (R) Aug. 3, 1929. (NP) July 20. (TOS) Aug. 10.

PLAY BOY (CD-AT): Eddie Quillan (R) Feb. 2, 1930.

PAINTED DESERT (D-AT): William Boyd. (R) Jan. 11, 1930.

PARACHUTE (D-AT): Rohert Armstrong, Carol Lombard. (R) March 22, 1930.

POWER (CD): William Boyd, Alan Hale, Jacqueline Logan, Jerry Drew, John Bennett, Carol Lombard, Pauline Curley. (L) 6092f. (R) Sept. 23, 1928. (NP) Oct. 13, 1928.

RACKETEER (D-AT): Robert Armstrong, Carol Lombard, Roland Drew, Jeanette Loff, John Loder, Paul Hurst. (R) Oct. 12, 1930.

RED HOT RHYTHM (CD-ATMS): Alan Hale, Walter O'Keefe, Kathryn Crawford, Josephine Dunn, Anita Garvin, Ilka Chase. (R) Oct. 19, 1929.

RICH PEOPLE (D-AT): Constance Bennett, Regis Tooney, Robert Ames, Mahlon Hamilton. (R) Nov. 9, 1929.

SAILORS' HOLIDAY (CD): Allan Hale, Sally Eilers, George Cooper, Paul Hurst, Mary Carr, Charles Clary (NP) Sept. 21. (R) Sept. 14. (L) 5260f.

SAL OF SINGAPORE (D-T): Phyllis Haver. (L) 6804f. (R) Nov. 11, 1928.

SARATOGA (D-AT): Constance Bennett. (R) Mar. 15, 1930.

SHADY LADY, THE (D-TME): Phyllis Haver, Robert Armstrong, Louis Wolheim, Russell Gleason. (L) Talking, 6132f; silent, 5808f. (R) Jan. 20, 1929. (NP) June 1.

SHOW FOLKS (CD-T): Eddie Quillan. (L) 6581f. (R) Oct. 21, 1928.

SIN TOWN (CD): Elinor Fair, Ivan Lebedeff, Hugh Allan, Jack Oakie. (L) 4554f. (R) Jan. 20, 1929. (NP) June 1.

SOPHOMORE, THE (OD-AT): Eddie Quillan, Sally O'Neil, Stanley Smith, Jeanette Loff, Russell Gleason, Sarah Padden, Brooks Benedict, Spec O'Donnell. (L) Talking, 6526f. (R) Aug. 24, 1929. (TOS) Aug. 24.

SPEILER, THE (D-T): Alan Hale, Renee Adoree. (L) 5816f. (R) Dec. 30, 1928. (TOS) Mar. 9, 1929.

SQUARE SHOULDERS (M-TME): Louis Wolheim, Junior Coghlan, Philippe De Lacey, Anita Louise, Montague Shaw, Johnny Morris, Kewpie Morris, Clarence Geldert. (L) 5477f. (R) Mar. 31, 1929. (NP) Mar. 30, 1929.

STRANGE CARGO (D-AT): Lee Patrick, June Nash, George Barraud, Kyrle Bellew, Russell Gleason, Frank Reicher, Claude King, Ned Sparks, Josephine Brown, Charles Hamilton, Andre Beranger, Otto Matieson. (L) Talking, 7099f; silent, 6134f. (R) Mar. 31, 1929. (NP) June 1.

THIS THING CALLED LOVE (D-AT): Ann Harding. (R) Nov. 2, 1929.

TREASURE GIRL (MC-MSE): (R) Nov. 23, 1929.

UP AND AT 'EM (CD-AT): Alan Hale, Eddie Quillan. (R) Feh. 8, 1930.

WAR AND WOMEN (D-T): William Boyd, Ann Harding, Robert Armstrong. (R) Dec. 7, 1929.

WOMAN AFRAID, A (D-AT): (R) Feb. 1, 1930.

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ANNE AGAINST WORLD (D): Shirley Mason, Jack Mower, James Bradhury, Jr., Isahel Keith, Thomas A. Curran, Henry Roquemore, Belle Stoddard, Bill Franey. (L) 5732f. (R) Apr. 15, 1929. (NP) June 29.

BLACK PEARL, THE (My-M): Lila Lee, Ray Hallor. Carlton Stockdale, Thomas Curran, George French, Howard Lorenz, Syhil Grove, Baldy Belmont, Adele Watson, Lew Short, Art Rowland. (L) 5261f. (R) Jan. 1, 1929. (NP) Mar. 16, 1929.

BROTHERS (D): Bedford, Keefe. (L) 6092f. (R) Feb. 15, 1929.

CITY OF PURPLE DREAMS, THE (D): Bedford, Frazer. (L) 5937f. (R) Septemher, 1928.

DEVIL'S CHAPLAIN, THE (D): C. Keefe, Virginia Brown Faire. (L) 5451f. (R) Mar. 15, 1929.

HANDCUFFED (AT-MD): Virginia Brown Faire, Broderick O'Farrell, Frank Clarke, Charles West. (NP) Sept. 7.

ISLE OF LOST MEN, THE (D): Santschi, Connor. (L) 5800f. (R) Octoher, 1928.

SHANGHAI ROSE: Irene Rich. (L) 6539f. (R) Mar. 1, 1929. (NP) May 18.

SHIPS OF THE NIGHT (M): Jacqueline Logan, Sojin, Jack Mower, Andy Clyde, Arthur Rankin, Glen Cavender, Thomas A. Curran, Frank Lanning, J. P. McGowan, Frank Moran. (L) 5940f. (R) December, 1928. (NP) Mar. 23, 1929.

SHOULD A GIRL MARRY? (D-TME): Foster, Kelth. (L) 6525f. (R) November, 1928.

SISTERS OF EVE (D): Mae Busch. (L) 5675f. (R) Septemher, 1928.

SOME MOTHER'S BOY (D): Mary Carr, Jasón Robards, Johyna Ralston, M. A. Dickinson, Henry Barrows. (L) 6901f. (R) Feb. 15, 1929.

TWO SISTERS (D): Viola Dana, Rex Lease, Claire DuBrey, Irving Bacon, Boris Karloff, Tom Lingham, Thomas A. Curran, Adalyn Ashury. (L) 5161f. (R) Apr. 1, 1929. (NP) May 25, 1929.

WHEN DREAMS COME TRUE (D): Helene Costello, Rex Lease, Claire McDowell, Ernest Hilliard, Emmett King, George Periolat, Danny Hoy, Buddy Brown, Ranger, Rags. (L) 6242f. (R) Jan. 15, 1929. (NP) Feb. 16, 1929.

RKO

AIR LEGION, THE (D): Ben Lyon, Antonio Moreno, Martha Sleeper, John Gough, Colin Chase. (L) 6361f. (R) Jan. 6, 1929. (NP) Jan. 12, 1929.

AMAZING VAGABOND, THE (M): Boh Steele, Tom Lingham, Jay Morley, Perry Murdock, Lafe McKee, Thelma Daniels. (L) 5081f. (R) Apr. 7, 1929. (NP) Apr. 6, 1929.

AVENGING RIDER, THE (W): Tom Tyler, Florence Allen, Frankie Darro, Al Ferguson, Bob Fleming, Arthur Thalasso. (L) 4808f. (R) Oct. 7, 1928. (NP) Mar. 16, 1929.

BIG DIAMOND ROBBERY, THE (W): Tom Mix. (L) 6114f. (R) May 13, 1929.

BLOCKADE (D): Anna Q. Nilsson, McDonald. (L) 6409f. (R) Jan. 30, 1929.

CHARGE OF THE GAUCHOS (M): Francis X. Bushman, Jacqueline Logan, Guido Trento, Paul Ellis, Henry Kolker, Charles Hill, Mailes, John Hopkins, Charles K. French, Olive Hashrouck, Mathilde Comont, Jack Ponder, Lige Conley, Gino Corrado, Frank Hagney. (L) 5548f. (R) Sept. 16, 1928. (NP) Sept. 15, 1928.

COME AND GET IT (W): Boh Steele, Jimmy Quinn, Jay Morley, Betty Welsh, James B. Leong, William Welsh, Marian Sais. (R) Feb. 3. (L) 5254f.

DELIGHTFUL ROGUE, THE (AT): Rod La Rocque, Bebe Daniels. (R) Sept. 22, 1929. Serial number 0203.

DRIFTER, THE (W): Tom Mix, Dorothy Dwan, Barney Furey, Al Smith, Ernest Wilson, Frank Austin, Joe Rickson, Wynn Mace. (R) Mar. 18. (L) 5896f.

FRECKLED RASCAL (W): Buzz Barton, Milburn Morante, Tom Langham, Lotus Thompson, Pat O'Brien, Bill Paton. (R) Mar. 31. (L) 4884f.

FURY OF THE WILD (D): Ranger, Barbara Worth, Robert Homans, Pat O'Brien, Al Smith. (R) Jan. 6. (L) 4899f.

GUN LAW (W): Tom Tyler, Barney Furey, Ethlyne Clair, Frankie Darro, Lew Meehan, Tom Brooker, Harry Woods. (R) Mar. 3. (L) 4688f.

HALF MARRIAGE (D-AT): Olive Borden, Morgan Farley, Ann Greenway, Sally Blaine, Ken Murray, Anderson Lawlor, Hedda Hopper, Richard Tucker. (L) Talking, 6481f. (R) Oct. 13, 1929.

HARDBOILED (D): Sally O'Neil, Donald Reed, Lilyan Tashman, Bob Sinclair, Ole M. Ness, Tom O'Grady, Alphonz Ethier. (R) Feb. 3. (L) 5940f.

JAZZ AGE (T-D): Douglas Fairhanks, Jr., Marceline Day, Henry B. Walthall, Myrtle Stedman, E. J. Ratcliffe, Gertrude Messinger, Joel McCrea, William Bechtal, Ione Holmes and Ed Dearing. (R) Feb. 10. (L) 6245f.

IDAHO RED (W): Frankie Darro, Tom Tyler, Patricia Caron, Lew Meehan, Barney Furey. (R) Apr. 21. (L) Sound, 4783f; silent, 4769f. With sound effects.

LAUGHING AT DEATH (D): Boh Steele, Natalie Joyce, Captain Vic, Kai Schraidt, Ethan Laidlaw, Armand Trillor, Hector V. Sarno. (R) June 2. (L) 5500f.

LITTLE SAVAGE (W): Buzz Barton, Milburn Morante, Willard Boelner, Patrica Palmer, Sam Nelson, Ethan Laidlaw. (R) May 19. (L) 4781f.

LOVE IN THE DESERT (T-D): Olive Borden, Hugh Trevor, Noah Beery, Frank Leigh, William Tooker, Ida Darling, Alan Roscoe, Fatty Carr, Charles Brinley, Pearl Varnell, Gordon Magee. (R) March 17. (L) Sound, 5365f; silent 6365f.

ONE MAN DOG (W): Ranger, Sam Nelson, Edward Hearn, Virginia Bradford, William Patton, Henry O'Connor, Art Robbins. (R) March 3. (L) 4481f.

OUTLAW (W): Tom Mix, Sally Blane, Frank M. Clarke, Al Smith, Ethan Laidlaw, Al Ferguson, Barney Furey. (R) Jan. 21. (L) 6057f.

OUT TO KILL (T-D): Joseph Schildkraut starred. Feh. 23, 1930.

PRIDE OF PAWNEE (W): Tom Tyler, Frankie Darro, Ethlyne Clair, Barney Furey, Jack Hilliard, Lew Meehan, Jimmy Casey. (L) 4750f. (R) June 9, 1929 (NP) June 22.

RED SWORD, THE (D): Marian Nixon, William Collier, Jr., Carmel Myers, Allan Roscoe. (L) 6243f. (R) Feh. 17, 1929.

RIO RITA (O-ATS): Bebe Daniels, John Boles. (R) Sept. 15, 1929. Serial number, 0102.

SIDE STREET (D-AT): Tom, Matt and Owen Moore, Kathryn Perry, Emma Dunn, Frank Sheridan. (L) Talking, 6965f. (R) Sept. 8, 1929. Serial number, 0202.

STREET GIRL (CD-ATS): Jack Oakie, Neh Sparks, John Harron, Joseph Cawthorn, Betty Compson. (L) Talking, 8188f. (R) Aug. 11, 1929. (NP) Sept. 28. (TOS) Sept. 21.

VERY IDEA, THE (AT): Frank Craven, Hugh Trevor, Theodore von Eltz, Olive Tell, Doris Eaton, Adele Watson, Oeanne de Bard, Allen Kearns, Sally Blane. (L) Talking, 6139f. (R) Sept. 1, 1929. Serial number, 0303.

Tiffany-Stahl

BROADWAY FEVER (CD): Sally O'Neil, Roland Drew, Corliss Palmer. (R) Jan. 1. (L) 5412f.

LUCKY BOY (TS-CD): George Jessel, Margaret Quimby, Rosa Rosanova, William Strauss, Gwen Lee, Richard Tucker, Gayne Whitman, Mary Doran. (R) Feh. 2. (L) Sound, 8643f; silent, 6520f. (NP) Feb. 2. (TOS) Feh. 23.

MIDSTREAM (D-TME): Claire Windsor, Montague Love, Larry Kent, Helen Jerome Eddy, Louis Alvarez, Leslie Brigham, Genevieve Shrader. (L) 7353f. (NP) Oct. 12.

MY LADY'S PAST (D-TME): Belle Bennett, Joe E. Brown, Alma Bennett, Russell Simpson, Joan Standing, Billie Bennett. (NP) June 15. (L) Talking, 7948f.

NEW ORLEANS (D-TME): William Collier, Jr., Ricardo Cortez, Alma Bennett. (L) 6765f. (R) Aug. 1, 1929. (NP) Oct. 12.

TWO MEN AND A MAID (D-T): William Collier, Jr., Alma Bennett, Eddie Grihbon, George E. Stone. (L) Talking, 6423f. (R) Aug. 1, 1929. (NP) Oct. 12.

WRECKER, THE (TE-D): Special cast. (L) Sound, 6520f. No silent print.

United Artists

ALIBI (M-AT): Chester Morris, Pat O'Malley, Harry Stubbs, Mae Busch, Eleanor Griffith, Irma Harrison, Regis Toomey, Al Hill, James Bradhury, Jr., Elmer Ballard, Kerman Cripps, Purnell B. Pratt, DeWitt Jennings, Edward Brady. (L) Talking, 8167f. (R) Apr. 20, 1929. (NP) June 1. (TOS) Sept. 21.

BROADWAY VAGABOND (TS-D): Harry Richman, Joan Bennett, James Gleason, Lilyan Tashman.

BULLDOG DRUMMOND (D-AT): Ronald Colman, Joan Bennett, Lilyan Tashman, Montagu Love, Lawrence Grant, Wilson Benge, Claud Allister, Adolph Millar, Charles Sellon, Tetsu Komai. (L) Talking, 8376f. (R) Aug. 3.

COQUETTE (D-AT): Mary Pickford, John Mack Brown, Matt Moore, John Sainpolis, William Janney, Henry Kolker, George Irving, Louise Beavers. (L) Silent, 6993f. (R) Apr. 12, 1929. (NP) June 1.

ETERNAL LOVE (D-ME): John Barrymore, Camilla Horn, Victor Varconi, Hohart Bosworth, Bodil Rosing, Mona Rico, Evelyn Selhie. (R) May 11, 1929. (L) 6948f; silent, 6318f. (NP) June 15. (TOS) June 1.

EVANGELINE (D-ME): Dolores Del Rio, Roland Drew, Alec B. Francis, John Holland, James Marcus, Paul McAllister, Lawrence Grant, Bobby Mack, George Marion. (L) 8268f. (NP) June 1. (R) Aug. 24.

IRON MASK, THE (D-TME): Douglas Fairbanks, Belle Bennett, Marguerite de la Motte, Dorothy Revier, Vera Lewis, Rolfe Sedan, William Bakewell, Gordon Thorpe, Nigel de Brulier, Ulrich Haupt, Lon Poff, Charles Stevens, Henry Otto, Leon Barry, Standley J. Sandford, Gino Corrado. (L) Talking, 8855f; silent, 8659f. (R) Mar. 9, 1929. (NP) June 15.

LADY OF THE PAVEMENTS (ST-D): Lupe Velez, William Boyd, Jetta Goudal, George Fawcett, Albert Conti, Henry Armetta. (R) Feb. 16. (L) Sound, 8329f; silent, 7495f.

RESCUE, THE (D-ME): Ronald Colman, Lily Damita, Alfred Hickman, Theodore von Eltz, John Davidson, Phillip Strande, Bernard Siegel, Sojin, Harry Cording, Laska Winters, Duke Kahanamoku, Louis Morrison, George Rigas, Christopher Martin. (L) Musical, 7980f; silent, 7910f. (R) Jan. 12, 1929. (NP) June 15. (TOS) Jan. 19.

SHE GOES TO WAR (D-TMS): Eleanor Boardman, John Holland, Edmund Burns, Alma Rubens, Al St. John, Glen Waters, Margaret Seddon, Yola D'Avril, Evelyn Hall. (L) 8864f. (R) July 13, 1929. (NP) June 1. (TOS) Aug. 10.

THIS IS HEAVEN (D-TME): Vilma Banky, James Hall, Fritzie Ridgeway, Lucien Littlefield, Richard Tucker. (L) 7948f. (R) June 22, 1929. (NP) June 1. (TOS) July 20.

THREE PASSIONS, THE (D-M): Alice Terry, Ivan Petrovitch, Shayle Gardner, Leslie Faber, Andrew Engelman, Claire Eames. (L) Talking, 6646f; silent, 7576f. (R) June 1, 1929.

VENUS (D-ME): Constance Talmadge, Andre Roanne, Jean Murat, Max Maxudian, Baron Fils and Jean Mercanton. (L) Sound 6882f. (NP) June 1. (R) Oct. 12.

Universal

BEAUTY AND BULLETS (W): Ted Wells, Duane Thompson, Jack Kenney, Wilbur Mack. (L) 479f.

BODY PUNCH, THE (D): Jack Dougherty, Virginia Brown Faire, George Kotsonaros, Wilbur Mack, Monte Montague. (L) 4786f. (R) July 14, 1929. (NP) July 27.

BORDER WILDCAT, THE (W): Ted Wells, Kathryn McGuire. (R) May 12. (L) 4259f.

BORN TO THE SADDLE (W): Ted Wells, Duane Thompson, Leo White, Merrill McCormick, Bryon Douglas, Nelson McDowell. (R) Mar. 10. (L) 4126f.

BROADWAY (AT-D): Glen Tryon, Merna Kennedy, Evelyn Brent, Thomas Jackson, Robert Ellis, Otis Harlan, Paul Porcasi, Marion Lord, Fritz Field, Leslie Fenton, Arthur Housman, George Davis, Betty Francisco, Edythe Flynn, Florence Dudley, Ruby McCoy. (L) 9330f. (R) Sept. 15.

BURNING THE WIND (W): Hoot Gibson, Cessare Gravine, Virginia Brown Faire, Boris Karloff, Robert Holmes. Released Feh. 10. (L) 5202f. (NP) Jan. 12.

CHARLATAN, THE (T-D): Holmes Herbert, Rockcliffe Fellows, Margaret Livingston. (R) Apr. 14. (L) Silent, 5972f. Sound 6506f.

CLEAR THE DECKS (T-CD): Reginald Denny, Olive Hasbrouck, Otis Harlan, Colette Merton, Lucien Littlefield, Brooks Benedict, Robert Anderson, Elinor Leslie. (R) Mar. 3. (L) Sound, 5792f. Silent, 5740f.

COHENS AND KELLYS IN ATLANTIC CITY (T-CD): George Sidney, Mack Swain, Vera Gordon, Kate Price, Cornelius Keefe, Nora Lane, Virginia Sales, Tom Kennedy. (R) Mar. 17. (L) Sound, 7400f. Silent, 7752f.

COLLEGE LOVE (D-AT): George Lewis, Eddie Phillips, Dorothy Gulliver, Churchill Ross, Hayden Stevenson, Sumner Getchell. (L) Talking 6846f. (R) July 7, 1929. (NP) July 27.

COME ACROSS (M-TME): Lina Basquette, Reed Howes, Flora Finch, Craufurd Kent, Gustav von Seyffertitz, Clarissa Selwynne. (R) June 30, 1929. (NP) July 27. (L) Talking, 5330f; silent, 5593f.

DRAKE CASE, THE (AT-MD): Gladys Brockwell. (NP) Sept. 28. (TOS) Sept. 21. (R) Sept. 1.

EYES OF THE UNDERWORLD (W): Bill Cody, Sally Blane. (R) Apr. 28. (L) 4208f.

GIRL ON THE BARGE (T-D): Jean Hersbolt, Sally O'Neil, Malcolm McGregor, Morris McIntosh, Nancy Kelly, George Offerman, Henry West, Rex. (R) Feb. 3. (L) Sound, 7510f. Silent, 6908f.

GIRL OVERBOARD (D-T): Mary Philbin, Fred Mackaye, Otis Harlan, Edmund Breese, Francis McDonald. (L) Talking, 7391f; silent, 7531f. (R) July 28, 1929. (NP) Sept. 21.

GRIT WINS (W): Ted Wells, Kathleen Collins, Al Ferguson, Buck Conners, Nelson McDowell, Edwin Moulton. (R) Jan. 27. (L) 4596f.

HARVEST OF HATE (W): Rex, Jack Perin, Helen Foster, Tom London. (L) 47-9f.

HIS LUCKY DAY (CO-TME): Reginald Denny, LoRayne Duval, Otis Harlan, Eddie Phillips, Cissie Fitzgerald, Harvey Clark, Tom O'Brien. (L) Talking, 6713f; silent, 5603f. (R) June 30, 1929. (NP) June 22.

HOOFBEATS OF VENGEANCE (W): Rex, Jack Perrin, Helen Foster, Al Ferguson, Starlight. (R) June 16. (L) 4525f.

IT CAN BE DONE (ST-CD): Glenn Tryon, Sue Carol, Richard Carlyle, Jack Egan, Tom O'Brien. (R) March 24. (L) Sound 6560f; silent 6090f.

KID'S CLEVER (CD): Glenn Tryon, Kathryn Crawford, Russell Simpson, Lloyd Whitlock, George Chandler, Virginia Sales, Joan Standing, Max Asher, Florence Turner, Stephin Fetchit. (R) Feb. 17. (L) 5729f.

KING OF THE CAMPUS (T-CD): George Lewis, Dorothy Gulliver, Eddie Phillips, Hayden Stevenson, Churchill Ross, Collette Merton.

KING OF THE RODEO (W): Hoot Gibson, Kathryn Crawford, Slim Summerville, Charles K. French, Monty Montague, Joseph W. Gerard. (R) Jan. 20. (L) 5509f.

LARIAT KID, THE (W): Hoot Gibson, Ann Christy, Cap Anderson, Mary Foy, Francis Ford, Walter Brennan, Andy Waldron, Bud Oshorne, Joe Bennett, Jim Corey. (L) 5247f. (R) June 23, 1929. (NP) June 15.

LAST WARNING, THE (M-TME): Laura La Plante, Montagu Love, John Boles, Roy D'Arcy, Bert Boach, Margaret Livingston, Mack Swain, Burr McIntosh, Carry Daumery, George Summerville, Torben Meyer, D'Arcy Corrigan, Bud Phelps, Charles French, Fred Kelsey, Tom O'Brien, Harry Nortbrup. (L) Talking, 7980f; silent, 7731f. (R) Jan. 6, 1929. (NP) June 29. (TOS) Jan. 26.

LONESOME (T-CD): Glenn Tryon, Barbara Kent. (R) Jan. 20. (L) Sound 6761f; silent 6142f.

MAN, WOMAN AND WIFE (D-TME): Norman Kerry, Pauline Starke, Marian Nixon, Kenneth Harlan, Craufurd Kent, Byron Douglas. (L) 6589f. (R) Jan. 13, 1929. (NP) June 29.

MELODY LANE (ATS): Eddie Leonard, Josephine Dunn, Rose Coe, George Stone, Huntley Gordon. (L) Talking, 6350f. (R) July 21, 1929. (NP) Aug. 31.

MODERN LOVE (CD-AT): Charley Chase, Jean Hersholt, Kathlyn Crawford, Edward Martindel. (R) July 14, 1929. (NP) June 22. (L) Talking, 6501f; silent 5730f.

PLUNGING HOOFS (W): Jack Perin, Rex, Barbara Worth, J. P. McGowan, David Dunbar. (L) Silent, 4344f. (R) Apr. 14. (NP) May 18.

POINTS WEST (W): Hoot Gibson, Alberta Vaughn, Frank Campeau, Jack Raymond, Martha Franklin, Milt Browa, Jim Corey. (L) 5491f. (NP) Sept. 28.

RED HOT SPEED (CD-TME): Reginald Denny, Alice Day, Charles Byer, Thomas Ricketts, De Witt Jennings, Fritzi Ridgeway, Hector V. Sarno. (L) 6621f. (R) Jan. 27, 1929. (NP) June 29.

RIDIN' DEMON, THE (W): Ted Wells, Kathleen Collins, Lucy Beaumont, Otto Bibber. (L) 4380f. (R) Aug. 18, 1929. (NP) Aug. 3.

TIP OFF, THE (W): William Cody, George Hackathorne, Duane Thompson. L. J. O'Connor, Jack Singleton, Robert Bolder, Monte Montague, Walter Shumway. (L) 4109f. (R) June 2, 1929. (NP) July 13.

SCANDAL (T-D): Laura LaPlante, John Boles, Jane Winton, Huntley Gordon, Nancy Dover, Eddie Phillips, Julia Swayne Gordon. (R) May 4. (L) Sound, 6675f; silent 6475f. (TOS) June 13.

SHOW BOAT (D-T): Laura LaPlante, Joseph Schildkraut, Emily Fitzroy, Otis Harlan, Helen Morgan, Jane LaVerne, Alma Rubens, Jack McDonald, Neely Edwards, (L) 11,772f; silent, 10,290f.

SMILING TERROR, THE (W): Ted Wells, Derelys Perdue, Al Ferguson, Bed Osborne. (L) 4525f. (R) June 30, 1929. (NP) July 13.

YOU CAN'T BUY LOVE (T-D): Jean Hersholt, Cbarley Chase. (R) June 9.

WAGON MASTER, THE (W-TS): Ken Maynard, Edith Roberts, Frederick Dana, Tom Santschi, Al Ferguson, Jack Hanlon, Bobby Dunn, White Horse, Frank Rice. (L) Sound 6335f; silent. 5679f. (NP) Sept. 29. (R) Sept. 8.

WINGED HORSEMEN, THE (W): Hoot Gibson, Ruth Elder, Charles N. Schaeffer, Allan Forrest, Herbert Prior. (L) 5544f. (R) June 23, 1929. (NP) July 13.

Warner Bros.

AVIATOR, THE (AT-CD) Everett Edward Horton starred. Future release.

ARGYLE CASE, THE (AT-MD): Thomas Meighan, H. B. Warner, Gladys Brockwell, Lila Lee, Bert Roach. (TOS) Aug. 31. (L) 7794f.

CONQUEST (D-AT): Monte Blue, Lois Wilson, H. B. Warner, Tully Marshall. (L) 4706f. (R) Jan. 19, 1929. (NP) Aug. 3. (TOS) Jan. 12.

DESERT SONG, THE (TMS): John Boles, Charlotte King, Louise Fazenda, Edward Martindel, Jack Pratt, Otto Hoffman, John Miljan, Del Elliott, Myrna Loy. (L) Talking, 11,034f. (R) May 11, 1929. (NP) May 18. (TOS) June 8.

DISRAELI (AT-D) With George Arliss starred. Future release.

EVIDENCE (T): P. Frederick starred. Future release.

FAME (T-D): Dolores Costello starred. Future release.

FANCY BAGGAGE (T-D): Audrey Ferris, Myrna Loy, George Fawcett, Edmund Breese, Hallam Cooley, Burr McIntosh, Wallace MacDonald, Eddie Gribbon, Virginia Sales. (R) Feb. 23. (L) Sound, 6447f. Silent, 5983f.

FROM HEADQUARTERS (T-D): Monte Blue, Edmund Breese, Ethlyne Claire, Guinn Williams, Lionel Belmore, Henry B. Walthall, Gladys Brockwell, Eddie Gribbon, Pat Hartigan, John Kelly, Otto Lederer, William Irving, Pat Somerset, J. Girard. (R) June 6. (L) 6323f.

FROZEN RIVER (T-D): Rin-Tin-Tin, Davey Lee, Lew Harvey, Nina Quartaro, Duane Thompson, Joseph Swickard, Frank Campbell. (R) May 25. (L) 5482f.

GAMBLERS, THE (D-AT): Lois Wilson, H. B. Warner, Jason Robards, George Fawcett, Johnny Arthur, Frank Campeau, Pauline Garon, Charles Sellon. (L) Talking, 6611f; silent 4844f. Recorded on disc. (TOS) Aug. 24. (R) June 29, 1929.

GENERAL CRACK (T-D): John Barrymore starred. Future release.

GOLD DIGGERS OF BROADWAY (AT-MD): All star cast. (R) October 5. (L) 9122.

GOLDEN DAWN (T-D): Walter Woolf starred. Future release.

GREEN GODDESS, THE (T-D): With George Arliss and others. For release soon.

GREYHOUND LIMITED (T-D): Monte Blue, Edna Murphy, Grant Withers, Lucy Beaumont, Lew Harvey, Ernie Shields. (R) Mar. 23. (L) Sound, 6114f. Silent, 4996f.

HARDBOILED ROSE (T-D): Myrna Loy, William Collier, Jr., Lucy Beaumont, Gladys Brockwell, Edward Martindel, John Miljan. (R) May 4. (L) Sound, 5610f. Silent 4875f.

HEARTS IN EXILE (AT-D) Dolores Costello, Grant Withers and others. Pre-release August 14. (L) 7,877f.

HOLD EVERYTHING (AT-D): With an all-star cast. Future release.

HONKY TONK (AT-CD): Sophie Tucker, Lila Lee, Audrey Ferris, George Duryea, Mahlon Hamilton, John T. Murray. (L) Sound, 6412f. (R) Aug. 3. (TOS) Aug. 31. (NP) Sept. 14.

HOTTENTOT, THE (AT-CD): Edward Everett Horton and others. Pre-release August 10. (L) 7,241f.

IN THE HEADLINES (AT-D): Grant Withers, Marian Nixon, Clyde Cook, Spec O'Donnell and others. Prelease August 31. (L) 6,427f. (TOS) Oct. 12.

IS EVERYBODY HAPPY (TM-D): With Ted Lewis and band starred. Release soon.

ISLE OF ESCAPE (T-D): Monte Blue starred. Future release.

KID GLOVES (T-D): Conrad Nagel, Lois Wilson, Edna Murphy John Davidson, Tom Dugan and Edward Earle. (R) Apr. 13. (L) Sound 6273f; silent 5658f.

LITTLE WILDCAT (T-D): George Fawcett, Robert Edeson, Audrey Ferris. (R) Jan. 5. (L) Sound 5644f; silent 5161f.

MADONNA OF AVENUE A (D-ATM): Dolores Costello, Grant Witbers, Louise Dresser, Douglass Gerard, Otto Hoffman, Lee Moran. (L) Talking 6461f; silent, 5294f. (R) June 22, 1929.

MILLION DOLLAR COLLAR (TE-D): Rin-Tin-Tin, Matty Kemp, Evelyn French, Tommy Dugan, Allen Cavin, Philo McCullough, Grover Liggon. (R) Feh. 9. (NP) March 16. (L) Sound 5561f; silent 4878f.

NOAH'S ARK (TE-D): Dolores Costello, George O'Brien, Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Anders Randolf, Nigel de Brulier, Armand Kaliz, Myrna Loy, William Mong, Malcolm White. (L) Sound 9478f; silent 7752f.

MAMMY (ATS-D): Al Jolson starred. Future release.

MAN, THE (AT-D): John Barrymore starred. Future release.

MY MAN (CD-AT): Fannie Brice, Guinn Williams, Andre de Segurola, Ann Brody, Richard Tucker, Billy Sealy, Edna Murphy, Arthur Hoyt. (L) 9247f. Silent, 6136f. (NP) June 29.

NO DEFENSE (D-AT): Monte Blue, May McAvoy, Lee Moran, Kathryn Carver, William Tooker, William Desmond, Bud Marshall. (L) Talking, 5558f; silent, 4712f. (R) Apr. 6, 1929. (NP) July 13.

ON WITH THE SHOW (ATS-D): Betty Compson, Sam Hardy, Molly O'Day, Joe E. Brown, Sally O'Neil, Louise Fazenda, William Bakewell, Purnell Pratt, Fairbanks twins, Wheeler Oakman, Sam Hardy, Thomas Jefferson, Lee Moran, Harry Gribbon, Arthur Lake, Josephine Houston, Henry Kirk, Otto Hoffman, Ethel Walters, Harmoun Four, Angelus Babe. (L) Sound 8864f; silent 8441f. (TOS) Aug. 17.

ONE STOLEN NIGHT (TM-D): Betty Bronson, Mitchell Lewis, Buster Collier, Rose Dione, Nina Quartaro, Harry Todd, Otto Lederer, Angelo Rossitto, Jack Santaro, Harry Shultz, Chashill Mailes. (R) Apr. 6. (L) Sound 5243f; silent 4797f. (NP) March 30.

REDEEMING SIN (T-D): Dolores Costello, Conrad Nagel, Warner Richmond, Phillipe DeLacey, Georgie Stone, Lionel Belmore, Nina Quartaro. (R) April 6. (L) 6,921. Silent 6,145. (TOS) Jan. 26.

SACRED FLAME, THE ((T-D): Pauline Frederick starred. Future release.

SAP, THE (T-CD): Edward Everett Horton, Patsy Ruth Miller, Franklin Panghorn, Edna Murphy, Alan Hale, Russell Simpson, Louise Carver, Jerry Mandy. (L) 7,150.

SAY IT WITH SONGS (DA-TS): Al Jolson, David Lee, Marian Nixon. (L) Talking 8324f. (R) Aug. 24, 1929.

SKIN DEEP (T-D): Monte Blue, Betty Compson, John Davidson Tully Marshall. (TOS) Oct. 5.

SECOND CHOICE (T-D): Dolores Costello starred. Future release.

STOLEN KISSES (C-T): Claude Gillingwater, Hallen Cooley, May McAvoy, Edna Murphy, Reed Howes, Arthur Hoyt. (L) Talking, 6273f; silent, 5683f. (R) Apr. 13, 1929.

STARD MAD (M-AT): Louise Fazenda, Claude Gillingwater, H. B. Warner, John Miljan, Jacqueline Logan, Henry B. Walthall, Andre Beranger, Warner Richmond, Lionel Barrymore, Floyd Schackelford. (L) Talking, 6681f; silent, 4917f. (R) Mar. 2, 1929.

SHE COULDN'T SAY NO (AT-CD): With Winnie Lightner starred. Release soon.

SHOW OF SHOWS (AT-MD): With 100 stars. Future release.

SO LONG LETTY (T-D): Witb C. Greenwood starred. Future release.

THOSE WHO DANCE (T-D): Monte Blue starred. Future release.

TIGER ROSE (TS-D): Lupe Velez starred. Future release.

TIME, PLACE AND GIRL, THE (AT-D): Grant Withers, Betty Compson, James Kirkwood, Bert Roach. (TOS) June 22.

WIDE OPEN (AT-CD): Edward Everett Horton starred. Future release.

WOMAN'S GAME, A (T-D): Pauline Frederick starred. Future release.

World Wide

BERLIN AFTER DARK (MD): Kurt Green, Ernst Stahl Nachbauer, Fritz Kampers, Grita Ley. (L) 6553f. (R) June.

BLACK WATERS (AT-D): James Kirkwood, Lloyd Hamilton, Mary Brian, John Loder, Frank Reicher, Robert Ames, Ben Hendricks, Noble Johnson, Hallam Cooley. (L) 7322f. (R) Apr. 14. No silent version.

BONDMAN, THE (D): Norman Kerry. (R) Mar. 17. (L) 7000f.

KITTY (T-D): Estelle Brody, John Stuart, Marie Ault, Dorothy Cummings, Winter Hall, Olaf Hytten, Charles O'Shaughnessy. (R) June 15. (L) 8441f.

MOULIN ROUGE (ME-D): Olga Chekova, Eve Gray, Jean Bradin. (R) January 30. (L) Sound 8312f.

PAWNS OF PASSION (D): Olga Chekova, Sidney Suberly, Henry Baudin, Hans Stever, Lola Josane, Carmine Gallone. (R) Feh. 17. (L) 7196f.

PICCADILLY (AT-MD): Gilda Grey, Anna May Wong, Jameson Thomas. (L) 8080f. (R) June 1. (NP) Oct. 12. (TOS) Aug. 24.

PRINCE AND THE DANCER (D): Dina Graller, Albert Paulig, Werner Pittschau, Anna Kallina. (R) June 29.

TRIUMPH OF THE SCARLET PIMPERNEL, THE (D): Matheson Lang, Margaret Hume, Nelson Keys, Hadden Mason. Juliette Compton, ouglass Payne, Harold Ruth. (L) 6490f. (R) June 22, 1929.

Miscellaneous Companies

Affiliated European

BEHIND THE ALTAR (D): Wilhelm Dieterie, Marcella Albani. (L) 6200f. Silent film.

ESCAPE FROM HELL (MD): Jean Murat, Louis Ralph, Countess Agnes von Esterhazy, Paul Heidman, R. Van Riel, Leo Penkert, W. Kaiser Hayl, Harry Frank, Lewis Brody.

PASSION OF JOAN DE ARC (D): Mlle. Falconetti, M. Silvain, M. Schutz, Ravet, Andre Berly, Antonin Artaud. (L) 7000f.

RUSSIA (D): Marcella Albani, V. Gaidarov, Wilhelm Dieterle, Louis Ralph. (R) May 12. (L) 7,500f.

Aida Films

KIF TEBBI: Marcello Spade, Donatelle Neri, Gini Viotl, Ugo Graccio. Silent film.

Amer.-Anglo

BETRAYAL, THE (D): Jerro 'd Robertshaw, Gerald Pring, Cbarles Emerald, Elissa Landi. (L) 7400f.

LIVINGSTONE IN AMERICA (D): M. A. Wetherall, Henry Walton, Molly Rogers, Reginald Fox. (L) 5799f.

Ass. Ind. Prod.

FAR WESTERN TRAILS (W): Ted Thompson, Bud Oshorne, Lew Ames, Betty O'Doan. (R) May 20. (L) 4315f.

MIDNIGHT ON THE BARBARY COAST (D): William Barrymore, Kala Pasha, Jack Richardson. (R) Feh. 9. (L) 4250f.

Australasian Films

BLACK CARGOES OF THE SOUTH SEAS (D): Edmund Burns, Edith Roberts, Susan Dennis. Silent film.

FOR THE TERM OF HIS NATURAL LIFE (D): Eva Novak, Arthur McLaglen, George Fisk, Kay Soupen, Matian Clark, Dunstan Webb, Susan Dennis. (L) 11,000f.

Aywon

BEAUTIFUL BLUE DANUBE (D): Hans Junkerman, Julius Falkenstein, Harry Liedke, Ernest Verebes and Lya Mara. Silent picture.

Bell Pictures

BAD MAN'S MONEY (W): Yakima Canutt. (L) 4850f. (R) Mar. 31.

BOHEMIAN DANCER (D): Lya Mara, Harry Liedtka. (L) 5800f. Silent only.

Bertad Pictures

BLACK CRUISE (MD): (L) 9000f. (R) June 1. Silent film.

FIGHTING THE WHITE SLAVE TRAFFIC (T-D): Emil Jannings, Werner Kraus. (R) June 15. (L) Sound, 9000f.

Biltmore Prod.

Conquest

REWARD OF FAITH (D): Andre Carnege, Marcel Charbrie, Pierette Lugand. (R) April 1. (L) 5,927. Silent film.

PHANTOMS OF THE NORTH (D): Edith Roberts, Donald Keith, Kathleen Key, Borris Karloff, Joe Bonomo, Josef Swickard. (R) June 2. (L) 4600f.

El Dorado Pictures

ARIZONA DAYS (W): Bob Custer, Peggy Montgomery, John Lowell Russell, J. P. McGowan, Mack V. Wright, Jack Ponder, Silent picture only.

FALSE FEATHERS (D): Noah Beery, Horace B. Carpenter. Francis Pomerantz, E. A. Martin.

Film Arts Guild

LIFE OF BEETHOVEN (D): Fritz Kortner, Ernest Baumeister, Lilian Gray, Heinz Altingen, Willy Schmeider. (L) 7000f.

New Pictures

In "New Pictures" the EXHIBITORS HERALD-WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaign.

DARKENED ROOMS: Paramount mystery drama, with Evelyn Brent, Neil Hamilton, Doris Hill, David Newell, Gale Henry, Wallace MacDonald, Blanche Craig, E. H. Calvert and Sammy Bricker. Directed by Louis Gasiner.

TYPE AND THEME: Emery Jago is engaged with Mme. Silvara in a fake medium racket. Ellen, a dancer, faints in Mme. Silvara's room and Emery revives her. She agrees to work with the two. Joyce Clayton's boy friend is killed in an airplane and she goes to Mme. Silvara for information. In the meantime Ellen pleads with Emery to give up the racket. Emery poses as the dead aviator and makes Joyce believe everything. Ellen gets an old friend to play a trick on Emery so he will give up the game. While Emery is giving Joyce a line of bunk, Ellen's friend appears as the aviator and tells Joyce she should not believe him. Joyce runs out and Emery is startled. He gives up the racket and goes to Ellen.

WHY BRING THAT UP: Paramount all-talking comedy drama from the story by Octavus Roy Cohen with Moran and Mack, Evelyn Brent, Harry Green, Bert Swor, Freeman S. Wood, Lawrence Leslie, Helene Lynch, Selmer Jackson, Jack Luden, Monte Collins, Jr., George Thompson, Eddie Kane and Charles Hall. Directed by George Abbott. Length, sound 7,882.

TYPE AND THEME: Moran and Mack and their wisecracking. George Moran's partner in vaudeville quits him because Betty broke his heart. Moran teams up with Charlie Mack and the two hire Irving for a manager. In two years the "Two Black Crows" are big headlines in New York. Betty again comes into the affair, this time playing up to Mack, who falls for her. He showers her with diamonds and presents galore. Moran, thinking it the only way he can save his pal, fires Betty. This leads to a fight in which Moran hits Mack over the head, seriously injuring him. The show goes on without Mack but it is too much for Moran. He leaves the stage and goes to his pal. Mack's recovery is doubtful. Moran sings their favorite song and Mack pulls through. They resolve to go on, this time without Betty.

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THE MYSTERIOUS ISLAND: M G M sea drama with dialog, with Lionel Barrymore, Jane Daly, Lloyd Hughes, Montagu Love, Harry Gribbon, Snitz Edwards, Gibson Gowland and Dolores Brinkman. Directed by Lucien Hubbard.

TYPE AND THEME: An undersea melodrama. Dakkar, an inventor, Sonia and Noklai, are patriots who strive to wrest the country of Hetvia from its oppressors through the inventive genius of Prof. Dakkar. Dakkar is building a base for his undersea boat. Falon, a treacherous nobleman, thwarts his plans twice. Dakkar saves a race of dwarfs from an octopus and they in turn help Dakkar with his boat. Falon shows up before the boat is finished and a fight with Dakkar starts. Dakkar kills Falon. The sight of blood arouses the dwarfs and they attack Dakkar and his crew. Luck comes their way when the ship is quickly repaired and they escape.

* * *

HIS GLORIOUS NIGHT: Metro-Goldwyn-Mayer talking drama, with John Gilbert, Katherine Dale Owen, Nance O'Neil, Gustav von Seyffertitz, Hedda Hopper, Tyrell Davis, Gerard Barry, Madeline Seymour, Richard Carle, Eva Dennison, Youcca Troubletzkoy and Peter Cawthorne. Directed by Lionel Barrymore.

TYPE AND THEME: Princess Orsolini has a flirtation with Captain Kovacs. When she finds out he is of peasant birth she brutally dismisses him. Kovacs has himself arrested as an impostor and cheat, to further humble the princess. Orsolini arranges to have him escape. But Kovacs does not flee and the detectives arrive only to find that he is not an impostor but a respected military officer of means. Orsolini returns to Kovacs.

* * *

APPLAUSE: Paramount talking drama, with Helen Morgan, Joan Peters, Fuller Mellish, Jr., Jack Camerson, Henry Wadsworth and Dorothy Cumming. Directed by Rouben Mamoulian.

TYPE AND THEME: Kitty Darling, a burlesque queen, becomes a mother just as her husband is sent to the electric chair for murder. Kitty sends her daughter, April, to a boarding school. When 18 years old April returns to her mother, but is disgusted by her. Kitty marries Hitch Nelson, a stage producer. April meets Tony, a young sailor, and the two fall in love. April is about to go away with Tony and lead a new life when she hears Hitch giving her mother the air. Kitty, thinking that her daughter is to be married and the best way to make her happy is to be out of the way, takes poison. In the meantime April, not knowing of her mother's deed, has dismissed her boy friend so she can help her mother. Kitty goes to work and the stage owner thinks she is drunk. April goes on for her. When she comes off the stage she finds her mother dead. Tony returns for April.

* * *

MISTER ANTONIO: Tiffany-Stahl all-talking drama from the play by Booth Tarkington, with Leo Carrillo, Virginia Valli, Frank Reicher, Eugenie Besserer, Franklin Lewis and Gareth Hughes. Directed by James Flood and Frank Reicher.

TYPE AND THEME: Antonio, an organ grinder, saves Jorney, the mayor of Avalonia, from embarrassment by giving him his coat and some money to return to Avalonia. Jorney's belongings were stolen at a whoopee party. Tony travels to Avalonia where he meets June Ramsey, who has been thrown out of the city by Jorney. She is encouraged by Tony, who tells her he will help her get back in the town. He goes to Jorney who at first refuses to take June back, but, when Tony tells of the party, he gives in. Tony brings back June and then travels to New York. June follows Tony and tells him she prefers to be with him.

* * *

RICH PEOPLE: Pathe drama from the story by Jay Gelzer, with Constance Bennett, Regis Toomey, Robert Ames, Mahlon Hamilton, Ilka Chase, John Loder and Polly Ann Young. Directed by Edward H. Griffith.

TYPE AND THEME: Connie Hayden, daughter of a wealthy family, is tired of her fiance, Noel Nevins. While driving her car, Connie is held up by two bandits but is rescued by Jeff MacLean, an insurance man. Jeff loves Connie but, when he finds she is from a wealthy family, feels he is not the right one for her. Connie plays up to Jeff but he turns her away. The day of Connie's wedding to Noel arrives. Jeff sends a note to Connie telling her he is going away. She rushes to his home and tells him he is the one she wants. Jeff embraces her.

* * *

FLIGHT: Columbia all-talking drama from the story by Ralph Graves, with Jack Holt, Ralph Graves, Lila Lee, Alan Roscoe, Harold Goodwin and Jimmy de la Cruze. Directed by Frank R. Capra.

TYPE AND THEME: An air picture. Lefty Phelps joins the flying squad under the command of Panama Williams. They become pals. Lefty falls in love with Elinor, a nurse. Williams is also in love with the girl. Lefty's first chance at making a solo flight comes and he crashes the plane. He would be ousted but for Williams' plea that wins Lefty a job as his mechanic. A bandit uprising in Nicaragua brings Lefty and Williams to the scene. Elinor follows on the supply train. Williams asks Lefty to propose to Elinor for him. Elinor tells Lefty he is the one she wants, not Williams. When Lefty tells Williams the news, there is a fight. Williams is wounded by the rebels when he goes to Lefty's aid. Lefty pulls him out and escapes in a plane. Lefty wins a flying medal and Williams wishes him well with Elinor.

* * *

AWFUL TRUTH, THE: Pathe drama, with Ina Claire, Henry Daniel, Theodore Von Eltz, Paul Harvey, Blanche Frederici, Judith Vosselli and John Roche. Directed by Marshall Neilan. Length 6,129.

TYPE AND THEME: Norman Warriner and his *wife, Lucy, separate after a quarrel. Norman goes to Europe. Upon his return he hears scurrilous reports about his wife. Lucy, who still loves her husband, is pleading with Jimmy Kempster to tell the truth, when her husband overhears the conversation and forgives her.*

* * *

PARIS: First National picture with talking, singing, dancing. In the cast are Irene Bordoni, Jack Buchanan, Louise Closser Hale, Jason Robards, Margaret Fielding and Zasu Pitts. Directed by Clarence Nadger.

TYPE AND THEME: Andrew Sabbott goes to Europe, where he falls in love with Vivienne, a stage star. When Cora, Andrew's mother, hears about the affair she goes to Paris to break it up. Cora plays up to Vivienne's leading man, Guy. Andrew and Vivienne quarrel. Vivienne learns that Cora's wild actions were prompted by a plot to break up her affair with Andrew. Andrew leaves for America. Vivienne calls back her old sweetheart, Guy.

* * *

YOUNG NOWHERES: First National drama, with Richard Barthelmess, Marian Nixon, Bert Roach, Anders Randolf, Raymond Turner and Joselyn Lee. Directed by A. Frank Lloyd.

TYPE AND THEME: Albert Whalen is an elevator boy. Cleaver, one of the tenants in the apartment, leaves for Europe. Albert, on his free evening, visits Annie Jackson. One night Annie catches cold and is sent to the hospital. Albert plans a big return welcome for her. Knowing Cleaver's apartment will be vacant until after Christmas. Albert plans to welcome Annie home there. Cleaver shows up. He has them arrested for using his apartment. Albert tells his story. Cleaver is sorry. The case is dismissed.

Citizens Call Meeting To Decide Sunday Shows

(Special to the Herald-World)

SPARTANSBURG, S. C., Oct. 15.—A mass meeting of citizens opposed to the opening of Sunday motion pictures in Orlando, Fla., was called by the Orlando Ministers' Association a few days ago.

The opponents of Sunday shows issued a statement declaring that proponents of the scheme are "attempting to break down and destroy the Christian Sabbath." A referendum is scheduled to be held in Orlando at an early date to settle the matter of Sabbath amusements, according to information received here today.

Oppen Quits Circuit

(Special to the Herald-World)

SAN FRANCISCO, Oct. 15.—George A. Oppen has retired from the firm of Ackerman, Harris & Oppen, conducting theatres in the Greater San Francisco field, and has opened offices under his own name in the Golden Gate Theatre building.

Rebuild Damaged House

(Special to the Herald-World)

EUREKA, CAL., Oct. 15.—The State theatre, damaged by fire a short time ago, is being rebuilt by George Mann and will be reopened about November 1 with complete new equipment.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of EXHIBITORS HERALD-WORLD, published weekly at Chicago, Illinois, for October 1, 1929.

State of Illinois } ss.
County of Cook }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared George Clifford, who having been duly sworn according to law, deposes and says that he is the business manager of the EXHIBITORS HERALD-WORLD, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—Martin J. Quigley, 407 S. Dearborn St.

Editor—Martin J. Quigley, 407 S. Dearborn St.

Managing Editor—Jay M. Shreck, 407 S. Dearborn St.

Business Manager—George Clifford, 407 S. Dearborn St.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Quigley Publishing Company, 407 S. Dearborn St.

Martin J. Quigley, 407 S. Dearborn St.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is..... (This information is required from daily publications only.)

GEO. CLIFFORD,
Business Manager.

Sworn to and subscribed before me this 28th day of September, 1929.

(Seal) JAMES P. PRENDERGAST.

(My commission expires February, 1933.)

CLASSIFIED Advertising

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

The Recognized National Classified Advertising Medium

Theatre for Sale

CENTRAL NEW YORK CITY, population 200,000. Residential theatre, 1000 seats, building included, $45,000. Reasonable terms. Business established 16 years. A real buy for quick sale. Address Box 441, Exhibitors Herald-World, 407 South Dearborn street, Chicago, Illinois.

Managers' Schools

THEATRE EMPLOYERS—Modern Theatre Management training will help you to better positions. Complete training at home. Send for your free Copy of catalog H. Address Moving Picture Theatre Managers Institute, Elmira, New York.

Position Wanted

AT LIBERTY—Organist. Experienced orchestral and solo presentations. Work with stage band and pit orchestra. Address Post Office Box 325, Toledo, Ohio.

ASSISTANT THEATRE MANAGER—at liberty. Several years' experience. Knows show business. Reliable, nice appearing. Address Assistant Manager, 403 Liberty street, Penn Yan, N. Y.

OPPORTUNITY WANTED: Young, married man, wishes opportunity to become first class motion picture operator. Has considerable experience in electricity and seven years in commercial radio. Would like to learn in some theatre as helper and make self generally useful about theatre for small wages while learning. Any responsible person interested kindly write—Emil Schoerner, 27 Spring St., Lewiston, Me.

MANAGER—Unquestionable record, now with largest circuit of first class theatres in Canada, desires change. Thoroughly experienced, real worker, go-getter, high pressure exploiteer. Object of change to return to U. S. A. Circuit or Independent. Stand thorough investigation. Go anywhere. Address Box 440, Exhibitors Herald-World, 407 South Dearborn street, Chicago, Illinois.

ORGANIST—Young lady. Capable soloist. Union. References. Address Organist, 914 McKinley Ave., N. W., Canton, O.

FORMER Wisconsin theatre owner wants position to manage theatre. Or will manage with privilege of buying. Man and wife are capable of taking full charge. Address Eugene Pellettiere, 3224 Verdugo Road, Los Angeles, Cal.

CHICAGO YOUNG MAN, age 25, wishes opportunity to learn show business. Five years' amusement experience. Will consider anything that might lead to real future. Address Box 437, Exhibitors Herald-World, 407 South Dearborn street, Chicago, Illinois.

ORGANIST—Graduate organists available at short notice. Vermond Knauss School of Theatre Organ Playing, 210 North 7th street, Allentown, Pa.

Help Wanted

SALESMEN—That are now calling on motion picture exhibitors or are acquainted, to place our candy vending machines. Superior Automatic Vending Co., 1223-27 S. Wabash avenue, Chicago, Ill. Ask for Mr. Cole.

Wanted to Rent

THEATRE in city of 1,500 to 2,500 population. Fifteen years' experience. Best of references. Address Box 442, Exhibitors Herald-World, 407 S. Dearborn street, Chicago, Ill.

Equipment for Sale

DRAMAPHONE Talking Equipment, synchronous also non-synchronous machine. Practically new, first class condition, ideal for 1,000 house. Also Da-Tone-X screen (regular Western Electric sound screen). Real bargain. Address Nordland theatre, Cincinnati, O.

BIG BARGAINS in rebuilt Simplex Powers 6-B and 6-A motiograph machines, all motor driven, in guaranteed condition, as well as used low intensity arc reflector lamps with or without machines at reasonable prices. Big stock of rebuilt exhaust and oscillating fans for AC and DC current. Generators, all makes, ticket selling machines, film containers, all at bargain prices for immediate shipment. Write for bargain list. Address Illinois Theatre Equipment Company, 12-14 East Ninth street, Chicago, Illinois.

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalogue. Address Movie Supply Co., 844 Wabash, Chicago.

FOR SALE—Reflector Arc Lamps and accessories, also guaranteed rebuilt Powers 6-A and 6-B and Simplex Heads. Best Prices. Write Joseph Spratler, 12-14 E. Ninth St., Chicago, Ill.

Chairs for Sale

1,600 HIGH GRADE, spring constructed upholstered theatre chairs, made by the Heywood-Wakefield company, Upholstered in imitation Spanish leather, at very reasonable prices. 500 upholstered theatre chairs, back and seat covered in broadcloth. 1,000 upholstered seats covered in Spanish imitation leather. Veneered back and squab seats, very reasonable. 1,000 heavy 5-ply veneer chairs, ½ in. back. 1,500 light 5-ply veneer chairs at very reasonable prices. 300 folding chairs in sections of 2. Also a large stock of chair parts to match any style seat. In fact, everything for the theatre. We assure you great savings. For information, prices and literature on our merchandise, write Illinois Theatre Equipment Company, 12-14 East Ninth street, Chicago, Illinois.

BIG BARGAIN in used Opera chairs. 600 upholstered, 800 Veneer. Address Movie Supply Co., 844 Wabash Ave., Chicago, Ill.

2500 USED 5 PLY VENEERED theatre chairs in good condition. $1.00 each. Immediate delivery Address Illinois Theatre Equipment Company, 12-14 East Ninth street, Chicago, Ill.

For Sale

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

Equipment Wanted

WANT SEVERAL MERCURY RECTIFIERS, good, bad or incomplete, cheap. Address Preddey, 188 Golden Gate Ave., San Francisco, Cal.

WANTED—2 Peerless or Simplex projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one third down and balance C.O.D. Address Box 337 Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

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

Cameras for Sale

AKELEY: Bell-Howell (professional). Write for booklet. Address Wood, 204 Inland Bank, Indianapolis, Ind.

Stationery

"NEARGRAVURE" ("Neargravuremboso" plateless embossing) processes. Special Neargravure 250 envelopes, 500 8½x7¼" letterheads $3.33, or 8½x11" $4.44, postpaid. Sollidays, EXH-124, Knox, Indiana.

Projector Repairing

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

BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash, Chicago.

Miscellaneous

TEN DIAMOND RINGS, blue white perfect, about 2¼ carats, white gold mountings. One beautiful dark green velvet velour curtain, 32x17 feet with border and track, cost $480, practically new. One Garden City spot light with color wheel. Two new 1000 watt Mazda lamps and other goods, all for $435 cash. Address Farmers Exchange, 238 Main avenue, Clinton, Iowa.

AUTOGRAPHED PHOTOS OF MOVIE STARS, large size. Hot advertising medium. $60 per thousand. Address Fanfoto, 33 Orange Ave., Long Beach, Calif.

Your Classified Ad Will Do the Work

Exhibitors Herald-World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organists all over the country, has helped in obtaining equipment, in selling equipment, and in solving many another problem that seemed difficult. The rates are but 10c per word payable with order, 10% discount if run for 3 insertions. See this week's classified pages. Maybe you are in need of something that is being advertised this week. The cost is small. the results are great.

THE VOICE OF THE INDUSTRY

LETTERS FROM READERS

Three in One

HAVING BEEN A STEADY READER OF the HERALD-WORLD for the past three years I'm almost ashamed to write, this being my first time.

But I can't hold back any longer the great compliment I want to make to such a great paper.

Many times in the past three years I've missed a meal so as to read the HERALD-WORLD. Once I pick it up I hate to put it down without reading it from beginning to end. The news of the HERALD-WORLD is unparalleled valuable news to any exhibitor who is working for the good of himself and the industry.

Being a projectionist, perhaps I've no authority for the above statement but I can easily see through it. How? Because I've also read two other leading trade papers and find that their news is combined into one in the HERALD-WORLD. (You will notice that I said "read.") I've dropped them because it's no use paying for three papers when you can get all the news in the HERALD-WORLD.

But the exhibitor can't claim the full right to the HERALD-WORLD, because there is the Bluebook of Projection of which "Pop" Richardson is teacher (excuse the term "Pop," but Mr. Richardson is without a doubt the "Pop" of projection). It also contains valuable lessons for the projectionist. I have overcome many difficulties through the aid of this department.

I could go on for hours writing what I think of the HERALD-WORLD but my space is getting low. However, I will write later.—PAUL H. DOUGHERTY, Gettysburg, Pa.

When "Jaysee" Calls

WELL, THE UNEXPECTED HAPPENED. Mr. J. C. Jenkins called on me here on the 3rd and I was sure glad to see the man that I have read so much about. And I was not at all disappointed even though he did wake me up from a perfectly good sleep. I forgave him for all that and had a wonderful talk with the Grand Old Man of the HERALD-WORLD.

Mr. Jenkins possesses (what I knew he must from his writings in the HERALD-WORLD) a fine personality and is a man that you can thoroughly enjoy talking to, not only on theatre matters but most any subject, especially fishing. And I am sorry to say that when he was here we did not have the time to go fishing.

I enjoyed every minute of the two and half hours he stopped over here in our little city and extend a welcome to him at any time that he is ever in our vicinity.

With best wishes to Mr. Jenkins and to the HERALD-WORLD, I am C. H. POWERS, California theatre, Dunsmuir, Cal.

Market for Exporters

WE UNDERSTAND FROM THE NEWS published in your issue of July 20th, 1929, that the motion picture department of the Bureau of Foreign and Domestic Commerce is interested in increasing the sale of American films, and as we are one of the importers of good many number of American pictures from such wellknown firms as I. H. Hoffberg Company, Inc., F. H. Adam, Rosenfield, Richmount Pictures, Inc., etc., etc., may we request your good selves to kindly pass on the name and address of our firm to all such other foreign distributors of your country.

We, however, mention for your kind information that on our circuit only stunt pictures meet with success, and as such we are only interested in thrilling dramas with a good many stunts and fights in them, and if such wellknown stars as Frank Merrill, Earle Douglas, Bob Steele, Richard Talmadge, Tim McCoy etc., etc., happen to feature in such action dramas, we request you to kindly instruct all the distributors to acquaint us with them at the first opportunity by forwarding press sheets, together with their lowest offers, because we assure you that we shall certainly order out all such dramas if the offers will be reasonable ones.

Trust that we shall have the pleasure to hear from you the good news of our request having been passed on to the proper channel.—S. R. NATERWALLA, Pickfair Pictures Corporation, Post Box No. 724, Bombay, India.

Century Circuit Shifts Managers; Three Houses Opened After Remodeling

(Special to the Herald-World)

NEW YORK, Oct. 15.—Several changes have been made in the locations of Century circuit managers, Fred Dollinger going from the Freeport to the Grove; Charles Green, from the Avalon to the Queens; Harold Garfinkle, from the Midwood to the Avalon; and Charles Sherrin, from the Patio, where he has been assistant manager, to the Midwood as manager.

The Century circuit has reopened three houses following redecoration—the Manor, the Rialto and the Merrick. Jack Ginsberg is managing the Merrick, Otto Beetz the Rialto, and Herman Axelrod the Empress.

This circuit has begun a policy of vaudeville with pictures at the Queens, with the same price, and four shows daily.

New Zealand Censors See 1,671 Films and Reject 31

(Special from Department of Commerce)

WASHINGTON, Oct. 15. — A total of 1,671 films, or 4,373,200 feet, were censored last year in New Zealand, according to a report from Trade Commissioner Charles F. Kunhel. Of this number, 31 were rejected in the first instance, 147 were passed subject to excisions, and 65 were passed with recommendations for adult audiences only. One appeal against the censor's decision was lodged in December, last, but up to the end of March, last, the appellant had taken no further steps to have the film reviewed by the board of appeal.

T. C. Strebert a Dean

(Special to the Herald-World)

NEW YORK, Oct. 15.—T. C. Strebert, who was assistant to Colvin W. Brown during his administration as executive vice president of Pathe Exchange, Inc., has been appointed assistant Dean of the Harvard School of Business Administration in Boston.

Detroit Musicians Organize Orchestra To Aid Unemployed

(Special to the Herald-World)

DETROIT, Oct. 15.—Approximately 200 musicians in this city have lost their jobs through the introduction of audiens in local motion picture houses, according to reports from the local chapter of the Federation of Musicians.

So serious has the situation become here that the musicians' organization has formed an orchestra to provide employment for the musicians out of work. The organization is known as the Commonwealth Symphony Orchestra and is directed by A. Shirlin.

The orchestra has adopted the slogan, "If you can't get real music in your neighborhood we will bring it to you." It is Shirlin's hope to obtain steady employment for his orchestra until the present unemployment crisis has passed.

No Protests Heard on Sunday Shows That Do Not Vie with Sermons

(Special to the Herald-World)

KANSAS CITY, Oct. 15.—There are several ways of beating blue laws, C. R. Wilson, manager of the Lyric theatre at Liberty, Mo., believes. Thus far he has operated for three successive Sundays without interference. He starts his matinee on Sunday at 3 o'clock, and the night show at 8:30, thus permitting his patrons to attend church services, which start at 7:30 p. m. and last one hour. Not a word of protest has come from the ministers.

In Parsons, Kan., however, Floyd G. Ward, manager of the Uptown theatre, was arrested for operating his theatre on Sunday. He has appealed the case.

La Guardia Says Public Is Able to Do Its Own Censoring of Pictures

(Special to the Herald-World)

NEW YORK, Oct. 15.—Major La Guardia, congressman from New York and running as the Republican candidate for mayor of New York City, is unreservedly opposed to motion picture censorship in all forms he stated over the radio in response to questions by Mike Simmons.

The candidate said that the public was entirely capable of doing its own policing of motion pictures, and he denounced attempts to set up a certain standard of morality for everybody by self-appointed bluenoses.

Friday Show Openings Not Successful in Troy

(Special to the Herald-World)

ALBANY, Oct. 15.—For some unknown reason Friday, as an opening day for a week's run of a picture at two of the first run theatres in Troy, has not been successful, with the result that the Troy and Lincoln theatres, which are Stanley houses, will open their weeks on Saturday from now on. The American theatre in Troy has also changed its policy and will henceforth have three changes to the week.

Burns Hands in Attempt To Put Out Booth Fire

(Special to the Herald-World)

MARION, KAN., Oct. 15.—Flod Pritz, projectionist, Garden theatre, was burned about the hands in an effort to stop a fire in the projection room which ignited in one of the projectors. Quick action in closing the door of the projection room prevented spread of the flames and a upset in the show.

WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1929

AT—All Talking; T—Talking Sequences; M—Music (synchronous); E—Sound Effects. (Example: ATM, means the picture is all-talking and has a synchronized musical score. In the same way all other symbols may be combined.)

Columbia

THE FLYING MARINE: Now, boys, take it from me this is the company you have been looking for and this is a picture that will please and keep on pleasing every exhibitor who will play it. This is the first talking picture I can truthfully say that has made me a few dollars after all expenses were paid. First, because it is as good, if not better, than any picture I have played—I mean, in clear talking, and the music is simply grand. It was sold to us at a live-and-let-live price. Now, I hope this write-up will be seen by every exhibitor that makes the Herald-World and give this company a chance to prove that their pictures are as good as the best. I am writing this without any thoughts of gaining the goodwill of any company who makes pictures or any exhibitor who shows them. The point is this: We must have good talking pictures and we must have the live-and-let-live pictures. I know my equipment for talking pictures is as good as the best, and my sons are in the projection booth to see that all pictures have the very best screening, so there will be no fault on our part in giving all pictures proper care in our theatre.—Walter Odom & Sons, Dixie theatre, Durant, Miss.—General patronage.

SINNER'S PARADE: Dorothy Revier—This picture was a flop for fair. Those who lived through it must have been pretty weak because they failed to come back to the next picture. Six reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

COLLEGE COQUETTE: Ruth Taylor—**September 29.** This is a good program picture. Drew a good crowd and pleased fairly well. Columbia's product this year has been very good. Six reels.—Harold S. Smith, Dreamland theatre, Carson, Ia.—General patronage.

LIGHT FINGERS: Special cast—September 22. Good, as are all of Columbia's. A very good crook picture and sold at a price the little town can make money on. Six reels.—Harold S. Smith, Dreamland theatre Carson, Ia.—General patronage.

LIGHT FINGERS: Special cast—**August 30-31.** Good little mystery drama. Print and photography good. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

TRIAL MARRIAGE: Special cast—**August 27-28.** Good program picture. Print and photography good. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE BACHELOR GIRL: Jacqueline Logan—**September 22.** Not big, but pleasing, as are most Columbias. Seven reels.—A. L. Revert, New Home theatre, Rantoul, Ill.—General patronage.

SMOKE BELLEW: Special cast—**September 10-11.** Only an ordinary program picture that did not draw for me. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE DONOVAN AFFAIR: Jack Holt—**September 25.** The best picture of its type I have seen, and it pleased the patrons present, though the title gives the type of picture away, naturally, and this type is not so hot as a drawing card, at least silent. Eight reels.—A. L. Revert, New Home theatre, Rantoul, Ill.—General patronage.

VIRGIN LIPS: Special cast—**September 18.** Played this one on "China Night," which is always a big night, and had many favorable comments. Here's hoping Columbia keeps on delivering pictures like this one. Well acted and directed. Six reels.—Chas. Cassinelli, Star theatre, Bulan, Ky.—Small town patronage.

NAMING J. C. JENKINS' NEW CAR

Two more names are added to those suggested for J. C. Jenkins' new car, successor to the retired Nancy. And they come just as Jaysee threatens to bring the contest to a close within a week or so. One suggestion ("Restless Rebecca") came in from the Ponce De Leon theatre in Atlanta, Ga., without a letter in support of the suggestion or the name of the sender. The other name, however, was contained in the following interesting message:

Editor: I think a good name for J. C. Jenkins' new car would be Goofus. Here are the reasons:

The whole picture outfit is goofy—producers, exhibitors and all. If any of them are not quite gone, they will be soon. If a stranger would read J. C.'s Colyum, he would think he was also, but we know darn well he is not. He will be, though, before he gets back to God's country. Some of the boys think T. O. Service is goofy.

If any exhibitor thinks he is insulted by being called goofy, let him install sound and he will then own up to it without a struggle. You're goofy if you put it in, goofy if you do not. If you sign a franchise, you are goofy, and the way it looks, if you don't sign one, you are goofy.

I believe this will supply enough evidence, but if it does not, the other exhibitors can furnish more easily.—John Cosner, Sun theatre, Sargent, Neb.

FATHER AND SON: Jack Holt—**September 15-16.** An excellent program picture that clicked at the box office. Print and photography good.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

First National

DRAG (AT): Richard Barthelmess—Very fine picture for any theatre. Recording good.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

DRAG: Richard Barthelmess—**October 1-2.** Have seen Barthelmess pictures that were a lot better. This one seemed to lack something. Drew a fair crowd but didn't satisfy all. Six reels.—Harold S. Smith, Dreamland theatre, Carson, Ia.—General patronage.

DRAG (AT) Richard Barthelmess—**September 26-27-28.** This picture pleased all who saw it. It is a picture of home town and family life that is out of the ordinary, and they liked it. Nine reels.—Beatty & Johnston, Crescent theatre, Red Deer, Alta., Canada.—Small town patronage.

BROADWAY BABIES (T): Alice White—A dandy little picture that will please. Alice always draws 'em in our theatre. Paid too much for this picture but came out on it. Recording good.—Walker & Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

BROADWAY BABIES (AT): Alice White—Fair picture. Recording fair.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

CAREERS (AT): Billie Dove—Rotten. Recording rotten.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

THE PATENT LEATHER KID: Richard Barthelmess—Those who criticized this picture had but one complaint—too long. This was well acted, and Dick was there in his part, but the ending was a big piece of hokum. Twelve reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

GIRL IN THE GLASS CAGE (AT): Special cast—Fair picture. Recording fair.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

GIRL IN THE GLASS CAGE: Special cast—**September 19-20-21.** Not much to this one. All about a movie cashier who is annoyed by some tough and finally gets mixed up in a murder of one of them. Seven reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

THE CRASH: Milton Sills—**September 16-17.** A very good railroad picture. Seven reels.—Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.

SATURDAY'S CHILDREN (T): Corinne Griffith—Not much to it. Business terrible. Paid five times more than it is worth. Recording good. Corinne's voice not so good.—Walker & Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

SATURDAY'S CHILDREN: Corinne Griffith—**October 2-3.** A part talking picture and a fair program picture. Some of the talking very poor. The story entertaining. Satisfaction 50-50. This star has made too many good pictures in the past to satisfy with this one.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE BARKER: Milton Sills—**September 6-7.** Just fair. Sills drew the crowd, but it's a little raw in spots. Some kicked. Eight reels.—Harold S. Smith, Dreamland theatre, Carson, Ia.—General patronage.

THE HOUSE OF HORROR (T): Chester Conklin—Just a lot of bunk. If you've got this one bought, then pay for it and set it out. Will do you more harm than good. First National sold this one to us for a dialog picture, but there is very little talking in it.—Walker & Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

CALIFORNIA MAIL: Ken Maynard—September 26. A silent Western that is a wow. Ken Maynard is a cuss, he gets the bad men in a wholesale way, pioneers happy and everything comes out just right, and our Saturday crowd was satisfied, and it did not talk either, and there you are.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE SQUALL: Myrna Loy—**September 26-27.** Walkouts spoiled this subject for me, so am probably prejudiced. Not worth the classification of special

There is no substitute for Circulation!

as a silent, and has less drawing power than average program subject. Eight reels.—A. L. Revert, New Home theatre, Rantoul, Ill.—General patronage.

Fox

GIRLS GONE WILD: Sue Carol—**September 29.** Interesting little production, and not too fast to present a moral, unless one is particularly looking for the lurid spots. Six reels.—A. L. Revert, New Home theatre, Rantoul, Ill.—General patronage.

IN OLD ARIZONA: Special cast—**September 16-17.** Fine all talker that brings them in. Recording perfect, sound-on-film. Have heard disc print is poor. A little too sexy for my patrons.—F. W. Zimmerman, Palace theatre, San Marcos, Tex.—General patronage.

SKY HIGH: Tom Mix—**September 14.** Pleased about 75 per cent. Five reels.—A. K. Haynes, Community theatre, Razor, Tex.—General patronage.

THE RIVER PIRATE: Victor McLaglen—**September 20-21.** Very good sea picture. Print and photography fair. Eight reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

CHASING THRU EUROPE: Special cast—**September 8-9.** A picture of this type goes good once in awhile. Print and photography good. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

MAKING THE GRADE: Special cast—**September 28.** Rather slow in spots, though it leads up to some rather amusing sequences. Pleased maybe half the customers. Six reels.—A. L. Revert, New Home theatre, Rantoul, Ill.—General patronage.

THE VALIANT (T): Paul Muni—**September 23-24.** Fine story. Perfect recording, fair print. Poor box office title and not the type that is popular with the fans. Patrons asked, "Why did the star in the play kill a man?"—F. W. Zimmerman, Palace theatre, San Marcos, Tex.—General patronage.

FAZIL: Charless Farrell—**September 10-11.** Played a little old but is worth playing. However, don't raise admission as I did, as it won't stand it. Eight reels.—Harold S. Smith, Dreamland theatre, Carson, Ia.—General patronage.

HOMESICK: Sammy Cohen—September 28. One of the best comedies we have ever run. Had a full house, and they just roared at some parts of this. Ran a chapter of "Tarzan the Mighty" and all the kids came. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

BLINDFOLD: George O'Brien—**September 19.** Good picture that drew slightly better than average. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE EXALTED FLAPPER: Sue Carol—**September 17-18.** Good program picture. Sue Carol is coming right to the front. Another Clara Bow, if Fox gives her better stories then they have so far. Print and photography good. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

MOTHER KNOWS BEST: Madge Bellamy—**September 24-25-26.** Good picture. Madge Bellamy does some wonderful acting. Print and photography good. —P. G Held, Strand theatre, Griswold, Ia.—General patronage.

Metro-Goldwyn-Mayer

THE TRIAL OF MARY DUGAN (AT): Norma Shearer—Good picture for those who like this type. Didn't draw for me. Good recording.—Winton W. Lowery, Strand theatre, Atmore, Ala.—General patronage.

THE TRIAL OF MARY DUGAN (AT): Norma Shearer—**September 16-17-18.** A splendid all-talking picture that pleased all who saw it. Discs and print in good condition. We paid too much money for it, so did not make any money. Eleven reels.—Beatty & Johnston, Crescent theatre, Red Deer, Alta., Canada.—Small town patronage.

THE PAGAN (ME): Ramon Novarro—This picture will please any type audience. Had very many comments on this. Good recording and song by Novarro good.—Winton W. Lowery, Strand theatre, Atmore, Ala.—General patronage.

THE PAGAN (ME): Ramon Novarro—**August 26-27-28.** An unusual picture that pleased. It was beautiful, and Novarro has a splendid voice. Singing and music good. Give us more like this one. Nine reels.—Beatty & Johnston, Crescent theatre, Red Deer, Alta., Canada.—Small town patronage.

THE BROADWAY MELODY (AT): Special cast —An exceptionally good picture. Recording very good. This picture, to my way of thinking, is a sort of freak one. Guess it's the novelty that draws. I was a little disappointed, but don't worry, it brings them in.—Winton W. Lowery, Strand theatre, Atmore, Ala.—General patronage.

THE TRAIL OF '98: Special cast—**September 19-20-21.** Very good picture, but the print we received was cut considerably. Ten reels.—Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.

NAMES FOR "JAYSEE'S" CAR

The following names have been suggested for J. C. Jenkins' new car, now taking the place of Nancy, retired:

ALICE
By Mrs. Cres Swails, Clay Center, Neb.
BETSY
By Mrs. G. V. Higgins, Crawford, Neb.
IRENE
PRUDENCE
HIRAM
By Miss Ashby Tibbetts, Bethel, Me.
PAT
PILL
PILGREE
LADY
PRISCILLA
LUCHADOR
By Miss Orva Worman, Ogden, Utah.
COLLEEN
By Mrs. H. C. Mullens, Hettick, Ill.
POLLY
LUPE
By Mrs. C. R. Grimes, Ackley, Ia.
ELMER
ELMERITA
MABEL
By Mrs. Raymond Robbins, Belt, Mont.
PRISCILLA
POLLY
By Mrs. Frances Estee, Parker, S. D.
AUSSIE
JUANITA
SHEBA
INA
By W. E. Dickson, Lemmon, S. D.
WHIFFLEPOOF
By Trag, formerly of Neillsville, Wis., and now a denizen of New York.
O' MIN
By G. H. Wright, Jr., Star theatre, Wendell, N. Carolina.
SLOWGO
By Ray W. Musselman, Lincoln, Kan.
LITTLE PAL
By Mrs. Mabel Hockenberry, Oakland, Ia.
CLARA
By W. H. Russell, Okeechobee, Fla.
SNIKNEJ
By F. P. Hollywood, Deering, Me.
DOUGLAS
By A. E. Sirica, Waterbury, Conn.
RUFF AND READY
By E. H. Hewitt, Francesville, Ind.
RESTLESS REBECCA
By Ponce De Leon theatre, Atlanta, Ga.
GOOFY
By John Cosner, Sargent, Neb.

All those caring to submit names are invited to do so, provided they are connected with the motion picture industry by either employment or kinship. An award of one year's subscription to the HERALD-WORLD will be made to the person submitting the chosen name.

ALL AT SEA: Dane-Arthur—**September 28.** Bad weather held down our attendance, but the picture pleased those who did come out. Not quite as good as some of their other offerings, but it will get by at that. Six reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

THE BUSH RANGER: Tim McCoy—**September 23-24.** Fair picture. Seven reels.—Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.

WHILE THE CITY SLEEPS: Lon Chaney—This is not a special, but it goes over as a regular program picture and is a very good crook story. Nine reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz. —General patronage.

OUR DANCING DAUGHTERS: Joan Crawford—Very good jazz picture. Audience enjoyed it. This one is as good silent as with sound. Eight reels.—W. Fahrenkrog, Lincoln theatre, Bunker Hill, Ill.—Mixed patronage.

OUR DANCING DAUGHTERS: Joan Crawford—Here is a hot baby. A story of every-day life in more than just the large cities. The small town life is like it also. In fact, you cannot Broadway or Hollywood this stuff alone, for Main street is in on it also. Some exceedingly touchy love scenes. Many men and women in the audiences look on this picture with a knowing nod of the head. Joan was fine, and so was Johnny Mack Brown. The place to see this picture is in a refrigerator or at the North Pole. You just need something to keep down your blood pressure. Nine reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

A MAN'S MAN: William Haines—**October 4-5.** This is a very good silent picture. Synchronized music good, but picture doesn't talk a word. Both stars do fine work. Satisfaction about 50 per cent. —Bert Silver, Silver Family theatre, Greenville, Mich. —General patronage.

A LADY OF CHANCE: Norma Shearer—This is a fine entertaining picture, and it is silent whether you buy it silent or not. Synchronized with a good score but not good enough for you to pay for it at the advance charge the exchange vamped on our old pictures contract. As a silent picture it is extra good, as a talking picture it just doesn't talk, that's that.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

A SINGLE MAN: Cody-Pringle—A silent picture with a good cast and no story to work on. No entertaining value. Patrons said, "Just another movie." —Bert Silver, Silver Family theatre, Greenville, Mich. —General patronage.

THUNDER: Lon Chaney—**September 23-24-25.** Oh boy! Get a load of this. A railroad story that is sure human all the way through. Chaney as the grouchy old engineer is immense, and so is Miss Haver. How they raved over it and came out in droves. Book it and step on the gas.—S. B. Kennedy. Central theatre, Selkirk, Man., Canada.—General patronage.

THUNDER: Lon Chaney—**September 25-26.** An exceptionally good picture of railroad life. Chaney's characterization of the old engineer, "Grumpy," very fine. Phyllis Haver clever in support. Seven reels. —P. G. Estee, S. T. theatre, Parker, S. Dak.—Small town patronage.

OUR MODERN MAIDENS: Joan Crawford—**September 27.** Played this one day to S R O business. Joan is a sure bet at the box office here. This is an excellent picture and should be a life saver to many a silent house. After seeing this picture it makes one wonder why they ever made talking pictures. Boys, step on it and cash in. Don't be a fool like we were and play it only one day. Eight reels. —Walker Donnell, Leroy theatre, Lampasas, Tex. —Small town patronage.

Paramount

DANGEROUS CURVES (AT): Clara Bow—Sound-on-disc on this terrible. About one-half audible.—Winton W. Lowery, Strand theatre, Atmore, Ala.—General patronage.

DANGEROUS CURVES: Clara Bow—**September 19-20.** Fair, though not as good as some Bow's.—A. L. Revert, New Home theatre, Rantoul, Ill.—General patronage.

DANGEROUS CURVES (AT): Clara Bow—Here is a picture that will please the entire family. Made money on this one. Clara always makes money for us. Although Clara Bow plays a very unusual role in this picture, that of a bare back rider in a circus, she is well suited for the part and her acting is unusually good. Disc recording good.—Walker & Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

GENTLEMEN OF THE PRESS (T): Special cast—Good from every standpoint. Speaking is clear (sound-on-film), and patrons praise it to their neighbors.—Carl Veseth, Palace theatre, Malta, Mont.—General patronage.

GENTLEMEN OF THE PRESS (T): Walter Huston—**September 25-26.** An excellent picture that lost plenty of dough for us. Paid too much for it. However, it seemed to have pleased what few turned out. Disc recording good. Do not believe this type of a picture will go over in the majority of the small towns. Ten reels.—Walker & Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

SINS OF THE FATHERS: Emil Jannings—**September 26.** Some of Emil Jannings' pictures draw here and the rest do not. This was one that did not. However, it was a good picture, and we have one patron who has not missed any of them. Ten reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

SINS OF THE FATHER: Emil Jannings—**September 27-28.** Very good picture. Eight reels.—Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.

[Reports continued on page following Jaysee]

J. C. Jenkins—*His Colyum*

MEDFORD, ORE.
October 3, 1929.

DEAR HERALD-WORLD:

We have always understood that Oregon is a great state, and so is Arizona. In some respects they resemble each other very much, especially in that neither of them raise corn, hogs, alfalfa and a lot of other things that are shipped out here from Nebraska. We are told that Uncle Sam still has title to 75 per cent of the state, held subject to homestead entry by any citizen who will show an inclination to work rather than bootleg. Oregon has three principal industries, sawlogs, prunes and climate. We don't know much about her sawlogs, but her prunes and climate certainly keep us busy. We wear our overcoat up to 10 a. m., then we peel off things down to where the law steps in and stops us, then at 4 p. m. we start putting them on again, and at night we sleep under four blankets and wonder when summer will come. We like Oregon because there are so many Nebraska people living here and we always were very fond of prunes.

* * *

Today we came through Grant's Pass. Grant's Pass is a pretty snappy town, but we don't like the way Roseburg and Medford speak of her. They call her "Grass Pants." That isn't a very nice way for them to refer to a sister city, and it is probably jealousy on their part, just as it is with Omaha, Lincoln and Wayne, Neb.—they are jealous of Neligh. And Bert Creel, who got his start in Neligh and is now operating one of Omaha's popular playhouses, tries to get us to go to dinner with him everytime we are in Omaha just so he will have a chance to poison us (we don't trust that baby).

According to reports they are still soaking the Coast states exhibitors with a score charge, and Mr. Dunlop, who operates the Rivoli theatre at Grant's Pass, told us that it was reported at the Portland convention recently that the Mississippi valley states had kicked the score charge over the transom and had forgotten about it.

We are glad to learn of this, for we have been squawking against that iniquitous charge for the last 18 months. It isn't at all likely that what we have said had anything to do with its removal, but it is a lot of satisfaction to learn that the producers have finally hitched their horses outside, back "Where the Tall Corn Grows."

Now we are going over the Siskiyou mountains and down into the state where a tourist is considered as good as a native as long as his money holds out.

* * *

CHICO, CAL.
October 5, 1929

Yesterday when we got down to the foot of the Siskiyou mountains, we met a couple of girl hikers going North, and they seemed to be having a wonderful time. They were waving at the people as they passed and they shouted at us, "Hurrah for the American Eagle! Step on 'er, old timer!" If those girls' dogs didn't start barking before they got to the top of those mountains, then you can expect Pennsylvania to go Democratic anytime.

At Weed, Cal, we met H. E. Gilman of the Club theatre. Mr. Gilman is also the electrician for the McCloud Lumber Company, and he took time off to show us over the plant, which is probably the best equipped sawmill on the West Coast. When a log starts through this mill, it never stops until it is made into lumber of various dimensions, from 6x6's to lath, and no part of the log is wasted. Even the sawdust is conveyed to the furnaces to make steam, and they can saw enough lumber there in 20 minutes to build a good sized house from the ground up. We are indebted to Mr. Gilman for the courtesies shown us.

* * *

J. W. Bascom of the Shastona theatre at Mt. Shasta, is having all kinds of grief. He has sound equipment and has contracted for talking service, and he says they are sending him pictures with only part talking. We didn't see his contract but will venture the prediction that his contract calls for "synchronized" service, which word, "synchronized," covers a multitude of sins and has driven a lot of people away from what might have been a pretty good entertainment, and fooled a lot of exhibitors who never read contracts before they sign them.

* * *

We had a good visit with C. H. Powers of the California theatre at Dunsmuir (they ought to get a different name for that town), and he held us over there to go to lunch with him. (Note: Other exhibitors please make a note of this!), and we had a delightful visit and left wishing we could stay longer. Mr. Powers said there was a big grizzly bear up on one of the mountains near there that has run all the hunters out of that part of the country and that he was going up and get him and wanted us to go with him. Yeah, we'll go with him, we don't think. By gosh, we haven't lost any grizzly bears, and we are not going to hunt for any either.

* * *

Fred Fink of the Redding theatre at Redding, claims that when he took active management of the theatre at Gridley, he was the youngest theatre operator in the United States. At that time he was only 13 years old, and he challenges anyone claiming to have been younger. Here's a chance for an argument, let's hear from you.

* * *

W. E. Tooley of the Orpheum-State at Red Bluff, doesn't claim to be the youngest exhibitor, but he does claim to be the handsomest one in the country, and since we have got out of the exhibition business ourself, we are not going to question his claim. He has evidently overlooked that Exhibitors Beauty Contest that ran in the HERALD-WORLD some years back, wherein we were euchered out of first money through the chicanery of three other guys.

* * *

Yesterday we entered the Sacramento valley. We have heard a whole lot about that valley ever since Uncle 'Leazer and Aunt Polly Biggs moved back to Dowagiac, Mich., in 1869. We supposed that this valley was the garden spot of the Pacific coast, but we drove through a stretch of country about 25 miles wide that was so dry and hot that there were sun blisters on the telephone poles, and the only green vegetation we saw was a green Bavarian beer sign by the roadside, and believe it or not, the jackrabbits were so poor and thin that the Humane Society has had posts set around over the prairie for them to lean up against, and it was nothing uncommon to see three or four rabbits leaning up against the same post.

* * *

When you spell the name of a town out here, you should always use the prefix "San" or "Santa" or "Los" and then add anything you please and you are sure to hit something. They tell us that the Spanish meaning of Los Angeles is "City of Angels," but they are all wrong, for according to the film press agents, they all settled in Hollywood.

California, we are here!

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

P. S. 1.—The HERALD-WORLD covers the field LIKE AN APRIL SHOWER.

P. S. 2.—Watch this Colyum for the lowdown on Hollywood.

(Continued from page 62)

THE WOLF SONG: Gary Cooper—**September 29.** A very nice picture that pleased. It would make a good offering for any night in the week with the exception of a Sunday showing. Seven reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

RIVER OF ROMANCE (AT):—Good picture Recording fair.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

RIVER OF ROMANCE: Buddy Rogers—**September 1-2.** A sweet little picture as clean as they make them, but it didn't click at the box office. Print and photography good. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE DUMMY (AT): Special cast—Not much to it. Did not please. Just a four-wall talking picture. Recording poor.—Walker & Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

THE CARNATION KID (T): Douglas MacLean—A good little picture of it's kind. Another underworld picture. Plenty of good comedy and action throughout. Disc recording good.—Walker & Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

THUNDERBOLT (T): George Bancroft—George is a pretty good drawing card here. This is a fairly good picture but a little too slow and draggy. People here like to see George get tough and fight. Did a very good business on this one, and seemed to have pleased. Disc recording fairly good.—Walker & Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

INNOCENTS OF PARIS (TM): Maurice Chevalier—A good picture that failed to draw, therefore lost plenty of money on this one. Maurice Chevalier has a wonderful personality and is a fine actor, but he talks broken, and one has to strain his ears to understand what he is trying to say. Pleased our patrons. Had a lot of trouble with the recording. Paramount sent us two bum sets of used records.—Walker & Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

CLOSE HARMONY (T): Special cast—Boys, if you've got this one bought with the disc version, then take the advice of a poor exhibitor who went through hell trying to reproduce the disc version of this one, and lay off. Did good business on this picture, but it didn't please because of the rotten recording.—Walker & Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

WOLF OF WALL STREET: George Bancroft—**September 3-4-5.** Very good picture but no drawing card at the box office. It seems as if I can't make a dime on Bancroft's pictures. They just won't come when I play one of his pictures. Print and photography good. Eight reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

CHARMING SINNERS: Ruth Chatterton—September 29. Society story that pleased our Sunday crowd. Rather sophisticated but not offensive. Miss Chatterton certainly a pleasing actress. Seven reels.—P. G. Estee, S. T. theatre, Parker, S. Dak.—Small town patronage.

SOME ONE TO LOVE: Buddy Rogers—Had slight drawing power and did not elicit any comments. Pretty good entertainment but nothing to think about afterword. Seven reels.—C. E. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

REDSKIN: Richard Dix—A very good picture and the technicolor sure shows up good in this one. Eight reels.—W. Fahrenkrog, Lincoln theatre, Bunker Hill, Ill.—Mixed patronage.

STAIRS OF SAND: Wallace Beery—**September 28.** A very good Western of Zane Grey. Story masterfully handled and has just enough suspense to keep the onlooker guessing all the way through. Many favorable comments. Six reels.—Charles Cassinelli, Star theatre, Bulan, Ky.—Small town patronage.

THE WILD PARTY: Clara Bow usually good. This is one of her good ones. Good crowd. Patrons pleased, so what's the use of worrying about sound all around me.—W. Fahrenkrog, Lincoln theatre, Bunker Hill, Ill.—Mixer patronage.

WHAT A NIGHT: Bebe Daniels—**September 15.** A very good comedy-drama. We sure like Bebe here, and our patrons do too, so they came out. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

NOTHING BUT THE TRUTH (AT): Richard Dix—Good picture. Recording poor.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

DIVORCE MADE EASY (AT): Douglas MacLean—Light comedy drama. Recording perfect.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

MANHATTAN COCKTAIL: Nancy Carroll—**September 17.** Another good one from Paramount, and it drew well. We have always had good picture from Paramount. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

TAKE ME HOME: Bebe Daniels—**September 28.** A jolly good picture that drew well and pleased those who came. Six reels.—C. E. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

THE RAINBOW MAN (AT): Special cast—Good picture. Recording fair.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

Pathe

MOTHER'S BOY (T): Morton Downey—A flop if there ever was one. Bought it for a special, but it is not even a good program picture. Played this shortly after opening up with sound, and for that reason we expected to do a good business, but on the contrary, business was terrible. The disc recording is plenty bad also. Lay off.—Walker & Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

RKO

THE LITTLE SAVAGE: Buzz Barton—**September 16.** The kiddies go wild over Buzz Barton, and this one didn't fail to click with the older patrons either. Buzz big favorite here. Six reels.—Charles Cassinelli, Star theatre, Bulan, Ky.—Small town patronage.

SYNCOPATION (T): Special cast—Good picture. recording bad (sound-on-film), but the music in the picture wins the patrons.—Carl Veseth, Palace theatre, Malta, Mont.—General patronage.

TROPIC MADNESS: Leatrice Joy—**September 27.** A good silent picture. The star fine, whole cast good. Story entertaining, though impossible, but the fine acting of the star made a satisfactory program.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

HALF MARRIAGE (T): Olive Borden—Nothing to rave about. Lacks a lot of things to make it first class entertainment. Good music, a thrill or two and the speaking is clear (sound-on-film), but it cannot be classed as a good Sunday show.—Carl Veseth, Palace theatre, Malta, Mont.—General patronage.

Tiffany-Stahl

MOLLY AND ME (AT): Belle Bennett—Just fair. Recording fair.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

LUCKY BOY (AT): George Jessel—Fair picture. Should have been seven reels instead of eleven. Recording fair.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

United Artists

ALIBI (AT): Special cast—**September 29-30-31.** All-talking picture, and a great one. The best crook story we have played. Splendid cast gave good satisfaction to them that like this type of a show, but the public is getting fed up on too much of this underworld stuff. Still, this picture is different than the rest. A better story, and put over by a great director and cast.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

MY BEST GIRL: Mary Pickford—**September 29-30.** Quite right! She's still "America's Sweetheart"—at least, this section of America. A very good, clean, entertaining picture, which follows Kathleen Norris' novel closely in the main details. While the audience wasn't as large as we would have liked, we did fairly good business, and patrons were 100 per cent pleased. which is a close second to big business. Print in good shape, and the photography was reproduced very nicely with our Mazdas. Satisfied. Nine reels.—O. B. Wolfe, Screenland theatre, Nevada. O.—General patronage.

TEMPEST: John Barrymore—September 16-17-18. Great entertainment, big cast, big sets and a real story of the Russian revolution. Everyone in the cast is a star. Ten reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

THE DOVE: Norma Talmadge—**September 22-23.** Just an ordinary program picture that fell flat at the box office. Print and photography good. Nine reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

TWO LOVERS: Colman-Banky—**September 22-23.** This drew the better class of patrons and also drew many favorable comments. Ten reels.—J. M. Thompson, Lyric theatre, Spearman, Tex.—Small town patronage.

STEAMBOAT BILL, JR.: Buster Keaton—**September 17-18.** A scream from start to finish. Even though an old picture, it will please 90 per cent. Seven reels.—J. M. Thompson, Lyric theatre, Spearman, Tex.—Small town patronage.

RAMONA: Dolores Del Rio—**September 23-24.** Probably expected too much, so was somewhat disappointed, though we had some customers who are not regular patrons. Nine reels.—A. L. Revert, New Home theatre, Rantoul, Ill.—General patronage.

Universal

THE LARIAT KID: Hoot Gibson—**September 20-21.** Just the type of picture my patrons like to see Hoot in. Drew one of the biggest crowds I've had this year. Seven reels.—Harold S. Smith, Dreamland theatre, Carson, Ia.—General patronage..

THE LOVE TRAP: Laura LaPlante—**September 8.** Good comedy for Sunday night. Rained all day but had a full house in spite of weather. Six reels.—Harold S. Smith, Dreamland theatre, Carson, Ia.—General patronage.

THE GATE CRASHER: Glenn Tryon—**September 2-3.** Too silly. Haven't had a good Tryon picture yet. Seven reels.—Harold S. Smith, Dreamland theatre, Carson, Ia.—General patronage.

HOW TO HANDLE WOMEN: Glenn Tryon—September 21. A very good comedy-drama. Everyone has been telling us how much fun they had. Drew a large crowd. Six reels.—Mrs. Hula J. Green, Gem theatre, Greenriver, Utah.—General patronage.

GUARDIANS OF THE WILD: Rex—**October 1-2.** Nickel-and-dime stuff, which clicks all right with that class of patrons. Anyhow, they didn't insert subtitles to indicate the horse's mental reactions, and that's an improvement. Print and photography okey. Business stimulated a little by starting new serial, "The Pirate of Panama." Don't need any marines at the box office, though. Five reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—General patronage.

DANGER RIDER: Hoot Gibson—Hoot Gibson always good here. This is one of his good ones. Seven reels.—W. Fahrenkrog, Lincoln theatre, Bunker Hill, Ill.—Mixed patronage.

THE DANGER RIDER: Hoot Gibson—**September 14.** Good. Pleased all who came. Six reels.—Charles Cassinelli, Star theatre, Bulan, Ky.—Small town patronage.

Red Hot Speed: Reginald Denny—**September 28-29.** Very good. We got more money out of this one at 10 and 25 cents than any picture we ever showed. "Tarzan the Mighty" serial No. 2 was running with Denny. Don't know which one got the door. Seven reels.—A. K. Haynes, Community theatre, Razor, Tex.—General patronage.

WAGON MASTER: Ken Maynard—**September 20-21.** Splendid out-of-doors picture. Think best Maynard we have ever shown, and he was making some good ones for First National. Seven reels.—P. G. Estee, S. T. theatre, Parker, S. Dak.—Small town patronage.

CLEAR THE DECKS: Reginald Denny—**September 21.** Will please the mixed types of Saturday customers, though comedy is occasionally carried to the silly stage. Seven reels.—A. L. Revert, New Home theatre, Rantoul, Ill.—General patronage.

THE WINGED HORSEMAN: Hoot Gibson—**September 21.** Good. Hoot is the best Western star we have. Six reels.—A. K. Haynes, Community theatre, Razor, Tex.—General patronage.

THE FLYING COWBOY: Hoot Gibson—**September 15-16.** Not much of a picture, but the magic name, Hoot Gibson, packed the house. Seven reels.—J. M. Thompson, Lyric theatre, Spearman, Tex.—Small town patronage.

Warner Bros.

THE DESERT SONG (TM): Special cast—**October 6-7-8.** A wonderful entertainment. Story good, singing great. I say it is as near 100 per cent entertainment as they have made up to now. Satisfaction to them that knew what it was all about. Over the heads of some.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE DESERT SONG (TH): John Boles—A wonderful production. Did not think this picture would go over in our town, but on the contrary it went over big. However, it is our opinion that this type of picture should not be played too often.—Walker & Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

ON WITH THE SHOW (T): Special cast—September 16-17-18. Pictures like this certainly show the possibilities of talking pictures. Truly a great production. Our patrons tell us that it is by far the greatest picture that ever came to

NO LOSSES in the BOX OFFICE
WITH GOLD SEAL ELECTRIC TICKET REGISTERS
15th Year of Faithful Service
AUTOMATIC TICKET REGISTER CORP.
723 SEVENTH AVE. NEW YORK
TICKETS for Every Purpose at LOWEST Market Prices

Lampasas. Recording excellent. Paid a staggering sum for this one, but made money just the same. However, it killed business for several nights following. If you can buy it right, then buy it and step on it. Thirteen reels.—Walker & Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

KID GLOVES: Conrad Nagel—**September 13-14.** Slow and draggy, as all Warner pictures are. Print and photography good. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE SINGING FOOL (TME): Al Jolson—Broke our house record. Did as much business on this picture in two days as we did on "Ben Hur" in three days, and "Ben Hur" held the record up until we played this one. We did not buy the new Warner product because they are too unreasonable on their prices. Twelve reels.—Walker & Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

HARD BOILED ROSE (AT): Special cast—**September 19-20-21.** This is a poor bet for us. Many poor comments. This underworld stuff is getting played out. Seven reels.—Beatty & Johnston, Crescent theatre, Red Deer, Alta., Canada.—Small town patronage.

THE MILLION DOLLAR COLLAR: Rin Tin Tin —**October 4-5.** Just fair picture and fair business. Bucked a minstrel show one night, and the weekly rush out of town the next. Gathered the opinion that there was too much petty crookery in this and not enough dog. Print fair and photography good. Six reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—General patronage.

THE GREYHOUND LIMITED: Monte Blue—**September 27-28.** Not a great deal to this one, either. While it was fair as a Saturday offering, it turned out to be a casually made, more or less humdrum program piece, instead of the "smashing railroad melodrama" as we advertised it. Has its moments, but not enough of them. Fair print, variable photography. Seven reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—General patronage.

SONNY BOY (AT): Davey Lee—Fair picture. Recording good.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

World Wide

PAWNS OF PASSION: Chekova—**September 26-27-28.** Just blah. Some of the crudest acting I have ever seen. An all-foreign cast that is terrible. There is plenty of action, which is the only redeeming feature.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

State Rights

HELL ON THE BORDER: William Russell—**September 11.** The ballyhoo they carry with this is great. Outdrew any other picture ever shown here. Six reels.—J. M. Thompson, Lyric theatre, Spearman, Tex.—Small town patronage.

Serials

A FINAL KNOCKOUT (Universal): Special cast—Thanks be, that's over! Hope we never have such a silly mess of junk to show again. Silly—puerile—vapid! Not a real thrill in the 12 chapters. And did the dear patrons let us know it? Well, rawther! (O. B. Wolfe, Screenland theatre, Nevada, O.—General patronage.)

A PIRATE OF PANAMA (Universal): Special cast—Just started this one to good business. When I first looked out to the screen, I thought "Mygawd! If it's possible, this is worse than 'A Final Reckoning.'" But hist! It was only the introduction. Believe it is going to be a pretty good serial. I'm still an optimist, you see. Twelve chapters. (O. B. Wolfe, Screenland theatre, Nevada, O.—General patronage.)

THE TIGER'S SHADOW (Pathe): Special cast—Shown the fourth chapter. Very good and interesting. Ten chapters. (Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.)

TARZAN THE MIGHTY (Universal): Frank Merrill—Drawing well on seventh chapter. Two reels. (Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.)

Short Features

(SOUND)

COLUMBIA

AT THE STUDIO.—Not much good. Recording poor. (R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.)

PARLOR PEST.—Rotten. Recording rotten. (R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.)

EDUCATIONAL

HAM HAMILTON COMEDIES, 2.—"Don't Be Nervous." A very funny talking comedy. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

LUPINO LANE COMEDIES, 2.—"Buying a Gun." Just a fair talking comedy. Not so funny. (Beatty & Johnston, Crescent theatre, Red Deer, Alta., Canada.—Small town patronage.)

FOX

BEN BERNIE ORCHESTRA.—A fine orchestra. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

M G M

THE REVELLERS.—One of the best singing acts we have played. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

WILLIAM O'NEAL (Act No. 41).—A splendid singing act. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

OUR GANG COMEDIES, 2.—"Small Talk." A very funny talking comedy. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

PARAMOUNT

DEAR VIVIAN.—Good. Recording fair. (R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.)

HOLD UP.—A good one. Recording fine. (R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.)

TWO MASTERS, 2. Mary Eaton—Good. (Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.)

PATHE

AT THE DENTIST.—Good. Recording good. (R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.)

GOOD TIME CHARLEY.—The best short I've run. Recording perfect. (R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.)

HARDBOILED HAMPTON.—Good. Recording good. (R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.)

R K O

GODFREY LUDLOW AND HIS VIOLIN.—Good, patrons commented on this. (Carl Veseth, Palace theatre, Malta, Mont.—General patronage.)

SAINT LOUIS BLUES.—Pretty fair entertainment. Nothing outstanding, but will get by for a short. (Carl Veseth, Palace theatre, Malta, Mont.—General patronage.)

THE TRAVELER.—As entertainment, this is not worth running. (Carl Veseth, Palace theatre, Malta, Mont.—General patronage.)

WARNER BROS.

MAL HALLETT ORCHESTRA (Act. No. 729).—Very good musical number. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

SOLOMON'S CHILDREN (Act No. 2240-1).—A very interesting two reel subject. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

UNDER SEAS REVUE (Act No. 2661).—A splendid revue. Very satisfactory act. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

(SILENT)

COLUMBIA

COLUMBIA GEMS, 1.—"Snappy Co-Eds." This was terrible. We paid for this and screened it and sent it back without playing. (Beatty & Johnston, Crescent theatre, Red Deer, Alta., Canada.—Small town patronage.)

EDUCATIONAL

AUNTIE'S MISTAKE, 2.—Good. (Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.)

BIG BOY COMEDIES, 2.—"Follow Teacher." Very good. This little chap reminds me of Jackie Coogan. I think he is almost as good. (P. G. Held, Strand theatre, Griswold, Ia.—General patronage.) **"Hot Luck."** Just an average juvenile. (S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.)

CAMEO COMEDIES, 1.—"Contented Wives." Fair. **"Hot Sport."** Very good. (P. G. Held, Strand theatre, Griswold, Ia.—General patronage.)

CONTENTED WIVES, 1.—Very poor comedy. (S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.)

DOROTHY DEVORE COMEDIES, 2.—"Companionate Service." Just a comedy. Quite a few laughs—if you laugh easy. (O. B. Wolfe, Screenland theatre, Nevada, O.—General patronage.)

EDUCATIONAL COMEDIES.—Have run Educational comedies for sometime and find them all good. (Harold S. Smith, Dreamland theatre, Carson, Ia.—General patronage.)

FELIX THE CAT COMEDIES, 1.—"Eskimotive." Very good cartoon. (S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.)

HONEYMONIACS, 2.—Fair. (Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.)

JERRY DREW COMEDIES, 2.—"Only Her Husband." Very good. (Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.)

LUPINO LANE COMEDIES, 2.—"Battling Sisters." Very good. **"Be My King."** Very good. (Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.) **"Good Night Nurse."** A knockout from Lane once more. (S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.) **"Only Me."** Good. (P. G. Held, Strand theatre, Griswold, Ia.—General patronage.)

MERMAID COMEDIES, 2.—"Parlor Pests." So silly that it was good. (P. G. Held, Strand theatre, Griswold, Ia.—General patronage.)

WISE WOMEN, 2.—Not much to this one. (P. G. Held, Strand theatre, Griswold, Ia.—General patronage.)

M G M

CHARLEY CHASE COMEDIES, 2.—"Thin Twins." Chase is pretty good. It's better than some of these socalled comedies. (Harold S. Smith, Dreamland theatre, Carson, Ia.—General patronage.)

GREAT EVENTS, 2.—"A Frontier Romance." Believe this registered the poorest of the 1929 group of Great Events. The subject is all right, but the acting did not seem quite to hit the spot. Particularly, the photography and coloring were off, so that it did not seem to stand out so gorgeously as the other numbers. (O. B. Wolfe, Screenland theatre, Nevada, O.—General patronage.)

LAUREL - HARDY COMEDIES, 2. — "Double Whoopee." Laurel and Hardy are the best comedians on the screen. This one is a dandy. Just one roar after another. (Harold S. Smith, Dreamland theatre, Carson, Ia.—General patronage.)

M G M NEWS.—Very good. (Harold S. Smith, Dreamland theatre, Carson, Ia.—General patronage.)

OUR GANG COMEDIES, 2.—"Fast Freight." Very good kid picture. (Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.)

A PAIR OF TIGHTS, 2.—Very good. (Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.)

PARAMOUNT

BILLY DOOLEY COMEDIES, 2.—"A She Going Sailor." A dandy comedy. (Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.)

PATHE

HARD BOILED HAMPTON (T): Special cast—**September 16-17.** This played with "In Old Arizona" and caused all the talk about the program. A clean, classy comedy that will please a refined audience. (F. W. Zimmerman, Palace theatre, San Marcos, Tex.—General patronage.)

SMITH FAMILY COMEDIES, 2.—"Smith's New Home." One of the best comedies we've seen. Mary Ann Jackson is the one that made it good. (Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.)

R K O

FOLLIES OF FASHION.—Novelty reel of shots of old time motion pictures that is good. (Carl Veseth, Palace theatre, Malta, Mont.—General patronage.)

TIFFANY-STAHL

THE TENDERFOOT, 1.—A very good little scenic reel. (P. G. Held, Strand theatre, Griswold, Ia.—General patronage.)

UNIVERSAL

GETTING BUSTER'S GOAT, 2.—Not much. The laughs all came from the kid section. (O. B. Wolfe, Screenland theatre, Nevada, O.—General patronage.)

OSWALD THE RABBIT SERIES, ½.—"Stripes and Stars." Oswald again goes through some horrific adventures to the delight of the kids and amusement of the elders. 'Nough said? (O. B. Wolfe, Screenland theatre, Nevada, O.—General patronage.)

CHICAGO PERSONALITIES

By JOE FISHER

PHIL DUNAS is back on the home grounds as the new branch manager of Columbia in Chicago. Phil, as many of you remember, started his film career in Chicago 17 years ago. He succeeds Fred Knispel, who has been transferred to the Columbia's St. Louis office. Dunas is a very young fellow, in spite of a fairly long service in the industry. He started his film career when 17, his first position being with VLSE. After odd and end jobs around Chicago he was appointed branch manager of Universal and later transferred to New York. In 1927 he was a member of the Chicago office of United Artists exchange. He also had been on First National's sales staff.

"I'M tickled to death to come back to my old stamping grounds and more so because I can be with Columbia, Cecil Maberry and the rest of the gang," Dunas said. "The outlook for Columbia is as bright as a crystal, and all that remains to say is that I'll be with them heart and soul."

Cecil Maberry, Western sales manager, also had a word to say: "I am glad to have Phil with us and I know he will give satisfactory service."

Knispel came to Columbia after serving five years as district representative for Pathe and P D C. He became Columbia branch manager in September, 1928.

* * *

Henri Ellman, Tiffany-Stahl manager, is on a tour of the district. He spent last week in Minneapolis.

* * *

Irving Mandel announces that Security's first all-talking picture will be ready for release next month. Security will release the following Westerns in the Illinois and Indiana territories: 8 Bob Steeles, 8 Tom Tylers, 8 Bob Custers and 8 Yakima Canutts.

* * *

Frank Nardi, genius booker at Security, is moaning these days because he hasn't his moaning saxophone. Someone stole the instrument last week, and besides being worth $250 it was Frank's little pal.

* * *

J. Murray Anderson, Publix stageshow producer, passed through Chicago en route to Universal City, where he is to make Paul Whiteman's "King of Jazz Revue."

* * *

A farewell party was tendered last week to Frank Schaeffer, former owner of the Crystal theatre. Frank is leaving the film business but down the Row and elsewhere they're all hoping he'll be back in a short time. Frank has made hundreds of friends. The party, given at the Congress hotel, was attended by Jack Miller, George Miller, Cecil Maberry, Felix Mendelssohn, Eddie Grossman, Henri Ellman, Ben Judell, Clyde Eckhardt, C. Wilson, Jimmy Coston, Leo Salkin, Harold Wise, Oscar Florene, Vernon Lynch, Jack Rose, Louis Reinheimer and Bill Brumberg. Among the gifts was a huge diamond pin. Felix Mendelssohn was the toastmaster. Jack Miller, Clyde Eckhardt and others gave talks.

* * *

Eddie Grossman, manager of United Artists, predicted last week that the largest crowd ever to attend a preview would be present at the showing of Gloria Swanson's "Trespasser" at the United Artists theatre. All tickets had been distributed as this issue cavorted to press.

* * *

Fred J. Dolle, president of the Fourth Avenue Amusement Company, Louisville, and George A. Sine, assistant general manager and director of publicity, paid a visit to the HERALD-WORLD office last week. They were accompanied by James J. Redding, head of the theatre properties development company of that name. The Louisvillians managed to find a bit of time to view the World Series efforts of the cublet charges of their fellow-townsman Joe McCarthy.

* * *

Jed Kilcy, formerly Chicago newspaper man, recently signed by Carl Laemmle to a three-year contract to write dialog, was back in the old haunts for a minute last week. Kiley worked for Chicago newspapers for 12 years.

* * *

Walter Hylan, Universal's act booker, recovered from the first defeats of the Cubs—and then!

* * *

Charlie Lowenberg, Universal publicity man, put over a record-breaking campaign on Universal's "Broadway" at the Alhambra, Milwaukee, over whose destinies Fred Meyer presides. Meyer wired that the campaign helped break all records.

* * *

James Cruze's "Great Gabbo," Sono Art-World Wide release, will open soon at a Loop theatre.

* * *

E. W. Hammons, president of Educational Pictures, was in Chicago for a day.

* * *

Dave Dubin writes Bill Brumberg that he is hitting on all six and hopes to find spare time in a few weeks to answer his friends' letters.

* * *

Jack Barry is now selling film for Ben Judell. Jack is handling the entire Chicago territory.

* * *

Joe Pastor and Ludwig Seigel have gone to Los Angeles for a 10-day vacation.

* * *

Jack Miller's Plaisance theatre had a gala sound opening last week. Jack's father, O. H. Miller, came all the way from Buffalo, New York, to attend the sound premiere. Jack has R C A installed. His feature opening was "Thunderbolt."

* * *

Emil Stern took over his new duties this week with the Greater Chicago Theatre Circuit, formerly the Essaness. The circuit opened the Gold theatre last week with Western Electric sound.

* * *

Harry Lorch spent last week in Minneapolis with Jim McIntyre, manager of the Pathe exchange.

* * *

Tom North, Van Beuren representative, made a trip through Iowa last week. On his return to Chicago, North entertained Grantland Rice during the latter's stay for the two first games of the World Series.

A great group of Educational and World Wide personnel's and salesmen gathered in Chicago recently to attend a meeting called by Joseph Skirboll. Pictured here are: Paul de Auto, World Wide manager, Milwaukee, Sam Weisman, Educational manager, Milwaukee; Bill Brumberg, Chicago manager, and Al Hoffman, Chicago salesman. (Herald-World photo.)

* * *

Miss Esther Abrams is the attractive little "hello" girl who answers the calls now at the Educational-World Wide office. She swore to be a faithful reader of the HERALD-WORLD. This makes the office 100 per cent.

* * *

Stanley Bergerman, a son-in-law of Carl, made a hurried trip to Chicago last week to visit his mother, who was ill.

* * *

Universal announces that "Broadway" will soon open in a downtown theatre.

* * *

The sign painters are busy in the World-Wide office this week changing the World Wide signs to Sono Art-World Wide.

* * *

Jimmy Coston's office has been completely redecorated and spic and span it is. During the World Series the Coston office was equipped with a radio, and many an exhibitor and exchange man forgot all about films—for the moment—during the broadcasts.

* * *

The World Series had the Row nearly coo-coo last week. All film exchanges declared a lunch period from 12:30 until the games were over. Herb Washburn installed a portable set in his office and worked while he listened. Clyde Eckhardt's office also had a portable set. Gene Cour's squad was at its own listening post.

* * *

Electrical Research Products, Inc., manufacturer of Western Electric sound equipment, moved its sales and service offices from 128 North Wells street to the Standard Oil Building.

* * *

Ben Berve, manager of the Majestic at Rochelle, let it be known that he was in town last week. Ben says Chicago is getting so small that there's no use in trying to keep it a secret any longer when he walks into town.

* * *

The Prairie and Elston theatres have installed Powers Cinephone sound equipment. These are the first houses in the city to be wired with the Powers device.

* * *

Saperstein Brothers has taken over the Calo theatre at 5040 N. Clark street from Brunhild and Young.

NEW BEAUTY
for the
SOUND
SCREEN

EASTMAN SONOCHROME embraces the widest range of tinted positive films that has ever been available for the screen. And—what is all-important in this new age—the sixteen delicate *Sonochrome* tints are so adjusted as not to interfere with the faithful reproduction of sound....Successors to the tints of the silent era, these Eastman films bring new color moods—new beauty—to the sound screen.

EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

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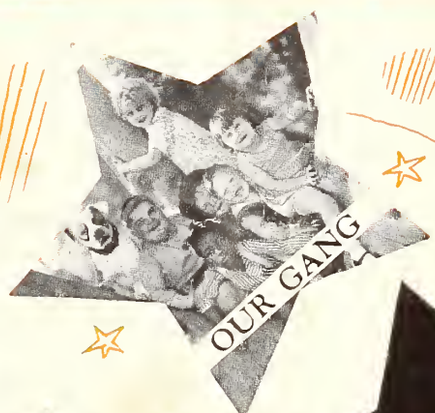

HEARST METROTONE NEWS

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DIAMONDS IN THE SHORT SUBJECT HEAVEN!

M-G-M

Long on Shorts!

THE METRO-GOLDWYN-MAYER LION
THE GREATEST STAR ON THE SCREEN

"Fall Buyers Number" Appears in This Issue

IN TWO SECTIONS

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SECTION ONE

SEE THE MONEY!

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27
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THE money is for you
THERE'S a lot of money
IN the bag!
GO get the money!
WITH a wonderful picture—

SO THIS IS COLLEGE

It's the Year's Prize Surprise!

THE METRO GOLDWYN MAYER CORPORATION
THE GREATEST STAR ON THE SCREEN

Ask METRO-GOLDWYN-MAYER

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"SON, I'M PROUD OF YOU!—you're sure a chip off the old block"

The first of the UNITED ARTISTS "featurettes" steps out in the world to make a reputation for itself and—crack off the bat—its first appearance creates big sensation.

"1812"

"Reisenfeld Gem.

Hit at Rivoli"

"If the first of the short subjects produced by United Artists is any indication of the remainder of the series, picture patrons are in for some rare treats. '1812' is a gem in every sense of the word. This reel IS different and it is better than good."

—*Exhibitors Daily Review*

"1812"

"We have heard the good Dr. Reisenfeld direct this overture oh so many times, but never have enjoyed it so thoroughly. Instead of the Rivoli band of 20 it was played by a synchronized symphonic orchestra of 60. A complete pictorial history with shots and composition that would do justice to any feature production. Greeted with round of applause."—*Alicoate in Film Daily*

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Book the Features and
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RE-WRITING SHOW BUSINESS!

¶ A mighty procession of hits to date! An avalanche of record-smashers on the way! That's what makes PARAMOUNT'S NEW SHOW WORLD more than a slogan. It's the name of a revolution in show business. Bringing mightier entertainment, bigger box-office profits than you ever dreamed of! ¶ The difference between Paramount's new style hits and other product means a fortune to Paramount exhibitors!

HAROLD LLOYD talking in **"Welcome Danger."**

"SWEETIE" musical comedy smash with Nancy Carroll, Helen Kane, Jack Oakie and others.

Ziegfeld's "GLORIFYING THE AMERICAN GIRL." With Mary Eaton. In revue: Eddie Cantor, Helen Morgan, Rudy Vallee.

MAURICE CHEVALIER in ERNST LUBITSCH'S "The Love Parade." With Jeanette MacDonald.

DENNIS KING in **"THE VAGABOND KING."** With Jeanette MacDonald.

"THE VIRGINIAN." All-outdoor, all-talking. With Gary Cooper, Walter Huston, Richard Arlen, Mary Brian.

MORE! MORE!

Paramount Pictures

THE NEW Paramount SHOW WORLD Pictures

we apologize, Mr. Whalen!

—but see the pictures yourself and you'll realize why the sidewalks are blocked . . . . .

¶ Coincidental with the opening of two great Paramount Pictures on Broadway—THE TWO BLACK CROWS, MORAN AND MACK, in "Why Bring That Up?" at the Rialto Theatre and "APPLAUSE", the $2 sensation with Helen Morgan, at the Criterion Theatre—the above sign appeared a block from each theater. ¶ The sign bears the name of Police Commissioner Grover A. Whalen. It appeals to the crowds below to keep traffic open. ¶ We admit the sidewalks in front of the Rialto and Criterion have been jammed since these two sensational attractions started their runs. We pledge the Commissioner to use every resource at our command to handle the crowds and to accomodate the thousands besieging the Rialto and Criterion box offices. With this idea in mind we are using a 24-hour continuous performance policy at THE TWO BLACK CROWS show.

PARAMOUNT

NEW SHOW WORLD

Handing you the BIG ones—

Carl Laemmle presents

SHANGHAI LADY

Starring

MARY NOLAN

From the play by John Colton, author of "Rain." A John Robertson Production.

The SHANNONS of BROADWAY

Starring

THE GLEASONS (JAMES AND LUCILE) in Their New York Comedy Hit

The MISSISSIPPI GAMBLER

Starring **JOSEPH SCHILDKRAUT**

with **JOAN BENNETT** A Reginald Barker Production

KEN MAYNARD

in His First Talking and Singing Picture

THE WAGON MASTER

HOOT GIBSON

in the Big-Time Talking Western

The LONG, LONG TRAIL

(NOTE: *Talking and silent versions on all.*)

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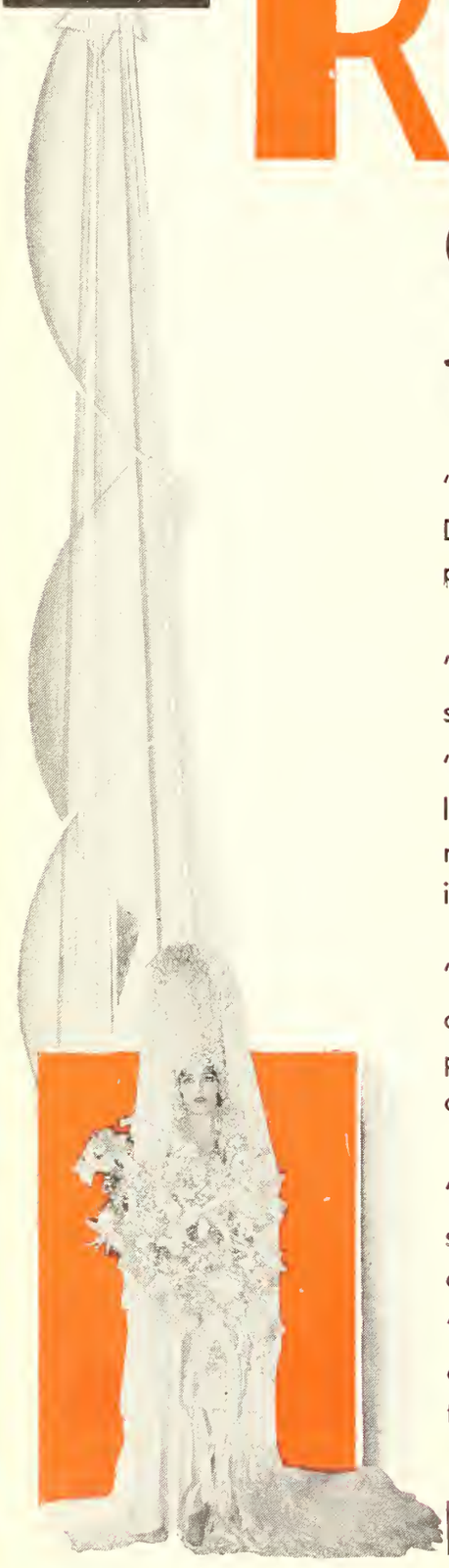
RADIO'S NEW SHINES IN RIO RITA



GOLDEN VOICE THRILLS NEW YORK AND CRITICS LIFT BEBE TO TOWERING HEIGHTS . . .

"In casting the picture is perfect, with the paralyzer Bebe Daniels. Miss Daniels will receive the most attention from those who are familiar with her picture career and the terrific comeback she does, in acting and in singing."
. . . Sime Silverman, Variety

"Bebe Daniels is a revelation—nothing less. She is the best of the singing stars yet made audible." **. . . American.**

"Bebe Daniels is everything you've heard about her. A rich voiced dazzling light opera prima donna. Her beauty will enchant you. Bebe of the movies makes all the Broadway talker stars look like so many glasses of milk. She is superb." **. . . Mirror.**

"Revealed an excellent singing voice and attractive dramatic manner, playing with all the skill of a veteran at musical comedy."
. . . Herald Tribune.

"Miss Daniels' voice is the biggest surprise of the evening. It has volume and sweetness." **. . . Sun.**

"Charming soprano voice . . . most attractive as Rita . . . how she sings those love songs!" **. . . News.**

"A new Bebe Daniels made a startling debut last night . . . she emerges as a prima donna of the first order."
. . . Evening World.

"Gives remarkably fine performance." **. . . Telegraph.**

"The singing numbers of Miss Daniels are highlights of the production."
. . . Journal.

"Miss Daniels meets the new demands amazingly well." **. . . Graphic.**

RKO DISTRIBUTING CORPORATION

SUPER-STAR

BEBE DANIELS

star with the wonder voice shortly to be presented by Radio Pictures in

"LOVE COMES ALONG"

Radio PICTURES

A GREAT STAR OF HIS POWERS

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Betty Compson brought a like challenge — and Radio's answer was 'Street Girl' . . .

Bebe Daniels brought a like challenge — and Radio's answer was 'Rio Rita' . . .

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RICHARD DIX

in George M. Cohan's Broadway Stage Classic

"SEVEN KEYS TO BALDPATE"

AT THE PEAK

YOUNG AMERICA'S FAVORITE STAR

Radio PICTURES

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More than one thousand theatre owners took advantage of the service rendered by the HERALD-WORLD Bookshop during the first six months of 1929 to provide themselves with standard reference books.

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MOTION PICTURE ALMANAC—The 1930 edition of the Motion Picture Almanac, now being prepared by the Quigley Publishing Company, will be published on or about January 1. It will retail at $2.00. Advance orders for this book at $1.00 per copy will be accepted from HERALD-WORLD subscribers up to December 1.

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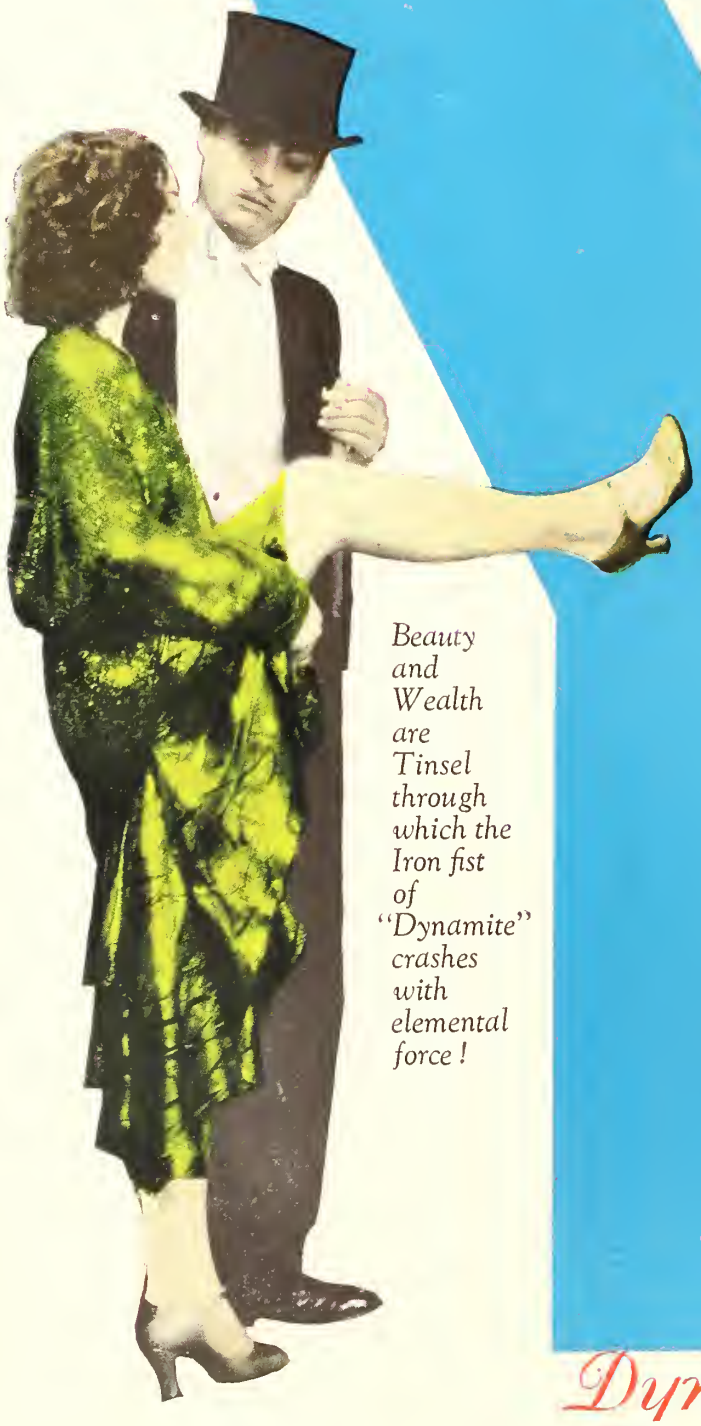
Cecil B. De Mille's

Dynamite

CECIL B. DE MILLE, director of a hundred hits, has made what will be considered his outstanding achievement. One solid year in production! A cast of notable names! A drama that digs through the veneer of sex and silks to reach the heart!



Beauty and Wealth are Tinsel through which the Iron fist of "Dynamite" crashes with elemental force!

In his first T
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Mille has sh
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that establ
him one of
industry's sig
cant dialogu
rectors. Po
humor, nat
ness and t
make this
by Jean
Mac Phers
triumph of
talkies.

Which shall give his life that the other may possess her?

Cecil B. De Mille's

Dynamite

Cecil B. De Mille's

Dynamite

THE STORY IN BRIEF:

A young heiress marries a condemned man on the eve of his execution in order to fulfill the terms of a will. Executive pardon releases the man and he comes to her mansion to take his bride back to the mines where he lives. His honesty and cleanliness contrasted with her futile life draws her to him. In the depths of a mine an explosion imprisons her with the two men she must choose between!

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Stronger Wine!

"Give me my freedom!"

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Story by JEANIE MacPHERSON

Dialogue by
JOHN HOWARD LAWSON
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Cecil B. De Mille's

7 BIG WEEKS AT $2 at the Carthay Circle, L.A.

Los Angeles Herald says: "Packs box-office wallop. Plot moves swiftly and is crowded with variety of situations and characters. Cast is exceptional. Every one will want to see this picture."

Exhibitors' Daily Review: "'Dynamite' left no question concerning its ringing the box-office bull's-eye."

Los Angeles Evening Express: "Audience excited and thrilled. Hardly a moment is without gripping interest."

Los Angeles Times: "A new thrill every few minutes. A sound and sight triumph. Overwhelmingly sensational, 'Dynamite' is a picture of great and opulent high spots."

Motion Picture News: "Smashing effects, spectacle, drama and thrills. It is big box-office stuff. Top notch event!

The Campaign Book

A CAMPAIGN BOOK *packed with promotion ideas!*

Intelligent exploitation is the keynote of the comprehensive campaign outlined for showmen in the "Dynamite" press book. Get it now and prepare to give this big show the promotion it merits Jeanie MacPherson's vivid story is being nationally serialized. Line up your local paper. The serial with mats is free. Valuable nation-wide tie-ups, include cooperation by Brunswick, Victor, Columbia and Okeh companies for the records of the theme song: "How Am I to Know" by Dorothy Parker.

Dynamite

Cecil B. De Mille's Dynamite

Production values without limit are lavished here!

Scenes of luxury that only Cecil De Mille can create!

Richly conceived with a thousand thrilling novelties!

Cecil B. De Mille's Dynamite

HOLLYWOOD REVUE *and* DYNAMITE!

TWO such Giant Attractions in One Season establish the theatre which shows them and the company which produces them as the industry's unquestioned leaders!

METRO GOLDWYN MAYER

Good Silent Pictures

Are keeping thousands of unwired theatres running as successfully today as they were before the advent of sound. Now, as never before, theatre owners depending upon the silent pictures need every scrap of information they can obtain as to which are the best ones.

As a result, unusual interest attaches to the semi-annual number of the

Box Office Record

which will be incorporated in the NOVEMBER NINTH ISSUE of the EXHIBITORS HERALD-WORLD.

DISTRIBUTORS

If you are interested in the continuance of the smaller theatres and are in a position to furnish good silent pictures to them, this section should carry an informative message from you. We will be pleased to assist you in its preparation.

"HIS FIRST TALKING PICTURE

And the proof is in its being **HELD** a **2nd** week at the **ROXY,** as well as its sensational turnaway business at the following theatres, only exceeded by "The Cock Eyed World."

CAPITOL, Lawrence, Mass. FOX . . St. Louis
FOX . . . Washington FOX . . Detroit

Now in its 5th record-breaking week —CARTHAY CIRCLE, Los Angeles

WILLIAM FOX *presents*

WILL ROGERS

in his first talking picture

They Had To

SEE PARIS

with

Owen Davis, Jr. • Marguerite Churchill
Irene Rich • Fifi Dorsay

Adapted from the novel by Homer Croy • *Dialog by* Owen Davis
Scenario by Sonya Levien • *Directed by* **FRANK BORZAGE**

"Will Rogers is the fellow

IS A CERTAIN MONEY-MAKER!"

—*Variety*

The trade has placed its stamp of box-office approval on this sure-fire money maker

Unanimous public approval is reflected in these

RAVE REVIEWS

"What a picture! Laughs galore quickly spread over an undercurrent of pathos. One laugh after another, a sob, a surprise. All the elements of first rate movie entertainment skillfully blended. One of the most lovable heroes of the screen. A winner." —*New York Daily Mirror.*

"One of the most deliciously hilarious comedies ever screened. Now that Will can talk he will be one of the nation's most popular film figures. The picture should approach the Roxy record for attendance. Million laughs. It's too good to miss." —*New York American.*

"Will Rogers a talkie hit. Audience howled so heartily that some of the funniest lines remained uncaught by many Couldn't have chosen a better vehicle. Spasms of laughter. Full of giggles."—*New York Daily News.*

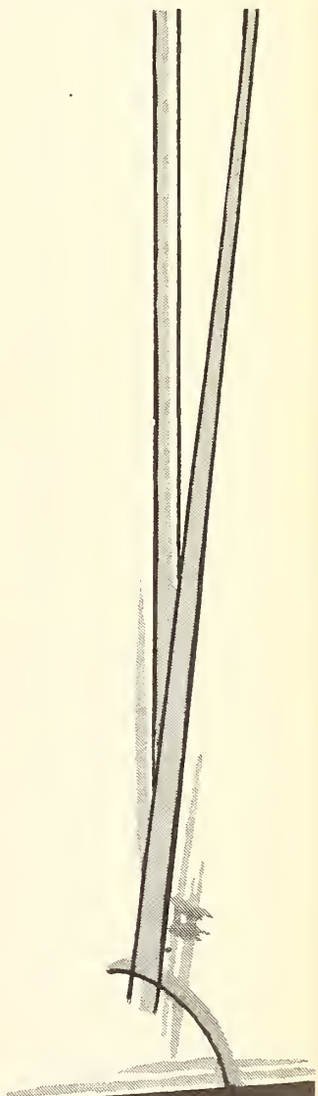
"One of the most entertaining the Roxy has housed this year." —*New York Evening Graphic.*

"Plenty of laughs at the Roxy where Will Rogers makes his talking picture debut. A perfect vehicle for the star. Kept the audience howling. Genuinely entertaining." —*New York Evening Journal.*

"There's many a good laugh in 'They Had To See Paris.' Studded with keen humor, which brought ejaculations of merriment yesterday afternoon." —*New York Times.*

"Will Rogers . . . joy of a dazzled audience. A triumph of personality. Other screen smiles may be more brilliant, but certainly none are more contagious than the incredible expanse of Rogers' grin. That grin spread to all except a few cast iron faces last night, and stayed there. By all the rules of judging a picture by the audience reaction, he makes 'They Had To See Paris' one of the funniest on the talking screen to date. One of the joyous evenings of the season." —*Los Angeles Record.*

"They laughed and howled over his antics. The hero of the evening. Those who were lucky enough to get seats wore such happy faces that the vast army roped off along the pavement leading to the theatre rushed right over to the box office and bought seats for the next performance "—*Los Angeles Illustrated Daily News.*



talkies were invented for"

— Los Angeles Express

FOX

Happiness in every Box Office

FIRST WITH THE NEWS

SLEEPY old Charlestown, 1775 . . . . A man on horseback crouches in the shadows. Suddenly a light flickers from a distant church-tower. He's off! And so, in a clatter of hoofs, Paul Revere begins his history-making ride through every "Middlesex village and farm," spreading the news of War . . . . rousing startled burghers in Cambridge, pounding on bolted doors in Arlington, shouting the alarm through the silent streets of Lexington . . . . He is first with the news!

Now, 154 years after, Pathé Sound News makes history every day.

Now, celebrating its first anniversary, Pathé Sound News looks back on a year of exclusive reporting and consistently fast delivery.

Now, through the magic of its equipment and the enterprise of its men, Pathé Sound News is first on the scene, first on the screen. Earthquake, war, aviation, politics, sports, diplomacy—Pathé Sound News is always first with the world's news!

PATHÉ

PATHÉ SOUND NEWS CAMERAS

ONE YEAR OF SOUND NEWS HISTORY · MADE BY PATHÉ!

The Zeppelin record, the Jones interview, the Keech crash, the Derby pictures are merely four examples of the "scoops" Pathé Sound News made in its epochal first year. Scores of other genuine "exclusives" were recorded. Besides the twice-a-week routine of important news events. Among these were the Hoover inaugural, for which a crew of over fifty men worked for days; the ratification of the Kellogg peace pact in Washington; the Kentucky Derby by "remote control"; the Foch funeral in Paris; the World Series between Chicago and Philadelphia; the reception of Premier MacDonald in New York and Washington; and many others of world significance.

ZEP OVER ATLANTIC

When the Graf Zeppelin left Friedrichshafen to cross the oceon to Lokehurst, storting its round-the-world flight, a Pathé Sound News comeromon was aboard. His camera record of the trip was exclusive.

HOW LARGE A NAVY?

The entire press of the United States hod to see ond heor the Pathé Sound News issue in which Reor-Admirol Jones discussed the limitotion-of-armaments situotion, in order to report the interview. Exclusive.

KEECH KILLED IN RACE

The thrilling Pothé Sound News record of the last race and fatal crash of Roy Keech, chompion auto-rocing driver, ot Altoona wos the only one which caught every detoil of the occident. This wos exclusive.

FILM ENGLISH DERBY

For the first time in the history of the classic, the English Derby at Epsom Downs in Englond was sound-photographed by Pothé Sound News this year. Newsy, entertaining, instructive, ond exclusive.

SOUND NEWS

WORLD'S SPEEDIEST REPORTERS

INTIMATE *Musical Revues*

VITAPHONE VARIETIES give you the highest quality in short length features. Here are four that are typical. Coming—26 One Reel Technicolor Revues, staged by Larry Ceballos and Jack Haskell, world famous producers of musical revues. 12 One Reel Musical Comedies—unusual subjects—big time singers, dancers, comedians and girls galore. Full length production values in each.

"DANCE OF THE PAPER DOLLS"

Technicolor Fantasy in 1 reel. Geneva Mitchell and cast of 40 children. Directed by Roy Mack.

"MINSTREL DAYS"

Cast of 40 all colored players, including Mosby's Blue Blowers Band. Directed by Roy Mack.

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"HELLO BABY"
starring Ann Pennington, (2 reels) in Technicolor. Directed by Bryan Foy and Larry Ceballos.

"SPANISH FIESTA"
Singing, dancing (1 reel) Technicolor, with Roberto Guzman, famous Mexican tenor.

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Read these BUY

Harrison's Reports

"BLACKMAIL (100% T-FN)
a very good entertainment"

Eileen Creelman in N. Y. Sun

"IT IS GOOD ENTERTAINMENT"

Creighton Peet in N. Y. Evening Post

"EXPERTLY MADE, FIRST RATE ENTERTAINMENT"

Mordaunt Hall in N. Y. Times

"A DRAMATIC VALUE THAT HOLDS ATTENTION"

Arthur James in Exhibitors Daily Review

"WE BELIEVE THAT PICTURES OF THE TYPE OF 'BLACKMAIL' BELONG ON BROADWAY BECAUSE THEY WILL MAKE MONEY"

BLACK

The Story of

DIRECTED BY ALFRED HITCHCOCK

With an all-star cast of London Stage
Favorites who fit their parts splendidly

LINES from the Critics

during its Broadway run at the Selwyn Theatre

Rose Pelswick in N. Y. Evening Journal

"IT'S A GOOD MELODRAMA"

N. Y. Evening World

"AMAZINGLY GOOD, DECIDEDLY WORTH WHILE"

Quinn Martin in N. Y. World

"THE ENGLISH PLAYERS PERFORM WITH GRACE AND CLARITY"

Richard Watts in N. Y. Herald-Tribune

"A HIGHLY CREDITABLE WORK"

Phil M. Daily in The Film Daily

"WE ARE MAKING BOOK RIGHT NOW THAT WHEN THEY CHALK UP THE TEN BEST CHARACTERIZATIONS OF THE YEAR, THE MARVELOUS ROLE PORTRAYED BY DONALD CALTHROP IN BLACKMAIL WILL BE ON THE LIST"

MAIL

a foolish girl—

From the London Stage Success
By CHARLES BENNETT
A BRITISH INTERNATIONAL PICTURE
Produced and recorded at Elstree London

ALL Talking

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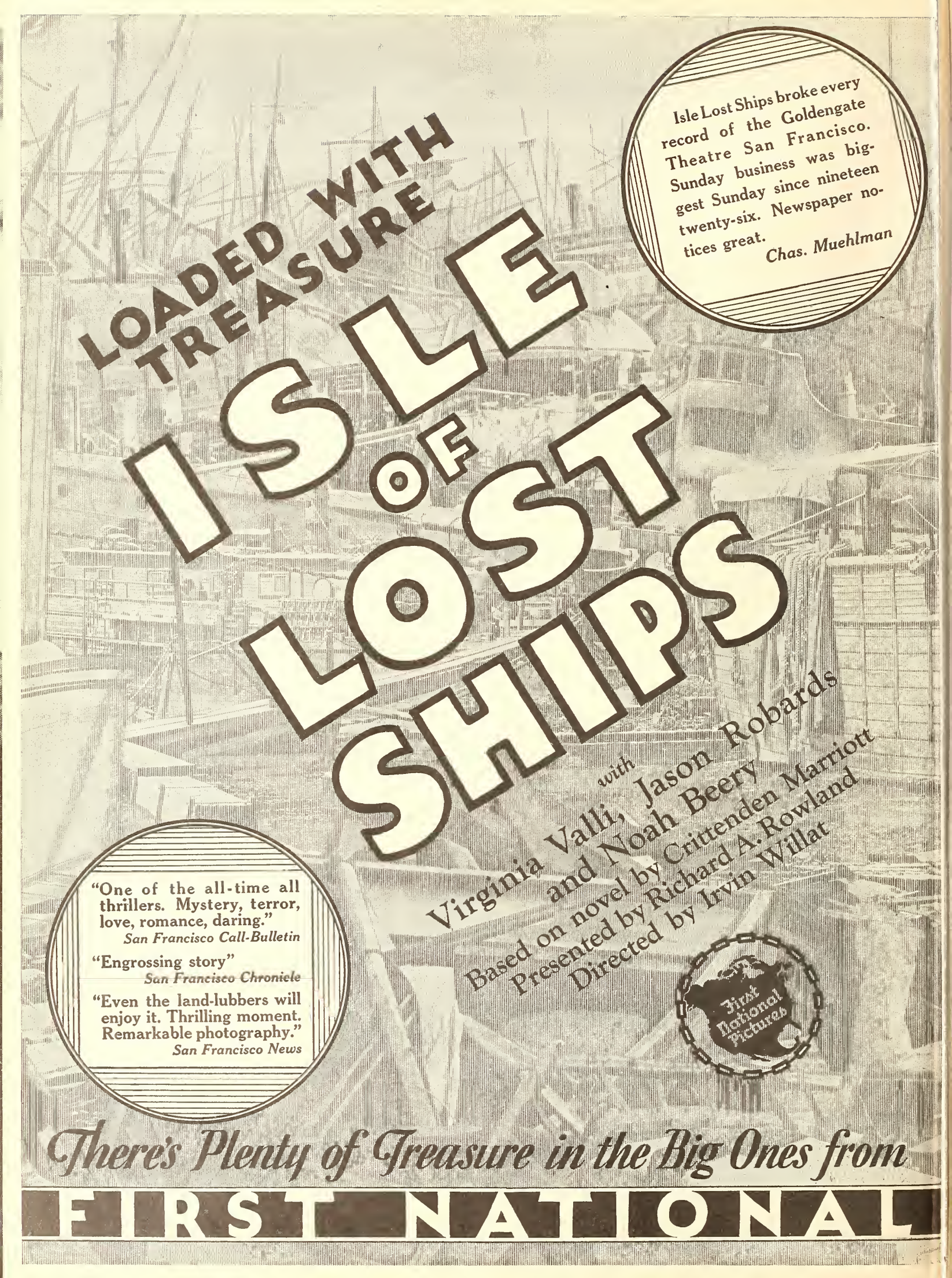
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ISLE OF LOST SHIPS
with
Virginia Valli, Jason Robards
and Noah Beery
Based on novel by Crittenden Marriott
Presented by Richard A. Rowland
Directed by Irvin Willat
First National Pictures
Isle Lost Ships broke every record of the Goldengate Theatre San Francisco. Sunday business was biggest Sunday since nineteen twenty-six. Newspaper notices great.
Chas. Muehlman
"One of the all-time all thrillers. Mystery, terror, love, romance, daring."
San Francisco Call-Bulletin
"Engrossing story"
San Francisco Chroniele
"Even the land-lubbers will enjoy it. Thrilling moment. Remarkable photography."
San Francisco News
There's Plenty of Treasure in the Big Ones from
FIRST NATIONAL

EXHIBITORS

The Independent Film Trade Paper

HERALD WORLD

Home Office: 407 So. Dearborn St. Chicago

IN THIS ISSUE—

CONTRACT DECISION

TRADE ACTS TO REVISE STANDARD EXHIBITION CONTRACT FOLLOWING DECISION OF FEDERAL JUDGE THACHER THAT INSTRUMENT AND ITS ARBITRATION CLAUSES CONSTITUTE VIOLATION OF ANTI-TRUST LAW—JURIST INTIMATES CONTRACT MIGHT BE CHANGED TO CONFORM—JUDGE SAYS CONTRACT HAS DONE MUCH GOOD—COMPLETE TEXT OF OPINION.

M P T O A CONVENTION

PROBLEMS OF SMALL EXHIBITORS WILL RECEIVE PARTICULAR ATTENTION AT MEMPHIS CONVENTION, OCTOBER 29 TO 31—SIDNEY R. KENT WILL SPEAK ON ADJUSTMENT COMMITTEE'S WORK—SPECIALISTS WILL DISCUSS SOUND—INDEPENDENCE AND MUSIC TAX AMONG TOPICS—STEAMER RIDE ON RIVER PLANNED WITH PLANTATION SINGERS.

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New cooperative booking company is announced by Frank Rembusch and Arthur S. Friend, with producing concern organized to provide 52 ten-reel programs.

Schnitzer, Hanson and Reichenbach are slated to speak at convention of Michigan exhibitors in Detroit—New standing room ordinance is planned in Chicago.

Universal's Complete Sound Service parallels aid given little fellows during dark period in silent exhibition—First National seeks originals—How a strong circuit started.

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MUSIC AND TALENT—Henri Keates, Leo Feist, Walzer and Dyer, Bob West, Jay Mills, Brooks Costumes, Ransley Studios, Doris Roche, Paul and Ferrel, Williams Sisters, Adolph Goebel.

CHICAGO
407 South Dearborn St. Telephone Harrison 0036-37-38
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EDWIN S. CLIFFORD, *General Manager*
JAY M. SHRECK, *Managing Editor*
GEORGE CLIFFORD, *Business Manager*
ERNEST A. ROVELSTAD, *News Editor*
HOLLYWOOD
1605 North Cahuenga St. Telephone Gladstone 2118-2119
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EDITORIAL AND ADVERTISING OFFICES

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Vol. 97, No. 4 October 26, 1929

First News Reel Theatre

A THEATRE in a metropolitan center to be devoted exclusively to news reels and specially short subjects has been talked about widely and seriously in the trade for many years. And now Mr. William Fox is bringing the project to reality in taking over the Embassy theatre in New York City.

The experiment will be watched with great interest. It is the writer's prediction that the Embassy news reel theatre in New York City will be the forerunner of a long list of other houses to be operated under a similar policy in the principal cities of the country. All of this will comprise an exceedingly interesting development.

With a certain great part of the public the news reel is uniformly the most interesting item in motion picture entertainment. This condition obtained under the silent film regime and now with the audible news films the appeal of the subject is mightily increased.

The news reel is current history presented in the most effective and most graphic manner conceivable. It is easy and pleasant to speculate on the tremendous influence of the new news reel upon many of the most trying problems of the day. On the question of international relations alone, it is difficult to imagine any means which might be nearly so effective as the talking news reel in creating that kind of real understanding and sympathy which is the greatest possible force for peace and goodwill among nations.

There are many reasons for believing that The Embassy under its new policy will be, in proportion to its capacity, one of the most popular and profitable theatres in all of New York.

* * *

Motors and Pictures

THE new radio unit announced last week by the General Motors Company is looked upon as foreshadowing important developments in the motion picture trade. The Radio Corporation of America, General Electric Company and Westinghouse Electric Company are participating with General Motors in the new development.

This puts General Motors in the radio field backed and associated with the powerful electrical and radio manufacturing groups.

The particularly significant fact in this development is the widespread impression that the electrical and radio manufacturing interests, and naturally their new associate, General Motors, look for the biggest possibility of profits in so-called electrical entertainment, not in the manufacturing and sale of equipment but rather in the dispensing to the public of the type of entertainment made possible by the new electrical and mechanical inventions.

It is at this point that the motion picture industry comes in for very serious consideration because it is the motion picture industry which has the ability and the experience in contriving entertainment for the public and it is the industry, also, which has the theatres which are the direct outlet to the public for such entertainment.

Casting an eye to the future it is not at all unlikely that this vastly powerful group—General Motors, General Electric, R C A and Westinghouse—will in association with R C A's motion picture tie-up, Radio Pictures, make itself most conspicuously felt in the motion picture business.

In event of such a development—which offers very good promise of accomplishment—there would be in active competition in the motion pieture industry the three titanic interests, Paramount, Fox and R K O.

* * *

"Herald-World" Service

WITH so much depending upon better reproduction of sound pictures in the theatres the Herald-World is gratified to be able to draw attention to the fact that this is the only publication in the field which publishes weekly a department devoted to sound reproduction and conducted by a recognized expert.

The Herald-World department is edited by Mr. F. H. Richardson, who was for many years the outstanding authority on projection and who has become, since the introduction of sound in pictures, the outstanding authority on sound projection from the standpoint of its practical application in the theatre.

We regard the service which Mr. Richardson is contributing to the all important question of better sound reproduction in the theatres as being of vast importance at this time and we commend it to the attention of theatremen everywhere.

* * *

Aiding Humanity

DURING the past week in Chicago very convincing demonstrations were given of the service to humanity which the talking motion picture is offering in connection with the work of the medical and surgical professions.

Throughout the congress in Chicago of the American College of Surgeons exhibitions were given showing the latest technic and practice in surgery, demonstrated by world leaders in their profession and made more graphic and understanding in talking motion picture form than possible even when the spectator is physically present in the operating clinic.

The influence of the talking picture in this work is almost limitless. Without these pictures physicians in remote places could not possibly keep abreast of the rapid progress being made in ways of relieving illness and disease. With these pictures every surgeon no matter where located may keep up with current developments and he can have for his instructors the world's best.

—*MARTIN J. QUIGLEY.*

Trade Acts to Revise Contract After Ruling of Trust Violation

Judge Intimates Changes May Make It Conform with the Law

Industry Restrained by Federal Jurist from Enforcing Standard Exhibition Instrument

By PETER VISCHER

[Complete text of Judge Thacher's decision on pages 36 and 37]

NEW YORK, Oct. 22.—The long-awaited decision on the Standard Exhibition Contract turned out unfavorably for the motion picture industry, a great shock. Federal Judge Thacher in the United States Court for the Southern District of New York announced this week that the contract is a violation of the Sherman antitrust law.

As a part of his ruling, Judge Thacher restrained the industry from the unlawful enforcement of the Standard Exhibition Contract and the arbitration clauses which are a part of it. He intimated, however, that the contract might be revised and brought into conformity with the law.

As soon as the decision was made known, of course, the industry took steps to bring the contract into such conformity.

The suit, as is well known, was one in equity filed by the Government against Paramount, First National, Metro-Goldwyn-Mayer, Universal, United Artists, Pathe, F B O, Vitagraph, Educational, the Hays organization, and the film boards of trade in 32 cities.

The decision contained this statement:

"One can hardly imagine a more direct restraint upon trade than an agreement among competitors in an open market not to trade except on terms they have fixed in advance."

Improved Condition Emphasized

Regarding the decision of Judge Thacher, Edwin P. Grosvenor, of Caldwalader, Wickersham & Taft, counsel for defendants, stated:

"We direct attention to the fact that Judge Thacher finds that 'competition between the distributors has been promoted by the adoption of the Standard Exhibition Contract and that in many ways general trade conditions have been vastly improved.' The important thing, of course, is to preserve this; and Judge Thacher in concluding his opinion suggests that the Government and the industry indicate provisions to be incorporated in the decree under which the use of a uniform contract containing an arbitration clause may be continued. Therefore the industry will undoubtedly proceed immediately to try to agree with the Government upon such practical changes as may be necessary to accomplish this result."

Allied States "Gratified" By Decision of Thacher

(Special to the Herald-World)

WASHINGTON, Oct. 22.—"This association is gratified by the decision of Judge Thacher of the United States District Court in New York holding illegal the system of socalled arbitration imposed on the motion picture industry by the organization headed by Will H. Hays," says Allied States Association in an official statement. The decision sustains the position taken by the Allied States Association that the system is so unfair that the theatre owners should not participate in it.

"It is to be hoped that, instead of prolonging the delay in setting up a fair and legal system by appealing from this decision, the producers will cooperate with the exhibitors through their leaders in working out a compliance with the court's decree which will be satisfactory to all branches of the industry and to the Government.

"The personal pride of the authors of the system just condemned should not be allowed to stand in the way of a fair system of arbitration such as is in successful operation in other industries."

Allied Ready to Help, Col. Cole Says on Coast

(Special to the Herald-World)

HOLLYWOOD, Oct. 22.—Regarding the decision handed down by Judge Thacher this week Col. H. A. Cole made the following statement on behalf of Allied States:

"This action is directly in line with the stand taken by the Allied States Association of Motion Picture Exhibitors that the system of socalled arbitration now in vogue in this industry is not true arbitration at all, but is a system of illegal enforcement of contract. It fully justifies the actions of various state units in refusing to be a party to the system.

"As we have reiterated time and again, and in spite of misleading statements to the contrary issued by those who were trying to becloud the issue, the Allied States Association and all of its leaders are in favor of a true and legal form of arbitration. We stand ready at this time and at any time in the future to negotiate with other branches of the industry looking to the stabilization of business conditions within the industry equitable contractual relations and an arbitration system in the true sense of the word.

"Of course, since the entire exhibitor body as a group were made parties to this suit by the government, no individual exhibitor or association can possibly afford to be in contempt of court by further assisting in the arbitration system now in vogue."

Different Cuts Made For Sunday Showing

(Special to the Herald-World)

BOSTON, Oct. 22.—This city apparently has two sets of morals in the eyes of censors—one for week days and one for Sundays. Censors ordered twenty-one cuts in "The Cockeyed World" at its Keith Memorial theatre showing here on week days and thirty-two cuts for Sunday, requiring a special print for the Sunday version. "Broadway," "Dance of Life" and "The Lady Lies" have been similarly treated to a double version of censorship cuts.

Fox Theatre Holding Increases; Take Over Liberty in Watertown

The Fox Corporation extended its activities in northern New York last week by acquiring the lease of the Liberty theatre in Watertown for 15 years. The Ellis Arkush Theatres on the San Francisco peninsula were also purchased. The deal involved five houses.

Plans for the new $200,000 Fox West Coast theatre have been completed in Wenatchee, Washington, according to N. I. Neubauer, president of the Northwest Theatres company.

Still more theatres in the Kansas City district are to be purchased by Fox following that company's purchase of the Midland Theatre & Realty Co. theatres and the purchase of forty theatres from the Consolidated Amusement Company of Wichita, Kan., according to persistent rumors in Kansas City. L. M. Miller was president of the Consolidated company, involving $3,500,000. Just what the next move of Fox will be no one seems to know definitely.

Germany Buys Control Of Emelka Theatres For Propaganda Use

(Special to the Herald-World)

BERLIN, Oct. 22 (by mail).—The German government has purchased control of 61 per cent of the Emelka theatre circuit for propaganda purposes. It is reported that the price was about $750,000 and was bid in competition to one made by Alfred Hugenberg, who controls U F A.

Although the latter has not been a money maker, it was decided at a conference to buy the Emelka circuit at a stiff price rather than to let U F A acquire it.

Fresno Operators Sign With Fox and Warners

(Special to the Herald-World)

FRESNO, Oct. 22.—A wage dispute here between motion picture operators with Fox West Coast and Warner Bros. has been settled by a three-year contract. The operators, causing theatres to be darkened for two days when they walked out, were granted a sliding scale wage increase, calling for $75 weekly the first year, $78 the second and $84 the third respectively. Originally the projectionists had demanded a $12 weekly increase to $84.

Dancer Falls in Band Pit When Lights Go Off

(Special to the Herald-World)

OAKLAND, CAL., Oct. 22.—While doing his dance turn at the Fox Oakland theatre Sunday night the lights suddenly went out and William Rolls plunged into the orchestra pit. He was treated at the hospital for a possible fracture of the skull and severe lacerations.

BROADWAY

The Newsreel Theatre

THE experiment undertaken by William Fox in signing the fashionable little Embassy theatre as a newsreel house will be watched with the keenest interest all over the country. There has been constant discussion regarding the advisability of devoting a house exclusively to newsreels. Many a prognosticator of motion pictures has claimed the idea as original with him, predicting that the first exhibitor to do it would score a sensational success.

There have been many plans. General opinion has been that the place to do this was at railroad depots, some place like Grand Central or Pennsylvania Station where thousands of people gather every day in the week with a little spare time on their hands. Frankly this seemed to be a natural but nobody ever went through with the idea.

William Fox finally delivers, as usual. He has picked out an attractive theatre in one of the busiest parts of the theatrical section. He has definitely announced a policy of nothing but newsreels and it will be very interesting to see how he makes out. It may be taken for granted that if the William Fox newsreel venture is a success it will have many imitators in many parts of the country.

* * *

Short Features

ANOTHER plan that has been often contemplated and never put through is that of a house devoted to short features. There has often been a lurking suspicion to the effect that many patrons of the theatre would prefer a short feature to a long one and that some effort ought to be made to cater to this group.

Nobody has yet had the courage to do it. Possibly there has been a fear that there would not be enough short features to do the job, although this type of film is increasing in quantity as it is increasing in quality and in popularity.

Perhaps when the right time comes William Fox may devote a theatre to short features to show everybody exactly how the thing would work out.

* * *

Fifty Million Frenchmen

THE Paramount organization has done the entire motion picture industry a real service in bringing over a group of French journalists to see just exactly how things are done in this country.

There is no denying that the film situation between the United States and France was pretty well tangled until it was straightened out a few weeks ago. Possibly if some organization had had the foresight and the wisdom to invite a group of French journalists here long before this we should never have had the trouble we did have.

At any rate it seems likely that Paramount's very splendid invitation to the Frenchmen will see to it that similar troubles never arise again.

Incidentally, the Frenchmen had the pleasure of seeing one of their countrymen in what Paramount expects to be the greatest picture of this country, Maurice Chevalier in "The Love Parade."

It may turn out that Monsieur Chevalier, instead of being merely an actor, may be an ambassador of goodwill or some one of those high-sounding personages.

PETER VISCHER

"The Virginian"

PARAMOUNT in making "The Virginian" has started what is thought to be the answer to requests from many exhibitors, "give us sound westerns," and in this story an exceptional array of talent will appear, headed by Gary Cooper, Richard Arlen and Mary Brian. This is the first time in which these three have been united in one picture.

Gary Cooper and Mary Brian.

In keeping with the period.

Memphis Program Centers on Problems of Small Exhibitors

Kent to Talk on Adjustments; Specialists to Discuss Sound

Independents, Music Tax, Acoustics Among Topics—River Steamboat Ride Planned

[By Special Correspondent of the Herald-World]

MEMPHIS, October 22.—One of the most elaborate and instructive programs in the history of M P T O A meetings is promised the organization by president M. A. Lightman in his announcement of the final program today. Plans are rapidly nearing completion for the convention at the Peabody hotel, October 29 to 31.

Sound equipment engineers and producers, motion picture producers, and exhibitors will all have nationally outstanding representatives on the program. Sidney R. Kent, general sales manager of Paramount, will attend, Lightman announced today, to speak on the adjustment problem and, in another address, on the general welfare of the industry from the distributors' viewpoint.

Western Electric will send E. A. Eschmann as personal representative of J. E. Otterson, head of Electrical Research Products, Inc., and S. K. Wolf, manager of the acoustics department, which has just made an analysis of 500 theatres.

Dr. Lee De Forest will speak on the future of sound. R C A Photophone will have Col. E. P. Hawkins, sales promotion manager.

Comerford Among Speakers

M. S. Comerford of Scranton, Pa., with 185 theatres, 90 of them sound equipped, under his control in New York and Pennsylvania, will speak on "the independent theatres' fight for the independence."

M. J. O'Toole of New York, national secretary, will be responsible for that portion of the program dealing with annulment of the music tax that has long been a burden on exhibitors everywhere. Lightman foresees an early adjustment through next week's convention that should lead to an early abolition of the tax.

Particularly will the problem be considered in its relation to the small town exhibitor, Lightman pointed out today.

Seek Lasting Relief

"Smaller exhibitors are the most harassed of all theatre owners by the many problems that are confronting and threatening the security of our industry," Lightman said. "It is to them we will devote the major part of our attention at the Memphis convention, to the end that somewhere in the solutions that may be offered them they will find genuine and lasting relief."

The national adjustment committee also will have much to do with relation to the problem of the smaller exhibitor, its report being scheduled on the second morning of the convention, October 30. Kent will speak on the report.

Acoustic problems are to be discussed by Arden F. Henry, of Atlanta, engineering attache of the Celotex Company. Problems of management will receive attention from Montgomery Hill, Saenger executive in North Carolina, who will speak on the first day of the convention.

River Boatride Planned

Entertainment planned for the members of M P T O A, as outlined by Lightman today, will probably be more elaborate and certainly more unusual than any staged at any recent convention. Film exchange managers of Memphis are to be hosts in an old fashioned Southern boatride in a chartered steamer on the Mississippi, where a variety of games and amusement devices will convert the big side-wheeler into a veritable amusement park on the water. Negro plantation singers and a negro orchestra will put the finishing touches on the evening's program.

The convention dinner dance at the Peabody hotel on Wednesday night, October 30, is billed as the climax of the convention, with a cabaret entertainment following a brief session of introductions of outstanding persons present, with R. F. "Pete" Woodhull, former president who retired on September 12, as master of ceremonies. Hallowe'en will be the motif of the last dance of the convention on Thursday night at the Peabody, when exhibitors of the M P T O of Arkansas, Mississippi and Tennessee will be hosts. The Tri-state body is to hold its fall convention on Thursday afternoon, following the close of the national meeting, with the annual election of officers at noon that day.

Theatre parties and a garden party at the Memphis Country Club are being planned for women attending.

Paramount-Warner Merger Discarded Pending New Plan

(Special to the Herald-World)

NEW YORK, Oct. 22.—It is understood here that the projected Paramount-Warner merger plan has been placed in the discard for the time being. Apparently the ratio of the exchange of stock in the new or holding company is the main reason for the temporary termination of negotiations.

At a meeting of the board of directors of Paramount it was decided to call a special meeting of stockholders on December 10, when a proposition to split the capitol stock of the company on a two-for-one basis will be considered, creating 6,000,000 shares instead of the 3,000,00 now authorized. If this plan is favored it is recommended by the directors that the authorized capital stock be increased to 15000,000 shares, the additional 9,000,000 being used for future expansion of the company's business and for the purpose of increasing its outlet.

Harwood Reelected to Head Association of Cleveland Exhibitors

(Special to the Herald-World)

CLEVELAND, Oct. 22.—J. J. Harwood was unanimously elected president of The Cleveland Motion Picture Exhibitors Association for the fifth time. Harwood asked to be relieved of the presidency this year, but his objections were overruled by the body. George Paulda was elected vice president. He succeeds the late Henry H. Lustig in that office. George W. Erdmann and B. Z. Levine were unanimously re-elected secretary and treasurer. Martin P. Brown and Henry Greenberger were elected to complete the board of directors which includes, in addition to themselves, Paul Gusdanovic, J. A. Schwartz, A. E. Ptak, H. E. Horwitz, J. D. Kalafat.

Warners to Open Fifth Broadway House Soon; Largest Sign in World

(Special to the Herald-World)

NEW YORK, Oct. 22.—Warner Brothers' Hollywood theatre, now under construction at 52nd street and Broadway, will open shortly after the first of the year, the Warners announced today. This brings the number of Warner theatres on Broadway to five.

The new structure will have a sign which will be the largest electrical display in the world. The steel work towering 80 feet above the building, having a length of 210 feet and covering the full block from 51st to 52nd street. The sign will be in operation within a week.

Karno Starts Work As Associate for Hal Roach

(Special to the Herald-World)

NEW YORK, Oct. 22.—Fred Karno, famous London music hall impresario and reputed discoverer of Charlie Chaplin and Stan Laurel, starts work today as an associate producer with Hal Roach. The contract covers a period of five years.

E R P I Plans to Make Talkers at Convention

(Special to the Herald-World)

NEW YORK, Oct. 22.—Western Electric is planning to make talking pictures of the M P T O A convention at Memphis October 29 to 31 and reproduce them at one of the sessions.

Electrical Research Products has arranged to set up in the convention hall a truck with the equipment used at conventions in Atlantic City during the summer.

Thousand T-S Franchises Sold; 3,000 by January

(Special to the Herald-World)

NEW YORK, Oct. 22.—More than 1,000 Tiffany-Stahl franchises have already been sold and 3,000 will have been sold by the first of the year, Oscar Hanson, general sales manager, told the Herald-World today. Hanson said that Tiffany Productions would put out 30 features the first year on both film and disc and that 80 per cent of them would have silent versions.

Fox Transfers Two Managers

CHEHALIS, WASH.—Will J. Conner, who has been manager of the Fox theatre at Anacortes, has been transferred to Chehalis, and will manage the Fox St. Helens theatre. R. E. Charles, who has been manager here and at Centralia, Wash., will continue in charge of the latter place.

Talking Pictures Play Important Role In U.S. Surgeons' Convention

Four Sound Films of Operations Are Greeted with Enthusiastic Applause —Fox, Spoor, Eastman and M P P D A Cooperate

THAT the medical and surgical world welcomes the advent of the talking picture for special use in its field was demonstrated by the enthusiasm which greeted the showing of four surgical sound pictures at the convention of the American College of Surgeons at the Stevens hotel, Chicago, last week.

ONLY through the great potentialities of the talking picture in the commercial field were these showings before the convention made possible. And the possibilities of the talking picture in the humanitarian field, which William Fox has made his aim, as announced last week, were given abundant testimony at these screenings. Besides the active co-operation of Fox-Case Movietone in the making of these films, George K. Spoor and the Essany studio, as well as the Eastman Kodak Company and the M P P D A had much to do with the success of the demonstrations.

Australian Uses Films

In addition, the universality of the motion picture in humanitarian endeavor was evidenced also in the fact that one of the pictures shown was made by Dr. S. H. Harris of Sydney, Australia.

Surgeons from all parts of the nation and from overseas showed by their rapt attention and spontaneous applause that motion pictures and talking pictures are destined to play a very important role in the future of medicine and surgery.

Four sound pictures were shown to large audiences. One dealt with removal of a cancerous breast, two were concerned with prostatectomy, and the fourth showed operations in a particular field of obstetrics with an official name so long that it required the width of the screen. The first three consisted chiefly of diagrammatic pictures accompanied by recorded addresses by the surgeons. These three were by Drs. O. Owsley, N. H. Lowry and P. E. Truesdale.

Sound Added at Convention

The fourth picture, by Dr. Joseph B. DeLee, of Lying-In Hospital, Chicago, possibly showed better than the others what can be achieved by talking pictures in surgery, as the dialog accompanied actual operations.

Dr. DeLee's picture was made originally with the co-operation of George K. Spoor and the Essanay studio, and sound was added by a special Fox-Case Movietone crew during the convention. Prefacing the showing of the picture, Dr. DeLee said:

"I was so impressed by the use of sound in the Lowry film on removal of a cancerous breast that I decided to employ sound in my picture. On Tuesday of this week (the picture was presented Friday afternoon) we made the film, starting at 5 p. m. It was taken in two hours and then we worked on it until 2 a. m.

"It was a group of earnest and intelligent young men who made this Movietone film."

Crew From Home Office

The Movietone crew, a special group from the home office, commercial branch, included H. R. Menefee, who was in charge; Frank Murray, director of synchronization; James Gleason, sound man; Fred Brace, camera man, and J. W. Bonafield, cutter.

After six reels of silent pictures, which showed a new style of operation designed to supplant the so-called Cesarian operation for delivery, there were two reels with sound. The voice of the surgeon—and it was good voice reproduction, considering the difficulty of transforming a hotel ballroom into a theatre and projection room—was heard accompanying each step of the several operations depicted.

More Effective Than Silent

While Dr. DeLee showed and explained that by means of the motion picture camera the student was able to see far more detail of an operation than if he were seated in the amphitheatre of an operating room, it was evident also that with sound recording an even greater effect is achieved. In addition to the fact that with recorded speech by the surgeon the entire process of an operation could be shown to students at the same time in every leading medical school of the land, it was also noted that with sound equipment the voice can be made audible to every person attending the showing, an important factor in large gatherings where various minor disturbances make it difficult to hear a speaker who is present in person to explain what takes place on the screen.

Heard Without Distortion

Certainly at these showings at the Surgical Congress the voice in the sound picture could be heard by each individual in the hall, and without distortion.

No better illustration could be had of the profound effect that the synchronization had upon the audience at this showing than at the end of one of the operations when the surgeon was heard to assure the patient that "in a minute, no, less than a minute, you will hear the cry of your baby." And when, a few seconds later, the assembled surgeons saw the baby delivered and heard its first cry, perfectly synchronized, the laughter that floated over the room was an accurate reflection of the relief that the entire operating room staff exhibits when any obstetrical operation is successfully completed.

Chicago Sees How Television Works

People who attended the Chicago Radio show at the Coliseum last week saw how television worked. The apparatus demonstrated at the Radio show was invented by Dr. E. F. W. Alexander, consulting engineer of the Radio Corporation of America.

On a ground glass screen, visitors were able to see animated pictures of actors as they perform, at remote points, before the television camera. As they speak their voices were picked up by microphone and reproduced by loud speakers.

Writ Against Composers Dies in Pennsylvania

(Special to the Herald-World)

PHILADELPHIA, Oct. 22.—A preliminary injunction against the American Society of Composers, Authors and Publishers of Pennsylvania, received by the Universal Broadcasting Company here, has dissolved by agreement. The American Society was accused of fixing exorbitant fees for use of songs broadcast by the company.

Theatre Accessories Company Opens Offices

NEW YORK, Oct. 22.—Continental Theatres Accessories, Inc., opened offices last Saturday at 325 West 44th street, with Harold Rodner as president and general manager. Leading equipment manufacturers were present at the formal opening of the offices, as were also a number of exhibitors.

Plans call for a national business, with branches to be established later. The company is to supply theatres, schools, homes and churches.

Le Baron's Contract With R K O Is Renewed For Three Year Term

(Special to the Herald-World)

NEW YORK, Oct. 22.—William Le Baron's contract has been renewed with R K O for a three year period, according to an announcement coming from Radio Pictures. Le Baron is vice president in charge of Radio Pictures production and it was stated that the new contract places him in the ranks of the highest paid executives in the motion picture industry.

William Le Baron

This contract renewal comes both as an indication of R K O's confidence in Le Baron and also as a reward for his success with "Rio Rita." It indicates still further Radio's intentions to make productions on the lavish scale.

Le Baron has started work on production plans of "Hit the Deck," "Radio Revels," "Case of Sergeant Grischa," "Love Comes Along" and the "Vagabond Lover."

State Censors Refuse To License "Marianne"

(Special to the Herald-World)

ALBANY, Oct. 22.—The fact that the New York state motion picture censorship commission refused to grant a license to "Marianne" until certain changes had been made, caused some embarrassment to C. H. Buckley owner of Harmanus-Bleecker hall in Albany, who had extensively advertised the picture for its premiere at his theatre during the past week. As soon as the decision on the part of the censorship commission reached Albany, Buckley substituted "His Glorious Night" for its premiere showing and at the same time announced that the Marion Davies picture would be shown later on in the season.

Mendelstam Back from Aiding Quota Settlement

(Special to the Herald-World)

HOLLYWOOD, Oct. 22.—Baron Valentin Mandelstam, novelist, motion picture writer and director has returned from a vacation in France where he was instrumental in helping settle the quota question.

He has just completed a two year contract with M G M for whom he promoted "The Bugle Sounds," taking a unit to Morocco where he obtained permits from the French authorities to shoot the Foreign Legion in its own backgrounds, something which has never been allowed before.

H. G. Knox Elected Vice-President of Electrical Research

(Special to the Herald-World)

NEW YORK, Oct. 22.—H. G. Knox, European manager of Electrical Research Products until his recent return to this country, has been elected a vice-president of the company in charge of West Coast studio activities. He will leave shortly to make his headquarters at Hollywood.

H. G. Knox

Knox has been with the company virtually since its organization. He did effective work in the distribution and maintenance of Western Electric Sound Systems in Europe during the early organization days abroad and the number of installations that have been made in the British Isles and Continental Europe is a tribute to his pioneering work in this field and to the organization he built up there.

He has been succeeded in his European post by E. S. Gregg.

Hula-Hula on Screen May Bring Shakeup of Kansas Censors As Well

(Special to the Herald-World)

KANSAS CITY, Oct. 22.—A hula-hula dance in a two-reel comedy may lead to a shakeup in the Kansas censor board, following the disapproval of the scene by Governor Clyde M. Reed. The governor attended a theatre in Parsons last week and saw some things in the picture he did not like and regarded them as improper to be shown in Kansas. He called Miss Emma Viets, chairman of the Kansas censor board, and told her the picture must be ordered out of the state.

When the governor described the scene to which he objected, Miss Viets informed him that the scene had not appeared in the print she had reviewed. Governor Reed directed her to make an investigation as to whether the picture had been shown in its entirety at the time it was reviewed by the censor board. Miss Viets is preparing the report.

"I am asking the attorney-general to investigate, and if the moving picture people have shown a picture in which they deleted part of it before showing it to the censor board, there will be no end of trouble for that concern," the governor declared Wednesday. "There isn't any picture producer so big that we cannot keep his pictures out of this state if he resorts to trickery."

Publix Makes Changes in Kunsky Detroit Houses

(Special to the Herald-World)

DETROIT, Oct. 22.—Several changes have been made in the operating policies of the Kunsky theatres here, as the result of the acquisition of the chain, some months ago, by the Publix Theatres Corporation. The accounting offices of the Kunsky circuit have been moved to the Publix' general offices in Chicago.

Howard Pierce, employed by the Kunsky interests for about 12 years, has been replaced by Harry Weisfeld, formerly connected with the Publix' theatres in Minneapolis. Pierce was employed as production manager by Kunsky, and Weisfeld now is in charge of that department and responsible for the production of the stage shows for the Fisher Theatre.

Tenth of Patronage New, and Sound Does It, Says Manager

Big Difficulty at Albany Is to Find Seats Enough to Accommodate Increased Crowds at Night—High Standard of Talking Pictures Is One Factor

[By Special Correspondent of the Herald-World]

ALBANY, Oct. 22.—Talking pictures are bringing new patronage to the motion picture theatres of Albany. There is no question as to this. All first run houses are playing to some of the largest crowds in their history and many new faces are to be seen in the audiences.

The manager of one theatre places a conservative estimate of 10 per cent of what might be termed entirely new patronage, made up of men and women, generally of the better class, who in the past were quite content to remain at their homes except for an occasional visit to some theatre. These same persons have now become weekly patrons. This manager credits talking pictures with having brought this about.

Pictures such as "The Cockeyed World," "The Hollywood Revue," "Madame X" and "Gold Diggers of Broadway," have proved so entirely satisfying in their entertainment that they have gone far toward establishing new patronage that undoubtedly will remain with the theatres just so long as entertainment of a high quality is supplied, exhibitors said.

If there is any letting down, however, in this entertainment, these same persons may become once more dissatisfied with the type of picture shown, as they did in the past, and forsake the motion picture theatres of the city except for very infrequent visits, they warned.

There is one difficult situation, however, that is being encountered by some of the first run theatres in this city and one which may react somewhat during the months to come. The theatres which served two or three years ago are not large enough to accommodate the night crowds these days, and hundreds must stand for long periods.

Here's One Example

On a recent occasion one woman of prominence in Albany was heard to remark that she had been obliged to stand, jammed behind the rail in the rear of the theatre, for over an hour before she could obtain a seat. She added that while the picture was fine entertainment, the fact she was obliged to stand so long virtually destroyed her evening's pleasure, and that if she was to encounter this week after week she much preferred to remain at home.

Sono-Art Signs Bohr

(Special to the Herald-World)

NEW YORK, Oct. 22.—Jose Bohr, who has just completed the Spanish version of "Blaze O' Glory," which picture stars Eddie Dowling in its English version, has been signed to a long-term contract, according to O. E. Goebel, president, and George W. Weeks, vice-president of Sono-Art.

$40,000 Asked After Death of Organist; Court Awards $1,100

(Special to the Herald-World)

DETROIT, Oct. 22.—A jury in circuit court here this week, returned a verdict for $1,100 damages against John Cairns, former owner of the Brooklyn theatre, as a result of an accident in the theatre which resulted in the death of Mrs. Herbert B. Porter organist.

The woman's husband sued for $25,000 for the death of his wife and asked $1,500 for expenses incident to the accident. He charged negligence on the part of the house management in that, it being part of Mrs. Porter's duties to attend to the lights in the orchesra pit, Mrs. Porter fell down a stairway while walking down an unlighted passage.

Canavan Will Address Press on Projectionist

(Special to the Herald-World)

NEW YORK, Oct. 22.—William F. Canavan, international president of the I A T S E and M P M O, will address the trade and public press at a luncheon, November 14, according to Charles F. Eichhorn, vice president of local union 306. The luncheon is to be held by the projection advisory council, at the Astor hotel, and it is believed that it is the first attempt of this nature to secure recognition of the responsibilities of the projectionist and the importance of projection.

Canadian Independents Add Members; Allied Represented at Winnipeg Meet

(Special to the Herald-World)

OTTAWA, Oct. 22.—Further expansion has been obtained by Exhibitors Co-operative of Canada, Limited, Toronto, in the organization of branch groups of independent exhibitors in Manitoba and Alberta, following the establishment of a branch in the Maritime Provinces with headquarters at St. John, N. B. Cooperation has been secured from officers of Tiffany Productions of Canada, Limited, while it was significant that representatives of the Allied States organization were present at the Winnipeg gathering from Milwaukee and Minneapolis.

The organization meetings have been addressed by J. Earl Lawson, a member of the Canadian House of Commons; William A. Baillie, Toronto, president of the society; Phil Hazza of Montreal, general manager of Tiffany-Stahl in Canada, and others, including F. R. Lennon of Toronto, the purchasing agent of the Exhibitors Cooperative of Canada, who announced that the society already boasted a membership of 300 independent exhibitors.

C. B. Howard, member of Parliament for Sherbrooke, Quebec, is in charge of the branch which is being organized in the Province of Quebec, while J. A. Wilson, Winnipeg, will direct the Cooperatives in Manitoba.

Motion Picture Congress Organized For Cooperative Distribution

Frank Rembusch and Arthur S. Friend Head New Association—Equitable Pictures to Produce for Exhibitors

(Special to the Herald-World)

NEW YORK, October 22.—A new motion picture cooperative distributing organization was announced last week. Incorporated at Dover, Del., it will operate on a profit sharing basis and will distribute at least 52 complete picture programs a year, according to the plans announced. Equitable Pictures Corporation, also just incorporated at Dover for 10,000 shares of no par value, is to start production about April 1 and will make 52 long features and a number of shorts, to be sold to franchise holders of the new organization on a basis of 52 ten-reel programs a year.

THE organization is called the Motion Picture Congress. Frank Rembusch, veteran exhibitor of Shelbyville, Ind., is president. Arthur S. Friend, former attorney for Paramount, is vice president and general counsel. Franchises will be issued to exhibitors without charge on pledge that they play company pictures on a 25 per cent of gross basis. No deposits, surcharges or score charges will be made, the exhibitor paying for each show after he has played it. A drive will be made for 6,000 franchise holders.

Wants Own Arbitration Boards

Rembusch summed up the aims of the Congress as follows:

1—To help all members keep their theatres and make money;

2—To establish a buying circuit of at least 6,000 member theatres, thereby getting costs of pictures and supplies to the lowest possible figure for each member;

3—To set up arbitration boards, all of whose members are our own exhibitors;

4—To participate in profits from pictures we buy from producers;

5—To protect the interests of all members by setting up an open cost accounting system and full set of books which shall be inspected and audited regularly by Price, Waterhouse & Co., or some other equally well known firm of accountants, as to the actual cost of all pictures;

6—In general, to advise and aid all members in financing and running their theatres, as far as the Motion Picture Congress believes it advisable;

7—To buy pictures for all members and to enter into contracts with independent producers on a basis that fully protects the exhibitor as to quality of picture, play dates, etc.

Rembusch said he had already found and made arrangements with highly competent and reliable producers who had agreed to make pictures on the following basis:

1—No cast deposits. No fees, dues nor assessments! Pay after you play.

2—Exhibitors will pay no score charges whatsoever. Each exhibitor is to get records at actual cost plus handling charges.

3—Pictures to be sold on a minimum guarantee based upon earnings of the past year.

4—The price of pictures to the exhibitor is to be fixed at 25 per cent of gross intake at his box office.

5—Accumulated returns from the minimum guarantees and from the overages are to be held by the Congress and divided periodically between exhibitors and producers.

6—Producers to set up a special agency through which the members of the organization may do cooperative buying of supplies, printing and many other things.

"We must prevent monopoly control of play dates," Rembusch said, and, in order to do that, "must get together and buy our own pictures, not try to produce our own pictures; must buy from producers who do not own theatres; must manage all arbitration ourselves and never be at the mercy of producers and distributors."

Rembusch said the producers wouldn't ask exhibitors for a dollar to finance the pictures and that picture material, sound studios and personnel would be available within four months of the complete organization of the Motion Picture Congress.

Famous Canadian Stock Put on Dividend Basis As Earnings Increase

(Special to the Herald-World)

OTTAWA, Oct. 22.—Common stock of Famous Players Canadian was placed on a dividend basis, as expected, at a meeting of the board of directors in Toronto October 17, the dividend being at the rate of $2 per annum, payable in quarterly installments. The first disbursement of 50 cents will take place December 2.

This step was made possible through the success of talking pictures, installations having been made in more than 100 of the company's theatres. The first theatre to be wired was the Palace in Montreal, which introduced audible films on a permanent basis on September 1, 1928. It has been currently reported that earnings during 1929 were double those of the previous year but the corporation has spent $2,000,000 in wiring and altering theatres.

The company has 15 years in which to pay for the equipment, it is stated, but the adopted policy is to pay back a considerable portion of earnings so that the obligation will be speedily removed.

Goldwyn Arrives in N. Y. With "Condemned" Print

(Special to the Herald-World)

NEW YORK, Oct. 22.—Samuel Goldwyn arrived here last Friday with the key print of Ronald Colman's "Condemned." The print is valued at $1,600,000. The World premiere for "Condemned" will be given at the Selwyn theatre on November 4.

Hugh Gee Joins British Filmcraft

NEW YORK.—Hugh Gee, one of our most competent art directors, who has been responsible for some very fine work with Burlington Films and British International, has just signed a year's contract with British Filmcraft. His first assignment will be George Banfield's forthcoming all-dialogue production, "The Lure," adopted from the Savoy theatre success.

Washington "U" to Sponsor Silent Films

(Special to the Herald-World)

SEATTLE, WASH., Oct. 22.—In the belief that American film producers are abandoning the opportunities of their art to follow the public craze for audiens, the department of English at the University of Washington, will sponsor a showing of international silent pictures this fall, according to Edward Wagenknecht, professor of English and director of the undertaking.

Three French films, including "The Passion of Joan of Arc," three of the best German films and the famous British picture, "The Ware Case," will be presented.

Mussolini to Install American Sound Device

According to newspaper reports, arrangements are being made for the installation of an American sound device in the Villa Torlonia, in which Mussolini and his family live. All the late pictures and newsreels will be shown here.

S. E. Theatre Owners Hold Drive for Members; Get 32 New Memberships

(Special to the Herald-World)

TAMPA, Oct. 22.—The most successful zone meeting of exhibitors yet held in connection with the membership drive inaugurated by the Southeastern Theatre Owners' Association took place here Wednesday. Thirty-two theatres in Tampa and vicinity were represented and each representative present was most enthusiastic over the invitation to join the organization, which was officially extended by Love B. Harrell, executive secretary of the association, who is in charge of the membership campaign.

All attending the meeting signed for immediate membership and expressed themselves as 100 per cent favorable to the exhibitor organization, its aims and purposes.

Emanuel Named Editor Of Three Regionals As David Barrist Resigns

(Special to the Herald-World)

PHILADELPHIA, Oct. 22.—Jay Emanuel, independent theatreman, and national treasurer of the M P T O A, becomes publisher of The Exhibitor, The National Exhibitor, and The New York State Exhibitor, with the withdrawal of David Barrist, formerly editor of the three regionals. Charles Goodwin remains as business manager.

Barrist retires to take care of his own personal interests.

The publications will be known as the Emanuel-Goodwin Publications.

Ben Rosenberg's Group Leads in Goldberg Drive

(Special to the Herald-World)

NEW YORK, Oct. 22.—Ben Rosenberg's group is leading in Columbia's Joe Goldberg Testimonial drive for play dates. The drive has just finished its second week and each are striving to win one of the prizes.

Rosenberg's lead was largely due to a circuit booking which included 35 theatres in the Pittsburgh territory, which booked the Prosperity Group of 116 short subjects.

Lustig Made Publicist Of 25 New York Theatres

(Special to the Herald-World)

NEW YORK, Oct. 22.—David J. Lustig, manager and publicist, has been appointed director of advertising and publicity for the Manhattan Playhouses, Inc., Circuit of Greater New York theatres. The circuit, which is a combination of Steiner Blinderman and former M and S circuits, controls 25 theatres.

Goldstein Opens Offices

(Special to the Herald-World)

NEW YORK, Oct. 22.—E. H. Goldstein, former general manager of Universal pictures, and for 17 years connected with that organization, has opened offices at 233 W. 42d street for the production of legitimate plays.

35 Theatres Named In Publix-Warner New England Deal

(Special to the Herald-World)

BOSTON, Oct. 22.—It is reported here, although verification of the report is not obtainable, that Publix has acquired 35 theatres from Warner Brothers in the New England territory.

Warner Brothers recently acquired the Alfred Gottesman chain of 17 theatres including seven in Connecticut, two in New Jersey, two in New York and one in Massachusetts. It is reported here that these are included in the Warner-Publix deal. The fourteen Hoffman theatres in Connecticut are also reported as being included in the negotiations.

The Gottesman-Warner deal was said to involve in excess of $10,000,000. No figure is named in the latest transaction.

Universal Wins Long Standing Law Suit in English High Court

(Special to the Herald-World)

NEW YORK, Oct. 22.—Universal has won a longstanding suit in the English High Court of Appeals, according to a cable from James V. Bryson, general manager of Universal Pictures, Lt., to Carl Laemmle.

The case involved some $300,000 against the Trans-Atlantic Film company and has been in litigation for eight years. The first decision in the case, rendered by an official referee in November, 1928, after the various claims and counter-claims had been thrashed over by Britain's ablest lawyers, resulted in a stiff decision against Universal, involving 50,000 pounds. Universal appealed to the Divisional Court of Appeals and won a reversal, plus a balance judgment of more than 10,000 pounds due Universal and costs. This decision was appealed to the High Court of Appeals by the British litigants. Yesterday's decision sustains Universal's victory. It is unlikely that the case will be carried to Parliament, the court of last resort.

"The sustaining of the judgment is a complete vindication of Universal's prestige and business methods," states Siegfried F. Hartman, attorney for Carl Laemmle and for the Universal Pictures corporation.

Talking Films Killing Theatre, Says Jane Cowl

(Special to the Herald-World)

NEW YORK, Oct. 22.—Jane Cowl, stage actress, in a talk before the Women's Graduate Club of Columbia University, declared that the American theatre is on its last legs. She also said that bad talking pictures encourage the audience to unleash their bad manners, because they know the actors on the screen cannot hear them.

Marilyn Miller to Act "The Spirit of Equity"

(Special to the Herald-World)

NEW YORK, Oct. 22.—Marilyn Miller will portray "The Spirit of Equity" at the Eleventh Annual Ball, at the Hotel Astor November 9, according to announcement from Margaret Smith, general manager. This is the first time a musical comedy star has been given this role.

Wins $500 in Photoplay Contest

NEW YORK.—Ralph Steiner has been awarded the $500 first prize in the 1929 Photoplay amateur contest for his non-dramatic film "H 2 O," a study of water in motion and of abstract patterns of shapes in water. King Vidor, James Quirk, George Pierce, of Yale University, and William Barrett, of National Board of Review, were judges in the contest.

Schnitzer, Hanson, Reichenbach To Address Michigan Meeting

Headquarters for Three-Day Meeting of Exhibitors Are Established At Statler Hotel—Franchise Will Play Large Part in Discussions—Golf Tournament on Monday

[By Special Correspondent of the Herald-World]

DETROIT, October 22.—The tenth annual convention of the Motion Picture Theatre Owners of Michigan, Inc., will open in this city next Monday and will continue through Wednesday. The convention last year was held at Kalamazoo.

H. M. Richey, in charge of the Detroit offices of the association, said that present indications are that 300 delegates will attend the sessions. At Kalamazoo last year, approximately 200 were present.

Monday, the opening day of the convention, will be given over to golf and entertainment, although the board of directors plan to meet on that day. A golf tournament will be held at the Redford Country Club and the delegates will have lunch there. In the evening, there will be a banquet at the Wolverine hotel.

Headquarters at Statler

Headquarters for the convention have been established at the Statler hotel. Business sessions and the display exhibits will be held in the banquet halls of the hotel.

At the first business session Tuesday afternoon, the speaker will be R. L. Lindahl, of the Celotex Company, known as one of the foremost acoustical engineers of the country. His talk will concern the proper reproduction of audiens.

Wednesday's feature will be an address by Harry Reichenbach, of New York, exploiter deluxe. Joseph I. Schnitzer, president of Radio Pictures, and Oscar Hanson, general sales manager of Tiffany-Stahl, are to discuss the selling of franchises to exhibitors.

Wednesday morning, the delegates are to make a tour of inspection of the Ford Airport and are to visit the Stout Airplane Company plant where the famous Ford all-metal planes are manufactured.

Also, they are to inspect the old American village which Henry Ford has built on his estate at Dearborn. This village forms part of the museum of early American life which Ford is collecting, and among the buildings now completed are the laboratory at Menlo Park, N. J., where Thomas A. Edison conducted his experiments which led to the invention of the phonograph and electric light.

The annual election of officers will be held Wednesday afternoon and in the evening there will be the annual banquet. This will be held in the crystal ball room of the Statler and a vaudeville program will be one of the features.

Abram M. Myers, president and general manager of the Allied States Association of Motion Pictures Exhibitors, will be in attendance at the meetings throughout the convention unless a plan to go overseas requires that he sail before convention time. Circuit Judge Albert J. Murphy who, until five years ago, was counsel for the Michigan association, also is to attend.

Offers $500 for Arrest Of Stench Bomb Thrower

(Special to the Herald-World)

CLEVELAND, Oct. 22.—Five hundred dollars reward has been posted by the Cleveland Motion Picture Exhibitors Association for information leading to the arrest and conviction of offenders who have thrown stench bombs in local picture theatres. Within the past ten days thirteen theatres have been subjected to this treatment.

Burton New U A Manager

(Special to the Herald-World)

NEW YORK, Oct. 22.—M. C. Burton has been appointed office manager of the Minneapolis branch of the United Artists, replacing G. W. Justram. Burton was formerly a salesman.

Century Gets Another

(Special to the Herald-World)

NEW YORK, Oct. 22.—The Empress theatre has been taken over by the Century Circuit and opened October 18. The house was redecorated and sound equipment installed.

Chicago Exhibitors Battle Ordinance Prohibiting Standing in Theatre Lobby

Chicago exhibitors, led by Jack Miller, president of their association, are waging a fight against the city fire commissioner, Albert W. Goodrich, who last week issued an order which forbids any theatre to permit patrons to stand in the lobby. This order was issued despite the fact that modern theatres are so constructed as to provide specifically for standing room, and with the full approval of the building commissioner.

There has been an ordinance barring standing in the lobbies but the law had been a dead letter until Standard Opinions, a propaganda paper, charged in glaring headlines that crowded lobbies are a menace. It is a well known fact, however, that such theatres as the Chicago, Marbro, Granada, Oriental and Uptown have large lobbies built especially for this purpose. Likewise it has been established that the managements can empty these theatres well within the time limits recognized as a standard of safety.

Goodrich declared that his action was based upon corporation counsel opinion, issued by Frank J. Corr, defining the lobby or foyer of a theatre as a public room at or near the entrance, which must not be obstructed. He warned that theatres violating the ordinance are subject to being closed.

The exhibitors, who emphasize that the theatres are complying with the laws regarding exits, which require that there be an opening 26 inches wide for each 100 persons, were informed Tuesday that a new ordinance will be presented by aldermen within ten days for their approval.

MOTION PICTURE FINANCE

Speculative Enthusiasm Tempered

By LAURENCE STERN

NEW YORK, Oct. 22.—The current financial story of the motion picture and amusement shares is simply the story of the general stock market, for when wholesale liquidation is the order of the day individual price trend loses significance. Due partly to moderate business recession in certain basic lines of industry, the speculative enthusiasm so apparent during the last two years now appears definitely to have been tempered with caution.

IN such a period all securities suffer, the good with the bad. During the week just ended the leading amusement issues experienced substantial losses, Fox Films, for example, declining more than 8 points and Paramount nearly 3 points. A general return to reason in the stock market, however, has certain compensations, for it supplies the acid test both to individual securities and to industries.

It is the style at such a time to examine earnings and early prospect with sober heed. The process should ultimately work to the advantage of the film issues, for no group so favored by expanding earnings had been less exploited speculatively.

The resistance displayed by shares of the larger companies indicates that there has been no lack of strong buying on the decline. Relying on this fact, Wall Street expects such issues to give a good account of themselves in an early rally.

Few new corporate developments affecting the industry have come to hand. The various mergers under negotiation are still hanging fire, although it is understood that further progress has been made on the Paramount-Warner deal. It is reported that Paramount directors in the immediate future will recommend a two-for-one split of the stock in order to facilitate consummation of the merger plan.

The latest privates estimates are that Paramount will earn approximately $6 a share for the year. The fourth quarter earnings are certain to show a substantial gain.

Publix Makes Several Changes in Coast Houses

(Special to the Herald-World)

SAN FRANCISCO, Oct. 22.—Leon Levy, for some time house manager of the Granada theatre, has been transferred to the United Artists theatre at Los Angeles. He was succeeded at the Granada by Hal Horne. Dave Fried, publicity man at the Granada, has been sent to the Paramount theatre, Los Angeles, and has been succeeded by Morry Foladare.

American Sound Device Installed in 13 Europe Houses; Plan 10 More

(Washington Bureau of Herald-World)

WASHINGTON, Oct. 22.—An American sound device manufacturer has made 13 installations in European towns and has 10 more installations planned. In Sweden there are six American equipments at Stockholm, two at Malmo, and another at Goteborg. Three more will shortly be completed at Cavle, Karlscrona, and Jonkoping. Norway has two American installations in Oslo theatres and one at Trondjen, while Bergen and Fredrekstaal will also be able to enjoy "talkies" through American apparatus soon. Helsingfors has so far only one American equipment, but five more are scheduled.

According to a message from Copenhagen, a representative of Klangfilm has recently arrived in that city. He has been instructed by his company to intent an action against six leading Copenhagen cinemas, which have been or are being wired with American apparatus, since the American Co. is infringing German patents, it is claimed.

E R P I Official Visits U. S.

(Special to the Herald-World)

NEW YORK, Oct. 22.—E. P. Pelley, assistant European manager of Electrical Research Products with heaquarters in London, is in America studying conditions relating to sound recording and reproduction in this country. He will be here about a month.

At the New York Theatres

NEW FILMS

PARAMOUNT—"The Return of Sherlock Holmes," Paramount all-talker with Clive Brook, Betty Lawford, Harry T. Morey, directed by Basil Dean and Mort Blumenstock. Opened October 18.

CAPITOL — "Marianne," M G M all-talker with Marion Davies, Lawrence Gray, George Baxter, Cliff Edwards, Benny Rubin, Scott Kolk and Robert Edeson. Opened October 18.

RIVOLI—"Welcome Danger," all-talker Harold Lloyd production with Harold Lloyd and Barbara Kent. Opened October 19.

HIPPODROME—"A Most Immoral Lady," First National talker with Leatrice Joy, Sidney Blackmer, Walter Pidgeon and Josephine Dunn. Opened October 19.

CAMEO—"Rasputin," silent foreign film based on life of notorious Russian. Opened October 19.

COLONY—"Sailor's Holiday," all-talking Pathe picture with Alan Hale and Sally Eilers. Opened October 19.

HELD OVER AND REVIVED

ASTOR—"Hollywood Revue," M G M all-talker. Opened August 14.

EMBASSY—"Hallelujah,'" M G M all-talker. Opened August 20.

WINTER GARDEN—"Gold Diggers of Broadway," Warners all-talker. Opened August 30.

GLOBE—"The Great Gabbo," James Cruze all-talker. Opened (at the Selwyn) September 12.

GEORGE M. COHAN—"Flight," Columbia all-talker. Opened September 13.

CENTRAL—"Young Nowheres," First National talker with Richard Barthelmess, Marion Nixon, Bert Roach, Anders Randolph, Jocelyn Lee and Raymond Turner, directed by Frank Lloyd. Opened Oct. 1.

WARNERS—"Disraeli," Warner Brothers all-talker with George Arliss, Mrs. Arliss, David Torrence,

GAIETY—"Sunny Side Up," Fox all-talker with Charles Farrell and Janet Gaynor. Opened Oct. 3.

RIALTO—"Why Bring That Up?", all-talking Paramount picture with Moran and Mack, directed by George Abbott. Opened October 4

SELWYN—"Blackmail," British all-talking picture with Anny Ondra and Donald Calthorp. Called first British talker. Opened October 4.

55TH STREET—"The Weavers," silent German film from Gerhart Hauptmann's novel. Opened October 5.

EARL CARROLL—"Rio Rita," all-talking Radio special music picture with too many stars to mention. Opened October 6.

CRITERION—"Applause," all-talking Paramount picture with Helen Morgan, directed by Reuben Mamoulian. Opened October 8.

ROXY—"They Had to See Paris," Fox all-talker with Will Rogers, Irene Rich and Fifi D'Orsay. Opened October 11.

FILM GUILD CINEMA—"The Soul of France," French silent war picture described as "Big Parade of France." Opened October 11.

LITTLE CARNEGIE—"Venus," silent United Artists picture with Constance Talmadge. Made in France. Opened October 12.

FIFTH AVENUE—"Devil's Pit," foreign silent picture about New Zealand aborigines. Opened October 12.

STRAND—"Say It with Songs," Warners all-talker. First time p. p. October 19.

W B Promotes J. Daumery

(Special to the Herald-World)

NEW YORK, Oct. 22.—John Daumery, assistant Warner Brothers director, will soon be given his first directorial opportunity. He was made director by J. L. Warner, head of the Warner studio.

SECURITIES PRICE RANGE

Week Ending October 19

NEW YORK STOCK MARKET

	Sales	High	Low	Close
	Sales	High	Low	Close
American Seating	1,700	34¼	32½	32½
Brunswick-Balke-Collender	7,200	38⅞	35	35
Consolidated Film, pfd.	6,700	23⅞	22	22
Eastman Kodak	63,700	250¾	217½	217½
Do. pfd.	30	123¾	123¾	123¾
Fox Film "A"	35,400	102½	92⅛	92⅛
Keith Albee Orpheum	2,200	113	103	103
Loew's, Inc.	5,300	64⅝	59⅝	59⅝
Do. pfd. n. w.	200	88½	87	87
Do. pfd. w. w.	400	96¼	92⅛	92⅛
Metro-Goldwyn-Mayer, pfd.	300	24⅜	24¼	24⅜
Motion Picture Capital	1,400	38½	31⅛	31⅛
Paramount	113,300	75½	70⅛	71
Pathe Exchange	15,000	8⅝	7½	7½
Do. "A"	5,000	18¼	15	15
Radio Corporation	566,000	93⅛	82¾	83
Do. pfd. "A"	300	54½	54	54½
Do. pfd. "B"	3,900	77½	76	76¼
Radio Keith Orpheum	33,200	36¼	28⅛	29
Shubert Theatres	2,500	36¾	27	28¼
Stanley Company	210	34	33½	33½
Universal Pic. 1st pfd.	60	67	65	65
Warner Brothers	78,900	53⅝	49⅛	49½
Do. pfd.	500	46⅞	46⅛	46⅛

CHICAGO STOCK MARKET

Balaban & Katz	200	80	75	80
Marks Brothers cvt. p.	1,000	18	14½	14½

NEW YORK CURB

Columbia Pictures	1,900	31⅛	29	30⅞
Educational Pictures, pfd.	125	42½	42¼	42¼
Fox Theatres "A"	53,700	29⅜	29⅛	26
General Theatre Equipment	36,700	61½	51	51⅞
Loew's rts.	200	27	23¼	23¼
Do. wr.	100	28½	28½	28½
National Screen	2,300	23½	20⅜	20⅜
Sentry Safety	4,200	12⅛	10⅛	10¼
Trans-Lux	2,200	11½	10	10
Universal Pictures	400	15½	15⅛	15½

Film News in Pictures

PICTORIAL SECTION

Stories Told by the Camera

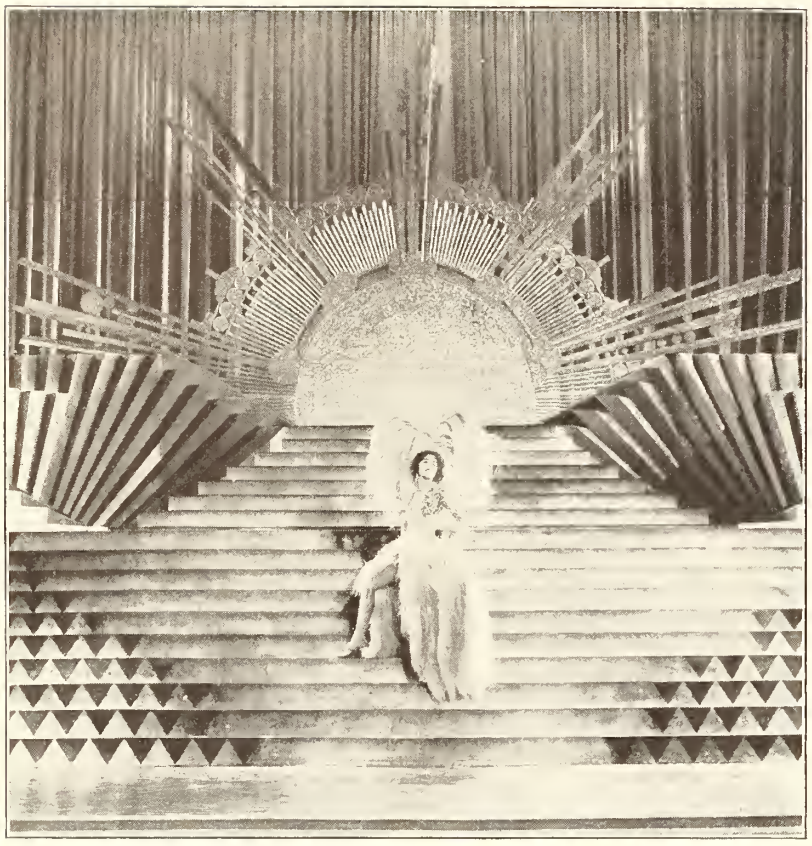
Jack Pepper, clever entertainer, who is teamed with Helen Morgan in "After the Show," a melody singing, talking comedy produced by Harry Delmar for Pathe.

Joyce Murray, lovely M G M dancer, breaks the sad news to Mr. Turkey that she does not like chicken for that great American dinner hour on Thanksgiving. Some prefer chicken and some prefer turkey, but if the chicken is as delectable as Miss Joyce the choice is bound to be one sided.

Conway Tearle returns to his many friends in two Warner Brothers Vitaphone productions this year, "Gold Diggers of Broadway" and "Evidence." Both are current releases.

Sidney Blackmer and Dorothy Mackaill as they appear in a scene from First National's Vitaphone picture, "The Love Racket," a forthcoming release. Dorothy's last audien is "Hard to Get," in which Edmund Burns, Jack Oakie, Jimmie Finlayson, Louise Fazenda, Charles Delaney and Clarissa Selwynne appear.

Two street waifs waiting for a handout from the sympathizers. There might be a question as to which will rule the corner. Maybe Lloyd is trying to "slip" one of Douglas's papers. Here are Lloyd Hamilton and Douglas Scott in a scene from "Peaceful Valley," an Educational audien.



Colleen Moore as Fifi d'Auray in a scene from First National's, "Footlights and Fools." Supporting Miss Moore are Frederic March and Raymond Hackett; and Al Bryan, noted song writer, write the lyrics. This is her last picture for First National.

Paul Thompson, former newspaper man, magazine editor and famous news photographer, caricatured by Henry Major, the celebrated Hungarian caricaturist. He has done much work for the producing companies and recently became managing editor of the Hollywood Magazine.

Russell Markert, stage dancing impresario, who has been engaged with his 16 Russell Markert dancers by Universal to stage and present various dance specialties in "The King of Jazz Revue," Paul Whiteman's first feature audien. John Murray Anderson, recently with Publix, will supervise this production and is now on the coast selecting a supporting cast

Dancing mikes—a novel glimpse into the M G M sound stage where Bessie Love is performing a tap dance routine with a chorus for "Road Show" in which she is featured with Charles King. It is being directed by Charles (Chuck) Riesner, director of the "Hollywood Revue of 1929."

Vilma Banky, United Artists' star, will be starred in one picture for M G M, through an arrangement with Samuel Goldwyn. An original story is being prepared by Sidney Howard and will be directed by Victor Seastrom, who has recently returned from a vacation in Sweden, his native country.

All stars. "Red" Grange, "galloping ghost" of the gridiron finds some hefty training partners in the "Universal Giants." Members of the "Giants" make their home on the Universal lot and so when "Red" arrived at Universal City to start production on "Varsity Show," it wasn't long before a big game was under way. A schedule of games has not as yet been announced.

Jason Robards and Virginia Valli in a scene from "The Isle of Lost Ships," a First National Vitaphone picture now being finished. This is a story of the Sargossa Sea, and for this was constructed one of the most unique sets ever seen on the Burbank lots.

Gloria Swanson sang from an American radio studio for the first time Thursday night, October 10, when she was heard over WEAF and a coast-to-coast net work in the Victor hour, singing "Love" and "Serenade" from her first all talking United Artists' picture, "The Trespasser," which had its world premiere in London last month.

Little Fellows Find U's Service Plan Bridging Sound Picture Gap

Situation Parallels Status Four Years Ago When Complete Silent Service Started—Cochrane Cites Possibilities for Good

(Special to the Herald-World)

NEW YORK, October 22.—The Complete Sound Service plan operated by Universal, now in its third month, has apparently succeeded in carrying over into the talking picture field the program with which Carl Laemmle aided the small exhibitor throughout some of the darkest chapters in the history of the motion picture industry.

IT was no secret, some four years ago, that many of the small exhibitors were in an unpleasant, unenviable position. It seemed, for a while, in the face of conditions at that time, that they would be considerably embarrassed in keeping their heads above water.

New Problem with Sound

Universal, however, impressed with the fact that the survival of the small theatre owner was essential not only to its own wellbeing but to that of the industry as a whole, devised what came to be known as a complete service plan—something which enabled this small fellow to show current pictures at a price in proportion to the capacity of his house and the size of his audiences. As a consequence, when things looked worst, the small fellow came through in large numbers, if not smiling, at least alive and making a profit.

With the coming of sound it appeared as if all this would have to be foregone: that the last chance of the little fellow, even if he could afford the price of equipment, would disappear when he met the cost which talking pictures were then and, to a great extent, are now commanding.

Laemmle Meets Issue

Carl Laemmle thought otherwise. A little over two months ago, based on the principles of the old service plan (which still functions), he devised the complete sound service plan. This system squarely met the issue and is apparently a success, for it does with sound what its predecessor did with silent pictures—enables an exhibitor to function at a profit, makes it possible for him to play all the company's sound pictures, including short product, with the exception of supers, a few specials and the newsreel. The service is offered at a flat weekly rental basis for one year up to five and pictures are supplied with the sound either on film or on disc.

Calls Plan Revolutionary

Carl Laemmle, in announcing the plan to exhibitors, called it the most revolutionary step in the picture business since the advent of sound. He said that under the terms of the contract the exhibitor got more than he would have had the nerve to ask for if he had written it himself.

That, of course, is a question which may be argued. But there is no doubting Universal's enthusiasm over a project which, at least for the time being, will net it very little as far as profits go.

In commenting on the plan (which includes feature pictures, Westerns, serials, Junior Jewels, two-reel specials, single-reel comedies, Oswald cartoons and two-reel featurettes) Robert H. Cochrane, vice-president of the company, spoke with unusual frankness:

"I don't know of anything on the market," he said, "that has the possibilities for good which are found in this plan of ours, because, without the shadow of a doubt, it is keeping many alive who would otherwise have to sell their theatres and go into some other form of business. Others who have tried to work a plan like ours have dropped it after a year's trial—but we're still at it stronger than ever after four years of it.

Catering to "Little Fellows"

"The average distributor," Cochrane declared, "cannot afford to cater to the small exhibitor because he feels that the cost of handling such business eats up all the profits. That may be true. I cannot swear this minute whether Universal makes a profit at it or not, but I do think that it is vitally necessary to keep the small houses open wherever we can.

"When you strip all the bunk from what has been said about helping the small fellow you see that there is only one thing to do for him and that is to give him enough pictures to stay in business and to give them at a price which he can stand whether in sound or in silent.

"We've been catering to the little fellows for some time and, while part of it was selfish, a great deal of it was unselfish, too. However, there is no escaping the fact that the industry needs the small exhibitor and needs him badly. Hence it's up to the industry to keep him in business if and when it can."

Concession to Present Conditions

Universal officials last week pointed out that the Complete Sound Service plan was a concession to present day conditions, a concession tempered by the loyalty which the small exhibitor has shown in the past and by the realization that when he gets on his feet again he will be more than friendly for the assistance given him in his time of need.

It was also stressed that the Complete Service Plan, while embracing almost the whole of Universal's sound product, was sold on a complete contract only to the small exhibitor. Other theatres bought the same pictures but at prices more in proportion to their means.

When the first few months of the cataclysm of sound were over the little fellow who had wired his theatre found that, even if he had exceptional houses and the S. R. O. sign displayed in the lobby, he was unable to gross enough to pay for the then high priced talking product. At the same time the small man who hadn't wired, especially if he were near a town of any size, discovered that if he didn't wire he'd go bust for lack of business. Yet, quite often, he was unable to meet the cost of an installation.

Laemmle, Universal officials said, took stock of the situation, realized that his large and old following in the smaller towns was having a hard time of it and devised the complete Sound Service Plan on the theory that if the little fellow who was wired could have it and make a profit on it—that would encourage the unwired fellow to get himself an installation and follow in the brightening footsteps of his rival.

So far, from reports received, Laemmle would appear to have been right.

Unfortunate Bandits Obtain Only $5.71

(Special to the Herald-World)

KANSAS CITY, Oct. 22.—Robbers who broke into the safe of the Warner Brothers exchange and obtained only $5.71 must have thought business was nothing to brag about. But it is, according to M. C. Sinift. The trouble was the robbers called at the wrong hour.

Fox Acquires Two Circuits In Central Illinois Invasion

(Special to the Herald-World)

NEW YORK, Oct. 22.—Fox Theatres has taken over the Frisina Amusement Company and Reed-Yemm-Hayes Circuit, according to Joe Leo, vice president and general manager of Fox Theatres. Both of these circuits are located in central Illinois and combined comprise of about 25 houses. Details of the deal could not be ascertained and it was not made known just how many of these houses were involved in the deal and neither was it made known as to just how the operation of the houses would be carried on. Leo stated that details would not be available for another month. The Frisina company operates three houses in Springfield, three in Jacksonville, East St. Louis, Taylorville and other towns. Reed-Yemm-Hayes have about 15 houses located downstate.

Radio's New Hollywood Building Near Completion

(Special to the Herald-World)

NEW YORK, Oct. 22. — William Le Baron, vice president of R K O, announced that the new Radio building in Hollywood now nearly complete and will be ready for occupancy within three weeks. The building is three stories high. Production executives will make their headquarters there. A sound projection room will be located on the third floor.

$1,000,000 Theatre to Replace Damaged House

(Special to the Herald-World)

AURORA, ILL., Oco. 12.—A new $1,000,000 theatre will replace the Strand, which was destroyed by fire last week. Jules G. Rubens, formerly head of the Great States Theatre Company, former owners of the Strand, and now an official of the Publix group which operated the theatre, announced plans for starting construction immediately on the new building.

Mlle. Mistinguette Will Make Audiens in America

(Special to the Herald-World)

PARIS, Oct. 22. — Mademoiselle Mistinguette, possessor of the world's most beautiful legs, is expected to make talking pictures in America next Spring. Mademoiselle, whose legs are insured for $1,000,000 is the idol of Paris music halls. She played at the Apollo theatre in Chicago in 1924 in "Innocent Eyes."

Ben Fish Is Goldwyn's Personal Sales Agent

(Special to the Herald-World)

NEW YORK, Oct. 22.—Ben Fish, for the past 12 years connected with the Goldwyn organization and M G M, has been named personal sales representative for Samuel Goldwyn, producer. Fish will be concerned with "Bulldog Drummond" and "Condemned."

Color Director in N. Y.

(Special to the Herald-World)

NEW YORK, Oct. 22.—Mrs. Natalie M. Kalmus, color director, arrived here from Hollywood last week. Mrs. Kalmus will start for a business trip to Europe with her husband, Dr. Herbert T. Kalmus, president of Technicolor, Inc.

Compson Is Given Role In Brenon's R K O Story; 7 Films in Production

"Hit the Deck" Started—Dix in Bigger's Story—Bebe Starts Second

(Special to the Herald-World)

HOLLYWOOD, Oct. 22.—Betty Compson has received her sweetest job; she will play the feminine lead in "The Case of Sergeant Grischa," which Herbert Brenon will adopt from one of the year's most successful war novels. Brenon last worked with Betty about five years ago when he directed "The Woman with Four Faces" at another studio. Richard Dix was in the cast. Today all three are reunited under the Radio banner.

Dix began work today on his first Radio picture, an adaption of Bigger's stage success, "Seven Keys to Baldpate." Reginald Barker directs and Miriam Seeger has the feminine lead.

"Love Comes Along," Bebe Daniels first since "Rio Rita," has been started at R K O. It gives Bebe another opportunity to sing and Lloyd Hughes will play opposite her. Rupert Julian directs and the cast which includes Ned Sparks, Montague Love, Alma Tell, Lionel Belmore and others.

"Hit the Deck" from the musical comedy success, starts under Luther Reed's direction. Jack Oakie and Polly Walker, featured players, are rehearsing with 189 dancers and singers. Olive Borden and Arthur Lake are busy on "Dance Hall" from Vina Delmar's story, under Mel Brown.

"Broadway Scandals" Will Follow "Flight" At George M. Cohan's

(Special to the Herald-World)

NEW YORK, Oct. 22.—"Broadway Scandals," Columbia's first big musical production, starring Sally O'Neil, Jack Egan and Carmel Myers, will have its world premiere at the George M. Cohan Theatre October 28. It follows "Flight," the company's all-talking drama of the air, which has been drawing capacity audiences for the past few months.

The new Columbia special has a dramatic plot called equal to that of any feature production, while the song and revue numbers introduce entertainers of international repute and a chorus of 75 girls who have appeared in Broadway successes.

Columbia Names Three New Branch Managers

(Special to the Herald-World)

NEW YORK, Oct. 22.—Columbia Pictures has named two of its salesmen to the posts of branch managers. They are William C. Ritter and J. B. Underwood. At the same time Hal C. Bissell was appointed manager in Albany. Ritter has been with Columbia as salesman for almost a year, coming to the company from M G M.

In Dallas, a like promotion was awarded John B. Underwood, who came to Columbia from United Artists, but was no stranger to the company, for he had previously worked for the Liberty-Specialty when that company under the late H. T. Peebles, whom he replaces, was a franchise holder of the Columbia product. Bissell joins Columbia as the Albany manager after a career as salesman and branch manager in the territory working out of the Universal office.

Columbia Signs Doty

(Special to the Herald-World)

NEW YORK, Oct. 22.—Columbia Pictures has signed Douglas Z. Doty, magazine writer and scenarist, on a long-term contract. Doty has joined the company's story department in an executive capacity.

My Kingdom for an Original!

Talking pictures have brought a change and good original stories will find a ready market, declares C. Graham Baker of First National—Studios in Hollywood Buy 200 Stories a Year But Can't Find Half That Many Usable Writings—Stage Hits and Successful Novels Can Be Counted on One's Fingers, He Says.

(Special to the Herald-World)

NEW YORK, Oct. 22.—Talking pictures have brought a change in the attitude of producers toward original stories and there is a ready market for originals written with the dialog screen in view, says C. Graham Baker, co-executive with Hal Wallis in charge of production at the First National studios. Baker is also head of the scenario department at Burbank.

GOOD originals are the big problem of the production folk, Baker declared.

"In the 1928-29 season," said Baker, "we bought many plays because they are in the best form for quick adaptation into script. Dialog is there, and the continuity is like that we follow in a talking picture. They take little work on the part of our scenario staff to get ready.

Buy 200 Stories a Year

"The studios in Hollywood buy annually over 200 stories. This is a tremendous market. We cannot find even half this many good originals, so we learned to fall back on the stage, or on magazines and books. The number of New York stage hits can be counted on one's fingers, and this also goes for the number of really successful novels. Therefore, First National and other studios would be glad to find suitable originals to fill their production needs.

"Buying the right stories is the biggest problem in producing pictures. We will take plots from any place, providing we can use them for screen stories without having to work over them too much."

Audiens Require Changes

Often the studio will buy a play or novel only to have changing conditions in the screen industry make it necessary to alter the story as it was bought, said Baker, who attributes this largely to the advent of talking pictures.

"First National is going to buy the finest stories it can get for 1929-30 production. We keep in touch with the New York play market, as well as London and Paris theatres. The latest books and short stories are read by members of our scenario department to see if they can be adapted into screen plays.

"We are still on the lookout for stories with lots of action, as these, as in silent pictures, are best for screen fare."

If studio matters will allow, Baker plans to make a play buying trip to New York soon.

"Screen and stage audiences like the same thing," he said. "If a play is a big hit then it will also be liked as a screen production. I try to see the plays we buy while they are being played. It is hard to judge their value just by reading the script. If people are pleased with them in the legitimate theatre, they will like them in screen theatres."

Baker now is arranging production schedule for "The Lady in Ermine," the Otto Harbach and Arthur Hammerstein operetta, which Forrest Halsey adapted.

March and Virginia Bruce Are Signed by Paramount

(Special to the Herald-World)

NEW YORK, Oct. 22.—Fredric March and Virginia Bruce, lately appearing in Paramount talking pictures, have just signed new contracts with that organization, according to an announcement from Jesse L. Lasky, first vice-president. March has been playing the male lead in "The Marriage Playground," opposite Mary Brian, and is to appear with Ruth Chatterton in the film version of "Sarah and Son." Miss Bruce has appeared in "The Love Parade" in support of Maurice Chevalier.

Solomon W B Manager

(Special to the Herald-World)

NEW YORK, Oct. 22.—Martin Solomon has been appointed branch manager of the Warner Brothers St. Louis branch, according to announcement by Sam E. Morris. Solomon succeeded Jerry Steel, resigned.

Philadelphia "Legit" Strike Is Settled; Peace Made in Chicago Shubert Chain

After more than a month during which all of the legitimate theatres in Philadelphia remained dark, due to a disagreement between theatre musicians and producers, the strike was settled at a meeting held in the Broad Street theatre, Philadelphia, October 18, at which were present only representatives of the contesting groups, the American Federation of Musicians and the Managers' Association. It was a friendly settlement without the aid of an intermediary, both groups stated, but both sides are pledged to keep the terms of the agreement secret.

It was authoritatively stated, however, that the musicians would receive $8 a week more, but other details of the agreement were not disclosed. Samuel Nixon-Nirdlinger, spokesman for the managers, stated that the strike was settled solely to prevent a nation-wide tie up.

At the same time a strike was averted at eight Shubert theatres in Chicago, along with theatres in the same chain in other cities. A nationwide strike in the Shubert theatres was to have been called in sympathy with the Philadelphia union when the Shubert managers in Philadelphia refused a request for a 40 per cent salary increase. The strike there began 11 weeks ago and Philadlphia was without legitimate attractions during the World Series games.

Text of Ruling Against Exhibition Contract

UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK

UNITED STATES OF AMERICA, Petitioner,
—against—
PARAMOUNT FAMOUS LASKY CORPORATION, et el. Defendants. } E. 45-100

IN EQUITY. Suit by the United States under Sec. 4 of the Sherman Anti-Trust Act of July 2nd, 1890 (26 Stat. 209), to enjoin the defendants from further engaging in a conspiracy in restraint of interstate trade and commerce, in violation of Sec. 1 of said Act.

The conspiracy charged in this case is predicated upon acts of the defendants in adopting and agreeing to use, and in using exclusively, certain uniform contracts for the lease of motion picture films to theatre owners throughout the United States, containing provisions for the determination by arbitration of all claims and controversies arising under said contracts, and in adopting and enforcing by collective action rules governing the procedure and practice to be followed in the arbitration of such claims, and in the enforcement of arbitration awards. It is also alleged that compliance with the arbitration clauses and performance of the awards were enforced by certain supplemental understandings and agreements by some of the defendants, acting as agents but without the knowledge and against the general instructions of other defendants who were their principals.

CHARLES H. TUTTLE, United States Attorney, attorney for Petitioner (C. Stanley Thompson and Ralstone R. Irvine, Special Assistants to the Attorney General, of Counsel).

CADWALADER, WICKERSHAM & TAFT, attorneys for Defendants (Edwin P. Grosvenor, Arthur L. Fisk, Jr., and Gabriel L. Hess, of Counsel).

Ten Corporations Are Defendants

THACHER, D. J.; This suit, although tried separately, is a companion case to *United States of America v. First National Pictures, Inc., et al.* (E, 45-99), decided September 25th, 1929, and reference may be had to the opinion in that case for a general description of the motion picture industry. The defendants named are ten corporations engaged in the distribution of motion picture films to theatre owners throughout the United States, the Motion Picture Producers & Distributors of America, Inc., a New York membership corporation having a "Class B" membership composed of the defendant distributors, and thirty-two Film Boards of Trade maintained by the defendant distributors and other distributors of motion picture films in thirty-two principal cities of the United States. These Boards of Trade, whether incorporated or unincorporated, have a membership composed of the local Exchange Managers of the defendant distributors and of all, or practically all, other distributors of motion picture films in the territory in which the particular Film Board of Trade conducts its operations.

The defendant distributors distribute, through their exchanges, approximately 60 per cent of the motion picture films distributed annually in the United States, and the membership of each defendant Film Board of Trade represents practically every distributor of motion picture films in the territory in which the Board operates. The members of the defendant Film Boards of Trade distribute approximately ninety-eight per cent of the motion picture films distributed annually in the United States, and it is impossible for any motion picture theatre to secure sufficient motion picture films for its regular operation without dealing with one or more members of the particular Film Board of Trade in the territory in which said theatre is located.

Distribution Announcements

For many years it has been the custom for each distributor of motion picture films in the United States to announce, in the spring of each year, its program of pictures which will be available for exhibition during the year commencing early in the following fall. Immediately thereafter contracts are solicited from the owners of upwards of 25,000 motion picture theatres throughout the United States for the exhibition of these pictures.

The business of solicitation is conducted by the branch managers and their salesmen, but the contracts are subject to approval and acceptance at the home office. As a rule the exhibitor contracts with the distributor for a group of pictures, varying in number from 20 to 60, to be made available for exhibition at regular intervals throughout the year. The contract is usually negotiated and concluded before most of the pictures have been produced, and long before they have been made available for distribution, and it is therefore necessary to make provision in the contract for the selection and designation of play dates as the films become available in the Exchanges for distribution and exhibition.

Many Other Details

Since the agreement merely grants a license to exhibit, there are many other details which must be covered by the written agreement. The average theatre exhibits less than 200 feature pictures during the course of the year, and 350 short subjects. No single distributor releases more than 75 feature pictures, while some release only 12 annually. It follows that the average exhibitor contracts in the course of the year with from five to fifteen distributors, who actively compete for this business. While the average exhibitor signs from 25 to 50 contracts, many exhibitors sign more than 50 contracts in the course of a year.

Prior to 1922 the contracts of the various distributors contained many widely differing provisions, and much confusion resulted, particularly in connection with the selection of play dates under varying contracts with different distributors. There was much dissatisfaction both among the distributors and among the exhibitors. Shortly after the organization of the Motion Picture Producers & Distributors of America, Inc., which included in its membership all of the defendant distributors, negotiations were instituted between the defendant distributors and various exhibitors in an effort to agree upon a uniform exhibition contract, and since that time there has been in progress in this industry between the motion picture distributors and exhibitors a continuous process of collective bargaining with reference to the provisions of the uniform contract. The distributors, being comparatively few in number, were compactly organized and thoroughly represented in these negotiations. The thousands of individual theatre owners scattered throughout the United States were not thus completely organized, and many of them were not represented in these negotiations, although it must in fairness be said that insofar as the exhibitors were organized they were represented through representatives selected by their organizations.

Contract Prepared in 1922

In the summer of 1922 the defendant distributors, the defendant association, Motion Picture Producers & Distributors of America, Inc., and committees of representatives appointed by various exhibitor associations, appreciating the loss of time and money to the entire industry and the hardships of exhibitors resulting from the many dissimilarities in non-competitive matters existing in the long and complicated contracts of the different distributors in the United States, and desirous of saving such loss of time and money in order to reduce the cost of distribution and exhibition of pictures in the United States, set about the preparation of a uniform or standard form of contract, the adoption of which would not in any manner diminish competition between distributors but which would help to eliminate some of the confusion in the industry arising out of these dissimilarities in matters of detail in intricate contracts.

With this purpose the defendant distributors, by committees and counsel, for many months conferred and negotiated with each other and with the committees and counsel of various exhibitors associations, national and state, and with individual exhibitors, in an effort to reach some form of contract which would be acceptable to distributors and exhibitors alike. The form of contract which is annexed to the petition as "Exhibit A" was finally arrived at as the form acceptable to more persons interested than any other form, and it was adopted and used by the defendant distributors and some other distributors, beginning with the Spring of 1923.

Adopted February 26, 1926

In 1925 and early in 1926 similar conferences were had between the distributors and representatives of exhibitor organizations and individual exhibitors, which resulted in the adoption, on February 6, 1926, of the first Standard Exhibition Contract, which is annexed to the petition and marked "Exhibit B," and in an agreement upon rules and regulations relating to arbitration, referred to in clause Twentieth of said contract,—these Rules and regulations being annexed to the petition and marked "Exhibit E." At the same time an Exhibitors Advisory Committee was chosen to consult with the distributors relative to still further improvements in the contract. The members of this Advisory Committee were the president of the Motion Picture Theatre Owners of America, the president of the Theatre Owners Chamber of Commerce, the president of the Motion Picture Theatre Owners of the Northwest, and E. V. Richards, an exhibitor operating a large number of theatres in the South and not a member of any exhibitors' organization. This committee continued negotiations with the distributors, and reached an agreement in May, 1926, with reference to certain changes in the Standard Exhibition Contract.

In September, 1927, the Federal Trade Commission invited those engaged in producing, distributing and exhibiting motion pictures in the United States to attend a Trade Practice Conference in New York City for the purpose of participating in deliberations relating to the elimination from the industry of any unfair methods of competition which may have been practiced. At this conference a resolution was passed, with only one dissenting vote, expressing the desire of all branches of the industry that a uniform exhibition contract be used, declaring the arbitration of disputes arising out of the contract to be a fair trade practice, and directing the immediate designation of a committee of nine to institute a study of the provisions of the Standard Exhibition Contract and the Rules for Arbitration provided for therein, and to develop improvements in such contract and in such Rules of Arbitration,—the contract and rules to be ready for use for the season of 1928-29. After consideration by the Federal Trade Commission this resolution was approved by the Commission on May 25, 1928.

Contract Agreed Upon

Pursuant to this resolution the Contract Committee was appointed before the close of the conference, —three members chosen by the unaffiliated exhibitor delegates (that is to say, delegates representing exhibitors not in any way affiliated with the distributors), three by the distributor delegates, and three by the affiliated exhibitor delegates; the latter three members of the Committee being without right to vote by direction of the resolution. This committee, after protracted conferences and consideration of the contract and rules for arbitration, agreed upon the Standard Exhibition Contract which is annexed to the petition as "Exhibit C" and upon the Rules of Arbitration dated May 1, 1928, which are annexed to the petition as "Exhibit G."

That the defendant distributors, together with other distributors, organized the Film Boards of Trade, and caused these Boards to adopt by-laws relating to arbitration (a copy of which is annexed to the petition marked "Exhibit D"), the Rules and Regulations relating to Arbitration bearing date March 1, 1926, specified in the Standard Exhibition Contract (a copy of which is annexed to the petition marked "Exhibit E") and the Rules and Regulations relating to Arbitration specified in the Standard Exhibition Contract, and dated December 1, 1926 (a copy of which is attached to the petition marked "Exhibit F") and the Rules of Arbitration specified in the Standard Exhibition Contract filed with the American Arbitration Association, dated May 1, 1928 (a copy of which is attached to the petition marked "Exhibit G"), and that the Film Boards of Trade operated in accordance with these various contracts and rules, is admitted.

Arbitration Provisions Reviewed

In the Standard Exhibition Contract of May 1, 1928, the provisions with respect to arbitration were in substance as follows: The parties agree that before either of them shall resort to any court to determine, enforce or protect the legal rights of either, each shall submit to the Board of Arbitration established and constituted pursuant to the Rules of Arbitration, in the city wherein is situated the Exchange of the distributor from which the exhibitor is served, or if there be no such Board of Arbitration in such city then to the Board of Arbitration in the city nearest thereto, all claims and controversies arising under the contract for determination pursuant to the Rules of Arbitration and the rules of procedure and practice adopted by the Board of Arbitration.

The parties further agree to abide by and forthwith comply with any decision and award in any such arbitration proceeding, and agree and consent that any such decision or award shall be enforceable in or by any Court of competent jurisdiction pursuant to the laws of such jurisdiction now or hereafter in force. Each party waives the right of trial by jury upon any issue arising under the contract and agrees to accept as conclusive the findings of fact made by the Board of Arbitration, and consents to the introduction of such findings in evidence in any judicial proceeding.

If the exhibitor fails or refuses to consent to submit to arbitration any claim or controversy arising under the contract, or under any other Standard Exhibition Contract which he may have with the distributor, or with any other distributor, or abide by and forwith comply with any decision or award of the Board of Arbitration upon any such claim or controversy so submitted, the distributor may, at its option, demand for its protection and as security for the performance by the exhibitor of the contract and of all other existing contracts between the parties, payment by the exhibitor of an additional sum not exceeding $500 under each existing contract. Such sum to be retained by the distributor until the complete performance of all such contracts and then applied, at the option of the distributor, against any sums finally due or against any damages determined by said Board of Arbitration to be due to the distributor; the balance, if any, to be returned to the exhibitor. In the event of the exhibitor's failure to pay such additional sum within seven days after demand, the distributor may by written notice to the exhibitor suspend service under the contract until said sum shall be paid and/or termination of the contract.

It will be noted that the effect of these provisions is that if an exhibitor fails or refuses to submit to arbitration any claim or controversy arising under any contract with any distributor, then the right of every distributor to demand security upon every contract immediately arises, and if the demand is not complied with within seven days all pending contracts with every distributor may be cancelled.

In view of the exhibitor's necessity to contract in advance with several distributors for the delivery of films to be exhibited in accordance with a program laid out for more than a year in advance, it will at once be seen that the exhibitor's refusal to arbitrate will immediately subject him to heavy demands for security, which if not complied with will result in the termination of his entire supply of films for exhibition in his theatre, and probably result in conditions under which he cannot continue in business.

It is alleged in the petition that the members of the Film Boards of Trade have gone beyond the requirements of the contracts and the arbitration rules and have entered into supplemental understandings and agreements, without the knowledge and against the general instructions of the defendant distributors and of the defendant Association, to refuse to contract for the future exhibition of any motion picture films with any exhibitor who has failed to comply with any decision of any Board of Arbitration.

Consistent Practice

The proofs abundantly establish the fact that this was the consistent practice of many of the Film Boards of Trade until quite recently, when their attention was called to the fact that such action was not justified by the rules. When this was done the members of the Film Boards of Trade were told that the question whether distributors would deal with any exhibitor who had refused to arbitrate or had failed to comply with an award was one for the decision of individual distributors; but at the same time it was stated that it has been the consistent pol-

Intimates Revision Will Make It Legal

icy of the distributors to refuse to deal with exhibitors who failed to arbitrate or to comply with arbitration awards.

The coercive effect of this situation has undoubtedly been that unless exhibitors submitted to arbitration and complied with the awards rendered against them, they have been unable to enter into new contracts and have been required to suspend service in their theatres unless able and willing to comply with the arbitration awards rendered against them or to deposit security under all of their outstanding contracts.

The Rules of Arbitration referred to in this contract provided that the Board of Arbitration shall consist of six persons, three of whom shall be members of the Film Board of Trade, called Distributor's representatives, and three of whom shall be proprietors or managers of theatres in the territory where the Film Board of Trade is located called Exhibitor's representatives; provided, however, that in no event shall such exhibitor's representaties be managers of theatres owned or controlled by producers or distributors. The distributor's representaties are appointed by the members of the Film Boards of Trade; the exhibitor's representatives by the local Exhibitors' Association, and if there be no local Exhibitors' Association or if such Association fails to appoint, then the President of the local Chamber of Commerce, upon request of the President of the Film Board of Trade, or if the President of the Chamber of Commerce fails to appoint then the Mayor or other chief executive of such city, appoints the Exhibitor's representatives.

Failing all this, the exhibitor's representatives are appointed by the President of the American Arbitration Association from among exhibitors operating theatres in the territory wherein the Board of Arbitration is located. In case of a tie a majority of the members of the Board of Arbitration appoint a seventh arbitrator, or if unable to agree, the Secretary of the Board requests the President of the Chamber of Commerce, or if there be none then the Mayor or other chief executive of the city, to appoint a seventh arbitrator, who shall be neither a distributor nor an exhibitor, nor interested in the motion picture business.

Board's Powers Cited

The Board of Arbitration has power to determine the dispute or controversy, to make findings, to direct what shall be done by either or both parties with respect to the matter in dispute, and to fix the maximum amount, not exceeding $500, which each distributor may demand as security pursuant to the arbitration clause. The findings, determination and direction of the Board are made conclusive and binding upon the parties. There are various rules of practice and procedure, and in addition rules for the enforcement of decisions of the Board, which are in substance as follows:

The Secretary of the Board of Arbitration is required from time to time to notify in writing the Secretary of the Film Board of Trade located in each city out of which the exhibitor is served, of the name and address of each exhibitor who has been found by such Board of Arbitration to have refused to submit to arbitration a controversy arising under a contract containing the arbitration clause, or to have refused to comply with the decision of such Board of Arbitration; and in this connection the maximum amount (not exceeding $500) which each distributor may demand as security under each existing contract. Upon receipt of such information the Secretary of the Film Board of Trade is required thereupon to pass the same information along to all members of his Film Board of Trade, and upon receipt thereof each member having a contract or representing a distributor having a contract containing the arbitration clause with any such exhibitor is required to demand payment by such exhibitor of such sum as in the judgment of such member or distributor shall be sufficient to protect such member or distributor in the performance of each contract with such exhibitor.

Suspension of Service

It is provided that said sum shall not exceed the actual value of any print thereafter to be delivered under each such contract plus the rental contracted to be paid therefor, and in no case shall exceed the maximum amount fixed by the Board of Arbitration. If the exhibitor fails to comply with any such demand the distributor is required, under the rules, upon the expiration of seven days, to suspend service under each of its contracts with the exhibitor until such exhibitor shall have furnished the security demanded or shall have complied with the decision of the Arbitration Board. If service shall have been thus suspended for a period of ten days, such contract, at the option of the distributor, may then be cancelled. No member or distributor having so suspended service shall thereafter resume service unless and until the exhibitor shall have furnished the security demanded or shall have complied with the decision of the Arbitration Board.

Assuming the contracts and the system of compulsory arbitration to have been just and reasonable in operation, the fact that many exhibitors were not represented in the conferences leading to their adoption cannot be disputed.

One can hardly imagine a more direct restraint upon trade than an agreement between competitors in an open market not to trade except upon terms which they have fixed in advance.

But it is argued that the terms of the Standard Exhibition Contract were not unfair or unreasonable; that the system of compulsory arbitration has been of great advantage to exhibitors and distributors alike, and therefore that the agreement of the distributors to use only this form of contract in all their dealings, and to enforce its arbitration clauses by collectively refusing to deal with any exhibitor who fails to comply with them, is not an undue restraint of interstate commerce within the meaning of the Statute as interpreted in the *Standard Oil Case* (221 U. S. 1) and the *American Tobacco Case* (221 U. S. 106).

In judging the inherent character of the restraint one must look not only to the restraint voluntarily imposed upon the competitive activities of those who are in the combination, but also to the involuntary restraint imposed upon the freedom of outsiders to engage in trade under natural and normal conditions. It is therefore not enough to say that competition between distributors is keen and active, or even that it has been promoted and enhanced by what has been done, if, in fact, it can be seen that the freedom of others to engage in trade, to enter into normal commercial agreements, and to have recourse to the courts for their rights, has been unduly restrained by the coercive and collective action of the defendants.

That competition between the distributors has been promoted by the adoption of the Standard Exhibition Contract, and that in many ways general trade conditions have been vastly improved, I have no doubt, and so find.

But the record is equally clear that all this good has been accomplished through the exercise and irresistible economic force consolidated by combination in the hands of the distributors, who collectively control the available supply of films and by virtues of this control have imposed their will upon the industry.

By agreement of these distributors exhibitors who were not represented in the adoption of the uniform contracts have been constrained to accept their terms regardless of their wishes, and by the compulsory system of arbitration, sanctioned and enforced by collective action of the distributors, have been constrained to perform the contractual obligations thus assumed. In fairness it cannot be said that the restraint imposed upon these exhibitors is voluntary because they accept and agree to be bound by the contracts. They can have none other, because the defendants have agreed that they shan't; and unless something more than the mere acceptance of all they can get is shown they must be said to have acted under an involuntary restraint, imposed and continued by the defendants to the end that the contracts shall be signed and their terms obeyed.

That such coercive restraint upon the commercial freedom of an exhibitor who was neither represented nor consulted with reference to the agreement to adopt the standard form of contract is undue and unreasonable both at Common Law and under the Sherman Act, I cannot doubt. Gains resulting from such restraints to the industry as a whole do not in the eyes of the Statute justify the vicarious sacrifice of the individual, even for the sake of bigger and better business. A State Legislature could not lawfully impose compulsory arbitration upon the motion picture industry. (Wolff v. Industrial Court, 262 U. S. 522.) Much less should it be within the power of a combination of practically all the distributors to do so by coercion exercised through control of the available supply of films.

The decision in *United States* v. *First National Pictures, Inc., supra,* is distinguishable because in that case the collective power of the defendants was exercised to correct fraudulent and irregular trade practices by demanding reasonable security for the performance of new contracts. Under the circumstances there disclosed there was nothing oppressive in what was done pursuant to the Credit Rules. This case presents an entirely different situation. The distinction lies in the inherent nature of the restraints imposed, and in the instant case the restraint if not shown to have been voluntary on both sides is oppressive, and therefore undue and unreasonable.

Upholds Arbitration Principle

Nothing that has been said should be taken in derogation of the right of trade or commercial groups, or of traders generally, to voluntarily impose upon themselves standard forms of agreement which do not unduly restrict competition and thus restrain trade, or to agree that all controversies arising between them shall be settled by arbitration. Such agreements dealing only with the rights of those who execute and intend to be bound by them are normal and usual, and are proper instruments in the lawful conduct of trade. It is only when such agreements are sought to be imposed upon others, regardless of their wishes, by coercive combinations having the power to say "Take what is offered or get nothing," that they become illegal.

Upon settlement of the decree the parties may suggest provisions, if such be feasible, under which uniform contracts containing arbitration clauses may be voluntarily adopted by the members of this industry without coercion or other unlawful restraint.

(Signed) T. D. THACHER,
U. S. D. J.

October 15th, 1929.

Fail to Indorse Fox's "The Cock-Eyed World"

(Special to the Herald-World)

INDIANAPOLIS, Oct. 22.—"We do not want to indorse pictures with that sort of low comedy," was the statement of the Indianapolis Indorsers of Photoplays when the picture committee of the organization failed to indorse "The Cock-Eyed World." Further discussion of the nonindorsement will be brought before the next regular meeting of the Indorsers Nov. 5.

Members of the committee agreed that the picture is full of laughs but that there is nothing in it that appeals to their finer senses.

James Higler Resigns

(Special to the Herald-World)

MILWAUKEE, WIS., Oct. 22.—Because he wants "to enjoy life for a while," James A. Higler, manager of the Palace-Orpheum, announced his resignation which became effective Oct. 18. Harry E. Billings, manager of the Riverside theatre, will manage both the Palace and the Riverside.

Steffes Named Acting Allied President Until Myers Returns from Trip

(Special to the Herald-World)

WASHINGTON, Oct. 22.—The Allied States Association of Motion Picture Exhibitors announces that, due to the enforced absence from this country of Abram F. Myers, president and general counsel, W. A. Steffes, of the Northwest Theatre Owners Association, Minneapolis, will be acting president until Myers' return about November 10.

C. Francis McGuire Is Back in Atlanta Again

(Special to the Herald-World)

ATLANTA, GA., Oct. 22.—C. Francis McGuire, salesman for M G M, who was transferred from Atlanta to Memphis last year, is back in this office once more. McGuire is handling the Tennessee territory.

Several Changes Made In Publix Executives

(Special to the Herald-World)

BOSTON, Oct. 22.—Several shifts in managers and executives have been made by Publix. These include the naming of publicity directors under the four district managers, as follows: Myron Shellman to Western Massachusetts; William Powell to Maine; A. J. Kays to Northern Massachusetts and L. Baker to Southern Massachusetts. John Leyden is made assistant manager at the Capitol, Allston; Ben Pickett resigns as manager of the Keith at Lowell; P. Levins, manager at New Bedford, goes to the Paramount School in New York, Dave Perkins to manager of the Strand, Lowell; Nate Silver to manager of the Merrimac Square, Lowell; J. O'Donnell to manage the Rialto, Lowell.

Walter Chatkins has left Springfield to become manager of the Newman theatre at Kansas City. He is a brother of Herbert Chalkins, who is Publix Western Massachusetts district manager.

Will Small City Back Big City Show? Community Theatres Prove It

Organization Started in Wisconsin by C. W. Nebel, Jr., When 21 Years Old Now Has Backing of Wealthy Midwestern Business Men

[By Special Correspondent of the Herald-World]

MILWAUKEE, Oct. 22.—A very interesting story lies behind the founding of Community Theatres, Inc., a chain of theatres which is fast gaining a foothold in average-sized Wisconsin cities. The idea of the chain belongs to a young man who began forming the organization when he was 21 years old. He is C. W. Nebel, Jr., vice president and general manager. He is perhaps the youngest general manager of a chain of theatres anywhere in the country. He is a keen showman, possesses excellent business judgment and has an exceptional insight into theatre management.

IT was only a few years ago that C. W. Nebel, Jr., and H. B. Mortimer, present secretary-treasurer of the company, purchased a theatre in West Allis and made an outstanding success of the venture. Nebel pushed the idea that a small town would support big city entertainment if there was only someone who was willing to give it to them. Rather than try to start a number of theatres in large cities, which, in some cases, were already overseated, these young men wanted to get into towns where theatres were not exactly up to par.

Wealthy Folk Interested

Through a lot of effort, several wealthy folk were interested in the idea. The sincerity and business judgment of young Nebel and his friend Mortimer convinced them that here was an enterprise worth backing. Today such wellknown men as William Wrigley, Jr., Gustave Pabst, General Otto Falk and Sid Smith of Andy Gump fame, own stock in the company and are vitally interested in its progress. The firm now has seven theatres in operation and will build several more in the very near future.

When Community Theatres erects a house in a small town or city, that city or town is insured high class entertainment in a beautiful theatre. During the past year Community Theatres has scheduled attractions such as Guy Lombardo and his orchestra, Sophie Tucker, etc. Imagine giving people in cities of 500 to 1,000 or more entertainment of this type at popular prices; Community Theatres is continuing on this program of high class entertainment and is drawing good crowds at all of its theatres. People appreciate good entertainment of this type.

Small Town Patrons Loyal

It is a wellknown fact that many of the large national circuits have turned thumbs down on the smaller cities, refusing to invest their capital in such ventures when it was so obvious that the residents of the small towns would drive to chain theatres located in the larger cities. It remained for Community Theatres, Inc., to prove that the home towners were just as appreciative and just as loyal as their city neighbors. In proving this point beyond doubt, they purchased theatres that were conceded to be beyond all hope and installed a policy that brought patrons flocking to their doors.

When Community Theatres decides to open up in a certain town, it prefers very much to erect a new theatre. To erect a new theatre costs considerable money but the firm sticks to its policy of giving the people in that locality a theatre they can be proud of. It is only in some cases that old theatres are purchased and renovated for further operation. Expansion is slow, only one new theatre under construction at one time. A fine new house was opened at Delavan, Wis., a few months ago and soon a new theatre will be opened at West Bend, Wis.

Officers of Community Theatres are William F. Pabst, president; C. W. Nebel, Jr., vice president and general manager; H. B. Mortimer, secretary-treasurer. Directors are Fred R. Wright, William Silcock and Robert N. Lee.

Red Lights Mean Danger— Fox Uses Green at Exits

The Fox theatre, San Francisco's newest motion picture theatre, is using green exit lights in place of the usual red lights for exits. The use of green lights as a better safety factor was recommended by the National Board of Underwriters. Most of the new theatres now being erected are replacing red exit lights with green. The National Board of Underwriters contend that red is misleading, as red means danger rather than safety as green.

Rumor P F L Is Seeking Hamilton Theatre Site

(Special to the Herald-World)

CINCINNATI, Oct. 22 — According to rumor, Paramount is seeking a location in Hamilton, Ohio, and is said to be considering the site of the Jefferson theatre, which house was burned to the ground two years ago. Acquisition of the Rialto theatre, Hamilton, by Paramount is also mentioned as a possibility. Work is expected to start soon on a new $1,250,000 house to be erected by Hamilton Theatres Corporation, and which has been leased to Fourth Avenue Amusement Co., Louisville, Ky.

Parents and Teachers Ask Cleaner Theatres

(Special to the Herald-World)

ALBANY, Oct. 22.—Hundreds of persons from all over New York state were in Troy last week attending the annual convention of the Parent-Teachers' Association, which went on record as being in favor of better and cleaner motion picture shows, and also in opposition to blind and block booking. Resolutions covering these matters were adopted after a lengthy debate.

Report 2 Houses Sold to Lucas-Jenkins-Publix

(Special to the Herald-World)

ATLANTA, GA., Oct. 22.—While no announcement has been made by William K. Jenkins or Publix, news reaching Film Row this week was to the effect that Lucas-Jenkins-Publix has acquired the Lyric and Orpheum theatres at Waycross, which were owned and operated by the Amusement Company.

He's Different: Lowers Admission Price for Audiens

(Special to the Herald-World)

BEMIDJI, MINN., Oct. 22.—Instead of raising prices, as has been the general trend since the advent of sound, admission at the Elko theatre has been dropped from 50 cents to 40 for adults and from 15 cents to 10 for children.

Strict Inspection and Rigid Fire Laws Protect Memphis Film Exchanges

(Special to the Herald-World)

MEMPHIS, Oct. 22.—Memphis, which is noted as one of the largest moving picture film storage points in the South, will compare with any city in the United States from a standpoint of precautions against fire, according to Fire Marshal Frank Buckalew.

"Following a disastrous film fire in this city in 1925, the City of Memphis passed strict laws relative to fire precautions in film exchanges," Buckalew said. "We inspect the exchanges, approximately nine in number, once a month, and sometimes twice. It is my practice to enter the front of the exchange at the same time that my assistant, Charles Nunnery, enters the rear. The fire alarm is sounded and the exit of employes timed."

The fire marshal stated that the workrooms where films are patched and cut are usually emptied in from six to 10 seconds, even though the girls are required to place all films in the standard shipping cans before leaving. He said that where it is necessary to place records and books in the safe, employes of such departments are usually out of the building in 20 seconds.

J. A. Kraker Appointed T-S Representative

(Special to the Herald-World)

NEW YORK, Oct. 22.—J. A. Kraker, formerly Milwaukee branch manager for Paramount, has been appointed special representative for Tiffany-Stahl by Oscar R. Hanson, general sales manager. He will devote his activities to the Tiffany-Stahl franchise plan and will cover the entire United States.

Thieves Beat Janitors to Escape with $150 Cash

(Special to the Herald-World)

PORTLAND, ORE., Oct. 22.—Bandits beat up two janitors of the Fox Rivoli theatre last week and escaped with $150. They overlooked a large safe in an inner office, which held the day's receipts from three other houses.

Midland to Erect House

(Special to the Herald-World)

KANSAS CITY, Oct. 22.—M. B. Shanberg, who is to continue in his capacity of general manager for Fox West Coast following the acquisition by that organization of the Midland Circuit of Theatres, Inc., has announced that the Midland Circuit will build a new $500,000 theatre in Joplin, Mo.

Pathe Names Manager

(Special to the Herald-World)

NEW YORK, Oct. 22.—Phil Reisman, general sales manager of Pathe has appointed James Riley branch manager in Buffalo, to succeed Oscar Hanson, who has resigned.

SOUND PICTURES

QUESTION NO. 26—Describe the numbering of Vitaphone film, meaning the numbers imprinted upon its edge. Tell us exactly what the numbers are for and how you would use them. How do you distinguish as between footage and frame numbers?

How Govern Air Force?

An Answer to "Bluebook School" Question No. 18

By F. H. RICHARDSON

ANSWER TO QUESTION NO. 18—The question was: By what is the force of the air wave governed? Explain just why and in what proportion a sound wave weakens and has less effect as the distance from its source is increased.

I WAS really a bit surprised at some of the answers submitted to this rather simple question. It served as an illustration of the need for this "school." Here is one answer, made by a man employed as chief projectionist in a large, de luxe theatre:

* * *

"The force of the air waves is governed by the amount of electricity in the wires. The reason the sound wave is not so strong a good ways from the source is that it becomes worn out by friction with the air."

That is merely an extract from the answer which sets forth germinal points. And this man is in charge of sound reproduction in a large theatre.

Well, at least he is doing his duty in taking part in this "school," and thus seeking to remedy his weakness in sound lore, which is more than some others, equally in need of such beneficial effect, are doing.

* * *

Those answering the question satisfactorily are: Daniel Constantino, Karl Friedrich, W. C. Budge, Harlan B. Fox, Thomas E. Dringe, Frank Dudiak, G. T. Baldy, G. L. Doe, "Bill" Doe, T. R. Bankerton, A. D. Henly, F. D. Reichard, Charles and Henry Brandt, P. Crawford, Adolf Lorenz, Edwin Higgins, P. U. Schmidt, Sidney R. Pearlmann, A. Golding, G. L. Klein, George and Adolph Andersen and Max Hunter all made at least a good stagger at answering. Some of them, be it noted, did very well, indeed, demonstrating that they possessed a very complete knowledge of the various things involved. After careful consideration I have selected the answer of Brother Karl Friedrich for publication. I would advise supervisors of projection to keep a sharp eye upon the men sending answers to this "school," especially these who are able to make such an answer as this. Men who really understand sound and its action will, in the very nature of things, be best able to handle sound equipment efficiently.

There is no "favoritism" in this. The "school" is open to every projectionist in the United States and Canada, or other countries for that matter. Those who fail to take advantage of its facilities can have no complaint if others do and gain by so doing. Brother Friedrich says:

* * *

"By what is the force of an air wave governed? Briefly stated, the force of an air wave is governed by the acoustic energy used to generate this wave. These air waves, or sound waves, are usually generated by a vibrating body, such as a tuning fork, a violin string, a column of air (as in certain kinds of organ pipes, etc.) or, as is usually the case in motion picture sound work, by a diaphram which may work directly on the air of an auditorium as in the case of an ordinary dynamic cone speaker as used by R. C. A. and others; or the vibrations of a much smaller diaphram may be used to cause a column of air to vibrate as in a Western Electric horn. If the diaphram moves a distance of say .001" at each vibration the strength of the resulting wave should be greater than if the diaphram moved only .0001" and also the strength of the wave is greater when the vibrations are faster, provided the amplitude remains the same. Understand that we are here discussing only the force or horsepower of the wave and not its musical qualities.

* * *

"Explain just why and in what proportion a sound wave weakens and has less effect as the distance from its source is increased.

"If we consider the sound wave as originating from a point the wave will proceed in all directions in a constantly increasing spherical shape. Thus at a distance of 10 ft. from the source the sound wave has assumed a spherical shape and covers an area of 1257 sq. ft. At 20 ft. from the source the area will be 5028 sq. ft. and at 100 ft. the area is 125,664 sq. ft. As we only have a certain amount of energy to begin with and as this energy is spread over larger and larger areas which increase with the square of the distance then the energy as measured at any point of these imaginary spheres decreases with the square of the distance, provided the sound wave is not interfered with by walls and other obstructions.

"The same system of reasoning holds true when the sound is projected in the form of a beam, as with a horn. Here the energy also decreases with the square of the distance, and behaves about the same as a beam of light does."

* * *

I might add that Dudiak, Bankerton, Golding and Dringe all used a very homely simile to illustrate sound energy at varying distances from the source. All said the same thing. As to exact wording I quote Dringe: "If you drop a stone into a lake of still water, you will note that waves will pass outward, their height varying with the size of the stone and the speed or violence with which it strikes the surface of the water. You will now also note that as the waves move outward, away from the central source, their height (not width, that represents pitch) is gradually decreased, until finally the wave becomes entirely invisible.

* * *

"When the wave first started it may have been, say, one foot in diameter and the water in that wave must set into motion other water, and, of course, when it has become, say, six feet in diameter, a much greater quantity or weight of water. At one foot the wave length was approximately three feet in total length. At fifty feet from its source it is about 150 feet long, so it is easy to see how the initial energy is dissipated or absorbed. Sound waves act in exactly, or at least in very nearly exactly, the same way."

I like that answer because it is very understandable. We all can easily visualize the very familiar water wave action described, and, as was said, sound waves act almost exactly in the same way.

The Difference Between FAILURE AND SUCCESS Is Doing Things NEARLY RIGHT and Doing Them EXACTLY RIGHT

The Hal Roach studio has just received the first portable sound truck featuring a gasoline driven generator instead of the storage batteries formerly used to supply power for sound recording equipment. The elimination of batteries was the result of a suggestion made to ERPI by Elmer R. Raguse, chief recording engineer in the west for the Victor company. Inspecting the truck are Hal Roach; H. N. Walker, vice president, and Warren Doane, general manager of the Hal Roach studios.

Pacent Device Praised In Italy and Uruguay

(Special to the Herald-World)

NEW YORK, Oct. 22.—The first installation of Pacent sound-on-film equipment in South America had a highly successful opening in Montevideo, Uruguay, according to a cable received this week. The feature picture was "Lilac Time," and its performance widely heralded. The installation in Montevideo is one of ten which are now being put in.

A cable from Tore Lundahl, chief engineer for Pacent Reproducer Corporation, to the New York office, states that the first Pacent System installed in Italy had a highly successful opening in the Turino House of Stefano Pittaluga. The brief cable stated that in addition to achieving outstanding success in Italy, installations were proceeding in other European countries in a highly satisfactory manner. Pacent equipment has already been installed in England, France, Germany and Seweden. A great number of Pacent Reproducer Systems are on order for shipment to European countries alone.

"Innocents of Paris" Opens At Coliseum in Barcelona

(Special to the Herald-World)

NEW YORK, Oct. 22.—Paramount opened their first sound picture in Barcelona, Spain, the picture being "Innocents of Paris." Cable reports stated that the presentation was attended by one of the greatest first night audiences in the history of the Spanish motion picture industry and that Chevalier's first American picture is enjoying a sensational success at the box office.

One of the features of the advance exploitation campaign was the wheeling through the streets of large letters spelling out the name of the star, together with life-sized cut-out reproductions of the favorite in characteristic poses.

Badger Installs DeForest

STOUGHTON, WIS., Oct. 22.—Charles Guelson, manager of the Badger theatre, announced that DeForest sound equipment has been purchased for the theatre and will be installed in a short time.

Newlywed Coolidges in New U Ttalking Newsreel; Two More Dailies Join

(Special to the Herald-World)

NEW YORK, Oct. 22.—The talking reporter in Universal's Newspaper Newsreel followed John Coolidge and his bride from the church to the old Coolidge homestead, where the cameraman photographed the young couple. The newsreel also took pictures of the new $78 a month apartment in Westville, Conn., where the couple will begin their housekeeping.

Two more dailies have joined the new combination newsreel. The new publications are the *Louisville Times* and the Louisville *Courier Journal*. This makes 50 newspapers in the combine.

Photocolor Process to Be Used on Columbia Shorts

(Special to the Herald-World)

NEW YORK, Oct. 22.—A new development in talking pictures in colors was shown yesterday at the studios of the Photocolor Corporation at Irvington-on-the-Hudson. This process is geing applied to a series of 26 short subjects being made in conjunction with Columbia Pictures.

The new process marks a distinct advance in color photography in that a novel electro-mechanical light changing device is employed in developing the film, which results in variations and shades in color that have heretofore not been possible to attain in colored films.

Mayoralty Candidate Will Use Audiens in Campaigning

(Special to the Herald-World)

NEW YORK, Oct. 22.—Fiorello La Guardia, Republican candidate for mayor, has completed arrangements whereby he is producing a series of campaign talking films at the RCA Photophone Gramercy Studios in New York. These talking campaign films are now being shown on the streets of New York by the new RCA Photophone portable projector.

The activities in the talking film field of political stumping by Mayor Walker has led Major La Guardia to the belief that the talking screen is a strong factor in engaging public attention.

Western Electric Installations

(Special to the Herald-World)

NEW YORK, Oct. 22.—Western Electric sound installations not previously reported include the following:

Madison, Kans., Madison	600
Streator, Ill., Plumb	986
Danville, Ill., Fischer's Strand	1,000
San Francisco, Cal., Washington Sq	1,077
Riverside, Cal., Rubideaux	368
San Mateo, Cal., San Mateo	1,346
Norton, Kans., Cozy	552
Brooklyn, N. Y., Riviera	2,292
Syracuse, N. Y., Avon	941
Stamford, Conn., Palace	1,955
Buffalo, N. Y., Columbia	1,200
S. Norwalk, Conn., Palace	1,195
Exeter, N. H., Ioka	677
Lewiston, Me., Strand	1,885
Frankfort, Ky., Capitol	1,000
Kingsville, Tex., Rialto	650
Chicago, Ill., Castle	298
Woonsocket, R. I., Rialto	856
Chicago, Ill., Dearborn	684
Casper, Wyo., America	846
Nashville, Tenn., Princess	1,414
Goose Creek, Tex., Texan	646
Detroit, Mich., Grand Victory	939
Beaver Dam, Wis., Odeon	802
Buffalo, N. Y., Colonial	704
Rice Lake, Wis., Majestic	408
Jamestown, N. D., State	560
Ashland, Ky., Capitol	959
Rome, Ga., Rivoli	551
Hutchinson, Minn., Rex	520
Abilene, Kans., Lyric	473
Minneapolis, Minn., Broadway	610
Wilmington, Ohio, Murphy	962
Jackson, Minn., State	679
New York, N. Y, Gaiety	833
Battle Creek, Mich, Regent	943
Silver City, N. M., Silco	498
New York, N. Y., Loew's Paradise	3,845
Cleveland, Ohio, Paramount Film Exchange	
Los Angeles, Cal., Paramount Film Exchange	25
New York, N. Y., Paramount News Proj	
Denver, Colo., Paramount Film Exchange	10
Des Moines, Ia., Paramount Film Exchange	18

Clayton, Jackson, Durante Sign for Paramount Film

(Special to the Herald-World)

NEW YORK, Oct. 22.—Clayton, Jackson and Durante, the trio of comedians whose distinctive brand of entertainment has been a feature of the stage production of "Show Girl" this season and who have delighted the night club patrons in New York for several years, have joined the ranks of audible picture players.

The trio today affixed their names to a contract whereby they will appear before the cameras and microphones at the Paramount Long Island studio in the forthcoming production of Ben Hecht's original and as yet untitled screen play in which Charles Ruggles and Fred Kohler have been named to date as members of the all-star cast.

Installs DeForest Device

(Special to the Herald-World)

HIGHPOINT, N. C., Oct. 22.—The municipally owned theatre at Highpoint, in the Piedmont district, opened with DeForest sound equipment this week. E. C. Knox, city manager, had charge of the opening, which was attended by city, county and state officials. Speakers at the ceremony congratulated the citizens of the city on the quality of tone produced which assures them of the utmost enjoyment of talkers.

Pathe News on Radio Program

(Special to the Herald-World)

NEW YORK, Oct. 22.—Pathe sound news is featured as an interesting part on the popular Market and Halsey Street hour on station WOR each Sunday night from nine to ten p. m. This program is one of the best known air entertainments produced by Leonard Cox, program director of station WOR. Through this publicity tieup Pathe Sound News reaches the picture fans right in their own home.

"Paramount on Parade" Started; Represents All P F L's Picture Talent

(Special to the Herald-World)

NEW YORK, Oct. 22.—Work has been started on "Paramount on Parade" and it will represent every talent in Paramount's producing organization, according to Jesse L. Lasky, who returned from the West Coast last week.

Lasky describes it as being a "cinephonic festival" and will include songs, dances and scenic effects carried out by a number of the most noted figures in the amusement world. Among the stars to have important roles are: Richard Arlen, Jean Arthur, William Austin, George Bancroft, Clara Bow, Evelyn Brent, Mary Brian, Clive Brook, Nancy Carroll, Ruth Chatterton, Maurice Chevalier, Gary Cooper, Kay Francis, Harry Green, James Hall, Neil Hamilton, O. P. Heggie, Doris Hill, Phillips Holmes, Helen Kane, Dennis King, Jeanette MacDonald, Fredric March, the Four Marx Brothers, Mitzi, Moran and Mack, Jack Oakie, Warner Oland, Eugene Pallette, William Powell, Charles Rogers, Lillian Roth, Hal Skelly, Regis Toomey, Fay Wray and others under contract.

Every director, story writer, artist and specialist in set designing at the Paramount studios will have an opportunity to contribute. Besides Lasky's personal interest in this offering, B. P. Schulberg, general manager of production at the Hollywood studios, is supervising it, being aided by Albert A. Kaufman and Elsie Janis.

Southern Division Office Of De Forest at Atlanta

(Special to the Herald-World)

ATLANTA, Oct. 22.—David R. Hochreich, southern division manager of General Talking Pictures, arrived in Atlanta last week to establish district sales offices. He also announced that George M. Jones, manager of the Fox exchange, had been appointed head of the Atlanta branch.

General Talking Pictures handles the De Forest Phonofilm and Phonodisc sound equipment and in addition to Atlanta, will have branches in four other cities, Charlotte, Memphis, Dallas and New Orleans. Walter Griffith heads the Charlotte branch, J. N. Talley, the Memphis; Albert Rusell, the Dallas, and the New Orleans manager will be appointed at a later date, according to Hochreich.

Eddie Lambert Signs Contract To Star in Mermaid Audien

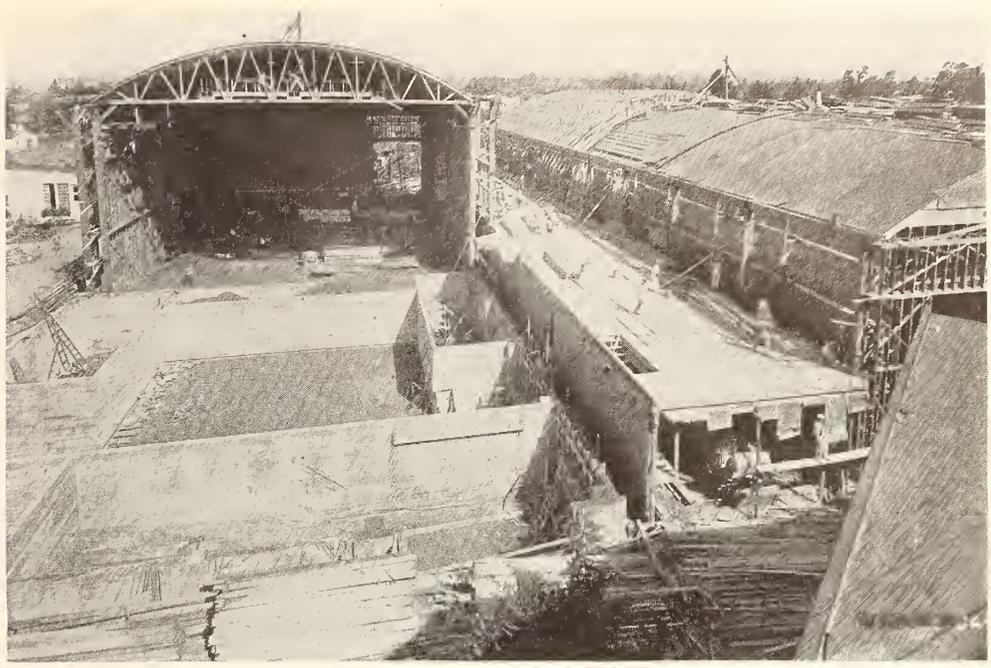
Eddie Lambert, comedy star, a headliner on the Orpheum Circuit, and known to nearly every vaudeville patron in the country, has been selected by Jack White, director-in-chief of the Educational studios, for the featured role in a new Mermaid Talking Comedy.

This comedy, as yet untitled, has just gone into production, and will be a satire on the detective "racket." It is being directed by Stephen Roberts, who displayed a remarkable talent for satire when he made "Cold Shivers," a short travesty on mystery melodramas. This comedy has been sensationally received in the theatres throughout the country. Playing opposite Lambert is Fred Kelsey, famous detective of the serious drama, and in the cast also are Anita Garvin, Robert Graves, "Snowball" Curtis McHenry and Bert Young.

Odeon Theatre Wired

(Special to the Herald-World)

BEAVER DAM, WIS., Oct. 22.—The Odeon theatre, Beaver Dam, was entirely re-equipped with Western Electric sound equipment. Jack Yeo, manager, stated that the new equipment represents an expenditure of approximately $15,000.



The above picture gives you a very good impression of the massiveness of a modern sound studio. It is a view of two new stages in construction at the M G M studio and when completed will be one of the largest in the world.

Two Versions of Dowling's Story With Different Casts in Making

(Special to the Herald-World)

HOLLYWOOD, Oct. 22.—An innovation in talking pictures is being inaugurated by Sono-Art in its next audien, "Blaze O' Glory," in which Eddie Dowling will again be the star. According to announcement made by George W. Weeks, vice president and general manager, as soon as Dowling and his company finish each scene and leave the "set," Jose Bohr, a South American star, and another company, speaking entirely in Spanish, will reenact the same scene upon the same "set."

As the director and screen adapter of the American version finish preparing each scene, it is turned over to the director and adapter of the Spanish. Thus when the picture goes into actual production there will be two complete versions. The plan is for Dowling and his company to work in the daytime, and the Spanish-speaking company to work at night. If the scheme is successful, it will offer possibilities to the talking picture not heretofore realized, since an American-made picture may be translated into other languages and be portrayed by actors of the same nationalities as the countries for which it is intended.

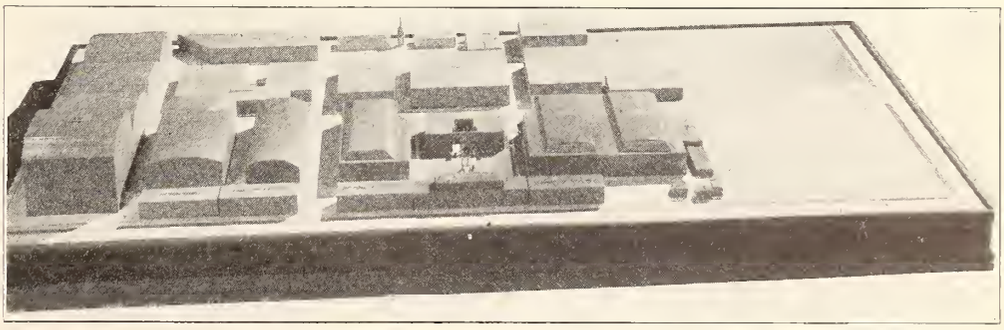
The original cost of the story, its preparation for the screen, the building of the "sets," and other expenses of production, would be divided with the parent picture, thus enabling foreign countries to secure in their native tongues pictures better produced than they otherwise could hope to do.

Jose Bohr has been selected as the star of the Spanish-spoken version of "Blaze O' Glory," and a supporting cast speaking entirely in Spanish is now being recruited. Jose Bohr is a native of Buenos Aires, where he secured much of his stage experience, but is well-known throughout South America for his many vaudeville and stage appearances.

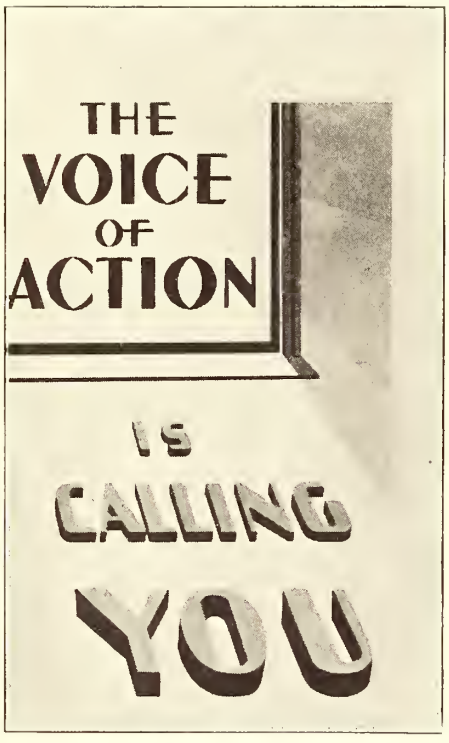
Fernando C. Tamayo, who is a South American himself and who has adapted many silent American pictures to the Spanish screen, is adapting the present picture and translating the dialog.

Church Installs Powerizer System

NEW YORK.—Announcement comes from Radio Receptor Company that a complete Powerizer installation has been completed in the First Christian Science Church of Binghamton, N. Y. The sound pick-up installation includes three microphones, one located near the organ, one near the choir and one near the pulpit.



A birdseye view of the R K O studios in Hollywood as they will appear when the $3,000,000 building program is completed. What is claimed to be the world's largest sound stage is shown on the extreme left and measure 200x500 feet



Many of the exhibitors have found it profitable to advertise the fact that they have installed sound equipment which is nationally advertised. Above is shown a 24 sheet used by the Fox Valley Stream theatre at Valley Stream, Long Island, and below are two pictures, a one sheet and window card which are being furnished free, to users of Western Electric systems, by Electrical Research Products. Other accessories available are window cards, mats and cuts, publicity stories and lobby plaques. The window card is titled, "The Voice of Action."

Natural Color Photography Reforms Studio Lighting

(Special to the Herald-World)

HOLLYWOOD, Oct. 22.—The turn toward natural color photography in talking pictures has worked varied reforms in studio lighting and evolved many new discoveries. For instance, at the M G M studios, in Lawrence Tibbett's all-color singing drama "The Rogue's Song," he works under arc light when ever an exterior is filmed, because green foliage will only photograph as green under this type of light, rich in ultra violet.

But interior scenes must be taken under incandescent lights, which permit reds to be photographed. Infra-red rays from "inkies," as incandescent lights are called, are necessary to film the pink of a woman's complexion, and, if it were filmed under arc lights, the lady would look blue or purple. Green trees would look purple under the same lights, as would shrubbery or plants.

Six Install Pacent

(Special to the Herald-World)

CLEVELAND, Oct. 22.—Pacent sound reproducers have been installed in the Ritz, Ambassador, Waldorf, Alhambra and Capitol theatres. The contracts were secured through the offices of M. A. Lebensburger, field sales manager.

RCA Sound Systems To Be Installed in All Pathe Branches

(Special to the Herald-World)

NEW YORK, Oct. 22.—Contracts have been closed with Pathe for the equipping of all film exchanges of that company with R C A Photophone sound picture projection equipment. The superior results obtained in the Pathe Exchanges already equipped by R C A Photophone determined the arrangement of this blanket contract.

"Eight Cylinder" Mikes Used on Davies Picture

(Special to the Herald-World)

HOLLYWOOD, Oct. 22.—"Eight Cylinder" microphones were used by King Vidor to screen the roadway running shots of Marion Davies and Elliott Nugent, driving in a roadster for the opening scenes in "Dulcy." The scenes, continuous in automotive movement as well as dialog, first were tried with a six-cylinder car. The engine explosions, however, were all out of time with the high sound-wave frequency of the microphone. After some technical adustments were made on the microphone frequency, an eight-cylinder machine was tried out. In this manner motor disturbances were reduced to a soothing hum throughout the dialog passages.

Vidor shot these scenes on a quiet road near Pasadena, mounting his cameras and microphones on a platform built over the forward bumper. The microphones and camera motors were connected up to the recording truck, which ran ahead, by means of flexible cables. Nugent, beside remembering his dialog, also had to watch the wheel and speedometer of the roadster, having to keep it exactly at twenty miles an hour to maintain an even pace with the sound truck.

Kipling Story Is First Of Song Sketches to Be Released by Van Beuren

A series of six song sketches for release through Pathe is announced by the Van Beuren corporation, producers of Aesop Fables, Talking Topics of the Day and Sound Sportlights.

"Mandalay," the first of the new series of six song sketches, is Rudyard Kipling's famous story set to music by Oley Speaks. John Stanley, Victor recording artist and radio baritone, is featured and he is assisted by a male quartette.

The stage setting is that of an English "pub" where we became acquainted with the cockney barmaid who welcomes back the British soldiers who have done their bit in India and Mandalay. The adaptation was visualized by Grantland Rice and directed by Oscar Lund. Gene Rodemich supervised the music. "The Trumpeter," sung by John Stanley, will be the second song sketch produced by the Van Beuren Corporation.

Perfectone on the Market

(Special to the Herald-World)

SEATTLE, Oct. 22.—The latest sound equipment which has been placed on the market here is the "Perfectone" which is being distributed by the M. R. Martin & Co., Inc., with a personnel headed by Max R. Martin, president. In addition the company will handle a full line of theatre equipment.

THE STUDIO

Stampede Calls Halt on U's "La Marseillaise"

(Special to the Herald-World)

HOLLYWOOD, Oct. 22. — "La Marseillaise" is temporarily abandoned, subsequent to a tragedy occurring on the set Saturday, according to reports. It is said that during the French Revolution scene a number of extras became panic-stricken and one was run through by a bayonet and many injured in the stampede that followed. It was at this time that Paul Fejos, director, is reported having fallen from a 30 foot scaffolding and it was immediately believed his back was broken. Examination showed his spine intact but he will remain at the hospital several days.

Max Ree Credited As Greatest Style Expert in America

(Special to the Herald-World)

HOLLYWOOD, Oct. 22.—Max Ree, RKO art director, has created more styles than perhaps any other man in America. Ree has won world-wide popularity in his line. He has designed sets for the most elaborate productions.

According to Ree, Hollywood is becoming the fashion center of the world. Styles seen on the screen are copied everywhere. Many French dress houses such as Patou, have opened salons here and bid fair to make it cynosure of discriminating women from both continents.

Academy Names Edison First Honorary Member

(Special to the Herald-World)

HOLLYWOOD, Oct. 22.—Thomas A. Edison has accepted an invitation to become the first honorary member of the Academy of Motion Picture Arts and Sciences. The invitation was tendered in recognition of Edison's inventions which constitute the base of motion picture production.

Edison put to practical use the first device for synchronization of sound and pictures, the first projection machine, the first motion picture camera, the electric light and the phonograph. He becomes a member during the National celebration of Light's Golden Jubilee which marks the 50th anniversary of his invention of the incandescent lamp.

Langdon in $25,000 Auto Accident Suit

(Special to the Herald-World)

HOLLYWOOD, Oct. 22.—Harry Langdon has been named defendant in a suit for $25,000 damages. Leon Sturgeon, plaintiff, declares he was injured when Langdon's car crashed into his car last May. The case is in the superior court.

Barker Directs Dix at RKO; Brown Begins Garbo Audien

Warner Varieties in Foreign Language — Leroy Finishes White Talkie—Dove Finishes—Borzage Returns—Reed Starts At RKO—Italian Company Forms

(Special to the Herald-World)

HOLLYWOOD, Oct. 22.—Reginald Barker has started production on "Seven Keys to Baldpate" at RKO. It is Richard Dix' first vehicle under the RKO banner. Miriam Seegar has the leading feminine role. Margaret Livingston and Lucien Littlefield have important roles. The cast includes De Witt Jennings, Crauford Kent, Alan Roscoe and Joseph Allen.

Luther Reed also started production this week at the same studio. He is directing "Hit the Deck." Polly Walker and Jack Oakie head a large cast in this musical comedy. Ethel Clayton, Wallace MacDonald, Harry Sweet, Roger Gray, Margaret Padula and Frank Woods are in the cast.

Clarence Brown Begins

Clarence Brown has started production on "Anna Christie" at MGM. The picturization of Eugene O'Neil's stage success will mark Greta Garbo's first appearance in dialog films. Charles Bickford, Marie Dressler and George Marion are in the supporting cast. Francis Marion adapted the play for the screen.

Foreign Varieties

Dialog films in foreign tongue occupy a prominent place on the Vitaphone Varieties program at Warner Brothers. Many of the several hundred one and two reel short features on the current program will be filmed and recorded for the foreign language. They will also be shown in America where thickly populated centers have a predominence of foreign speaking inhabitants.

Billie Dove Finishes

Three productions finished this week at the First National studios. Mervyn LeRoy has completed "Playing Around." Alice White is the star. William Bakewell plays opposite. LeRoy will soon start production on "Show Girl in Hollywood." Alice White will have the starring role.

Lloyd Bacon completed "The Other Tomorrow." Billie Dove is the star. Grant Withers and Chester Morris have the leading male roles. Bacon returns to the Warner studio to direct "Goat Alley." It will be a short feature dealing with negro life and will have a negro cast.

Frank Lloyd finished "Son of the Gods." Richard Barthelmess is the star. Constance Bennett has the leading feminine role. Lloyd will depart for Havana via the Panama Canal immediately after the film leaves the cutting rooms. His family will accompany him.

Borzage Returns

Frank Borzage and the Fox unit which has been in Ireland for several weeks are returning to Hollywood to complete the John McCormack picture. First to sail were McCormack and his family, Dennis MacSwinney, his concert manager, Tom Barry, author, and Harry Oliver, Fox art director. The remainder of the unit, which includes Borzage, sailed shortly afterwards. Production will be resumed in November, according to plans.

Italotone Films, Inc.

A recent organized firm called the Italotone Film Productions, Inc., have taken headquarters at the Metropolitan studios. The films will be made in Italian and Spanish languages and will be of an operatic nature. A series of 12 audiens are planner. Alfredo Verrico is general manager. Many foreign artists have been placed under contract and plans for production will be made shortly.

Sloman Directs Richman

After months of preparation and rehearsals, the Harry Richman film for United Artists has started production under the title of "Broadway Vagabond." Edward Sloman is directing. Joan Bennett has the leading feminine role. Irving Berlin wrote the numbers that Richman will sing. The supporting cast includes James Gleason, Richard Tucker, Lilyan Tashman, Juliette Compton and others.

Emmett Flynn Directs at U

Kathryn Crawford is playing opposite Glenn Tryon in "Paradise Ahoy" at Universal. Emmett Flynn is directing. The unit is on location at San Pedro.

The sixth episode of "Sporting Youth" went into production this week at Universal. Ben Holmes is directing. The regular cast playing in the series include Ann Christy, Robert Foster, Alice Doll, Sumner Getchel and Kay McCoy.

Lewis Milestone and Del Andrews are completing the picture version of "All Quiet on the Western Front" for Universal. The story is by Erich Maria Remarque. Milestone will direct. Universal plans to make the picture one of their greatest. Casting will start immediately upon the completion of the dialog and adaptation.

D'Arrast to Direct Colman

Ronald Colman will have "Raffles" as his next picture for Samuel Goldwyn. Harry D'Arrast has been signed to direct. Sidney Howard, who wrote the adaptation of "Bulldog Drummond" and "Condemned," will write the dialog production. The picture will go into production in January.

Herbert Signs with Columbia

NEW YORK.—F. Hugh Herbert, novelist and scenarist, has been signed by Columbia Pictures to write the adaptation, continuity and dialog of "Murder on the Roof," E. H. Doherty's Liberty Magazine serial.

"Hallelujah" Artistic, "Jazz Heaven" Fine, in Hodges' Opinion

Clara Bow to Remain with Paramount—"Herald-World" in Possession of Information Contradicting Rumors That Star Would Leave Company

By DOUGLAS HODGES

HOLLYWOOD, Oct. 22.—"Hallelujah" is an artistic piece of work in which King Vidor excelled at his favorite kind of directing. It opened at the Palace theatre here this week.

The novelty of the show is of course the colored cast and the Negro spirituelles.

KING VIDOR has taken his work seriously and the picture shows it. The purpose of his picture, it seems, is to find and show the soul of a Negro on the screen. He does it by picturizing a big portion of the life of one of the Alabama sons. He follows him through the cotton field, the revival meetings, the Negro's preaching days and then to prison. He depicts the Negro when he is working in the mill, when his wife is untrue, when the Negro finally returns to his home folk in the cotton field and is forgiven.

Whether the picture will accomplish this purpose is a matter of conjecture—a question which only time will answer. It seemed, however, that I failed to find the entertainment in this subject that Vidor's pictures usually provide for me.

* * *

"JAZZ HEAVEN" is one of the new RKO pictures that represents a fine type and kind of dialog production. In its cast are Sally O'Neil, John Mack Brown and Clyde Cook. All three render excellent performances and succeed in presenting a good story in a very satisfactory manner.

There is no sense whatever in such a title as "Jazz Heaven" for a story about a song writer. It has no reference to heaven anywhere and it has very slight if any reference to jazz music. But the matter of titling a picture is no great vice and no great importance.

The story is light and entertaining. It starts in a hall room and romance begins immediately. A good-to-look-at young woman lives in the room adjoining the song writer's. She works in a music publishing house and provides the method the songster needs in getting a start on his career. Romance gets its way completely when the young man's song makes a hit and his royalties are on the rise.

Clyde Cook and Joe Cawthorn are probably most directly responsible for putting the picture over. It is their comedy work that people will probably remember much longer than Sally O'Neil's love lines or Johnny Mack Brown's wavy hair.

* * *

Clara Bow will remain with Paramount. The complete story and analysis of her leaving has been persistent in Hollywood for several months and the studio has made no particular effort to kill the story. But the HERALD-WORLD is in possession of information that is an indisputable contradiction of the rumor.

Clara is not the star that she was a year ago but yet the betting is heavy in her favor here regarding the HERALD-WORLD'S annual box office poll which she topped in 1928 for the first time. Her closest competitor is Billie Dove. The Dove will probably beat Bow in the key cities but will probably not pull so strong in the sticks due to the fact that many of her best pictures have not played the small houses lately.

Bow is putting on weight and people have used that fact as basis for much of the gossip.

Doane Directs Chase; Finishes Sixth Talkie

(Special to the Herald-World)

HOLLYWOOD, Oct. 22.—Warren Doane, for 15 years general manager of Roach studios, has completed his sixth comedy as director of Charles Chase.

Fowler Enters Field

(Special to the Herald-World)

HOLLYWOOD, Oct. 22.—With plans under way for the entrance into the field of sound short features, Herman Fowler has signed Jack Fowler as director of advertising and publicity.

Society Works in Film for Lark

NEW YORK.—Several society women of Sacramento, Calif., worked ten days in Fox's "Cameo Kirby" and turned over their pay checks to the Charity League's hospital fund.

Guard Says No; Script Says Yes; Ben Smokes

(Special to the Herald-World)

HOLLYWOOD, Oct. 22.—Ben Lyon was smoking a cigarette while preparing for one of the scenes in "Hell's Angels." A new studio guard stepped up and requested him to stop. "Are you working on the script?" Ben asked. "No," the guard stuttered. "Then lay off me, I smoke in this scene and unless you can change the sequence, I still smoke."

The guard beat it.

Hollywood Sends N. Y. 36 Chorus Girls for Stage

(Special to the Herald-World)

HOLLYWOOD, Oct. 22.—Thirty-six chorus girls left today for Broadway to fill chorus parts in "Fifty Million Frenchmen" stage show. E. Ray Goetz asked Larry Ceballos for assistance when Goetz was unable to obtain talent on Broadway. Looks like Broadway is on its last legs.

Goldstone to Produce Series of T-S Pictures

(Special to the Herald-World)

HOLLYWOOD, Oct. 22.—Phil Goldstone has joined Tiffany Studios. He and Grant Cook signed a contract today providing for a series of pictures produced by Goldstone and A. P. Younger. Norman Taurog is also temporarily joining Tiffany. Goldstone's first will be "Resurrection."

Marin Begins Producer Duties at Fox Studios

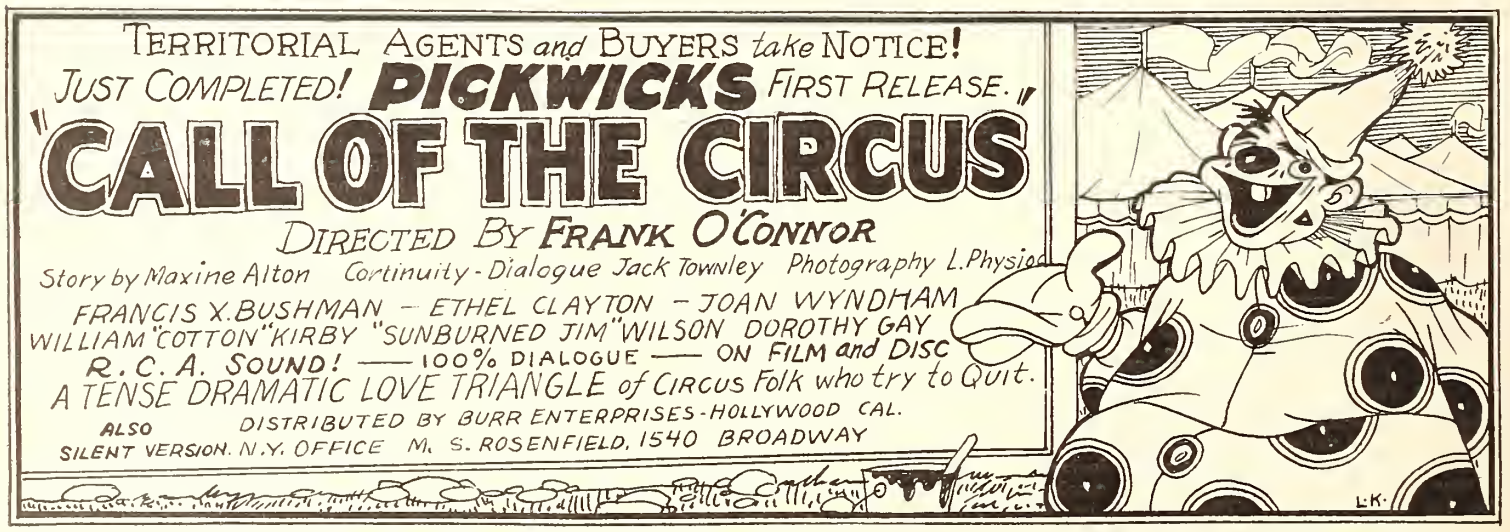
(Special to the Herald-World)

HOLLYWOOD, Oct. 22.—Ned Marin returned to the coast and today took up his duties as associate producer at the Sunset avenue lot of Fox Film. Marin left First National just when his pictures were setting up records for the company.

Western Union Plans Head Offices on Coast

(Special to the Herald-World)

HOLLYWOOD, Oct. 22.—Newcomb Carlton, president of the Western Union Telegraph Company, arrived here to complete plans for a $3,000,000 building. Carlton stated that Los Angeles is third in the world for volume of domestic telegraph business.



News Notes

HOLLYWOOD, Oct. 22.

JEAN HERSHOLT has returned from the "Hell Harbor" location in Florida. He will begin work immediately on "Desire" for Colorart Pictures. Hersholt completed his role in "Hell Harbor" under the direction of Henry King.

—

KATHRYN CRAWFORD is to play opposite Glenn Tryon in "Paradise Ahoy" for Universal. Miss Crawford recently completed her role in "College Racketeer" which Reginald Barker directed.

—

POLLY WARNER has completed a featured role in an untitled Harry Langdon film at the Roach studios. Hal Roach is directing. This picture marks Miss Wagner's fifteenth appearance in featured roles in dialog films.

—

HARRY J. BROWN is directing Ken Maynard in the "Fighting Legion" for Universal. Dorothy Dwan has the feminine lead. The company is on location for several weeks.

—

PAT O'MALLEY has been signed by Superstition Pictures for the lead in "The Third Light." It is the first of a series of 12. Ray Nazarro is directing. The cast includes Gloria Grey, Joseph Swickard and Bernard Siegal. Eric L. Ergenbright wrote the story. Production has started.

—

HARRY D'ARRAST will direct Ronald Colman in "Raffles" for United Artists. Sidney Howard is writing the dialog. Production will start in January.

—

HUGH HERBERT has signed a long term contract with R K O. Herbert wrote the dialog and scenario for "The Great Gabbo."

—

BASIL RATHBORNE has signed a new long term contract with M G M. Rathbone has appeared in six M G M pictures.

—

JOSE BOHR, Spanish singer, has signed a new contract with Sono Art. Bohr recently completed the starring role in the Spanish version of "Blaze o' Glory."

—

MERVYN LEROY will direct "Show Girl in Hollywood" as his next picture for First National. Alice White will star. Harvey Thew is writing the adaptation and dialog. LeRoy has completed directing Alice White in "Playing Around" for First National.

—

ALEXANDER KORDA will direct "Lady in Ermine" for First National. Vivienne Segal will have the starring role. Walter Pidgeon will play opposite. Korda recently completed "Lillies of the Field" starring Corinne Griffith.

—

GEORGE SIDNEY, now on tour with the play "Kibitzer" and Charlie Murray, playing vaudeville in the East, will be together in the "Cohens and Kellys in Scotland" for Universal. Production will begin in December.

—

JOHN ADOLFI will direct Dorothy Mackaill in "Green Stockings" for First National. The story is by A. E. W. Mason. Production will begin soon.

Lois Weber Buys Hotel

(Special to the Herald-World)

HOLLYWOOD, Oct. 22.—Lois Weber has purchased a $650,000 apartment hotel here. She has retired from studio activities.

Paramount to Create Complete Production Center in New York

A. J. Balaban to Supervise Production of Short Subjects and Stage Presentations—Company Tenders Luncheon at Eastern Studio to French Newspaper Men

By DOUGLAS FOX

NEW YORK, Oct. 22.—With its Long Island studio as a nucleus, Paramount plans to create a complete New York motion picture production center through which the best of Broadway entertainment of all varieties will be brought to the screen. Feature productions, short subjects in a greatly increased number, all future Publix stage presentations and foreign language productions in both feature and short reel lengths will be produced there during the coming season.

All of which is in line with the prediction made many times on this page that sound and dialog would eventually mean the rebirth of New York as a production center.

A. J. Balaban, head of the Publix production department, will supervise production of short subjects and stage presentations at the recently enlarged Astoria plant, every inch of which will be utilized under the new schedule.

A Miniature Hollywood, Says Lasky

"Our plans," Jesse Lasky said last week, "call for the creation of a miniature Hollywood in Astoria." Our own guess, however, is that it won't be very miniature.

At the moment two feature pictures are in production there. "The Laughing Lady" with Ruth Chatterton and Clive Brook, and an untitled Ben Hecht picture with Charles Ruggles, Helen Morgan, Clayton, Jackson and Durante; two pictures which give an indication of how Paramount officials have already capitalized on the closeness of the studio to the New York stage and musical world.

In conection with foreign language production here, Paramount gave an important luncheon last week. Guests of honor were Maurice Chevalier and seven French motion picture editors. Chevalier will make "The Big Pond" in both French and English at the Astoria studio, production beginning around the middle of next month.

Paramount has brought the newspaper men over here to take a good look at the American motion picture industry. They are going to Hollywood to get the inside story of how pictures are really made, whatever that may be.

Sixty Are in Attendance

People who attended the luncheon were representatives of the trade and lay press plus Paramount officials. Some 60 were present.

The affair took place on sound stage "A" in the basement of the studio. Tables were set against the walls, which were draped with French and American flags. The orchestra played the "Marsellaise," people stood up. During the luncheon it played dance music and Clayton, Jackson and Durante entertained. Jesse Lasky spoke a few words of welcome to the visiting Frenchmen, stressed the fact that film relations between the two countries were more amicable. As he spoke, Dick Blumenthal, of the organization's foreign department, translated what he said into a microphone. When Lasky finished the playback repeated the address in French. The Frenchmen were charmed.

Among those at the speakers' table were Monta Bell, Maurice Chevalier, Mrs. Chevalier, Clive Brook, Ruth Chatterton and Victor Schertzinger. They didn't speak.

It will not be out of place here to state that Paramount has made a very smart move in bringing over the previously mentioned newspaper men. Feeling in France, with regard to American films, has been running high and a part of the lay press has been writing pretty poisonous stuff about Americans and their business methods. While French exhibitors have been more or less starved for American pictures the native producing interests which command the attention of the newspapers have been highly opposed to the quota arrangements on which American producers and distributors have insisted. With seven representative newspaper men brought over here, taken the rounds of the industry, given a slant at the American viewpoint, it is highly probable that what they print on their return will be, shall we say, modified.

Friendly Feeling Should Result

It's an astute move and should create a friendly feeling for Paramount and the American industry in a place and at a time where such a sentiment is badly needed.

Just a word, now, about Pathe. Last week Robert Kane, producer; Stephen FitzGibbons, Sound Studio head; Philip Tannura, director; Vernon Ashdown and Harry Strazling departed on the Isle de France. The word is that they are going to get busy abroad on foreign language production. There has been an increasing trend in this direction throughout the industry ever since Warners made "The Royal Box," with Alexander Moissi.

George LeMaire, who has been ahead on his comedy schedule, says that he'll put another two-reeler into production this week.

Marc Connelly, in making the Radio comedy, "The Guest," at the Gramercy studio last week included two of his friends in the cast. They are Frank Sullivan, columnist of *The World*, and Russell "Buck" Crouse, ditto, of *The Evening Post*. One took the part of a buzz boy and the other of an electrician's helper. Both are known as humorists and both are keeping their columns full of cracks about their experiences. It's good advertising for the picture.

New Christie Material For Early Production

(Special to the Herald-World)

HOLLYWOOD, Oct. 22.—Al Christie has secured many new stories and short plays for early production. These include "So This Is Paris Green" which will star Louise Fazenda. Kenyon Nicholson is the author. "Marching to Georgie" by Paul Gerard Smith is now in production with Buster and John West. Will King will star in "Weak But Willing." Dot Farley and Natalie Joyce are in the cast.

Rogell Directs "Desire"; Hersholt Heads Big Cast

(Special to the Herald-World)

HOLLYWOOD, Oct. 22.—Albert Rogell is preparing to direct "Desire" for Colorart Pictures. Jean Hersholt is featured. The cast includes Ralph Forbes, Eleanor Boardman, Arthur Stone, Ian MacLaren and others.

Herald-World's Production Directory

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
Christie Studios				
"Marching to Georgie"	William Watson	Buster West Frances Lee John West		Oct. 12
Columbia Studios				
"Mexicala Rose"	Erle Kenton	All star cast		Oct. 7
Educational Studios				
Untitled	Stephen Roberts	Monty Collins Eddie Lamber		Oct. 8
Fox Studios				
"Hollywood Nights"	Frank Strayer	All star cast		Oct. 12
"Cameo Kirby"	Irving Cummings	Harold Murray Norma Terris		Sept. 16
"Lone Star Ranger"	A. F. Erickson	Sue Carol George O'Brien		Sept. 3
"Nix on Dames"	Don Gallaher	Mae Clark Robert Ames		Sept. 30
"New Orleans Frolic"	Benjamin Stoloff	All star cast		Aug. 18
"Hot for Paris"	Raoul Walsh	Victor McLaglen Fifi Dorsay		Aug. 18
John McCormack Picture	Frank Borzage	John McCormack		Aug. 1
"Harmony at Home"	Russell Birdwell	Margerite Churchill William Collier, Sr.		Oct. 14
First National Studios				
"Murder Will Out"	Clarence Badger	Jack Mulhall		Oct. 3
"Song of the Flame"	Ray Enright	Alice Gentle Alexander Gray		Sept. 19
"Playing Around"	Mervyn LeRoy	Alice White Chester Morris William Bakewell		Sept. 9
"Queen of Jazz"	Wm. Seiter	Dorothy Mackaill Sidney Blackmer		Sept. 9
Metro-Goldwyn-Mayer Studios				
"Manhattan Serenade"	Sammy Lee	No cast	(Musical Feature)	Oct. 14
"The Bugle Sounds"	George Hill	Ernest Torrence Wallace Beery Karl Dane		Sept. 9
"Take It Big"	Jack Conway	Van & Schenck Bessie Love		Sept. 3
"Rogues Song"	Lionel Barrymore	Catherine Dale Owen Lawrence Tibbett		Sept. 3
"Trader Horn"	W. S. Vandyke	Edwina Booth Harry Carey	(Location)	May 7
Metropolitan Studios				
"Blaze o' Glory"	Renaud Hoffman Eddie Dowling	Betty Compson	(Sono Art)	Sept. 30
"Hell's Angels"	Howard Hughes	Ben Lyon	(Caddo)	Nov. 1927
Pathe Studios				
"His First Command"	Gregory La Cava	Dorothy Sebastian William Boyd		Sept. 30
"The Grand Parade"	Fred Newmeyer	All star cast		Sept. 5
Paramount Studios				
"Flesh of Eve"	William Wellman	Nancy Carroll		Sept. 20
"Halfway to Heaven"	George Abbott	Buddy Rogers		Oct. 12
"Pointed Heels"	Edward Sutherland	All star cast		Sept. 7
R K O Studios				
"Love Comes Along"	Rupert Julian	Bebe Daniels		Oct. 12
"Dance Hall"	Mel Brown	Olive Borden		Oct. 3
"Hit the Deck"	Luther Reed	Jack Oakie Polly Walker		Oct. 14
Roach Studios				
Untitled	Hal Roach	Harry Langdon Thelma Todd		Oct. 14
Tiffany-Stahl Studios				
"Peacock Alley"	Marcel De Sano	George Barraud Mae Murray		Sept. 9
Tec-Art Studios				
"Maid to Order"	Elmer Clifton	Julian Eltinge	(Weil Prods.)	Oct. 3
"Hell Harbor"	Henry King	Lupe Velez	(Inspiration)	Sept. 5
United Artists Studios				
"Broadway Vagabond"	Edward Sloman	Joan Bennett Harry Richman		Oct. 12
"The Champ"	Thornton Freeland	Robert Armstrong Fannie Brice		Oct. 7
Universal Studios				
"La Marseillaise"	Paul Fejos	Laura La Plante John Boles		Sept. 10
"The Ridin' Kid"	Arthur Rosson	Hoot Gibson		Oct. 4
"Ropes"	Harry Pollard	Mary Nolan Johnny Mack Brown		Sept. 24
"Deadline"	John Robertson	Barbara Kent Joseph Schildkraut		Sept. 26
"Fighting Legion"	Harry J. Brown	Dorothy Dwan Ken Maynard		Oct. 12
"Sporting Youth"	Ben Holmes	Ann Christy Robert Foster	(Series) No. 6	Oct. 14
"Paradise Ahoy"	Emmett Flynn	Glenn Tryon		Oct. 3
"Terry of the Times"	Henry MacRae	Lotus Thompson Reed Howes	(Serial)	Oct. 21
Warner Brothers Studios				
"The Man"	Al Green	John Barrymore		Sept. 12
"Mammy"	Michael Curtiz	Al Jolson		Sept. 11
"On the Border"	Wm. McGann	Rin Tin Tin Armida		Sept. 23

THE SHORT FEATURE

Edgar Kennedy, a new member of "Our Gang." He will be Kennedy the Cop and will be seen in the future Hal Roach-M G M Our Gang pictures.

Releases

WEEK OF OCTOBER 27

EDUCATIONAL—"The Talkies," Collins-Dent, Mermaid, two.
PATHE—"The Smooth Guy," Checker comedy, two; "Pathe Audio Review," No. 28, one; Pathe disc Review, No. 221.
UNIVERSAL—"Pussy Willie," Oswald, one; "Pop and Son," Benny Rubin, one; "Marking Time," Rooney Family, two; "The Kid Comes Through," Featurette, Nelson, two.

WEEK OF NOVEMBER 3

PATHE—"Pathe Review," No. 45, one; "In and Out," Buck & Bubbles, two; "Sound Sportlight," No. 12, one; "Sound Topics," No. 17, one-third; Pathe Audio Review, No. 29, one; "Pathe Disc News," No. 123, one; "Pathe Disc Review," No. 222, one.
UNIVERSAL—"Be My Guest," Snappy comedy reissue, one; "Dead or Alive," Ace of Scotland Yards, series No. 6, Kent, two; "No Boy Wanted," Sunny Jim, two; "The Flying Eagle," Featurette, Lawrence, re-issue, two.

WEEK OF NOVEMBER 10

PATHE—"Pathe Review," No. 46, one; "After the Show," Melody comedy, two; "Sound Fable," No. 18; "Pathe Audio" Review No. 30; Pathe Disc News No. 124 and Pathe Disc Review No. 223, one.
UNIVERSAL—"Nutty Notes," Snappy, Oswald Cartoon, one; "Shadows of Fear," Adventure, Kent, two; "Broken Statues," Benny Rubin, one; "The Three Diamonds," Rooney Family, two; "Border Wolf," Featurette, Ted Carson, two.

WEEK OF NOVEMBER 17

MGM—"The Hoosehow," act; "Earl and Bell," Laurel-Hardy comedy, two.
PATHE—"His Operation," Variety comedy, two; "Pathe Audio News" No. 32. Pathe disc news and Pathe disc review.

Dolle Buys Pathe Shorts

Fred Dolle of the Fourth Avenue Circuit, Louisville, has bought Pathe talking comedies, Sportlights and Aesop Sound Fables for all towns in his circuit adding this Pathe product to the group of features already booked by him.

PFL Cameraman Scales Cliffs, Braves Rattlers to Snap Wreck

Newsreel cameramen are constantly overcoming all manner of difficulties and braving danger to get "shots," and only recently was it revealed how two Paramount cameramen obtained pictures of the recent wreck of the T. A. T. air lines' "City of San Francisco," near Grants, New Mexico.

The bulk of the credit goes to Joe Johnson and his technician, while I. J. Koverman, Los Angeles "silent man," overcame tremendous odds and was able to secure exclusive silent pictures. The human side of the adventure is best described in a letter written by Johnson to a brother cameraman in New York. He wrote:

"Koverman managed to reach the wreck after a nine hour trek. He left Grants at 2:30 o'clock in the morning in company with some deputy sheriffs in the latter's car. They drove several miles, as far as the road went, then Koverman started out on foot. He got lost on the road, narrowly escaped being bitten by rattlesnakes and after seven hours climbing through canyons, over cliffs, ran across two Mexican sheep herders on horseback. They knew nothing of the wreck. They took him in tow and finally got him where he wanted to go. The horse Irby rode had a colt following her. The colt tried to suckle her mother, Irby kicked the colt away and the mare promptly threw him. Fortunately he was not badly hurt. He went from four in the morning until seven in the evening without food or water.

Charters Airplane

"I thought I would first fly over the wreck, return to Grants and then take the sound stuff up the grade. I called Albuquerque Airport on the phone and ordered a plane. The pilot said he would not land at Grants for any money. I told him to land up on the mesa, which is a big flat tableland above Grants. He said he would try it although he had never attempted to land there before. The natives at Grants told me that it was a good landing field.

"I then started with McCarroll and a couple of natives to help and made for the mesa. In the clear air, it looked about one mile away. In reality it was over five miles away and some fourteen hundred feet altitude over the town of Grants, and Grants is 6,457 feet up. It proved to be the worst climb I ever tackled. Up and down through canyons, until finally we reached what looked like the Jersey Palisades—the mesa was just on top of that. Mac took off his shoes and stockings so as to get a toe hold in the rocks and scaled the cliffs. He let down a rope and hauled up camera, tripod and magazine case. Then with the help of the rope, I finally got up and walked a mile across the mesa. where the plane had been waiting for three hours.

Encounters Bumpy Air

"It was the roughest air trip I ever had. I set the tripod up in the cabin and took off the door. When we got over the mountain the air was so bumpy it was all I could do to keep the camera from falling out the door. The mechanic in the plane then braced himself and held on to me while I tried to get a picture. We landed back at Albuquerque, not on the mesa."

Emanuel Cohen, Editor of Paramount Sound News and Paramount News, commenting on their activities said:

"Joe Johnson and his sound technician, McCarroll, have performed a feat which will go down in newsreel history as one which has proved the practicability of the sound camera for obtaining all news pictures, barring none, as compared with the silent. Despite the weight of their equipment and the hardships on the mountains through which they went, they 'got the picture.' It was not easy for them to lug several hundred pounds of their outfit on the backs of horses and on their own backs several miles through wild underbrush up the side of a steep mountain and spend their nights in a freezing atmosphere, but the very difficulties they went through point the way to lighter and more simplified equipment, which I firmly believe will not be long in coming.

"As for Koverman, he has again proved that Paramount cameramen always get the story they are sent after. The courage and ingenuity which he used in obtaining it are noteworthy."

Newspictures

PARAMOUNT NEWS NO. 22.—Philadelphia defeats Chicago to win championship crown—President Hoover views game—39 boats seek National championship at Peoria, Ill.—Col .Theodore Roosevelt, Jr., becomes Governor of Porto Rico—Dizzy stunts test flyers at Kelly Field, Texas.

MGM INTERNATIONAL NEWSREEL NO. 19.—Spectacular spills as racing outboards seek United States speed title at Peoria, Ill.—56-inch car leads Highland Park, Michigan, fire department to fire—All Berlin mourns as Dr. Stresemann, renowned statesman, is borne to grave—President Hoover sees Philadelphia defeat Chicago for championship baseball title.

UNIVERSAL NEWSPAPER NEWSREEL NO. 83.—Hoover sees Athletics win World Series in smashing finish—Auto speed stars thrill crowds at Fair at Danbury, Conn.—Coast Melon market is sadly depleted—Notre Dame sinks the Navy 11, by score of 14 to 7.

KINOGRAMS NO. 5544.—President Hoover watches Philadelphia defeat Chicago Cubs in championship game—New tiny airplane weighs 625 pounds—Firemen battle oil fire at Brooklyn—Oklahoma gas fire is dissolved with dynamite—New York family has race track in own back yard.

Brox Sisters Featured In MGM Musical Short

The Brox Sisters, who are featured in M G M's "The Hollywood Revue," will also be featured in a musical short subject by that company, called "M G M Gems." In the cast are Benny Rubin, Marion Harris, the Belcher Sisters and a juvenile ballet.

FitzPatrick

PEOPLE BORN IN SEPTEMBER: Horoscope, obtainable on disc and film. For release August 26. One reel.
BARCELONA TO VALENCIA: Traveltalk, on disc only. For release August 26. One reel.
LABOR OAY: Holiday short. Obtainable on film only. For release August 26.
PEOPLE BORN IN OCTOBER: On film and disc. For release September 14. One reel.
VALENCIA TO GRANADA: Traveltalk. On film and disc. For release September 21. One reel.
COLUMBUS OAY: Holiday short. On diso only. One reel. For release Septemher 21.
PEOPLE BORN IN NOVEMBER: Horoscope. On film and disc. For release October 3. One reel.
GRANAOA TO TOLEDO: Traveltalk. On film and disc. For release October 15. One reel.
ARMISTICE OAY: Holiday short. On disc only. For release October 15. One reel.
THANKSGIVING OAY: Holiday short. On disc only. For release October 15. One reel.
PEOPLE BORN IN OECEMBER: Horoscope. On film and disc. For release October 2. One reel.
CHRISTMAS ANO NEW YEAR: Holiday short. Disc only. For release November 9. One reel.
IN OLO MADRID: Traveltalk. Film and disc. For release November 15. One reel.
PEOPLE BORN IN JANUARY: Horoscope. Film and disc. For release Dec. 1. One reel.

Metro Movietone Acts

GEORGE LYONS (79). Numhers: a. "Beloved"; h. "Ah, Sweet Mystery of Life"; c. "Don't Be Like That"; d. "St. Louis Blues"; e. "Rainhow 'Round My Shoulder." 646 feet. For release August 3. 1929.
CECIL LEAN ANO CLEO MAYFIELO (80): Number: "His Lucky Day." 1,735 feet. For release August 10, 1929.
GEORGIE PRICE (81): Numbers: a. "The One That I Love Loves Me"; b. "I'm Marching Home to You." 714 feet. For release August 17, 1929.
PHIL SPITALNY and His Pennsylvania Orchestra (82). Numhers: a. "Medley of Musical Comedy Hits"; h. "Farewell Blues." 71 feet. For release August 24, 1929.
VAN ANO SCHENCK (83). Numhers: a. "That's How You Can Tell They're Irish"; b. "Rainbow 'Round My Shoulder"; c. "Ramona"; d. "The Dixie Trouhadours." 838 feet. For release August 31, 1929.
GEORGE OEWEY WASHINGTON (84): Numbers: a. "Just Be a Builder of Dreams"; h. "Down Among the Sugar Cane." 632 feet. For release Septemher 7, 1929.
TITTA RUFFO (85) in "Credo" from "Othello." 525 feet. For release September 14, 1929.
METRO MOVIETONE REVUE—"Bits of Broadway" (86). For release September 21, 1929.
MAOAME MARIA KURENKO (87). Numbers: a. "The Jewel Song," from Faust, b. "Il Bacio"; c. "The Last Rose of Summer." 840 feet. For release Septemher 28, 1929.
KELLER SISTERS ANO LYNCH (88). Numbers: a. "How D'Ya Do"; b. "Ka Krazy for You"; c. "If I Had You." 727 feet. For release October 5, 1929.
YVETTE RUGEL (89). Numhers: a. "Paradise Lost"; h. "Marie"; c. "The Parting." 713 feet. For release October 12, 1929.
BILTMORE TRIO (90). Number: "Jail Birds." 860 feet. For release Octoher 19, 1929.
CLYOE OOERR (91). Saxophone act. Numhers: a. "Saxophone March"; b. "Sunny South"; c. "Technicalities"; d. "Bye, Bye, Sweetheart." 795 feet. For release October 26, 1929.
TOM WARING (92). Numbers: a. "Glad Rag Doll"; b. "Just a Garden"; c. "I'm Marching Home to You." 565 feet. For release November 2, 1929.
TITTA RUFFO (93): Number: "L'Africaine." 520 feet. For release Novemher 9, 1929.
EARL ANO BELL (94): Numhers: a. "La Spagnola"; b. "Kiss Me Again"; c. "Blue Hawaii"; d. "Just a Melody." 700 feet. For release November 16, 1929.
DUCI OE KEREKJARTO (95): Numbers: a. "Serenade"; b. "Witches' Dance." 622 feet. For release November 23, 1929.
IRVING AARONSON'S COMMANOERS (96). Numbers: a. "She's Nobody's Sweetheart Now"; h. "The Sailor's Sweetheart"; c. "I'll Get By." 696 feet. For release Novemher 30, 1929.
JIMMY HUSSEY (97). Number: "Uneasy Street." 841 feet. For release Decemher 7, 1929.
ROY EVANS (assisted by Al Belasco) (98). in comedy sketch. Exclusive Columbia artist. 795 feet. For release December 14, 1929.
THE REVELLERS (99). Numbers: a. "I'm Looking Over a Four Leaf Clover"; h. "Rose of Waikiki"; c. "Breezing Along With the Breeze." 607 feet. For release Decemher 21, 1929.
MAOAME MARIA KURENKO (100). Numbers: a. "Shadow "Song" from "Dinorrah"; b. "Song of India." 714 feet. For release Decemher 2, 1929.
WALTER C. KELLY (101), in "The Virginia Judge." 803 feet. For release January 4, 1930.
VAN ANO SCHENCK (102). Numhers: a. "Everything's Going to Be All Right"; b. "Aain't Got Nothin' Now"; c. "St. Louis Blues." 799 feet. For release January 11, 1930.
CLYOE OOERR (103). Saxophone act. Numbers: a. "Wedding of the Painted Doll"; b. "If I Had You"; c. "Original Music." 572 feet. For release January 18, 1930.
BILTMORE TRIO (104) in "College Romeos." 853 feet. For release January 25, 1930.

Pathe Sound Act Releases

AT THE OENTIST'S (0501). George LeMaire and Louis Simon. Scene: Dentist's office. Louis Simon. suffering fom a toothache goes to George LeMaire for treatment. For release March 24, 1929. 2 reels.
DANCING AROUNO: (0502). George LeMaire and Joe Phillips. Scenes: Exterior and caharet. George LeMaire and Joe Phillips take girls out for big time. Ivan Brunnell's Montrealers play "My Album of Dreams" and Vivienne Johnson sings "Marie." For release April 21, 1929. 2 reels.
HER NEW CHAUFFEUR (0511). Louis Simon, Veree Teasdale. Averill Harris. Veree Teasdale thinks Louis Simon is the new chauffeur, while he thinks Veree is his bride-to-he. For release May 19, 1929. 2 reels.
WHAT A OAY (0512). Louis Simon, Kay Mallory. What a picnic he had when he started to take his family on a picnic. For release June 19, 1929. 2 reels.
GO EASY, OOCTOR (0503). George LeMaire, Louis Simon. George LeMaire as the bone-breaker—Louis Simon as the nut—and how! For release July 14, 1929.
THE SALESMAN (0531). Frank T. Davis, Helyn Eby-Rock. Frank T. Davis sells a car to Helyn Eby-Rock. For release July 21, 1929. 2 reels.
HARO BOILEO HAMPTON (0513). Harry Holman, Evalyn Knapp, Doris McMahon, Alice Bunn, Andy Jochim. Holman is a hard boiled lawyer with a fast line. For release July 28, 1929. 2 reels.

SOUND ACT RELEASES

[Where exact date of release is not stated, the list of acts is compiled in order of release, the most recent release being listed first. Number of release follows name of act.]

BEACH BABIES: Charles Kemper, Evelyn Knapp, Naomi Casey. Charles Kemper tries to shine in the eyes of Evalyn Knapp while Naomi Casey makes him appear ridiculous. For release August 4, 1929. 2 reels.
GAROEN OF EATIN' (0561). James Gleason, Lucille Webster Gleason. The story of Mr. and Mrs. Jimmie's beanery that tried to become ritzy—and what happened when Orchestra plays "Pouring Down Rain." For release August 11, 1929. 2 reels.
THE PLUMBERS ARE COMING (0504). George LeMaire. Louis Simon. LeMaire and Simon, two hurglars, trying to act like plumbers. For release August 18, 1929. 2 reels.
TURKEY FOR TWO (0532). Frank T. Davis, William Frawley, Noel Francis. Two escaped convicts with a fondness for turkey come to a Westchester inn at Thanksgiving. Jack LeMaire's Golden Rooster Orchestra features "I'll Say She's Pretty." For release August 25, 1929. 2 reels.
HAUNTED (0552). Bob Millikin, Evalyn Knapp, Charles Kemper. Mystery comedy embodying all the thrills of "The Cat and the Canary," "The Gorilla," "The Bat," and others. For release Septemher 1, 1929. 2 reels.
SYNCOPATEO TRIAL (0571). Morgan Morly, Lew Seymore. A musical mock trial. Eddie Elkins Orchestra and Ed Prinz Dancers feature. For release Septemher 8, 1929. 2 reels.
BLACK NARCISSUS (0521). Buck & Buhhles. Wildcat is enmeshed in the wiles of a siren while trying to rescue his pal Demmy from matrimony with another dusky charmer. Southern songs featured. For release Septemher 15, 1929. 2 reels.
FANCY THAT (0541). William Frawley, Earle Dewey. What a party would look like if two hobos suddenly became millionaires. Frawley sings "Dearest One." For release Septemher 22, 1929. 2 reels.
ENO OF THE WORLO (0553). Alexander Carr, Lorin Raker, Marcia Manning. A wealthy Hehrew, believing the world is about to end, gives his son thousands and his consent to the latter's marriage to an Irish maid. For release September 29, 1929. 2 reels.
BIG TIME CHARLIE (0514). Lew Hearn, Dick Lancaster, Evalyn Knapp. A hick comes to New York to make whoopee on New Year's Eve. Eddie Elkins Orchestra plays in night club sequence. For release Octoher 6, 1929. 2 reels.

R K O All-Talking Shorts

R C A Shorts

THE BURGLAR (0801). Released Aug. 11, 1929. Two reels.
ST. LOUIS BLUES (0802). Released Sept. 8, 1929. Two reels.
TWO GUN GINSBURG (0803). Released Oct. 13, 1929. Two reels.

Record Breakers

THE CAPTAIN OF HIS ROLL (0601). Alberta Vaughn-Al Cooke. Released Sept. 8, 1929. Two reels.
AS YOU MIKE IT (0602). Alherta Vaughn-Al Cooke. Released Sept. 22, 1929. Two reels.
MEET THE QUINCE (0603). Alherta Vaughn-Al Cooke. Released Oct. 6, 1929. Two reels.
LOVE'S LABOR FOUNO (0604). Alherta Vaughn-Al Cooke. Released Oct. 20, 1929. Two reels.

Mickey McGuires

MICKEY'S MIONIGHT FOLLIES (0701). Mickey McGuire. Released Aug. 18, 1929. Two reels.
MICKEY'S SURPRISE (0802). Mickey McGuire. Released Sept. 15, 1929. Two reels.
MICKEY'S MIX-UP (0703). Mickey McGuire. Released Oct. 13, 1929. Two reels.

R C A Novelties

HEAOWORK (0901). Released Sept. 15, 1929. One reel.
GOOFREY LUOLOW ANO N. B. C. ORCHESTRA (0902). Released Nov. 10, 1929. One reel.

R C A Marc Connelly's

THE TRAVELLER (0907). Released Aug. 18, 1929. Two reels.
THE BRIOEGROOM (0908). Released Oct. 13, 1929. Two reels.

Universal

Sound Version Only

THE ROYAL PAIR (A 204). Special, with Rooney Family. Two reels. Released Sept. 30.
INCOME TACT (A 102). Special, with Benny Ruhin. One reel. Released Sept. 30.

Sound and Silent

ACE OF SCOTLANO YARO No. 2 (A 2202). Adventure picture, "Cry in the Night," Craufurd Kent. Two reels. Released Oct. 7.
WHOSE WIFE (A 4643). Universal comedy. All-star cast. Two reels.

Vitaphone Acts

HER PRIVATE LIFE: Score (3459-3466). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3459 to 3466 inclusive. Reels 1 to 8. First National-Vitaphone talking production.
HEARTS IN EXILE: Trailer (3364). Dolores Costello, Grant Withers, singing theme song "Like a Breath of Springtime," scenes of hardships suffered by prisoners in Siberia. Warner Bros. and Vitaphone talking picture.
GOLD OIGGERS OF BROAOWAY: Trailer (3070). Conway Tearle as master of ceremonies, with chorus of 100 Hollywood beauties, plus songs of Winnie Lightner, dancing of Ann Pennington, crooning of Nick Lucas, comedy of Lilyan Tashman, Gertrude Short and Albert Gran. 100 per cent natural color. Warner Bros. and Vitaphone talking picture.
IN THE HEAOLINES: Trailer (3010). Edmund Breese, as the city editor in a newspaper office, talks things over with Grant Withers, Marian Nixon, Pauline Gardon and Frank Campeau, who appear as reporters. The heginning of a murder mystery is huilt up and audience left in suspense. Warner Bros. and Vitaphone talking picture.
SKIN OEEP: Trailer (2999). John Davidson, as district attorney, introduces cast as inmates of a prison. Cast includes Betty Compson, Alice Day and Davey Lee. To climax act, Monte Blue is shown in the bizarre make-up he uses in the picture. Warner Bros. and Vitaphone talking picture.
OAVE APOLLON ANO HIS RUSSIAN STARS (875). Scene: Band set. Comedian-musician and recent Broadway star, producing revue for Vitaphone. His "Russian Stars" turn out to be Filipinos in Scotch kilties playing American jazz. Feminine lead, Isahelle Washington, crooning "Mean to Me." Numbers: a. "If I Had You"; h. "Louise"; c. "Mean to Me"; d. "Boo Boo Blues."
GRACE JOHNSTON ANO THE INDIANA FIVE (869). Scene: Band set. Radio star and Brunswick artists, solos while the Indiana Five hlow hot and cold, chasing the blues with blues. Also quintet of jazzmaniacs who have just completed radio, vaudeville and dance palace appearances, playing the "Box Office Melody." Numbers: a. "Bashful Bahy"; h. "Clarinet Marmalade"; c. "Glad Rag Doll."
HURST ANO VOGT (867) in "Before the Bar." Scene: Street. Comedians of variety stage, Frank Hurst and Eddie Vogt.
JOHN T. MURRAY and VIVIEN OAKLANO (849) in "Satires." Living room. Fast moving satire on mystery plays. Laughing spooks and spooky laughter. Two comedy stars of screen, stage and vaudeville. Number: a. "Excelsior."
MEL KLEE (826). Scene: Drawing room. Mel Klee, blackface "prince of wails," in offering of songs and stories. Headlined vaudeville hills from coast to coast. Hauls off the laugh honors with a highly spiced monologue that winds up with a composite imitation of Al Jolson and Ted Lewis. Numbers: a. "Rum Tum"; h. "Mayhe Who Knows."
MAOAME FRANCES ALOA (805). Scene: Drawing room. Diva offers two popular selections, accompanied hy Frank LaForge, concert artist, at the piano. Numhers: a. "The Last Rose of Summer"; h. "Birth of Morn."
ALBERT SPALOING (800): Scene: Drawing room. A foremost American violinist, known for his concert work and phonograph recordings. Numbers: a. "Liehesleid"; h. "Cavatina."
THE ISLE OF LOST SHIPS: Trailer (3363). Virginia Valli, Jason Robards and Noah Beery introduce "The Isle of Lost Ships." A First National-Vitaphone talking production.
SO LONG LETTY: Trailer (3090). Charlotte Greenwood sings "My Strongest Weakness Is You," and Grant Withers and Marion Byron follow with some vo-do-deo-do harmony. A Warner Brothers-Vitaphone talking picture.
SAY IT WITH SONGS: Trailer (3068). Al Jolson gives a monologue. A Warner Brothers-Vitaphone talking picture.
CARLENA OIAMONO (864). Scene: Drawing room. Carlena Diamond sings, dances and plays the harp, and climaxes her act by doing all three at the same time. Numhers: a. "Tura Lura Lura"; h. "Mighty Lak a Rose"; c. "Doll Dance"; d. "Nola"; e. "Harp Dance."
MILLER ANO LYLES (862) in "They Know Their Groceries." Scene: Grocery store. Numbers: a. "Shuffle Along"; b. "Rang Tang"; c. "The Great Temptations" and "Running Wild."
KRAFT ANO LAMONT (847) in "Rarin' to Go." Scene: Ranch. Jack Kraft attempts some rope throwing and Elsie Lamont dances. Numbers: a. "Cowboy"; b. "When We Get Together in the Moonlight"; c. "I'm Not a Romeo."
FRANCES SHELLEY and THE FOUR ETON BOYS (846). Scene: Drawing Room. Frances Shelley, known in musical comedy and on the radio as "The Girl With the Guitar," does her best vo-de-deo-doing with "If I Were You, I'd Fall in Love With Me." The Eton boys assist her in songs, a. "Finding the Long Way Home"; b. "If I Were You I'd Fall in Love With Me"; c. "Am I Blue."
EOISON ANO GREGORY (845). Scene: Roadway. Edison and Gregory are the college boys who coax tunes from automohile tires, saws, halloons and pumps. They've appeared with Sousa's Band, Paul Whiteman and Ted Lewis. Numbers: a. "Stars and Stripes"; b. "Together"; c. "Let a Smile Be Your Umhrella"; d. "Sweet Adeline."
JACK WHITE and HIS CHATEAU MAORIO CLUB ENTERTAINERS (844). Scene: Band Set. Jack White with His Chauteau Madrid Orchestra and Jeanne Fayal. Numhers: a. "Am I Blue"; h. "Kansas City Kitty"; c. "Then We Canoe-dle Ooodle"; d. "Senorita."
JAMES J. CORBETT & NEIL O'BRIEN (842). Scene: Drawing Room. James J. Corbett, professional of the prize ring. Has been starred in Ziegfeld's "Follies," Winter Garden Revues, musical comedy and vaudeville.
GEORGIE PRICE (841) in "Don't Get Nervous." Scene: Vitaphone Studio. Georgie Price of "Artists and Models," "A Night in Paris," "The Song Writer." "A Night in Spain," and Victor records, in the role of a camera-shy actor in the screening of a Vitaphone picture in the making. Numbers: a. "Hello, Sunshine, Hello"; h. "Sweetheart's Holiday."
THE BIG PARAOERS (840): Scene: Full stage. Tiny and Jack Waites, Elsie Thiel, Charlotte Conrad, Edna Howard and Ben Wise present a song and dance revue. Numbers: a. "Broken Hearted Blackbird"; h. "Prelude in C Sharp Minor"; c. "Doin' the Raccoon."
JUST LIKE A MAN (839). Scene: Kitchen. Hushand takes wife's place at home.
THE INTERVIEW (838). Three scenes. Hugh O'Connell, as the veteran reporter, presents the second serio-comic sketch in the Russell Crouse newspaper series.
HARRY ROSENTHAL and HIS BATH ANO TENNIS CLUB ORCHESTRA (836). Scene: Band set. Harry Rosenthal, composer, Dare and Belmonte, tango dancers, Ziegfeld beauties, Cornel Smelser, accordionist, and the Bath and Tennis Club Orchestra present songs and dances. Numhers: a. "Was It Love"; h. "Ida"; c. "Twelfth Street Rag"; d. "If I Could Get a Break With You."
BILLY "SWEOE" HALL & CO. (835) in "HILOA." Scene: Hotel Lobby. Billy impersonates a Scandinavian chambermaid.
THE OPRY HOUSE (834). Scene: Theatre. Lew Hearn, Broadway comedian and featured player in "The Royal Box"; Doris Walker, vaudeville and Vitaphone songstress; and The Mound City Blue Blowers, phonograph, radio and musical comedy stars. Numbers: a. "I Ain't Got Nohody"; h. "Let Me Call You Sweetheart"; c. "My Gal Sal."
CORA GREEN (825). Scene: Drawing room. Cora Green singing: a. "Brother-in-Law Dan"; h. "Travelin' All Alone"; c. "I'll Tell the World."
CHARLES C. PETERSON (815). Scene: Club room. Charles Peterson's magic cue performs billiard miracles.
ALBERT SPALOING (797). Scene: Drawing room. Albert Spalding, violinist, playing : a. "Ave Maria"; h. "Waltz in A."
FREO AROATH (786) in "These Dry Days." Scene: Park. Fred Ardath, as a happy vagabond, roaming the highways.
SESSUE HAYAKAWA (761-762) in "The Man Who Laughed Last." Five scenes. Sessue Hayakawa in a fast-moving drama of Oriental love and vengeance in "The Man Who Laughed Last," hy Edgar Allan Wolf.

SMILING IRISH EYES: Trailer (3410). Irish songs, Irish scenes and an Irish Fair. Colleen Moore's first talking appearance. First National Vitaphone talking production.

HER PRIVATE LIFE: Trailer (3365). A glimpse of "Her Private Life." Billie Dove, Walter Pidgeon, Montagu Love, Thelma Todd and Holmes Herbert enacting several thrilling moments from the picture. Outdoor scenes, dramatic squences, romance and a song number by Walter Pidgeon. First National Vitaphone talking production.

DARK STREETS: Trailer (3349). Double exposure picture with Jack Mulhall in two roles, gangster and policeman seen and heard talking in the same scenes—in fact, two characters engage in dialog. First National Vitaphoue talking production.

THE ARGYLE CASE: Trailer (3059). Thomas Meighan speaks and sells the public. Warner Bros. Vitaphone talking picture.

HONKY TONK: Trailer (3049). Sophie Tucker croons a few bars from several of the "Honky Tonk" song hits. Sophie and entire cast shown in night club scene. Warner Bros. Vitaphone talking picture.

THE HOTTENTOT: Trailer (2269). Comedy sketch in itself with Edward Everett Horton in extremely funny struggles with an electric horse and Patsy Ruth Miller opposite him. Warner Bros. Vitaphone talking picture.

SYMPATHY (803). Five scenes. Hen-pecked husband out on a spree despite orders of the "ball and chain." A night of wine, women and whoopee ends with hubby in a hospital cot as his wife and his sweetheart wreak their vengeance. Succession of hilarious situations. Cast headed by Hobart Cavanaugh, Regina Wallace, Harry Shannon and Wynne Gibson, who played with Richard Dix in "Nothing but the Truth."

HARRY TATE (778-779) in "Selling a Car." Scene: Garage exterior. Harry Tate gives an exhibition of his comedy power in this two reeler, with an equally talented supporting cast.

HARRY TATE (754-755) in "Motoring." Scene: Country road. Harry Tate, assisted by his company of boisterous clowns in a burlesque on motoring. Two reel comedy sketch.

WILLIE AND EUGENE HOWARD (750-751) in "My People." Five scenes. Two reels of songs and dances worked into a powerful human interest story of an actor who has to choose between his Ghetto friends and Broadwey stardom. Numbers: a. "The Volga Boatman"; b. "Blue Grass"; c. "My People."

WILLIE AND EUGENE HOWARD (722-723) in "The Music Makers." Scene: Music salon. Former musical comedy stars in their first two reel comedy. Willie gives his famous imitations of Al Jolson, Eddie Cantor and Gallagher and Shean. Numbers: a. "Gallagher and Shean"; b. "It's Ray Ray Raining"; c. "Baby Curls."

CARELESS AGE: Trailer (3079): Holmes Herbert, as master of ceremonies, introduces Douglas Fairbanks, Jr., Loretta Young and Carmel Myers. Miss Myers sings "Melody Divine" the theme song.

HARD TO GET: Trailer (3078). An introductory playlet followed by a scene in a night club with vocal and orchestral renditions of the theme song. Dorothy Mackaill, Louise Fazenda, Charles Delaney, Jack Oakie and Edmund Burns head the cast of this all-star trailer.

THE MAN AND THE MOMENT: Trailer (3069). Billie Dove and Rod LaRocque tell about this picture with the theme song "Just a Lucky Moment" sung as a musical background.

HARRY FOX AND BEE CURTIS (829), in "The Fox and the Bee." Scene: Drawing room. Of musical comedy stage. Harry Fox has an excellent foil for his lightning-like chatter in Beatrice Curtis, beautiful songstress. Dance interlude by Miss Curtis. Numbers: a. "Underneath the Wabash Moon." b. "Love Baby."

HARRY FOX AND HIS SIX AMERICAN BEAUTIES (828). Scene: Drawing room. Star funster of musical comedy with his six ludicrous chamber maids in a piece of travesty on the modern chorus girl. Musical numbers and breezy monologue by Fox. Numbers: a. "Half Way to Heaven"; b. "Belles of Hotels."

NORMAN THOMAS QUINTETTE (827), in "Harlem Mania." Scene: Drawing room. Colored entertainers singing and dancing. Also acrobatic drummer. Numbers: a. "Sleep, Baby, Sleep"; b. "Listen to the Mocking Bird"; c. "Melody in F."

SEGAR ELLIS AND HIS EMBASSY CLUB ORCHESTRA (823). Scene: Band set. Night club entertainer and record "name" is the star of this combination of vocal and instrumental numbers, supported by orchestra. Each player contributes a snappy solo bit in novel arrangement of "Am I Blue" the song hit from "On With the Show." Numbers: a. "How Can I Love Again"; b. "Am I Blue"; c. "I've Got a Feeling I'm Falling."

GUY ROBERTSON (813), in "High Water." Scene: Drawing room. Known as Broadway's "hit maker." Offering a rendition of a song poem of the floods that devastate the southland. Flood scenes have been double exposed over the artist's figure.

THE GAY NINETIES or "The Unfaithful Husband" (811). Scene: Living room and cafe. Burlesque of the plays of the "gay nineties." Numbers: a. "McSorley's Twins"; b. "We Never Speak as We Pass By"; c. "Up in a Balloon."

THE FAMILIAR FACE with Hugh O'Connell (807). Scene: Newspaper office and speakeasy. Atmosphere of metropolitan newspaper office, with disgraced capture of a notorious bank robber. Story from the pen of Russel Crouse, nationally known columnist and players picked from casts of current Broadway shows.

ALBERT SPALDING (798). Scene: Drawing room. Two performances from this master of the violin. Numbers: a. "Minuet in D"—Mozart; b. "Liebesfreud"—Kreisler.

THE OUT-LAW IN-LAW (782). Comedy of mother-in-law. Hubby having a hectic time with "mother" staying at the house, until he hires a circus strong woman to act as an antidote. Speedy farce with a cast of featured players and directed by Bryan Foy.

BROADWAY BABIES: Score (3351-3359). Synchronized by Vitaphone Symphony Orchestra. Numbers 3351 to 3359 inclusive. Reels 1 to 9. First National Vitaphone talking productions.

ON WITH THE SHOW: Score (3321-3332). Synchronized by Vitaphone Symphony Orchestra. Numbers 3321-3332 inclusive. Reels 1 to 12. Warner Bros. Vitaphone talking picture.

CAREERS: Score (3311-3320). Synchronized by Vitaphone Symphony Orchestra. Numbers 3311 to 3320 inclusive. Reels 1 to 10. First National Vitaphone talking productions.

GIRL IN THE GLASS CAGE, THE: Score (3301-3308). Synchronized by Vitaphone Symphony Orchestra. Numbers 3301 to 3308 inclusive. Reels 1 to 8. First National Vitaphone talking productions.

DRAG: Trailer (308). Scene from the musical show featured in the picture and cast sings "My Song of the Nile," the theme song. Richard Barthelmess then appears to introduce the cast. First National Vitaphone talking production.

DOOLEY AND SALES (824) in "Dooley's the Name." Scene: Drawing room. Winter Garden stars in gay presentation of mirth and melody, deliver rollicking repartee and laughable songs, plus a dance interlude. Numbers: a. "Oh, Mr. Dooley"; b. "Polly-Molly-O."

FRANK X. SILK (819) in "The Man About Town." Scene: Drawing room. Tramp comedian of burlesque and vaudeville. Clever monologue with droll songs put over in excellent tenor voice. Numbers: a. "The Millionaire Song"; b. "Oh! Oh! OH! What a Night."

ALL GIRL REVUE, THE (818). Scene: Band set. All singing and all dancing show. Cast includes Betty Lou Webb, a Paul Ash discovery; Lillian Price, the comedienne; Ellen Bunting with DePaco and Kazviki, acrobatic dancers; and Jean Rankin's Bluebell's orchestra. Numbers: a. "That's Her Now"; b. "I'm an Indian"; c. "Chrysanthemums"; d. "My Pet."

KATE SMITH (817). Scene: Drawing room. Offers red hot songs with a red hot voice. Known as "The Songbird of the South." Numbers: a. "Carolina Moon" b. "Bless You, Sister."

RAY AND DOT DEAN (816) in "He's a Devil." Scene: Exterior of cottage. Well known vaudeville team. Ray doing rube characterizations.

OKLAHOMA BOB ALBRIGHT and His Rodeo Do Flappers. Scene: Drawing room. Bob Albright, baritone, assisted by Rodeo Do Flappers who sing and dance with him. Numbers: a. "My Pony Boy"; b. "Chloe"; c. "Lodel"; d. "Salter Dog."

HARRY TATE (767) in "The Patent Office. Scene: Office. England's laughing fool. Harry Tate and his troupe of fun makers in comedy riot.

BABY ROSE MARIE (809). Scene: Drawing room. Four year old child singing these numbers: a. "Heigh Ho"; b. "Who Wouldn't Be Jealous of You"; c. "Don't Be Like That."

THE BLUE RIDGERS with Cordelia Mayberry (795). Scene: Interior of mountain cabin. Four mountaineers and a "gal from th' feud county" sing, dance and play syncopation as it exists in the mountain country of the South. Numbers: a. "Trail of the Lonesome Pine"; b. "Oh Susanna"; c. "Medley."

EL BRENDEL AND FLO BERT (789), in "Beau Night." Scene: Living room. Comedian of "Wings," "The Campus Flirt" and other stage and screen successes in short sketch.

TWIN BEDS: Trailer (3020). Jack Mulhall. Patsy Ruth Miller and Zasu Pitts introduce picture in novel bedroom scene. A First National-Vitaphone production.

SQUALL, THE: Score (3251-3261). Synchronized by Vitaphone Symphony Orchestra. Numbers 3251 to 3261 inclusive. Reels 1 to 11. First National-Vitaphone talking production.

THE TIME, THE PLACE AND THE GIRL: Score (3208-3214). Synchronized by Vitaphone Symphony Orchestra. Numbers 3208 to 3214 inclusive. Reels 1 to 7. Warner Bros.-Vitaphone talking picture.

ON WITH THE SHOW: Trailer (3060). Initial all-color, all-singing, all-talking, all-dancing trailer. Sam Hardy introducing stars of picture. Warner Bros.-Vitaphone talking picture.

BROADWAY BABIES: Trailer (3008). Alice White singing a number from the picture. Also Broadway Babies strutting their stuff. First National-Vitaphone talking production.

CAREERS: Trailer (2980). Entire cast discusses whether a woman is justified in ruining her reputation to aid her husband's career. Billie Dove speaks from the screen. First National-Vitaphone talking production.

GAMBLERS, THE: Trailer (2970). Entire cast talks in this advance agent. Warner Bros.-Vitaphone talking picture.

THE VARSITY THREE (804) in "Blue Streaks of Rhythm." Scene: Drawing room. Phonograph and vaudeville stars, Babe, Bob and Jack Hauser singing and dancing. Numbers: a. "That's What I Call Sweet Music"; b. "I Used to Love Her in the Moonlight"; c. "Baltimore."

ALBERT SPALDING (801). Scene: Drawing room. Concert hall violinist playing his own composition "Alabama" first time on screen, also "Valse in G Flat" by Chopin.

BUD HARRIS AND FRANK RADCLIFFE (783) in "At the Party." Scene: Street. Negro melodies and comics. Numbers: a. "St. Louis Blues"; b. "She's Mine."

GIRL IN THE GLASS CAGE, THE (2989). Trailer. Loretta Young plays the girl in a motion picture box office and Carroll Nye is her chatty boy friend.

ROY SEDLEY AND HIS NIGHT CLUB REVUE (796), with Roy Sedley as master of ceremonies, assisted by Beth Miller, blues singer, and Billy Smith, eccentric dancer. Scene: Night club. Numbers: a. "Blue Grass"; b. "I Ain't Takin' Orders from No One"; c. "Sonny Boy."

MR. AND MRS. JACK NORWORTH (787) in "Odds and Ends." Scene: Drawing room. Norworth of musical comedy fame and Dorothy Adelphi, his wife, in patter and songs of Northworth's own composition. Numbers: a. "Honey Boy"; b. "The Man and the Monkey"; c. "My Boy."

IRENE FRANKLIN (777), "The American Comedienne." Two comedy characterizations. Scenes: Restaurant and nursery. Numbers: a. "The Waitress"; b. "The Flapper Mammy's Lullaby."

NINETY-NINTH AMENDMENT, THE (776): Comedy. Three Broadway stars, Charles Richman, Veree Teasdale and Hugh McConnell appear as supporters of an anti-gambling amendment. Scene: Living room.

LEO REISMAN AND HOTEL BRUNSWICK ORCHESTRA (770) in "Rhythms." Scene: Band set. Shadowgraph silhouettes synchronized with music. Numbers: a. "Mooche"; b. "Waters of Perkiomen"; c. "If I Had You"; d. "Hyo Mio"; e. "Milenberg Blues"; f. "Lonely"; g. "Some of These Days."

MACK AND PURDY (2795) in "An Everyday Occurrence." Scene: Parkway. A smart guy gets himself entangled after a few words with a smart lady.

CECILIA (CISSIE) LOFTUS (792) in "Famous Impersonations.." Scene: Drawing room. Imitation of Sophie Tucker and others. Numbers: a. "Gonna Get a Girl"; b. "Mama Goes Where Papa Goes"; c. Yiddish version of "Mama Goes Where Papa Goes."

FRED ARDATH (785) in "The Singing Bee," rustic comedy. Scene: Rustic home. Was rube comedian of the Follies. Numbers: a. "I Pagliacci"; b. "Finiculi-Finicula"; c. "Bring Back My Bonnie to Me."

PALM BEACH FOUR, THE (794), night club quartet. Scene: Garden. Stars of Helen Morgan Club, Club Deauville, and European clubs. Numbers: a. "Some Sweet Day"; b. "Poo-Poo-Paroop"; c. "Nobody's Fault but Your Own."

JACK WHITE AND HIS MONTREALERS (791) in a number from his own act at the Frivolity Club. Scene: Night club. His own orchestra and two pretty accompanists. Numbers: a. "I'm Karazy for You"; b. "Mean to Me"; c. "Goodby Broadway, Hello Montreal"; d. "Finicull-Finicula"; e. "Laugh, Clown Laugh"; f. "I Pagliacci"; g. "Over There"; h. "Anvil Chorus"; i. "Rose of No Man's Land."

BOBBY FOLSOM (788) in "Typical Types." Scene: Drawing room. Ziegfeld beauty and leading lady of variety stage, doing imitations. Numbers: a. "Two Little Girls"; b. "Tess"; c. "I Lost My Stockings."

TINY TOWN REVUE (74). Scene: Stage set. A pageant of the Lilliputians. Dancing and singing by midgets. Numbers: a. "Tiny Town Opening"; b. "The Only One to Be"; c. "Miss Annabelle Lee"; d. "I Scream, You Scream, We All Scream for Ice Cream."

GEORGE BROADHURST AND COMPANY (780) in "Three O'Clock in the Morning." Scene: Cabaret. Drunken sailor in night club. Numbers: a. "Anvil Chorus"; b. "Wobbly Walk."

DESERT SONG OVERTURE (2930). Played by Vitaphone Symphony Orchestra.

HOT STUFF: Score (3181-88). Synchronized by Vitaphone Symphony Orchestra. Numbers 3181 to 3188, inclusive. Reels 1 to 8. A First National-Vitaphone talking production.

HOUSE OF HORRORS: Score (3161-67). Synchronized by Vitaphone Symphony Orchestra. Numbers 3161 to 3167, inclusive. Reels 1 to 7. First National-Vitaphone talking production.

DESERT SONG, THE: Score (3141-54). Synchronized by Vitaphone Symphony Orchestra, including exit march. Numbers 3141 to 3154, inclusive. Reels 1 to 13. 3154 is exit march.

HOUSE OF HORRORS: Trailer (2990). Louise Fazenda and Chester Conklin at ouija table in spooky looking house. First National-Vitaphone talking production.

DIVINE LADY, THE: Score (3031-40). Synchronized score played by Vitaphone Symphony Orchestra. Numbers 3031 to 3040 inclusive. Reels 1 to 10. First National-Vitaphone production.

SONNY BOY: Trailer (3000). Presents Davey Lee, juvenile star.

SATURDAY'S CHILDREN: Trailer (2998). Grant Withers, male lead, discourses on this Maxwell Anderson picture. Flashbacks show some scenes. First National-Vitaphone production.

HOT STUFF: Trailer (2977). Billy Bakewell, juvenile lead, and Alice White and Louise Fazenda tell about this picture. First National-Vitaphone production.

WHY BE GOOD: Trailer (2960). Jack Mulhall gives glimpses of this Colleen Moore picture. Flashback shown. First National-Vitaphone production.

FROM HEADQUARTERS: Trailer (2867). Henry B. Walthall, in jungle hut and wearing U. S. Marine uniform, explains situation and introduces Monte Blue, star.

ROBERT EMMETT KEANE (2849-50) in "Gossip." Scene: Hotel parlor. Star of legitimate stage is supported by John Miljan, Warner Brothers player, and Claire Whitney, screen and stage player.

DAVE BERNIE AND ORCHESTRA (2796) in "Here Comes the Showboat." Scene: Showboat. Numbers: a. "Here Comes the Showboat"; b. "Oh, You Have No Idea"; c. "High, High, High Up on a Hilltop"; d. "Constantinople."

MADONNA OF AVENUE A: Trailer (2718). Grant Withers, male lead, as master of ceremonies introduces Dolores Costello, Louise Dresser and other featured players. Shows one of the sets in reproduction.

RUDY VALLEE AND HIS CONNECTICUT YANKEES (771). Band set. Vallee's radio band. Numbers: a. "Down the Field"; b. "Deep Night"; c. "Outside."

CLARENCE TISDALE (766). Scene: Southern plantation. Tisdale, negro singer, presents these numbers: a. "The Sweetness of Your Song"; b. "Bye and Bye"; c. "Oh, Didn't It Rain."

HARRY HORLICK AND GYPSIES (763). Scene: Band set. Horlick and his A. & P. Gypsies, are on a national radio hook-up weekly. Numbers: a. "Two Guitars"; b. "Black Eyes"; c. "Chiquita"; d. "March of the Toys"; e. "Gypsy Love Song."

RAYMOND HITCHCOCK (760) in "An Evening at Home with Hitchy." Scene: Living room. Number: a. "Here Comes the Groom."

BERNIE CUMMINS AND ORCHESTRA (752). Scene: Band set. Cummins and his Biltmore orchestra present modern songs. Numbers: a. "Come On Baby"; b. "If I Had You"; c. "Here Comes the Ball and Chain."

MAX SCHMELING (745). Scene: Gymnasium. Heavyweight champion of Germany skips rope, shadow boxes and engages in one-round bout.

PAUL TREMAINE AND ARISTOCRATS (742). Scene: Band set. Jazz band of variety stage. Numbers: a. "I've Been Working on the Railroad"; b. "On the Road to Mandalay"; c. "Chinese Dream"; d. "Fanfare"; e. "Here Comes the Showboat"; f. "Medley."

FANNIE WARD (721). Scene: Living room. Sixty-two year old flapper in two numbers: a. "Flapper Fannie"; b. "Radio Widow."

THREE BROX SISTERS, THE (2888) in "Headin' South." Scene: Pullman drawing room. Harmonizing of Southern songs. Numbers: a. "Doin' the Raccoon"; b. "Imagination"; c. "Way Down South."

ELEANOR PAINTER (746). Scene: Salon. Lyric soprano of musical comedy and opera. Presents these numbers: a. "Love Is Best of All"; b. "Habanera"; c. "How About Me."

WHITING AND BURT (741), in "Song Sayings." Scene: Drawing room. Vaudeville and Ziegfeld's Follies players. Assisted at the piano by Edmund J. Weber, composer, who arranged act. Numbers: a. "What Did You Say"; b. "The Frog Song"; c. "That's My Idea of Heaven."

HOPE HAMPTON (740) in the Fourth Act of Massenet's Opera, "Manon." Scene: Salon. Former motion picture star is assisted by four principals, chorus and the vitaphone Symphony Orchestra.

MISS MARCELLE (716). Scene: Drawing room set. Vaudeville comedienne, in brown-face makeup, renders syncopated songs in southern dialect. Numbers: a. "Shine"; b. "If I Never See You Again"; c. "My Troubles Are Over."

LOVE AND THE DEVIL: Score (3111-17). Synchronized by Vitaphone Symphony Orchestra. Numbers 3111 to 3117 inclusive. Reels 1 to 7. First National-Vitaphone production.

DAVE BERNE (2797). Scene: Drawing room set. Directs own orchestra. Numbers: a. "Happy-Go-Lucky Lane"; b. "Down Where the Sun Goes Down"; c. "St. Louis Blues"; d. "San."

HOLLINGSWORTH AND CRAWFORD (2753) in "Bedtime." Scene: The family boudoir. Short sketch of sleepy husband and nagging, jealous wife.

TAL HENRY (732). Scene: Band set. With his North Carolinians Orchestra. Has played at college proms and over the radio. Renders these numbers: a. "Come On Baby"; b. "Shame On You"; c. "Milenberg Joys."

MAL HALLETT (730). Scene: Band set. Furnishes jazz program with his "Way Down East Orchestra." Numbers: a. "Lots of Mama"; b. "Mother Machree"; c. "War Medley."

GREEN'S FAYDETTS (710). Scene: Band set. "Green's Twentieth Century Faydetts" from vaudeville. Numbers: a. "Because My Baby Don't Mean Maybe Now"; b. "Sweet Mystery of Life"; c. "Changes."

CHILDREN OF THE RITZ: Score (3071-77). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3071 to 3077, inclusive. Reels 1 to 7. First National-Vitaphone production.

GUIDDO DEIRO (2968). Scene: Living room. Piano-accordionist in these numbers: a. "Romeo and Juliet"; b. "Drigo's Serenade."

DIVINE LADY, THE: Trailer (2967). Milton Sills makes introductory remarks and shots from the picture are shown. Corinne Griffith, the star, also speaks. First National-Vitaphone production.

SERVICE TALKS

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

By T. O. Service

HEY, FELLERS!

I STICK this notice up here above so that you folks who've been panning me for not seeing silent pictures and writing about them will know that I've seen one and am all set to write about it. Here goes.

—

"THE VIKING"

THIS, boys and girls, is the first silent picture (oh, it has a sound accompaniment, but no dialog) that I've seen since "Broadway Melody" convinced me that talk is okay. But it is not the last one that I'll see, if there are any more as good. I doubt, however, that there are; for "The Viking" would be a great picture if it didn't have even a tin-pan piano music score. Perhaps primarily for the reason that it tells a great story, historically as well as otherwise, and a great story is great in any medium.

"The Viking" is the screen title of "The Thrall of Leif the Lucky." Obviously enough, not one citizen in twenty would know what a thrall is if they saw one. For that matter, I suppose half the folks that read the title will think a Viking is an automobile, but they'll find out when they get inside the theatre.

The story is that of Leif Ericson, the Scandinavian gentleman who came over and found America some centuries before Columbus got around to it, and of his father, Eric the Red, who made Greenland what it was day before yesterday. It is also the story of Leif's thrall, or ward, a blonde young woman played by Pauline Starke in that superb way of hers that always makes you wonder why she doesn't make more pictures. More important, it is the age-old story of the sea and the brave men who defy it—a story that rings as true in one tongue as another and true enough for the best of us in any. A story, too, that the Vikings wrote as no other race has written it before or since.

The picture is in color, but that's merely incidental information. It is a swift, smooth, veracious, colorful, intensely interesting and manifestly authentic account of historical incidents that are known to few and but slightly to those. It is the kind of thing that the screen, silent or loquacious, can do better than any other expressional medium, including the printed word. It is the sort of picture that comes once in a blue moon from the factories of Hollywood and makes the serious-minded members of filmdom wonder why in hell the manufacturers don't follow the same trail to a greater world popularity for pictures than has yet been dreamed of.

"HIS GLORIOUS NIGHT"

THIS stops me. Not that it isn't all it should be, or even more, but because I could get into the theatre to see it half an hour after the time when a John Gilbert picture usually has them lined up four deep on the curb. What's wrong here?

I expected that Gilbert's first talking picture would be attended by every heart-hungry damsel who had ever seen him in the silent throes of whatever it is he's in most of the time and, that they'd crowd the theatre so I couldn't get in. (Not, by the way, that this would be a hardship.) Consider my consternation, then, when I not only entered the theatre late and found a good seat but also found a first-rate talking picture in which Mr. Gilbert goes several steps further in his cardiac conquests than he ever went without the aid of conversation. As I said before, I give up.

But, letting the box office slant take care of itself as it inevitably does, the news is that Mr. Gilbert's first picture is a good deal better than Mr. Gilbert. In it he is a dashing captain in a von Stroheim uniform who does what that gentleman makes people think he'd like to do with respect to the princess played like one by Katherine Dale Owen. These are the principal roles, but Nance O'Neil's mother part is the one that sends people home repeating her speeches and telling everybody what a grand time's been had by all. (Did you, too, think Nance O'Neil had become a dim, glorious memory? Well, if this is a sample of what's to come, she's only just getting into her stride.)

What the story's about is the usual Gilbert subject matter, but the dialog is snappy and the manner of the thing is Continental, professional and smart. Better take a look at it.

—

"OH YEAH?"

IF YOU'D told me I'd sit up until midnight to see and hear a wisecracking comedy-drama about a couple of railroaders who say "Oh Yeah?" to each other for six or seven reels, I'd have told you you were crazy. But neither of us are—or, if you prefer, is. I did, and they do, and "Oh Yeah?" is one of the surprises of 1929 or I'm a Chinaman.

The thing is, as I said, a comedy-drama about a couple of railroaders. But the railroaders are Robert Armstrong and James Gleason. And these two gentlemen would be worth the price of admission as two railroaders, wrestlers, cross country hikers or what would you. They're good—as is also Zasu Pitts—and their characterizations are what the picture is made up of.

I think it might be well to inquire, at this point, why it is that Pathe seems able to make funnier pictures than anyone else. I base the inquiry on "Oh Year?" and "The Sophomore," at which two pictures I've laughed about ninety per cent of my laughing for 1929. Anybody know the answer?

—

"EVIDENCE"

THE theory, rapidly gaining ground, that experience is an aid to good acting and good acting makes good pictures, is demonstrated again in "Evidence." Here it is Pauline Frederick who plays a highly experienced lead in front of a cast made up of adult players of stage and screen who know just about all and everything there is to know about performing before footlights, camera lenses or elsewhere. It is, of course, a highly entertaining, capably produced and eminently expert talking picture.

The story is about a lawyer who believes the evidence against her instead of believing his wife, and about a couple of other fellows who have a great deal to do with eventual result. There's a splendid boy actor in it, not to mention Lowell Sherman and Conway Tearle among the adults, and I don't care if they make a million more pictures as well worth my time.

—

"SALUTE"

THIS, boys and girls, seems to be the answer to all your prayers for a new football plot. Here's the Army-Navy game with not only the indispensable goat but the inimitable Stepin Fetchit to lead him and a tie score to keep the ex-soldiers and sailors happy. And here's a brother-against-brother idea that hasn't been similarly employed since David Wark Griffith quit making Civil War melodramas.

George O'Brien is the actor among those in "Salute" whom I know well enough to recognize when I see him, but there are a number of others as good or better, particularly a big bruiser with a booming voice who has the nearest thing to a Victor McLagen personality I've noted. The game is exciting, the interests at stake are keen and well balanced, and the ending is eminently satisfactory. I guess that's salute enough for "Salute."

THE THEATRE

Do Your Employes Help Keep Your Patrons' Good Will? Here's Chambers' Code

KEEPING the good will of the patrons is something which every theatre manager strives to maintain and however he goes about his, whether it is by giving them the best entertainment possible, the most pleasing surroundings and the best ventilation, this good will can never be maintained without the co-operation of the employes who come in direct contact with the patrons.

Each and every manager has his own ideas concerning this subject and the direction of the theatre's personnel. Some carefully school their service department and instruct it in its duties and others merely give a newly hired boy a uniform and tell him to usher, take tickets or stand guard in the lobby. Persons hired in this manner have no conception of what their duties are and oftentimes one member of the personnel may be responsible for a considerable loss of patronage.

But his is not the case with Stanley Chambers, manager of the Miller, Orpheum and Palace theatres in Wichita, Kansas. He has a list of 28 rules which each employe is given and must obey and violation of these means dismissal.

In discussing the operation of a theatre in regards to the personnel Chambers says:

"In the conduct of a theatre there are usually four individuals who deal with patrons direct. These are the house manager, the girl in the ticket office, the door man and the telephone operator. Upon these and upon the ushers falls the responsibility of maintaining the standard of the theatre as a human institution. The most spacious auditorium will seem empty without a touch of guidance; the most radiant decorations are cold without the presence of a warming smile. A theatre is never so much a building as it is a gathering of people. Apart from average good behavior as it is practiced everywhere, patronage owes management nothing. The shoe is on the other foot.

Welcome with a Capital "W"

"From the moment a patron purchases a ticket at the box office, a guest has arrived and every service of the theatre should spell 'Welcome' with a capital 'W.' Patrons respond with appreciation to the spirit of hospitality. To create this feeling is the delicate duty of every one whose name is on the payroll. The keynote to the entire service plan is given by the house manager. He is the chief host. He therefore must embody the theatre in human form. By a convincing manner, an easy graciousness and a genuine desire to please, the house manager not only sets a good example to every one on the staff, but he can make friends for the theatre besides. He should make it his business to know the important people in his community. No one is so great that he or she does not enjoy a personal interest evinced in this form.

The Box Office Girl

"The girl in the box office must be truly interested in pleasing patrons. Each of them should leave the box office with the satisfied glow of a cordial welcome. The operation of purchasing a ticket is the work of a moment; yet in that brief flash of time it is possible to receive an impression. Naturally that impression should be an agreeable one. The right sort of girl does not have to be told much of this sort of thing. She not alone understands the necessity—she likes the idea. The stimulation of good-natured greetings enlivens the performance of her routine duties.

STANLEY CHAMBERS

The Doorman

"The doorman in his turn should greet the patrons in a friendly manner. People who have been jostled in a popular lobby are made themselves again by the calm, easy attitude of the man who takes tickets.

The Phone Girl

"The girl who answers the phone should obviously be chosen for agreeable voice, pleasant disposition and nimble intelligence. She is in one important sense the voice of the management, and she should be impressed with the value of the motto, 'The voice with the smile wins.' A pleasant phone personality may do much to win patronage by answering inquiries as to the theatre and performances in courteous, clear, attractive manner."

"Responsible positions such as the four I have been describing can be considered filled only when they are occupied by people who know the meaning of the term 'obligation.' No individual should for a moment look upon his or her post as a mere performance of stated tasks. These are acquired, of course; that goes without saying. Routine is the track on which the operation runs smoothly to success, but, as I cannot too often point out, there is something over and above customary practice—something which is in fact the ideal aim or routine . . . is the ultimate value. That golden fruit is the sustained and ever widening patronage magnetized by whatever means may be effective."

Chambers' Code

Here are Chamber's 28 rules for maintaining "Good Will" which every employe must memorize and repeated violation will mean dismissal:

1. Be on time—Do not chew gum—Do not talk loud—Always be neat.
2. Be dignified in your behavior—Do not carry on unnecessary conversations.
3. Do not encourage flirtations with the patrons.
4. Never give short or flippant answers—Don't have a grouch on.
5. Stand erect at your post and do not display listlessness.
6. Never lose your temper and keep cool at all times.
7. Never argue when anything is beyond you; refer it to your superior.
8. Quietness must be maintained at all times during the performance.
9. Special effort should be made to comfort elderly people.
10. Report anyone changing seats more than once during the performance.
11. Never be discourteous—Grouchy people can't stand up under kindness.
12. Always meet rudeness with unfailing politeness.
13. We sell good service just as we do good pictures and music.
14. Make an effort to always wear a cheerful smile.
15. Try to please and satisfy every patron as if you owned the theatre yourself.
16. You will not say "Yes" and "No," but "Yes, Sir," or "No, Sir," or "No, Ma'am," as the case may be.
17. "This way, please," "Thank you," "Kindly remove your arm, please," are magic phrases; always use them when speaking to patrons.
18. Mothers with crying babies should be asked to kindly step to the foyer until the child becomes quiet.
19. Remember that business, like friendship, is sensitive. It goes where it is best treated and stays where it is best served.
20. You, by your conduct, can make or break this theatre. It may take a hundred dollars' worth of advertising to coax a new patron into this theatre, and you, with a surly, sulky word, can drive them away never to come back.

(*Continued on next page*)

This shows the way in which the lobby of the Earle theatre, Philadelphia, was dressed for the October Picture Harvest Idea. The house is owned by the Stanley company which has set aside a special advertising appropriation for special campaigns of this nature.

October Picture Harvest Idea Is B. O. Harvest for Stanley

The October Picture Harvest in all Stanley theatres in this circuit is proving one of the greatest entertainment and box office harvests in the history of the company. A special appropriation has been set aside by the company for advertising by means of lobby displays, cards, pennants, a different trailer each week for each theatre, one hundred and fifty 24-sheets and extra newspaper advertising.

The October Picture Harvest Idea suggests a wealth of exploitation possibilities and tie-ups with local merchants as well as unlimited ideas for lobby displays. Prizes will be awarded for the most successful lobby displays and there is keen competition among the managers of the different theatres in the chain, one of the most attractive displays shown in the above photograph being that at the Earle, Philadelphia, where Harry Shaw is managing director.

Each of the five weeks of the campaign carries a special title. The first week "October Picture Harvest," inaugurates the idea of the whole campaign. The second week, "Championship Week," tieing up with the enthusiasm created by the World Series games. The third week, "College Week," enabling individual theatres to effect tie-ups with schools, colleges, fraternities and school organizations, with special nights in honor of various schools in the vicinity. The fourth week will be known as "Star Week," and the management has arranged for this week a tremendous array of stellar attractions. The fifth week forming the grand climax of October Picture Harvest, will be called "Hallowe'en Festival" and, needless to say, this title offers great possibilities for tie-ups.

Usher's Resemblance To Picture Star Wins Place on Stage Program

Micka O'Neill, one of the girls on the staff of the Fox T & D, Oakland, is such a close ringer for Greta Garbo that Phil Phillips, in charge of publicity for the house, is capitalizing on the close resemblance. Contests have been held in the papers, where the pictures of the two have been shown side by side, and now Micka is making personal appearances.

Duke of Anhalt Marries Film Actress

DESSAU, GERMANY.—Duke Joachim Ernst von Anhalt was married last week to Edda Charlotte von Stephaine, former film star and former wife of the Duke's attorney.

Popularity Contest Big Feature of W B Pittsburgh Campaign

A popularity contest, lasting 30 days, is a big feature of a campaign to exploit Warner Brother's theatre in Pittsburgh. This contest is being given full-page advertisements in the local papers supplementing window displays in the shops of 50 radio dealers. Other displays in the theatre lobbies, dealers' trucks, banners and placards are covering Pittsburgh more thoroughly than in any advertising campaign of any nature.

This popularity contest is simple and effective. Ballots are distributed at the theatres and radio dealers on which the names of the favorite players may be written. Weekly prizes to the individuals totalling the greatest number of votes are awarded. Also there will be grand prizes for the total at the end of run of the contest.

Receive 20,000 Answers

During the first two weeks, some 20,000 pieces of mail were received in connection with the contest, indicating how thoroughly it had caught on with the public. Every purchaser of a ticket to any of the Warner Theatres in the Pittsburgh area receives a ballot which may be returned and credited at any of the Temple radio stores.

Distributes 50,000 Heralds

At the radio show, the Temple radio concern is distributing some 25,000 rotogravures, also 25,000 heralds to stimulate the interest of the fans. In all, there will be four hundred prizes including radio sets and passes to the theatres. The grand prize at the close of the contest will be a combination victrola and radio valued at $294. The person scoring the greatest number of votes for any one of the players entered in the contest will be named the winner. Following are the Warner theatres cooperating with the Temple Radio Company: Stanley, Grand, Olympic, Ritz, Enright, Regent, Liberty, Plaza, Schenley, Strand, Rowland, Colonial, Manor, Belmar and Arsenal.

Do Your Employees Help Keep Patrons? Here's Useful Code

(*Continued from preceding page*)

21. Service and courtesy are paid for with money that buys an admission ticket. Accept no tips, fees or favors.

22. Notify all hoodlums that uttering of loud noises, talking, flirtation and talking over the backs of seats are not allowed in this theatre.

23. Ask the young couple to kindly refrain from showing their affection for one another while in this theatre. Spooning will not be tolerated in this theatre.

24. Always familiarize yourself with order of programs and schedule time of shows.

25. Make an effort to recover any lost articles reported to you.

26. Ascertain patron's preference and endeavor to place them in seats they like best.

27. Remember the child of today is the man of tomorrow. Make him comfortable and at the same time keep him quiet.

28. Each member of the force is valuable to us only in proportion to his or her ability to serve our patrons.

A very clever cutout by Roy A. Ruthe of the Illinois theatre, Macomb, Ill., to exploit "Fox Movietone Follies." In a letter, he states that business was very good on this picture and that the Illinois is equipped with Western Electric sound system. When he finished using the cutout he passed it on to Tom Smith of Colchester.

Unique Press Sheets Issued on Lloyd Film

Paramount has issued a most unique press sheet on Harold Lloyd's new picture, "Welcome Danger." It is a 26 page folder measuring 18 by 12 inches and has been compiled by 51 men, who represent the best "ticket-selling" brains in the country's largest circuits.

This press sheet covers every conceivable angle of exploitation, including newspaper layouts, tieups, lobby displays and ballyhoos. Considerable space has been devoted to cooperative exploitation and many simple, but effective, stunts are listed.

Stenographers Contest and Newspaper Display Used to Exploit M G M's "Idle Rich"

Fred Pickrell, manager of the Poncan theatre, Ponca City, Oklahoma, used a stenographers contest and a special newspaper display to put over M G M's "Idle Rich."

The stenographers contest was started in one of the daily papers a week in advance of the play-date with tickets and cash as prizes. Special pictures appeared in the Sunday rotogravure sections. Fashion display photos also appeared in the society columns.

A Yo-Yo Contest, given by the Patterson Candy company, offered cash prizes and tickets were offered by the theatre. The contest was placed in front of the theatre and attracted a large crowd. The production was announced several times during the contest.

A special window display was arranged with the Boston Store, one of the largest men's ready-to-wear stores in Ponca City, with stills of Conrad Nagel, and a very exclusive tie, during their dollar day sale. Conrad Nagel cravats were given away with each dollar purchase.

Twenty-four windows of the city displayed special water colored signs and soda fountains carried special layouts. Novelty cards were placed in all hotel boxes and office buildings, which attracted a great deal of attention. They were also mailed out to the regular mailing list.

A simple but "stockingly" effective window display used in exploiting Warner Brother's, "On With the Show" when that picture played the Strand theatre, Pittsburgh.

Marquise and Lobby Displays Are "Thunder" to Criterion's B. O.

Marquise and lobby displays were the outstanding attractions in a campaign which was "thunder" to the box office of the Criterion theatre in Elreno, Oklahoma, when that theatre played M G M's "Thunder," starring Lon Chaney. Loomis and Enloe, managers of the Criterion, assisted by an M G M exploiter, are responsible for one of the greatest campaigns ever used for a picture in that city and is as follows:

A train, made up of an engine tender and three passenger coaches, was built, and set on top of the marquee. The windows were covered with transparent paper, and when lit up at night, made the display very attractive. Loud speakers, attached to sound equipment could be heard a block away and a dummy bell on the engine was kept swinging.

Attracts Great Crowds

Crowds gathered continually to watch this display. The ends of the marquise carried large rail crossing and state law stop signs, and a semaphore was built at each end of the marquee for large semaphore stop signs which were lighted at night. Railway tracks were painted on the sidewalk in front of the theatre running to each entrance with warnings posted to look out for the cars. A switchman was used at each end of the marquee with a lantern for night and stop sign for day. The engineers of the Rock Island division sent one of their oldest men to cooperate with this display and valuable information was obtained for building the train and a display in front of the theatre.

A Special Window Display

A window display was arranged next to the theatre. This was made up of large placards from the railroad asking for cooperation with the safety laws and announcing that "Thunder," the greatest railroad story was at the theatre and also that the picture was dedicated to the train men of the world's railroads.

Letter and Time Table Pluggers

A special letter was written to each of the engineers of the division advising of the coming of the picture, a week in advance and time tables were distributed to many cafes giving the time that the "Thunder" express would arrive. Chaney's name appeared on all train call boards with that of one of the local firemen, announcing the calling of his engine for duty.

Window display tieups were arranged with the following stores; Webb C. Ball and the Behme Jewelry Shop for displays on the standard watch for trainmen, the New Brunswick radiola store made up their window with stills and photographs of Lon Chaney and Phyllis Haver; Froug Clothing Co. arranged a display of Sweet-Orr Overalls and other working clothes for trainmen; O. G. E. Electric Company made a display of lamps; Jones Furniture Company cooperated with a display of furniture; and Kress Stores made up a window of handkerchiefs for trainmen, and also a window display of "Casey Jones" records.

Railroad Men Given Cigarettes

During the campaign, the publicity manager of the western division of Oklahoma came into Elreno, and helped put over a nice display of Camel cigarettes with a large still of Chaney holding a cigarette. Samples were given to all train men attending the opening of the production, announcements were made at all the civic clubs during the weekly luncheons and a letter was written to all the men of the Rock Island Division thanking the officials of the many departments for their cooperation.

An 18 Day Diet Menu

In connection with the exploitation on "The Careless Age," the First National-Vitaphone picture at the Fabian Theatre, Hoboken, an attention-getting folder was widely distributed. This folder, simple in design, carried an announcement of the picture on the front and back, the inside space being devoted to the famous Hollywood eighteen-day diet menu. It made a particular hit with the women in the audience.

A ballyhoo used on the opening day of Pathe's "Big News" at the Colony theatre in New York. The newsboys were furnished with aprons and distributed "Big News" tabloids throughout the midtown district of the city. In addition to street distribution, 25,000 were distributed to guests in 35 of the city's finest hotels.

Music and Radio Merchants Help Holt Plug Moran and Mack Audien

When Manager Nat Holt of the California theatre, San Francisco, turned his hand to exploiting "The Cocoanuts" a few months ago, folks thought that the limit in publicity had about been reached, so numerous were the stunts. Now that they have seen his recent work with "Why Bring That Up?," featuring Moran and Mack, they realize that the first campaign was just a practice exhibition.

The Two Black Crows have become popular largely through their phonograph records and the radio, and Manager Holt wisely turned to the music trade for assistance in putting his campaign over. The local Philco interests arranged for a double truck in the Call-Bulletin, with several dealers participating, and the California theatre announcement ran clear across the page at no cost to this house.

Arrangements were made whereby two Philco radios were to be given away, tickets being procurable at radio dealers, with the drawing at the California on the closing night. The instruments were on display in action in the lobby of the theatre during the run.

Special Window Displays

Thirty Philco dealers had special window displays and across the front of each store was a three by five-foot banner, attracting attention to the engagement at the California. The Emporium, the largest local department store, devoted a large window to the attraction, the first time that a theatre had broken into its display. In addition, there was a special display in the phonograph department. O'Connor, Moffatt & Company, another department store concern, also gave over a window to display purposes. The Philco interests announced the picture and the giving away of tickets over the radio.

Special windows were secured in all downtown music stores, as well as in exclusive phonograph shops. One hundred and fifty cards and sets of stills were used in regular locations, supplemented by seventy in record departments, sixty in the shops of Philco dealers and twenty sets of stills in frames in leading retail stores.

Used 15,000 Rotogravures

The house purchased 15,000 rotogravures, descriptive of the show, and these were overprinted by the Schwabacher-Frey Stationery Company and sent out on its private mailing list. The theatre also cooperated with the Columbia Phonograph company and the stationery house in a special newspaper advertisement.

Special Lobby Dress

The front of the theatre came in for attention and the lobby was transformed into one in keeping with the show. Two huge heads of Moran and Mack were placed on the box office and tickets were passed out through the two large mouths outlined in red. Dozens of cards with crow bodies and Moran and Mack heads were suspended from the marquee and seven large discs bearing the features of the popular stars were hung on the front and side of the building. Even the easel cards in the lobby, bearing the program, were black and in Moran and Mack silhouette form. Both sheet music and records were on sale in the lobby.

Manager Holt declares that he found it essential to let the public know that "Why Bring That Up?" was not a short comedy, but a full-length feature. This fact was stressed on cards and in newspaper copy and driven home by the magnitude of the campaign.

Distributes Heralds In Weekly Magazine

Economists declare that the problem of distribution is one of the great problems of the present day, but George Sharp, the sharpshooting manager of the Fox State theatre at Fresno, Cal., has solved it in at least one instance. Recently the house received 3,000 four-page rotogravure folders on "The Dance of Life" and he arranged for the house imprint by giving the back page to a friendly store.

To secure distribution without waste he dickered with the distributors of Liberty, and the folders went out with the magazines.

Bamberger's Idea Is a "Wow" Try It!

H. C. Bamberger, city manager of Bloomington, Indiana, of the Publix theatres there, made a decided hit with the student body of Indiana University and its alumni recently when he announced that the Publix theatres would join the movement to finance trips by the band of the university to all football games played away from home. The theatres will give half the total Saturday night receipts each week until the close of the football season. Special shows will be given usually at the Harris-Grand.

In addition to usual programs, the shows will include football shorts, sports reviews, and the theatre will have a loud speaker by which some prominent sport critic will give views of the college games played during the afternoon. The university band will give a concert during the showings unless out of town. Bamberger said if the stunt was able to finance the band he saw no reason why it should not be continued year after year.

Miller Gives Passes To School Children Getting High Grades

In Carthage, New York, a village of perhaps 4,000 persons, Howard Miller, manager of the Strand theatre has worked out a little idea which is bringing increased patronage to his house and at the same time bringing better results in the school rooms. In all fairness it should be said that hundreds of parents are equally as well pleased with the idea.

Theatre passes are being given away for excellence in school work in sixteen rooms in the grade schools of the village. Two passes are given each week for the Saturday matinee to the boy and girl in each room who has the highest standing in various studies.

Holds Safety Matinee

Realizing the need of protection against traffic accidents for school children, the management of the Granada theatre, Indianapolis, recently held a special show for all the 1,000 or more boys, traffic officers of the public and parochial schools of the city. Participating as hosts were the Indianapolis police department, the Hoosier Motor Club and the Indianapolis News.

Issues Football Schedules

Football schedules of all Big Ten teams and Notre Dame are being given away by the Orpheum theatre, Madison. This vest-pocket schedule works like a slide rule, instantly giving the teams, date, and place where the game is played.

MUSIC AND TALENT

Specht to Promote New Writers

STAGE SHOWS

San Francisco *Fox*

Week Ending October 17

This week's stage offering at the Fox theatre comes close to being the most satisfying example of art and grace yet seen at this playhouse. Fanchon and Marco's "Drapes Idea" is the attraction and full advanttage is taken of the opportunity of showing how attractive drapes may be in both stage settings and costumes.

The stage act proper is prefaced by a concert directed by **Rube Wolf**, musician par excellence and master of ceremonies extraordinary. The strains of "Swing Low Sweet Chariot" are heard from the ensemble as the elevated pit comes slowly into view. The orchestra is led through an "American Overture," featured by the first and fourth movements of Dvoak's "New World Symphony" and "The Song of the Bayou," prize winner in the Columbia Phonograph Company's contest for composers. Negro spirituals are sung by members of the ensemble, as well as the ever favorite "Going Home."

The stage show starts with the appearance of **Dorothy Kelly**, who sings an original song about "Drapes" and the curtain goes up on a stage festooned with thousands of yards of fabrics and a bevy of girls in gowns joined to indicate that the costumes are fashioned of a single piece. The headdress of each is a piece of fabric which hangs down from the flies. Following a dance a clever bit of costuming is exhibited when one group of girls take a single length of fabric and gown a sound group in exquisite costumes in a few moments.

Rube leads his musical gang through "Which Comes First, the Chicken or the Egg?," making it a very funny number. **Myrtle Gordon**, held over a second week, sings "He's a Good Man to Have Around" and "At the End of the Road."

The Sunkist Beauties appear in gowns of voluminous proportions and varied hues and pose and dance against a silver screen, making a very pretty picture, which is enhanced by the unusual beauty of the girls themselves.

Rube sees an old friend and schoolmate in the wings and drags out Jackie Fields, welterweight champion, here for a bout. This champ could be no faster than the principals in **Frank Melino & Co.**, the next attraction. Two young fellows and a girl give an exhibition of real speed in repartee, dancing and gymnastics, in which a lot of comedy is successfully injected. This act is worth the price of anybody's admission.

The Sunkist Beauties again appear, this time in blue and silver, and dance against a background of blue. The specialty performers come on and do a short turn as a rear curtain goes up revealing other girls posed high above the orchestra against a great sunburst of colored fabrics.

Brooklyn *Paramount*

Week Ending October 17

This show, C. A. Niggemeyer's "Shanghai Jestures," is the last stage-show in which the incomparable master of ceremonies, **Paul Ash**, is officiating, his resignation and retirement goes into effect Thursday, October 17.

Opening to a beautiful Chinese scene, in red and black, with the orchestra in Chinese costume, playing a Chinese medley to which Madame Sereova's Chinese Rosebuds do a well routined "Coolie" dance, which finishes novelly with the girls playing miniature xylophones which are attached to each girl's back.

Ash enters to a very good hand and announces that "A Russian Fantasy" (an orchestral number which

(*Continued on page 57*)

Bob West

The young organist whose likeness appears above is Bob West who has been boosting his stock, in all theatres that he has played in for the past 5 years, with his very successful song-fests. Incidently, West is partly responsible in helping the organists to get back into their own. His organ solos have been so successful at each performance that theatres that have not heretofore given their organists much consideration, are now featuring the same type of solo that West has gained so much popularity with. Bob is the featured organist at the Paramount theatre, Broklyn, N. Y. West has been connected with the Publix Corporation for the last five years and has traveled as guest organist in many of their theatres all over the country.

Seeks Reaction Of Public to Compositions

Orchestra Leader Is Broadcasting Tryouts of Music by New Composers

By W. S. RUSSELL

Business is a gamble, be it producing pictures, staging the drama or publishing music.

Those three—pictures, the stage and music—depend especially upon public whims for success. The product may be excellent and the promotion above par, yet if it does not strike public fancy it becomes a flop.

Businesses relying definitely upon public demand for success have experts in sensing mob reaction, yet these experts cannot always function 100 per cent.

With the advent of the talking picture the music publisher had the process of judging public reaction simplified. This did not necessarily bring into the ascendancy, however, new song writers—writers of both lyrics and music.

Just to what extent he will meet with success is a matter of conjecture, but nevertheless the undertaking of Paul Specht, orchestra leader at the Governor Clinton hotel, New York, to promote the "unsung" among song writers is to be commended.

On Monday evening, October 21, he and his Governor Clinton Hotel orchestra, broadcast a program of unpublished music over the Columbia Chain through Station WABC. He presented for the first time, half a dozen new composers.

Years ago, before Specht broke into big time, he met a fellow who gave him the "breaks." That break meant the beginning for him, and he hasn't forgotten. He knows there are a lot of youngsters writing good music, but who can't seem to make the hurdles into Tin Pan Alley.

A few months ago he had the idea that if somebody would round up this promising material and present it to the radio audiences, it would do two things—give the young musician a chance to get to Broadway and give Broadway a chance to hear new stuff, and for several months he has been collecting material for these "Opportunity Hours."

It seems only reasonable that Specht's plan will benefit publishers by giving them tips on public reaction.

Irving Berlin Composes New Mammy Song for Jolson Film

A new Mammy song has been written by Irving Berlin to be introduced by Al Jolson in "Mammy," his next Vitaphone production for Warner Bros. This will replace the never-to-be-forgotten but now slightly threadbare composition of the same name with which Al Jolson's name has become associated throughout the world.

The new "Mammy" is said to have a Jolsonesque twist that gives promise of making it as universally popular as its predecessor. In addition to this, the star will sing half a dozen other new Berlin numbers in the Vitaphone special which is now in production on the coast.

Michael Curtiz is directing Mr. Jolson in "Mammy." The title role is played by Louise Dresser and others in the cast are Lois Moran, Tully Marshall and Lowell Sherman.

Dozen Songs Featured in "Show of Shows"

An even dozen of new popular songs will be introduced in Warner Bros'. super-revue, "Show of Shows," which is the most ambitious production offering this season. The composers and lyricists responsible for these pieces include Ray Perkins, Perry Bradford, Al Dubin, Jimmy Johnson, Ned Washington, Herb Magidson, Michael H. Cleary, J. Kiern Brennan, Al Bryan, Eddie Ward, M. K. Jerome and Herman Ruby.

The titles of the numbers are: "Lady Luck," "Your Love is All That I Crave," "Singin' in the Bathtub," "The Only Song I Know," "Just an Hour of Love," "My Sister," "Ping Pongo," "If Your Best Friend Won't Tell You," "Li-Po-Li," "Motion Picture Pirates," "The Pirate Band" and "If I Could Learn to Love."

All of these song hits from "Show of Shows" will be published and marketed by M. Witmark & Sons.

Burtnett's Recording Band In Ann Harding Film

Earl Burtnett and his Hotel Biltmore orchestra make their fourth Pathe appearance in "Her Private Affair," Ann Harding's second screen starring vehicle. They have already been seen and heard in "The Sophomore," featuring Eddie Quillan and in "The Flying Fool" starring William Boyd, while their third appearance is in "Red Hot Rhythm," the tin pan alley musical picture that will be released on October 19.

In "Her Private Affair," Burtnett and his famous group of musical lads from the Hotel Biltmore in Los Angeles provide the orchestral accompaniment for the ball room scenes.

Organist Conducts Novel Song Melody Contest

A novel song melody contest was conducted recently at the Fox Oakland theatre, Oakland, Cal., by James Erickson, organist of the house, during the engagement of "Imagine My Embarrassment." At every performance he played a song melody. For the title that best fitted the sentiment and meter of the music he announced he would pay a cash prize of $25. Entrants were privileged to submit words, but these were not necessary. A lot of titles were submitted, indicating the interest shown in the contest.

Grove Theatre in Freeport Books Standard Acts

The Century Circuit theatre in Freeport, The Grove, is booking standard acts, according to an announcement which came from Arthur Abeles, general manager of the circuit. Some of the feature acts are Kitty Doner, Collins and Peterson, McKay and Ardine and others of the same calibre.

THEME SONGS

The featured song number in Warner Brothers' biggest Vitaphone special, "Show of Shows," will be "Lady Luck," an announcement this week from the Warner Studio says. Ray Perkins, head of the studio's theme song department, is the composer of the number which will be sung by several of the hundred stars in the revue. When "Show of Shows" is ready for release, "Lady Luck" and the other pieces in its score will be published by M. Witmark & Sons.

Happenings this week and last. . . . The Miller theatre in Wichita, Kan., has as an added attraction **Walter Davidson and His Louisville Loons** with **Harlan Christy** as Master of Ceremonies. The two week engagement started October 14. They have played there before and were given a hearty welcome. . . . **Steve Boisclair**, well known organist in New York State, is now playing at the Stanley in Utica. . . . **Owen Sweeten,** after completing a long engagement as Master of Ceremonies at the Senator theatre, Sacramento, Cal., has taken the place of Max Bradfield, at the Fox Fifth Avenue in Seattle. Later it is rumored he will go to an eastern house as Master of Ceremonies and Musical Director, with a Fanchon and Marco unit. . . . **Max Bradfield,** just prior to his departure for the Senator theatre, was married to **Lois Grace McFarland,** in Seattle. Congratulations are in order. . . . **Georgie Stoll,** who made quite some record for the length of time he acted as Master of Ceremonies at the Fox Broadway theatre, states that, "thanks to Fanchon and Marco," he is back at Loew's State theatre in Los Angeles. . . . After enjoying the longest sustained popularity of any Musical Director in the Saenger theatres of New Orleans, **Castro Casazo** has left on an extended trip through Argentine, thence to Florence and the other larger cities of Italy. He is succeeded by **Don Phillippini.** . . . **Miss Carewe Lucile,** artists' representative, last week took a trip to Detroit to inspect some of the talent she has been sending to that city. I should have said flying trip, for being up to date, she flew back. . . . **Sam Herman** is again building up business at the Diversey theatre with one of his surefire contests. . . . Everybody turned out for the opening of **Joe Lewis** at the **Beau Monte Club** and it really was a big affair. Some of the people called on to do a bit were **Marlin Hurt, Bud and Gordon Van Dover** known as **Tom Dick and Harry** on WGN. **Doris Roche,** now in Chicago with the Publix unit, "Over the Top," duplicated the number she sang the night before at **Coffee Dans,** accompanied by **Buddy Page,** who was in town with the R K O act, "Skyscrapers," as Master of Ceremonies. **Charlie Crafts** who was in the company of **Mr. and Mrs. Ward Perry,** professional manager of **Remick Music Corp.** and **Art Stiller,** pleased by singing "Louise," while Ward accompanied him on the piano. Incidently **Charlie Crafts** who is an old pal of **Rudy Vallee,** was on hand to welcome him as he passed through Chicago on his way East. . . . But, that's getting away from the subject, **Rosemary Marston,** also of the **"Skyscrapers"** unit, pleased with a number as did **Earl Rickard.** . . . Among some of the people that were introduced were **Abe Lyman, Ted Fiorito** and **Rocco Vocco.** . . . Jack Spangler, of the act **Jack and Kay Spangler** and who is now a member of the famous **Friars Club,** informed me that the annual show of the Friars Club which will celebrate their Silver Anniversary Jubilee Frolic, shortly will be staged under the personal supervision of **George M. Cohan** and will be one of the most pretentious ever produced. . . . **Chamberlin and Himes,** well known presentation artists, are again booked into the Palace theatre here. . . . Many presentation artists appeared at the seventeenth annual benefit for the American Theatrical Hospital, among them were the following, **Abe Lyman, Lewis and Dody, Benny Meroff, Johnny Burk, Ted Leary, Zelaya, Auriole Craven, Joe Penner** and **Doris Roche.** . . . **Harum and Scarum** famous pantomime artists are appearing this week at the Granada theatre. . . . **Jack Dempsey** has all he can do to dodge engagements but I understand he is to make an appearance at the Pershing Ballroom on Saturday of this week. Will anybody bet the ballroom will not be packed? . . . **Clyde Watson** is now Master of Ceremonies at the Golden Pumpkin Cafe on West Madison street. . . . **Milton Slosser,** well known and well liked organist of St. Louis, is now acting as guest organist at Warner Brothers Enright theatre in Pittsburgh. . . . Last Saturday marked the opening of a new ballroom with two new orchestras, namely **Jimmie Bell** and **Lew Diamond.** The ballroom is called the Majestic and is on the West side. . . . **Jimmie Green** opened at the Triangle Cafe last week, he will broadcast nightly over WGES. . . . **Earl Rickard,** you know, is Master of Ceremonies at the Blackhawk Restaurant, while **Coon Sanders** supplies the music. . . . The Golden Pheasant Inn are advertising a new orchestra with new music. **Al Magnus** and his orchestra are supplying the music.

W. S. Russell

STAGE SHOWS

(*Continued from page 55*)

this band featured some time ago and was requested to be played) would again be played by his orchestra. "A Russian Fantasy" is a medley of Russia numbers which are played marvelously well by the boys and led in a most masterly manner by Ash. This offering really stopped the show, but Ash maneuvered to keep the show going and not to take an encore which they were entitled to and would have pleased the audience greatly. **Austin,** of the team of **Seed** and **Austin** enters and gags with Ash, their comedy ending with a blackout in which **Seed** and **Electa Havel** participate. Ash next introduces **Bemis and Brown** as Collegiate Boweryites. Charlotte Bemis and Bartlett Brown first do a novel tap routine while seated on a bench. Miss Bemis then follows with a "doodle-doo" comedy song which is well received. Brown then followed with a very well done and difficult tap routine that received a very good hand. They finished with a clever tap dance routine, which is an incorporation of collegiate and bowery dancing, to a fine reception. A Southern "blues" singer, **Bessie Benoit,** is next introduced by Ash as a young lady never having made a stage appearance before. Her stage "presence" is rather nervous but after singing "If You Believed in Me" in a pleasing southern drawl, the audience applauded and forced her to encore, which she did with, "Oh, Baby, Where Can You Be," which she sang to Ash.

A "hot" arrangement of "Ain't Misbehavin'" is next led by Ash and played by his orchestra, for which they received their second very good hand. Two vocal choruses, sung by **Paul Small,** were also very well received.

The Williams Sisters, introduced by Ash as "Two Streaks of Dynamite," are just that. During their pleasing singing of, "Am I Blue," they stomp, kick and do everything but stand still. Their act is quite different from the usual sister team and the audience proved their pleasure by forcing the girls to encore.

Seed and Austin, comedians enter singing, "Here We Are" and then offer a comedy skit that have the audience roaring from start to finish. They earn an encore in which Seed takes the part of a Greek restauranteer. This is very cleverly done and stops the show. Ash then makes a speech about his leaving and then Paul Small sings a special version of "Miss You," which was very cleverly worded and received a marvelous hand. At the finish of this, the ballet and the entire company entered for the finale.

Detroit *Michigan*

Week Ending October 17

It's getting along to the tag end of the season and vacation days are over for the most of us, but "Vacation Days" turned out to be the name of the presentation Publix sent along to the Michigan this week.

There's just the slightest suggestion of a plot in the piece, and it revolves around **Senator Murphy,** that side-splitting comic who calls himself the "smartest man out of Congress."

The show opens in front of a drop which represents a sun room in a home, presumably the home of **Del Delbridge,** the debonair master of ceremonies. There are two girls and two boys in front of the drop waiting for Del.

When Del finally comes in he explains he is going to Senator Murphy's farm to spend his vacation. Then, while Del is off stage, presumably packing for the trip, the **Dave Gould Girls** trip on for a specialty number.

Of course, Senator Murphy makes his appearance, too, and the upshot of it is he invites the whole kit and boiling of them to his farm. The scene blacks out and when the lights go up again—presto, the audience is at Senator Murphy' farm.

We will digress here for a few moments to speak of the farm. There was a vast conglomeration of hedges and what not in center stage with the **Michiganders Orchestra** lying in ambush in the bushes. There were a couple of birdhouses scattered here and there, a flag pole and two futuristic hay stacks on either side of the stage.

Now, your reviewer has seen many of these farm yard scenes in Publix revues. And it is the hope of your reviewer to be present at one of them in which the scenic artist has taken his brush in hand to delineate one of those farm yard accessories which have been made famous recently by Chic Sale in his amusing little satire, "The Specialist." If you haven't read the article in question, it will be no use for you to attempt to fathom this wise crack.

Having assembled the entire cast at Senator Murphy's farm, Del led off with an orchestra specialty titled "Bugle Call Rag." This is one of those trick pieces in which the trombones, the fifes and other instruments with martial tones get a chance to do some solo work. It's a novelty number and Del had a fine arrangement of it.

Frank Hamilton, in a rube makeup including tan shoes with enormous buttons, was on next to sing. "You Tell Her, Cause I Stutter." Frank put it over in great shape, his antics in trying to get the stuttering words out going over in a big way.

The two boys and two girls who appeared in the opening scene came back for some specialty dancing, both as solo dancers and in teams. The boys are **Zastro and White** and the girls **Sunny Schuck** and **Bernice Marshall.** All of them are swell hoofers.

The Wisner Sisters were next, two little girls with as excellent "blues" voices as have been here in some time. They sang two new ones, "We Call Him Junior" and "He's a Good Boy, Good for Nothing." They put the songs over in great style.

The Dave Gould Girls had a new and unusual novelty dance. They went through an ordinary routine in white and orange sport costumes, then they lay down on their backs in a row with their legs in the air, assuming that physical culture posture which generally is described as pedaling a bicycle. Each girl had sets of bells on their legs and, by jerking their legs in rhythm, the girls tolled out "Let Me Call You Sweetheart."

Senator Murphy delivered his famous political speech concerning prohibition and what have you. It's his same old routine, but Senator Murphy always puts it over as if it was forever new. He's been here before several times, and each time he has happened to hit town just when Detroit is in the throes of a political campaign. His offering gets added laughs as a result, because most of the candidates in this town are pretty nearly as funny as the uncrowned senator.

For the finale, the Wisner sisters were seated in a silvery moon let down against a starry backdrop. They sang "Wonderful You" in company with the entire troupe, and the stars were lighted electrically for the final curtain.

New Orleans *Saenger*

Week Ending October 18

Jacques Cartier, who appears in a sensational Indian dance in Frank Cambria's Revue, "Pearls of Bagdad," a Publix Unit, the current bill, decided at the outset of his professional career to lay its foundations on authentic information concerning the native dances which he chose to interpret for his audiences. Cartier was born in India and learned the dances which he presents from natives in the Congo, Java and India. He is an author, and son of the late American Ambassador Cartier. The act is one of the best witnessed on the Saenger stage for some time past and is augumented by the chorus appropriately gowned in the trappings of the Far East.

And turning back the hands of time three thousand years or thereabouts, when Cleopatra floated down the Nile in a dug-out, though some authors describe the water-vehicle as "the barge she sat on blazed on the water like burnished gold," **Murray** and **Alan,** jesters, sing and tell some witty things that the ancients never dreamed of. The team are honest-to-goodness comedians and receive much applause for their work, which is of the highest class.

As a vocalist **Arch Cannon,** billed as "The Singing Son of the Desert," and assisted by the "ladies of the chorus," is above the average performer seen and heard with the Publix Units that wander down to the land of "we-alls." His wardrobe—well a newspaper man would be obliged to save his entire salary for two or three years, if he paid cash, to call it his own. Adjectives, in fact, several of them are necessary to describe it.

The **Wheeler Twins,** good-looking lassies, with ankle dresses, displaying well formed limbs occasionally, dance, kick over their heads, turn cart-wheels, flip-flops and all the things so dear to the hearts of the boys over sixty, and the men under twenty, who use that slicky stuff on their hair so the wind will not ruffle it. The girls are great.

But there is always a fly in the molasses jug.

Billed as the "clever tourists," **Boyce** and **Evans,** waste some valuable time that might be consumed by the orchestra or the man in the booth running the film to advantage.

The work of the chorus is excellent—the girls know how to dance and wear their clothes to advantage—their work in the Persian Ballet is out of the ordinary.

Ray Teal and the stage band, attired in Oriental togs, rendered some wonderful music appropriate to the stage production. The personality leader looks for all the world like a character in an Arabian Night story. One could imagine that Fatima is waiting for him in the restaurant.

Don Philippini returns as conductor of the symphony orchestra, playing selections from "Pagliacci," as only the Don can direct, during the absence of Castro Carazo, who is now on an extended trip to Italy and Central America, indefinite, some say.

Wesley Lord, at the wonder organ, featuring the swinging Tulane Melody and other college tunes again scored a hit, not only with his music but community singing which has taken a hold of the audiences particularly the matinee attendants who join heartily in the choruses.

The film this week is Moran and Mack in "Why Bring That Up?" which is drawing capacity houses. Underline is Clara Bow, in "The Saturday Night Kid," opening Oct. 18.

Kansas City *Pantages*

Week Ending October 18

Stanley's Rollickers, featuring the **Stanley Brothers, Dolly Dyer,** the **Horton Sisters** and **Belle Lyons,** was given a prominent place on the Pantages program. The number includes a dazzling blonde who plays the cornet and violin, the former instrument being diamond encrusted. Some nimble dancing and good singing complete a well balanced act.

John Orren is an impersonator whose best impersonation is that of a cow "mooing." Chickens and other animals also are included in the impersonations.

Phil and Kitty Howard are brother and sister who sing together and produce a surprising amount of harmony for relatives.

Freed and Carlsons are comedians who have a wide assortment of jokes and humorous lines.

The **Four Casting Stars** fall in a net and bounce all over the stage in an act that serves to round out the program in a pleasing manner.

Louis Charnisky and his Pantages Orchestra offered a medley of popular selections as the overture.

Cumberland *Maryland*

Week Ending October 12

The Cumberland theatre goers are in for another musical feast with the coming of **The Stilwell Show,** an attraction with 20 people, that opens October 7, at the The Maryland Theatre here. **The Mellinger Brothers,** managers of The Maryland Theatre, have succeeded in booking for a solid week The Stilwell Show that is composed of the following artists:

Jimmie Stilwell, who besides being owner of the organization, is the foremost comic of the musical stage. Supporting Jimmie Stilwell is: **Tex Howard, H. Edmund Rush, Buford Gamble, Jim Burns, Dixio Mayo, Joyce Saint Claire, Bee Gilmore, Jessie Stanford, Carmen Davis, Peggy Lenox** and others.

The feature of the attraction, with each performance is: **The Famous Stilwell Peaches,** said to be the cleverest dancing act on the musical stage. The

"THE PRIDE OF THE REGIMENT"

DORIS ROCHE

Featured in JACK PARTINGTON'S

"OVER THE TOP"

PUBLIX UNIT and *PARAMOUNT VITAPHONE SHORT FEATURE*

WEEK OF OCT. 18—UPTOWN THEATRE, CHICAGO
WEEK OF OCT. 25—TIVOLI THEATRE, CHICAGO

DIRECTION—WM. MORRIS AGENCY

BOB WEST

The Organ Maestro

Permanent Address
Paramount
Theatre
Brooklyn, N. Y.

company will present during the week: "China Doll," "Gingham Girl," "No, No, Nannette" and "Queen High."

Laura La Plante in "Red Lips" will be the photoplay for the first three days to be followed by another photoplay feature the last three days.

Alonza Cope's Maryland Theatre Orchestra, The M. T. Serenaders, will play the score for the stage show and the pictures.

The Maryland Theatre announce the coming of "The Student Prince" (stage company) November 12, and "Good News" a 100 person in the cast stage presentation supported by George Olsen's Band is booked for October 28.

This is the first gun fired by the speaking stage theatre managers in Western Maryland to greet the recent installation of Sound Pictures, and from the bookings of The Maryland Theatre, it appears that Talking Pictures will have an excellent opportunity to test their drawing power when fronted with legitimate stage attractions of the 100 person cast class. "Good News" will hit a $3.30 top with an 85 cent gallery, while the "Student Prince" the other 100 person cast piece, will ring the bell at $2.50 top.

Thomas Meighan in "The Argyle Case" at The Liberty, with Sophie Tucker in "Honky Tonk" this week, and Richard Barthelmess in "The Drag" at The Strand, will have fair competition when The Maryland Theatre presents the Stilwell Show. All for the week of October 7 to 12, in Cumberland, Md.

Boston *Metropolitan*

Week Ending October 16

Boris Petroff's "They're Off" is the revue and it features **George Dewey Washington**, colored singer. **Alex Keese**, master of ceremonies, conducts the "Met" Syncopators. Members of the cast are **Forsythe and Kelly**, comedians; **Alelaide Seamon**, **Eddie McKenna** and the **Fred Evans Ensemble.**

The scene opens at a stable near the tape on a race track, and the theme is of the race track. George Dewey Washington is introduced and immediately six girls of the Fred Evans Ensemble, dressed as jockeys, enter to sing and complete a tap dance. One of the girls features by twirling the length of the stage on one toe, at a fast pace. Six other girls enter dressed as a horses and a tap dance with the jockeys and their horses ensues. The girls, as horses, are dressed in bright red with bells jingling from the hoofs. They leave the stage with the effect of the jockey riding the horse.

The cast for the theme then enters: Charlie, owner of Silver King; Jim, former jockey of Silver King, and Murray, present jockey of Silver King. Murray does an eccentric dance and then gives up his job as Jockey to Charlie. Charlie's girl was peeved because he would not let Jim Ride Silver King in the big race, being the reason. Charlie sings "Forgive Me" and the Fred Evans Ensemble enter, with the six jockeys and six girls, dressed in bouffant costumes with picture hats. The dresses are of yellow, green and silver. The jockeys are dressed in suits of gray, with gray hats.

Charlie's girl does an eccentric dance. George Dewey Washington then enters with Silver King, having bet all his money, his last two dollars, on the horse. He sings "Making Believe" and "At the End of the Road," with various arrangements of "St. Louis Blues" inserted.

His "Black and Blue" from the colored show, "Hot Chocolates," received the popular hand from the patrons. He was dressed in sport clothes on his way to the race.

The race was shown in moving pictures with the throng cheering Silver King. The finish of the race took place on the stage with the two horses fighting for the lead. Of course, Silver King was victorious.

The feature picture was "Fast Life" starring Douglas Fairbanks, Jr., Loretta Young and Chester Morris.

Pittsburgh *Enright*

Week Ending October 18

Dick Powell, m. c., has a pleasing act called "Dick's House Party," and the offering opens with the girls in evening gowns dancing about the stage with the band boys who are garbed in dress suits. The band boys then take to their instruments and give a rendition of "St. Louis Blues" which is a knockout.

Karl, the drummer, makes a riotous hit when he impersonates a "personality girl" singing "You're Mean to Me." Dick does two song numbers, in each of which he shares honors with another. He sings "Let's Sit and Talk About You" with **Madolyn Ward** (one of the girls of the ensemble); and he sings "Where the Sweet Forget-Met-Nots Remember," with **Milton Slosser**, guest organist.

The **Three Gardner Sisters** are a harmonious singing trio and go over fairly well. **Ruth Mayon** has an exceptional dance routine, and her offering is a whirlwind of speed.

The **Ross Whites**, Senior and Junior, do a great dance and comedy act, with Junior running away with the honors. Can't find words enough to describe this lad's dancing and tumbling. He's a wonder and stops the show.

Chicago *Chicago*

Week Ending October 25

The Chicago has at last offered a stage program with out one or several tap dancers and which, by the way, is something long wished for by the writer. The bill was snappy and above all very pleasing and each act went over very well and received a good hand.

Featured on the bill were **Frankie Masters** and his band, **Lewis & Dolly**, **Six Demon Tumblers**, **Al & Gussy Blum** and the **Dave Gould Ballet.** The show opened with the ballet doing a tambourine dance to the tune of "You Were Meant for Me" and as they made their exit they gave an imitation of a railroad train, though not new, was exceptionally good and got a hand. Frankie Masters then entered and batoned the band into "I'm Saving My Love for You," of which he sang the chorus. He got a big hand and the house asked for more. He then introduced Al & Gussy Blum, who did a very clever dance novelty and it was only after their promise to return that the audience would permit them to leave. Masters and several members of the band then gave a short production number entitled "Nels Bells," in which each of them did a monologue in a hick garb.

With a change of drops and a completely darkened house and stage the ballet gave a blackout dance in which only their white shoes, tunics and caps showed. By a special spot from the booth this was possible. The effect was weird and got a big hand.

The band then played a special arrangement of "The Desert Song" and Frankie sang the last chorus. Al & Gussy came back and gave their famous Rag Doll dance and were followed by Lewis & Doty, the Hello, Hello, Hello Boys, who sang several goof songs and did a ventriloquist act that was clever. They were called back several times. The band gave a medley entitled American Blues, Masters sang and the entire cast assembled for the finale, which was cut rather short because of lack of time. The finale was only a flash of the Six Demon Tumblers and the ballet arranged in formation behind and above the orchestra.

Philadelphia *Mastbaum*

Week Ending October 12

Charles Previn's production overture this week was entitled "Atonement" in deference to the Jewish holiday season and was in many respects the outstanding feature of the program. It was staged on a lavish scale, with a wealth of color, and there was some excellent vocal work in the presentation of "Kol Nidrei" by the Mastbaum Symphony Orchestra and voices.

Stuart Barrie presented several Victor Herbert melodies for his singing lesson this week, among them "Sweet Mystery of Life," "A Kiss in the Dark," "Gypsy Love Song" and "Kiss Me Again." It proved to be one of the most popular song fests yet given. As a surprise Barrie called to the organ bench a little boy who had been singing lustily in one of the front rows. At first he was too bashful but finally made a little speech into the microphone and sang "Some of These Days" with such gusto that he almost stopped the show. As an encore he sang a "blues" song at the top of his voice. Barrie followed with a timely original composition, "A Tribute to Our Athletics," the words of which were thrown on the screen, and which was given a rousing hand.

"Dancing Around," a Warner-Publix production, was a fast-moving stage show with a clever group of entertainers and the **Gamby-Hale Girls** lending interest to the bill. In their first number they appeared in red and white military uniforms and gave a perfectly synchronized tap dance. A male quartette, also in uniforms, sang several songs, accompanied by the Singing Ensemble.

Kaye and Sayre, two good-looking young men, contributed some snappy unison stepping. In their second number they entered with one of them carrying a traveling bag which he said contained "a little Scotch." Out hopped a small very active Scotch terrier, which promptly sat up and begged. This clever little canine, named "Waffles," captured the hearts of the audience with her cute tricks as she danced, played dead and hurdled.

The Gamby-Hale Girls in striking costumes of mauve and silver gave another tap dance. **Eileen and Marjorie**, an unusual pair of girl acrobats from Australia, are the most versatile performers in this line that have been seen for a long time. Marjorie bounces all over the stage like an animated rubber ball and some of her stunts are little short of marvelous.

Sylvia Miller sang two "blues" songs very acceptably. **Ed and Tom Hickey** are two extraordinary funny comedians who kept the audience laughing continuously though it would be difficult to tell just what the fun was all about.

There was a brilliant finale with the Gamby-Hale Girls in gorgeous costumes presenting the appearance of a medieval court scene.

Pittsburgh *Enright*

Week Ending Oct. 11

Dick Powell, m. c., has another pretty stage offering this week called "Bells and Belles." The act opens with the Rockets lying on the floor of the stage, each of the girls having bells attached to their ankles, and as in their proper turns "they shake a leg," popular tunes were played.

Especially charming was a "Baby Days" number done by the Rockets (sixteen girls). They enter dressed in white baby clothes, and with baby false faces. As they leave the stage they immediately reenter, sans the baby costumes, and each girl has a large doll, and they put the dolls' legs through a dance on the floor of the stage. This nearly stopped the show on several occasions.

Dick Powell again received encore after encore with his charming megaphone crooning, and the stage band panicked the audiences with a great rendition of "Piccolo Pete."

Maxine Lewis sang "I'm Actually in Love," and went over but fairly well. **Dells and Gliss**, clowns, offered a novel musical act. No matter what these boys picked up, bottles, knives, stuffed chicken, etc.,

WILLIAMS

Featured in PUBLIX "Shan Hai Jestures" Unit

This Week Branford Newark

Next Week Palace Washington

SISTERS

Mabel
WALZER
Eddie
DYER

Featured Comedians in the Publix Unit

"Circus Cabaret"

This Week—Denver, Denver
Next Week—Paramount, Omaha

Direction Wm. Morris Agency

ADOLPH GOEBEL

Featuring

ORIGINAL MICROPHONE ORGAN NOVELTIES
AT THE MIGHTY ROBERT MORTON ORGAN
LOEW'S THEATRE, YONKERS, N. Y.

etc., they got pretty music therefrom. They inject much real comedy in their offering.

The Two Gobs, a couple of young men, do some funny talk and dance. Their act is very speedy and they made quite a hit. The finale was a gorgeous affair, with the Rockets dressed as huge dolls, While Dick crooned "Bells," bells strung about the theatre played the accompaniment. The back drop rose to disclose a pretty church scene with a bride and her attendants entering the church portals, at which time the "Bells" number was succeeded by "The Wedding March" as the curtain dropped.

Kansas City *Pantages*

Week Ending Oct. 11

Tommy Manahan and His Co-eds were given a prominent place on the Pantages program. The number consists of a bit of dialog by Tommy, some dance and vocal numbers by his company, then Tommy steps in and does a few dance steps that are not duplicated every day. The act is a well balanced number and was well received throughout the week.

Harry Stanley & Company demonstrates that a man is judged by the company he keeps. The "company" in this case is so pretty and shapely that Mr. Stanley sends her off the stage every once in a while so that the audience can look at him. She is **Estyre Paige.** And she knows how to sing and dance.

Belmonts Canary Opera consists of innumerable canaries who are exceptionally well trained to sing when Mr. Belmont directs them and the number proves to be a unique act.

Nee Wong is a Chinese vaudevillian who has a complete set of new jokes and knows how to tell them. He sings "Yes Sir, That's My Baby," in Chinese and the number goes over great with the audiences.

Louis Charninsky and his Pantages orchestra render popular selections for an overture.

Cumberland *Eagles Lodge*

Week Ending Oct. 26

The Cumberland Eagles Lodge, which sponsors the Toonerville Band, created after the famous cartoon of Fountain Fox, to get into the stage producing game, have arranged to give both the silent and sound picture goers of this locality something just a bit different by the way of variety in entertainment.

Nat Dantzic, formerly the famous Al G. Fields and Vogel Minstrel blackface star, will direct and produce a minstrel for the Toonerville Band, which will include in the cast some of Cumberland's best stage (professional and novice) performers that is comprised of: **Frank Florentine,** former circus wire performer, **William Cramer, John Ehrbar, Fire Chief Reed Hoenicka** and **Captain of Detectives William Cubbage.** This is the first time such a collection of local great and near-great performers have been listed to appear on the legitimate stage. Another indication that Sound Pictures are in for a run of strong opposition.

Cumberland *Maryland*

Week Ending Oct. 26

The **Mellinger Brothers,** managers of the Maryland theatre, for some reason or another, even contrary to previous newspaper advertising, have switched their booking schedule for the week of October 21 to 26. Charles K. Champlin Stock Company, which had already been given publicity will not be presented this week.

The Hollywood Follies, composed of 20 people, and an exceptional girl ensemble, supported by the **Golden Gate Girl's Jazz Band,** will hold full sway for one solid week. Seven other high class vaudeville acts, along the **Alonza Copes Orchestra,** compose the line-up. A silent photoplay, Paramount Special "Charming Sinners" is also booked to balance the program.

Stage bookings, already advertised for the Maryland theatre, comprise the following attractions: "Good News" a hundred person cast organization, with $3.00 top, for one night only, is October 29; John Moyer's dance festival, an attraction presented yearly by the dance lover fans, is booked for October 28, 30 and 31, and following this will be "Padlocks of 1929" a musical revue with over a hundred in the cast for November 1 and 2. The Mellinger Brothers have, according to the reports of Frederick P. Mellinger the official booking manager, the best line-up of stage attractions on the road scheduled for presentation this season.

Stanley in Pathe Sketch

What is doubtless one of the finest baritone voices in the country will be heard in the first of Pathe's new song sketches, "On the Road to Mandalay," the popular song set to Kipling's famous poem. The voice is that of James Stanley, one of the best of today's concert singers.

Hollywood Tunes

(Special to the Herald-World)

HOLLYWOOD, Oct. 22.—The piano, formerly the aristocrat of the drawing room, now takes its place alongside the lowly office desk, filing cabinet and other office equipment at the RKO studios. In almost every executive office there stands a piano. No story conference can function without its advice, given in persuasive harmonies, terrific crashes, weird sequences and various moods of a proposed film translated in music.

Visitors to the studio are likely to hear music rather than the harsh click of the typewriter. Music has become the business air of the studios. Everybody seems happier. Bosses are in no mood to explode when strains of a beautiful melody come filtering softly through the air. Instead he finds himself humming through his mail. Office boys whistle softly. Music is the key—efficiency is the note.

* * *

"The Hollywood Revue of 1930" is rapidly getting into shape. Harry Rapf has assigned Lou Alter and Howard Johnson to write music for the production.

* * *

Irving Berlin has written a new mammy song for Al Jolson to sing in his forthcoming audien. Jolson will sing the new "Mammy" as well as five other Berlin tunes. Production is under way at the Warner Brothers studios.

* * *

Walter Donaldson and Edgar Leslie will write several of the songs in the audien version of "Cameo Kirby" for Fox. Other composers collaborating on this picture are John Strauss, Helen Hyde, Ed Brady and J. D. Jensen. The songs included in this picture are "Romance," "Home is Heaven." "Behind An Old Spanish Fan," "Tankard and Bowl" and "Restin'." Irving Cummings is directing.

* * *

Jack Smith, known as the "Whispering Baritone" is due to arrive in Hollywood soon. He has been signed by Fox and will appear in "Hollywood Nights" as his first production.

* * *

Conrad, Mitchell and Gottler have written a novelty sketch for "Hollywood Nights" called "Parade of the Blues." It will be one of the many singing and dancing spectacles in the picture. Gottler will supervise the staging. Frank Strayer will direct.

* * *

Ken Maynard will sing and play in his next picture for Universal. Maynard's rendition of old time cowboy music scored heavily in his latest audien "The Wagon Master."

Metropolitan to Publix

SEATTLE, Oct. 22.—The Metropolitan theatre is to be operated under the direction of the Publix. Pictures and legitimate attractions will play, according to availability, until such time as the new Publix house, which is to be constructed, is completed and which will run long run Paramount attractions.

Dubin and Burke Write Original Tunes for "Hold Everything"

Al Dubin and Joe Burke, Vitaphone's crack songwriters who created the many tuneful hits in "Gold Diggers of Broadway," have written seven original compositions for Warner Bros. all natural color musical comedy, "Hold Everything," now being directed by Roy Del Ruth. Most of them will be sung by Winnie Lightner who registered a sensational triumph introducing Dubin and Burke numbers in "Gold Diggers of Broadway."

In addition to the new songs written for it, "Hold Everything" will retain much of the musical score of the original stage version. These pieces will be sung by Georges Carpentier, Sally O'Neil, Joe Brown and the other principals.

"Rhapsody in Blue" to Be Used by Universal in Whiteman Film

Universal has completed an arrangement with George Gershwin, composer, and with Harms, Inc., giving the picture company the exclusive use of Gershwin's famous piece "Rhapsody in Blue."

This composition is identified with Paul Whiteman. He uses it as the identifying overture for his famous orchestra. It has come to be recognized as the musical signature—the "motif" of Paul Whiteman. It will be used first by Universal in "The King of Jazz Revue."

Universal is said to have paid $50,000 for the screen rights to this Gershwin composition.

Meyer Signs Rare Talent For T-S Musicals

Abraham Meyer, who recently went to Hollywood from New York to supervise the musical programs for Tiffany-Stahl forthcoming productions to be released under its new franchise plan, has lined up some rare talent for this work.

Abner Silver, author of "Mary Ann," "Say It Again," "Angel Child," "Am I a Passing Fancy" and many others, will compose new songs for Tiffany-Stahl productions. He has written two catchy airs for "Painted Faces," starring Joe E. Brown. One is "Bashful Baby," sung by Dorothy Gulliver, with Ray West's orchestra playing the accompaniment. Another is "Someone You Like," sung by Lester Cole, who won laurels in "Good News."

Silver and George Waggner have written two songs for Mae Murray in Tiffany-Stahl's all-talking version of "Peacock Alley." These are to be sung by Miss Murray. One is "In Dreams You Still Belong to Me," and the other "Everybody's Gal."

The Versatile Master of Ceremonies

JAY MILLS

Guest Master of Ceremonies

at the

Ritz Theatre, Elizabeth, N. J.

Direction of Phil Tyrell

"THE TAPPING FLAPPER AND THE TWISTING FLIPPER"

PAUL and FERRAL

IN

PUBLIX "RADIO ROMANCE" UNIT

WEEK OF OCT. 18—CORANADO, ROCKFORD WEEK OF OCT. 26—ORIENTAL, CHICAGO

FORMERLY WITH SHUBERT'S "NIGHT IN SPAIN" - "NIGHT IN VENICE"

THANX TO WM. MORRIS

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

BEST SELLERS
Week Ending October 19

No. 1

"Am I Blue"—(M. Witmark & Sons).

No. 2

"When My Dreams Come True"—(Irving Berlin).

"My Song of the Nile"—(Witmark & Sons).

"Pagan Love Song"—(Robbins Music Corp.).

No. 3

"Little Pal"—(De Sylva Brown & Henderson).

"Singing in the Rain"—(Robbins Music Corp.).

No. 4

"Love Me"—(Leo Feist).

"I'm Just a Vagabond Lover"—(Leo Feist).

No. 5

"Lovable and Sweet"—(Harms, Inc.).

No. 6

"When the Real Thing Comes Your Way"—(Remick Music Corp.).

"True Blue Lou"—(Spier & Coslow).

"Miss You"—(Santley Bros.).

"Little by Little"—(De Sylva, Brown & Henderson).

"Where the Sweet Forget Me Nots"—(Remick Music Corp.).

"Piccolo Pete"—(Jenkins).

"Wedding of the Painted Dolls"—(Sherman Clay).

"Smiling Irish Eyes"—(Witmark & Sons).

"Moan' Low"—(Harms, Inc.).

No. 7

"All That I'm Asking Is Sympathy" (Joe Morris).

"Through"—(Donaldson, Duglas & Gumble).

"Congratulations"—(Green & Stept).

"By the Way"—(Remick Music Corp.).

* * *

"IT'S UNANIMOUS NOW"—(Green & Stept, Inc.)—A natural title, well written. Makes a great fox trot and is already being played extensively. By Bud Green and Sam H. Stept.

* * *

TIP TOE THROUGH THE TULIPS WITH ME—(M. Witmark & Sons)—This picture we understand has taken the East by storm. This is the big song of the picture and it really looks like a hit. Lyric by Al Dubin, music by Joe Burke.

* * *

"WHEN YOU'RE COUNTING THE STARS ALONE"—(Leo Feist, Inc.)—About a love sick Romeo. After all it doesn't mean a thing WHEN YOU'RE COUNTING THE STARS ALONE. That tells its own story. Words and music by Benee Russell, Vincent Rose and Jack Murray.

* * *

"I WISH I HAD A SWEETHEART"—(Sherman, Lewis & Armstrong)—Another new firm has entered the publishing field. Their first is a fox trot ballad. Both of these writers are well known and will no doubt develop into big publishers. Words and music by Al Sherman and Al Lewis.

* * *

"GEORGIA PINES"—(Joe Morris Music Co.)—This song was started on the MAJESTIC RADIO hour by Wendell Hall. It got a lot of publicity through it being announced as the prize winning song of this hour. It's a MUDDY WATERS type of song by the same writers. Words by Jo Trent, music by Peter De Rose.

* * *

"I'M IN LOVE WITH YOU"—(Sherman Clay & Co.)—The theme song of the big feature, THE GREAT GABBO. A big picture and with this meritable song should get into the hit class. Words and music by Paul Titsworth and Lynn Cowan.

Sid Berman.

ORGAN SOLOS

Bernie Cowham (Flushing, L. I., Keith-Albee) offered one of his original organ solos that have increased his popularity in this town in leaps and bounds. This one Cowham called, "Hello, Everybody, Hello." A slide with an enormous letter B was flashed on the screen, with the words along side it, which read, "Bernie Boosting Broadway's Beautiful Ballads." The numbers he played and to which everyone sang were, "Dreaming of You," "Am I Blue," "Little Brown Jug," "By the Way," and a special version with "Haha" chorus of "Heighho, Everybody, Heighho." Throughout this pleasing solo, Bernie gets in a word or two, orally about the next song, etc. His ad libbing during these numbers is spontaneous and gets and leaves the audience in a happy mood. Incidentally at the finish of each number, Cowham always received a fine hand, which is only surpassed by the fine ovation at the finish of his solo.

* * *

Bob West (Brooklyn Paramount) offered one of his pleasing and original song-fests which he called "A Memory Test." Opening, after explaining the stunt, with "Honey," West then made a little speech about Vallee's return and about his song, "Vagabond Lover." Two choruses of this number were then played by West and sung by the audience. For his closing number, Bob played the song that has made such a hit all over the country, "Am I Blue." Bob has been away on a vacation for the past week or so and his return has been looked forward to by this audience with whom he has become so popular. His reception, both for his trailer before his solo and for his fine showmanly solo, was very fine.

THEME SONGS

All of the music used in "Broadway Scandals" is published by New York Music Publishers and will be placed on the market simultaneously with the release of the production. Shapiro Bernstein is issuing "Does an Elephant Love Peanuts" and "Kicking the Blues Away." Irving Berlin, Inc., is distributing, "What Is Life Without Love," and "I'd Love to Love You." "Rhythm of the Tambourine" bears the imprint of Remick, while the Leo Feist trade mark adorns "Love Is the Cause of All My Troubles." Spier-Coslow are publishers of "Can You Read in My Eyes."

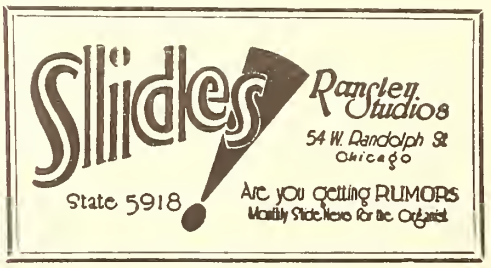
In addition to being one of the snappiest, sensational musical shows to be produced in singing-dancing-talking films, "Broadway Scandals" has a tense dramatic plot. It gives an unusual twist to backstage life and presents Sally O'Neill, Jack Egan and Carmel Myers in the best roles of their long and varied careers. George Archainbaud is responsible for the direction and Rufus Le Maire for the song and dance numbers. Emmett B. Grant directed the dancing specialties and ballets.

When three of Tiffany-Stahl's big specials, now in production, are released, several new song hits will be introduced to the public, is the opinion of Abe Meyer, Musical Director of the Tiffany-Stahl company.

"Peacock Alley," "Troopers Three" and "Painted Faces," besides being all-talking productions, have complete musical scores interspersed with catchy song numbers. The popular team of song writers, Abner Silver and George Waggner, have just finished the music and lyrics for the songs in these three pictures.

"In Dreams You'll Still Belong to Me," the theme song to "Peacock Alley," incidentally gives Miss Murray an opportunity to prove herself as splendid a singer as she has already proven herself a dancer. "Everybody's Gal" is another tuneful number composed especially for this production.

"I'm Just Wild About Horses," for which Abner Silver wrote both the words and the music, is a comedy selection sung in "Troopers Three," a story of the United States Cavalry. "As Long As You Love Me" is one of the more sentimental compositions for this picture.



Hello Everybody—There has been a rumor about town for the past week to the effect that **Walter Donaldson**, president of **Donaldson, Douglas and Gumble**, has dissolved partnership and will work for some other publisher. This has been most emphatically denied by **Mose Gumble** (if you know Uncle Mose, you know how emphatic he can be), and another thing Gumble says is that the firm will start this season out right with a number of songs written by **Walter Donaldson, Edgar Leslie, Jimmy Monaco** and **Joe McCarthy**. The theme song of "Glorifying the American Girl" will have as its title, "There Must Be Somebody Waiting for Me." This was written by Donaldson and Leslie. Jimmy and Joe wrote, "Through," and Mose says it looks like this number is coming **through** for a big hit.

* * *

Harry Blair of **Shapiro, Bernstein's** has been at home for the past few days with a bad cold, but is now back on the job and plugging away as usual.

* * *

That old favorite, "After You're Gone," which **Creamer and Layton** wrote some years back for the Broadway Music Corporation, has been taken over by the energetic **Joe Davis**, president of **Triangle Music Co.** Joe intends to revive this fine number and if anyone can do it, it is Davis. Incidentally Davis is now on a two-week business trip which will include the entire middle west, so you boys out there, be sure to look for Joe.

* * *

Two new music publishers have opened their own offices recently, they are **Saul Bernie**, who was orchestra manager for **Leo Feist** for the past eight years. Bernie was also in vaudeville with **Harry Grey** and was also professional manager for Walter Donaldson. Their catalogue includes "Under the Spell of the Moon," "Don't Cry Baby" and "Sunnyside." These numbers were written by **Bernie, Stella Unger** and **Jimmy Johnson**. The other firm is **Handman, Kent** and **Goodman**. They have a catalogue which includes, "Melancholy," "Remarkable Girl," "Constantly" and "Back in the Hills of Kentucky."

* * *

Larry Norette, manager of the McCrory store in Cleveland, breezed into town after seeing the World Series in Philly, to look over the music situation here. Incidentally, Norette has just finished writing and publishing a new song which he has named, "Every Once in a While." This number has taken Cleveland by storm.

* * *

J. J. MacCauley of **Remick's**, who was also in Atlantic City for the summer, is back at the New York office.

* * *

"I Always Knew" (It Would Be You), published by **Remick** and written by **Cliff Hess** and **J. M. Coopersmith**, former organist at the Mark Strand theatre, has been accepted as the theme song for "Take the Heir," a new picture.

* * *

Charley Davis, the popular master of ceremonies formerly of the Indiana Theatre, Indianapolis, Ind., is now m. of c'ing at the Paramount, New York.

* * *

Francis Logan, singing and dancing ingenue, is now rehearsing in an R K O "unit" act.

* * *

"Palestine" is the title of a semi-high-class ballad published by **Mills Music, Inc.**, with lyrics by **Virginia McDonald** and music by **F. Henri Klickmann**. A Yiddish version of the lyric has been written by **George A. Friedman**, and it appears in the song copy. In view of the publicity this ancient city has received recently, the publishers feel that the number will attract attention, but it is solely on its merits as a song that "Palestine" is being issued.

* * *

Here is another case of a house divided (this time it is for the betterment of the firm). **Sam Coslow** is writing on the west coast and **Larry Spier** on the east coast for Paramount. They are the heads of the firm of **Spier and Coslow**. **Abe Frankl**, formerly of Irving Berlin's, has joined this firm in the same capacity of professional manager.

E. F. Dawson

QUICK REFERENCE PICTURE CHART

Amkino

FLAMES ON THE VOLGA, or Bulat Batyr: Anna Wozjik, Yaroslavtsev. (L) 7000f. (R) Mar. 30, 1929.
GENERAL LINE (D): Special cast. Forthcoming release.
HER WAY (D): Special cast. Forthcoming release.
IN OLD SIBERIA (D): A Zhilinsky, V. Taskin. (L) 6500f. (R) July 20.
KATORGA (D): A. Zhilinsky, V. Taskin, V. Popov. (R) June 1. (L) 7500f.
KRASSIN: Special cast. (L) 7000f. (R) Feb. 19, 1929.
LASH OF THE CZAR, THE: Kachalov, Meyerhold, Stenn. (L) 6800f. (R) Feb. 9, 1929.
MAN WITH THE CAMERA (D): Special cast. (R) September.
MOSCOW TODAY (D): Special cast. (R) April 11. (L) 5000f.
NEW BABYLON (D): Sophia Magarill, Sergei Gerasimow, Peter Sobolewski, Elena Kusmina. (R) June 29. (L) 8000f.
PRISONERS OF THE SEA: O. Knipper, Tschechowa, N. Kutusow. (R) Apr. 13, 1929.
TWO DAYS: F. E. Samytschkowsky. (L) 6500f. (R) Feb. 1, 1929.
YELLOW PASS, THE: Anna Stenn. (L) 6600f. (R) Dec. 8, 1928.

Artclass

UNMASKED (D-AT): Robert Warwick, Sam Ash, Milton Krims, Lyons Wickland, Susan Corroy, William Corbett, Charles Slattery, Kate Roemer, Waldo Edwards, Roy Byron, Clyde Dillson, Helen Mitchell, Marie Burke. (L) Talking, 5449f.

Chesterfield

BELOW THE DEADLINE (D-Underworld): Barbara Worth, Frank Leigh, J. P. McGowan, Walter Merrill, Arthur Rankin, Virginia Sale, "Tiny" Ward, Lou Gory, Fred Walton, Bill Patton, Charles Hickman, Mike Donlin. (L) 5500f. (R) May 1, 1929. (NP) May 25.
CAMPUS KNIGHTS (CD): Raymond McKee, Shirley Palmer, Marie Quillen, Jean Laverty. (R) June 15, 1929.
CIRCUMSTANTIAL EVIDENCE: Helen Foster, Cornelius Keefe, Alice Lake, Charles Gerrard, Ray Hallor. (L) 6200f. (R) Jan. 15, 1929. (NP) Mar. 23, 1929.
HOUSE OF SECRETS (AT-D): Marcia Manning, Joseph Striker, Elmer Grandin, Herbert Warren, Francis M. Cerdi, Richard Stevenson, Harry H. Southard, Edward Ringham, (L) 6100f. Sound only.
JUST OFF BROADWAY (M): Donald Keith, Ann Christy, Larry Steers, DeSacia Mooers, Jack Tanner, Syd Saylor, Beryl Roberts, Albert Dresden. (L) 6200f. (R) Feb. 15, 1929. (NP) Mar. 3, 1929.
PEACOCK FAN, THE (M): Lucien Preval, Dorothy Dwan, Tom O'Brien, Rosemary Thehy, Carlton King, Gladden James, David Findlay, James Wilcox, Fred Malatesta, Alice True, Spencer Bell, John Fowler. (L) 5300f. (R) Mar. 15, 1929. (NP) Mar. 23, 1929.
SOUTH OF PANAMA (D): Carmelita Geraghty, Lewis Sargent, Philo McCullough, Edouardo Raquello, Marie Messinger, Carlton King, Harry Arras, Joe Burke, Fred Walton. (L) 5800f. (R) Nov. 15, 1928.

Columbia

ACQUITTED: Forthcoming 1929 release.
BACHELOR GIRL, THE (D-TME): William Collier, Jr., Jacqueline Logan, Edward Hearn, Thelma Todd. (R) May 3, 1929. (NP) June 22. (L) Talking, 5967f; silent, 6245f.
BEHIND CLOSED OOORS (My): Virginia Valli, Gaston Glass, Otto Matiesen, Andre De Segurola, Fanny Midgley, Torben Meyer, Broderick O'Farrell, Otto Hoffman. (L) 5897f. (R) Feb. 24, 1929. (NP) June 15, 1929.
BROADWAY HOOFER, A: Forthcoming 1929 release.
COLLEGE COQUETTE (CD-AT): Ruth Taylor, John Holland, William Collier, Jr., Johyna Ralston, Edward Piel, Jr. (L) Talking, 6149f; silent, 5566f. Recording on film and disc. (R) Aug. 5, 1929.
DONOVAN AFFAIR, THE (D-AT): Jack Holt, Agnes Ayers, Dorothy Revier, William Collier, Jr., John Roche, Fred Kelsey, Hank Mann, Wheeler Oakman, Virginia Brown Faire, Alphonse Ethier, Edward Hearn, Ethel Wales, John Wallace. (L) Talking, 7140f; silent, 7189f. (R) Apr. 11, 1929. (NP) May 18.
ETERNAL WOMAN, THE (D): Olive Borden, Ralph Graves, Ruth Clifford, John Miljan, Nena Quartaro, Joseph Swickard, Julia Swayne Gordon. (L) 5812f. (R) Mar. 18, 1929. (NP) Apr. 6, 1929.
FAKER, THE (D): Jacqueline Logan, Charles Delaney, Warner Oland, Charles Hill Mailes, Gaston Glass, Flora Finch, David Mir, Lon Poff, Fred Kelsey. (L) 5651f. (R) Jan. 2, 1929. (NP) Feb. 9, 1929.
FALL OF EVE, THE (CD-AT): Patsy Ruth Miller, Ford Sterling, Jed Prouty, Gertrude Astor, Arthur Rankin, Betty Farrington, Fred Kelsey. (L) Sound, 6245f. (R) June, 1929. (NP) July 20.
FATHER AND SON (D-AT): Jack Holt, Dorothy Revier, Helen Chadwick, Mickey McBan, Wheeler Oakman. (L) Talking, 6765f; silent, 6310f. (R) Apr. 22, 1929. (NP) May 18, 1929.
FLIGHT (AT-D): Jack Holt, Ralph Graves, Lila Lee, Alan Roscoe, Harold Goodwin, Jimmy de la Cruze. (NP) October 19.
FLYING MARINE, THE (D-TME): Ben Lyon, Shirley Mason, Jason Robards. (NP) June 29. (L) Talking, 5951f; silent, 5736f.
GREEN EYES: Forthcoming 1929 release.
GREENWICH VILLAGE: Forthcoming 1929 release.
HURRICANE (AT-D): Hobart Bosworth, Johnny Mack Brown, Lelia Hyams, Allan Roscoe, Tom O'Brien, Lelia McIntyre, Joe Bordeaux and Eddie Chandler. (NP) Sept. 21. Forthcoming 1929 release.
LIGHT FINGERS (D-AT): Ian Keith, Dorothy Revier, Carroll Nye, Ralph Theodore, Tom Rickets. (L) Talking, 5700f. (R) July 29, 1929. (NP) Aug. 31. (L) Silent 5578f. Sound 5700f.
LONE WOLF'S DAUGHTER (TME): Lytell and Olmstead. (L) 6214f. (R) Jan. 13, 1929.
LOVE CAPTIVE, THE: Forthcoming 1929 release.

Key to Abbreviations

C—Comedy
D—Drama
R—Romance
MC—Musical Comedy
F—Farce
M—Melodrama
W—Western
O—Operetta
My—Mystery

SOUND

AT—All Talking
M—Musical Score
T—Talking Sequences
E—Sound Effects
S—Singing

The foregoing abbreviations follow immediately after the title. As an example, CD-TME signifies "comedy-drama with talking sequences, musical score and sound effects."

OTHER ABBREVIATIONS

L—Length
NP—New Pictures
R—Release
TOS—T. O. Service

NOTHING TO WEAR (CD): Jacqueline Logan, Theodore Von Eltz, Bryant Washburn, Jane Winton, William Irving, Edythe Flynn. (L) 5701f. (R) Nov. 5, 1928. (NP) Mar. 9, 1929.
OBJECT ALIMONY (D): Lois Wilson, Ethel Grey Terry, Douglas Gilmore, Roscoe Karns, Carmelita Geraghty, Dickey Moore, Jane Keckley, Thomas Curran. (L) 6266f. (R) Dec. 22, 1928. (NP) Jan. 12, 1929.
POWER OF THE PRESS, THE (D): Douglas Fairbanks, Jr., Jobyna Ralston, Mildred Harris, Philo McCullough, Wheeler Oakman, Robert Edeson, Edward Davis, Del Henderson, Charles Clary. (L) 6456f. (R) Oct. 31, 1928. (NP) Mar. 9, 1929.
QUITTER, THE (D): Ben Lyon, Dorothy Revier, Fred Kohler, Charles McHugh, Sherry Hall, Jane Daly, Henry Otto, Claire McDowell. (L) 5671f. (R) Apr. 1, 1929. (NP) Mar. 9, 1929.
REOEMPTION: Forthcoming 1929 release.
RESTLESS YOUTH (D): Marceline Day, Ralph Forbes, Norman Trevor, Robert Ellis, Mary Mabery, Gordon Elliott, Coy Watson. (L) 6085f. (R) Nov. 30, 1928. (NP) Dec. 22, 1928.
SIDESHOW, THE (D): Marie Prevost, Ralph Graves, "Little Billy," Alan Roscoe, Pat Harmon, Texas Madesen, Martha McGruger, Esteban Clemento, Janet Ford, Paul Dismute, Bert Price, Chester Morton, Jacques Ray. (L) 5999f. (R) Dec. 11, 1928. (NP) Feb. 16, 1929.
SINNERS PARAOE (M): Victor Varconi, Dorothy Revier, John Patrick, Edna Marion, Marjorie Bonner, Clarissa Selwynne, Jack Mower. (L) 5616f. (R) Sept. 14, 1928. (NP) Oct. 20, 1928.
STOOL PIGEON (M): Olive Borden, Charles Delaney, Lucy Beaumont, Louis Natheaux, Ernie Adams, Al Hill, Robert Wilber, Clarence Burton. (L) 5792f. (R) Oct. 25, 1928. (NP) Nov. 17, 1928.
SUBMARINE (D-ME): Jack Holt, Dorothy Revier, Ralph Graves, Clarence Burton, Arthur Rankin. (L) Synchronized, 8374f; silent 8192f. (R) Nov. 12, 1928. (NP) Mar. 9, 1929. (TOS) Dec. 1, 1928.
TRIAL MARRIAGE (D-ME): Norman Kerry, Sally Eilers, Jason Rohards, Thelma Todd, Charles Clary, Naomi Childers, Rosemary Theby, Gertrude Short. (L) Talking, 6639f; silent, 6506f. (R) Mar. 10, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 20, 1929.
WICKED ANGEL, THE: Forthcoming 1929 release.
YOUNGER GENERATION, THE (D-TM): Jean Hersholt, Lina Basquette, Rosa Rosanova, Ricardo Cortez, Rex Lease, Martha Franklin, Julanne Johnston, Jack Raymond, Sydney Crossley, Otto Fries, Julia Swayne Gordon, Donald Hall, Bernard Siegel. (L) Synchronized, 7866f; silent 7246f. (R) Jan. 24, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 13, 1929.

Excellent

BROKEN BARRIERS: Helene Costello. (L) 5974f. (R) Dec. 1, 1928.
CLEANUP, THE: Delaney and Blake. (L) 5660f. (R) Jan. 25, 1929.
CONFESSIONS OF A WIFE: Helene Chadwick. (L) 6047f. (R) Dec. 10, 1928.
DREAM MELOOY: Riche and Thelby. (L) 5050f. (R) Jan. 20, 1929.
OAVIO VALLORY: Forthcoming 1929 release.
FANNY HAWTHORNE: Forthcoming 1929 release.
LIFE'S CROSSROAOS: Hulette and Hamilton. (L) 5355f.
HEARTS AND MOOELS: Forthcoming 1929 release. (R) Oct. 20, 1928.
MASQUERAOE MARRIAGE: Forthcoming 1929 release.
MELLOWING MONEY: Forthcoming 1929 release.
ONE SPLENOIO HOUR: Viola Dana, George Periolot, Allen Simpson, Lewis Sargent, Jack Richardson, Lucy Beaumont, Florence Cooper, Ernie Adams, Hugh Saxon, Charles Hickman. (L) 6129f. (R) May 1, 1929.
ORCHIO WOMAN, THE: Forthcoming 1929 release.
PASSION SONG, THE: Noah Beery and Olmstead. (L) 5100f. (R) Oct. 20, 1928.
PENNY PRINCESS: Forthcoming 1929 release.
ROSES OF PICAROY: (R) Apr. 15, 1929.
WRECKERS, THE: Forthcoming 1929 release.

First Division

LINOA (ME-D): Warner Baxter, Helen Foster, Noah Beery, Mitchell Lewis. (L) 6775f.

First National

BROADWAY BABIES (M-TME): Alice White, Charles Delaney, Fred Kohler, Tom Dugan, Bodil Rosing, Sally Eilers, Marion Byron, Jocelyn Lee, Louis Natheaux, Maurice Black. (L) 8067f. (R) June 30, 1929. (NP) June 22.
CALIFORNIA MAIL (W): Ken Maynard, Dorothy Dwan, Lafe McKee, Paul Hurst, C. E. Anderson, Fred Burns. (L) 5446f. (R) Apr. 7, 1929. (NP) Apr. 20, 1929.
CAREERS (D-AT): Billie Dove, Antonio Moreno, Thelma Todd, Noah Beery, Holmes Herbert, Carmel Myers, Robert Frazer, Sojin. (L) 8435f. (R) June 2, 1929. (NP) June 22. (TOS) June 29.
CARELESS AGE, THE (CD): Douglas Fairbanks, Jr., Loretta Young, Carmel Myers, Holmes Herbert, Kenneth Thomson, George Baxter, Wilfred Noy, Doris Lloyd, Ilka Chase, Raymond Lawrence. (NP) Aug. 17. (L) Sound, 6308f.
CHEYENNE (W): Ken Maynard, Gladys McConnell, James Bradbury, Jr., Tarzan, William Franey, Charles Whittaker. (R) Feb. 3. (L) 5944f.
CHILOREN OF THE RITZ (ME-CD): Dorothy Mackaill, Jack Mulhall, James Ford, Eddie Burns, Lee Moran, Kathryn McGuire, Evelyn Hall, Doris Dawson, Aggie Herring, Frank Crane. (R) Mar. 3. (L) Sound, 6565f. Silent, 6287f. (TOS) Mar. 2.
CRASH, THE (D-M): Milton Sills, Thelma Todd, Wade Boteler, William Demarest, Fred Warren, Sylvia Ashton, Dewitt Jennings, (L) 6225f. (R) Oct. 7, 1928. (NP) Sept. 20, 1928. (TOS) Nov. 24, 1928.
DANCING VIENNA (D): Lya Mara, Ben Lyon, Herman Picha, Kurt Garron, Olga Engl, George Burghardt, Gustav Charle, Julius Falkenstein, Arnold Korff, Eugene Burg, Albert Paulig. (R) Jan. 1. (L) 5683f. (NP) Feb. 2.
DARK STREETS (D-AT): Jack Mulhall, Lila Lee, Aggie Herring, Earl Pingree, Will Walling, E. H. Calvert, Maurice Black. (NP) Aug. 10. (L) Sound, 5416f; silent, 5514f.
DIVINE LADY, THE (D-TME): Corinne Griffith, Victor Varconi, H. B. Warner, Ian Keith, Marie Dressler, Dorothy Cummings, William Conklin, Montague Love, Julia Swayne Gordon, Michael Vavitch. (L) 9035f. (R) Mar. 31, 1929. (NP) Apr. 6, 1929. (TOS) May 11, 1929.
DRAG (D-TME): Richard Barthelmess, Lucien Littlefield, Katherine Ward, Alice Day, Tom Dugan, Lila Lee, Margaret Fielding. (L) 7642f. (R) July 21, 1929. (NP) July 13. (TOS) August 10.
FAST LIFE (D-AT): Douglas Fairbanks, Jr., Loretta Young, Chester Morris, William Holden, Frank Sheridan, Ray Hallon, John Sainpolis. (L) Talking, 7541f. (R) Sept. 29, 1929. (NP) Aug. 31. (TOS) Oct. 5.
GIRL IN THE GLASS CAGE, THE (D-TME): Loretta Young, Carroll Nye, Matthew, Betz, Lucien Littlefield, Ralph Lewis, George Stone, Julia Swayne Gordon, Majel Coleman, Charles Sellon, Robert Haines. (R) June 22, 1929. (NP) June 15. (L) Talking, 7159f; silent, 6705f.
GREAT' OIVIDE (AT-MD): Dorothy Mackaill, Ian Keith, Lucien Littlefield, Ben Hendricks, Myrna Loy, Frank Tang, Creighton Hale, George Fawcett, Jean Laverty, Claude Gillingwater, Roy Stewart, James Ford, Jean Lorraine and Gordon Elliott. (NP) Sept. 21.
HARD TO GET (CD-AT): Dorothy Mackaill, Jimmie Finlayson, Louise Fazenda, Jack Oakie, Edmund Burns, Clarissa Selwynne, Charles Delaney. (NP) Aug. 10. (TOS) Sept. 28. (L) Sound, 7324f; silent, 5981f.
HER PRIVATE LIFE (T-D): Billie Dove, Walter Pidgeon, Holmes Herbert, Montagu Love, Roland Young, Thelma Todd, Mary Forbes, Brandon Hurst and Zasu Pitts. (NP) Sept. 21.
HIS CAPTIVE WOMAN (D-TME): Milton Sills, Dorothy Mackaill, Gladden James, Jed Prouty, Sidney Bracey, Gertrude Howard, Marion Byron, George Fawcett, William Holden, Frank Reicher, August Tollaire. (L) 8305f. (R) Apr. 7, 1929. (NP) Mar. 2, 1929.
HOT STUFF (CD-TME): Alice White, Louise Fazenda, William Bakewell, Doris Dawson, Ben Hall, Charles Sellon, Buddy Messinger, Andy Devine, Larry Banthim. (L) 6774f. (R) May 5, 1929. (NP) Mar. 22, 1929.
HOUSE OF HORROR (MyC-ME): Louise Fazenda, Chester Conklin, James Ford, Thelma Todd, William V. Mong, Emile Chautard, William Orlamond, Dale Fuller, Tenan Holtz. (L) 5919f. (R) Apr. 28, 1929. (NP) Apr. 13, 1929.
ISLE OF LOST SHIPS, THE (D): Jason Rohards, Virginia Valli, Clarissa Selwynne, Noah Beery, Robert O'Connor, Harry Cording, Margaret Fielding, Katherine Ward, Robert Homans, Jack Ackroyd and Sam Baker. (P) Sept. 21.
LAWLESS LEGION, THE (W): Ken Maynard, Nora Lane, Paul Hurst, J. P. McGowan, Frank Rice, Howard Truesdell, Tarzan. (R) Mar. 3, 1929. (NP) Mar. 9, 1929. (L) 6109f.
LILAC TIME (D-ME): Colleen Moore, Gary Cooper, Eugenie Besserer, Burr McIntosh, Kathryn McGuire, Cleve Moore, Jack Stone, Emile Chautard, Arthur Lake. (L) 8967f. (R) Nov. 18, 1928. (NP) June 2, 1928. (TOS) Aug. 18, 1928.
LOVE AND THE DEVIL (D-ME): Milton Sills, Maria Corda, Ben Bard, Nellie Bly Baker, Amber Norman. (L) 6431f. (R) Mar. 24, 1929. (NP) June 29.
MAN AND THE MOMENT, THE (D-TME): Billie Dove, Rod LaRocque, Gwen Lee, Robert Schable, Charles Sellon, George Bunny. (L) Talking, 7086f; silent 6539f. (R) June 23, 1929. (NP) Mar. 23, 1929. (TOS) August 3.
MOST IMMORAL LAOY, A (D-TS): Leatrice Joy, Walter Pidgeon, Sidney Blackmer, Montague Love, Josephine Dunn, Robert Edeson, Donald Reed, Florence Oakley, Wilson Benge. (NP) September 28.
NIGHT WATCH, THE (D-ME): Billie Dove, Paul Lukas, Donald Reed, Nicholas Sousanin, Nicholas Bela, George Periolat, William Tooker, Gus Partos. (L) 6612f. (R) Sept. 9, 1928. (NP) Oct. 13, 1928.
OUTCAST (D-ME): Corinne Griffith, James Ford, Edmund Lowe, Huntly Gordon, Kathryn Carver, Louise Fazenda, Sam Hardy, Patsy O'Byrne, Lee Moran. (L) 6622f. (R) Nov. 11, 1928. (NP) Oct. 27, 1928. (TOS) Dec. 1, 1928.
PARIS (TS-D): Irene Bordoni, Jack Buchanan, Louise Closser Hale, Jason Robards, Margaret Fielding, Zasu Pitts. (NP) October 19.
PRISONERS (D-TME): Corinne Griffith, James Ford, Bela Lugosi, Ian Keith, Julanne Johnston, Ann Schaeffer, Baron Hesse, Otto Matieson, Harry Northrup. (L) 7800f. (R) May 19, 1929. (NP) July 20.
ROYAL RIDER, THE (W): Ken Maynard. (L) 5957f. (R) May 5, 1929.
SATUROAY'S CHILDREN (D-TME): Corinne Griffith, Grant Withers, Albert Conti, Alma Tell, Lucien Littlefield, Charles Lane, Ann Schaeffer, Marcia Harris. (L) 7950f. (R) Apr. 14, 1929. (NP) Mar. 9, 1929. (TOS) May 25.
SCARLET SEAS (D-TME): Richard Barthelmess, Betty Compson, Loretta Young, James Bradbury, Sr., Jack Curtis, Knute Erickson. (L) 6237f. (R) Dec. 9, 1928. (NP) Dec. 1, 1928. (TOS) Feb. 2, 1929.

SEVEN FOOTPRINTS TO SATAN (MY-ME): Creighton Hale, Thelma McNeill, Thelma Todd, Sheldon Lewis, William V. Mong, Sojin, Laska Winters, Ivan Christy, DeWitt Jennings, Nora Ceeil, Kala Pasha, Harry Fitzgerald, Alonzo Rositto, Harry Tenbrooke. (L) 5405f. (R) Feh. 17, 1929. (NP) Mar. 9, 1929.

SMILING IRISH EYES (D-TS): Colleen Moore, James Hall, Claude Gillingwater, Robert Homans, Aggie Herring, Betty Francisco, Julanne Johnston, Robert O'Connor, John Beck, Edward Earl, Tom O'Brien, Oscar Apfel, Fred Kelsey, Otto Lederer. (L) 8550f. (R) July 31, 1929. (TOS) Sept. 7. (NP) July 27.

SQUALL, THE (D-AT): Myrna Loy, Alice Joyce, Richard Tucker, Carroll Nye, Loretta Young. (L) 9629f. (R) May 26, 1929. (TOS) June 29.

SYNTHETIC SIN (D-ME): Colleen Moore, Antonio Moreno, Kathryn McGuire, Edythe Chapman, Montague Love, Gertrude Astor, Getrtrude Howard, Ben Hendricks, Jr., Raymond Tucker. (L) 6852f. (R) Jan. 6, 1929. (NP) Mar. 2, 1929.

TWIN BEDS (C-AT): Jack Mulhall, Patsy Ruth Miller, Armond Kaliz, Gertrude Astor, Knute Erickson, Edythe Chapman, Jocelyn Lee, Nita Martan, ZaSu Pitts, Eddie Grihbon, Ben Hendricks, Jr., Carl Levinnes, Alice Lake, Bert Roach. (R) July 14, 1929. (NP) July 20. (L) Talking, 7,266f.

TWO WEEKS OFF (CD-TME): Dorothy Mackaill, Jack Mulhall, Gertrude Astor, Jimmy Finlayson, Kate Price, Jed Prouty, Eddie Grihbon, Dixie Gay, Gertrude Messinger. (L) 8017f. (R) May 12, 1929. (NP) May 11, 1929. (TOS) June 8.

WEARY RIVER (MD-TME): Richard Barthelmess, Betty Compson, George Stone, William Holden, Louis Natheaux, Raymond Turner, Robert O'Connor. (L) 7976f. (R) Feb. 10, 1929. (NP) Mar. 9, 1929. (TOS) May 18.

WEDDING RINGS (T-D): Lois Wilson, H. B. Warner, Olive Borden, Kathleen Williams, Aileen Manning, James Ford, Hallam Cooley.

WHY BE GOOD (CD-ME): Colleen Moore, Neil Hamilton, Bodil Rosing, John Sainpolis, Edward Martindel, Eddie Clayton, Lincoln Stedman, Louis Natheaux, Collette Merton, Dixie Gay. (L) 7507f. (R) Mar. 17, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 30, 1929.

YOUNG NOWHERES (D): Richard Barthelmess, Marian Nixon, Bert Roach, Anders Randolf, Raymond Turner, Joselyn Lee. (NP) October 19.

Fox

AIR CIRCUS, THE (MD-TME): David Rollins, Arthur Lake, Sue Carol, Charles Delaney, Heinie Conklin, Louise Dresser, Earl Robinson. (L) 7702f. (R) Sept. 30, 1928. (NP) Oct. 20, 1928. (TOS) Jan. 5, 1929.

BEHIND THAT CURTAIN (MY-AT): Warner Baxter, Lois Moran, Gilbert, Emery, Claude King, Philip Strange, Boris Karloff, Jamiel Hassen, Peter Gawthorne, John Rogers, Montague Shaw, Finch Smiles, Mercedes De Valasco, E. L. Park. (L) 8300f. (R) June 30, 1929. (TOS) Aug. 31. (NP) July 6.

BIG TIME (AT-CD): Lee Tracy, Mae Clarke, Daphine Pollard, Josephine Dunn, and Stepin Fetchit. Directed by Kenneth Hawks. (NP) Oct. 5.

BLACK MAGIC (D-ME): Josephine Dunn, Earle Foxe, John Holland, Henry B. Walthall, Dorothy Jordon, Fritz Feld, Sheldon Lewis, Ivan Lindow, Blue Washington. (L) 5835f. Silent, 5855f. (R) June 2, 1929. (NP) Aug. 3.

BLACK WATCH, THE (R-AT): Victor McLaglen, Myrna Loy, David Torrence, David Percy, Joseph Diskay, Joyzelle, David Rollins, Lumsden Hare, Roy D'Arcy, Mitchell Lewis, Cyril Chadwick, Francis Ford, Walter Long, Frederick Sullivan, Richard Travers, Pat Somerset, Claude King. (L) 8487f. (R) May 26, 1929. (NP) June 15. (TOS) July 6.

BLINDFOLD (D-M): Lois Moran, George O'Brien, Earl Foxe, Don Terry, Maria Alba, Fritz Feld, Andy Clyde, Craufurd Kent, Robert E. Homans, John Kelly, Philips Smalley. (L) 5598f. (R) Dec. 9, 1928. (NP) Dec. 8, 1928.

BLUE SKIES (CD-M): Helen Twelvetrees, Frank Albertson, Rosa Gore, William Orlamond, Claude King, Carmencita Johnson, Freddie Frederick, Ethel Wales, Adele Watson, Helen Jerome Eddy. (L) Silent, 5367f; sound, 5408f. (R) Mar. 7, 1929. (NP) Apr. 6, 1929.

CAPTAIN LASH (D-M): Victor McLaglen, Claire Windsor, Arthur Stone, Albert Conti, Clyde Cook, Jean Laverty, Frank Hagney, Boris Charsky, Jane Winton. (L) 5453f. (R) Jan. 6, 1929. (NP) Mar. 9, 1929. (TOS) Feb. 16.

CHASING THROUGH EUROPE (D-TME): Sue Carol, Nick Stuart, Gustav von Seyffertitz, Gavin Gordon, E. Alyn Warren. (L) Silent, 5622f.; sound, 5581f. (R) June 9, 1929. (NP) Aug. 10.

CHRISTINA (D): Janet Gaynor, Charles Morton, Rudolph Schildkraut, Lucy Dorraine, Harry Cording. (L) 6955f. (R) Mar. 30, 1929. (NP) Aug. 3.

COCK-EYED WORLD, THE (D-AT): Lily Damita, Victor McLaglen, Edmund Lowe, Lelia Karnelly, Bobby Burns, Jean Bary, Joe Brown. (L) 10,611f. (NP) Sept. 7. (TOS) Oct. 5.

DRY MARTINI (D-M): Mary Astor, Matt Moore, Jocelyn Lee, Sally Eilers, Albert Gran, Albert Conti, Tom Rickets, Hugh Trevor, John T. Dillon, Marcelle Corday. (L) 7176f. (R) Oct. 7, 1928. (NP) Mar. 16, 1929. (TOS) Dec. 1, 1928.

EXALTED FLAPPER, THE (CD-ME): Sue Carol, Barry Norton, Irene Rich, Albert Conti, Sylvia Field, Stuart Irwin, Lawrence Grant, Charles Clary, Michael Visaroff, Don Allen, Landers Stevens. (R) May 26, 1929. (NP) June 22. (L) 5806f.

FAR CALL, THE (D-ME): Charles Morton, Leila Hyams, Ulrich Haupt, Stanley J. Sanford, Warren Hymer, Arthur Stone, Charles Middleton, Pat Hartigan, Ivan Linow, Dan Wolheim, Randolph Scott, Charles Gorman, Bernard Siegel, Willie Fung, Harry Gripp, Frank Chew, Sam Baker. (L) Sound, 5313f; silent, 5285f. (R) Apr. 28, 1929. (NP) June 1.

FOUR DEVILS (D-TME): Janet Gaynor, Mary Duncan, Charles Morton, Barry Norton, Farrell MacDonald, Nancy Drexel. (L) 6500f. (NP) July 20.

FOUR SONS (D-ME): Margaret Mann, James Hall, Francis X. Bushman, Jr., Charles Morton, George Meeker, June Collyer, Wendell Franklin, Earle Foxe, Albert Gran, August Tollaire, Frank Reicher, Jack Pennick, Hughie Mack, Ruth Mix. (L) 8962f. (R) Sept. 2, 1928. (NP) Mar. 9, 1929. (TOS) Jan. 12, 1929.

FOX MOVIETONE FOLLIES (MC-ATS): Lola Lane, Frank Richardson, David Percy, Sue Carol, Dixie Lee, David Rollins, Sharon Lynn, John Breedon, Stepin Fetchit. (L) 8291f. (R) May 25, 1929. (NP) June 15. (TOS) June 29.

FUGITIVES (MD-M): Madge Bellamy, Don Terry, Arthur Stone, Earle Fox, Matthew Betz, Lumsden Hare, Hap Ward, Edith Yorke, Jean Laverty. (L) 5356f. (R) Jan. 27, 1929. (NP) Mar. 16, 1929.

GHOST TALKS, THE (My-TME): Special cast. (R) Mar. 30, 1929. (L) 6428f.

GIRL FROM HAVANA (AT-D): Paul Page, Lola Lane, Natalie Moorhead, Kenneth Thomson, Warren Hymer, Joseph Girard and Adele Windsor. Directed by Benjamin Stoloff. (NP) Sept. 21.

GIRLS GONE WILD (CD-M): Sue Carol, Nick Stuart, William Russell, Roy D'Arcy, Leslie Fenton, Hedda Hopper, John Darrow, Mathew Betz, Edmund Breeze, Minna Ferry, Louis Natheaux, Lumsden Hare. (L) Talking, 5332f. (R) Feb. 24, 1929. (NP) March 23, 1929.

HEARTS IN DIXIE (AT-D): Stephin Fetchit, Clarence Muse, Eugene Jackson, Dorothy Morrison, Bernice Pilot, Clifford Ingram, Mildred Washington, Zach Williams, Gertrude Howard, Vivian Smith, Robert Brooks, A. C. H. Billdrew, Richard Carlysle. (R) Mar. 10. (L) Sound, 7463f.; silent, 6444f. (TOS) May 25.

HOMESICK (F): Sammy Cohen, Harry Sweet, Marjorie Beebe, Henry Armetta, Pat Harmon. (L) 5153f. (R) Dec. 16, 1928. (NP) Mar. 9, 1929.

IN OLD ARIZONA (D-TME): Warner Baxter, Edmund Lowe. (L) 8724f. (R) Jan. 20, 1929. (TOS) Mar. 23, 1929.

JOY STREET (CD-M): Lois Moran, Nick Stuart, Rex Bell, Jose Crespo, Dorothy Ward, Ada Williams, Maria Alba, Sally Phipps, Florence Allen, Mahel Vail, John Breedon. (R) Apr. 7, 1929. (L) Silent, 5754f.; sound, 5748f. (NP) May 11, 1929.

LUCKY STAR (D-T): Charles Farrell, Janet Gaynor, Hedwiga Reicher, Guinn (Big Boy) Williams, Paul Fix, Gloria Grey, Hector V. Sarno. (L) Talking, 8895f.; silent, 8725f. (R) Aug. 18, 1929. (TOS) Sept. 28.

MAKING THE GRADE (CD-M): Edmund Lowe, Lois Moran, Albert Hart, Lucien Littlefield, James Ford, Sherman Ross, John Alden, Gino Conti, Rolfe Sedan, Lia Tera, Mary Ashley. (L) Talking, 5903f.; silent, 5024f. (R) Feb. 10, 1929. (NP) Mar. 9, 1929.

MASKED EMOTIONS (D-TME): George O'Brien, Nora Lane, Farrell MacDonald, David Sharpe, Edward Peil, Sr., Frank Hagney. (L) Silent, 5389f.; sound, 5419f. (R) May 19, 1929. (NP) June 15. (L) 5419f.

MASQUERADE (CD): Alan Birmingham, Leila Hyams, Clyde Cook, Farrell MacDonald, Arnold Lucy, George Pierce, Rita Le Roy, John Breeden, Jack Pierce, Pat Moriarity, Jack Carlisle, Frank Richardson. (N) July 27. (L) Talking, 5643f.

NEW YEAR'S EVE (D-M): Mary Astor, Charles Morton, Arthur Stone, Helen Ware, Freddie Frederick, Florence Lake, Sumner Getchell, Virginia Vane, Stuart Erwin. (R) Feb. 24, 1929. (L) Silent, 5959f; sound, 5984f. (NP) Mar. 16, 1929.

NOT QUITE DECENT (D-TM): June Collyer, Louise Dresser, Allan Lane, Oscar Apfel, Paul Nicholson, Marjorie Beebe, Ben Hewlett, Jack Kenney. (L) Talking, 4965f; silent, 4653f. (R) Mar. 24, 1929. (TOS) June 22. (NP) May 18, 1929.

ONE WOMAN IDEA, THE (D-ME): Rod La Rocque, Marceline Day, Sharon Lynn, Sally Phipps, Shirley Dorman, Ivan Lebedeff, Douglas Gilmore, Gino Corrado, Joseph W. Girard, Arnold Lucy, Frances Rosay, Guy Trento, Daniel Hasson, Tom Tamarez, Coy Watson. (L) Talking, 6111f.; silent, 6106f. (R) June 2, 1929. (NP) June 22.

PLASTERED IN PARIS (C-M): With Cohen, Pennick and Linow. (L) 5640f. (R) Sept. 23, 1928.

PLEASURE CRAZED (D-AT): Marguerite Churchill, Kenneth Macenna, Dorothy Burgess, Campbell Gullan, Douglas Gilmore, Henry Kolker, Frederick Graham, Rex Bell, Charlotte Merriam. (R) July, 1929. (NP) July 20. (L) Talking, 5560f.

PROTECTION (MD-ME): Dorothy Burgess, Robert Elliott, Paul Page, Ben Hewitt, Roy Stewart, Dorothy Ward, William H. Tooker, Joe Brown, Arthur Hoyt. (R) May 12. (L) 5511f.

RED WINE (CD-M): June Collyer, Conrad Nagel, Arthur Stone, Sharon Lynn, E. Alyn Warren, Ernest Hilliard, Ernest Wood, Marshall "Babe" Ruth, Dixie Gay, Margaret La Marr. (L) 6194f. (R) Dec. 23, 1928. (NP) Mar. 9, 1929. (TOS) Jan. 26, 1929.

RILEY THE COP (CD-M): J. Farrell MacDonald. (L) 6132f. (R) Nov. 25, 1928.

RIVER, THE (D): Charles Farrell, Mary Duncan, Ivan Linow, Margaret Mann, Aldredo Sahato. (L) 7313f. (NP) July 20.

ROMANCE OF THE UNDERWORLD (D-M): With Astor and Boles. (L) 6162f. (R) Nov. 11, 1928. (TOS) Jan. 19, 1929.

SALUTE (AT-D): George O'Brien, William Janey, Frank Albertson, Helen Chandler, Joyce Compton, Clifford Dempsey, Lumsden Hare, Stephin Fetchit, David Butler, Rex Bell, John Breeden. (NP) Sept. 7.

SIN SISTER, THE (CD-M): Nancy Carroll, Lawrence Gray, Josephine Dunn, Myrtle Stedman, Anders Randolf, Richard Alexander, Frederick H. Graham, George Davis, David Callis. (L) 6072f. (R) Feh. 3, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 27, 1929.

SPEAKEASY CD-AT): Paul Page, Lola Lane, Henry B. Walthall, Helen Ware, Warren Hymer, Stuart Erwin, Sharon Lynn, Erville Alderson, James Guilfoyle, Helen Lynch, Marjorie Beebe, Sailor Vincent, Joseph Cawthorne, Ivan Linow. (L) 5775f. (R) Mar. 24, 1929. (NP) Apr. 6, 1929. (TOS) Apr. 27, 1929.

STRONG BOY (D-M): Victor McLaglen, Leatrice Joy, Farrell MacDonald, Slim Summerville, Kent Sanders, Tom Wilson, Jack Pennick, Robert Ryan, David Torrence, Dolores Johnson (L) 5567f. (R) Mar. 3, 1929. (NP) Mar. 16, 1929. (TOS) May 4, 1929.

TAKING A CHANCE: With Rex Bell. (L) 4876f. (R) Nov. 18, 1928.

THEY HAD TO SEE PARIS (AT-CD): Will Rogers, Ireue Rich, Marguerite Churchill, Fifi Dorsay, Owen Davis, Rex Bell, Ivan Lebedeff, Christiane Yves, Edgar Kennedy, Marcelle Corday, Marcia Manon, Theodore Lodi, Boh Kerr, Andre Cheron, Gregory Gay. (NP) Sept. 21.

THROUGH DIFFERENT EYES (D-AT), Mary Duncan, Edmund Lowe, Warner Baxter, Earle Foxe, Donald Gallagher, Florence Lake. (R) Apr. 7, 1929. (L) 5166f. (NP) May 11, 1929. (TOS) June 8.

TRENT'S LAST CASE (My-M-M): Raymond Griffith, Raymond Hatton, Marceline Day, Donald Crisp, Lawrence Gray, Nicholas Soussanin, Anita Gravin, Ed Kennedy. (R) Mar. 31, 1929. (L) Silent, 5809f.; sound, 5834f. (NP) May 18, 1929.

TRUE HEAVEN (D-M): George O'Brien, Lois Moran, Philip Smalley, Oscar Apfel, Duke Martin, Andre Cheron, Donald MacKenzie, Hedwig Reicher, Will Stanton. (L) 5531f. (R) Jan. 20, 1929. (NP) Mar. 16, 1929. (TOS) Apr. 6, 1929.

VALIANT, THE (D-AT): Paul Muni and Churchill. (R) Apr. 21, 1929. (L) 5537f.

VEILED WOMAN, THE (D-M): Lia Tora, Paul Vincenti, Walter McGrail, Josef Swickard, Kenneth Thompson, Andre Cheron, Ivan Lebedeff, Maude George. (L) Silent, 5185f. Sound, 5192f. (R) Apr. 14, 1929. (NP) Mar. 23, 1929.

WORDS AND MUSIC (AT-CD): Lois Moran, David Percy, Helen Twelvetrees, William Orlamond, Elizabeth Patterson, Duke Morrison, Frank Albertson, Tom Patricola, Bubbles Crowell, Biltmore Quartet. (NP) Sept. 7. (TOS) Sept. 21.

General Pictures

BACHELORS CLUB, THE (D): Richard Talmadge, Barbara Worth, Edna Murphy, Edna Ellsmere, V. Talbot Henderson, Herbert Hayes, Barry Palmer. (L) 5600f. (NP) June 15.

BACK FROM SHANGHAI (D): Vera Reynolds, Sojin, Joseph W. Girard, Henry Sedley. (L) 5400f. (R) Mar. 15.

HEROIC LOVER (D): Leonard St. Leo, Stuart Holmes, Barbara Bedford, Ted Snell, Hugh Metcalf, William Franey. (R) Feb. 5. (L) 5500f.

Gotham

HEAD OF THE FAMILY, THE: Virginia Lee Corbin. (L) 6250f. (R) October, 1928.

KNEE HIGH: Virginia Corbin. (R) October, 1929.

MODERN SAPPHO, A (T): Betty Bronson. (R) September, 1929.

RIVER WOMAN, THE (D-ME): Jacqueline Logan, Lionel Barrymore, Charles Delaney, Harry Todd, Mary Doran, Sheldon Lewis. (L) 8 reels. (R) April, 1929. (NP) Mar. 30, 1929.

TIMES SQUARE (CD-T): Alice Day, Eddie Kane, Emile Chautard, John Miljan, Natalie Joyce, Joseph Swickard. (L) 10,500f. (R) March, 1927. (NP) Mar. 30, 1929.

THROUGH THE BREAKERS: Livingston and Herhert. (L) 6420f. (R) September, 1928.

Edward L. Klein

ADVENTURES OF MAYA: (L) Silent, 5400f. (R) Apr. 28, 1929.

PRESIDENT, THE (D): Ivan Mosjoukine, Suzy Vernon, Nikolai Malikoff, Heinrich Schroth, Luigi Servanti. (L) 8100f.

Ernest Mattsson

IN DALARNA AND JERUSALEM (D): Hanson and Veidt. (L) 14,000f. Forthcoming 1929 release.

Metro-Goldwyn-Mayer

ALIAS JIMMY VALENTINE (M-TME): William Haines, Lionel Barrymore, Leila Hyams, Karl Dane, Tully Marshall, Howard Hickman, Billy Butts, Evelyn Mills. (L) 8,000f. (R) Jan. 26, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 9, 1929.

ALL AT SEA (C): Karl Dane, George K. Arthur, Josephine Dunn, Herbert Prior, Eddie Baker. (L) 5345f. (R) Feb. 9, 1929. (NP) Feb. 23, 1929.

BELLAMY TRIAL, THE (D-TME): Leatrice Joy, Betty Bronson. (L) 7524f. (R) Mar. 2, 1929. (NP) Sept. 29, 1928. (TOS) Apr. 13, 1929.

BRIDGE OF SAN LUIS REY, THE (D-ME): Lily Damita, Ernest Torrence, Raquel Torres, Don Alvarado, Duncan Rinaldo, Henry B. Walthall, Mikhail Vavitch, Emily Fitzroy, Tully Marshall. (L) 7880f. (R) Mar. 30, 1929. (NP) May 18, 1929.

BROADWAY MELODY, THE (MC-TSM): Anita Page, Bessie Love, Charles King, Jed Prouty, Kenneth Thomson, Edward Dillon, Mary Doran, Eddie Kane, J. Emmett Beck, Marshall Ruth, Drew Demarest. (R) Mar. 9, 1929. (L) Sound, 9372f.; silent, 5943f. (NP) Mar. 30, 1929. (TOS) Apr. 20, 1929.

BROTHERLY LOVE (C-TE): Karl Dane, George K. Arthur, Jean Arthur, Richard Carlyle, Edward Connelly, Marcia Harris. (L) 6053f. (R) Oct. 13, 1928. (NP) Oct. 13, 1928.

CAMERAMAN, THE (C): Buster Keaton, Marceline Day, Harold Goodwin, Sidney Bracy, Harry Grihbon. (L) 6995f. (R) Sept. 15, 1928. (NP) Sept. 15, 1928.

CHINA BOUND (CD): Karl Dane, George K. Arthur, Josephine Dunn, Polly Moran, Hatty Woods, Carl Stockdale. (L) 6000f. (R) May 18, 1929. (NP) May 11, 1929.

DESERT NIGHTS (D): John Gilbert, Ernest Torrence, Mary Nolan. (L) 6177f. (R) Mar. 9, 1929. (NP) Mar. 16, 1929. (TOS) Mar. 16, 1929.

DESERT RIDER, THE (W): Tim McCoy Raquel Torres, Bert Roach, Edward Connelly, Harry Woods, Jess Cavin. (R) May 11, 1929. (L) 4943f. (NP) June 22.

DREAM OF LOVE (D): Joan Crawford, Nils Asther, Aileen Pringle, Warner Oland, Carmel Myers, Harry Reinhardt, Harry Myers, Alphonse Martell, Fletcher Norton. (L) 7987f. (R) Dec. 1, 1928. (NP) Dec. 22, 1928. (TOS) Dec. 8, 1928.

DUKE STEPS OUT, THE (CD-TME): William Haines, Joan Crawford, Karl Dane, Tenen Holtz, Eddie Nugent, Jack Roper, Delmer Davis, Luke Cosgrove, Herhert Prior. (L) Silent-6210f. Sound-6206f. (R) Mar. 16, 1929. (NP) Mar. 30, 1929.

FLYING FLEET, THE (D-M): Ramon Novarro, Ralph Graves, Anita Page, Edward Nugent, Carroll Nye, Sumner Getchell, Gardner James, Alfred Allen. (L) 9044f. (R) Jan. 19, 1929. (NP) Feh. 2, 1929. (TOS) Jan. 19, 1929.

GIRL IN THE SHOW, THE (T-CD): Bessie Love, Ford Sterling, Raymond Hackett. (TOS) Aug. 31.

HALLELUJAH (D-ATS): Nina Mae McKinney, William Fountaine, Daniel L. Haynes, Harry Gray, Fannie Bell De Knight, Everett McGarrity, Victoria Spivey, Milton Dickerson, Robert Couch, Walter Tait, Dixie Jubilee Singers. (L) Talking, 9650f.

HIS GLORIOUS NIGHT (T-D): John Gilbert, Katherine Dale Owen, Nance O'Neil, Gustav von Seyffertitz, Hedda Hopper, Tyrell Davis, Gerard Barry, Madeline Seymour, Richard Carle, Eva Dennison, Youcca Trouhletzkoy, Peter Cawthorne. (NP) Octoher 19.

HOLLYWOOD REVUE, THE (MC-ATS): Bessie Love, Charles King, Marion Davies, Norma Shearer, William Haines, Gus Edwards, Joan Crawford, John Gilbert, Marie Dressler, Polly Moran, Brox Sisters, Anita Page, Buster Keaton, Albertina Ballet. (L) Talking, 11,699f.

HONEYMOON (CD): Polly Moran, Eddie Grihbon, Bert Roach, Flash. (L) 4823f. (R) Dec. 22, 1928. (NP) Mar. 9, 1929.

IDLE RICH, THE (D-AT): Conrad Nagel, Bessie Love, Leila Hyams, Robert Oher, James Neill, Edythe Chapman, Paul Kruger, Kenneth Gibson. (L) 735lf. (R) June 15, 1929. (NP) June 8. (TOS) June 22.

LADY OF CHANCE, A (D-M): Norma Shearer, Lowell Sherman, Gwen Lee, John Mack Brown, Eugenia Besserer, Buddy Messinger. (L) 7126f. (R) Dec. 22, 1928. (NP) Mar. 9, 1929.

LAST OF MRS. CHEYNEY, THE (D-AT): Norma Shearer, Basil Rathbone, George Berraud, Herbert Bunston, Hedda Hopper, Moon Carrol, Madeline Seymour, Cyril Chadwick, George K. Arthur (in sound print only), Finch Smiles, Maude Turner. (NP) July 20. (L) Talking, 8651f; silent, 6484f.

LOVES OF CASANOVA (D): Ivan Mosoujkine. Diana Kerenne, Suzanne Bianchetti, Jenny Jugo, Rina de Liguoro, Nina Kochitz, Olga Day, Paul Guide, Decoeur, Bouamerane, Rudolf Klein-Rogge. (L) 6179f. (R) Feb. 16, 1929. (NP) Mar. 9, 1929.

MADAME X (D-AT): Lewis Stone, Ruth Chatterton, Raymond Hackett, Holmes Herhert, Eugenie Besserer, John P. Edington, Mitchell Lewis, Ulrich Haupt, Sidney Toler, Richard Carle, Claud King, Chappell Dossett. ((L) 8806f. (NP) June 29. (TOS) Aug. 17.

MAN'S MAN, A (CD-ME): William Haines, Josephine Dunn, Sam Hardy, Mae Busch. (L) 6683f. (R) May 25, 1929. (NP) June 22. (TOS) June 22.

MARIANNE (CD-AT): Marion Davies, Oscar Shaw, Robert Castle, Scott Kolk, Emil Chautard, Mack Swain, Oscar Apfel, Robert Ames. Recorded on film and disc. (R) Jnly 20. 1929 (NP) Aug. 31. (TOS) Oct. 19.

MORGAN'S LAST RAID (W): Tim McCoy, Dorothy Sehastian, Wheeler Oakman, Allan Garcia, Hank Mann, Montague Shaw. (L) 5264f. (R) Jan. 5, 1929. (NP) Mar. 9, 1929.

MYSTERIOUS ISLAND, THE (T-D): Lionel Barrymore, Jane Daly, Lloyd Hughes, Montagu Love, Harry Grihbon, Snitz Edwards, Gibson Gowland, Dolores Brinkman. (NP) October 19.

NAPOLEON (D): Waldimir Roudenko, Albert Dieudonne, Alexandre Koubitzky, Harry Krimer, Edmond Van Daele, Antonin Artaud, Gina Manes, Nicholas Koline. (L) 6893f. (R) Oct. 27, 1928. (NP) Oct. 27, 1929.

OUR MODERN MAIDENS (AT-D): Joan Crawford, Rod La Rocque, Douglas Fairhanks, Jr., Anita Page, Edward Nugent, Josephine Dunn, Albert Gran. (NP) Sept. 14.

OVERLAND TELEGRAPH, THE (W): Tim McCoy, Dorothy Janis, Frank Riee, Lawford Davidson, Clarence Geldert, Chief Big Tree. (L) 4815f. (R) Mar. 2, 1929. (NP) Mar. 16, 1929.

PAGAN, THE (D-SME): Ramon Novarro, Renee Adoree, Dorothy Janis, Donald Crisp. (L) Silent-7150f. Sound-7359f. (R) Apr. 27, 1929. (NP) May 25, 1929.

SHOW PEOPLE (CD-TE): Marion Davies, William Haines, Dell Henderson, Paul Ralli, Tenen Holtz, Harry Gilhoa, Sidney Bracy, Polly Moran, Albert Conti. (L) 7453f. (R) Oct. 20, 1928. (NP) Sept. 29, 1928. (TOS) Oct. 27, 1928.

SINGLE MAN, A (CD): Lew Cody, Aileen Pringle, Marceline Day, Edward Nugent, Kathlyn Williams, Eileen Manning. (L) 5596f. (R) Jan. 12, 1929. (NP) Feb. 9, 1929.

SINGLE STANDARD, THE (D): Greta Garbo, Nils Asther, John Mack Brown, Dorothy Sebastian, Lane Chandler, Robert Castle, Mahlon Hamilton, Kathlyn Williams, Zeffie Tidhury. (NP) Aug. 17. (L) 6569f. (TOS) Aug. 17.

SIOUX BLOOD (W): Tim McCoy, Robert Frazer, Marion Douglas, Clarence Geldert, Chief Big Tree, Sidney Bracy. (L) 4811f. (R) Apr. 20, 1929. (NP) Apr. 27, 1929.

SPEEDWAY (T-CD): William Haines, Anita Page, Ernest Torrence, Polly Moran, Karl Dane, John Miljan. (TOS) Sept. 14. (NP) Sept. 14.

SPIES (M): Rudolph-Klein-Rogge, Greda Maurus, Lien Deyers, Louis Ralph, Craighall Sherry, Willy Fritsch, Lupu Pick, Fritz Rasp. (L) 7999f. (NP) June 15.

SPITE MARRIAGE (CD-M): Buster Keaton, Dorothy Sebastian, Edward Earle, Leila Hyams, William Bechtel, John Byron. (L) 7047f. (R) Apr. 6, 1929. (NP) Apr. 27, 1929.

THUNDER (D-TME): Lon Chaney, James Murray, Phyllis Haver, George Duryea, Francis Morris, Wally Albright, (L) 7783f. (R) June 25, 1929. (NP) Aug. 3. (TOS) Aug. 17.

TIDE OF EMPIRE (D-M): Rence Adorce and Duryea. (L) 6552f. (R) Mar. 23, 1929.

TRIAL OF MARY DUGAN (D-AT): Norma Shearer, Lewis Stone, H. B. Warner, Raymond Hackett, Lilyan Tashman, Olive Tell, Adrienne D'Amhricourt, Mary Doran, Dewitt Jennings, Wilfrid North, Landers Stevens, Charles Moore, Claud Allister. (NP) May 25. (L) 10,000f. (R) June 8. (TOS) July 13.

TRAIL OF '98, THE (D-ME): Dolores Del Rio, Ralph Forbes, Harry Carey, Tully Marshall, Emily Fitzroy, Tenen Holtz, Russell Simpson, Karl Dane, Cesare Gravina, George Cooper, John Down, E. Alyn Warrner. (L) 8799f. (R) Jan. 5, 1929. (NP) Dec. 29, 1928. (TOS) Mar. 23, 1929.

VIKING, THE (D-ME): Donald Crisp, Pauline Starke, LeRoy Mason, Anders Randolph, Richard Alexander, Harry Lewis Woods, Albert MacQuarrie, Roy Stewart, Torben Meyer, Claire MacDowell, Julia Swayne Gorden. (L) 8186f. (NP) Mar. 9, 1929. All in technicolor.

VOICE OF THE CITY, THE (D-M): Robert Ames, Willard Mack, Sylvia Field, James Farley, John Miljan, Clark Marshall, Duane Thompson, Tom McGuire, Alice Moe, Beatrice Banyard. (L) Sound-7427f. (R) Apr. 13, 1929. (NP) Apr. 27, 1929. (TOS) May 18.

WEST OF ZANZIBAR (D-M): Lon Chaney, Lionel Barrymore, Warner Baxter, Mary Nolan, Jane Daly, Roscoe Ward, Kalla Pasha, Curtis Nero. (L) 6150f. (R) Nov. 24, 1928. (NP) Dec. 8, 1928.

WHERE EAST IS EAST (D-TME): Lon Chaney, Lupe Velez, Estelle Taylor, Lloyd Hughes, Louis Stern, Mrs. Wong Wing. (L) 6500f. (R) May 4, 1929. (NP) June 22. (TOS) June 15.

WHITE SHADOWS OF THE SOUTH SEAS (D-TME): Monte Blue, Raquel Torres, Robert Anderson. (L) 7965f. (R) Nov. 10, 1928. (NP) July 7, 1928. (TOS) Dec. 1, 1928.

WILD ORCHIDS (D): Greta Garbo, Lewis Stone, Nils Asther. (L) 9235f. (R) Feh. 23, 1929. (NP) Mar. 2, 1929. (TOS) Feb. 23, 1929.

WISE GIRLS (T-D): Elliott Nugent, Norma Lee, Roland Young, J. C. Nugent, Clara Blandick, Marion Shilling, Leora Spellman, James Dolan. (NP) October 12.

WOMAN OF AFFAIRS (D-M): Greta Garbo, John Gilbert. (L) 8319f. (R) Dec. 15, 1928. (TOS) Feh. 16, 1929.

WONDER OF WOMEN (D-TME): Lewis Stone, Leila Hyams, Peggy Wood, Harry Myers, Sarah Padden, George Fawcett, Blanche Frederici, Wally Alhright, Jr., Camencita Johnson, Anita Louise Fremault, Dietrich Haupt, Ullric Haupt, Jr. (L) Talking, 8796f; silent, 6835f. (R) July 31, 1929. (NP) July 27. (TOS) Aug. 17.

Paramount

ABIE'S IRISH ROSE (CD-TME): Charles Rogers, Nancy Carroll, Jean Hersholt, J. Farrell MacDonald, Bernard Grocey, Ida Kramer, Nick Cogey, Camillus Pretal, Rosa Rosanova. (L) Silent, 10,187f; sound, 10,471f. (R) Jan. 5, 1929. (NP) Nov. 3, 1928. (TOS) Feh. 2, 1929.

APPLAUSE (TS-D): Helen Morgan, Joan Peters, Fuller Mellish, Jr., Jack Camerson, Henry Wadsworth, Dorothy Cuming. (NP) October 19.

AVALANCHE (W): Jack Holt, Doris Hill, Baclanova, John Darrow, Guy Oliver, Richard Winslow. (L) 6099f. (NP) Dec. 1, 1928.

BEGGARS OF LIFE (M-ME): Wallace Berry, Louise Brooks, Richard Arlen, Edgar Blue Washington, H. A. Morgan, Andy Clarke, Mike Donlin, Roscoe Karns, Robert Perry, Johnnie Morris, George Kotsonaros, Jacque Chapin, Robert Brower, Frank Brownlee. (L) 7805f. (R) Sept. 15, 1928. (NP) July 7, 1928. (TOS) Oct. 20, 1928.

BEHIND THE GERMAN LINES (D): Foreign cast. (L) Sound, 8254f. (R) Jan. 12, 1929.

BETRAYAL (D-ME): Emil Jannings, Gary Cooper, Esther Ralston, Jada Weller, Douglas Haig, Bodil Rosing. (L) Silent, 6492f; sound, 6614f. (R) May 11, 1929. (NP) Apr. 27, 1929. (TOS) June 1.

CANARY MURDER CASE, THE (My-AT): Willlam Powell, James Hall, Louise Brooks, Jean Arthur, Gustav von Seyffertitz, Charles Lane, Eugene Pallette, Lawrence Gray, Ned Sparks, Louis John Bartels, E. H. Calvert. (L) Talking, 7171f; silent, 5943f. (R) Feh. 16, 1929. (NP) June 15.

CARNATION KID, THE (C-AT): Douglas MacLean, Frances Lee, William B. Davidson, Lorraine Eddy, Charles Hill Mailes, Francis McDonald, Maurice Black, Bert Swor, Jr., Carl Stockdale. (L) Silent, 6296f; sound, 7267f. (R) Feh. 23, 1929. (NP) Mar. 16, 1929.

CASE OF LENA SMITH, THE (D): Esther Ralston, James Hall, Gustav von Seyffertitz, Emily Fitzroy, Fred Kohler, Betty Aho, Lawrence Grant, Leono Lane, Kay DesLys, Alex Woloshin, Ann Brody, Wally Alhright, Jr., Warner Klinger. (L) 7229f. (R) Jan .19, 1929. (NP) Mar. 16, 1929. (TOS) Jan. 26, 1929.

CHARMING SINNERS (D-TME): Ruth Chatterton, Clive Brook, Mary Nolan, William Powell, Laura Hope Crews, Florence Eldridge, Montagu Love, Juliette Crosby, Lorraine Eddy, Claude Allister. (L) 6164f. (R) July 6, 1929. (NP) Aug. 10. (TOS) Aug. 3.

CHINATOWN NIGHTS (D-AT): Wallace Beery, Florence Vidor, Warner Oland, Jack McHugh, Jack Oakie, Tetsu Komai, Frank Chew, Mrs. Wing, Peter Morrison, Freeman Wood. (L) Silent, 7145f; sound, 7081f. (R) Mar. 23, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 6, 1929.

CLOSE HARMONY (CD-AT): Charles Rogers, Nancy Carroll, Harry Green, Jack Oakie, Richard (Skeets) Gallagher, Matty Roubert, Ricca Allen, Wade Boteler, Bahy Mack, Oscar Smith, Greta Grandstedt, Gus Partos. (L) Sound, 6271f. (R) Apr. 13, 1929. (NP) Mar. 30, 1929. (TOS) Apr. 13, 1929.

COCOANUTS, THE (MC-ATS): Four Marx Brothers, Mary Eaton, Oscar Shaw, Katherine, Francis, Margaret Dumont, Cyril Ring, Basil Ruysdael, Sylvan Lee, Gamby-Hale Girls, Allan K. Foster Girls. (L) 8613f. (R) May 23, 1929. (NP) July 13. (TOS) July 20.

DANCE OF LIFE, THE (D-AT): Nancy Carroll, Hal Skelly, Dorothy Revier, Ralph Theador, Charles D. Brown, Al St. John, May Boley, Oscar Levant, Gladys DuBois, James T. Quinn, James Farley, George Irving. (L) Talking, 10,619f; (P) Sept. 14. (Silent 7488f. (TOS) Sept. 21.

DANGEROUS CURVES (D-AT): Clara Bow, Richard Arlen, Kay Francis, David Newell, Anders Randolph, May Boley, T. Roy Barnes, Joyce Compton, Charles D. Brown, Stuart Erwin, Jack Lude. (R) July 13, 1929. (NP) Aug. 3. (L) Talking, 7278f; silent, 6539f. (TOS) July 20.

DANGEROUS WOMAN, A (D-AT): Baclanova, Clive Brook, Neil Hamilton, Clyde Cook, Leslie Fenton, Snitz Edwards. (L) Sound, 6643f. (R) May 18, 1929. (NP) Mar. 16, 1929. (TOS) May 18.

DARKENED ROOMS (MD): Evelyn Brent, Neil Hamilton, Doris Hill, David Newell, Gale Henry, Wallace McDonald, Blanche Craig, E. H. Calvert, Sammy Bricker. (NP) Octoher 19.

DIVORCE MADE EASY (CD-AT): Douglas MacLean, Marie Prevost, Johnny Arthur, Frances Lee, Dot Farley, Jack Duffy, Buddy Watles, Hal Wilson. (R) July 6, 1929. (NP) July 13. (L) Talking, 5386f; silent, 5270f. (TOS) July 6.

DOCTOR'S SECRET, THE (D-AT): Ruth Chatterton, H. B. Warner, John Loder, Robert Edeson, Wilfored Noy, Ethel Wales, Nancy Price, Frank Finch-Smiles. (L) Sound, 5823f. (N) Mar. 16, 1929. (TOS) Feb. 16, 1929.

DUMMY, THE (D-AT): Ruth Chatterton, Frederic March, John Cromwell, Fred Kohler, Mickey Bennett, Vondell Darr, Jack Oakie, Zasu Pitts, Richard Tucker, Eugene Pallette. (L) Sound, 5357f. (R) Mar. 9, 1929. (NP) Mar. 16, 1929. (TOS) Mar. 6, 1929.

FASHIONS IN LOVE (D-AT): Adolphe Menjou, Fay Compton, Miriam Seegar, John Miljan, Joan Standing, Robert Wyne, Russ Powell, Billie Bennett, Jacques Vanaire. (L) Talking, 6325f; silent 6024f. (R) June 29, 1929. (NP) July 13. (TOS) July 6.

FAST COMPANY (AT-CD): Jack Oakie, Skeets Gallagher, Evelyn Brent, Gwen Lee. (TOS) Sept. 7.

FLEET'S IN, THE (CD): Clara Bow, James Hall, Jack Oakie, Bodil Rosing. (L) 6918f. (R) Oct. 13, 1928. (NP) Sept. 22, 1928. (TOS) Sept. 15, 1928.

FOUR FEATHERS (SE): Richard Arlen, Fay Wray, William Powell, Clive Brook, Theodore von Eltz, Noah Berry, Zack Williams, Nohle Johnson, Harold Hightower, Phillipe de Lacey, Edward Ratcliffe, George Fawcett, Augustine Symonds. (L) Sound, 7472f; silent, 7472f. (TOS) Sept, 14.

GENTLEMEN OF THE PRESS (D-AT): Water Huston, Katherine Francis, Charles Ruggles, Betty Lawford, Norman Foster, Duncan Perwarden, Lawrence Leslie. (L) Sound, 7176f. (R) May 4, 1929. (NP) Apr. 13, 1929.

GREENE MURDER CASE, THE (My-AT): William Powell Florence Eldridge, Ulrich Haupt, Jean Arthur, Eugene Pallett, E. H. Calvert, Gertrude Norman, Lowell Drew, Morgan Farley, Brandon Hurst, Augusta Burmester, Marcia Hariss, Mildred Golden, Mrs. Wilfred Buckland, Helena Philips, Shep Camp, Charles E. Evans. (NP) July 20, 1929. (L) Talking, 6383f. (TOS) Aug. 17.

HERE COMES THE BANDWAGON (AT-D): Buddy Rogers, Jean Arthur.

HOLE IN THE WALL, THE (MyM-AT): Claudette Colbert, Edward G. Rohinson, David Newell, Nelly Savage, Donald Meek, Alan Brooks, Louise Closser Hale, Katherine Emmet, Marcia Kagno, Barry Macollum, George McQuarrie, Helen Crane. (L) Sound, 5850f. (R) Apr. 27, 1929. (NP) Apr. 6, 1929.

HOMECOMING (D): Lars Hansen, Dita Parlo, Gustav Frohlich. (L) 8156f. (R) Feb. 16, 1929. (NP) Feb. 9, 1929.

HUNGARIAN RHAPSODY (D-TME): A Ufa picture. Lil Dagover, Willy Fritsch, Dita Parlo, Fritz Greiner, Gisella Bathory, Erich Kaiser Tietz, Lecpold Kramer. (NP) Aug. 3. (L) 6165f.

ILLUSION (D-AT): Buddy Rogers, Nancy Carroll, June Collyer, Knute Erickson, Eugenie Bresserer, Kay Francis, Maude Turner Gordon, Regis Toomey, William McLaughlin, Katherine Wallace, William Austin, Frances Raymond Eddie Kane, Michael Visaroff, Bessie Lyle, Emelie Melville, Carl Lukas, Col. G. L. McDonnel. (L) 7536f; silent 7538f. (NP) July 27. (TOS) Sept. 28.

INNOCENTS OF PARIS (R-ATM): Maurice Chevalier, Sylvia Beecher, Russell Simpson, George Fawcett, Mrs. George Fawcett, John Miljan, Margaret Livingston, David Durand, Johnny Morris. (L) Silent, 7816f; sound, 6148f. (R) May 25, 1929. (NP) May 4, 1929. (TOS) June 15.

INTERFERENCE (D-AT): William Powell, Evelyn Brent, Clive Brook, Doris Kenyon, Tom Rickets, Brandon Hurst, Louis Payne, Wilford Noy, Donald Stuart, Raymond Lawrence. (L) Silent, 6643f; sound, 7487f. (R) Jan. 5, 1929. (NP) Mar. 16, 1929. (TOS) Feh. 9, 1929.

JEALOUSY (AT-D): Jeanne Eagels, Frederic March, Halliwell Hobbes, Blanche Le Clair, Henry Daniell, Hilda Moore. (NP) Sept. 28. (TOS) Oct. 19.

KIBITZER (CD): Harry Green, Mary Brian, Neil Hamilton, David Newell, Lee Kohlmar, Henry Fink, Tenen Holtz, Guy Oliver, Albert Gran, Eddie Kane. (NP) Aug. 17.

LADY LIES, THE (AT-CD): Walter Huston, Claudet Colbert, Charles Ruggles, Betty Gorde, Tom Brown, Patricia Deering. (TOS) October 12.

LETTER, THE (D-AT): Jeanne Eagels, O. P. Heggie, Reginald Owen, Herhert Marshall, Irene Brown, Lady Tsen Mei, Tamaki Yoshiwara. (L) Silent, 5490f; sound, 5778f. (R) Apr. 13, 1929. (NP) Mar. 16, 1929. (TOS) May 18.

LOOPING THE LOOP (D-ME): Werner Kraus, Jenny Jugo, Warwick Ward, Gina Manes. (L) Silent, 6676f; sound, 6769f. (R) Mar. 16, 1929. (NP) Mar. 16, 1929.

LOVE DOCTOR (T-CD): Richard Dix, June Collyer, Morgan Farley, Miriam Seegar, Winifred Harris, Lawford Davidson, Gale Henry. (NP) September 28. (TOS) Oct. 19.

LOVE PARADE, THE (CD): Maurice Chevalier, Jeanette MacDonald, Lupino Lane, Lillian Roth, Edgar Norton, Lionel Belmore, Robert Roccardi, Carleton Stockdale, Eugene Pallette, Russell Powell, Margaret Fealy, Virginia Bruce. (NP) Aug. 3.

MAN I LOVE, THE (R-AT): Richard Arlen, Mary Brian, Baclanova, Harry Green, Jack Oakie, Pat O'Malley, Leslie Fenton, Charles Sullivan, William Vincent. (R) May 25, 1929. (L) 6669f; silent, 6524f. (NP) Apr. 6, 1929. (TOS) May 25.

MARQUIS PREFERRED (F): Adolph Menjou, Nora Lane, Chester Conklin, Dot Farley, Mischa Auer, Alex Melesh, Michael Visaroff. (L) 5506f. (R) Feb. 2, 1929. (NP) Mar. 16, 1929.

MIGHTY, THE (AT-D): George Bancroft, Esther Ralston, Warner Oland, Raymond Hatton, Dorothy Revier, Morgan Farley, O. P. Heggie, Charles Sellon, E. H. Calvert, John Cromwell. (NP) Sept. 14.

MYSTERIOUS DR. FU MANCHU, THE (My-OT): Warner Oland, Jean Arthur, Neil Hamilton, O. P. Heggie, William Austin, Claude King, Charles Stevenson, Nohle Johnson, Evelyn Selbie, Charles Biblyn, Donald Mackenzie, Lawford Davidson, Lask Winter, Charles Stevens, Chappel Dosset, Tully Marshall. (NP) July 27. (L) Talking, 7663f. (TOS) July 20.

NOTHING BUT THE TRUTH (CD-AT): Richard Dix, Berton Churchill, Louis John Bartels, Ned Sparks, Wynne Churchill, Helen Kane, Dorothy Hall, Madeline Gray, Nanoy Ryon. (L) Sound, 7256f. (R) Apr. 20, 1929. (NP) Apr. 20, 1929. (TOS) Apr. 27, 1929.

PATRIOT, THE (D): Emil Jannings, Florence Vidor, Lewis Stone, Vera Voronina, Neil Hamilton, Harry Cording. (L) 10,172f. (R) Sept. 1, 1928. (NP) Sept. 8, 1928. (TOS) Sept. 22. 1928.

RAINBOW MAN THE, (SR-TS): A Sono-Art picture. Eddie Dowling, Marian Nixon, Frankie Darro, Sam Hardy, Lloyd Ingraham, George Hayes. (L) Talking, 8500f. (R) May 18, 1929. (NP) June 22. (TOS) June 22.

REDSKIN (R-ME): Richard Dix, Gladys Belmont, Jane Novak, Larry Steers, Tully Marshall, Bernard Suegel, George Rigas, Augustina Lopez, Noble Johnson, Joseph W. Girard, Jack Dunne, Andrew J. Callahan, Philip Anderson, Loraine Rivero, George Walker. (L) Silent, 7204f; sound, 7642f. (R) Feb. 23, 1929. (NP) Feb. 16, 1929. (TOS) Feb. 2, 1929.

RIVER OF ROMANCE, THE (CD-AT): Charles (Buddy) Rogers, Mary Brian, June Collyer, Henry B. Walthall, Wallace Beery, Fred Kohler, Natalie Kingston, Mrs. George Fawcett, Anderson Lawler, George Reed. (L) Talking, 7009f; silent 7028f. (R) July 20, 1929. (NP) June 29, (TOS) Aug. 3.

SATURDAY NIGHT KID THE (T-D): Clara Bow, Jamos Hall, Jean Arthur, Charles Sellon, Ethel Wales, Frank Ross, Edna May Oliver, Heymen Meyer, Eddie Dun, Leone Lane, Jean Harlow. (NP) Sept. 28.

SHOPWORN ANGEL (CD-S): Nancy Carroll, Gary Cooper, Paul Lukas. (L) Silent, 7112f; sound, 7373f. (R) Jan. 12, 1929. (NP) Feb. 9, 1929. (TOS) Jan, 19, 1929.

SINS OF THE FATHERS (D-M): Emil Jannings, Ruth Chatterton, Barry Norton, Jean Arthur, Jack Luden, Zasu Pitts, Matthew Betz, Harry Cording, Arthur Housman, Frank Reicher. (L) 7761f. (R) Dec. 29, 1928. (NP) Oct. 20, 1928.

SOMEONE TO LOVE (CD): Charles Rogers, Mary Brlan, William Austin, Jack Oakie, James Kirkwood, Mary Alden, Frank Reicher. (L) 6323f. (NP) Dec. 29, 1928. (TOS) Dec. 22, 1928.

STAIRS OF SAND (W) Wallace Beery, Jean Arthur, Phillips R. Holmes, Fred Kohler, Chester Conklin, Guy Oliver, Lillian Worth, Frank Rice, Clarence L. Sherwood. (L) 4900f. (R) June 8, 1929. (NP) May 18, 1929.

STUDIO MURDER CASE, THE (My-AT): Neil Hamilton, Warner Oland, Frederic March, Florence Eldridge, Doris Hill, Eugene Pallette, Chester Conklin, Lane Chandler, Gardner James, Guy Oliver, E. H. Calvert, Donald Mackenzie. (L) Talking 6500f; silent, 6070f. (R) June 1, 1929. (NP) June 8. (TOS) June 22.

SUNSET PASS (W): Jack Holt, Nora Lane, John Loder, Christian J. Frank, Pee Wee Holmes, Chester Conklin, Pat Harmon, Alfred Allen, Guy Oliver. (L) 5862f. (R) Feh. 9, 1929. (NP) Feb. 23, 1929.

SWEETIE (CD): Nancy Carroll, Stanley Smith, Helen Kane, Joseph Dcpew, Jack Oakie, William Austin, Stuart Erwin, Wallace MacDonald, Aileen Manning. (NP) Aug. 17.

THREE WEEK ENDS (CD): Clara Bow, Neil Hamilton, Harrison Ford, Lucille Powers, Julia Swayne Gordon, Jack Raymond, Edythe Chapman, Guy Oliver, William Holden. (L) 5962f. (NP) Dec. 22, 1928.

THUNDERBOLT (D-AT): George Bancroft, Richard Arlen, Fay Wray, Tully Marshall, Eugenie Besserer, James Spottswood, Fred Kohler, Mike Donlin, S. S. R. S. Stewart, George Irving, William Thorne, E. H. Calvert, King Tut. (L) Talking, 8571f; silent, 7311f. (R) June 22, 1929. (NP) June 1. (TOS) Aug. 3.

VIRGINIAN, THE (D-AT): Gary Cooper, Walter Huston, Richard Arlen, Mary Brian, Chester Conklin, Eugene Pallette, E. H. Calvert, Helen Ware, Victor Potel, Tex Young, Charles Stevens. (L) 8717f. (NP) July 20.

WEDDING MARCH, THE (D): George Fawcett, Maude George, Erich von Stroheim, George Nichols, Zasu Pitts, Hugie Mack, Matthew Betz, Cesare Gravina, Dale Fuller, Fay Wray, Syd Bracey. (L) 10,400f. (R) Oct. 6, 1928. (NP) Oct. 27, 1928. (TOS) Jan. 26, 1929.

WHAT A NIGHT (CD): Bebe Daniels, Neil Hamilton, William Austin, Wheeler Oakman, Charles Sellon, Hill Mailes, Ernie Adams. (L) 5378f. (R) Oct. 6, 1928. (NP) Jan. 12, 1929.

WHEEL OF LIFE, THE (D-AT): Richard Dix, Esther Ralston, O. P. Heggie, Arthur Hoyt, Myrtle Stedman, Larry Steers, Regis Toomey, Nigel de Brulier. (L) 5153f; silent, 5305f. (R) June 22, 1929. (NP) Apr. 27, 1929. (TOS) July 6.

WHY BRING THAT UP (AT-CD): Moran and Mack, Evelyn Brent, Harry Green, Bert Swor, Freeman S. Wood, Lawrence Leslie, Helene Lynch, Selmer Jackson, Jack Luden, Monte Collins, Jr., George Thompson, Eddie Kane, Charles Hall. (L) 7,882. (NP) October 19.

WILD PARTY, THE (CD-AT): Clara Bow, Frederic March, Marceline Day, Shirley O'Hara, Jack Luden, Jack Oakie, Arthur Rankin, Lincoln Stedman, Joyce Compton, Ben Hendrioks, Jr., Jack Redmond, Adrienne Dore, Jean Lorraine, Virginia Thomas, Kay Bryant, Alice Adair, Amo Ingram, Renee Whitney, Marguerite Cramer. (L) Silent, 6036f; sound. 7167f. (R) Apr. 6, 1929. (NP) Mar. 23, 1929. (TOS) Apr. 13, 1929.

WOLF OF WALL STREET, THE (D-AT): George Bancroft, Baclanova, Paul Lukas, Nancy Carroll, Lane Chandler, Brandon Hurst, Paul Guertsman, Crauford Kent. (L) Silent, 6396f; sound, 6810f. (R) Feb. 9, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 16, 1929.

WOLF SONG (R-TM): Lupe Velez, Gary Cooper, Louis Wolheim, Constantine Romanoff, Michael Vavitch, Russell Colomho, Augustine Lopez, George Rigas. (L) Silent, 6060f; sound, 6769f. (R) Mar. 30, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 6, 1929.

WOMAN TRAP (M-AT): Hal Skelly, Evelyn Brent, Chester Morris, Leslie Fenton, Effie Elisler, William B. Davidson, Guy Oliver, Charles Gihlyn, Wilson Hummell. (L) 6168f; silent 6384f. (NP) July 20. (TOS) Sept. 28.

Parthenon

WILD HEART OF AFRICA, THE (Animal Picture): (NP) June 22.

Pathe

ANNAPOLIS (CD-T): Allan, Brown, Loff. (L) 7008f. (R) Nov. 18, 1928.

AWFUL TRUTH, THE (D-AT): Ina Claire. (L) 6129f. (R) Aug. 10, 1929. (TOS) Sept. 7. (TOS) Oct. 19.

BACHELOR'S SECRET, A (CD-AT): Allan Hale. (R) June 2, 1930.

BIG NEWS (My-AT): Robert Armstrong, Carol Lombard, Tom Kennedy, Warner Richmond, Wade Boteler, Sam Hardy, Charles Sellon, Robert Dudley. (L) Talking, 6028f. Recorded on film and disc. (R) Sept. 7, 1929. (NP) Sept. 7.

BIG SHOT, THE (D-T): (R) Feb. 8, 1930.

BLACK ACE, THE (W): Don Coleman. (L) 5722f. (R) Sept. 2, 1928.

BORDER PATROL (W): Harry Carey. (L) 4598f. (R) Dec. 23, 1928.

BURNING BRIDGES (W): Harry Carey. (L) 4846f. (R) Sept. 30, 1928.

CAPTAIN SWAGGER (D-ME): Rod La Rocque, Sue Carol, Richard Tucker, Victor Potel, Ulrich Haupt. (L) 6312f. (R) Oct. 14, 1928. (NP) Mar. 16, 1929.

CELEBRITY (D): Armstrong. (L) 6145f. (R) Oct. 7, 1928.

CLOTHES (D-AT): Constance Bennett. (R) May 3, 1930.

CRASHING THROUGH (D-AT): William Boyd. (R) June 7, 1930.

DEVIL'S TWIN (W): Leo Maloney.

FLYING FOOL, THE (D-AT): William Boyd, Marie Prevost, Tom O'Brien, Russell Gleason. (L) Talking, 6746f; silent, 6700f. (NP) July 27.

FORBIDDEN LOVE (D): Lily Damita. (L) 6787f. (R) Oct. 28, 1928.

.45 CALIBRE WAR (W): Don Coleman, Ben Corbett, Al Hart, Edward Jones, Duke R. Lee, Floyd Ames, Jeanette Loff. Murdock MacQuarrie, Orrin Jackson. (R) Feb. 17, 1929. (L) 4790f. (NP) Mar. 16, 1929.

GERALDINE (CD-TME): Eddie Quillan, Marian Nixon. Albert Gran, Gaston Glass. (L) 5587f. (R) Jan. 20, 1929. (NP) May 25, 1929.

GODLESS GIRL, THE (D-TME): Lina Basquette, Marie Prevost, George Duryea, Noah Beery, Eddie Quillan, Mary Jane Irving, Julia Faye, Viola Louie, Emily Barrye, Clarence Burton, Dick Alexander, Kate Price, Hedwig Reicher. (L) Talking, 9328f; silent, 9019f. (R) Mar. 31, 1929. (NP) June 1.

GRAND PARADE, THE (MC): (R) Jan. 11, 1930.

GREENWICH VILLAGE FOLLIES (MC): (R) Feb. 27, 1930.

HAWK OF THE HILLS (W): Allene Ray, Robert Chandler, Jack Ganshorn, Frank Lackteen, Paul Panzer, Wally Ottel, Harry Semels, Walter Miller, Jack Pratt, Parky Jones, Frederick Dana, John T. Prince, Chief White Horse, George Magrill, Evangeline Russell, Chief Yowlache. (L) 4840f. (R) Mar. 17, 1929. (NP) Mar. 30, 1929.

HER PRIVATE AFFAIR (D-AT): Ann Harding, Harry Bannister. Oct. 5, 1929. (NP) Oct. 5. (TOS) Oct. 5.

HIGH VOLTAGE (D-AT): William Boyd, Owen Moore, Carol Lombard, Diane Ellis, Billy Bevan, Phillips Smalley. (L) 5743f. (NP) June 29.

HIS FIRST COMMAND (D-AT): William Boyd. (R) Dec. 28, 1929.

HOT AND BOTHERED (CD-AT): Eddie Quillan. (R) June 28, 1930.

KING OF KINGS (D-ME): H. B. Warner, Jacqueline Logan, Dorothy Cummings, Ernest Torrence, Joseph Schildkraut, Robert Edeson, Sidney D'Albrook, Rudolph Schildkraut, Sam DeGrasse, Victor Varconi, William Boyd, Matt Moore, Julia Faye, Kenneth Thomson, Alan Brooks. (L) 13,500f. (R) Sept. 30, 1928. (TOS) Mar. 10, 1928.

LEATHERNECK, THE (D-T): William Boyd, Alan Hale, Robert Armstrong, Fred Kohler, Diane Ellis, James Aldine, Paul Weigel, Jules Cowles, Wade Boteler, Philo McCullough, Joe Girard, Michell Lewis. (L) 6898f. (R) Feb. 24, 1929. (NP) Apr. 20, 1929. (TOS) June 1.

LOVE OVER NIGHT (CD): Rod La Rocque, Jeanette Loff, Richard Tucker, Tom Kennedy, Mary Carr. (L) 7530f. (R) Nov. 25, 1928. (NP) Sept. 8, 1928.

LUCKY IN LOVE (D-AT): Morton Downey, Betty Dawford, Colin Keith-Johnson, Halliwell Hobbes, J. M. Kerrigan, Richard Taber, Edward O'Connor, Mary Murray, Mackenzie Ward, Louis Sorin, Sonia Karlov, Tyrrell Davis, Elizabeth Murray. (L) 6870f. (R) Aug. 17, 1929. (NP) July 27.

MARKED MONEY (D): Coghlan. (L) 5506f. (R) Nov. 4, 1928.

MANMADE WOMEN (D): Leatrice Joy. (L) 5762f. (R) Sept. 9, 1928.

MOTHER'S BOY (D-TME): Morton Downey, Beryl Mercer, John T. Doyle, Brian Donlevy, Helen Chandler, Osgood Perkins, Lorin Raker, Barbara Bennett, Jennie Moskowitz, Jacob Frank, Louis Sorin, Robert Glecker, Tyrrell Davis, Allan Vincent, Leslie Stowe. (L) 7423f. (NP) Apr. 6, 1929.

NED McCOBB'S DAUGHTER (D-ME): Irene Rich, Theodore Roberts, Robert Armstrong, George Barraud, Edward Hearn, Carol Lombard, Louis Natheaux. (L) 6070f. (R) Dec. 2, 1928.

NEGLIGEE (D-AT): Ina Claire. (R) March 15, 1930.

NOISY NEIGHBORS (CD-TME): Eddie Quillan, Alberta Vaughn, Quillan Family, Theodore Roberts, Ray Hallor, Russell Simpson, Robert Perry, Mike Donlin, Billy Gilbert. (L) 5737f. (R) Jan. 27, 1929. (NP) Mar. 16, 1929.

OFFICER O'BRIEN (D-AT): William Boyd. (R) March 1, 1930.

OFFICE SCANDAL (CD-TME): Phyllis Haver, Leslie Fenton, Raymond Hatton, Margaret Livingston, Jimmy Adams, Jimmy Aldine. (L) 6511f. (R) Mar. 3, 1929. (NP) May 25, 1929. (TOS) July 27.

OH, YEAH! (D-AT): Robert Armstrong, James Gleason, Zasu Pitts, Patricia Caron. (R) Oct. 5, 1929. (NP) Oct. 19.

PARIS BOUND (D-AT): Ann Harding, Frederic March, George Irving, Leslie Fenton, Hallam Cooley, Juliette Crosby, Charlotte Walker, Carmelita Geraghty, Ilka Chase. (L) Talking, 6684f. (R) Aug. 3, 1929. (NP) July 20. (TOS) Aug. 10.

PLAY BOY (CD-AT): Eddie Quillan (R) Feb. 2, 1930.

PAINTED DESERT (D-AT): William Boyd. (R) Jan. 11, 1930.

PARACHUTE (D-AT): Robert Armstrong, Carol Lombard. (R) March 22, 1930.

RACKETEER (D-AT): Robert Armstrong, Carol Lombard, Roland Drew, Jeanette Loff, John Loder, Paul Hurst. (R) Oct. 12, 1930.

RED HOT RHYTHM (CD-ATMS): Alan Hale, Walter O'Keefe, Kathryn Crawford, Josephine Dunn, Anita Garvin, Ilka Chase. (R) Oct. 19, 1929.

RICH PEOPLE (D-AT): Constance Bennett, Regis Toomey, Robert Ames, Mahlon Hamilton. (R) Nov. 9, 1929. (TOS) Oct. 19.

SAILORS' HOLIDAY (CD): Allan Hale, Sally Eilers, George Cooper, Paul Hurst, Mary Carr, Charles Clary (NP) Sept. 21. (R) Sept. 14. (L) 5260f.

SAL OF SINGAPORE (D-T): Phyllis Haver. (L) 6804f. (R) Nov. 11, 1928.

SARATOGA (D-AT): Constance Bennett. (R) Mar. 15, 1930.

SHADY LADY, THE (D-TME): Phyllis Haver, Robert Armstrong, Louis Wolheim, Russell Gleason. (L) Talking, 6132f; silent, 5808f. (R) Jan. 20, 1929. (NP) June 1.

SHOW FOLKS (CD-T): Eddie Quillan. (L) 6581f. (R) Oct. 21, 1928.

SIN TOWN (CD): Ellnor Fair, Ivan Lebedeff, Hugh Allan, Jack Oakie. (L) 4554f. (R) Jan. 20, 1929. (NP) June 1.

SOPHOMORE, THE (OD-AT): Eddie Quillan, Sally O'Neil, Stanley Smith, Jeanette Loff, Russell Gleason, Sarah Padden, Brooks Benedict, Spec O'Donnell. (L) Talking, 6526f. (R) Aug. 24, 1929. (TOS) Aug. 24.

SPEILER, THE (D-T): Alan Hale, Renee Adoree. (L) 5816f. (R) Dec. 30, 1928. (TOS) Mar. 9, 1929.

SQUARE SHOULDERS (M-TME): Louis Wolheim, Junior Coghlan, Philippe De Lacey, Anita Louise, Montague Shaw, Johnny Morris, Kewpie Morris, Clarence Geldert. (L) 5477f. (R) Mar. 31, 1929. (NP) Mar. 30, 1929.

STRANGE CARGO (D-AT): Lee Patrick, June Nash, George Barraud, Kyrle Bellew, Russell Gleason, Frank Reicher, Claude King, Ned Sparks, Josephine Brown, Charles Hamilton, Andre Beranger, Otto Matieson. (L) Talking, 7099f; silent, 6134f. (R) Mar. 31, 1929. (NP) June 1.

THIS THING CALLED LOVE (D-AT): Ann Harding. (R) Nov. 2, 1929.

TREASURE GIRL (MC-MSE): (R) Nov. 23, 1929.

UP AND AT 'EM (CD-AT): Alan Hale, Eddie Quillan. (R) Feb. 8, 1930.

WAR AND WOMEN (D-T): William Boyd, Ann Harding, Robert Armstrong. (R) Dec. 7, 1929.

WOMAN AFRAID, A (D-AT): (R) Feb. 1, 1930.

Rayart

ANNE AGAINST WORLD (D): Shirley Mason, Jack Mower, James Bradbury, Jr., Isabel Keith, Thomas A. Curran, Henry Roquemore, Belle Stoddard, Bill Franey. (L) 5732f. (R) Apr. 15, 1929. (NP) June 29.

BLACK PEARL, THE (My-M): Lila Lee, Ray Hallor, Carlton Stockdale, Thomas Curran, George French, Howard Lorenz, Sybil Grove, Baldy Belmont, Adele Watson, Lew Short, Art Rowland. (L) 5261f. (R) Jan. 1, 1929. (NP) Mar. 16, 1929.

BROTHERS (D): Bedford, Keefe. (L) 6092f. (R) Feb. 15, 1929.

DEVIL'S CHAPLAIN, THE (D): C. Keefe, Virginia Brown Faire. (L) 5451f. (R) Mar. 15, 1929.

HANDCUFFED (AT-MD): Virginia Brown Falre, Broderick O'Farrell, Frank Clarke, Charles West. (NP) Sept. 7.

ISLE OF LOST MEN, THE (D): Santschi, Connor. (L) 5800f. (R) October, 1928.

SHANGHAI ROSE: Irene Rich. (L) 6539f. (R) Mar. 1, 1929. (NP) May 18.

SHIPS OF THE NIGHT (M): Jacqueline Logan, Sojin, Jack Mower, Andy Clyde, Arthur Rankin, Glen Cavender, Thomas A. Curran, Frank Lanning, J. P. McGowan, Frank Moran. (L) 5940f. (R) December, 1928. (NP) Mar. 23, 1929.

SHOULD A GIRL MARRY? (D-TME): Foster, Keith. (L) 6525f. (R) November, 1928.

SISTERS OF EVE (D): Mae Busch. (L) 5675f. (R) September, 1928.

SOME MOTHER'S BOY (D): Mary Carr, Jason Robards, Jobyna Ralston, M. A. Dickinson, Henry Barrows. (L) 6901f. (R) Feb. 15, 1929.

TWO SISTERS (D): Viola Dana, Rex Lease, Claire DuBrey, Irving Bacon, Boris Karloff, Tom Lingham, Thomas A. Curran, Adalyn Asbury. (L) 5161f. (R) Apr. 1, 1929. (NP) May 25, 1929.

WHEN DREAMS COME TRUE (D): Helene Costello, Rex Lease, Claire McDowell, Ernest Hilliard, Emmett King, George Periolat, Danny Hoy, Buddy Brown, Ranger, Rags. (L) 6242f. (R) Jan. 15, 1929. (NP) Feb. 16, 1929.

RKO

AIR LEGION, THE (D): Ben Lyon, Antonio Moreno, Martha Sleeper, John Gough, Colin Chase. (L) 6361f. (R) Jan. 6, 1929. (NP) Jan. 12, 1929.

AMAZING VAGABOND, THE (M): Bob Steele, Tom Lingham, Jay Morley, Perry Murdock, Lafe McKee, Thelma Daniels. (L) 5081f. (R) Apr. 7, 1929. (NP) Apr. 6, 1929.

BIG DIAMOND ROBBERY, THE (W): Tom Mix. (L) 6114f. (R) May 13, 1929.

BLOCKADE (D): Anna Q. Nilsson, McDonald. (L) 6409f. (R) Jan. 30, 1929.

COME AND GET IT (W): Bob Steele, Jimmy Quinn, Jay Morley, Betty Welsh, James B. Leong, William Welsh, Marian Sais. (R) Feb. 3. (L) 5254f.

DELIGHTFUL ROGUE, THE (AT): Rod La Rocque, Bebe Daniels. (R) Sept. 22, 1929. Serial number 0203.

DRIFTER, THE (W): Tom Mix, Dorothy Dwan, Barney Furey, Al Smith, Ernest Wilson, Frank Austin, Joe Rickson, Wynn Mace. (R) Mar. 18. (L) 5896f.

FRECKLED RASCAL (W): Buzz Barton, Milburn Morante, Tom Langham, Lotus Thompson, Pat O'Brien, Bill Paton. (R) Mar. 31. (L) 4884f.

FURY OF THE WILD (D): Ranger, Barbara Worth, Robert Homans, Pat O'Brien, Al Smith. (R) Jan. 6. (L) 4899f.

GUN LAW (W): Tom Tyler, Barney Furey, Ethlyne Clair, Frankie Darro, Lew Meehan, Tom Brooker, Harry Woods. (R) Mar. 3. (L) 4688f.

HALF MARRIAGE (D-AT): Olive Borden, Morgan Farley, Ann Greenway, Sally Blaine, Ken Murray, Anderson Lawlor, Hedda Hopper, Richard Tucker. (L) Talking, 6481f. (R) Oct. 13, 1929.

HARDBOILED (D): Sally O'Neil, Donald Reed. Lllyan Tashman, Bob Sinclair, Ole M. Ness, Tom O'Grady, Alphonz Ethier. (R) Feb. 3. (L) 5940f.

JAZZ AGE (T-D): Douglas Fairbanks, Jr., Marceline Day, Henry B. Walthall, Myrtle Stedman, E. J. Ratcliffe, Gertrude Messinger, Joel McCrea, William Bechtal, Ione Holmes and Ed Dearing. (R) Feb. 10. (L) 6245f.

IDAHO RED (W): Frankie Darro, Tom Tyler, Patricia Caron, Lew Meehan, Barney Furey. (R) Apr. 21. (L) Sound, 4783f; silent, 4769f. With sound effects.

LAUGHING AT DEATH (D): Bob Steele, Natalie Joyce, Captain Vic, Kai Schmidt, Ethan Laidlaw, Armand Trillor, Hector V. Sarno. (R) June 2. (L) 5500f.

LITTLE SAVAGE (W): Buzz Barton, Milburn Morante, Willard Boelner, Patrica Palmer, Sam Nelson, Ethan Laidlaw. (R) May 19. (L) 4781f.

LOVE IN THE DESERT (T-D): Olive Borden, Hugh Trevor, Noah Beery, Frank Leigh, William Tooker, Ida Darling, Alan Roscoe, Fatty Carr, Charles Brinley, Pearl Varnell, Gordon Magee. (R) March 17. (L) Sound, 5365f; silent 6365f.

ONE MAN DOG (W): Ranger, Sam Nelson, Edward Hearn, Virginia Bradford, William Patton, Henry O'Connor, Art Robbins. (R) March 3. (L) 4481f.

OUTLAW (W): Tom Mix, Sally Blane, Frank M. Clarke, Al Smith, Ethan Laidlaw, Al Ferguson, Barney Furey. (R) Jan. 21. (L) 6057f.

OUT TO KILL (T-D): Joseph Schildkraut starred. Feb. 23, 1930.

PRIDE OF PAWNEE (W): Tom Tyler, Frankie Darro, Ethlyne Clair, Barney Furey, Jack Hilliard, Lew Meehan, Jimmy Casey. (L) 4750f. (R) June 9, 1929 (NP) June 22.

RED SWORD, THE (D): Marian Nixon, William Collier, Jr., Carmel Myers, Allan Roscoe. (L) 6243f. (R) Feb. 17, 1929.

RIO RITA (O-ATS): Bebe Daniels, John Boles. (R) Sept. 15, 1929. Serial number, 0102.

SIDE STREET (D-AT): Tom, Matt and Owen Moore, Kathryn Perry, Emma Dunn, Frank Sheridan. (L) Talking, 6965f. (R) Sept. 8, 1929. Serial number, 0202.

STREET GIRL (CD-ATS): Jack Oakie, Neb Sparks, John Harron, Joseph Cawthorn, Betty Compson. (L) Talking, 8188f. (R) Aug. 11, 1929. (NP) Sept. 28. (TOS) Sept. 21.

VERY IDEA, THE (AT): Frank Craven, Hugh Trevor, Theodore von Eltz, Olive Tell, Doris Eaton, Adele Watson, Oeanne de Bard, Allen Kearns, Sally Blane. (L) Talking, 6139f. (R) Sept. 1, 1929. Serial number, 0303.

Tiffany-Stahl

BROADWAY FEVER (CD): Sally O'Neil, Roland Drew, Corliss Palmer. (R) Jan. 1. (L) 5412f.

LUCKY BOY (TS-CD): George Jessel, Margaret Quimby, Rosa Rosanova, William Strauss, Gwen Lee, Richard Tucker, Gayne Whitman, Mary Doran. (R) Feb. 2. (L) Sound, 8643f; silent, 6520f. (NP) Feb. 2. (TOS) Feb. 23.

MIDSTREAM (D-TME): Claire Windsor, Montague Love, Larry Kent, Helen Jerome Eddy, Louis Alvarez, Leslie Brigham, Genevieve Shrader. (L) 7353f. (NP) Oct. 12.

MISTER ANTONIO (AT-D): Leo Carrillo, Virginia Valli, Frank Reicher, Eugenie Besserer, Franklin Lewis, Gareth Hughes. (NP) October 19.

MY LADY'S PAST (D-TME): Belle Bennett, Joe E. Brown, Alma Bennett, Russell Simpson, Joan Standing, Billie Bennett. (NP) June 15. (L) Talking, 7948f.

NEW ORLEANS (D-TME): William Collier, Jr., Ricardo Cortez, Alma Bennett. (L) 6765f. (R) Aug. 1, 1929. (NP) Oct. 12.

TWO MEN AND A MAID (D-T): William Collier, Jr., Alma Bennett, Eddie Gribbon, George E. Stone. (L) Talking, 6423f. (R) Aug. 1, 1929. (NP) Oct. 12.

WRECKER, THE (TE-D): Special cast. (L) Sound, 6520f. No silent print.

United Artists

ALIBI (M-AT): Chester Morris, Pat O'Malley, Harry Stubbs, Mae Busch, Eleanor Griffith, Irma Harrison, Regis Toomey, Al Hill, James Bradbury, Jr., Elmer Ballard, Kerman Cripps, Purnell B. Pratt, DeWitt Jennings, Edward Brady. (L) Talking, 8167f. (R) Apr. 20, 1929. (NP) June 1. (TOS) Sept. 21.

BROADWAY VAGABOND (TS-D): Harry Richman, Joan Bennett, James Gleason, Lilyan Tashman.

BULLDOG DRUMMOND (D-AT): Ronald Colman, Joan Bennett, Lilyan Tashman, Montagu Love, Lawrence Grant, Wilson Benge, Claud Allister, Adolph Millar, Charles Sellon, Tetsu Komal. (L) Talking, 8376f. (R) Aug. 3. (TOS) Oct. 19.

COQUETTE (D-AT): Mary Pickford, John Mack Brown, Matt Moore, John Sainpolis, William Janney, Henry Kolker, George Irving, Louise Beavers. (L) Silent, 6993f. (R) Apr. 12, 1929. (NP) June 1.

CONDEMNED (AT-D): Ronald Colman starred. (R) December 7, 1929.

CHAMP (AT-CD): Fannie Brice starred. Forthcoming release.

ETERNAL LOVE (D-ME): John Barrymore, Camilla Horn, Victor Varconi, Hobart Bosworth, Bodil Rosing, Mona Rico, Evelyn Selbie. (R) May 11, 1929. (L) 6948f; silent, 6318f. (NP) June 15. (TOS) June 1.

EVANGELINE (D-ME): Dolores Del Rio, Roland Drew, Alec B. Francis, John Holland, James Marcus, Paul McAllister, Lawrence Grant, Bobby Mack, George Marion. (L) 8268f. (NP) June 1. (R) Aug. 24.

IRON MASK, THE (D-TME): Douglas Fairbanks, Belle Bennett, Marguerite de la Motte, Dorothy Revier, Vera Lewis, Rolfe Sedan, William Bakewell, Gordon Thorpe, Nigel de Brulier, Ulrich Haupt, Lon Poff, Charles Stevens, Henry Otto, Leon Barry, Standley J. Sandford, Gino Corrado. (L) Talking, 8855f; silent, 8659f. (R) Mar. 9, 1929. (NP) June 15.

LADY OF THE PAVEMENTS (ST-D): Lupe Velez, William Boyd, Jetta Goudal, George Fawcett, Albert Conti, Henry Armetta. (R) Feb. 16. (L) Sound, 8329f; silent, 7495f.

LOCKED DOOR, THE: Stanwyck, Rod La Rocque, William Boyd, Betty Bronson. (R) November 16. (L) 6,844.

LUMMOX (AT-D): Winifred Westover, Ben Lyon, William Collier, Jr.

NEW YORK NIGHTS (AT): Norma Talmadge starred. (R) December 28.

PLAY BOY (AT-D): Harry Richman starred.

RESCUE, THE (D-ME): Ronald Colman, Lily Damita, Alfred Hickman, Theodore von Eltz, John Davidson, Phillip Strande, Bernard Siegel, Sojin, Harry Cording, Laska Winters, Duke Kahanamoku, Louis Morrison, George Rigas, Christopher Martin. (L) Musical, 7980f; silent, 7910f. (R) Jan. 12, 1929. (NP) June 15. (TOS) Jan. 19.

SHE GOES TO WAR (D-TMS): Eleanor Boardman, John Holland, Edmund Burns, Alma Rubens, Al St. John, Glen Waters, Margaret Seddon, Yola D'Avril, Evelyn Hall. (L) 8864f. (R) July 13, 1929. (NP) June 1. (TOS) Aug. 10.

TAMING OF THE SHREW, THE (AT-D): Mary Pickford, Douglas Fairbanks. (R) October 26. (L) 6,116.

THREE LIVE GHOSTS (AT): Allister, McNaughton, Moutgomery, Bennett. (R) Sept. 15. (L) 7,486.

THIS IS HEAVEN (D-TME): Vilma Banky, James Hall, Fritzie Ridgeway, Lucien Littlefield, Richard Tucker. (L) 7948f. (R) June 22, 1929. (NP) June 1. (TOS) July 20.

THREE PASSIONS, THE (D-M): Alice Terry, Ivan Petrovitch, Shayle Gardner, Leslie Faber, Andrew Engelman, Claire Eames. (L) Talking, 6646f; silent, 7576f. (R) June 1, 1929.

TRESPASSER, THE (AT): Gloria Swanson starred. (R) October 5. (L) 8,223.

VENUS (D-ME): Constance Talmadge, Andre Roanne, Jean Murat, Max Maxudian, Baron Fils and Jean Mercanton. (L) Sound 6882f. (NP) June 1. (R) Oct. 12.

Universal

BEAUTY AND BULLETS (W): Ted Wells, Duane Thompson, Jack Kenney, Wilbur Mack. (L) 479f.

BODY PUNCH, THE (D): Jack Dougherty, Virginia Brown Faire, George Kotsonaros, Wilbur Mack, Monte Montague. (L) 4786f. (R) July 14, 1929. (NP) July 27.

BORDER WILDCAT, THE (W): Ted Wells, Kathryn McGuire. (R) May 12. (L) 4259f.

BORN TO THE SADDLE (W): Ted Wells, Duane Thompson, Leo White, Merrill McCormick, Bryon Douglas, Nelson McDowell. (R) Mar. 10. (L) 4126f.

BROADWAY (AT-D): Glen Tryon, Merna Kennedy, Evelyn Brent, Thomas Jackson, Robert Ellis, Otis Harlan, Paul Porcasi, Marion Lord, Fritz Field, Leslie Fenton, Arthur Housman, George Davis, Betty Francisco, Edythe Flynn, Florence Dudley, Ruby McCoy. (L) 9330f. (R) Sept. 15.

BURNING THE WIND (W): Hoot Gibson, Cessare Gravine, Virginia Brown Faire, Boris Karloff, Robert Holmes. Released Feb. 10. (L) 5202f. (NP) Jan. 12.

CHARLATAN, THE (T-D): Holmes Herbert, Rockcliffe Fellows, Margaret Livingston. (R) Apr. 14. (L) Silent, 5972f. Sound 6506f.

CLEAR THE DECKS (T-CD): Reginald Denny, Ollve Hasbrouck, Otis Harlan, Colette Merton, Lucien Littlefield, Brooks Benedict, Robert Anderson, Ellnor Leslie. (R) Mar. 3. (L) Sound, 5792f. Silent, 5740f.

COHENS AND KELLYS IN ATLANTIC CITY (T-CD): George Sidney, Mack Swain, Vera Gordon, Kate Price, Cornelius Keefe, Nora Lane, Virginia Sales, Tom Kennedy. (R) Mar. 17. (L) Sound, 7400f. Silent, 7752f.

COLLEGE LOVE (D-AT): George Lewis, Eddie Phillips, Dorothy Gulliver, Churchill Ross, Hayden Stevenson, Sumner Getchell. (L) Talking 6846f. (R) July 7, 1929. (NP) July 27.

COME ACROSS (M-TME): Lina Basquette, Reed Howes, Flora Finch, Craufurd Kent, Gustav von Seyffertitz, Clarissa Selwynne. (R) June 30, 1929. (NP) July 27. (L) Talking, 5330f; silent, 5593f.

DRAKE CASE, THE (AT-MD): Gladys Brockwell. (NP) Sept. 28. (TOS) Sept. 21. (R) Sept. 1.

EYES OF THE UNDERWORLD (W): Bill Cody, Sally Blane. (R) Apr. 28. (L) 4208f.

GIRL ON THE BARGE (T-D): Jean Hersholt, Sally O'Neil, Malcolm McGregor, Morris McIntosb, Nancy Kelly, George Offerman, Henry West, Rex. (R) Feb. 3. (L) Sound, 7510f. Silent, 6908f.

GIRL OVERBOARD (D-T): Mary Philbin, Fred Mackaye, Otis Harlan, Edmund Breese, Francis McDonald. (L) Talking, 7391f; silent, 7531f. (R) July 28, 1929. (NP) Sept. 21.

GRIT WINS (W): Ted Wells, Kathleen Collins, Al Ferguson, Buck Conners, Nelson McDowell, Edwin Moulton. (R) Jan. 27. (L) 4596f.

HARVEST OF HATE (W): Rex, Jack Perin, Helen Foster, Tom London. (L) 47-9f.

HIS LUCKY DAY (CO-TME): Reginald Denny, LoRayne Duval, Otis Harlan, Eddie Phillips, Cissie Fitzgerald, Harvey Clark, Tom O'Brien. (L) Talking, 6713f; silent, 5603f. (R) June 30, 1929. (NP) June 22.

HOOFBEATS OF VENGEANCE (W): Rex, Jack Perrin, Helen Foster, Al Ferguson, Starlight. (R) June 16. (L) 4525f.

IT CAN BE DONE (ST-CD): Glenn Tryon, Sue Carol, Richard Carlyle, Jack Egan, Tom O'Brien. (R) March 24. (L) Sound 6560f; silent 6090f.

KID'S CLEVER (CD): Glenn Tryon, Kathryn Crawford, Russell Simpson, Lloyd Whitlock, George Chandler, Virginia Sales, Joan Standing, Max Asber, Florence Turner, Stephin Fetchit. (R) Feb. 17. (L) 5729f.

KING OF THE CAMPUS (T-CD): George Lewis, Dorothy Gulliver, Eddie Phillips, Hayden Stevenson, Churchill Ross, Collette Merton.

KING OF THE RODEO (W): Hoot Gibson, Kathryn Crawford, Slim Summerville, Charles K. French, Monty Montague, Joseph W. Gerard. (R) Jan. 20. (L) 5509f.

LARIAT KID, THE (W): Hoot Gibson, Ann Christy, Cap Anderson, Mary Foy, Francis Ford, Walter Brennan, Andy Waldron, Bud Osborne, Joe Bennett, Jim Corey. (L) 5247f. (R) June 23, 1929. (NP) June 15.

LAST WARNING, THE (M-TME): Laura La Plante, Montagu Love, John Boles, Roy D'Arcy, Bert Boach, Margaret Livingston, Mack Swain, Burr McIntosh, Carry Daumery, George Summerville, Torben Meyer, D'Arcy Corrigan, Bud Phelps, Charles French, Fred Kelsey, Tom O'Brien, Harry Northrup. (L) Talking, 7980f; silent, 7731f. (R) Jan. 6, 1929. (NP) June 29. (TOS) Jan. 26.

LONESOME (T-CD): Glenn Tryon, Barbara Kent. (R) Jan. 20. (L) Sound 6761f; silent 6142f.

(Continued on page 73)

CLASSIFIED Advertising

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THE VOICE OF THE INDUSTRY

LETTERS FROM READERS

Reports on Silent Films

WHAT HAS BECOME OF THE REviews of the silent pictures? All small towns cannot put in sound. There are so many different "squawkies" on the market a fellow does not know which to consider.—Wm. Mills, Mills theatre, Shelburne Falls, Miss. P. S.—Enclosed $3.00 for renewal for two years.—W. M.

Audiens, the New Era

FELLOW SHOWMEN AND EXHIBitors, members of the Herald-World family, I will try not to take up too much of your time, valuable of course, on a lot of meaningless chatter. However, I want to go back a few years in this business to the socalled "good old days" when motion pictures were dispensed to the interested public in much the manner sausage comes forth in all its glory from a machine.

My first experience in the picture game started in the summer of 1911, when I obtained a job rewinding reels at the salary of $2.50 per week. The movies to me, then as now, were very interesting. Pictures had been in vogue for some years even then, but they were still a novelty among the people, who didn't ask for much more than that the shadows moved more or less realistically. In those days the producing companies saw fit not to divulge the names of the players to the public, some of them being known by such distinguishing names as the Vitagraph girl, the Biograph girl, the Biograph funny man, etc.

* * *

Later they did give screen credit to a few of the artists and we came to know that great screen matinee idol, Maurice Costello, yes, the father of Helen and Dolores of the present screen, Florence Laurence and Arthur Johnson, John Bunny and Flora Finch, Lillian Walker. These were, if I remember correctly, under the Vitagraph banner. Then at Biograph a well composed stock company consisted of Mary Pickford, Lillian and Dorothy Gish, Robert Harron and others under the direction of the even then great D. W. Griffith. From the studios of Vitagraph, Biograph and Lubin issued the cream of the pictures.

It was about this time that the foundations of the great theatrical chain companies were laid, and from all appearances it was quite a firm foundation if we are to judge the enormous holdings of some of these concerns today. Then the price of admission in nearly all instances was five cents, and the program consisted of a one-reel drama, a split-reel comedy, some three hundred feet in length, others five hundred, occasionally a full reel. Some single reels contained as many as six separate subjects, a mixture of comedy, scenic and educational subjects, the entire "show" lasting from 30 to 45 minutes. The "shooting gallery" was then emptied of its 200 or more patrons, and refilled again, and the spasm continued throughout the day and night.

* * *

There were those even at that stage in the development of the industry, after fifteen years approximately, who said it was only a novelty, that the people would soon tire of it and forget. Did they? They did not, as is proven by the hundreds of deluxe houses that extend from coast to coast in the U. S. A. The pictures were the laughing stock among players and directors of the legitimate stage. A great artist would not stoop so low as to be even seen entering a nickelodeon, let alone harboring the thought of ever acting before the motion picture camera. In many instances these players were justified in their prejudices, for no one can deny the fact some pretty poor material was allowed to reach American screens. But the industry managed to hobble along, successfully too, without the aid of these great players, and establish in time its rightful place in the sun.

When the actual success of the infant movie was assured, and artistic as well as directorial ability had advanced to a degree demanding recognition, these same players, with few exceptions, were only too glad to receive offers from the movie men for their services. Some tried the game, some succeeded, most failed. They were unaccustomed to the technic of the pictures, being trained for the speaking stage they did not possess the motion picture "eye." So they were ruthlessly cast aside, not by the exhibitors, but by the public alone.

* * *

The pictures continued to grow in popular favor, but apparently had come to a standstill. Then S. L. Rothafel, the now famous Roxy, came to the great metropolis of New York with the announced intention of putting a symphony orchestra in a picture house. The entire theatrical world sat back and laughed. Even the exhibitors at that time, it appears, did not have any too great confidence in their industry. Did "Roxy" put it over and educate the people of New York to high class entertainment in a moving picture house? This question needs no answer. After "Roxy's" successful experiment, the idea spread like wildfire, until in a few years theatres all over the country were elevating their houses to a higher plane. Now some of the finest symphony orchestras belong to the industry.

In the year 1923 a new novelty had taken a hold on the public fancy—Radio. Soon after the start of this century, in the early 1900's, a young scientist and inventor worked tirelessly and wholeheartedly in a small hall bedroom in Chicago. His finances were low and no one seemed to have much confidence in him. He toiled on in grim determination, and from the results of this ceaseless effort under most heartrending conditions, Dr. Lee DeForest gave to the world the three-element vacuum tube, which he called the audion. It is this vacuum tube, or audion, that is the basis on which talking motion pictures were conceived.

* * *

Dr. DeForest had an idea that with this tube and a combination of other devices, he could give audiens or talking pictures to the world. He, therefore, concentrated his efforts in this one direction, and in the year 1923 in a public demonstration proved to other engineers and scientists that he had accomplished a long desired ambition, to make the movies talk and sing in a successful manner. So when you think of audiens or talking pictures, as they are commonly called, remember that the man behind the gun was Dr. DeForest, whose device known commercially as the DeForest Phonofilm, approaches the nearest to perfection of any on the present day market.

Due to the inroads of radios in the homes of the U. S. the theatres began to feel a slump in business. Their patrons would stay home, enthralled with their new toy, dropping away from the pictures. Then came forward the talking moving picture to save the day for the theatre owners of America. The enterprising Warner Brothers, as we all know, were the first to make the exhibition of the new pictures a practicality. To Al Jolson for his "Jazz Singer" belongs much credit for popularizing this new thing. It should be remembered, however, that Dr. DeForest as early as 1923 tried in vain to interest producers in his new device; they were unanimous in declaring it was not practical, that people were satisfied with pictures as they were, silent.

The audien, while far from reaching the point of perfection in its present stage, has saved the day for the theatres of America. The hundreds of millions invested in the entire industry has been saved by the talking picture. This is the new era in the industry, and from now on I believe the business will go forward as never before in its history. With added experience among all who have a hand in the producing and exhibition of audiens, and with new methods of recording and reproducing that will surely arrive the once despised movies will be classed among the fine arts.—Aubrey D. Hotaling, Orlando, Fla.

NEW PICTURES

EMBARRASSING MOMENTS: Universal all-talking comedy drama, with Reginald Denny, Merna Kennedy, Otis Harlan, William Austin, Virginia Sale, Greta Grandstedt and Mary Foy. Directed by William James Craft. Length 5,230.

TYPE AND THEME: Marian Fuller returns home from New York after studying art. Her father and mother fear that city life has hurt her. Marian's fiance is pesty so she tells her family she had a trial marriage with a New York man. Her father demands the name of the man. Marian, in desperation, gives the name of Thaddeus Cruickshank, an author whom she never met. Fuller immediately writes to Thaddeus. Thaddeus, thinking that an imposter has been using his name, comes to the Fuller home. He is quite pleased when he sees Marian. She attempts to explain the situation to Thaddeus, who by this time understands. A cerenony is arranged, which the couple go through gladly.

* * *

HOLD YOUR MAN: Universal drama with dialog, with Laura La Plante, Walter Scott, Eugene Borden, Mildred Van Dorn. Directed by Emmett Flynn. Length 5,794.

TYPE AND THEME: Jack and Mary Hopkin quarrel over Mary's desire to go to Paris to study art. Jack finds an interest in an old friend, Rhea, and tells Mary to go to Paris. Mary by this time does not want to go to Paris but her pride is up and she goes. Mary finds an interest in Beno, a supposed count. In the meantime Jack wires Mary that he heard she intends to divorce him and he and Rhea are planning to be married in Paris. Mary invites Jack and Rhea to dinner and Jack falls for his wife.

* * *

ONE HYSTERICAL NIGHT: Universal comedy drama, with Reginald Denny, Nora Lane, E. J. Ratcliffe, Fritz Field, Slim Summerville, Jules Cowles, Joyzelle, Walter Brennan, Henry Otto, Margaret Campbell and others. Directed by William James Craft. Length 5,101.

TYPE AND THEME: William Judd falls heir to $2,000,000. His aunt plans to scheme him out of the fortune. She gives a party and plans to have William dress as Napoleon. She then tells the guests that he is coocoo. Even Josephine, who is falling for William, turns against him. Finally William gets wise to the plot, and escapes the party, taking Josephine with him. William's lawyer thinks he is crazy. Josephine confesses that it was a plot of William's aunt to get his money.

* * *

THE LONG LONG TRAIL: Universal Western, with Hoot Gibson, Sally Eilers, Kathryn McGuire, James Mason, Archie Ricks, Walter Brennan and Howard Truesdell. Directed by Arthur Rosson. Length 6 reels.

TYPE AND THEME: The Ramblin Kid is in the habit of drinking and shooting up the town. His friends turn against him. The Kid falls for June, daughter of his employer. He saves her from death in quicksand and is convinced that he can go straight. He is entered in a race in which his friends wager big money on him. Mike Wilson, owner of the rival horse, dopes the Kid. The Kid rides and wins and then makes Wilson confess that he was doped. He wins June and his friends.

WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1929

AT—All Talking; T—Talking Sequences; M—Music (synchronous); E—Sound Effects. (Example: ATM, means the picture is all-talking and has a synchronized musical score. In the same way all other symbols may be combined.)

Columbia

THE QUITTER: Dorothy Revier—This picture gave very good satisfaction and we had no kicks. Six reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

FATHER AND SON: Jack Holt—**October 4-5.** We had more compliments on this picture than any we have had in a long time. It's a subject that interests everyone. The cast was perfect, and everybody liked Jack Holt. The film was in good shape, but the photography was dim and blurred. Seven reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

LIGHT FINGERS (AT): Dorothy Revier—Perfect recording, will sound good on any outfit. Also, it is an extra good program picture, one that will please. With recording like this there would be no complaints. Seven reels.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

POWER OF THE PRESS: Douglas Fairbanks, Jr.—**September 27-28.** An extra-good program picture. All Columbia pictures that we have run are above the average. Very good. Good print and photography. Seven reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

TRIAL MARRIAGE: Special cast—**October 9-10.** A good silent picture. "Synchronized"—does not talk a word. As a silent picture it is good entertainment, but as a talking picture it just does not talk.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

GYPSY OF THE NORTH: Special cast—**October 8.** This is a good Northern picture. My patrons like Northern pictures. Had a good crowd. Six reels.—Andrew Rapp, Theatorium, Emlenton, Pa.—General patronage.

First National

WEARY RIVER: Richard Barthelmess—Good. No better than "The Noose," but that was a drama plenty good. Eight reels.—C. W. Swiercinsky, Majestic theatre, Washington, Kan.—General patronage.

WEARY RIVER: Richard Barthelmess—**July 19-20.** One of the best pictures we have played during the three years we have been in this business. Recording excellent, and our sound equipment put it over fine. Many fine comments on this picture. Paid too much for print and score. Score charges and film rentals will have to come down for the small exhibitors to continue in sound. Did good business, as we opened wth this picture. Eight reels.—Charles W. Perrine, Penn-Lake theatre, Sandy Lake, Pa.—Small town patronage.

TWIN BEDS: Jack Mulhall—October 2-3. One picture that sure did please. Played it in the middle of the week and did good business. Good comedy, good dialog. The comic situations were well acted out. Mulhall and Patsy Ruth Miller have excellent voices. You can step on this one. Seven reels.—Charles W. Perrine, Penn-Lake theatre, Sandy Lake, Pa.—Small town patronage.

DRAG (TM): Richard Barthelmess—**September 20-21.** Another good one from Dick and First National. You can't go wrong, brother exhibitor, by running Vitaphone product. Recording excellent. Good print. Pleased those who saw it. Business not good in fore part of week. Eight reels.—Charles W. Perrine, Penn-Lake theatre, Sandy Lake, Pa.—Small town patronage.

AND NOW HE TAKES OUT HIS SECOND PAPERS

A full fledged member of our family of contributors is Charles W. Perrine, who operates the Penn-Lake theatre in Sandy Lake, Pa. He has duly returned his first papers properly filled out and is ready for the second, as his letter shows:

Editor: We recently received from you, blanks on which to make reports for "What the Picture Did for Me." We are inclosing reports on eight pictures that we have played since we opened with sound on July 19th and 20th.

This is our first attempt to make reports since we opened our theatre three years ago. We have been sort of sitting back and allowing the other fellow to tell us about the lemons and the peaches, and there are quite a few of the first named variety.

When the HERALD-WORLD comes in, we drop everything until we have at least looked through it. There are some mighty good things in your paper, and every exhibitor should get some good out of it. Your "Quick Reference Picture Chart" is of excellent service, as it helps out when we have an open date to fill in, and when we want a good picture for some holiday, we refer to T. O. S.

Anyone in this ever-changing business should not be without a trade paper, and we recommend the HERALD-WORLD as one of the best for all-around information on the trade.

P. S.—Send us more blanks for "What the Picture Did for Me."

THE BARKER: Milton Sills—**July 26-27.** Good carnival picture. Milton Sills and Dorothy Mackaill fine. Voices good and recording good. Business fair. Eight reels.—Charles W. Perrine, Penn-Lake theatre, Sandy Lake, Pa.—Small town patronage.

THE DIVINE LADY: Corinne Griffith—Strictly English costumes and everything. Costume picture no good here, and this is no exception, even if it is well done. Twelve reels.—C. W. Swiercinsky, Majestic theatre, Washington, Kan.—General patronage.

LOVE AND THE DEVIL: Milton Sills—**October 3-4.** A very poor picture. Story not right for Sills. He is a good star and should have a better picture than this one. Seven reels.—Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.

CAREERS: Billie Dove—**October 2.** Can't give First National any credit for making a mess like this. Patrons disgusted with it from the start.—Carl Veseth, Palace theatre, Malta, Mont.—General patronage.

PRISONERS (T): Corinne Griffith—Lay off this one. It's rotten and then some. They will walk out on this show. About the rottenest piece of junk First National ever forced on an exhibitor.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

BROADWAY BABIES: Alice White—**September 13-14.** A splendid picture. Singing and dancing good. Recording fair. Our patrons like this type of picture best. Singing and dancing will pull them in. Good business. Eight reels.—Charles W. Perrine, Penn-Lake theatre, Sandy Lake, Pa.—Small town patronage.

BROADWAY BABIES: Alice White—**October 6-7.** A good one for small towns. They like pictures on this style. A lot of singing and dancing numbers. Recording very good. Nine reels.—Louis Austman, New Forrest theatre, Forrest, Ill.—Small town patronage.

THE GIRL IN THE GLASS CAGE (T): Special cast—Part talking, but very good. Will please your patrons. The recording is good.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

DARK STREETS: Jack Mulhall—**October 10-11.** Mulhall very much miscast, and story disappointing, although a few comedy situations and the climax, a surprising one, helped to save the day. Milton Sills should have been starred in this subject, as originally cast and sold by First National. Six reels.—A. L. Revert, New Home theatre, Rantoul, Ill.—General patronage.

THE LAWLESS LEGION: Ken Maynard—**October 12.** A good Saturday picture. Impossible story. Lots of action. Maynard is good, but this kind of stuff will kill him. Too much hokum. People are not foolish, and enough is enough. About 50 per cent satisfaction on this one.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

DO YOUR DUTY: Charles Murray—**October 11.** A mighty good picture. Silent, yes, but a good one. Very funny, gave good satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

WHY BE GOOD: Colleen Moore—**October 11-12.** As the crowd passed out they looked at me as if I had robbed them and done them wrong. Why do they make pictures like this? Are their minds so full of dirt they can't think of anything else? Colleen used to be our best drawing card. Her pictures were clean and pleased everyone, young or old, but I am afraid that is a thing of the past. Get good clean stories, Colleen, like you used to, and we will love you as much as ever. No one wants to see these dirty, jazzy things. Seven reels.—Robert Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

Fox

THE GREAT WHITE NORTH: Special cast—A very good educational picture. Seemed to please most everyone. A good picture for a change. Six reels.—Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.

THE GREAT WHITE NORTH: Special cast—**October 12.** A very good educational program. Don't miss a chance for tying up with your local school with this one. I did, and it made me a little money. Six reels.—James L. Sears, Liberty theatre, Humansville, Mo.—Small town patronage.

SPEAKEASY (T): Special cast—**September 7.** A good picture with good sound, well recorded. I could not use it on account of disc conditions. Would jump out of synchronization with new disc. No fault of the equipment, as other pictures are fine in every respect. It's too bad that it jumped, because it had good recording. Six reels.—F. Fleitas, Monroe theatre, Key West, Fla.—General patronage.

Don't forget*—If picture has *sound*—Fill out blanks *accordingly

Set in the Mountains of the Northwest

Shown above is the town of Twisp, Wash., and the motion picture theatre there operated by Frank F. Airey, who sent these photographs for J. C. Jenkins' special benefit, to show him what he missed when he left the Spokane country without going there. "We would have served him some real farm chicken dinners, introduced him to the liveliest trout that ever inhabited a mountain stream, and shown him scenery second only to the Alps," adds Brother Airey. The Twisp theatre is shown at left, while at right it may be seen in a mountainside view of the town itself.

THRU DIFFERENT EYES (AT): Warner Baxter—**September 9-10.** Good acting on part of Warner Baxter. Could not draw them in on this one. Some more of the duped recording that hurts, so they stayed away on the second night. Had we been able to get the dialog, we could say that this picture is a good one. Don't use disc on Fox if you have film attachment. Six reels.—Charles W. Perrine, Penn-Lake theatre, Sandy Lake, Pa.—Small town patronage.

THRU DIFFERENT EYES (T): Warner Baxter—Not so good. High-priced and faulty disc. Besides, the story is in three parts and people do not take to this kind of scenarios. Six reels.—F. Fleitas, Monroe theatre, Key West, Fla.—General patronage.

THRU DIFFERENT EYES (T): Special cast—October 13-14-15. Talking picture and a good one. Fine cast. Will average with other murder features, but we are getting too many of this kind of pictures, with all companies making them.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

STREET ANGEL: Gaynor-Farrell—**October 6.** Played this Sunday night, and it was well liked. Just a little long, but not very tiresome. Nine reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

THE WOMAN FROM HELL: Special cast—**October 2.** Pleasing program subject, with exceptional drawing power due to its title, and nothing offensive even for the mossbacks who peeked around the corners to see if they were being watched before they entered. Six reels.—A. L. Revert, New Home theatre, Rantoul, Ill.—General patronage.

Metro-Goldwyn-Mayer

THE PAGAN: Ramon Novarro—Satisfactory picture. Seven reels.—C. A. Swiercinsky, Majestic theatre, Washington, Kan.—General patronage.

THE PAGAN: Ramon Novarro—September 30-October 1. Personally did not care for this picture. However, it got me extra business both nights at raised admission price, so I guess the picture is there, all right, as it seemed to please everyone. Print in excellent condition. Nine reels.—James L. Sears, Liberty theatre, Humansville, Mo.—Small town patronage.

THE UNHOLY NIGHT (T): Special cast—A good detective mystery thriller. However, the characters speak with an English accent, which makes the talking hard to understand in the South. The voice of Ernest Torrence is a little hard to digest. This picture did not draw very good for us. Recording good. Ten reels.—Walker & Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

THE ACTRESS: Norma Shearer—**October 6-7.** O, my! O, why? Just no good for anybody. Had to play it, and that's all. Eight reels.—James L. Sears, Liberty theatre, Humansville, Mo.—Small town patronage.

SPIES: Special cast—**October 10.** This picture is rather hard to understand. Nevertheless, it is good. Had a very poor crowd, no fault of the picture, however. The entire cast is made up of foreign people. Nine reels.—Andrew Rapp, Theatorium, Emlenton, Pa.—General patronage.

THE CAMERAMAN: Buster Keaton—Now you're talking! When they put out a picture like this you have something to laugh at. Our patrons enjoyed this immensely and many said it was the best thing they ever saw Buster do. At any rate, it is a pleasure for an exhibitor in this day and age of the game to put on a show like this. Eight reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

TIDE OF EMPIRE: Special cast—**October 5.** A very good program offering. Played this Saturday night, and it did a fair business.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

Paramount

DIVORCE MADE EASY (AT): Douglas MacLean—**September 25-26.** Recording very good. Voices all clear.—Louis Austman, New Forrest theatre, Forrest, Ill.—Small town patronage.

WINGS: Special cast—**October 3-4-5.** I waited a long time to buy this show in order to make some money when I played it, and believe me I did and didn't have to give it all back for rental, either. If you have never played this picture, play it, as you can buy it for one-third what they asked a year ago, and just as many people will see it now. It's a greater show than "The Big Parade" or "What Price Glory." Fifteen reels.—James L. Sears, Liberty theatre, Humansville, Mo.—Small town patronage.

ABIE'S IRISH ROSE: Special cast—Very good. Even Western fans liked this one. Twelve reels.—C. A. Swiercinsky, Majestic theatre, Washington, Kan.—General patronage.

THE WHEEL OF LIFE: Richard Dix—Only a fair program picture, not as good a picture as a star like Barthelmess should have.—Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.

THUNDERBOLT (AT): George Bancroft—It's a pleasure to run sound product when Paramount turns out talking pictures such as this. Patrons stop you on the street afterwards and tell you how wonderful the picture and talking and singing was. Recording perfect (sound-on-film).—Carl Veseth, Palace theatre, Malta, Mont.—General patronage.

RED HAIR: Clara Bow—**September 27-28.** Pretty good, Bow. Seven reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

DANGEROUS CURVES (TE): Clara Bow—**September 28-29-30.** I heard bad reports on the sound of this picture, but in my equipment it was very good. The story and acting also good. Poor business on account of bad weather. Paramount goes too high in rentals. Seven reels.—F. Fleitas, Monroe theatre, Key West, Fla.—General patronage.

GOLDEN SILENTS

Extra comment on sound and silent pictures is made in a note with reports from Charles Cassinelli of the Star theatre in Bulan, Ky. Says Brother Cassinelli:

Is the silent picture going to disappear? Not as long as features like the following can be had. A short time ago I was contemplating installing sound, but now have decided that so long as I can get pictures like the ones herewith reported on, I'll remain silent, since the "talkies," six miles from here, have so far failed to draw from my vicinity from a box office standpoint.

The pictures named are "The Danger Rider" (Universal), "Virgin Lips" (Columbia), "The Little Savage" (RKO), and "Stairs of Sand" (Paramount).

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NAMING J. C. JENKINS' NEW CAR

Two suggestions are added this week to the list of names in the contest to name J. C. Jenkins' new car, successor to the retired Nancy. One of them comes from England. The names have been added to the regular list, and the "speeches of nomination" follow:

From R. R. TEMPLE, PICTURE HOUSE, LUDLOW, ENGLAND

Dear J. C.: Am still looking for a letter from you. Have just arrived at the World's greatest flower show, where you can see flowers and shrubs in a tent covering an acre, hear the bands of H. M. Coldstream Guards, Royal Marines, Welsh Guards, and finally see a terrific display of fireworks at night.

I nearly fell through the floor when I saw that you've bought a new car. I suggest you call it "Old Faithful," which will save your changing every time your heart gets a new flutter.

* * *

From JONAS PERLBERG, FLORIDA THEATRE, JACKSONVILLE

Dear J. C.: A Kibitzer is a fellow who just carries enough gasoline in his car to run out of gas somewhere out on the road nowhere near a gas station. He also carries a nice long red hose so he can borrow enough gas from some fellow motorist, so he can make a couple of miles before the next run-out.

Be that as it may, I submit as a name to supplant Nancy—Kibitzer, as I know with the name of Kibitzer, you can kibitz your way through life, prosperous and happy.

P. S.—I lost only nine bucks on the Cubs and have to ride some other kibitizer through the busy section of this city (if there is such a thing) in a wheelbarrow.

THE DUMMY (T): Special cast—Good story, well acted. Very poorly recorded and poor discs, also high rental. Six reels.—F. Fleitas, Monroe theatre, Key West, Fla.—General patronage.

THE WATER HOLE: Jack Holt—**September 21.** One of the best pictures we have played this year, also had a good crowd and many comments (favorable). Nancy is sure stepping right to the front, and we are for you, Miss. Seven reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

UNDERWORLD: George Bancroft—**September 27-28.** This, without a doubt, is the best underworld picture I have played to date. My Saturday crowd enjoyed this more than a Western for a change. Am very glad I went back and got this picture. Print okey. Eight reels.—James L. Sears, Liberty theatre, Humansville, Mo.—Small town patronage.

THE SHOPWORN ANGEL (TM): Cooper-Carroll—A darn good little picture that pleased 100 per cent. Recording perfect. Played this one day and made money on it. Do not think the silent would be so good, but the synchronized version should please any fan. Eight reels.—Walker & Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

Pathe

THE FLYING BUCKAROO: Wally Wales—**October 5.** Played this for a Saturday merchants' matinee, and it went over fine. Had a full house, and it was well liked by all. Five reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

THE FLYING FOOL: William Boyd—**September 30-October 1.** Pleasing subject with good drawing power. Seven reels.—A. L. Revert, New Home theatre, Rantoul, Ill.—General patronage.

R K O

TAXI 13: Chester Conklin—**October 5.** A dandy good comedy, pleased every one, and we hope to have more like it. Seven reels.—Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.

HIS LAST HAUL: Tom Moore—**September 28.** A poor picture for as good a star as Tom Moore. Picture seemed to drag and did not please. Seven reels.—Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.

THE LITTLE SAVAGE: Buzz Barton—**September 25-26.** Nothing at all. I can't give this Barton a thing. The last one, and that is good news to me. They haven't been such a big bet here. Six reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

YELLOW BACK: Special cast—A good one for Saturdays in small towns. Plenty of action.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

CHARGE OF THE GAUCHOS: Francis X. Bushman—This went over with the Francis X. Bushman fans. Seven reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

HIT OF THE SHOW: Joe Brown—Stars a little slow, but it is as true to life as possible. However, as it unwinds it gets more and more interesting, until during the last two reels it is positively gripping. The plot is good and consistent, with very few misfit situations—they're so slight they do not count. It was one of the most satisfying regular program pictures we have had for months. Joe Brown and cast were fine. Good is a mild approval of it. Seven reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

TROPIC MADNESS: Leatrice Joy—**September 21.** A very good picture that seemed to please, played to a very nice business. Eight reels.—Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.

ONE MAN DOG: Ranger—**October 1-2.** Satisfactory dog picture, but I am inclined to think that they arrange to provide more dog sense than is necessary. Six reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

TRACKED: Ranger—Rather poor entertainment. No supporting cast and very little action. Played this one a little old, and the print was in terrible condition. If you've got this one bought, then lay off. This type of picture does not please any more here. Our patrons want good talking pictures.—Walker & Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

THE YELLOW BACK: Tom Moore—**October 3.** Here is another good Northern picture. Will please everybody. Had a fair crowd. Seven reels.—Andrew Rapp, Theatorium, Emlenton, Pa.—General patronage.

Tiffany-Stahl

GEORGE WASHINGTON COHEN: George Jessel—**October 9.** An entertaining little program picture, though the star is lacking in drawing power for small towns, at least this one. Six reels.—A. L. Revert, New Home theatre, Rantoul, Ill.—General patronage.

United Artists

ALIBI: Special cast—**October 3-4.** Entertainment value high, considering the type, but small town drawing power very poor. We still need star value for small, silent communities. Therefore, not worth the film rental classification of a special in such localities. Eight reels.—A. L. Revert, New Home theatre, Rantoul, Ill.—General patronage.

THE RESCUE: Ronald Colman—October 5. This is a very good picture, pleased all classes. Ronald Colman played his part wonderfully. Eight reels.—Andrew Rapp, Theatorium, Emlenton, Pa.—General patronage.

THREE PASSIONS: Alice Terry—**October 6.** An unusual and interesting subject, well directed, and will please those not scared away by previous Rex Ingram type productions. Eight reels.—A. L. Revert, New Home theatre, Rantoul, Ill.—General patronage.

SADIE THOMPSON: Gloria Swanson—**October 7-8.** For some reason, a disappointing subject, probably due to its age and a badly cut copy. Quite a few complaints from patrons who had seen this subject before and recommended it to friends. Nine reels.—A. L. Revert, New Home theatre, Rantoul, Ill.—General patronage.

Universal

SILK AND SADDLES: Marian Nixon—**September 24.** Good picture of the race track. Interesting and thrilling. Good print and photography. Six reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

SMILING GUNS: Hoot Gibson—**September 21.** A good little Western picture. Gibson is going over very good as a Western star here in our house. Six reels.—Page & Goetz. Gem theatre, Canton, Mo.—Small town patronage.

THE SHAKEDOWN: James Murray—October 1. This is one nice little picture. Good, interesting story, well acted, and every one enjoyed it. Good print and photography. Six reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

UNCLE TOM'S CABIN: Special cast—**September 23-24-26-27.** A great picture, one of the best we have run in years. Pleased about 90 per cent. A picture every house should run. Twelve reels.—Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.

THE WAGON MASTER: Ken Maynard—**September 13-14.** Very good Western. Maynard has a good voice and is a good banjo player and singer.—Louis Austman, New Forrest theatre, Forrest, Ill.—Small town patronage.

DON'T FORGET
If picture has *sound*
Fill out blanks
accordingly

GIRL ON THE BARGE: Jean Hersholt—**October 10-11.** A good program picture. Not a special, by any means, as it was sold for. Universal's specials are like R K O's specials this year. Eight reels.—James L. Sears, Liberty theatre, Humansville, Mo.—Small town patronage.

THE KID'S CLEVER: Special cast—**October 5.** A fair comedy for a not too critical audience. Six reels.—A. L. Revert, New Home theatre, Rantoul, Ill.—General patronage.

WILD BEAUTY: Rex—**October 8.** Good horse picture. Interesting story which pleased. Good print and photography. Six reels.—Robert Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

THE DRAKE CASE (AT): Special cast—Every bit as good as "The Canary Murder Case," and from audience reaction, believe it even more gripping and intense. Patrons liked it and said so. Sound on film method used, reproduction good.—Carl Veseth, Palace theatre, Malta, Mont.—General patronage.

Warner Bros.

NOAH'S ARK: Special cast—This picture did more business than any picture we have ever played. A lot of our patrons were disappointed, but it seemed to have pleased the majority. This picture is tailor-made for the smaller towns. Will make any exhibitor money if bought at a fair price. Eleven reels.—Walker & Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

ON WITH THE SHOW: Special cast—**September 6-7.** A real picture. Played two nights to good business. Every one pleased. Not much of a story, but the color and settings put this one over. Singing excellent. If you have this one bought, step on the advertising. Good print and good recording. Nine

[Reports continued on page following Jaysee]

J. C. Jenkins—*His Colyum*

Hollywood, Cal.,
October 12, 1929.

DEAR HERALD-WORLD:

This will probably be the first authentic history of Hollywood that has ever been written. It has always been our hope that someone with more ability than we have would undertake the task of giving the public some of the inside facts regarding this city's history, hut it seems that only fiction writers have attempted it.

Hollywood, as most of you know, is a part of the state of California and is bounded on the East by Death Valley and real estate offices, on the South hy Tia Juana, on the West by the Pacific fog, and on the North hy Wallace Beery's fishing resort.

The state of California was first discovered hy the Gold Diggers in 1849, and later on they moved to Hollywood, where they have become a permanent fixture in the community and are said to he finding "color" at the grass roots.

* * *

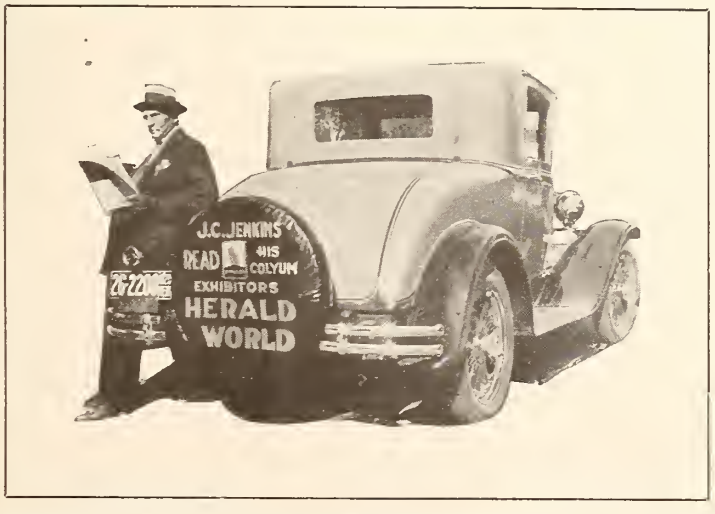
Among her many other attractions, she has a number of Institutions for the treatment of people with visionary ideas, all privately owned and controlled and all doing capacity business, and it is said that Universal City is the only one of them that is still controlled by the original founders. The inmates of these Institutions are accorded the freedom of the city under the guardianship of men called Directors, who are quite frequently mistaken for some of the patients. Among the inmates can he found song writers, title writers and press agents, all said to be incurahle.

The city had a steady and healthy growth and everything seemed to be going along lovely up to and until an inmate in one of the Institutions hy the name of Charlie Chaplin started throwing custard pies, which necessitated the introduction of bathtuhs and which was the primary cause of the memorable riot of 1916 which came near wrecking the business of the community, but the authorities stepped in and forced Charlie to cut out the pies, and this had such a hearish effect on the pie market that many bakeries went into the hands of receivers and the market was flooded with second-hand hathtubs.

* * *

Hollywood is known the world over for her hot dog stands, and the reason she doesn't have more of them is that she has run short of dogs, and a good well fed airedale or skypoodle would hring fancy prices. Crocket Brown's Bullfoundland would command more money on Hollywood Boulevard than an Ozark mule.

The state of California is very proud of Hollywood. She ought to be. She's her meal-ticket, without which there would be more tourists trying to flag you down on the highways. At one time California was an independent state, up and until the Southern Pacific railroad company, the Bank of Italy and the Fox West Coast Theatres Corporation took the state over, and now the state is in a state of unrest and the state house full of Republicans. And an army of hungry Democrats are on the outside trying to break in and get hoth feet in the trough. The most satisfied and contented people we have found are the Native Tourists, who tour the highways with a roll of blankets on their backs and who can step off the roads anywhere and pick grapes, figs, prunes and graybacks unmolested.



While driving the highway recently we saw some trees that had shed their hark. Their bodies and limhs were stark naked, not a stitch on 'em and they were right out in plain view of everybody. California ought to do something about it, for the first thing we know they will he showing 'em in pictures and that will start another clamor for censorship.

Up near Bakersfield we saw a fig orchard said to contain 12,000 acres, all in one body. What an ideal place that would have been for Eve! She could have changed her costume every morning, and Adam wouldn't have had to worry so much over the high cost of her wardrobe. The producers ought to move their studios up there and help reduce wardrobe expenses.

But getting back to Hollywood. To us the city is very disappointing. We had supposed it to be a city with stately buildings of the metropolitan class, but as far as we have had the opportunity to look the place over in the 24 hours we have heen here, she impresses us as a town similar to South Omaha, Neb., leaving out the stockyards and substituting studios. She has more goofs with their feet on the gas than the law ought to permit.

Our first impression is that in brewing some of the population we have come in contact with, they put in too damn much yeast. But we also helieve that after the foam is scraped off we will find some excellent people.

Last night we were chaperoned at an exhihitors' ball at the Ambassador hotel hy Douglas Hodges of the HERALD-WORLD staff, and Doug is some chaperone—when he can he kept out of "room 314." We had the pleasure of meeting Richard Dix, and we have the pleasure also of stating that Dick is a regular guy and looks on the ball room floor just like he does in pictures. You would know him, no matter where you met him, and when you meet him personally you will know that you have met a real man.

We also saw Jason Robards, but did not have the pleasure of meeting him personally. Mr. Robards, we helieve, is of the new school in pictures, and our prediction is that when his pictures get in general circulation they will cause the feminine mind of the country to forget all others, and it will be centered on Jason with very dangerous effects on the feminine heart. If Jason were a girl, our car would be named right now. He is a clean-cut youngster who will make his mark in the film world. or else we are a hum prophet. One can't see much of a town by candlelight, and one can't see much of the town when Doug is at the wheel, for that guy drives like we did when that polar hear chased us over in Minnesota. He can miss a street car closer than a Chicago taxi driver, and if we ride with him anymore we are going to try and keep him reminded that we both have families to support.

After we have hecome acclimated and have taken a bath (if there are any bathtubs here), we will then endeavor to give you a few more facts regarding this place that have hitherto been kept under cover, and it might be well, therefore, for you to follow this Colyum, provided you have nothing more important to do, which isn't at all likely.

Since the HERALD-WORLD persists in running Abe Martin's picture with this Colyum in order to use up as much space as possible, we are going to cut this off right here and go down to some of the studios with Doug, where he says we can see the trainers exercising the menagerie. But if some of 'em are loose that we saw last night, we are coming right hack, for our daughter, Marjorie Bradley, said to us when we left home, "Now, Dad, you want to remember when you get to Hollywood and go down to those studios that you are a married man and you will be expected to maintain the reputation and dignity of the whole family. Keep your mind off of Reno." And what she says has to go with us.

J. C. Jenkins,
The HERALD-WORLD man.

P. S.—The HERALD-WORLD covers THE FIELD LIKE an April SHOWER.

(Continued from page 70)

reels.—Charles W. Perrine, Penn-Lake theatre, Sandy Lake, Pa.—Small town patronage.

NOAH'S ARK: Special cast—A splendid picture. Wonderful photography, good print and excellent recording. Bought this picture right, so made some money on it. Pleased 100 per cent. Ten reels.—Charles W. Perrine, Penn-Lake theatre, Sandy Lake, Pa.—Small town patronage.

ON WITH THE SHOW: Special cast—September 29-30. Bigger than "The Singing Fool." Small towns should clean up on this one. All in natural color. Twelve reels.—Louis Austman, New Forrest theatre, Forrest, Ill.—Small town patronage.

STARK MAD (AT): Special cast—All I can say about this one is, I feel sorry for you when the time comes for you to play it. It means a loss to you if you had to pay the price we paid for it. It will not draw, it cannot draw because there is nothing to draw from. Shoot it hard the first night, for it means the last shot for you on it. Producers should not kill their business and the exhibitors' business on pictures like this. It might have gone over all okey on its first rounds when talking pictures were new, but it is a killer now. It seems that Warner Brothers and all other producers should know by now that such pictures as this one will surely kill the interest in talking pictures. From the reports I see in the Herald-World, Warner Brothers' earnings go up in the millions, not in years but in months. They are surely able to discard pictures like "Stark Mad" and give us pictures lined with gold and glittering with diamonds. Seven reels.—Walker Odom & Sons, Dixie theatre, Durant, Miss.—General patronage.

Short Features

(SOUND)

M G M

GEORGE DEWEY WASHINGTON, 1.—Very, very good, but this type of attraction does not take much in our city. (F. Fleitas, Monroe theatre, Key West, Fla.—General patronage.)

DUC DE KERAL JUOTE.—A fine violinist. Very good act. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

TIFFANY-STAHL

SONGS OF SPAIN, 1.—Very good, and extra-good colored. These symphonies are worth while showing. (F. Fleitas, Monroe theatre, Key West, Fla.—General patronage.)

UNIVERSAL

PAT ROONEY COMEDIES, 2.—"Sweethearts." At last, a talking short that can be called real entertainment. Has everything. It's a story, act, musicale and drama all in one. And the people gave it plenty of applause. Don't go abroad this comedy year, Uncle Carl, stick around and make another one. (Carl Veseth, Palace theatre, Malta, Mont.—General patronage.)

WARNER BROTHERS

RYAN SISTERS (Act No. 726).—A splendid singing act. Every one liked it. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

SAMMY COHEN (Act No. 2800).—An act that will please better in the city than country towns. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

HURLICK'S A. P. (Act No. 763).—A fine musical organization. Good satisfaction. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

VITAPHONE ACT 2359.—Three gypsies, singing and dancing act. Did not hit here. They did not like it. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

(SILENT)

COLUMBIA

SNAPSHOTS, 1.—Introducing movie stars. All of them are very good, worth while. People take to them. (F. Fleitas, Monroe theatre, Key West, Fla.—General patronage.)

EDUCATIONAL

FELIX THE CAT CARTOON, 1.—"In-Laws and Outlaws." A good Felix the Cat comedy. Children never grow tired seeing Felix the Cat. (James L. Sears, Liberty theatre, Humansville, Mo.—Small town patronage.)

MAKING WHOOPEE.—Good comedy. Plenty action and laughs. (C. W. Swiercinsky, Majestic theatre, Washington, Kan.—General patronage.)

M G M

GREAT EVENTS, 2.—"Light of India." Very good. All in colors, which make them pretty. (Andrew Rapp, Theatorium, Emlenton, Pa.—General patronage.)

LAUREL-HARDY COMEDIES, 2.—"Second Hundred Years." The best two-reel comedy I have received to date from Metro. These two boys are certainly great entertainers. They could make a feature length comedy without much trouble. (James L. Sears, Liberty theatre, Humansville, Mo.—Small town patronage.)

OUR GANG COMEDIES, 2.—"Election Day." Our Gang always good. (Andrew Rapp, Theatorium, Emlenton, Pa.—General patronage.) "Railroading." A very funny comedy. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

PARAMOUNT

BILLY DOOLEY COMEDIES, 2.—"Dizzy Diver." Good comedy. (H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.)

JACK DUFFY COMEDIES, 2.—"Lay On McDuff." A fair comedy. Duffy is okey here. (H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.)

MELTING POT, 2.—Very good, does credit to any house that shows it. More of these will do good. (F. Fleitas, Monroe theatre, Key West, Fla.—General patronage.)

R K O

BARNEY GOOGLE COMEDIES, 2.—"Horse on Barney." Never heard a laugh. These Googles and McGuire series should be shelved, if you can afford it. (H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.) "Sunshine's Dark Moment." Very poor comedies. Nothing to them. Silly. (Andrew Rapp, Theatorium, Emlenton, Pa.—General patronage.)

TOOTS AND CASPER SERIES, 2.—"Casper's Night Out." Fair offering. (H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.)

TIFFANY-STAHL

FESTIVAL OF BAGDAD, 1.—Very good colored pictures. People like them very well, and they are really good. (F. Fleitas, Monroe theatre, Key West, Fla.—General patronage.)

NAMES FOR "JAYSEE'S" CAR

The following names have been suggested for J. C. Jenkins' new car, now taking the place of Nancy, retired:

ALICE
By Mrs. Cres Swails, Clay Center, Neb.
BETSY
By Mrs. G. V. Higgins, Crawford, Neb.
IRENE
PRUDENCE
HIRAM
By Miss Ashby Tibbetts, Bethel, Me.
PAT
PILL
PILGREE
LADY
PRISCILLA
LUCHADOR
By Miss Orva Worman, Ogden, Utah.
COLLEEN
By Mrs. H. C. Mullens, Hettick, Ill.
POLLY
LUPE
By Mrs. C. R. Grimes, Ackley, Ia.
ELMER
ELMERITA
MABEL
By Mrs. Raymond Robbins, Belt, Mont.
PRISCILLA
POLLY
By Mrs. Frances Estee, Parker, S. D.
AUSSIE
JUANITA
SHEBA
INA
By W. E. Dickson, Lemmon, S. D.
WHIFFLEPOOF
By Trag, formerly of Neillsville, Wis., and now a denizen of New York.
O' MIN
By G. H. Wright, Jr., Star theatre, Wendell, N. Carolina.
SLOWGO
By Ray W. Musselman, Lincoln, Kan.
LITTLE PAL
By Mrs. Mabel Hockenberry, Oakland, Ia.
CLARA
By W. H. Russell, Okeechobee, Fla.
SNIKNEJ
By F. P. Hollywood, Deering, Me.
DOUGLAS
By A. E. Sirica, Waterbury, Conn.
RUFF AND READY
By E. H. Hewitt, Francesville, Ind.
RESTLESS REBECCA
By Ponce De Leon theatre, Atlanta, Ga.
GOOFY
By John Cosner, Sargent, Neb.
OLD FAITHFUL
By R. R. Temple, Ludlow, England
KIBITZER
By Jonas Perlberg, Jacksonville, Fla.

All those caring to submit names are invited to do so, provided they are connected with the motion picture industry by either employment or kinship. An award of one year's subscription to the HERALD-WORLD will be made to the person submitting the chosen name.

Not Much Money, But We Made a Living, Says William Youngquist

"The introduction of the moving pictures in Wisconsin and Minnesota might be of interest to those who see the highly perfected movies today," says William E. Youngquist. "The people were eager to see the novelty of an actual moving picture and the most simple subjects such as the fire engine going down the street at full speed, a waiter who carelessly spills a tray full of dishes on the floor, a pair of darkies kissing continually with only the head and bust of both parties shown was considered a great treat for the people in the smaller towns.

"I was traveling with a set of over two hundred stereopticon views on the Spanish-American war and a set of six fifty-foot reels to be shown at the close of the lecture and the views and they were received with the best of appreciation. The people paid 25 cents a ticket and were pleased with it all. We would stay one and two nights in each town and the schools would give us permission to announce our show to the children because it was giving the people a chance to see the novelty which pictures proved to be at the time. No restrictions about fireproof booths, no license to pay, no such a thing as a censor to interfere for they were glad that we gave them a chance to see the new invention.

"There was not much money to be made, but we made a living and that was all we expected. If we should try this today, we would find it would never do. The fireproof booth would have to be produced first of all. The people would demand a couple of films a thousand feet in length and the flickering, faulty pictures of those days would not be tolerated at all. The dramatic movies of today were unknown or were just beginning to be developed at the time. Still, we got by with our few short films and the people considered that they had been well entertained and we never set fire to any buildings that we showed in so no harm was done of that kind. We advertised: Moving pictures at the close of the lecture but did not mention the number we had, so we had told the truth."

Production Company Formed in Palermo

WASHINGTON.—A new limited company for production has been formed in Palermo, with head offices at No. 48, via Allesandreo Paternostro, under the style of Imperia Films.

QUICK REFERENCE CHART

(*Continued from page 64*)

MAN, WOMAN AND WIFE (D-TME): Norman Kerry, Pauline Starke, Marian Nixon, Kenneth Harlan, Craufurd Kent, Byron Douglas. (L) 6589f. (R) Jan. 13, 1929. (NP) June 29.

MELODY LANE (ATS): Eddie Leonard, Josephine Dunn, Rose Coe, George Stone, Huntley Gordon. (L) Talking, 6350f. (R) July 21, 1929. (NP) Aug. 31.

MODERN LOVE (CD-AT): Charley Chase, Jean Hersholt, Kathlyn Crawford, Edward Martindel. (R) July 14, 1929. (NP) June 22. (L) Talking, 6501f; silent 5730f.

PLUNGING HOOFS (W): Jack Perin, Rex, Barbara Worth, J. P. McGowan, David Dunbar. (L) Silent, 4344f. (R) Apr. 14. (NP) May 18.

POINTS WEST (W): Hoot Gibson, Alberta Vaughn, Frank Campeau, Jack Raymond, Martha Franklin, Milt Brown, Jim Corey. (L) 5491f. (NP) Sept. 28.

REO HOT SPEED (CD-TME): Reginald Denny, Alice Day, Charles Byer, Thomas Ricketts, De Witt Jennings, Fritzi Ridgeway, Hector V. Sarno. (L) 6621f. (R) Jan. 27, 1929. (NP) June 29.

RIDIN' DEMON, THE (W): Ted Wells, Kathleen Collins, Lucy Beaumont, Otto Bibber. (L) 4380f. (R) Aug. 18, 1929. (NP) Aug. 3.

TIP OFF, THE (W): William Cody, George Hackathorne, Duane Thompson, L. J. O'Connor, Jack Singleton, Robert Bolder, Monte Montague, Walter Shumway. (L) 4109f. (R) June 2, 1929. (NP) July 13.

SCANDAL (T-D): Laura LaPlante, John Boles, Jane Winton, Huntley Gordon, Nancy Dover, Eddie Phillips, Julia Swayne Gordon. (R) May 4. (L) Sound, 6675f; silent 6475f. (TOS) June 13.

SHOW BOAT (D-T): Laura LaPlante, Joseph Schildkraut, Emily Fitzroy, Otis Harlan, Helen Morgan, Jane LaVerne, Alma Rubens, Jack McDonald, Neely Edwards, (L) 11,772f; silent, 10,290f.

SMILING TERROR, THE (W): Ted Wells, Derelys Perdue, Al Ferguson, Bed Osborne. (L) 4525f. (R) June 30, 1929. (NP) July 13.

YOU CAN'T BUY LOVE (T-D): Jean Hersholt, Charley Chase. (R) June 9.

WAGON MASTER, THE (W-TS): Ken Maynard, Edith Roberts, Frederick Dana, Tom Santschi, Al Ferguson, Jack Hanlon, Bobby Dunn, White Horse, Frank Rice. (L) Sound 6335f; silent, 5679f. (NP) Sept. 29. (R) Sept. 8.

WINGED HORSEMEN, THE (W): Hoot Gibson, Ruth Elder, Charles N. Schaeffer, Allan Forrest, Herbert Prior. (L) 5544f. (R) June 23, 1929. (NP) July 13.

Warner Bros.

AVIATOR, THE (AT-CD) Everett Edward Horton starred. Future release.

ARGYLE CASE, THE (AT-MD): Thomas Meigban, H. B. Warner, Gladys Brockwell, Lila Lee, Bert Roacb. (TOS) Aug. 31. (L) 7794f.

CONQUEST (D-AT): Monte Blue, Lois Wilson, H. B. Warner, Tully Marshall. (L) 4706f. (R) Jan. 19, 1929. (NP) Aug. 3. (TOS) Jan. 12.

DESERT SONG, THE (TMS): John Boles, Cbarlotte King, Louise Fazenda, Edward Martindel, Jack Pratt, Otto Hoffman, John Miljan, Del Elliott, Myrna Loy. (L) Talking, 11,034f. (R) May 11, 1929. (NP) May 18. (TOS) June 8.

DISRAELI (AT-D) With George Arliss starred. Future release.

EVIDENCE (T): P. Frederick starred. Future release.

FAME (T-D): Dolores Costello starred. Future release.

FANCY BAGGAGE (T-D): Audrey Ferris, Myrna Loy, George Fawcett, Edmund Breese, Hallam Cooley, Burr McIntosh, Wallace MacDonald, Eddie Gribbon, Virginia Sales. (R) Feb. 23. (L) Sound, 6447f. Silent, 5983f.

FROM HEADQUARTERS (T-D): Monte Blue, Edmund Breese, Ethlyne Claire, Guinn Williams, Lionel Belmore, Henry B. Waltball, Gladys Brockwell, Eddie Gribbon, Pat Hartigan, John Kelly, Otto Lederer, William Irving, Pat Somerset, J. Girard. (R) June 6. (L) 6323f.

FROZEN RIVER (T-D): Rin-Tin-Tin, Davey Lee, Lew Harvey, Nina Quartaro, Duane Thompson, Joseph Swickard, Frank Campbell. (R) May 25. (L) 5482f.

GAMBLERS, THE (D-AT): Lois Wilson, H. B. Warner, Jason Robards, George Fawcett, Johnny Arthur, Frank Campeau, Pauline Garon, Charles Sellon. (L) Talking, 6611f; silent 4844f. Recorded on disc. (TOS) Aug. 24. (R) June 29, 1929.

GENERAL CRACK (T-D): John Barrymore starred. Future release.

GOLD DIGGERS OF BRDADWAY (AT-MD): All star cast. (R) October 5. (L) 9122.

GOLDEN DAWN (T-D): Walter Woolf starred. Future release.

GREEN GDDDESS, THE (T-D): With George Arliss and others. For release soon.

GREYHOUND LIMITED (T-D): Monte Blue, Edna Murphy, Grant Withers, Lucy Beaumont, Lew Harvey, Ernie Shields. (R) Mar. 23. (L) Sound, 6114f. Silent, 4996f.

HARDBOILED ROSE (T-D): Myrna Loy, William Collier, Jr., Lucy Beaumont, Gladys Brockwell, Edward Martindel, John Miljan. (R) May 4. (L) Sound, 5610f. Silent 4875f.

HEARTS IN EXILE (AT-D) Dolores Costello, Grant Withers and others. Pre-release August 14. (L) 7,877f.

HOLD EVERYTHING (AT-D): With an all-star cast. Future release.

HONKY TONK (AT-CD): Sophie Tucker, Lila Lee, Audrey Ferris, George Duryea, Mahlon Hamilton, John T. Murray. (L) Sound, 6412f. (R) Aug. 3. (TOS) Aug. 31. (NP) Sept. 14.

HOTTENTOT, THE (AT-CD): Edward Everett Horton and others. Pre-release August 10. (L) 7,241f.

IN THE HEADLINES (AT-D): Grant Withers, Marian Nixon, Clyde Cook, Spec O'Donnell and others. Prerlease August 31. (L) 6,427f. (TOS) Oct. 12.

IS EVERYBODY HAPPY (TM-D): With Ted Lewis and band starred. Release soon.

ISLE OF ESCAPE (T-D): Monte Blue starred. Future release.

KID GLOVES (T-D): Conrad Nagel, Lois Wilson, Edna Murphy John Davidson, Tom Dugan and Edward Earle. (R) Apr. 13. (L) Sound 6273f; silent 5658f.

LITTLE WILDCAT (T-D): George Fawcett, Robert Edeson, Audrey Ferris. (R) Jan. 5. (L) Sound 5644f; silent 5161f.

MADDNNA DF AVENUE A (D-ATM): Dolores Costello, Grant Witbers, Louise Dresser, Douglass Gerard, Otto Hoffman, Lee Moran. (L) Talking 6461f; silent, 5294f. (R) June 22, 1929.

MILLION DOLLAR CDLLAR (TE-D): Rin-Tin-Tin, Matty Kemp, Evelyn French, Tommy Dugan, Allen Cavin, Pbilo McCullough, Grover Liggon. (R) Feb. 9. (NP) March 16. (L) Sound 5561f; silent 4878f.

NOAH'S ARK (TE-D): Dolores Costello, George O'Brien, Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Anders Randolf, Nigel de Brulier, Armand Kallz, Myrna Loy, William Mong, Malcolm White. (L) Sound 9478f; silent 7752f.

MAMMY (ATS-D): Al Jolson starred. Future release.

MAN, THE (AT-D): John Barrymore starred. Future release.

MY MAN (CD-AT): Fannie Brice, Guinn Williams, Andre de Segurola, Ann Brody, Richard Tucker, Billy Sealy, Edna Murphy, Arthur Hoyt. (L) 9247f. Silent, 6136f. (NP) June 29.

NO DEFENSE (D-AT): Monte Blue, May McAvoy, Lee Moran, Kathryn Carver, William Tooker, William Desmond, Bud Marshall. (L) Talking, 5558f; silent, 4712f. (R) Apr. 6, 1929. (NP) July 13.

ON WITH THE SHOW (ATS-D): Betty Compson, Sam Hardy, Molly O'Day, Joe E. Brown, Sally O'Neil, Louise Fazenda, William Bakewell, Purnell Pratt, Fairbanks twins, Wheeler Oakman, Sam Hardy, Thomas Jefferson, Lee Moran, Harry Gribbon, Artbur Lake, Josephine Houston, Henry Kirk, Otto Hoffman, Etbel Walters, Harmoun Four, Angelus Babe. (L) Sound 8864f; silent 8441f. (TOS) Aug. 17.

ONE STOLEN NIGHT (TM-D): Betty Bronson, Mitcbell Lewis, Buster Collier, Rose Dione, Nina Quartaro, Harry Todd, Otto Lederer, Angelo Rossitto, Jack Santaro, Harry Shultz, Chashill Mailes. (R) Apr. 6. (L) Sound 5243f; silent 4797f. (NP) March 30.

SACRED FLAME, THE ((T-D): Pauline Frederick starred. Future release.

SAP, THE (T-CD): Edward Everett Horton, Patsy Ruth Miller, Franklin Pangborn, Edna Murphy, Alan Hale, Russell Simpson, Louise Carver, Jerry Mandy. (L) 7,150.

SAY IT WITH SONGS (DA-TS): Al Jolson, David Lee, Marian Nixon. (L) Talking 8324f. (R) Aug. 24, 1929.

SKIN DEEP (T-D): Monte Blue, Betty Compson, John Davidson Tully Marshall. (TOS) Oct. 5.

SECONO CHOICE (T-D): Dolores Costello starred. Future release.

STOLEN KISSES (C-T): Claude Gillingwater, Hallen Cooley, May McAvoy, Edna Murphy, Reed Howes, Arthur Hoyt. (L) Talking, 6273f; silent, 5683f. (R) Apr. 13, 1929.

STARK MAD (M-AT): Louise Fazenda, Claude Gillingwater, H. B. Warner, John Miljan, Jacqueline Logan, Henry B. Walthall, Andre Beranger, Warner Richmond, Lionel Barrymore, Floyd Shackelford. (L) Talking, 6681f; silent, 4917f. (R) Mar. 2, 1929.

SHE COULDN'T SAY NO (AT-CD): With Winnie Lightner starred. Release soon.

SHOW OF SHOWS (AT-MD): Witb 100 stars. Future release.

SO LONG LETTY (T-D): Witb C. Greenwood starred. Future release.

THOSE WHO DANCE (T-D): Monte Blue starred. Future release.

TIGER ROSE (TS-D): Lupe Velez starred. Future release.

TIME, PLACE AND GIRL, THE (AT-D): Grant Withers, Betty Compson, James Kirkwood, Bert Roach. (TOS) June 22.

WIDE OPEN (AT-CD): Edward Everett Horton starred. Future release.

WOMAN'S GAME, A (T-D): Pauline Frederick starred. Future release.

World Wide

BERLIN AFTER DARK (MD): Kurt Green, Ernst Stahl Nachbauer, Fritz Kampers, Grita Ley. (L) 6553f. (R) June.

BLACK WATERS (AT-D): James Kirkwood, Lloyd Hamilton, Mary Brian, John Loder, Frank Reicher, Robert Ames. Ben Hendricks, Noble Johnson, Hallam Cooley. (L) 7322f. (R) Apr. 14. No silent version.

BONOMAN, THE (D): Norman Kerry. (R) Mar. 17. (L) 7000f.

KITTY (T-D): Estelle Brody, John Stuart, Marie Ault, Dorothy Cummings, Winter Hall, Olaf Hytten, Charles O'Shaughnessy. (R) June 15. (L) 8441f.

MIDNIGHT DADDIES (AT-C): Andy Clyde, Harry Gribbon, Rosemary Theby, Addie McPhail, Alma Bennett, Jack Cooper, Katherine Ward. (NP) October 12.

SCARLET DEVIL, THE (D): Matheson Lang, Margaret Hume, Nelson Keys, Hadden Mason, Juliette Compton, Douglas Payne, Harold Huth. (NP) October 12.

MDULIN ROUGE (ME-D): Olga Cbekova, Eve Gray, Jean Bradin. (R) January 30. (L) Sound 8312f.

PAWNS DF PASSIDN (D): Olga Chekova, Sidney Suberly, Henry Baudin, Hans Stever, Lola Josane, Carmine Gallone. (R) Feb. 17. (L) 7196f.

PICCADILLY (AT-MD): Gilda Grey, Anna May Wong, Jameson Thomas. (L) 8080f. (R) June 1. (NP) Oct. 12. (TOS) Aug. 24.

PRINCE AND THE DANCER (D): Dina Graller, Albert Paulig, Werner Pittschau, Anna Kallina. (R) June 29.

TRIUMPH OF THE SCARLET PIMPERNEL, THE (D): Matheson Lang, Margaret Hume, Nelson Keys, Hadden Mason, Juliette Compton, ouglass Payne, Harold Ruth. (L) 6490f. (R) June 22, 1929.

Miscellaneous Companies

Affiliated European

BEHIND THE ALTAR (D): Wilhelm Dieterle, Marcella Albani. (L) 6200f. Silent film.

ESCAPE FROM HELL (MD): Jean Murat. Louis Ralph, Countess Agnes von Esterhazy, Paul Heidman, R. Van Riel, Leo Penkert, W. Kaiser Hayl, Harry Frank, Lewis Brody.

PASSIDN OF JDAN DE ARC (D): Mlle. Falconetti. M. Silvain, M. Schutz, Ravet, Andre Berly, Antonin Artaud. (L) 7000f.

RUSSIA (D): Marcella Albani, V. Gaidarov. Wilhelm Dieterle, Louis Ralph. (R) May 12. (L) 7,500f.

Aida Films

KIF TEBBI: Marcello Spade, Donatelle Neri, Gini Vioti, Ugo Graccio. Silent film.

Amer.-Anglo

BETRAYAL, THE (D): Jerro 'd Robertshaw, Gerald Pring, Charles Emerald, Elissa Landi. (L) 7400f.

LIVINGSTDNE IN AMERICA (D): M. A. Wetherall, Henry Walton, Molly Rogers, Reginald Fox. (L) 5799f.

Ass. Ind. Prod.

FAR WESTERN TRAILS (W): Ted Thompson, Bud Osborne, Lew Ames, Betty O'Doan. (R) May 20. (L) 4315f.

MIDNIGHT DN THE BARBARY CDAST (D): William Barrymore, Kala Pasha, Jack Richardson. (R) Feb. 9. (L) 4250f.

Australasian Films

BLACK CARGOES OF THE SOUTH SEAS (D): Edmund Burns, Edith Roberts, Susan Dennis. Silent film.

FOR THE TERM OF HIS NATURAL LIFE (D): Eva Novak, Arthur McLaglen, George Fisk, Kay Soupen, Matian Clark, Dunstan Webb, Susan Dennis. (L) 11,000f.

Aywon

BEAUTIFUL BLUE DANUBE (D): Hans Junkerman, Julius Falkenstein, Harry Liedke, Ernest Verebes and Lya Mara. Silent picture.

Bell Pictures

BAD MAN'S MONEY (W): Yakima Canutt. (L) 4850f. (R) Mar. 31.

BOHEMIAN DANCER (D): Lya Mara, Harry Liedtka. (L) 5800f. Silent only.

Bertad Pictures

BLACK CRUISE (MD): (L) 9000f. (R) June 1. Silent film.

FIGHTING THE WHITE SLAVE TRAFFIC (T-D): Emil Jannings, Werner Kraus. (R) June 15. (L) Sound, 9000f.

Biltmore Prod. Conquest

REWARD OF FAITH (D): Andre Carnege, Marcel Charbrie, Pierette Lugand. (R) April 1. (L) 5,927. Silent film.

PHANTOMS OF THE NORTH (D): Edith Roberts, Donald Keith, Kathleen Key, Borris Karloff, Joe Bonomo, Josef Swickard. (R) June 2. (L) 4600f.

El Dorado Pictures

ARIZONA DAYS (W): Bob Custer, Peggy Montgomery, John Lowell Russell, J. P. McGowan, Mack V. Wright, Jack Ponder, Silent picture only.

FALSE FEATHERS (D): Noah Beery, Horace B. Carpenter, Francis Pomerantz, E. A. Martin.

Film Arts Guild

LIFE OF BEETHOVEN (D): Fritz Kortner, Ernest Baumeister, Lilian Gray, Heinz Altingen, Willy Schmeider. (L) 7000f.

Franco-Film

APASSIONATA: (L) 6800f. Silent film.

Gainsborough

CONSTANT NYMPH (D): Ivor Novello, Mabel Poulton, George Heinrich, Dorothy Boyd, Frances Dable. Silent film.

Michael J. Gourland

CRIME AND PUNISHMENT (D): Gregor Chmara. Michael Tarsbanoff, Maria Germanova, Pavel Payloff, M. Toma, Vera Oriova, Ivan Bersennieff. (L) 6000f.

Capt. C. W. R. Knight

FILMING OF THE GOLDEN EAGLE: Silent picture.

Mutual

LUCRETIA BORGIA (D): Conrad Veidt, Diane Haid, Paul Wegener, Luigi Robaccio. (L) 7100f.

New Era

BATTLE OF MOMS (D): Special cast. (L) 5900f. Silent film only.

Pole Pictures

AT THE SOUTH POLE: Special cast. (L) 8000f. Silent film only.

Syndicate

LAW OF THE MOUNTED (D): Bob Custer, J. P. McGowan, MacV. Wright, Frank Ellis, Sally Winters, Cliff Lyons, Mary Mabery, Lynn Anderson. (R) Jan. 15. (L) 4694f.

Trinity

BROKEN HEARTED (D): Agnes Ayres, Gareth Hughes, Eddie Bronell. (L) 6000f. Silent only.

BYE, BYE BUDDY (D): Agnes Ayres, Bud Shaw, Fred Shanley, Ben Wilson, John Orlando, Arthur Hotaling, Dave Henderon. (R) Mar. 25. (L) 5700f.

CHINA SLAVER (D): Sojin, Albert Valentino, Iris Yamaoaka, Carl Theobald, Bud Shaw, Ben Wilson, Dick Sutherland, Jimmy Aubrey, Opal Baker. (R) Jan. 25. (L) 5500f.

GIRLS WHO DARE (D): Rex Lease, Priscilla Bonner, Rosemary Theby, Ben Wilson, Steve Hall, Hall Cline. (R) Jan. 1. (L) 5600f.

LITTLE WILD GIRL (D): Lila Lee, Cullen Landis, Frank Merril, Sheldon Lewis, Boris Karloff, Bud Sbaw, Cyclone, Arthur Hotaling. (L) 5300f.

MUST WE MARRY (D): Pauline Garon, Loraine Eason, Bud Shaw, Vivian Rich, Edward Brownell, Louise Carver, Charles Hill, Thomas A. Curran. (L) 5400f.

U F A

ELEVEN WHO WERE LOYAL (D): Mary Nolan, Ernst Rueckert, Greta Reinwald, Gustav Semmler, Rudolf Meinert. (L) 6925f.

HIS LATEST EXCELLENCY (D): Willy Frisch, Ernst Gronau, Max Hansen, Hermine Sterler, Lydia Potechina, Olga Tschekova, Fritz Kampers, Hans Junkermann, Truus Von Aalten, Max Guekstorf, Julius Falkenstein.

Unusual Photoplays

MARIE ANTOINETTE (D): Diana Karenne, Walter Schwanneke. (L) 6000f. Unusual photoplays.

Franklin Warner

GREAT PDWER (T-D): Hishel Mayall, Minna Gombell, Allan Birmingham, Nelan Jaap, G. Davidson Clark, John Anthony, Helen Shipman, Jack Leslie, Walter Walker, Conway Wingfield, Alfred Swenson, Walter F. Scott, Eleanor Martin.

Worldart Films

EAST SIDE SADIE (D): Bertina Goldin, Jack Ellis, Boris Rosenthal, Abe Sinkoff, Lucia Segar, Jack Halliday, Al Stanley.

Zakoró

FACES OF CHILDREN (D): Rachel Devrys, Victor Vina, Henry Duval, Pierrietta Honyez, Arlette Teryon, Jean Henderson. (R) Mar. 25. (L) 5700f.

CHICAGO PERSONALITIES

By JOE FISHER

UNIVERSAL sales executives, headed by Carl Laemmle, president, convened in Chicago Sunday, October 20, and laid intensive plans for distribution of the new product. The session was held at the Stevens hotel and screening of parts of new pictures was a part of the business of the meeting.

IN the party from New York, besides Laemmle, were Lou B. Metzger, general manager; Morton Van Praag, general sales manager; C. B. Paine, treasurer; Harry Taylor, sales director of the Western division, and Jack Ross, personal secretary of Laemmle. Practically all branch managers of the Western division also were present. Laemmle and his party left Monday on the Chief for the Coast.

Carl Laemmle

* * *

Joseph M. Schenck, president of United Artists, and Al Lichtman, vice president and sales head, also passed through Chicago on Sunday. Lichtman will make a complete tour of all the United Artists' exchanges, en route back from Los Angeles to New York. He will be away from the Gotham City for seven or eight weeks.

* * *

W. D. Gross, exhibitor from Alaska, was a visitor on Film Row last week. Gross is a veteran exhibitor in that country, having opened the Family theatre in Fairbanks in 1905. He now controls nine houses in that many different cities in Alaska, and is also head of the Alaska Film Exchange, which distributes for most of the companies. His headquarters are in Juneau.

Gross is a mighty interesting fellow and knows his Alaska. He proved to us that the mercury never goes below 35 above in his neighborhood, and explained that this was due to the temperature of the water, which circulates from the Tropics.

His houses have an average seating capacity of 800. Western Electric sound equipment has been installed in two of them and he has two projectionists in each. The natives like comedies and are especially interested in Westerns. Gross gets an admission price of 50 cents and has no second run houses.

He has to heat all the year around and for fuel uses oil. His heating bill averages $6 a month for each house. (Chorus from Chicago exhibitors: "Me for Alaska!")

The Tiffany-Stahl franchise, he said, is a mighty good thing.

"I look to the HERALD-WORLD for all my trade news each week," Cross said. "The book reaches me five days after it is mailed."

* * *

Thomas F. Smith, home office representative of Radio Pictures, was in the city last week and of course made his headquarters at the local exchange. He's got it on the local boys, as he had the Philadelphia angle of the "late World Series."

* * *

Ray W. Cudmore, manager of the Cleveland branch of National Theatre Supply, called on Sam Schaeffer of the Illinois Theatre Supply last week. Sam says he is busy these days telling the trade about his new theatre seat, which is selling like "hot dogs" did at Wrigley Field. He has just installed 659 new upholstered seat bottoms in the Temple theatre.

* * *

Pete Kallaris has taken over the Grand theatre at Gary, Ind. The house has been in the hands of the receivers.

* * *

The Armo has installed De Forest sound equipment.

* * *

Maurice Rubins, owner of the Uptown in Michigan City, has installed Phototone sound equipment.

* * *

Mrs. Guy Laudermilk, proprietor of the Fairy theatre at Nappanee, is ill with influenza.

* * *

Tom Gilliam spent the weekend at Warsaw, Ind., with his family.

* * *

The Englewood theatre on West 63d street is putting over professional previews in great style these past four or five weeks. The previews are given every Tuesday night and the admission price is the same as on regular nights. The theatre is also equipped with R C A Photophone. L. Rogers is the manager.

* * *

A trio of stars passed through Chicago last Friday. Two were bound for Europe while the other was going to the Coast. Richard Barthelmess, First National, and Constance Bennett, Pathe, were headed for Europe for a vacation. Barthelmess was accompanied by his wife. Paul Whiteman, nationally known as the king of jazz, was going to the Coast where he was to begin his "King of Jazz Revue" for Universal.

Barthelmess let it be known that he hadn't had a good vacation in a long time and intended to make this one a success. From the looks of his supply of trunks Barthelmess is planning a long stay.

Constance Bennett, daughter of Richard Bennett, famous stage star, just completed two pictures for Pathe, "This Thing Called Love" and "Rich People." Both pictures are all talking.

Dan Roche, Pathe's ace publicity man, arranged a gala welcome for Miss Bennett, and Charlie Lowenberg, Universal publicity man, took care of Paul Whiteman.

* * *

Ludwig Siegel and Joe Pastor are back from Hollywood with big smiles on their faces. Ludwig was a daily visitor with Doug Hodges, West Coast manager of the HERALD-WORLD.

* * *

Pathe's "Oh Yeah" had its midnight preview at the State-Lake theatre Friday. Many notables attended. Of course Tom North was there.

* * *

A new arrival at the Greenwood home is a baby girl, bringing the total now to three for Pathe's ace salesman. Tom North already has suggested three names for the new arrival. They are: SOUND, "Sportlights," "Aesop's Fables" and "Topics." Mother and baby are reported doing fine.

W. D. Gross (left), veteran exhibitor of Alaska, paid a visit to the Chicago Film Row last week. Gross favored the Franchise and stated that it would prove a value to exhibitors in the future. With Gross is B. E. Wilson, representative of the Herald-World. (Herald-World photo.)

* * *

The Chicago Cubs baseball act in which Charlie Grimm, Kiki Cuyler and Cliff Heathcote were to appear, was cancelled at the Chicago theatre.

* * *

The Gloria Swanson's "The Trespasser" preview was o k, but lacked one thing. That was a little song from Eddie Grossman, U A's popular manager.

* * *

Security Pictures is releasing the following for the coming months: 12 Affiliated features, 8 Continental and 8 Audible. Besides the features the company is releasing all-talking comedies and short novelties.

* * *

Elmer Dunas, brother of Phil Dunas, newly appointed manager of Columbia, has been transferred from the Minneapolis branch of United Artists to Chicago. He will act as country salesman for U A.

* * *

Samuel Goldwyn, J. K. Burger, E. J. Denninson and Ben Fisk were a few of the many visitors at U A branch this week. All were from the New York office.

* * *

Oscar Florine (not Florene) made a trip through Indiana last week boosting the R C A Photophone equipment. His boss, Walter Brown, just left for South Dakota and North Dakota.

* * *

L. V. Kuttnauer announces that the following installations were made recently: Orpheum theatre, Hammond; Twin Cities, East Chicago; Plaza, Chicago; Newberry, Chicago; Grand, Wheaton; Criterion, Chicago; Harrison, Chicago; Montclaire, Chicago; Knickerbocker, Detroit; Uptown, Racine; Lorraine, Chicago and Star, Watseka, Ill. L. V. is receiving wires and letters from theatres commending the equipment.

* * *

Eddie Carrier, who is in charge of M G M's trackless train, passed through the Windy City last week. Eddie can speak four languages now (but didn't say if they included the Scandinavian).

* * *

Len S. Brown, managing director of the Capitol theatre at Madison, visited the Row last week.

* * *

Tess Heraty celebrated twice last Saturday. First she attended the wedding of her sister Agnes, and then the party scooted over to Soldier Field where they watched the Notre Dame-Wisconsin game.

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EASTMAN SONOCHROME embraces the widest range of tinted positive films that has ever been available for the screen. And—what is all-important in this new age—the sixteen delicate *Sonochrome* tints are so adjusted as not to interfere with the faithful reproduction of sound....Successors to the tints of the silent era, these Eastman films bring new color moods—new beauty—to the sound screen.

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E. W. HAMMONS, President

Motion Picture News, reporting a recent program at the New York Strand says the feature "did a corking week" but adds:

"but, to all appearances, 'Trusting Wives,' two-reel Educational Talking Comedy, with Edward Everett Horton featured, stole the show away from the feature, with the audience buzzing about the short comedy rather than the feature on leaving the theatre."

Educational Pictures
"THE SPICE OF THE PROGRAM"

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IN TWO SECTIONS

EXHIBITORS HERALD WORLD

Better Theatres

SECTION TWO

Fall Buyers Number

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Penn Theater, Peru, Ill.
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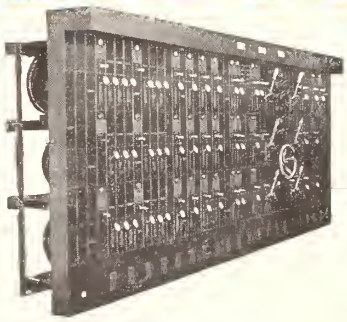

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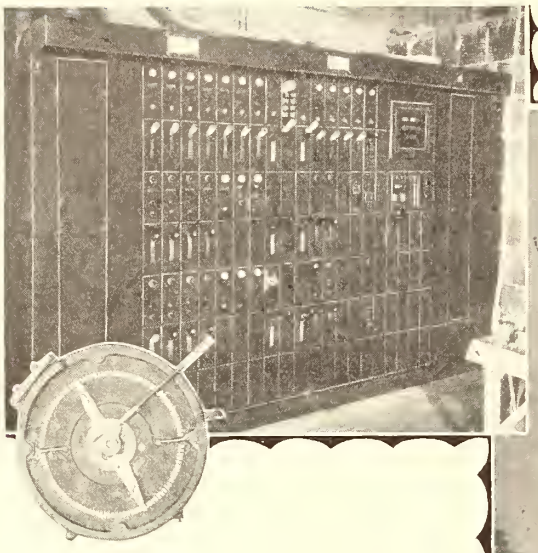

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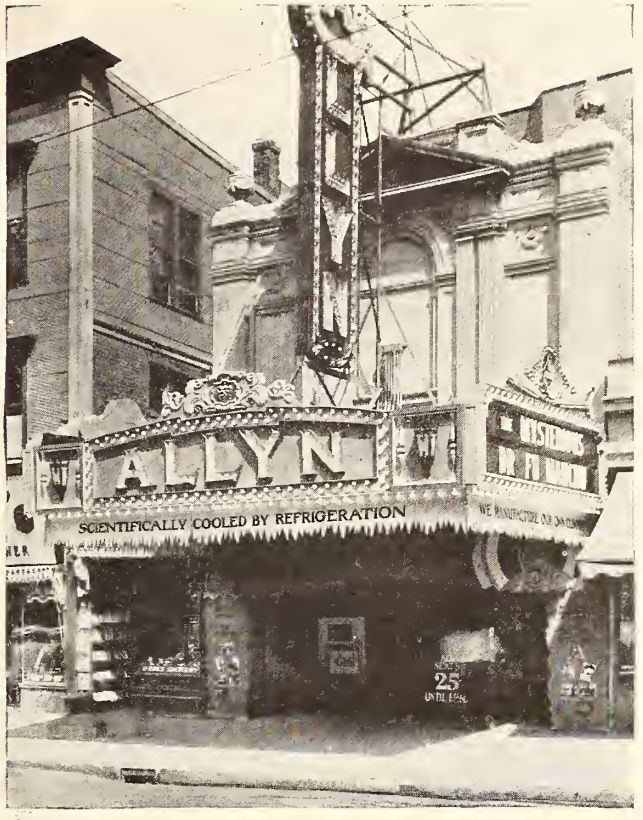

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The Equipment Index

CHARLES B. O'NEILL
Advertising Manager

Better Theatres

RAYMOND GALLO
Eastern Representative

Published every fourth week in conjunction with EXHIBITORS HERALD-WORLD and devoted to the design, construction, equipment and operation of the motion picture theatre

BETTER THEATRES EDITORIAL AND ADVERTISING OFFICES

CHICAGO

407 So. Dearborn St. Telephone Harrison 0036. Cable Address: Quigpubco.

Edwin S. Clifford, General Manager
Jay M. Shreck, Managing Editor
George Schutz, Associate Editor
Charles B. O'Neill, Advertising Manager
George Clifford, Business Manager

NEW YORK

565 Fifth Ave. Telephone Wickersham 2366-2367

Raymond Gallo
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By John Eberson

LARGER SCREEN—WIDER FILM
By Douglas Fox and F. H. Richardson

RECENT CREATIONS IN THEATRE DESIGN
A Half-Year's Theatres in Pictures

FILM AND DISC RECORDING
By Hugh S. Knowles

LET THERE BE LIGHT
By Milton B. Kanter

LINOLEUM FOR THE THEATRE
By Jean Wade

LAW FOR EXHIBITORS IN NEW DECISIONS
By Leo T. Parker

TWO THEATRES ON ONE SITE
The Regent and Plaza in Melbourne, Australia

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[The editors are not responsible for literary material or pictures, either in their hands ar in transit, unless specifically ordered by them.]

VITAPHONE

SOUND MOVIES

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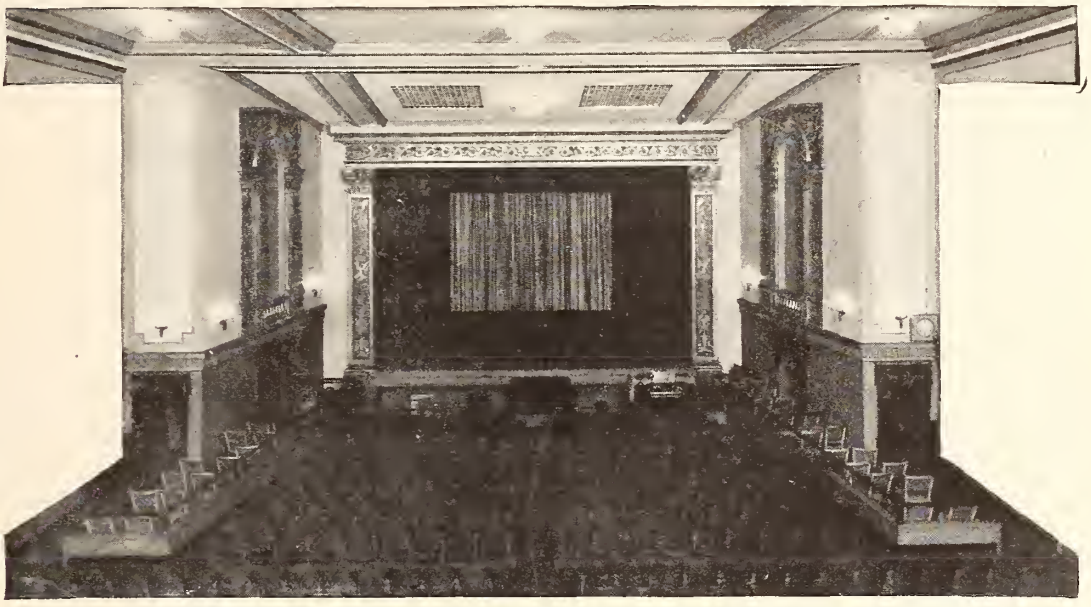
MOVIE TONE SOUND MOVIES VITAPHONE

Only scientific alteration can be successful



The disagreeable reverberations that interfered with sound films at the Princess Theatre of Columbus, Mississippi, were entirely ended by Johns-Manville Acoustical Treatment.

The Necessary Acoustics for Sound Films are Easily Obtained Provided Experts are Employed

THE fact that Johns-Manville Engineers were the leading acoustical experts of the country long before sound films were invented is of real importance to every theatre owner. Sound films make necessary better acoustics than are found in theatres built before talking pictures were in use. The correction of bad acoustics is simple provided you have the knowledge and the materials.

The knowledge is something that J-M Engineers possess to a high degree. It is the outcome of years of successful dealing with the intricate science of sound control. As the originators and developers of sound control methods in general our engineers have mastered every branch of this science. Equally as pioneers we have developed the materials essential to the work of sound control. J-M acoustical materials are made solely for the purpose they serve. They are in no sense adaptations of products made for some other purpose.

You owe it to yourself and your patrons to give this matter of acoustics careful consideration. Do not experiment with silly short cuts to anything but useless expense. Talk with a J-M Acoustical Engineer. It will put you under no obligations and from this man you will get the unadorned facts about conditions in your theatre, and how they may be corrected.

Johns-Manville Engineers were successfully working with acoustics of auditoriums years before sound films were invented. They can, in almost every case, make your theatre ready for sound films, and can end excessive noise and reverberation.

You incur no obligation by asking us to have a J-M Acoustical Engineer discuss with you problems of the acoustics of your theatre.

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Address.....

Seating Capacity of Theatre.....

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Kooler-Aire represents modernism in theatre equipment. Designed and constructed to effect a maximum of cooling efficiency at an unusually low cost, with no engineering expense, it has aroused the enthusiasm of discriminating exhibitors throughout the country.

Through the employment of nature's principles for reducing temperatures, it provides fresh, clean air without recirculation, and maintains a cool, refreshing, interior atmospheric condition regardless of outside temperatures.

This condition spells comfort for your patrons and comfortable patrons spells profits and good business.

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Kooler-Aire Engineering Corporation

NEW YORK ~ 1911 Paramount Building ~ NEW YORK

What if pictures looked the way voices sound?

REMEMBER the first moving pictures? . . . how they jerked and jumped across the screen? Today sound pictures are just as bad in hundreds of theatres . . . with syllables blurred together and words jumbled into a senseless medley of sounds. The strain of trying to understand often takes all the pleasure out of the program.

Don't blame the producers or the makers of sound equipment. Nine times out of ten the trouble lies in the acoustics of the theatre itself. Too many "hard surfaces" are resulting in "lingering echoes" or reverberations that distort both voices and music.

Theatre owners know that the public simply will not tolerate sound pictures that cannot be understood. They have seen theatre after theatre—fairly well filled on Saturday—over half empty throughout the week. In many cities the attendance has fallen below the "pre-sound" days.

So owners and managers are hurrying to protect their investment by correcting the acoustics of their theatres with Acousti-Celotex, the echo-absorbing fibre tiles applied to their walls or ceilings.

There is no easier, or more economical way to make absolutely sure that each spoken word and note of music will travel clear and distinct to the farthest row of seats . . . to make certain that each patron will thoroughly enjoy your sound programs.

Acousti-Celotex comes in single, finished units quickly installed in new or old buildings. There is no remodeling, for the tiles are fastened directly to existing walls or ceilings. And they harmonize perfectly with any architectural or decorative treatment.

And Acousti-Celotex may be painted or repainted, even using lead and oil paints, without impairing its acoustical efficiency.

The effectiveness of this remarkable material has been thoroughly proved not only in moving picture theatres but in hundreds of other buildings . . . in auditoriums, churches, schools and colleges. Architects and engineers are thoroughly acquainted with its value.

Simply submit your own acoustical problems to the acoustical engineers of The Celotex Company. The accuracy of their calculations has been checked and rechecked in thousands of actual installations. They can tell you precisely what is needed to secure the desired effect. And you will receive their advice promptly and without further obligation.

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THE usher escorts your patron ta a vacant seat. A beam of light from his flashlight cuts the darkness ... falls an the flaar cavering between the raws. "Loak at the carpet!" it commands. The patron looks ... an impression of yaur theatre has been made.

Bigelow-Hartford theatre carpets enable you to take favorable advantage of the impression-making possibilitjes of your floor coverings. Not only are they well styled, but their patterns ... their colorings ... are those which will look best, *longest*, in theatres. In weave ... in materials ... they are constructed with thought to the service they are expected to render.

When you are ready for new floor coverings, consult your nearest Bigelow-Hartford dealer. He will be glad to show you an extensive assortment af Bigelow-Hartford fabrics and ta affer his help in any troublesome decorative problems yau may be pondering. Let us supply you with his name. It will be furnished upon request.

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AN ENGINEER, NOT AN ARCHITECT WILL BE THE DESIGNER

By

JOHN EBERSON

IN the face of recent developments in the treatment of auditoriums, brought on by the success of sound pictures, it is quite possible that we need engineers more than we need architects.

The public does not demand, nor does it appreciate, the skill and the money which are poured into the motion picture auditoriums of today. It is not architectural achievement, nor the lavish, concentrated beauty of the theatre, which attracts patrons, but the screen itself.

Money spent on theatre construction must be more in line with safety for large crowds, excellence of equipment, comfort and elegance in seating, stability and reliability of air conditioning and, lastly, an architectural atmosphere throughout the auditorium which can best be appropriately seen and felt in the dark.

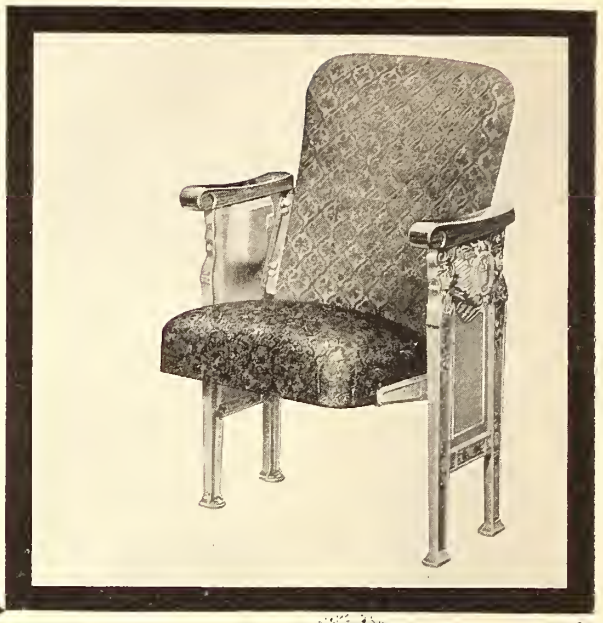
This does not apply to the lobby and the foyer, which are seen in full light and which should be so designed and decorated as to give a first impression of elegance and good taste. I always think of the exhibitor or the manager as a genial host who has a fine home and good entertainment for his guests. A host wants to make a good impression on his friends, so that they will want to come again. To that end, his home must be pleasing.

Some day there will be a real shadow box, what a motion picture theatre actually should be. Its treatment will be atmospheric, because blue has a therapeutic value of rest to the eye—a treatment which will cover not only the ceiling, but the walls, relieved perhaps, by a small hedge on the low horizon.

But, to go back to what I said before, an auditorium needs appliances for audience comfort. It should be designed for the appreciation of the focal point, the screen. And this calls for an engineer rather than an architect.

[This statement by an eminent theatre architect is the seventh of a series on "Theatre Architecture of the Future as Indicated in Current Tendencies"]

and A MORE THEATRES FOR WARNER BROTHERS



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BECAUSE they were so highly pleased with Heywood-Wakefield seats at the new Warner in Atlantic City and the Circle at Philadelphia, Warner Brothers have awarded four successive contracts for theatres at Hoboken, Pittsburgh, Springfield (Mass.), and Norwich (Conn.)! Such repeat business as this clearly proves that Heywood-Wakefield seating, once installed, is a money-maker for any theatre. Many other leading showmen have also become convinced that Heywood-Wakefield theatre seating has the extra comfort, class, and box-office appeal needed in the show business today. Publix has ordered over 110,000 H-W chairs in less than two years; Pantages, Orpheum Circuit, Schine, and a host of others have installed thousands and thousands of these stylish and comfortable seats. . . . . Before seating a new house or reseating an old one, it will pay you to investigate the merits of Heywood-Wakefield theatre seating. A note to the nearest H-W sales office will bring you detailed information on the advantages of these popular theatre chairs.

HEYWOOD-WAKEFIELD
Theatre Seating Division

Larger Screen—Wider Film
IN ARCHITECTURE AND PROJECTION

By DOUGLAS FOX and F. H. RICHARDSON

CHANGE which, since its inception, has been the omnipresent factor of the motion picture business is, by turns, the hope and the terror of the theatre man. When sound came along it was the salvation of many an exhibitor, but temporarily at least a disconcerting influence to the industry at large.

There are Fox, Paramount and R C A wide films and there is a differentiation in the width, projection and handling of the three wider films—a variance which the producers themselves, for their own good, will doubtless endeavor to bring to a common mean. One of the processes, the oldest by the way, on 70 mm. stock, calls for a screen 60 feet wide by 30 feet high. And it is on the dimensions of this that the architects are planning the theatres of a year or so ahead, and providing for the alterations which will have to be made in the immediate future if the wide film trend enjoys the instantaneous success which has been predicted for it.

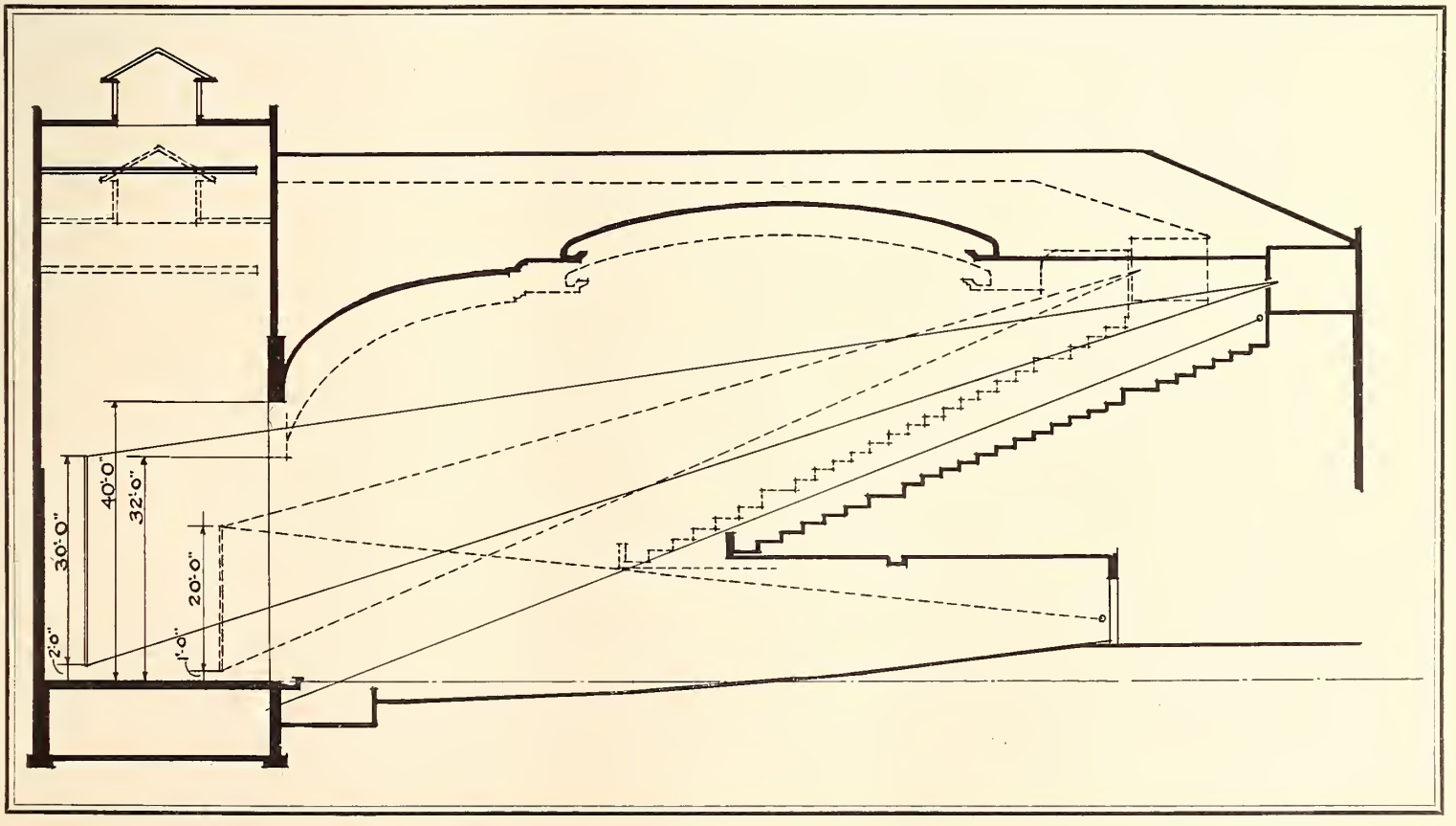
Architecturally, the installation of a screen of these dimensions in any given house will call for two major changes in its construction: a higher and wider proscenium arch and a shorter balcony.

The larger screen is the subject of the first part, in which Mr. Fox presents the effect it will have on the theatre physically—on theatre design. Much of his material was obtained through the generous assistance of the noted theatre architect, John Eberson of New York, who is now providing for the wider screen in every house he is designing.

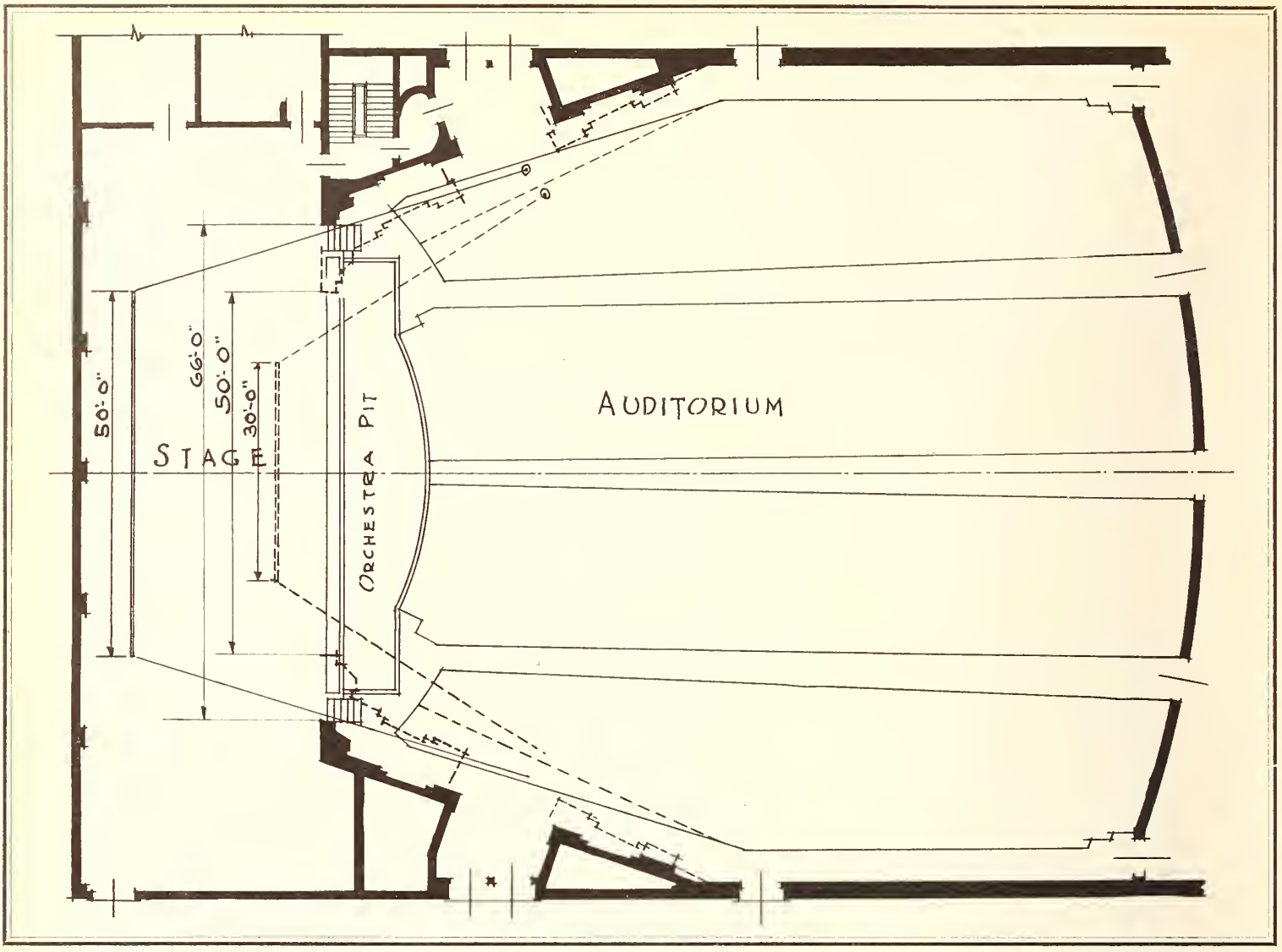
The visibility of the screen from the rear rows of the main floor is controlled by the height of the front edge of the balcony, a visibility which, at the present moment, is not more than from 18 to 22 feet. Visibility required will be 30 feet.

The screen itself will be placed from 20 to 25 feet upstage, as contrasted with the present screen, which is usually only seven or eight feet behind the curtain line. This change of position will reduce, to a certain extent, the number of feet to be chopped off the balcony for rear orchestra vision. One of the effects of this change will be to discount the value of close seating. The exhibitor will find that the value of the first ten or twelve rows on the parquet will be greatly depreciated, but that a greater number of seats in the rear of the house, both upstairs and down, will be appreciated. Because of this, it is quite likely that theatres will be built deeper and longer than before.

In fact, one architect states that the wide screen will mean the end of the "fan" in theatre construction, the side spread which was responsible for the proscenium arch and the sounding board. The day of the amphitheatre will disappear and the square or rectangular house will make its appearance. The average width of the proscenium arch will have to be between 50 and 65 feet, with a mean height under the proscenium



Longitudinal section prepared for Better Theatres by John Eberson, Architect. Changes for wide film indicated by solid lines.



Orchestra plan prepared for Better Theatres by John Eberson, showing construction for wide film in solid lines.

of from 36 to 40 feet. This, merely because of its height, will affect the elevation of the rigging loft and the stage structure as a whole.

A new point on the installation of the wide screen is that it will make the adequate production of the glittering presentations, which are part and parcel of so many major houses these days, an extremely difficult affair.

Some have stated that with a theatre which has been especially constructed with the idea of giving the wide screen the best possible sort of a "play," the patrons in the rear of the house, while enjoying the picture, will not, because of their distance from the stage, be able to enjoy the presentation. Actors will appear as pygmies, their personalities lost in the gulf of distance between them and a large part of their audience. The added distance for the eye will be too great a strain, some believe.

In many cases, the rear seat patrons in our larger houses undergo the same strain today, an effort which is accentuated when they watch the action portrayed on a screen to which distance gives the size of a postage stamp. Distance in the theatres of the future, a liability for presentation, will be more than an asset for the screen. It's the difference between reading fine newsprint on a joggling train and settling down at home to peruse the clear typography of a well printed book.

The wider screen, with scope for so much detail, will give a real picture with a complete background, foreground and scenery to carry the action of the story, thus leaving far less work to be done with the imagination of the patron and providing him with greater ease and comfort in entertainment. For it is obvious that, on the present screen, when, for example, lovers are pictured beside a straggling bush, the audience must visualize a garden. On the new width, the garden will be there. The exercise of so much imagination will become unnecessary. Whether that will be a good thing for the great American public as a whole is a debatable question. The pessimists will undoubtedly confirm it.

Almost any large theatre of recent years can be made over to conform with the requisites which the wide screen will entail. But it will be costly—and a difficult thing to do while the theatre is in operation. A number of the larger houses, of course, as far as proscenium qualifications are concerned, can adopt the new width without any radical change in their construction. The Rivoli and the Gaiety in New York are the only ones I have seen so equipped. The screen in both of these is much smaller than the maximum previously cited. No balcony change has been necessary, nor, as far as I know, has there been any alteration of the proscenium arch.

In smaller houses it will still be possible to have a wide screen installation by sacrificing approximately ten front rows and placing the old screen in front of the proscenium arch while remodeling processes are being carried on behind it.

It would be necessary, of course, to construct a new proscenium arch well down stage, and when that is done, to remove the old one. This will result in a loss of a major portion of the old stage, a new elevation, new construction for the rigging loft and the shifting of all electrical and other stage appliances.

It can be done, though, while the theatre is in operation, and it presents one solution of a problem which threatens to become pressing very soon. A heavy drape or soundproof partition between the old screen and the scene of alterations, should

(Continued on page 61)

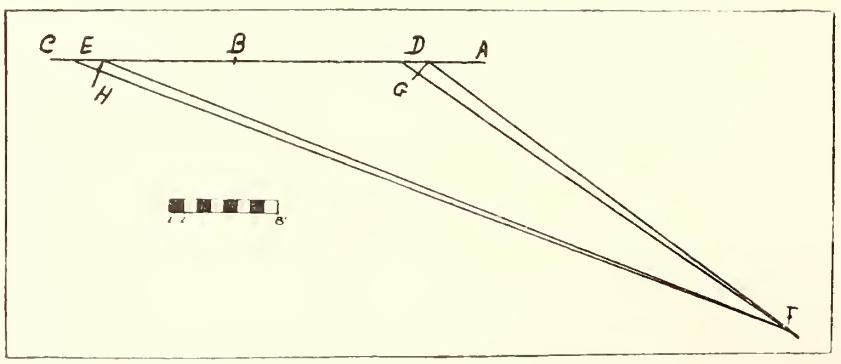


Diagram referred to in Mr. Richardson's discussion.

In the foyer, Plaza theatre, *Melbourne, Australia.*
Cedric H. Ballantyne & Associates, *architects.*

THE last six months brought out a number of notable examples of theatre architecture, but although the period was marked here and there by a tendency to experiment in new motifs, the projects involved are still unfinished, and most theatres that have been completed reveal no essential departures from the established "standard" and atmospheric types. The classic forms, which long ago lost their purity in socalled standard film theatre design, were interestingly revived in the Regent in Melbourne, Australia. The lack of sufficient space prevents representation in this section of many noteworthy theatres, but those selected indicate the architectural ideas expressed since April.

RECENT CREATIONS IN THEATRE DESIGN

Regent-Plaza, *Melbourne.* Cedric H. Ballantyne, *architect.*

Avalon, *Milwaukee.* Russell Barr Williamson, *architect.*

Granada, *Kansas City, Kan.* Boller Brothers, *architects.*

FRONTS

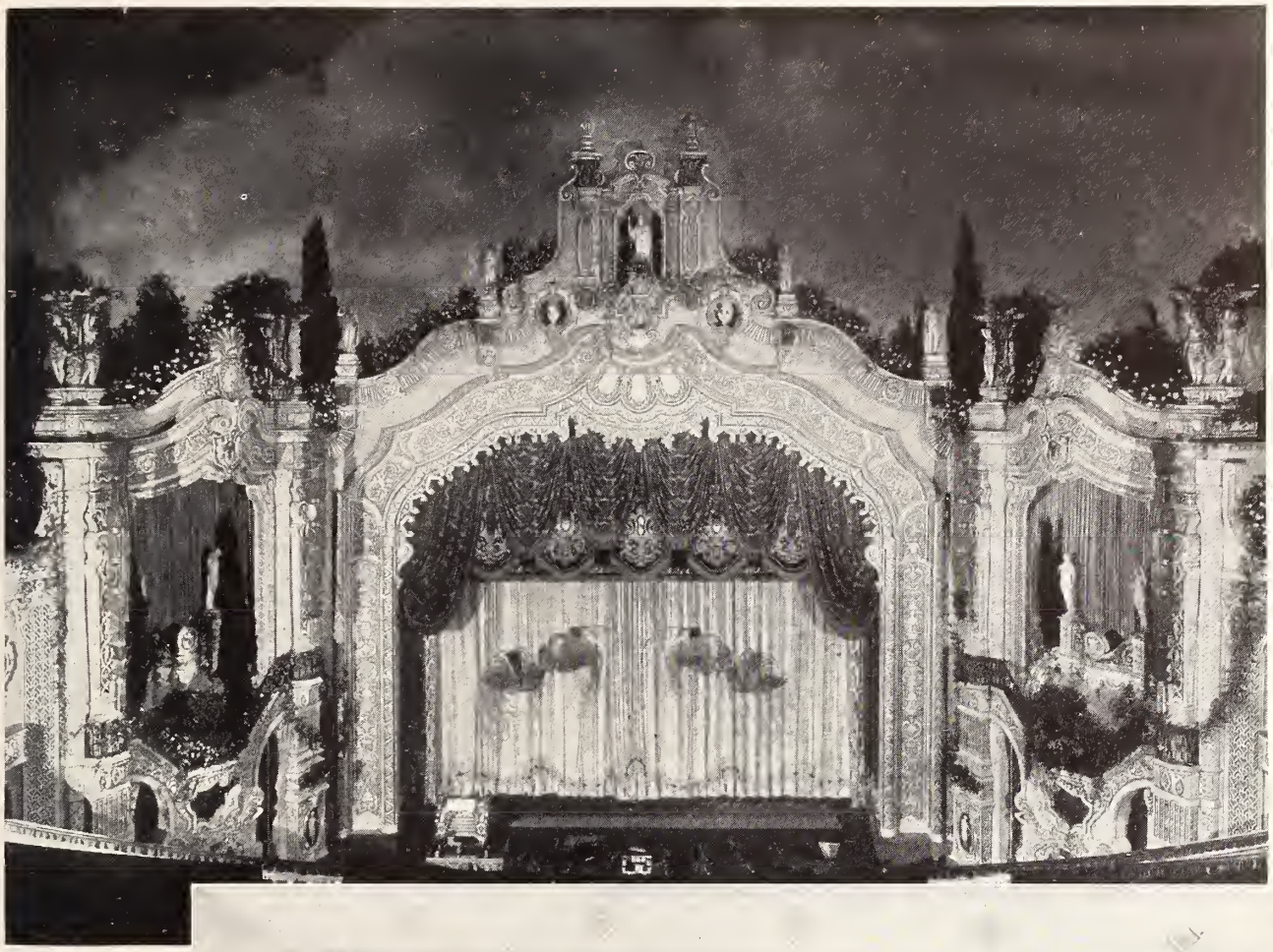
Upper view: Commodore, *London.* George Coles, *architect. Lower view:* Riviera, *Portland, Ore.* Silas E. Nelson, *architect.*

AUDITORIUMS

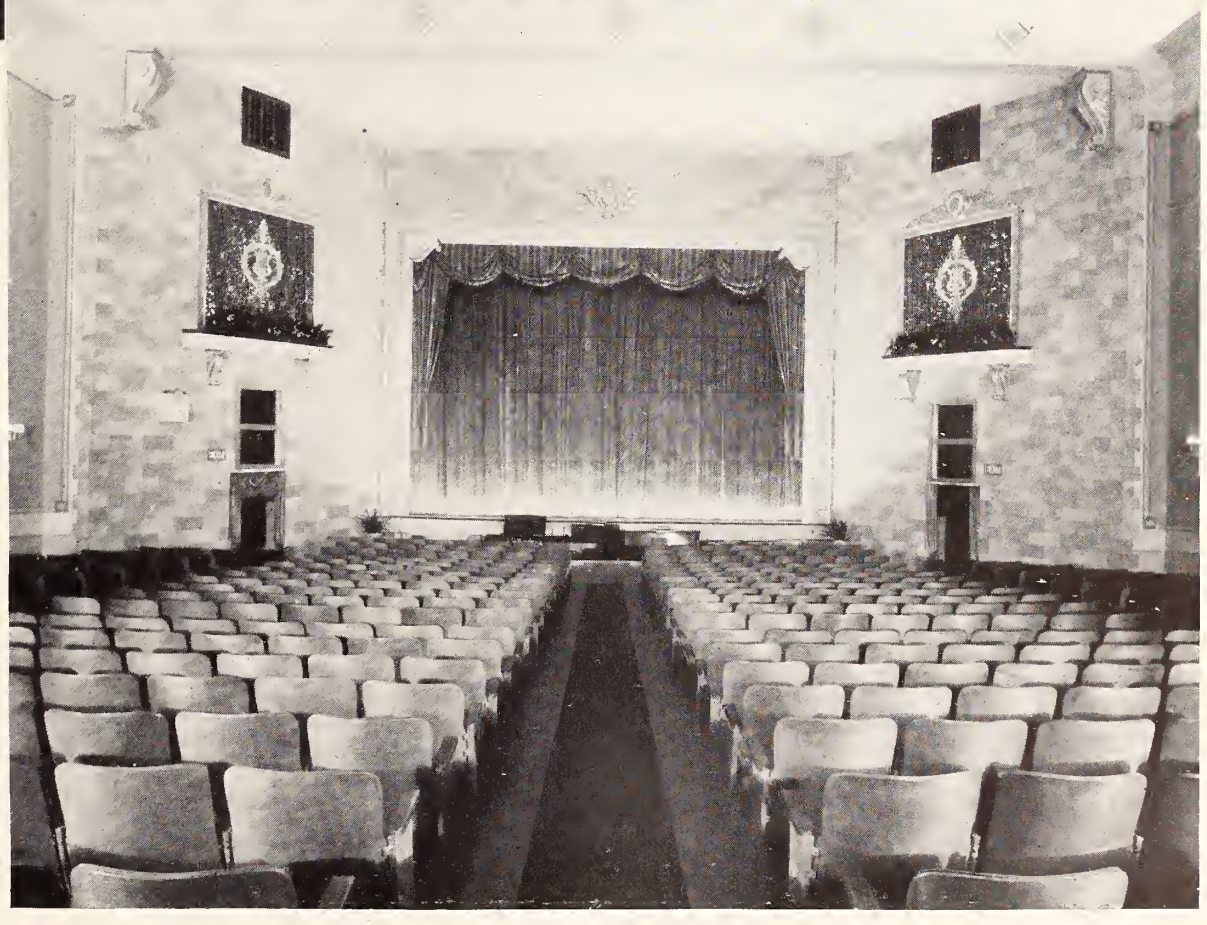
Above:
Circle
Philadelphia
Hoffman-Henon
Architects

Left:
Astoria
London
Edward A. Stone
Architect

AUDITORIUMS



Above:
Paramount
Toledo
Rapp & Rapp
Architects



Right:
York
York, Neb.
Busboom Brothers
Architects

Above:
Warner
Atlantic City
Hoffman-Henon
Architects

Left:
State
Sydney, Australia
John Eberson
Henry E. White
Architects

FOYERS

Above:
Regent
Melbourne, Australia
Cedric H. Ballantyne
and Associates
Architects

Right:
Warner
Atlantic City
Hoffman-Henon
Architects

FOYERS

Upper view: Paramount, *Toledo.* Rapp & Rapp, *architects.* *Lower view:* Plaza, *Melbourne.* Cedric H. Ballantyne, *architect.*

LOUNGES

LINOLEUM FOR THE THEATRE

Modern chemical science has made linoleum a durable floor surfacing for many parts of the theatre. And when we cannot afford to install costly tiles and mosaics—and sometimes even rugs—we must thank modern industrial art for making it also beautiful

By JEAN WADE

MODERN science is finding more and more new ways to do old things. It is, indeed, the tendency now to test the value of our new knowledge by its ability to be of practicable service in every-day life.

This point of view is pertinent to our consideration of linoleum as a floor covering in a motion picture theatre, since linoleum is a product of modern chemistry plus creative art, and it has been developed in both durability and beauty to meet the needs of a public building as well as those of the home. Nature no longer can provide the materials for our multitude of splendid structures, as once she easily provided for a few temples and palaces. Were we dependent on old methods, many of our public buildings would have to be less attractive in many of their appointments than they are. Thus to the exhibitor who must consider costs as well as service and beauty, and understanding of the adaptability of linoleum to the modern theatre, may serve him profitably when he is considering the installation of floor coverings.

What are the essential requirements of a theatre floor? It must be quiet in itself, of course, and sufficiently resilient to absorb and deaden the sound of scraping, clattering feet. It must be sanitary, satisfying the board of health requirements and safeguarding the welfare of the theatre patrons. A smooth, easy-to-clean surface is advisable, and if not absolutely fire-resistant, the floor should at least be slow to burn and fire-retardant. Needless to add, if all of these requirements can be met by a floor not too expensive in first cost, and requiring very reasonable maintenance expense, that is so much the better.

Properly installed, a linoleum floor is a quiet, comfortable, sanitary, and enduring part of the construction of the theatre, reasonable in first cost, and never requiring refinishing.

The upper view shows black and white marble inlaid linoleum in a corridor of the Rivoli theatre, La Crosse, Wis. The other shows a lounge in the Royal theatre, New York, with its floor of brick red tile embossed linoleum in which recessed lines simulate the texture of hand-laid tile. (Photos by courtesy of the Armstrong Cork Company.)

Linoleum is composed of clean, ground cork, oxidized linseed oil and various gums and color pigments, combined under heavy pressure on a back of sturdy burlap. It is made in several thicknesses, the heaviest being a ¼-inch battleship. Any one of the three battleship weights—¼-inch, $\frac{3}{16}$-inch, and 6-mm.—may be used in the theatre, and an A-Gauge (.142-inch) is sufficiently heavy to give satisfactory service in the lounge, smoking rooms, and other places not in the direct line of traffic.

Plain color or inlaid linoleum, in which the colors go all the way through to the burlap back, is the only kind to consider for the theatre. In printed linoleum, as the name implies, the pattern is merely printed on the surface in heavy oil paints, and while it is sufficiently durable for the small house kitchen or bathroom, it is not recommended for business use.

The classes of linoleum and kindred floor materials suitable for use in the theatre includes:

PLAIN LINOLEUM.—Plain color linoleum is available in all thicknesses and in 17 or more colors. Not only is plain linoleum a suitable floor for use in the theatre proper, but odd-shaped sections of various plain colors can be combined in a modernistic effect of especial interest for the lobby and public spaces.

JASPE LINOLEUM.—The colors in this two-tone material, like those in inlaid linoleum, go all the way through to the burlap back. Jaspe is available in a variety of colors and is particularly liked because it does not readily show footmarks.

(*Continued on page 65*)

Better Theatres

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Vol. 97, No. 4 October 26, 1929

The "Reader Interest" In Advertising

EDITORS have a phrase which they apply to "copy" which they think will be read for its ability to instruct or entertain. They say such a "story" has "reader interst."

There are many kinds of "copy." There has been so much said in late years about propaganda that by now it certainly is not giving editorial secrets away to say that this particular kind of "copy" does get onto editors' desks —and into publications. Propaganda may be defined as advertising which is not paid for. Conversely, advertising perhaps is propaganda which *is* paid for. It is difficult to measure the difference between the two by any other means. It is almost always required, however, that the unpaid for advertising—the propaganda—have this quality called "reader interest."

After all, it is this quality which anything worth reading must have. In a sense, a good propaganda—that is to say, unpaid for advertising which has much "reader interest"—is not so very different so far as the interested reader is concerned, from stories and articles that are printed directly for his instruction and entertainment. But applying the "reader interest" rule, is not propaganda published for his benefit? What confusion! Well, the only way out of it is to use the pecuniary form of measurement again and say that stories and articles which are not propaganda are ones that the editor *pays for*. But even that form of measurement does not mean anything to the reader who is *interested*.

To add to the confusion, there arises the question, "Does not printed matter which the editor pays for instead of *being* paid for—namely, advertising—have 'reader interest' too?" Confusion, indeed! For certainly advertising has plenty of this disconcerting yet fortunate quality.

It is said of one of America's most widely read magazines, that it is bought as much for the advertising it carries as for the stories and articles—the matter which the editor pays for. Advertising is certainly informative—often instructive. And in many cases, it is entertaining.

To the man interested in radios, an advertisement of a new type of receiving set quite often has as much "reader interest" as an adventure story or an article on some sport. Women thumb the advertising pages with something approaching zeal, to find out the new modes in hats, a new weave of cloth, labor-saving devices for the home. This is instruction obtained with a great deal of pleasure, and therefore it is also entertainment. Many advertisements, indeed, have a direct and pure "reader interest" as presentations of typographical and illustrative art.

This issue, for example, has been prepared as a number having extraordinary appeal to the buyer of motion picture theatre equipment. It is complete in its purely editorial matter alone as a directory for the prospective purchaser. The *Equipment Index* describes the products which the theatre operator needs or might desire and tells where he can buy or inquire about them. The section entitled *Who's Who* tells him who are the men leading these companies and where is located the department or branch from which he can best be served.

But it is doubtful if these directories can give more than the advertisements in this issue themselves. Perhaps not so much. For the reader interested in motion picture equipment—and all readers of Better Theatres are such to varying extents—the advertisements as well as the directories especially prepared for this number, must be full of interest. And theirs is a "reader interest" of a special, personal kind.

"Better Theatres" Welcomes These New Advertisers

Chicago Cinema Equipment Company, 1736 North Springfield avenue, Chicago.
Two new products for improving sound projection are being announced by this company.

Clyne Engineering Company, 3520 Easton avenue, St. Louis, Mo.
This firm announces a line of sound equipment for theatres.

Film Speaker Company, 1305 North Hudson street, Oklahoma City, Okla.
A wide line of sound equipment is being manufactured by this company.

King Studios, Inc., 309 South Harwood, Dallas, Tex.
A product for acoustical treatment is manufactured by the above.

Radio Industries of Canada, Ltd., 120 Fort street, Winnipeg, Man., Can.
This firm manufactures horns, speakers, amplifiers, faders, tone controls, screens for talking pictures and non-synchronous theatrephones and distributes and installs theatre sound equipment.

Theatre Sound Equipment Company, Hope, Kan.
This firm is a distributor for several lines of sound products for theatre use.

Ultratone Manufacturing Company, 1046 West Van Buren street, Chicago.
Ultratone horns and speakers for theatre use are made by this company.

The Webster Company, 850 Blackhawk street, Chicago.
Amplifiers and accessories for use with sound equipment are made by the above.

Western Electric Company, 250 West 57th street, New York City.
Manufacturers of Western Electric sound systems.

There is no substitute for Circulation!

LET THERE BE LIGHT

Light—what is back of its fascination? And what is the practical significance of this fascination to the theatre? Here, indeed, is a subject for thought, and in this article, it is treated from a most interesting point of view

By MILTON B. KANTER

ACCEPTING the statements in the biblical narrative at their face value, we must necessarily repose our trust in the fact that, above all things, that which was required before all else, was "light"—pure, unadulterated, penetrating light.

In the beginning (if we may visualize the beginning as it is generally conceived), the first requisite was the lifting of the shrouds of inky darkness to disclose—nothing! There was light; that is to say, there was the potentiality of light, with all its latent power ready to spring into swift action—to direct its effectiveness towards anything capable of absorbing or reflecting it. Had you or I stepped into the picture then (assuming, of course, that we could be suspended in mid-nothing), what would we have seen? Would we have been enveloped in a bluish sphere, such as that which meets our gaze when we look up into a cloudless sky? Hardly. Since we have assumed that nothing existed but light, how could we have determined its presence, inasmuch as there was nothing to reflect its rays into our eyes? Do you doubt the logic of this principle?

Putting it in another way, then, can you see a perfectly polished mirror? Not at all. What you see is the reflection of objects in its path, and not the reflecting surface itself.

Note this first principle—that light of itself cannot be seen; that any object of itself, without being played upon by light, is also invisible; that the combination of a tangible object with light striking its surface becomes visible, and that this visibility is qualified by the intensity and quality of illumination, coupled with the nature of the reflecting surfaces. Just as the erection of a palatial box-office is an absurdity unless the nature of the theatre warrants such treatment, so has the employment of powerful illumination no justification unless the intense light may be directed towards, and will thereby be reflected from, a suitable surface.

Thus we are caused to consider the first factor relative to the treatment of lighting problems in the modern theatre. Let it be understood that this discussion attempts no solution of the problems presented, merely because the innumerable solutions possible are each meritorious within themselves, dependent upon the details of the individual problems as they are presented in the different theatres. He who is equipped to know what to consider, when the time comes for consideration, is in a strategic position, because he may then attack the problems which arise with a freshness of view and understanding.

"Shall light be taken as an opportunity to express the medium, as in the case of the spectacular lighting unit, or shall light be used solely as a medium of expression, its source hidden, its path invisible, but its effect contributing to beauty that is inherent rather than superficial? . . . Comparatively little has been accomplished along lines of 'selective absorption.'"

Our first principle is concerned with the advantageous use of light, referred to suitable objective surfaces. We are confronted with two methods of light exploitation, each of which has merit beyond doubt. Which of the two methods is chosen is for the prospective theatre entrepreneur or architect to decide.

First, full advantage may be taken of the opportunity to display the sources of light by means of elaborate, ornately patterned fixtures. Here it must be remembered that the full opportunity is that of display alone. Aside from the fact that the glittering impressiveness of an elaborate fixture bespeaks luxuriousness (that is not by any means secondary to the striving for beauty), its capability is limited, in that it produces an effect which is completely localized.

"The principles outlined are applicable both before and beyond the proscenium. Stage lighting principles are common to auditorium lighting principles, but to a more concentrated degree. The auditorium is in reality a mammoth stage, upon which the audience enacts its role. So it deserves the utmost in attention with respect to the production of mood, necessary in any performance."

The beauty of a light source lies in the source itself when illuminated. It can be said that such illumination is conducive to a general beauteous effect, by reason of the glow it diffuses over all. But then, that aspect works in harmony with the second method of light utilization, that of total diffusion and reflection, which is possible only through indirect lighting in its entirety.

Shall light be taken as an opportunity to express the medium, as in the case of the spectacular lighting unit, or shall light be used solely as a medium of expression, its source hidden, its path invisible, but its effect contributing to beauty that is inherent rather than superficial? Contrast the "atmospheric" tendency with the weighty, pompous style in which attempted beauty is fairly cast into the eyes of the audience. Atmospheric effect implies extensive surfaces overhead, decorative it is true, not through the use of intricate design in plaster, nor the unusual in *visible* lighting equipment, but decorative to a degree that is essentially dependent upon faithfulness of color, upon lack of artificiality, upon the success with which nature's manifestations have been reproduced. And how best can there be such reproduction than by the use of light, its source hidden, and its path invisible—by the use of color, produced in countless numbers of hues and tints by virtue of indirect lighting?

Indirect lighting presents another aspect. Granted that the average audience appreciates a momentary glimpse of that which is truly beautiful, the fact remains that lasting impressions are made through subtlety, not through direct appeal. To create a lasting effect, there must be repetition without monotony. A parallel may be drawn between this statement and the method used by Chaplin in "projecting" his comedy effects. Each important "gag" is repeated three times over, first as an introduction; second to create familiarity; third to create the full significance of the act, already familiar to the audience. Now, that is in a sense—direct appeal, but the audience does not regard it as such, for the reason that to view the repetition is not a matter of choice but is imposed on it, because the repetition is there and *must* be viewed. Will an audience, of its own choice, critically inspect the details of a beautiful mural? Or is it the better plan to illuminate that space and reflect the light in such manner that the effect is continuously impressed upon the audience?

We attend the theatre to be entertained, to forget for the time being the monotonies of a "drab existence." We frequent certain theatres because, all in all, the atmosphere within enhances the effectiveness of the program. However, we will not go out of our way to *discover* "atmosphere." If it is there, all well and good. Let it weave its spell while our attention is drawn to the program. The extent to which that spell is woven determines the effectiveness of the program, providing we are not *conscious* of any attempt to enhance the program by external means. A rather crude illustration is at hand in the general practice of "fading" the spot on the master of ceremonies in order to direct attention to the performer, and in concentrating the spot upon the former when he is about to do his "business." Details of such nature are imperceptible to the audience, yet any neglect to adhere to these incidentals will detract from the cumulative effect. Apply this principle to the art of indirect lighting and the result is essentially the same. The entire idea is summed up in subtlety.

The possibilities offered by indirect lighting to create atmosphere are limited only by the imagination. With new developments coming speedily in the design of lighting equipment, with increased research into the properties of color, with the discovery of how, where and to what extent invisible ultra-violet may be used, it seems that the future, with respect to theatricals, should include an era of light.

Comparatively little has been accomplished along lines of "selective absorption." By that is meant the science which makes possible the instantaneous change of scenic effect through light and color control. Possibly the majority of lighting technicians do not realize the possibilities. At any rate, the subject is so comprehensive that its scope is unbelievable. Yet

(*Continued on page* 100)

Two Theatres on One Site

The Plaza theatre at the proscenium arch

TWO theatres in the same building entirely devoted to the presentation of motion pictures and their allied entertainment, do not represent an idea essentially new in Australia, but they have no similar counterparts in the rest of the world. This fact might be set down as a commentary on the peculiarities of the island continent, but further investigation discloses a very good business reason for the placing of a theatre atop another.

In the first project of this kind, in Brisbane, Australia, the motive was supplied by a tropical climate. The lower theatre was to be used in the cooler months, the upper, which was really a kind of roof garden, was used to afford surcease from the continual high temperatures of the summer season.

The theatres under discussion were so unusually juxtaposed for a reason other than that. The Regent is directly above the Plaza because the site they occupy in Melbourne was an extremely good one, and the question naturally arose, "Why not let two theatres have the advantages of this location, instead of only one?"

Architecturally there was no reason why they should not be, and the plan worked out by the designers, Cedric H. Ballantyne & Associates of Melbourne, incorporated two theatres in a manner that would seem to be as effective as a plan providing for only one. They are operated by Hoyt's Theatres, Ltd., a prominent chain in Australia.

The two theatres are in contrast in both design and type of entertainment. The Re-

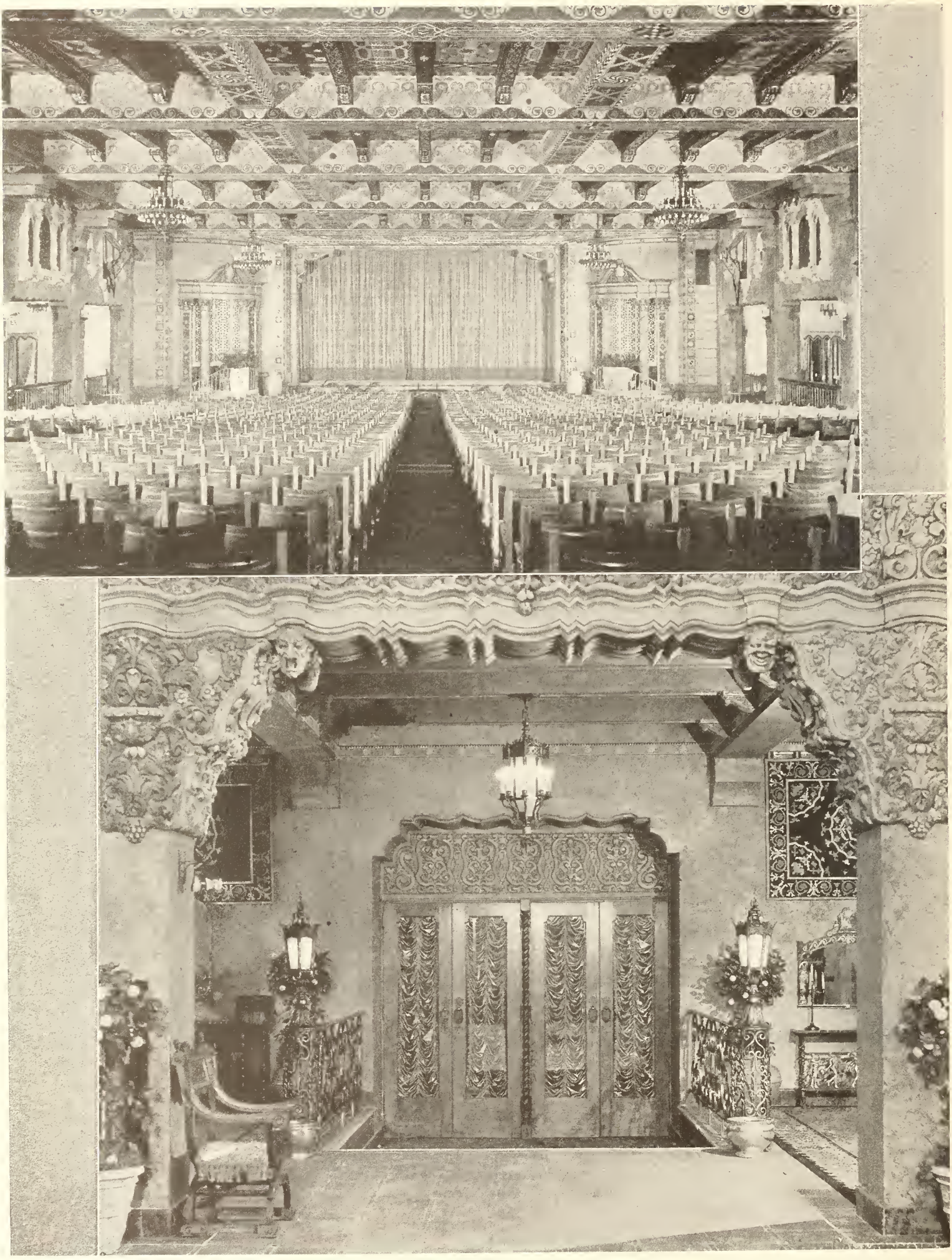
Auditorium of the Regent from the balcony.

gent (upstairs) is really the type of motion picture house to be associated with the usual screen theatre in the United States and other countries, since it is the Regent which is equipped for large stage productions and which is operated on the weekly change policy. The Plaza is considerably smaller and is operated on a long-run policy. The Regent seats 3,500, the Plaza 1,500.

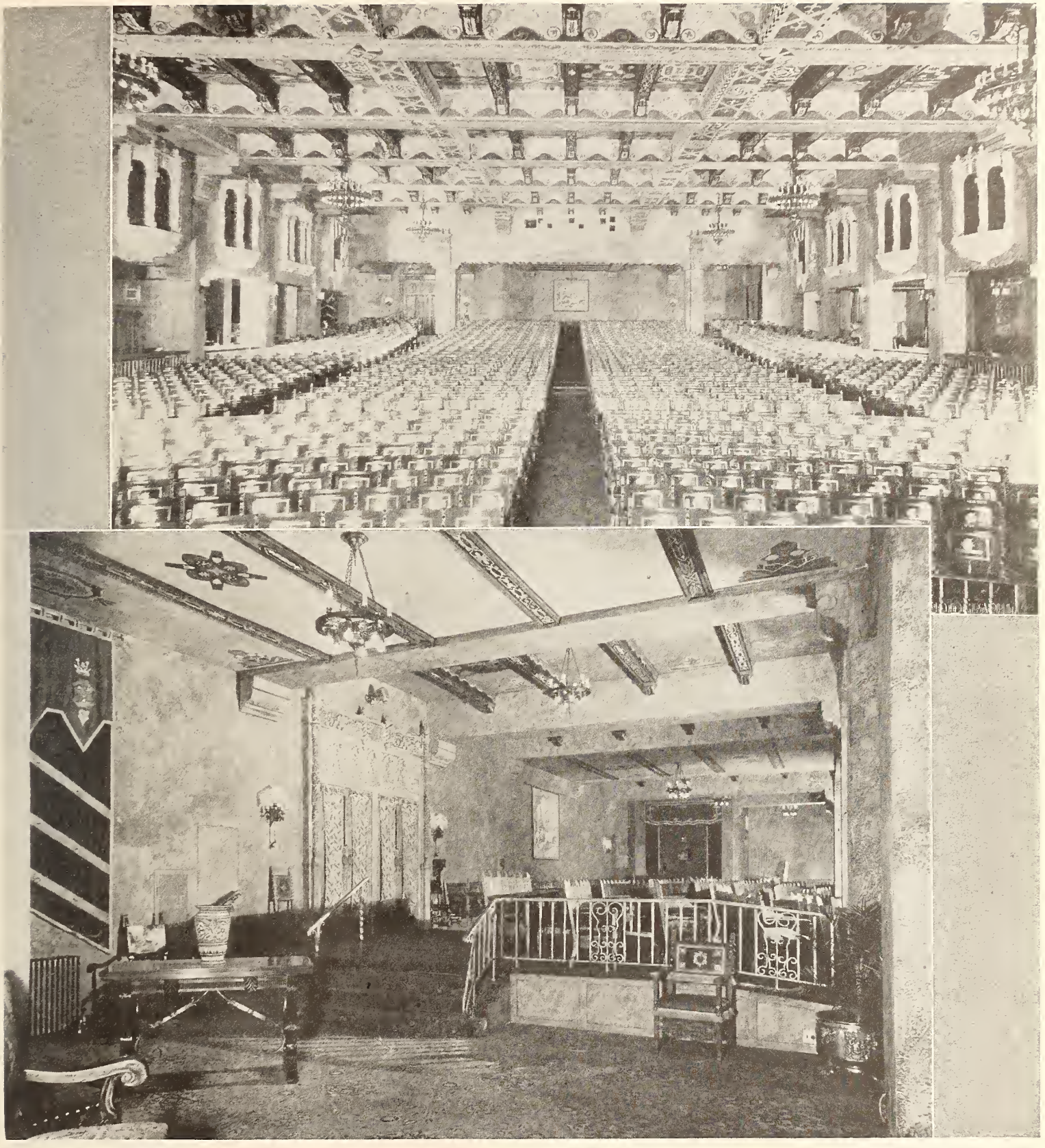
In design, they differ greatly. The Regent presents a mixture of Gothic and classical motifs, with the auditorium emphasizing the latter in its wall of columns, its perpendicular lines. Despite a tendency to be Gothic in the other chambers, the Regent is surprisingly pure in its adaptation of the classical manner in the auditorium, which of course is the principal department of the theatre. This particular combination may be unusual, but the motion picture theatre, as it has been developed architecturally, commonly offers similar contrasts, and the reason put forth is that the different chambers of the theatre have different purposes and thus demand different treatment.

The Plaza is a one-floor house in the Spanish manner. Walls, ceiling, even the chairs, are definitely Spanish—not so much Spanish in the European manner as in the style developed by the emigrant Spaniards in the Americas.

The entire structure embracing two separate theatres, was erected at a cost estimated to be $2,500,000. The Regent entrance, which is 35 feet wide, leads up a short flight of stairs, through a ticket lobby and into a spa-



The Plaza—The auditorium looking toward the stage and (lower view) the lobby and entrance.



The Plaza—The auditorium looking toward the rear and (lower view) at the rear of the auditorium.

cious foyer. This foyer measures 60 feet in length and 50 feet in width. It is roofed in one span by a groined ceiling of Gothic design and is decorated with mural paintings of medieval character. The ceiling is supported by travertine columns.

Stairs on either side of this foyer lead to a mezzanine floor. The walls are finished in travertine, which is relieved by delicate lines of bronze grilles and by lighting fixtures, which diffuse a bath of warm amber light touched with deep red and gold.

The mezzanine floor, upon being reached by means of the stairs from the foyer, is found to be a spacious system of corridors of luxurious appointments. It runs the full width of the theatres. The ceiling is delicately modeled, while at either end are life-size figures executed in mural painting.

From the mezzanine floor one is admitted to the balcony. Here a clear vision of the forward and upper parts of the auditorium may be had. The balcony has a clear span of 100 feet, its seating capacity reaches the extraordinary number of 1,500.

The orchestra pit is on an elevator. It is large enough to accommodate 50 musicians. The stage is equipped for the large types of stage shows, and there are ample dressing rooms for the chorus and principals of such a production.

The ventilation system is of the upward type, being drawn off at the ceiling after admission at the floor. The system provides for regulation of the temperature of the washed air before it enters the auditorium. Heating

The Regent—On the mezzanine floor and (lower view) the auditorium looking toward the stage.

The Regent—The auditorium looking toward the rear and (lower view) the main lounge.

is direct rather than by diffusion, with decorative grilles concealing the radiators.

The Regent policy provides for a closing period between six and seven o'clock. The first performance is at 11 o'clock in the morning. Only one performance which includes the stage show is given in the evening.

The entrance to the Plaza, the smaller theatre on the first floor, adjoins that of the Regent. The Plaza is excavated to a depth of 40 feet below the level of the main floor of the auditorium of the Regent. Supporting the floor of the Regent above are built-up plate girders almost eight feet deep and having a clear span of 80 feet.

The Plaza reflects all the vivid colors which are missing in the Regent. The ceilings are beamed, and the beams are decorated in many bright hues outlining a great variety of designs executed in stencil. Steps lead to the foyer of the Plaza. The floor of the foyer is laid with antique tile blocks in tones of browns and terra cotta. The walls are of textured plaster, which is relieved by tile inlays.

The entrance is designed in the manner of a high patio, which has an arcade at the ground level with decorative windows, bright awnings and wrought iron balconies. Here there is also a fountain set in the wall and laid with Spanish tile.

An unusual feature of the auditorium, which is entirely composed of one floor seating 1,500, is lounging space surrounding it on both sides and at the rear. It is separated from the seating space by an arcaded colonnade. Recesses in the form of windows line the walls.

Law for Exhibitors in New Decisions on:

When Misconduct in a Theatre Is *Legally Disorderly* Conduct
Shipping Receipts and Their *Difference* from *Other Contracts*
Validity of a *Contract* to Sell *Property* You *Do Not* Yet Own
Validity of an *Oral Contract* to Make *Repairs* After a *Lease*
Expenses for *Improvements* as Legal *Income Tax* Deduction
Elements Necessary to Make a *Theatre Circuit* a *Monopoly*
Extent to Which a *Bank* Must *Protect You* from Dishonesty
Employe's Rights When His *Own Negligence* Causes His *Injury*
When a *Building* Is *Not* a Legal *Fixture* of the Real Estate
Employer's and *Employe's* Right to *Settle* Claims *Themselves*

By
LEO. T.
PARKER

IN the majority of instances, the decisions rendered by the higher courts against theatre owners can be traced to a lack of legal knowledge on the part of the proprietor or his employes.

This effect may be attained because, through insufficient legal knowledge or unreliable information, the thing or act resulting in the controversy was improperly performed, or the act, statement or thing *which may have effected a condition resulting in a favorable verdict,* was not done. For these reasons theatre owners, managers and all employes should become familiar with their legal rights and liabilities. In this manner acts likely to result in litigation can be eliminated, and frequently certain things done properly at the right time and place may result in a favorable verdict where the legal controversy cannot be avoided.

One of the most dependable as well as interesting methods for exhibitors to obtain reliable legal knowledge involving their business is to read law selected to serve their special needs and stated in common language, as in this series of articles in BETTER THEATRES, the monthly concise digests which explain the details and outcome of the important decisions. In this manner readers are assured of absorbing thoroughly dependable law because the cases explained are ones newly decided by the higher courts. In other words, it is the latest law because it is rendered by present day courts in various localities.

Just What Is Disorderly Conduct?

In Town of Bennettsville v. Godbold (148 S. E. 710), a theatre patron was arrested and convicted by a lower court on a charge of disorderly conduct upon proof that he had attempted to enter the dressing rooms of a theatre. The accused appealed the case to the higher court contending that his act was not legally disorderly conduct. However, the higher court sustained the lower court's conviction, explaining the legal meaning of the term "disorderly conduct" as follows:

"There are different ways that one can be disorderly. A party can be on the streets, cuss and raise a row and be guilty of disorderly conduct. One may go into your place of business and get into an argument with some of you gentlemen, get mad, and you invite him out and he refuses to go—that would be disorderly conduct. The same would apply to the Playhouse theatre. A party can be sitting in the theatre and get to talking out loud and cause a disturbance, and that would be considered disorderly, whereas, the legal definition of disorderly conduct is as follows: 'The term is usually held to embrace all such acts and conduct as are of a nature to corrupt the public morals or to outrage the sense of public decency, whether committeed by words or acts.'"

Limits Set by Receipts For Loss of Goods

It is well established that a shipper of ordinary merchandise is bound by a *signed* contract or receipt which limits the common carrier's liability for loss or injury, providing the limitation of liability is based upon a reduced freight or express rate and the owner *may by payment of an additional fee* obtain protection for the full value of the merchandise. However, it is important to know that the law is quite different with respect to transfer companies which transport baggage, trunks, and the like.

For example, in Laws v. New Orleans Transfer Company (123 So. 145), it was disclosed that the owner of a trunk checked it in the regular manner on passage of a railroad ticket. When he arrived at the destination he gave the railroad check to the agent of a transfer company, and received from the agent a slip of paper on which was printed:

"The rates charged by this company are in each instance based upon a valuation not greater than $100.00 (One Hundred Dollars) per piece. This company will not accept a greater liability than $100.00 (One Hundred Dollars) for each piece of baggage on account of loss or damage, unless a greater value is declared by the owner at the time railroad checks are surrendered to this company, and an additional risk paid for at the rate of ten cents (10 cents) for each $100.00 (One Hundred Dollars) or fractional part thereof value so declared."

In some way the trunk was lost, and the owner sued the transfer company for $400, the value of the trunk. The transfer company contended that it was not liable for more than $100, because the owner of the baggage had accepted the receipt on which was printed the limitation notification.

However, since the owner of the trunk testified that he did not know that this clause was in the receipt, the court held the transfer company liable for the *full* value of the trunk, stating the following important law:

"The question is whether he (owner of trunk) is bound by the limitation of the clause in the receipt, and not whether he knew of its presence in the receipt, because sometimes persons are held to conditions and qualifications in similar cases, when they have not read them and know nothing about them. . . . Cases where parties proposing to have articles of property transported by a common carrier, *deliberately* enter into some necessary contract relating to the transportation, differ materially from those cases of travelers who commit their trunks, or articles of baggage, to an agent of some express or transfer company, and receive at the moment some paper which, amounts simply to a voucher enabling them to follow and identify their property. . . . The difference is very obvious in the circumstances, which, in the one case, usually admit of no negotiation—or discussion; while, in the other, the shipment of the property is a matter of arrangement with full opportunity for deliberate action. . . . The rule with respect to interstate carriers does *not* apply to a local transportation company. In order for such carriers to limit their liability, a customer's assent to the limitation must be evidenced in some manner more convincing than the method shown to have been followed in the instant case."

Theatre Owner Liable For Breached Contract

It is important to know that a contract, by the terms of which a firm or person agrees to sell something he does not own, is valid. For instance, in Bennett v. Associated Theatres Corporation (226 N. W. 239), it was disclosed that a theatre owner who contemplated purchasing a lot having a building thereon, contracted to sell the building for $1,000, providing the buyer should wreck and remove it from the premises. After the theatre owner had purchased the building and lot he decided to sell it to another party, and the purchaser sued him for damages resulting from breach of the contract. It is important to know that the higher court held the theatre owner liable in damages, saying:

"In determining damages, the jury should find and use as a basis the fair cash value or worth of the buildings as they stood, keeping in mind that they were to be removed from the premises, and allow such worth, less the agreed purchase price. . . . The amount allowed by the jury can be computed precisely from the testimony."

Oral Contract to Make Repairs Held Valid

Generally speaking, any verbal agreement relating to real property is invalid. However, it is interesting to observe that various courts have held that an oral agreement made by a landlord, independently of a written lease contract, to maintain the premises in repair, is valid.

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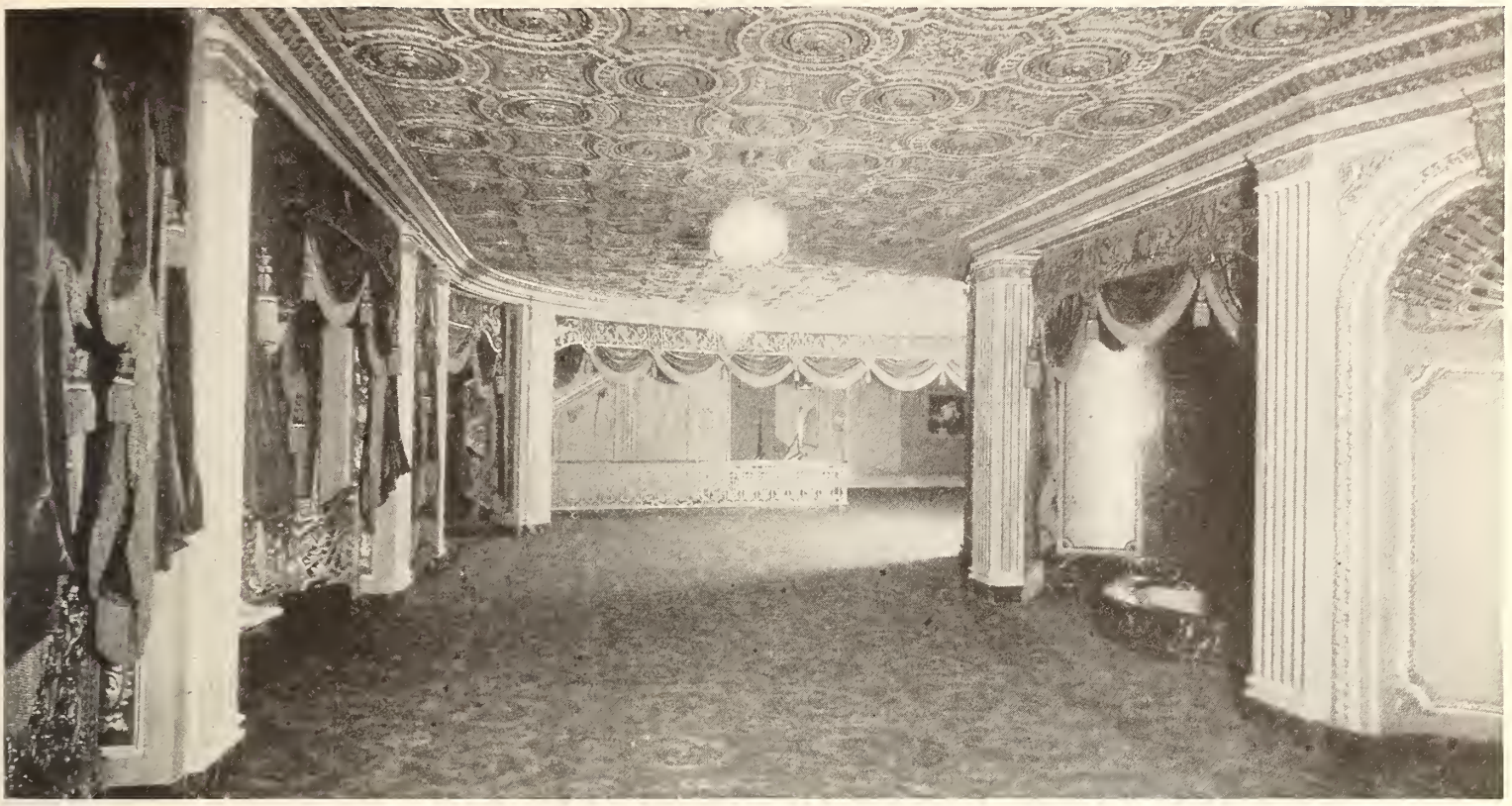


The promenade on the mezzanine floor.

LOEW'S JERSEY CITY—BUILT FOR SOUND

Here are walls built to effect uniform frequency of vibration

THE Jersey City, the latest addition to the Loew circuit, is the largest theatre in the city from which it takes its name. It seats 3,300. Rapp & Rapp of Chicago and New York, were the architects. The decorative motif is Italian baroque.

Notable in its construction for sound pictures is the Jersey City. The texture of walls and ceiling is a mixture compounded after laboratory tests, the object of which was to develop a material giving the most uniform frequency of sound vibation.

Through bronze entrance doors one enters a rotunda-like lobby, which has a high ceiling decorated in grays and golds, with touches of pale blue and rose. Around the oval-shaped chamber rise jade-green colonnades with Roman bases. This rotunda is three stories in height, with an observation gallery on the mezzanine floor going entirely around it.

All arches and openings in the lobby are luxuriously draped in embroidered and fringed royal red silk plush. This style and color is repeated in the drapings throughout the corridors and theatre auditorium.

Depending from the center of the lobby ceiling is a highly ornate bronze and crystal chandelier with ten tiers of lights. Rich carpeting covers the floors, and around the walls are gold consoles and bronze statuary. To the left and right, approaching the foyer, are stairways with railings of marble and bronze leading to the mezzanine floor. Immediately off the lobby is the foyer to the auditorium proper, a room lavishly appointed with gold-framed mirrors and consoles, bronzes, lounges and paintings. An added piece is an ornamental tall Buhle clock of unusual design.

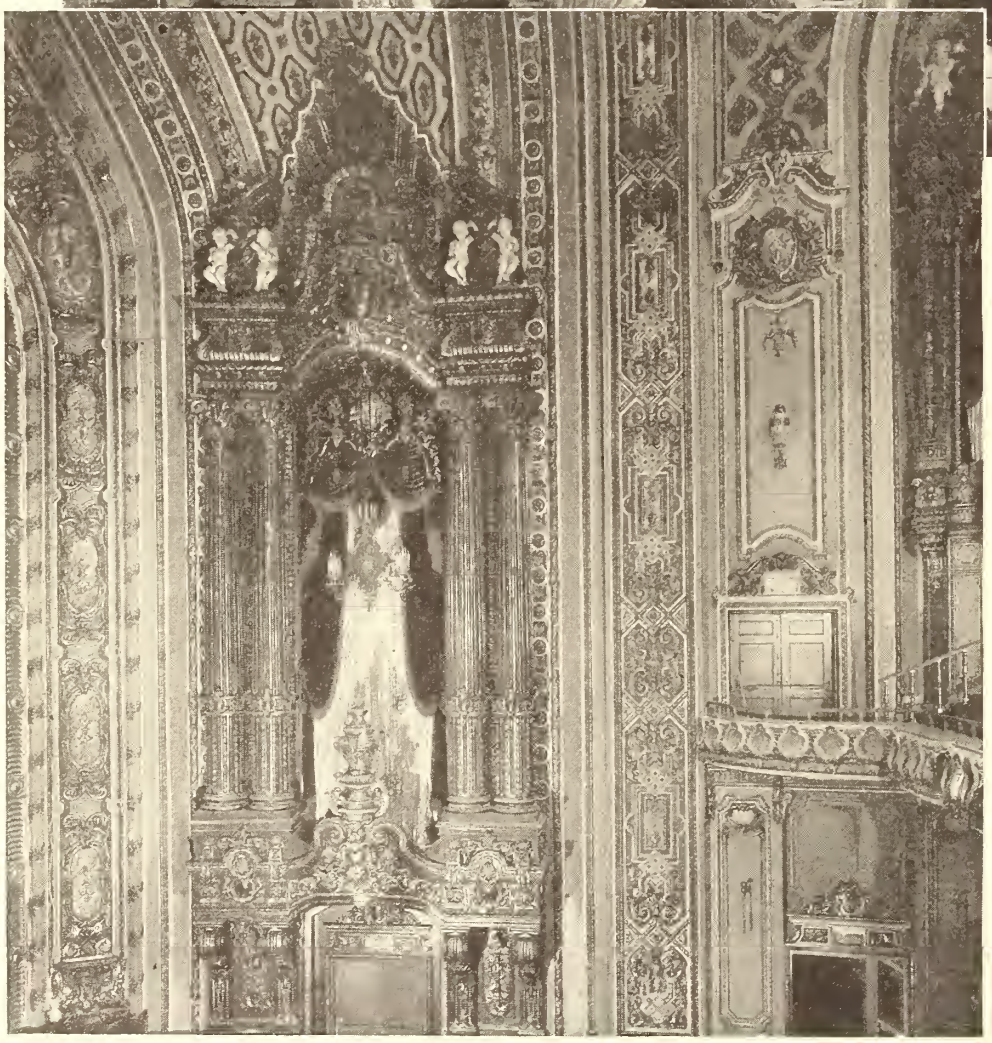
The sounding box above the proscenium arch

Before entering the auditorium a visit to the mezzanine floor is a worthwhile suggestion, for there are to be found the most notable and intriguing art displays, comfort features and lounge rooms.

On the mezzanine is a promenade foyer, an informal lounge richly carpeted and finished out with luxurious sofas, chairs, charming paintings, tables, statuary and lamps. Off this promenade and extending back around the entire oval of the lobby is the observation gallery, from which a clear view of the rotunda can be had. This gallery also serves as a promenade, and its walls are lined with paintings and ornaments.

At the end of the gallery is a music room, where a reproducing piano and an art display afford diversion for waiting patrons. Off the mezzanine promenade are rest rooms, telephone and check rooms and the manager's office.

The lounge room of the women's suite is executed in French period style, with apple green walls ornamented by gold mouldings and by mulberry and gold brocade panels. The furniture, of course, is to match. The cosmetic room is Pompeian, with black



Above:
The stage from the balcony

Right:
A corner of the main foyer

marble wainscoting and pilasters. Its walls are Pompeian red, with ceiling covered with green bronze ornamentation.

The auditorium is exclusively in Italian baroque. Overhead is a decorated dome, colored in gold leaf and surrounded by an ornamental cornice and bands of ivory, gold and soft gray and rose. The vaulted ceiling has an all-over coffered surface in gold, ivory and blue, and is penetrated at the sides by six large arches, in which are carved walnut and gold canopies, draped with festoons of red velvet trimmed with gold applique tassels and fringe. Back of these arch drapes are hangings of gold silk gauze and silver cloth. This whole treatment is delicately illuminated with concealed, multi-colored lights.

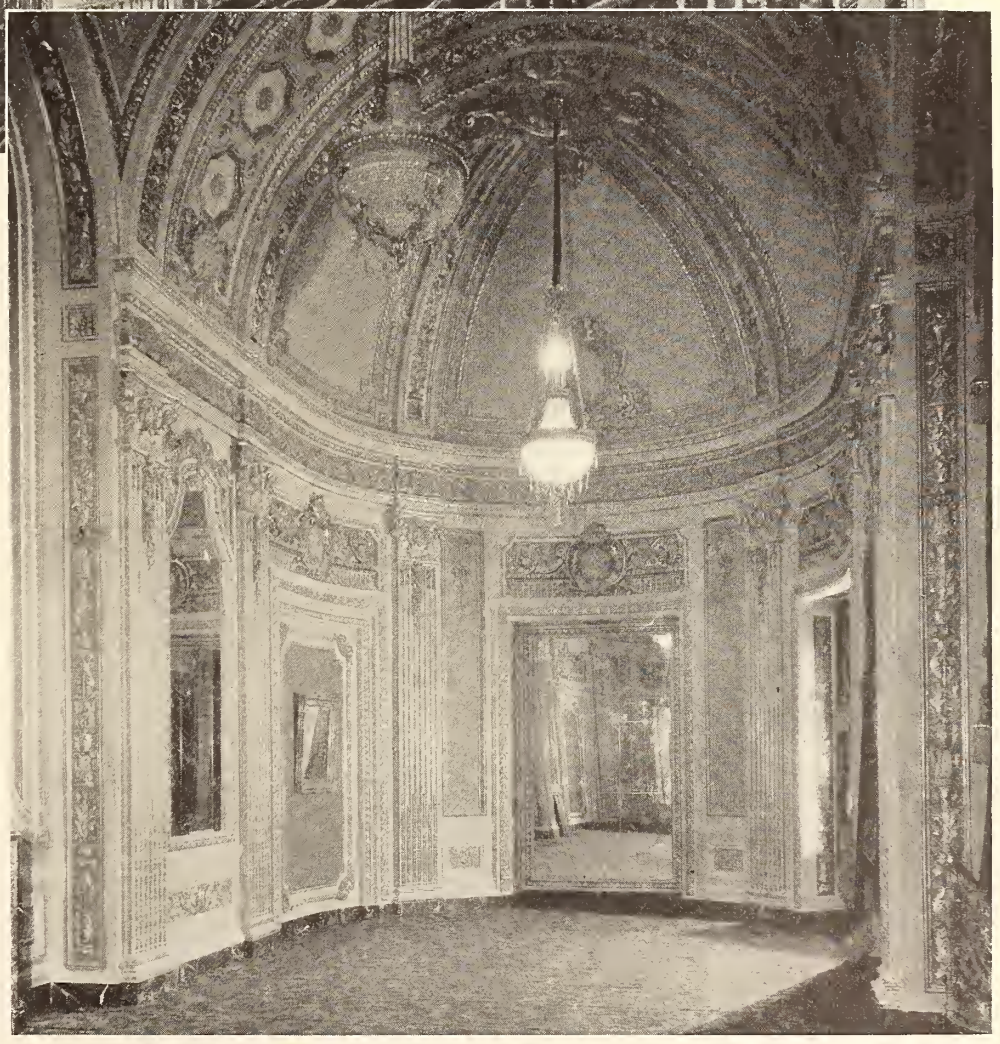
The organ fronts, adjoining the proscenium, which hides the pipes of the mighty Robert Morton organ, consist of four fluted columns supporting a carved cornice, surmounted by a shell canopy. From the cornices hang velvet valances and drapes embroidered in gold, and a crystal trimmed gauze curtain backed with silver cloth.

The proscenium arch is carved, set off by scrolled and moulded cartouches and veined marble panels. The proscenium drape is of festooned red velvet, with embroidered bands and magnificent appliqued gold shield. The lighting fixtures are crystal and bronze, with illumination mainly indirect.

The Jersey City is equipped with a Transtone enlarging screen, which can be amplified in the course of projection to maximum of 40 feet.

The complete edifice, housing the most lavish temple of entertainment in the state of New Jersey, represents an investment of approximately $2,000,000.

Emphasizing the civic importance of the event, persons prominent in New York and New Jersey affairs participated in extend-



Above:
Decorations at balcony

Left:
Decorations at proscenium

ing welcome to Nicholas Schenck, president of Loew's, Inc., and of M G M, and his fellow executives.

As a deluxe house, with George Dumond as managing director, the theatre will show first-run M G M and United Artists talking pictures, and stageshows from the Capitol theatre, New York.

The initial film offering was "Madame X," with a cast headed by Ruth Chatterton, Lewis Stone and Raymond Hackett. The inaugural week stage presentation was "Cameos," with the same cast as produced at the Capitol.

Featured in the first stageshow and all others, are Ben Black, as master of ceremonies, and his Rhythm Kings stageband. The Loew's Grand Orchestra is conducted by the internationally known director, Don Albert. At the console of the $100,000 Robert Morton organ is Leo Weber, popular Jersey City concert organist, who also will each week conduct his Organ School of Broadcasting.

Another guest was George K. Arthur, screen comedian. The star was in line at the box-office waiting to purchase the first ticket at 11 a. m. then made a personal appearance in the first stageshow, to a tumultuous reception.

Commenting on the opening, President Schenck said that the construction of the Jersey City theatre is another link in the nationwide expansion program signalized by the opening of the Paradise, New York, the Kings, Brooklyn.

The performances will be continuous, in accordance with the deluxe theatre policy under which the Loew's Jersey City theatre will operate in serving its community.

George H. Dumond, the managing director, was formerly in charge of production and managing director of Loew's State theatre, St. Louis, and has been at other Loew houses since 1920.

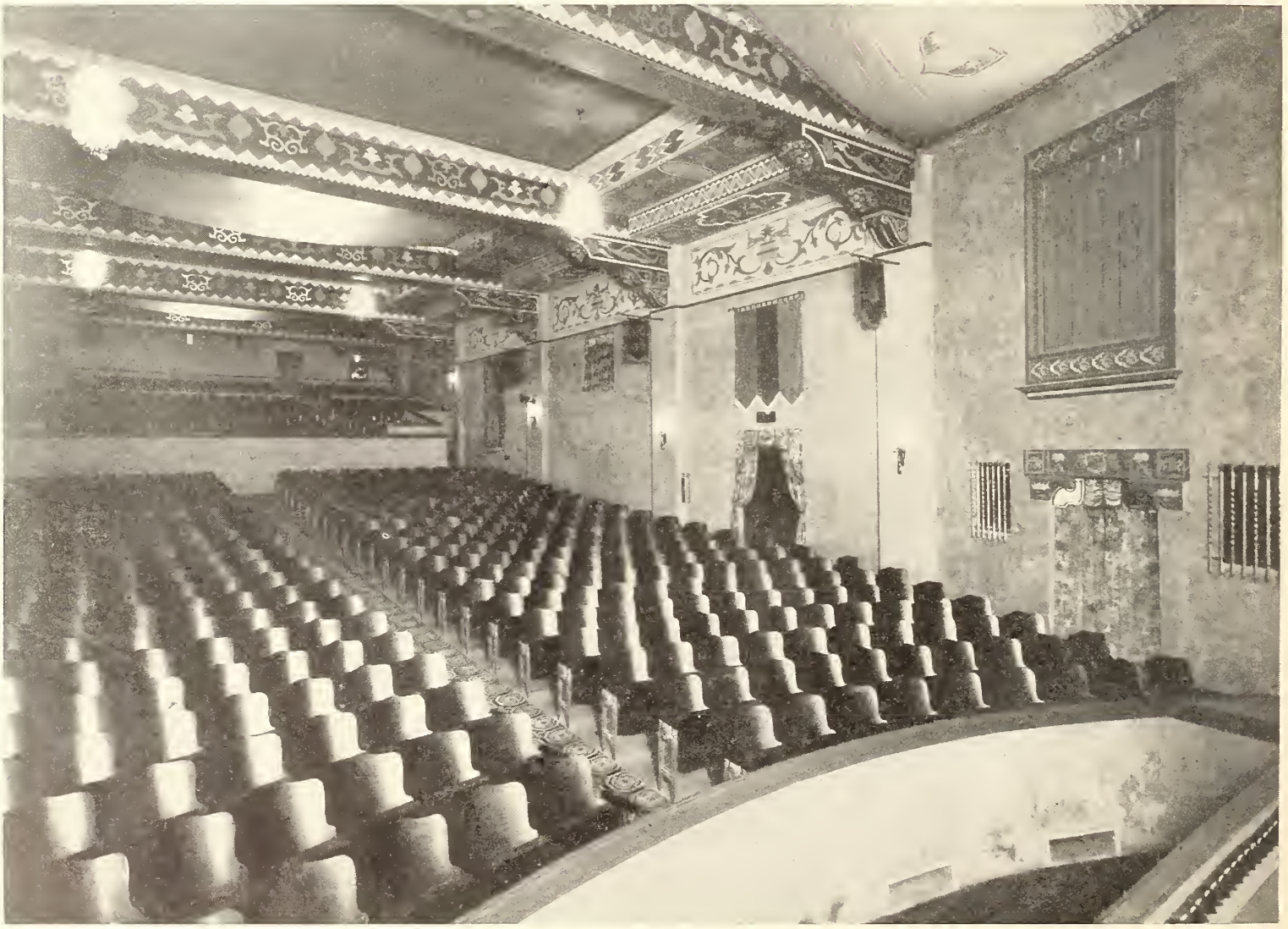
Ben Joel is the assistant manager.

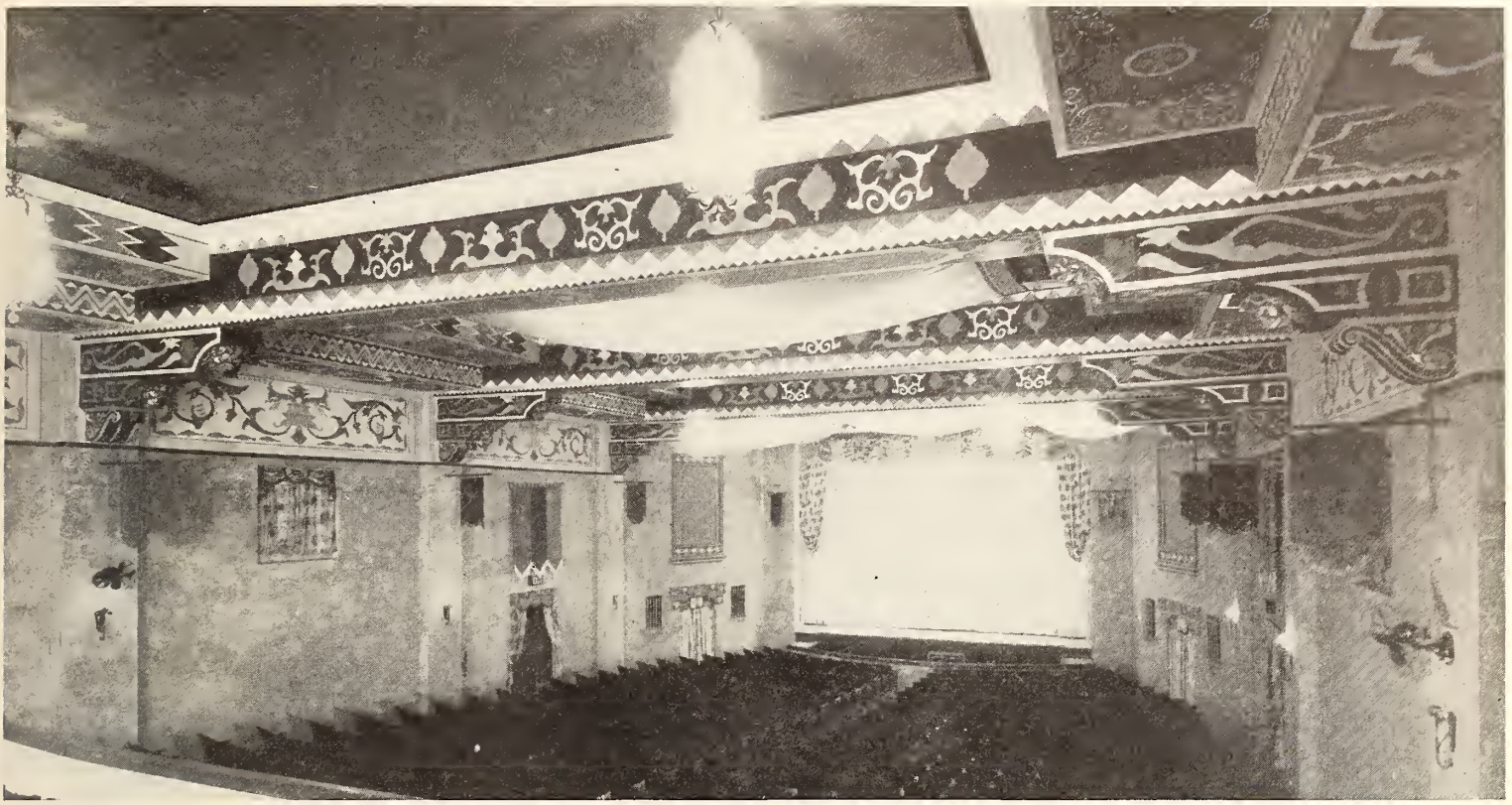
Exterior view at entrance.

ECONOMY WITHOUT A LOSS OF MODERN UTILITY OR CHARM

Shrewd selection of elements would seem to account for the Nomar theatre, Wichita, Kan., which was constructed at a cost of less than $80 per seat from designs by Boller Brothers

View of auditorium toward side and rear.





Auditorium showing stage and ceiling decorations.

Foyer, showing entrance at right.

WHAT can be accomplished in the design of a cozy and attractive theatre without excessive cost, is demonstrated in the new Nomar, which has been opened in Wichita, Kan.

Prior to 1928, Wichita, the largest city in the state of Kansas, had no suburban theatres, the many downtown houses being considered sufficient to care for the entertainment needs of the entire community. The summer of 1928 witnessed the successful opening of the uptown theatre in the College Hill district, under the control of Harry J. Stockman, president, and J. C. Hartman, general manager, of the Stockman-Hartman Theatre Company. Since the oil boom struck Wichita, Hartman and Stockman, having sold the Uptown, saw the need for a motion picture theatre in northern Wichita, near the new oil field. They selected a location on the main artery of travel, between the heart of the city and the oil operations, as the site for the Nomar, their second suburban venture.

The new theatre is of the bleacher type and seats 800. It was designed by Boller Brothers of Kansas City, and is considered by the architects to be one of the most economically built theatres they have recently designed, the cost being kept to a point below $80 per seat—and this without sacrificing the comfort or appearance of the house in any manner. It is entirely fireproof.

The good points of the Nomar are presented through the medium of texture plaster in soft hues, contrasted with vivid shades of rich color lavishly stenciled on the plain ceiling and side wall surfaces. There is a minimum of ornamental plaster throughout the building, a saving of many thousands of dollars being effected in this one item alone.

Transparent canopies, backed by a mellow glow of colored light, give an unusual treatment to alternating panels of the auditorium ceiling. The draped stage is for talking pictures only.

Lounge and rest rooms are reached by descending a few steps below the foyer level to the space under the bleacher portion of the seating.

Consistent with the note of simplicity stressed throughout the interior, the exterior of the Nomar is of creamy texture stucco, trimmed with golden toned terra cotta. Splashes of color in draped awning material enliven the wall space above the windows at either side of the central feature.

The increasingly popular free parking station for theatre patrons has found a location adjoining the new theatre.

A boon in place of a bane! A positive agency for the correct reproduction of speech and music in "talkie" theatres hitherto distressed by faulty reproduction! The ELECTRO-CHROMATIC Pick-up spread-eagles the field, its scientific design happily taking care of the great difference between ordinary commercial (store) records and the more intricate records made for public entertainment. The PROFESSIONAL is a Pick-up you need . . . one you should investigate at once. Like all other instruments by this company, it is "the standard by which others are judged and valued" . . . an important factor in the advancement of modern theatre entertainment.

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SOUND IN THE THEATRE

Disc and Film Recording in the Light Of New Developments

For two years we have had sound actually in the theatre. Meanwhile, scientists and engineers have "carried on." And now appears the wider film. From this point of view a sound engineer again considers disc and film recording

By HUGH S. KNOWLES

THE first public showing of the new 70-mm. Grandeur film at the Gaiety Theatre in New York City during the last two weeks in September has focused the attention of both the producer and exhibitor on the controversy over film and disc methods of recording which began about two years ago.

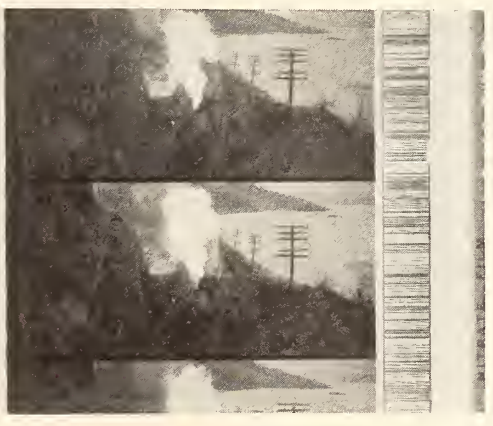
For a number of reasons this began with the disc method distinctly in the lead, but I believe that this latest addition to the film family, removing, as it does, a number of the important limitations of the film recording method, places it in the lead both because of the possibilities of improved reproduction and because it has all the advantages of the 35-mm. film in permitting recording on the lot.

The first disc recordings were distinctly superior to the film type because they involved little more than the recording technique already in use, which had reached a high state of perfection in the recording of electrically cut records. The problem of synchronizing the record and film was comparatively simple. The 16-inch record was evolved because it gave a playing time comparable to the running time of a 1,000-foot reel and yet gave an average groove velocity of approximately 100 feet per minute, which was sufficiently high to permit the high frequencies, which are so necessary to good speech articulation, to be reproduced.

Records are cut at a constant "velocity," which gives constant output, down to 150 cycles. From there down they are cut at constant amplitude; that is, the cutter and hence the needle "excursion" or movement is limited by the thickness of the groove side wall. This reduction in the output at low frequencies could easily be compensated for in the electrical system, but this is unnecessary, since in practice it is necessary to suppress the low frequencies to some extent to compensate for the fact that the sound absorbants in the theatre absorb the high notes very much better than the low ones, resulting in an increase in the apparent intensity of the low notes.

The high frequency output of the record which is important for good speech is not, as is sometimes supposed, limited by the groove velocity, since even at the present velocity it is possible to record, say 8,000 cycles, very nicely. The thing that limits the output at these frequencies is that the principal component of the surface noise or scratch frequencies lies in this upper range. Improvements in the material used in the records and in the recording methods have added a thousand cycles or so to the register formerly covered, and further improvements in this direction may be expected. Ordinarily a compromise must be made between "crispness," or good articulation, and surface noise, and the tendency of the exhibitor seems to be to eliminate the scratch as much as possible, even at the cost of reproduction.

The best disc recordings have gained the reputation of being superior to film recordings because they are recorded under what amounts to laboratory conditions. The older companies in the field have the sound studio technique down to a fine point, and this together with the fact that the cutter can be watched under a microscope to determine exactly what is going on, and a "playback" which is used to give the director an immediate check on the recording, have given the disc an edge over the film recordings in this type of work.



Reproduction of a piece of Grandeur 70-mm. film, showing wider sound track and picture.

The disc method has the added advantage, where the small producer is concerned, of being less expensive. Disc recording apparatus is available from independent firms, and the patent situation is not nearly as well tied up in the disc field—either in the recording or reproducing end.

On the other hand, the disc method has a number of disadvantages. No satisfactory portable recorder has been made. The recording machine is essentially a massive, rigid, precision lathe. This means that in the news and largely in the outdoor field, the disc method cannot be used. So far, what work has been done in this direction has been with a view to "piping" the output of the pickup apparatus to the studio over high-quality equalized telephone lines. This increases the scope of the disc recording method, but some of its limitations are evident.

From the practical viewpoint, the disc method has a number of shortcomings. The discs have to be shipped in a separate container. Wrong records may be sent, or broken in shipment, and they warp if heated. With the great care that is now exercised in sending out records, it is found that the most common trouble is warping. Then, too, a performance has been spoiled by a careless or inexperienced operator. The personal element in the selection and adjustment of the record enters to a great extent.

In many cases, due both to faulty recording and to poor equipment in the theatre, the pickup needle jumps a groove in the most dramatic part of the picture, where the needle "excursion" or movement is high.

Film recordings have two principal disadvantages over the disc recordings. The sound output of a film is a thousandth or less that of a record. This means that much more sensitive amplifiers, with a greater multiplicity of circuits, must be used. This means much more careful design. The problem of good design is amply attested to by the fact that almost any kitchen mechanic can (and has attempted) to make some sort of a disc attachment, and a large number of good, bad and indifferent installations have been made. Some of these may have been responsible for the christening of the talkies as the "pictorial phonograph." On the other hand, there are very few makers of any kind of film attachment.

The second limitation has been reproduction of the higher frequencies. It was absence of the high frequencies in the first (and even in some of the present) film recordings that gave the reproduction a barrel-like sound. Improvements in both the variable density (Movietone) and variable area (Photophone) record-

(*Continued on page* 54)

Tendencies in Sound

A pioneer in sound photography and reproduction discusses important phases of the talking picture situation as he personally sees them today. Among other things, he sees no reason to believe that the exhibitor need fear that a new type of reproducing apparatus will supersede the present one

By DR. LEE DeFOREST

TALKING pictures undoubtedly came at the right moment to stimulate interest in the motion picture business. Their increasing popularity is indicated by heavy box office gains in those theatres in which talking equipment is installed. Those exhibitors who are holding off installing talking equipment, believing it to be a passing fad, will soon awaken to find their patronage has disappeared.

The public is being educated to expect better and better entertainment, and engineers and scientists are busy improving reproduction equipment to the point of perfection, and undoubtedly the goal will be reached within a very short time.

Talking pictures had a distinct advantage over the silent films in making their debut to the public. When the first silent pictures were shown there were little more than a succession of flickers, and they suffered ridicule and scorn before they reached the present high degree of projection. Talking pictures, on the other hand, were given to the public full grown. I had perfected Phonofilm, the first successful talking picture device, to such a degree of perfection before giving the first public demonstration that even to this day there have been but a few minor changes to the equipment.

I did not expect the deluge that is upon us now when I first gave the world talking pictures, but it was not long after the success of the Phonofilm was assured that fly-by-night organizations flooded the market with socalled talking equipment, which in most cases has proven to be little more than assembled junk and has done more to hurt talking pictures than any one thing.

There is a peculiar psychology to the exhibitor who will buy an expensive motor car whose upkeep is heavy but will risk the good-will of his theatre patrons by installing sound equipment that will drive business away. To my own knowledge, as I can see from the records of General Talking Pictures Corporation, which is now manufacturing Phonofilm and Phonodisc apparatus, our equipment is replacing a great many of the inferior types of equipment, and sooner or later all the cheaply assembled talking picture apparatus will find its way to the scrap heap.

The future of the talking picture is rather difficult to foresee. There are exhibitors who fear that a revolutionary invention may come forth and make their equipment obsolete overnight. Of course, such a thing is possible, but to my mind it is very remote. There will necessarily be improvements of minor nature, and each improvement will aid the exhibitor in further satisfying his patrons.

I feel that the next great step forward will be in the construction of theatres especially adapted to sound pictures. Several such theatres have been built since the advent of talking pictures, and these have shown wonderful results, due to the superior acoustics thus afforded.

In the future, acoustical engineers will figure largely in theatre design and construction, and far more attention will be paid to the acoustic properties of the auditorium and a great deal less to the gold paint and sculptured fauns in the lobby.

Talking equipment is being installed in theatres that were never intended for auditions, and the fact that the apparatus functions satisfactorily is greatly to the credit of good equipment. When all picture theatres are specially constructed for sound, we will have taken a great step forward in the further perfection of sound reproduction.

In giving the world Phonofilm I was not only concerned in presenting a device that would faithfully reproduce synchronized sound, but to perfect an apparatus that is sturdy, reliable and of the utmost in simplicity. These things were essential if the theatre owner was not to be burdened with the necessity of employing trained engineers to operate and repair the machines. As Phonofilm is now constructed, it is pretty nearly fool-proof, and any projectionist with the intelligence to understand a few fundamental rules can operate the machine with the ease of an engineer.

I cannot too strongly advise exhibitors to avoid cheap clap-trap apparatus, of which there are many, for it will prove a costly venture and will eventually necessitate the installation of tried and proven machines.

Phonofilm, by virtue of its pioneer position in the talking picture field, enjoys very material and definite advantages relative to other systems of sound recording on film which have sprung up subsequently. The first patents owned by Phonofilm were filed in 1913 by Elias Reis and cover broadly the use of the slit, either optical or physical, both in recording and reproducing of sound on films. Every system the world over employs this slit feature. In addition to patents on the slit, Phonofilm owns some 30 U. S. patents and about 60 patent applications. Many of these are basic—for example, the printing patent, to permit proper location on the positive of sound and corresponding picture record regardless of where these might be located on the original negative or negatives.

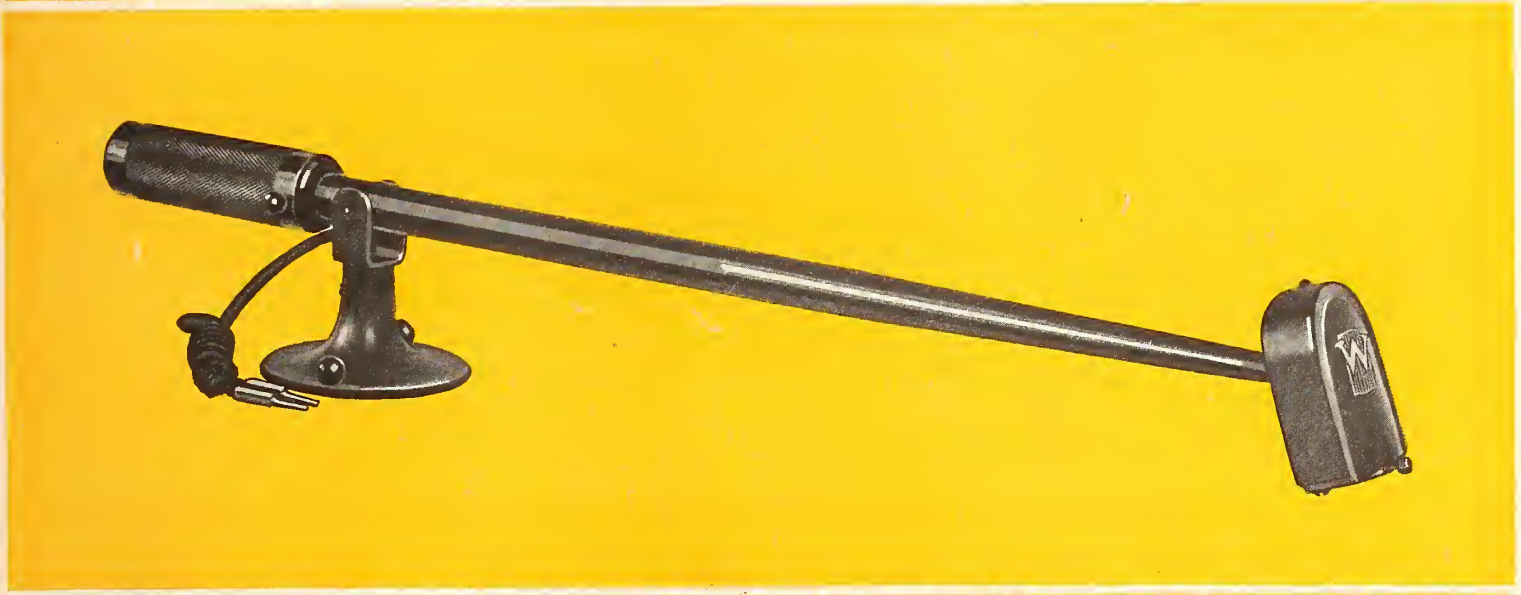
Phonofilm also has basic patents covering the use of the gas-filled lamp for recording purposes. This device is used by Movietone as well as Phonofilm; in fact, there is no great difference between the two systems.

Among the more important Phonofilm patents is one covering the equalization feature in the theatre whereby either by direct or by remote control the operator or a competent person located in the theatre auditorium may control not only the total volume of sound, but also the relative volume of high and low notes, thus regulating the sound to the actual requirements of the house and its audience at any time, or for any scene in the picture. This is an ex-

(*Continued on page* 50)

The Webster proves its Supremacy

by perfectly reproducing ALL *the higher Frequencies*



Listen for the S's when comparing the Webster with all other pick-ups!

Note how the Webster reproduces that high-frequency note with complete fidelity. The tone-vibrations come strong and clear.

This remarkable Webster performance is repeated on the C's and K's. In fact, *every* note of the highest or lowest frequency is reproduced in its full value. Because of the frictionless stylus bearing, the recorded sound and music vibrations encounter *no* mechanical difficulties in transmission from the record to the speaker.

For rich volume of sound, *and true quality*, the Webster Electric Theatre Pick-up is the instrument you need in your theatre. If your supply house has not stocked the Webster Pick-up, write direct for complete details.

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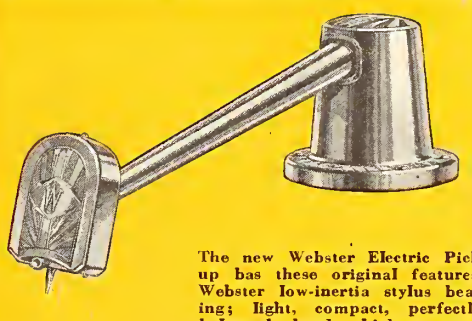
The Webster Theatre Pick-up

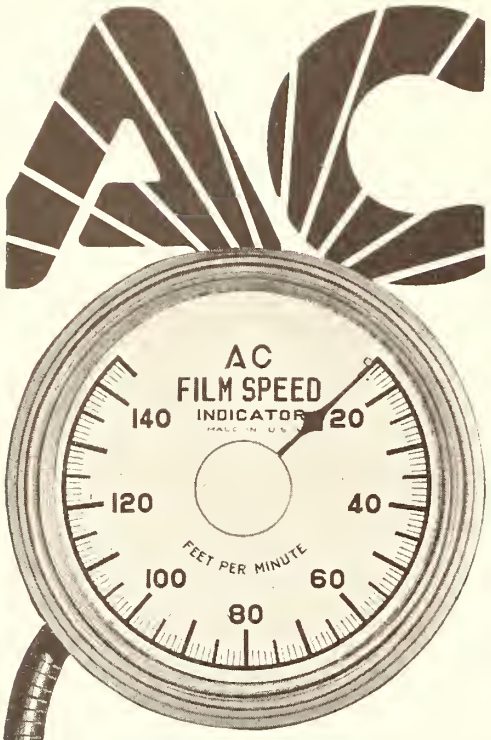
This special model is offered for use with 16″ records. An adjustable counter-balance makes it possible to correctly control the weight on the record. Provisions are made for mounting of base with rubber bands to obtain vibration-free mounting. Standard length from needle point to center of base is 12″, but shorter length may be specified. Finished in instrument black.

Model 2D—Standard Impedance Head.....List $25.00
Model 2D1—Low Impedance Head (200 ohm)..List $30.00
Model 2D1 can also be furnished with an impedance matching transformer at $6.50 extra.



The new Webster Electric Pick-up has these original features: Webster low-inertia stylus bearing; light, compact, perfectly-balanced head; highest grade Cobalt magnet; shock-absorbing arm bearing; convenient head-turn for needle-insertion; volume control in base; weighted base; cord completely concealed. Model 2-A .....List $17.50

Webster
Electric Pick-up



Accurate control of

talking films and all picture shows

THE AC Film Speed Indicator gives you the film speed in feet per minute. Its team-mate is the Film Speed Calculator at no extra cost. Using the two in combination, you control the speed of your film and know instantly the time required to run a picture.

Feature film and musical score step along in unison. Stage and screen performance are coordinated. Talking films are accurately controlled.

The AC Film Speed Indicator is designed for quick and easy installation on all projecting machines. Price complete, with special support bracket, universal joint mounting bracket, drive shaft, and all attachments, $30. Order through your supply house, being sure to specify by Package Number the model you require, "clockwise" or "counter-clockwise."

Package No. 860,070, clockwise;
Package No. 860,071, counter-clockwise.

AC SPARK PLUG CO., Flint, Michigan

NOW SOUND EQUIPMENT IS PART OF THE BASE

*The inseparability of the voice and the image has been confirmed in steel. Western Electric's apparatus is no longer mounted in units on the projector**

By H. PFANNENSTIEHL

A NEW projecting machine for reproducing sound from either discs or films has recently been developed by the Laboratories for manufacture by the Western Electric Company and is already extensively used in theatres. To be as nearly universal in its application as possible, the frame is designed to mount practically all of the commercial projector heads in use at the present time. Instead of being arranged in separate units, as has been done previously, all the equipment—consisting of a disc sound-reproducing unit, an optical sound-reproducing unit, a film take-up mechanism, and a motor drive—is mounted on a single base, as shown in the accompanying photographs.

The motor, which may be for either direct or alternating current, has a double ended shaft connecting at one end with the disc drive and at the other with a main drive gear unit from which three drives—two vertical and one horizontal—are taken. Accurate speed control is obtained by a vacuum tube regulator. For sound pictures the speed is held constant at 1,200 r.p.m., but provision has been made so that when pictures are to be shown without sound accompaniments, any speed from 900 to 1,500 may be obtained. This permits an increase or decrease in speed to accommodate a definite time schedule.

Accurate synchronism between the picture and the film or disc record is essential to successful sound pictures and steadiness of motion of the sound film or disc is also required. Vibration must be eliminated. To fulfill these requirements all the gears are made to great accuracy, and the drives for the disc and the sound sprocket have flexible couplings and mechanical filters.

The filter for the disc drive, shown in Figure 3, consists essentially of a flywheel connected by springs to the driving gear. To avoid surges in the filter system, frictional damping of the spring connections is necessary. This is supplied by wrapping each spring with a layer of felt which is kept in contact with the convolutions of the spring by a second and outer spring winding. Over the felt are strips of metal which prevent the outer spring from imbedding itself in the felt and interfering with the proper action of the inner spring. The turntable itself serves as a flywheel.

The filter used with the drive for the sound sprocket is similar in function but differs in having hydraulic rather than frictional damping.

To prevent mechanical vibration from being transmitted to the disc reproducer, cushioning is provided between the pivot of the reproducer arm and the bracket that supports it. As an additional precaution the entire turntable assembly is mounted on a soft rubber pad. A record clamp is provided also to prevent the record from slipping on the turntable and thus destroying synchronism. The clamp is self-locking but is readily released by lifting a small latch.

Of the two vertical drives, geared to the motor shaft in the main drive gear unit, the front one—shown in Figure 2—is connected through two universal joints and a telescoping shaft to the projector head. A separate gear coupling is provided at the upper end for each type of head used. The other vertical shaft is connected by a self-aligning shaft to a set of gears that drives the sound sprocket which pulls the film through the sound reproducing unit.

The horizontal shaft is connected through a chain and sprocket drive to the film take-up mechanism. This consists of a shaft, on which the film reel is mounted driven through a friction-disc type of clutch. A hold back sprocket mechanism which serves to prevent any uneven pull of the film take-up mechan-

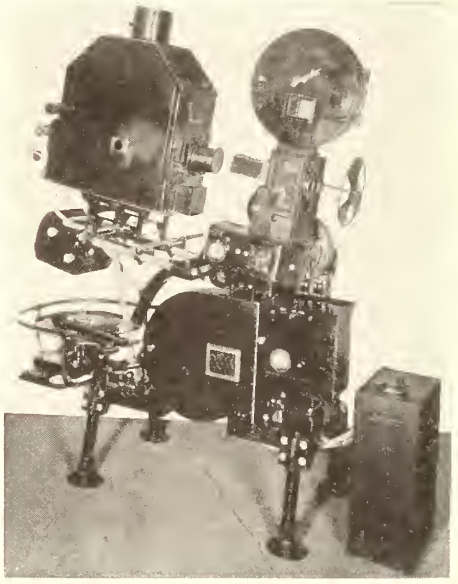


FIG. 1.—The operating side of the new machine, showing all but drive.

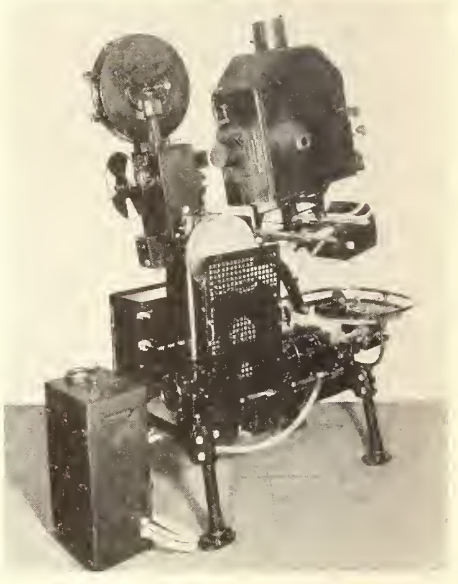
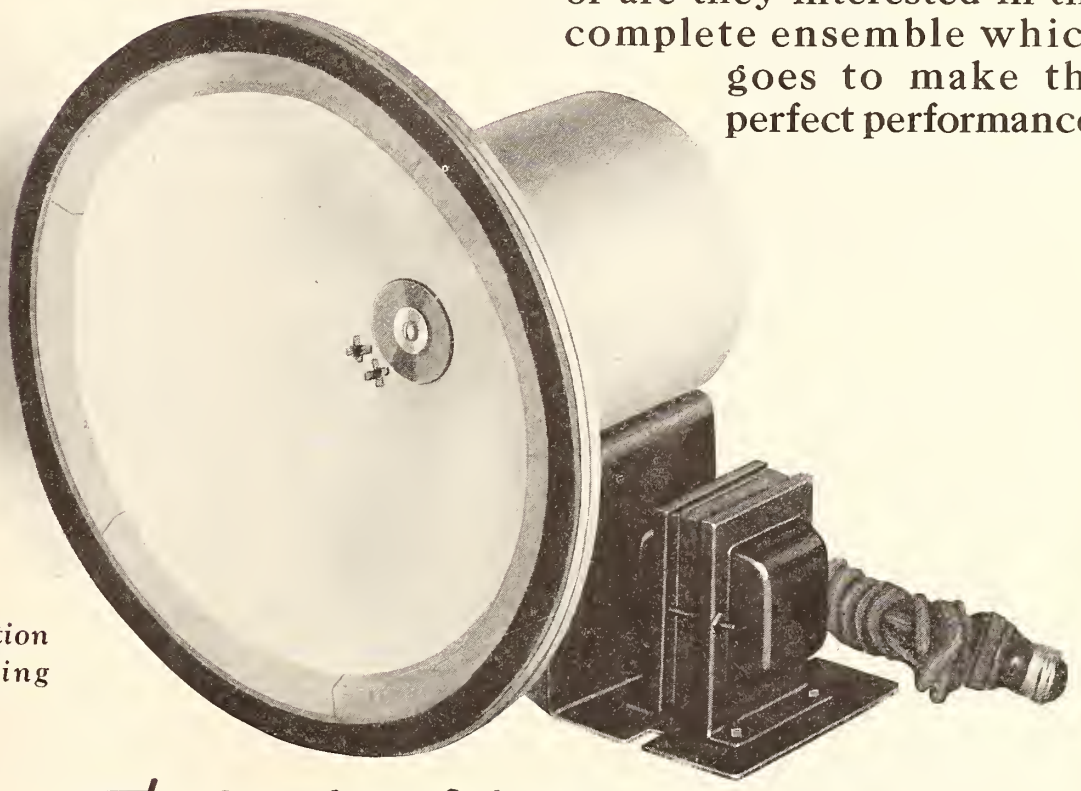


FIG. 2.—The opposite side. Part of the main gear unit is hidden.

*By permission of Bell Laboratories Record.

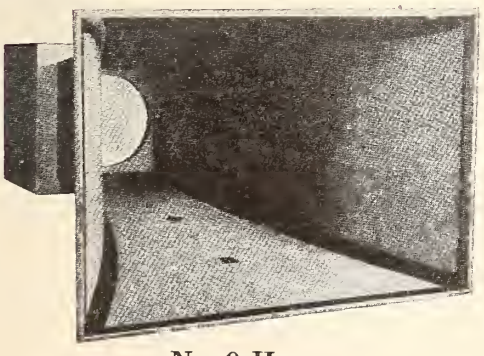
"Mr. Theatre"

Are your patrons interested in the type of mechanical sound equipment you install, or are they interested in the complete ensemble which goes to make the perfect performance?



Make your first installation a permanent—satisfying asset.

The Speaker of the year



No. 9 Horn

The Wright-DeCoster Reproducer, installed in the No. 9 directional horn, has made it possible for theatre owners to secure good sound reproduction after they had given up all hope. This horn may save you hundreds of dollars unnecessarily spent in trying continually to improve the acoustics in your theatre.

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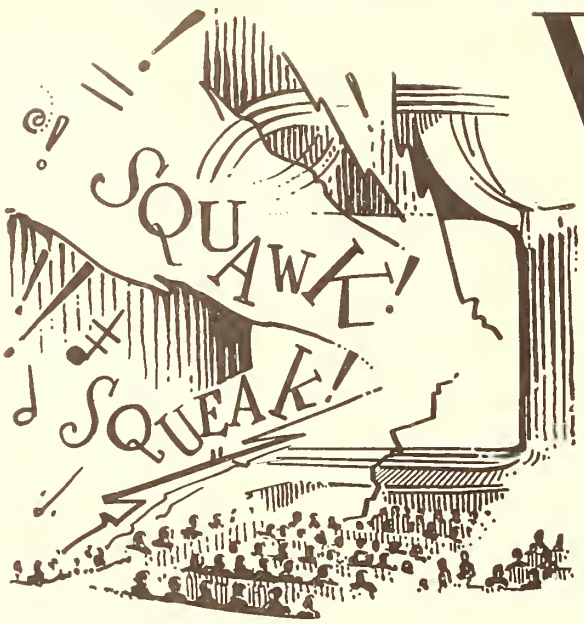
Standardize on the Wright De Coster Reproducer



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The First Screen Scientifically Perfected for Sound Pictures

MORE BRILLIANT PICTURES—MORE PERFECT SOUND

What's the Verdict?

Was the picture realistic, convincing, good entertainment; or just another "squawkie?"

What's the verdict?

Install a Vocalite Sound Screen in your theatre and listen to the difference. You'll sense it during the show, and you'll hear it talked about by your audience, after the show.

The result of intensive experiments, Vocalite Sound Screen has overcome the faults common to sound screens: It has from five to six times more sound permeability; one-third greater brilliance; remarkable depth and realism, and is constructed of a soft, base fabric that absolutely prevents vibration, drumming and echoes.

Users of Vocalite Sound Screens are effecting a saving of one-third on their electric current costs.

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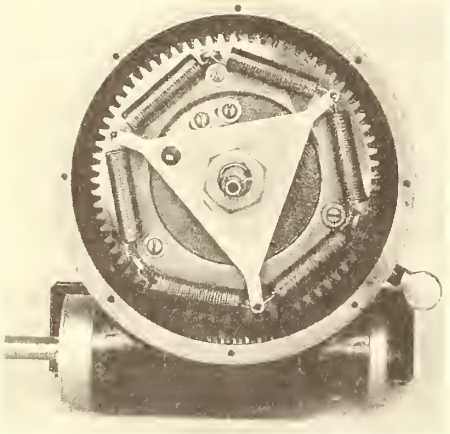

FIG. 3—The mechanical filter, mounted directly beneath the disc.

ism from affecting the uniform velocity of the film as it passes the lens system, is also connected to this drive. It is mounted in the lower film reel housing, as may be seen in Figure 4.

Mounted on top of the film magazine casting is a pivoted bracket carrying the sound-film reproducing unit, to which is fastened the projector head. The same backet also mounts the projector arc lamp. It is pivoted about the center of the sound sprocket and may be tilted from the horizontal to 40 degree below. A jack screw is provided, and adjustment at any angle is obtained by means of a hand wheel.

The sound-film reproducing unit consists of a sprocket for pulling the film at a uniform velocity past an aperture plate, an exicting lamp, a lens system, and a photoelectric cell. The general arrangement may be seen from the diagram of Figure 5, and the photographs of Figures 4 and 6.

Light from the concentrated filament source is focused by a condensing lens on a narrow slit, as shown in Figure 7. An image of this

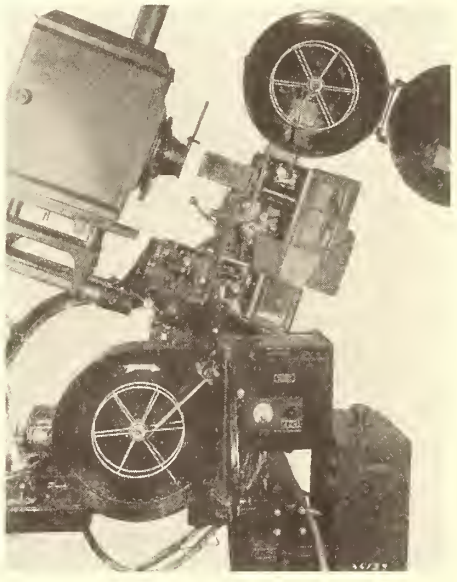

FIG. 4.—View indicating course of the film and showing the concentrated light source and the lenses.

slit is then focused on the film by a high quality objective lens, and light passing through the sound track on the film falls on the photoelectric cell.

When polarized by a proper voltage, the current output of the photoelectic cell is proportional to the light falling upon it. The cell circuit is inherently of high impedance and small energy output so that it is very necessary to guard against local electrical interference. To accomplish this a vacuum tube amplifier is mounted on the machine as closely as possible to the cell. The amplifier serves the double purpose of increasing the energy level and making the energy available across a low impedance circuit. The vacuum tubes are mounted on a spring suspended platform to prevent vibration from causing noise in the output circuit.

Due to the addition of several flywheels and various mechanisms to the regular projector mechanism, a longer time than usual is required for the machine to come to rest after the power is shut off. This is objectionable

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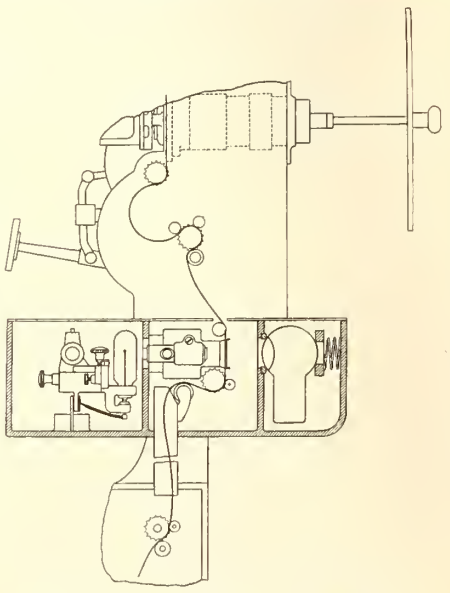

FIG. 5.—Diagram showing details of the sound-film reproducing unit.

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Depends entirely on

PUBLIC APPROVAL

MOTIO-TONE

PASSES THAT MOST RIGID TEST

Read what they say (Names furnished on request.)

From Alabama
"You are in a class by yourself when it comes to tone quality. Have not heard anything in the South that will equal it."

From Arkansas
"We have your equipment in two houses, and I want to say that they are all right. Give us your best price for five of our other theatres."

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"The bass and upper register are nicely balanced, and tone quality is remarkable. Pronounced the best ever heard in talkies, by two engineers"

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"MOTIO-TONE working perfectly and can truthfully state that I have never heard anything that will come anywhere near it for tone quality or volume. It is perfect."

MOTIO-TONE ENGINEERS have brought to the industry quality talking picture equipment at a reasonable price. Their background of years of experience in the broadcast engineering field put them in a likely position to offer that distinct and rich tonal reproduction that is so necessary in broadcast station equipment design. Your confidence in MOTIO-TONE is a confidence in leading engineers of voice production and reproduction.

NINE MODELS—PRICED FROM $395.00 to $1595.00

Every Model Synchronous

FREE CATALOG OF SOUND DEVICES

Write for Yours Today

ELECTROGRAPH DIVISION

GATES

RADIO & SUPPLY COMPANY

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MOTIO-TONE Solves the Quality Question at the Lowest Possible Cost

Are *You*
in line to supply the fans with *What They Want*?

INSTALL

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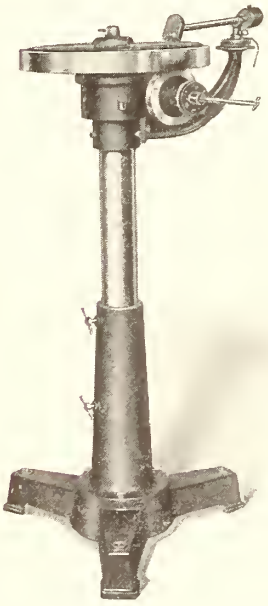
SYNCHRONIZED TURN TABLES



Perhaps you have been under the impression that it takes thousands of dollars to equip your theatre for talking pictures? If so, we suggest that you get in touch with us and learn all the details of Syncrodisk Synchronized Turn Tables.
Complete for only..... **$500**

Patrons are demanding talkies and they are going to the houses which show them. Get in line now at this low price.

High Points

Spring Suspension: The Syncrodisk patent that spells steady even motion.

Metal Guard surrounding the disk has two pockets for needles.

Not Driven Off Intermittent.

Installation: Can be made by any operator and wire man. In one hour you are ready to run the standard 16" synchronized disks.

Comes Complete with two pick-ups and change-over fader.

More Than 300 now performing smoothly every day.

Supplied with two Wright-DeCoster Speakers and one Amplifier for $750.00.

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Radio Motion Picture Co., 156 W. 44th St., New York

WEBER MACHINE CORPORATION

59 Rutter St. **Rochester, N. Y.**

Tendencies in Sound

(*Continued from page* 44)

tremely practical improvement.

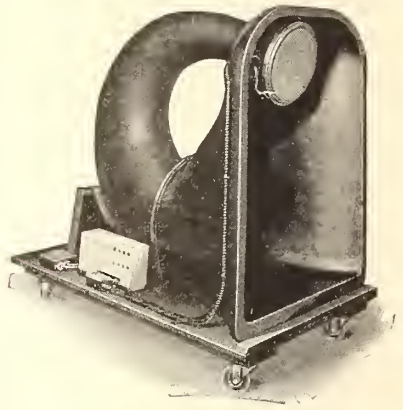
Another patent covers the projecting of an existent picture on the screen in the studio and recording on a synchronized negative music and sound effects cued to the picture. Another covers the recording in the studio of sound on one negative and picture on the other, and later combining these on the same positive.

I began my pioneering in photographing sound recording for talking pictures in 1919. This early work has naturally given me a pioneer position in the talking picture art almost equivalent to that enjoyed from my early efforts in the radio field.

HORN DESIGNED ESPECIALLY FOR NARROW HOUSES

AN electrodynamic air column speaker has been developed by the Operadio Manufacturing Company of St. Charles, Ill., for long narrow theatres in which acoustical difficulties are met because of reverberation between the walls.

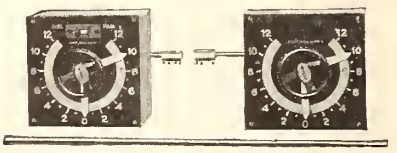
It is actuated with the Operadio ten-inch electrodynamic cone. Bass notes are not



out of proportion to the highs because the design permits direct highs to be radiated from one side of the cone itself, while the lows traverse the air column, being radiated from the other side of the cone. These direct highs plus the directional lows give this speaker its carrying characteristics.

This speaker is sold mounted on a platform with ball-bearing casters, rubber-tired. All wiring is in standard BX conduit, and all terminals are brought out in junction boxes which will pass the board of underwriters' specifications. This combination electrodynamic-air column speaker is made in three sizes—small, medium and large.

A new fader brought out by the Operadio company, is of the 12-contact point type. Unlike the usual potentiometer type,



each contact represents a definite wire-wound resistance. This fader is adapted for high impendance lines, being particularly suited for fading between pick-ups of 2,000-3,000 ohms impendance.

The fader is mounted in a steel box, pro-

WHAT IS THE PARAMOUNT REQUIREMENT OF PERFECT REPRODUCING EQUIPMENT?

Clyne Engineers Claim to Know

THEY were among the first in the experimentation with reproducing recorded sound, and when Synchronous Reproduction was being developed, they were applying their years of experience, their knowledge of the laws of sound, their wits, to add their portion to its perfection.

During the past three years they have been producing Synchronizing Equipment that has been keeping step with the advancement of the Industry. Their present model tested under actual night after night severe conditions in show houses in the Middle West, is presented with the guarantee of its positive performance. It is a monument to their ingenuity.

Peerless-Tone Synchronous Reproducing Equipment

A Superior Theatrical Sound Device

answers the question, "What is the paramount requirement of the perfect reproducing equipment?" Unquestionably accurate Synchronization is paramount, but Clyne Engineers did not stop there. Dependability, the capacity for going on and on, night after night, with the minimum of attention, and the complete assurance that breakdowns won't happen—Clyne Engineers built *that* into PEERLESS-TONE.

And that isn't all. Clyne Engineers representing an organization now in its second generation of machine designing and scientific research give users of PEERLESS-TONE the products of their many years of experience. They will see to it that your equipment will operate perfectly regardless of where you are located, and assure you it will remain that way.

PEERLESS-TONE SYNCHRONOUS REPRODUCING EQUIPMENT has many important features you should know about. Before you install reproducing equipment investigate PEERLESS-TONE. In price it is within the reach of every theatre owner. In quality and accuracy of reproduction it admits of no peer. Its many features? Write for descriptive literature that tells the whole story about PEERLESS-TONE. Your request will incur no obligation. Write today.

CLYNE ENGINEERING CO. Inc.

Laboratories and Factory: 3500 Easton Avenue, St. Louis, Mo.

Distributors: When this advertisement was prepared there were some excellent territories for PEERLESS-TONE open. Investigate at once.

INSURED PROGRAMS

Why take a chance on an amplifier breaking down in the midst of a pleasant and profitable program? What is more aggravating to the audience and sponsors of a public program than delays and poor performance due to faulty equipment?

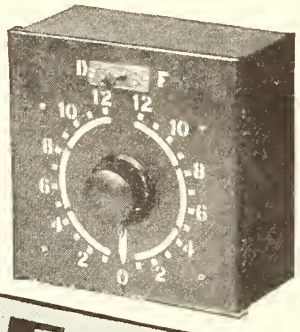
To insure a successful affair, it is important that every detail of equipment is properly taken care of. An amplifier which fails to function properly always mars the evening regardless of how perfect other equipment may be. Are you risking a good reputation to save money on old, worn out or inferior equipment?

The Webster Company and its competent and experienced engineers have spent time, money and effort to improve Webster equipment to the highest possible degree; and in the new types of amplifiers and faders, RP-250 and model "B" Fader Unit, their efforts have been realized. Webster power amplifiers are manufactured in a variety of models to suit almost any requirement.

You can depend on Webster for faithful reproduction. You can depend on Webster for quality and workmanship backed by fifteen years of experience in radio and electrical manufacturing.

Let Webster engineers help you with your problems. Absolutely no obligation on your part. Write today for complete information.

THE WEBSTER CO.
850 Blackhawk St., Chicago, Ill.
Exclusive Canadian Distributor
Radio Industries of Canada, Ltd., Winnipeg, Canada



Model B variable Fader Unit. Can be switched from sound on disc to sound on film. Equalizers allow matching output of pick-ups for uniform setting on each projector. Net weight 7 lbs. Price, $70.00.

RP-250 Amplifier. Complete double channel type. Net weight 200 lbs. Price complete, $700. Less control panel, $550.

WEBSTER POWER AMPLIFIERS

SYNCHRONOUS

SUPERTONE

NON-SYNCHRONOUS

Senior Model	$995.00
Junior Model	795.00
Non-Sync	295.00
Non-Sync without Amplifier or Speaker	150.00

(Can be used with any synchronous equipment)

No alterations—No interference with performances—Perfect synchronization—Tonal quality better than equipments selling at several times the price—Test installations without obligation, made for theatres with acceptable financial references—Immediate delivery—Many satisfied customers—Literature on request.

ADSWIN CORPORATION
727 Seventh Avenue New York, N. Y.

visions being made so that conduit wiring can be run right into the box. The fader itself incorporates a change-over switch enabling it to work on either disc or sound-on-film equipment. It is equipped with a dummy fader, coupled with the fader through a set of gears. The dummy, in outward appearance, is exactly the same as the fader itself, with the exception that the switch is left off.

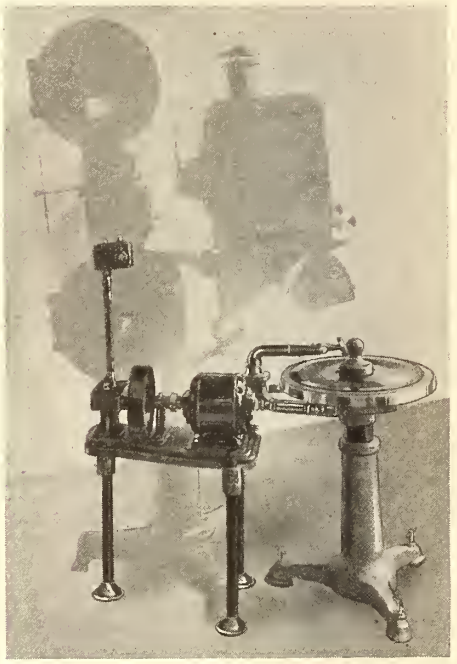
The Operadio company also has a new public address speaker of a reflecting type, which means that it is possible to understand what is being played at right angles to the speaker itself. The fact that the speaker is uni-directional permits the use of only one speaker. The design permits highs to be radiated from one side of the cone itself, while the lows being radiated from the other side of the cone, are reflected from the bowl.

This speaker is actuated with a standard Operadio electrodynamic ten-inch cone speaker.

Because of its shallowness, it can be mounted on a batten and flown into the loft.

PEERLESS-TONE

FEATURES of a new reproducing device, the Peerless-Tone manufactured by the Clyne Engineering Company, Inc., of St. Louis, are a dynamically balanced motor unit, double channel amplification,



independent support of the motor unit and special driving arrangement permitting attachment to the projector in a small space.

J. N. Clyne, head of the company, has been a designer of machinery for 35 years. R. S'Renco is sales manager.

IT'S ACOUSTICS

POOR acoustics rather than poor sound equipment account in a large measure for the low grade of sound in many theatres, in the opinion of W. B. King, president of King Studios, Inc., of Dallas.

"It has been definitely demonstrated," he declares, "that theatres with good acoustics are the ones profiting by the sale of talking pictures.

"I receive letters daily from all parts of the United States, some of them from manufacturers who have salesmen out covering the country, and the same conditions exist everywhere. It is absolutely impossible for manufacturers of sound equipment to make satisfactory installations in theatres where acoustics are bad."

THE TALKIES ARE HERE TO STAY

Perfect your Sound facilities with Best Theatre Products

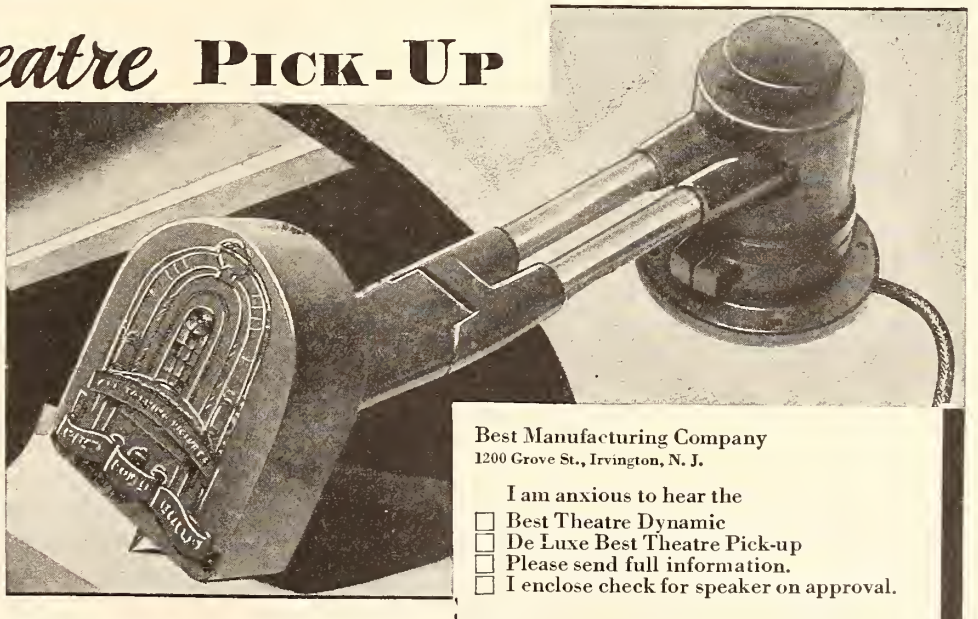
BEST *Theatre* DYNAMIC

Larger and heavier than any dynamic now available, the Best *Theatre* Dynamic is especially suitable for theatre use and wherever tremendous volume with undistorted output is required.

The Best *Theatre* Dynamic dwarfs all others in performance, size and appearance . . . it will entirely alter your conception of speaker performance. Send the coupon today for further information, or better still, send us your check and a speaker will go forward for your approval. Hear for yourself this remarkable speaker in your own theatre or auditorium.

Price, chassis only, $125.00, less the two 281 rectifier tubes.

THE DE LUXE BEST *Theatre* PICK-UP



Again Best scores . . . the introduction of the new De Luxe *Theatre* Pick-up heralds another step forward in sound reproduction. Unexcelled tone quality . . . less needle scratch . . . controlled volume . . . these are but a few of the features of this new and remarkable pick-up which Best is sponsoring for theatre reproduction.

Perfect balance gives lightest contact of needle on record, resulting in longer record life. Double tone arm with unique hinge for raising and lowering head makes needle changing quick and convenient.

Price, theatre model with extra long tone arm, $30.00.

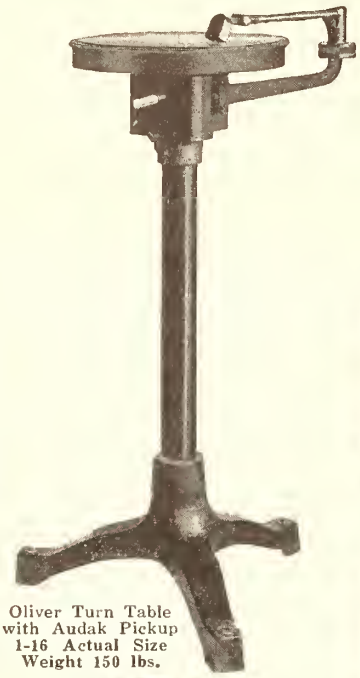
BEST Manufacturing Co.
1200 GROVE STREET
IRVINGTON, NEW JERSEY

Best Manufacturing Company
1200 Grove St., Irvington, N. J.

I am anxious to hear the
- ☐ Best Theatre Dynamic
- ☐ De Luxe Best Theatre Pick-up
- ☐ Please send full information.
- ☐ I enclose check for speaker on approval.

Name .....

Address .....



Oliver Turn Table with Audak Pickup 1-16 Actual Size Weight 150 lbs.

House Control

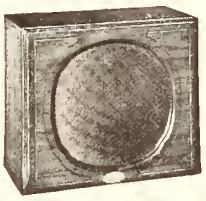
The Oliver

Synchronous Reproducer

$750.00

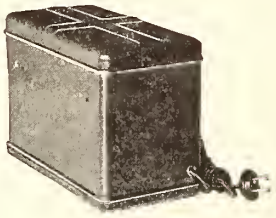
The most complete equipment on the market.

Oliver Turn Table with Audak Pickup 1-16 Actual Size Weight 150 lbs.



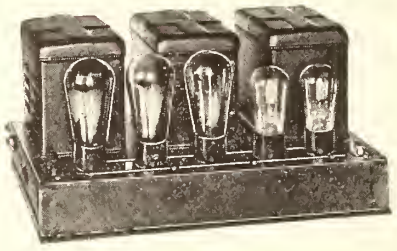
Rola Booth Monitor

Two Oliver Speedometers

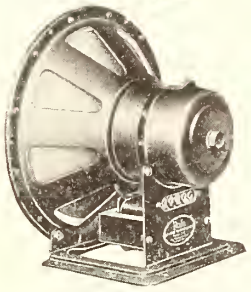


Exciter Box

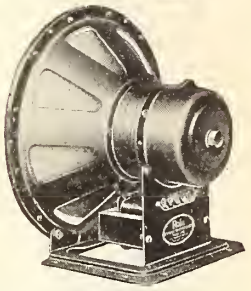
Fader Panel



"Powerizer" Amplifier



Rola Dynamic Speaker



Rola Dynamic Speaker

Oliver Manufacturing Co.

Film Bldg., Cleveland, Ohio

Our Chicago Distributor:
Movie Supply Company, 844 South Wabash Ave., Chicago, Ill.

Disc and Film Recording in the Light of New Developments

(*Continued from page* 43)

ing methods, have increased the upper range, until it is now possible at the cost of a slight amount of output to exceed the range covered by the disc method.

In the film recording, the velocity of the film controls the high frequency reproduction to a large extent. At the standard film speed of 90 feet per minute (1.5 feet per second) the film travels only one three-thousandths of an inch (less than the thickness of a hair) during the time it requires to record a 6,000-cycle note. This means that the light beam in both the recording and reproducing mechanisms must be narrower than this to give good high frequency reproduction. While it is optically possible to secure a beam of this type (or mechanically in some types of equipment) it is done at the cost of exposure or light on the photo-electric cell. Anyone who has focused the lens system in a projector knows that the only effect of widening the light beam on the film is to lose "definition," due to the loss of high frequencies.

In addition to these two problems, there is the one of development of both the negative and the positive, since the density of the sound track affects the output in both methods. In this respect it differs from the disc method, where every record is an almost exact duplicate of the master record.

There has been some criticism of the film track on the ground that the track proper is very sensitive to abrasion and to foreign matter, which results either in distortion or in a high noise level. While it is true that film requires more attention than it does in the silent or disc recordings, nothing more than a moderate amount of attention need be given to the sound aperture and to oil and foreign matter on the film. It is very probable that ball bearing projectors with grease rather than oil lubrication will minimize the latter trouble. Most of the abrasion occurs laterally with the film, rather than transversely or across the film, and the former may cause either no noise at all or only a slight amount.

In the majority of the cases that have come to my attention, clicks in the horns have been due to improperly made patches in the sound film. When a patch is properly made with an opaque area in the track, tapering in both directions from the patch, no trouble is experienced. As an example of what can be done, I might add that test films have been run over a thousand times with reasonable care, and the cause of failure was finally found to be due to checked sprocket holes, rather than to damage of the film track.

The outstanding advantage of the film method, I believe, lies in its great comparative portability and in the possibility for extending the upper register, which improves the speech. The trend is distinctly toward the use of all-talking pictures, and music recording has become secondary. In retrospect, it seems that the release of "In Old Arizona" gave the exhibitor the first inkling of the possibilities of the film method on the lot and gave a decided impetus to the trend toward its use.

Aside from the advantages on the lot of the film method, we have the news and the commercial film fields in which it has no competition at present. In many cases it has been necessary to record first on film and then from the film to the disc—with an inevitable loss.

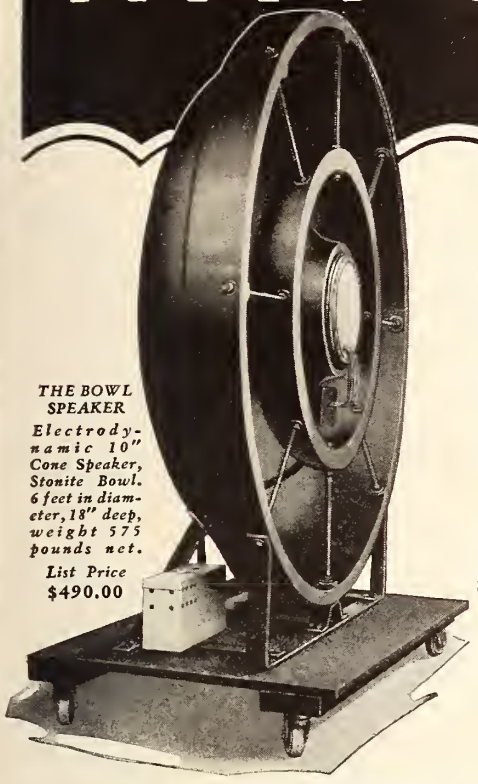
The editing of the picture is simplified. Censoring or other cuts in the film may be made without having to remake a record. Once the print has been properly made, loss of synchronism is impossible. There is no possibility of a needle jumping the groove or the record being set wrong. In short, the human equation is almost entirely eliminated.

The disc method has been favored by many projectionists because the elements involved were within the scope of their experience. They have all seen pick-ups and records, and there is nothing obscure about the reproduction. Effort in threading, however, is probably less than that of handling the record, and it may be that as the operators become familiar with the film method, as photo-electric cells become more dependable, and as batteries and other auxiliaries which require attention are eliminated, projectionists may lose this preference.

Although wide film has a number of virtues from the projection viewpoint, it is doubtful if it would have been developed as rapidly—that is, announced this early—if it had not been for the film track. The principal thing that has limited this form of recording has been the space available on the film. In the variable density method, only .080 thousandths of an inch are used. Even then the encroachment of the track on the picture is quite evident. In the new Grandeur film (merely one example of a number of wide films that are coming out), the track is .240 thousandths of an inch wide. Other factors remaining constant, this permits three times as much light to reach the photo-electric cell, resulting in three times the voltage output, or nine times the power output. This means about three times the apparent sound intensity, so that it is a definite step in improving the output of the cell. This, together with improvements in photo-electric cells, which will make them more sensitive to the portion of the light spectrum that *comes through the film,* will make it possible to use an amplifier having only slightly more gain, or amplification, than the type used with a pick-up. This will result in a reduction in background noise.

In the demonstration at the Gaiety, the projection was at a speed of 20, rather than 24, frames per second. This, of course, increases the running time for the 2,000-foot reel, but to place it on a par with the 35-mm., it is

NATURALNESS!
UNI-DIRECTIONAL!



THE BOWL SPEAKER
Electrodynamic 10" Cone Speaker, Stonite Bowl. 6 feet in diameter, 18" deep, weight 575 pounds net.
List Price $490.00

AN *entirely new conception in theatre speaker design* has been developed by our Engineering Department. This new UNI-DIRECTIONAL design *combines all of the desirable features which have been recognized in both the air-column and the dynamic type of speaker*, without the contingent disadvantages which are present when each is used separately.

The radically new design of the Operadio Electrodynamic Chassis has made it possible to produce this UNI-DIRECTIONAL speaker which now *harnesses the energy* which comes off the back of the Electrodynamic Speaker—which normally was wasted—and expands this energy in a proper manner and projects it out of the front of the speaker in such a way that it practically *doubles the efficiency* by *absolutely eliminating back stage acoustics.*

UNI-DIRECTIONAL BOWL SPEAKER

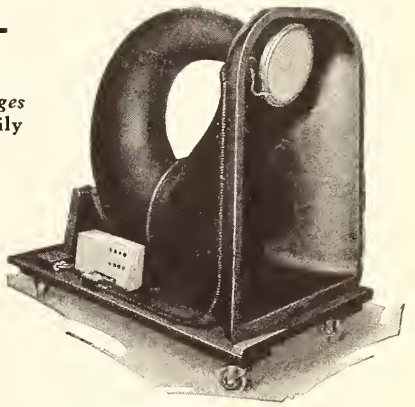
This Speaker is designed primarily for use in theatres which are approximately square in lay-out. Because of its tremendously large size, the "wave front" which it produces makes it possible for the volume to *carry to the very back of the house* with sufficient clearness, *without objectionable loudness* for those in the front seats. Because of its reflecting type design, music and voice may be *clearly and distinctly understood* through an arc of 160° in front of the speaker.

In most cases, it is possible to obtain satisfactory volume with the use of only one of these speakers, behind a talking screen. It reproduces both high and low frequencies *faithfully, which eliminates the barrel-like tone* found in so many speakers. Makes the talking part of the movies a pleasure to listen to.

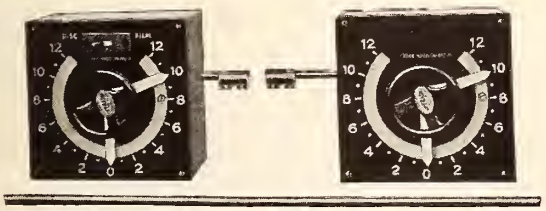
UNI-DIRECTIONAL ELECTRODYNAMIC AIR-COLUMN SPEAKER

This speaker has *all the advantages of the Bowl Speaker* but is designed primarily for theatre work where a long narrow house presents acoustical difficulties by reason of reverberations between the walls. It is more directional, and for that reason *suits this type of house ideally.*

The design permits the higher frequencies to be radiated direct from the front of the cone itself, while the lower frequencies which come off the rear side of the cone traverse the air-column. The combination of these two in the mouth of the speaker gives this speaker *excellent carrying characteristics.* Bass notes are *not* overemphasized.



ELECTRODYNAMIC AIR-COLUMN SPEAKER
Electrodynamic 10" Cone
Small Size Model S, list $300.00
Medium Size Model M, list $440.00



Model 341-D Operadio Fader

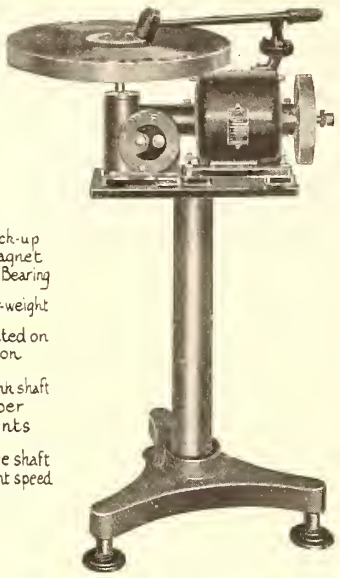
OPERADIO FADER No. 341-D

A 12 contact point type Fader furnished either with or without dummy, as illustrated. Unlike the usual potentiometer type, *each contact represents a definite wire wound resistance* insuring at all times a constant and positive increase or decrease of amplifier input voltage. It is not subject to deterioration with use or fluctuation in value due to temperature or weather changes. Can be used with either disc or sound-on-film equipment.

List price, single Fader No. 341 ..... $ 76.50
List price, Fader No. 341-D (with dummy) $125.00

OPERADIO
OPERADIO MFG. COMPANY · ST. CHARLES, ILL.

A new standard of value
THE FILM SPEAKER
Highest in quality—Lowest in price
Complete Talking Picture Equipment $645



$445
For Two Stands Complete

Motor Driven Stands
$685 per pair, equipped

Complete talking picture equipment for theatres of 2000 seats, $895

Write for our illustrated folder.

The Film Speaker Co.
1305 N. Hudson St.
Oklahoma City, Okla.

THE SMALLER THEATRE NEED *PAY NO MORE!*

complete $975 *complete*

brings you the new
Oro-Tone Synchronized
Talking Picture System

The small house can now afford to give "Talkies" to its audiences. For here, at last, is a system priced within reason. What's more . . . it gives you the exclusive advantage of Re-Synchronizing Control—there's nothing on the market under four times this cost which even compares with it—lowest maintenance cost—built by this experienced organization whose sound-producing products are today used all over the world! GET THE FACTS TODAY . . . write for our *free* booklet . . . build up your profits with "Talkies" at a cost you can afford! ACT NOW!

We Also Make a Complete Line of Counter-Balanced Pick-up Arms

The Oro-Tone Co.
1010 GEORGE STREET QUALITY FIRST CHICAGO, ILLINOIS

Manufacturers of Sound Reproducing Equipment for the Past Ten Years

probable that this will have to be increased. I understand that the troubles were largely mechanical, since an attempt was made to use almost the same star used in the smaller intermittent movement, and the heavier film naturally produced greater wear and gave quite a "slap."

If the Grandeur film were run at 24 frames per second, the linear velocity of the film would be approximately 112 feet per second, which, as explained above, would improve the high frequency response. Even at 20 frames per second the velocity is slightly higher than that of the 35-mm. film, and the high frequencies are somewhat improved. Even greater improvement is possible, however, since it is possible to decrease the "thickness" of the light beam and improve the highs and yet get more output than is possible with the standard .080 of an inch track.

One problem has arisen with the wide-scope film that has not been serious with the standard film, and this is the problem of sound source illusion on the stage. In a number of demonstrations of the Grandeur film, an operator monitored the output of the amplifier and shifted the output to different speakers on the stage as the character moved about. A number of suggested methods have been advocated, and this problem like others will be solved satisfactorily.

With these improvements in recording and reproduction, and with the equipment that is now available or will be available in the immediate future, I believe that the greatest improvements in the future will be in the theatres themselves—taking the form of careful, scientific acoustical correction in the older houses, and careful design in the new ones. Many improvements must be made in the recording end and in the selection of suitable subject matter, and careful consideration must be given the psychological problems involved.

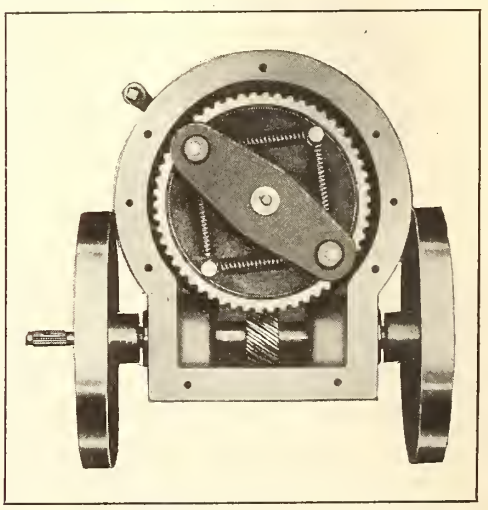
LOW FREQUENCY CONTROL DEVICE

A DEVICE called a frequency suppressor by the manufacturer, has been developed by the Gates Radio & Supply Company of Quincy, Ill.

It is a frequency control designed especially for installations with dynamic cone speakers. The control is variable, it is said, allowing full bass reproduction, slight or total suppression of the low frequencies.

Mellaphone in Europe

ROCHESTER, N. Y.—Henri Lube, Mellaphone distributor for Europe, has purchased 50 pairs of tables for installations on the Continent. He returned at once to France on the Berengaria.



The filter system of the Mellaphone turntable.

STANDARD EQUIPMENT FOR

PUBLIX—R K O—FOX

and Other Great Circuits

WALKER
SOUNDSCREEN
PATENT PENDING

SPECIFIED BY

R C A PHOTOPHONE ON ALL INSTALLATIONS

Approved by Every Sound Equipment Manufacturer

Distributed Exclusively by

National Theatre Supply Company

WALKER SCREEN COMPANY, 85 35th Street
Brooklyn, N. Y.

SOUND

ON FILM AND DISC

Equal to the Best

With the Latest Improvements
in
Three Different Models

GRIES REPRODUCER CORP.

459-485 E. 133rd St.
New York City

THE Ultratone Super Duo-Dynamic Speaker combines the tonal excellence of an air column horn with the practically unlimited volume of an exceptionally powerful dynamic unit.

While ordinary dynamic units are usually made with a capacity of 5 watts, the Ultratone Super Duo-Dynamic Speaker carries 25 watt capacity. Increased volume thus obtained results in much greater effectiveness from this speaker when used for theatre auditorium or outdoor purposes.

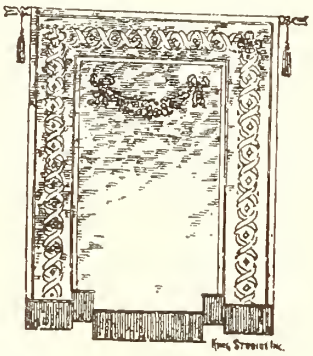
The Ultratone Super Duo-Dynamic Speaker is designed for use with any synchronous or non-synchronous theatre instrument using No. 250 tubes or the following combinations of push-pull output tubes. Two No. 171; two No. 210; one No. 250; two No. 250.

ULTRATONE MFG. CO.

1046 W. Van Buren St., Chicago, Ill.

Distributed by All Branches of the

NATIONAL THEATRE SUPPLY CO.



King's Acoustical Wall Banners

alone have often cured theatres perfectly for sound without additional treatment.

We will send samples, together with a complete theatre diagram on which you can easily indicate the dimensions of your house, together with full descriptive matter on acoustical treatment, with all prices and an order chart convenient for your use, making it simple and easy for you to place a wall banner order, or complete treatment.

Write at once to

King Studios, Inc.

309 S. Harwood St.

Dallas, Texas

THE NEW PORTABLE MODEL OF R C A PHOTOPHONE

A discussion of a model designed for educational and industrial use

By HAROLD L. DANSON

Of R C A Photophone, Inc.

THE first sound motion picture equipment company to definitely announce its entry into the educational and industrial sound film field is R C A Photophone. Not only is that company in a position to provide recording facilities to anyone desiring to produce educational and industrial films, but R C A Photophone, going beyond any optimistic forecasts and vaguely defined plans, now has on the market a readily portable sound picture projection equipment which will revolutionize education and advertising.

This portable equipment was originally conceived by R C A Photophone and its affiliates, the Radio Corporation of America, General Electric Company, and Westinghouse Electric and Manufacturing Company, to provide a transportable apparatus for sound-on-film reproduction at banquets, conventions, conferences, etc. The extreme adaptability of the device to educational purposes and the advertising craft, was revealed when it was proposed that R C A Photophone record a number of lecture talks on standard 35-mm. film of famous explorers, scientists and public men.

This equipment is now a reality. It has been demonstrated publicly and has thoroughly indicated its extremely practical portability. But essentially this new Photophone development is a sound projection machine, and on its merits as a faithful reproducer, it has convinced the most skeptical of its capable performance.

In purpose, as outlined by E. E. Bucher, executive vicepresident of R C A Photophone, the new portable system is intended for universities, colleges, schools, churches, hospitals, welfare institutions, clubs, commercial organizations and similar groups that are now finding the talking screen the ideal medium for transmitting information.

Previous announcements of this new R C A Photophone development have linked it with the recording facilities of that company at the Gramercy Studios in New York. These studios constitute a perfect sound motion picture producing plant where all interested parties can make educational, informative, advertising and industrial films, with the expert assistance of scenarists at the studios. Talking Picture Epics, Inc., an organization created to further the field of information on exploration and natural history, is producing just such a series of film lectures at the Gramercy Studios, with George Palmer Putnam, Captain Bob Bartlett, Dr. William Beebe, Roy Chapman Andrews and other equally celebrated adventurers and explorers for the American Museum of Natural History, on the list. The Girl Scouts of America has made a picture, "The Girl Scout Trail," a Visugraphic production, which is being widely exhibited at girl scout clubs, theatres, women's leagues and similar organizations.

But the field is virtually unlimited. The extraordinary facility with which the talking film lends itself to medical instruction can best be appreciated when it is understood that 50 students watching a surgeon can see little more than their eyes and the position of their seats permits them to see. On the film, close-ups can carry the spectator to the heart of the operation; but greater than that, the talking film gives the spectator a running lecture outlining in detail the elements of the surgery. Any form of instruction, lecture, public address and informative discourse can be duplicated a thousand times in a thousand widely separated points by the use of the portable reproducing system.

The engineering details of the new R C A Photophone portable sound and picture reproducing system are of extreme interest because of the identity between this equipment and the standard large theatre reproducing apparatus of Photophone installed in premier picture houses of the world. The first consideration calls for the projection of standard 35-mm. film with sound track, such as is exhibited in theatres at the present time. This the device accommodates, reproducing the picture through a picture projection system of lenses affording a brilliantly lighted, sharply defined picture on the screen. At a throw of 50 feet, the standard lens supplied gives a picture six by eight feet in size. Other lenses are supplied at the purchasers' options, providing pictures of various sizes at special "throw" distances, to accommodate all conditions.

The reproduction of sound is accomplished through the highly developed R C A Photophone optical system and photoelectric cell assembly employed in theatre equipments. The film speed is the standard of 90 feet a minute, and the projector operates from a power source of 110 volts, 60 cycles, alternating current.

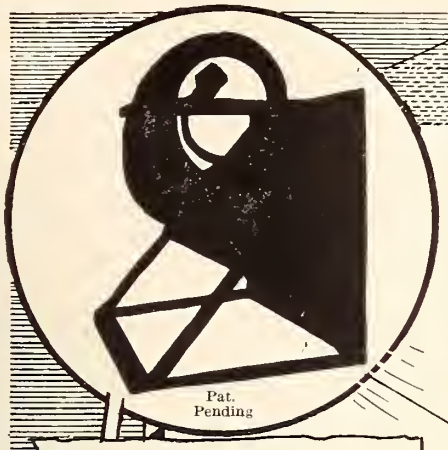
The entire picture and sound projection system is housed in an attractively finished all-metal cabinet 24 inches square and 12 inches in width, mounted on four adjustable legs of lightweight telescopic construction. All connection plugs are non-interchangeable, preventing injury to the equipment through error in connecting.

The amplifier is housed in a metal cabinet of similar dimensions, equipped, as is the projector, with handles for carrying. Only one control, a large, handily-placed volume control knob, is visible, recessed in the top of the amplifier cabinet. This volume control is of the improved type now used in R C A Photophone theatre installations and permits the exceptionally fine adjustment of volume in graded steps of 2-TU from the zero point to maximum. Standard R C A Radiotron vacuum tubes, such as are utilized in all R C A Photophone equipments, step the photoelectric cell current to the value where it can operate the loudspeaker system. A supply of direct current is furnished through a system of rectifiers.

One of the exclusive features of the system is accommodation in the amplifying apparatus for a second projector. This arrangement also provides a sound changeover switch, as in regular theatre installations, for changing from one projector to another, thereby insuring a continuous performance without reel-changing intervals.

R C A Photophone's new improved type of loudspeaker, the electrodynamic moving coil cone utilized as a driving unit for a directional baffle, is standard equipment with the portable system. The entire loudspeaker assembly collapses into a small trunk no larger than a salesman's carrying case, providing ready portability of the unit.

In all its details, the R C A Photophone portable is simple, as well as handsome in appearance. The few necessary power con-



Pat. Pending

News Item

When an exhibitor sets out to obtain advice and guidance on the selection of sound reproducing equipment for his theatre he should bear well in mind that the problem at hand is NOT a theatrical one, not an ordinary matter of showmanship. The selection of sound equipment for a theatre involves some very exact technical questions and the advice and guidance of a competent technician is not only desirable but absolutely essential.

Editorial from Exhibitors Herald-World.

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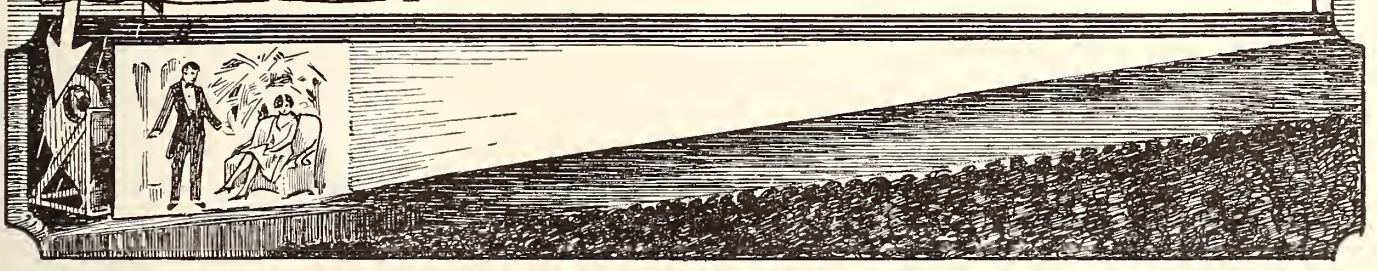

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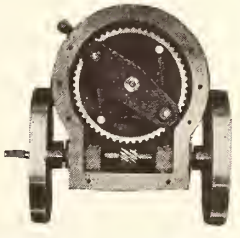

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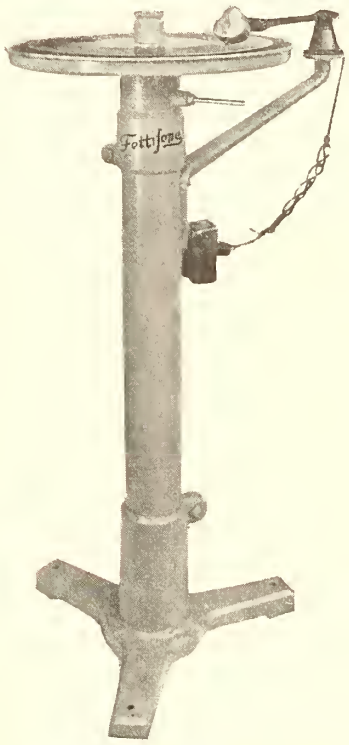

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1 speaker for TALKING	72.50
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TALKING PICTURE RECORDS

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Theatre Sound Equipment Co.
Hope, Arkansas

nections are made by unobtrusive cable lines. The equipment occupies negligible space in operation, and (which is of greatest importance) it takes less than 15 minutes to assemble or dismantle the equipment. The many educators, welfare workers, club leaders and industrialists who witnessed the operation of this equipment at a public demonstration recently in the R C A Photophone Modernistic theatre in New York, were enthusiastic in their commendation of the development of the device.

SOUND PICTURES FOR DEAF PEOPLE

THE probability that talking pictures will open up new fields of entertainment for the deaf instead of, as has been generally supposed, depriving them of their one form of amusement in the silent drama, seems almost assured.

The initial step in a plan to assure this entertainment the deaf was the announcement that Manager Robert Weitman of the Paramount theatre, Brooklyn, New York, would equip a section of that theatre with special acoustic equipment for the deaf.

This equipment has been designed by the

engineers of the Bell Laboratories and is being installed by Electrical Research Products, Inc., as part of a nation-wide campaign to make the entertainment facilities of talking pictures available for the deaf also.

The equipment consists of a Western Electric receiver, with a wire headband to attach it over the ear. In the hand of the user will be a special potentiometer, shaped like a fountain pen. By pressing a button on it, the holder can regulate the volume of sound according to individual needs.

Wiring at the back of each seat, to which the equipment will be attached, will make the necessary connection with the sound reproducing equipment in the theatre.

In commenting upon the innovation, Manager Weitman said:

"We had repeated requests that some accommodations be made for deaf people who felt they were being deprived of their privileges as motion picture patrons with the popularity of sound pictures."

Larger Screen—Wider Film in Architecture and Projection

(*Continued from page* 18)

make it possible for the theatre to maintain its program with a minimum of noise interference.

[*Closely associated with the larger screen is the wider film. Mr. Richardson now takes up the discussion to consider the 70-mm. film in its technical features and in the problems it presents.*]

Exactly what place wide film productions will or may finally assume in the affairs of the motion picture industry it would be presumptuous for me at this time to say. Each man, however, is entitled to the privilege of making a guess, and mine, based upon the very little I have as yet seen of its performance, is that its place will be a very large one before the story is all told.

It is, I find, a very difficult matter for the mind which has spent so many years working with, and studying a thing made in one dimension, to visualize clearly the effect when that dimension is widely altered. Moreover it must be remembered that when wide film flung its headgear into the motion picture ring, it also playfully tossed in a nice large bundle of problems almost as brain-twisting as those handed us with the advent of sound just a little while back.

Some of these problems may be worked out by means of a drawing board, oodles of lead pencils, reams of paper and much brain fag. But there is a catch in that, for when we have some of them all very nicely worked out they don't (if we may judge by the little the writer has seen of wide pictures in actual operation) appear to stay worked out.

There are things in connection with wide pictures which there was once every reason to presume were quite simple, but all of a sudden we find them to be almost anything but that. For example, examining the accompanying drawing, in which AB represent a picture projected from standard 35 mm. film, AC represents a Grandeur picture, projected from 70-mm. film. The width of the 35-mm. film picture is 18 feet, and that of the 70-mm. film picture 20 feet. E and D are objects in the picture, each exactly two feet wide. F represents the eye of the observer.

Under this condition, which is essentially one of the positions from which I viewed Grandeur at the Gayety theatre in New York City recently, it is quite evident that figure D should appear narrowed sidewise by the amount which line G extends beyond the lower line of triangle FD, whereas object E will be narrowed to a much greater extent, as indicated by the added distance which line H extends below triangle FE.

That much is very evident. It appears to admit of neither argument or contradiction, yet when the writer, in company with his daughter, viewed a Grandeur picture at approximately the same position indicated by F in the drawing, he was, after careful inspection, unable to detect any narrowing of the figures on either side of the screen, nor was his daughter able to do so. Two competent projectionists were escorted down to a position corresponding with F and were likewise unable to detect any narrowing of the figures at any point.

Now, I am free to admit I don't understand that at all. The narrowing certainly was there. Why was it not just as visible as in the standard narrow picture? The screen was perfectly flat. I merely relate to you what we all saw. Just what is the answer? If you know, you will in this instance be listened to with much interest.

Wide film presents certain problems which we who have been active in motion picture matters from the theatre end for many years, find have apparent answers which knock our past ideas into a cocked hat. It looks as though in some matters we have been reasoning from a wrong premise.

For example, we have believed that a viewing angle of less than that set up by the front row of seats placed 20 feet from a 16-foot wide picture, with three inches of additional distance for each added foot of picture width, was inadmissible. This seemed a good and reasonable rule. The writer still believes it is, as it applies to the standard width picture. But it seems that the wide picture sets up an entirely different condition. I believe this for the reason that when we went down front, within about 20 feet of a 40-foot wide picture, it was just as though we were in the front seats at a baseball game or a "legitimate" theatre. There was no added eye strain, nor were the lines of the picture coarsened, as they would have been at that distance were the picture of normal size. It produced the illusion of reality. It was just as though the living actors were before us. I might say also, that with really perfect color added, the illusion would, I believe, have been very nearly complete.

In considering this, however, it should be remembered that the writer has seen wide film in acceptable form only two times, and one of those times was many months ago and in a studio, under which condition one can form but little opinion as to just what the effect will be under regular theatre conditions.

Wide film itself was declared by many projectionists to be impossible, for the reason that it would buckle immediately under the action of heat. This, however, is an opinion founded upon the idea that the full power of from 150 to 250 amperes would be incident upon the projector aperture, with its enormous heat.

Nothing of the sort! Were that true, I fully agree that the thing would be very difficult, if not entirely impossible, of accomplishment. As a matter of fact, however, the rotating shutter of wide film projectors will be located between the light source and projector aperture, which in itself reduces the heat at the aperture by approximately 50 per cent—a little more than that amount, if anything. Not only is this true, but also the blades of the shutter will be given a slight angle, so that they act as a blower or fan, forcing a continuous but gentle current of air against the film and the projector mechanism.

Concerning this latter, it has occurred to the writer that this air current (a thing I have advocated for years) will operate to prevent from remaining at the aperture, metallic dust grains which, held by static attraction until they are pulled down by the film, go into the film roll and cause minute scratches.

E. I. Sponable, technical director of Fox Case Movietone, and the man who more than any one else created Grandeur film (the first wide film of the kind now to be shown publicly), has in the course of experimental runs had ample opportunity to observe the behavior of 70-mm. film under varying amperage up to 250. His chief projectionist, Mr. Nolan, has had the same opportunity. I asked both men this question:

"Have you experienced any trouble from Grandeur film buckling?"

The answer of them both was an unequivocal "No," to which was, in each case, added explanatory comment concerning the shutter position and the angling of its blades.

I think that when one has considered the effect of cutting off fully half of the heat, plus the fan-like action of the shutter blades, plus the further fact that the available light is spread around over more than double the area than was the case with standard 35-mm. film, one must agree that after all, there is slight chance for 70-mm. film being buckled by the heat incident upon it at the projector aperture.

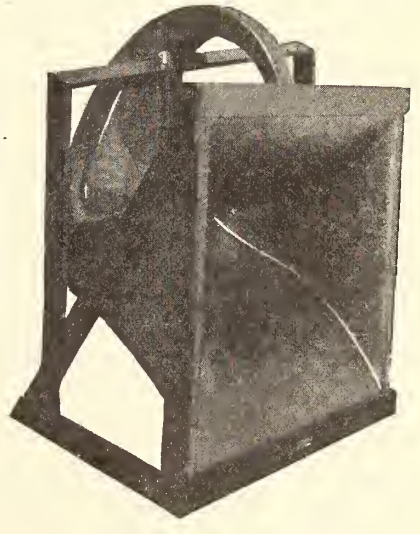
What the ultimate thickness of wide film will be is as yet an undetermined point. At present I believe all the wide films which have had public presentation have the same thickness as standard 35-mm. film.

The wide film projector follows along the lines of standard projectors, except that it will of course be heavier in its operating parts; also, it is fairly certain that the size and pitch of sprocket teeth and film sprocket holes will be altered. The sound track, moreover, is much wider than on standard film, and this operates to improve sound recording and reproduction very considerably. In fact, the projector designed for wide film is heavier in its construction throughout. The 70-mm. film weighs approximately 35 pounds per reel.

As the innovation develops, there will be much more information available. Those who are designing wide film projectors are still in the throes of designing and creating. Naturally they will not permit the publication of intimate details, measurements, etc., as they have yet to complete patents.

To me, what seems to be the most serious problem in connection with wide film, is the question of where its projectors will or can be placed. It will, of course, be utter nonsense to say that wide film will supersede 35-mm. film suddenly. If 35-mm. film ever is entirely superseded, the process will certainly be a long-drawn out one, and if both are used, running upon separate projectors, where will those projectors be placed? It is the angle with the screen I am thinking of, and it would seem to me

The Best By Test



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that theatre heads may well give that problem very serious consideration.

My own thought would be that it might be possible to produce a projector which would handle both widths. Personally, I believe it could be done. I also believe it may have to be done. Even theatres having what is considered as being about the limit in the matter of projection distance, now have apparatus using about all the angle available. If two wide film projectors be placed in the center, as they naturally must be placed, and then two 35-mm. projectors be placed beside them, what angle will the effect projectors have to the screen? —especially on relatively short projection distances?

There is another important item. Due to the lowering of magnification with 70-mm. film, the graininess, which has been so objectionably apparent in 35-mm. film, will be greatly reduced. It is because of this, also, that from down in front, the picture looks much sharper than does the picture projected from 35-mm. film.

The Human Equation In Sound Picture Production

[*The following is a paper read by Terry Ramsaye, editor-in-chief for Pathe, at the fall convention of the Society of Motion Picture Engineers in Toronto.*]

A GREAT deal of the equipment now used in the recording of sound pictures is highly unreliable and full of trouble. The equipment and the machines are, in the main, a great deal more reliable and cause less trouble than the men who run them. Manpower is frequently the major problem in industry, and it is now acutely the most difficult problem in our industry of the talking motion picture.

This problem is going to be solved, of course. One of the answers is education of personnel through the endeavors of such organizations as the Society of Motion Picture Engineers. Another answer is the selective action on personnel which always operates most conspicuously through the early periods of any industry involving a new technique. The turnover in studio and sound truck employment is likely to be rather rapid in the next year for this reason.

It is time to debunk the sound recording business and take the mystery out of its processes. This Society of Motion Picture Engineers can help importantly in that direction. In its present status of development, sound recording devices appear to need rather frequent attention and a considerable array of routine tests, but it is not unfair to say that its operation requires hardly more attention from the recordist than is necessary for the intelligent tuning of a fairly sensitive radio set. Yet, there is observable a continual effort to camouflage the work with a great atmosphere of complexity and strange obscurities.

Recently one of the companies with whose activities I am sometimes concerned had a simple task in re-recording a dramatic sound strip for the elimination of some minor faults of the negative. It is hardly necessary for this audience for me to interpose the statement that the best sound re-recording is now done by direct connection of the recorder with the amplifier serving the sound head, making the operation entirely an electrical operation without audible sound.

Now the alleged technicians on this job insisted on delaying the work for two days and transporting and installing a ponderous belt driven film phonograph, despite the fact that two perfect sound projecting machines were already available in the plant. I had the boldness to protest against the unnecessary delay and expense.

"But," the experts screamed at me, "we have to keep away from the noise of the projector gears when we re-record." They were so unutterably dense that they did not realize that it takes a microphone to electrically listen to a noise.

Every executive concerned with the making of sound pictures can tell you plenty of stories as bad as that one, and some a great deal worse.

The situation is, however, no more serious in the field of sound than it once was in simple motion picture photography. As late as 1916, I found laboratory experts running around with mysterious little black books in their pockets, with secret formulae for making various tones on film. These secrets they so carefully guarded as their capital of skill had been published to the world for years by George Eastman. They were well known to any interested person who could read. I have always thought that an introduction to the art of reading would be a great help to the "movie" industry, anyway.

I am inclined to have a little more patience with the present problems on the sound recording operations in the field when I recall experiences with an endeavor to put panchromatic film into studio and newsreel operations about 15 years ago. Some of the best cameramen in the business assured me that they could get the same or better results with ordinary ortho stock and some trick filter of their own devising. When I started to talk to them about absorption bands, they walked away tapping their heads. The status of panchromatic stock today is ample answer.

We can anticipate that some day sound recording mechanisms will be about as foolproof as the cameras are now. But that will not come soon enough to save the necks of the alleged recordists who refuse to qualify.

In one of my annoyed hours the other day, I found that in producing Pathe Sound News with the excellent but ponderous camions made by the General Electric Company, we used 44.63 tone miles per second of edited screen time. Operating a big fleet of these big trucks makes newsreel production closely resemble the railroad business in terms of mileage and tonnage.

Some of our troubles in the sound recording business bearing on personnel have their smiling aspects. In a sound track made by one of a fleet of camions assigned to an event in Washington, we found surprising sounds resembling thunder and the sharp crash of lightning coming from a very clear sky, and disagreeably accompanying otherwise pleasant bit of music. The resulting investigation revealed that the microphone man had been standing alongside his instrument, cracking peanuts while the event went on. That nickel's worth of peanuts was expensive for both the company and the employe.

Coming Soon—Mellaphone Sound on Film

Equal to the BEST—LOWEST in Price

MELLAPHONE CORPORATION

Rochester, N. Y.

Now Sound Equipment Is Part of the Base

(*Continued from page* 48)

at times of film breakage, and to correct it a brake has been provided controlled by a foot pedal shown in Figures 1 and 6. Depression of this pedal first shuts off the power and then applies a brake to the motor fly-

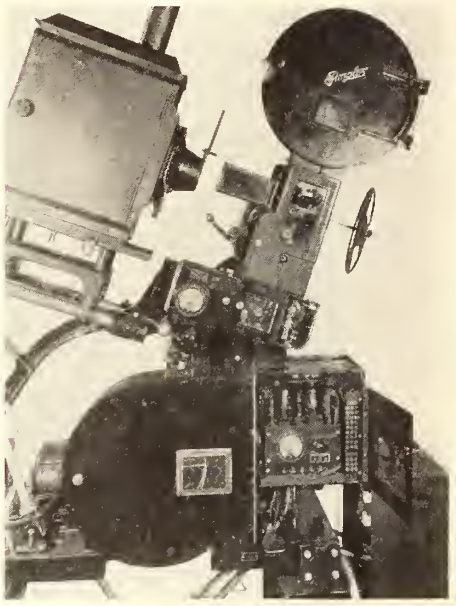

FIG. 6—The amplifier mounted directly beneath the photoelectric cell to avoid local electrical disturbances. Note relative position.

wheel. The machine is restarted by lifting the brake pedal, which first releases the brake and then closes the motor switch.

Many special features have been provided in addition, such as adjustable legs, allowing a variation of ten inches in height, and a mechanism for shifting the projector a small amount in the horizontal plane to compensate for the difference in width of the picture on

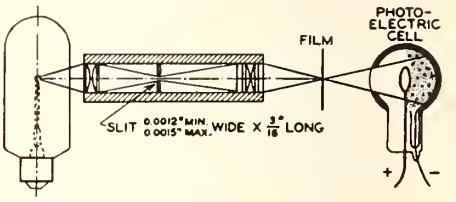

FIG. 7.—Diagram showing the optical system in detail.

the silent- and sound-picture films. Advantage has been taken of all recent improvements and experience so that the new Western Electric reproducing machine embodies the latest improvements in sound picture projectors.

LOS ANGELES, CAL.—The Princess theatre has reopened with a straight picture policy.

DARIEN, CONN.—The new Darien theatre, operated by the Photoplay Operating Company, opened recently under the supervision of J. A. Umpleby.

DECATUR, ILL.—Extensive improvements have been made to the Bijou theatre and house reopened. Will feature audiens.

ANDERSON, IND.—The attractive new Paramount theatre recently opened.

OSBORNE, KAN.—The Osborne theatre has opened.

GRAND RAPIDS, MICH.—The new Kent theatre has opened under the management of M. F. Gruenwald. House will feature Vitaphone and Movietone.

BALTIMORE, MD.—The Grand theatre, enlarged and made more modern, recently opened.

BALTIMORE, MD.—The Rivoli theatre reopened recently under the management of Frank Price, Jr.

RIVERVALE, N. J.—Extensive improvements have been made to the Fox theatre and house reopened. Will feature Vitaphone and Movietone.

Modern Installations

The tendency among theatres, both large and small, throughout the country is to modernize. Evidence of this encouraging situation is found in the many installations of equipment reported by leading manufacturers.

RADIO INDUSTRIES OF CANADA, LIMITED

Reproducers

Majestic theatre, Biggar, Sask.
Princess theatre, Central Butte, Sask.
Pallas theatre, Craik, Sask.
Pallas theatre, Davidson, Sask.
Elite theatre, Fort Qu'Appelle, Sask.
Auditorium theatre, Indian Head, Sask.
Globe theatre, La Fleche, Sask.
Lyric theatre, Lumsden, Sask.
Grand theatre, Melfort, Sask.
Nipawin theatre, Nipawin, Sask.
Orpheum theatre, Rosthern, Sask.
Lyric theatre, Swift Current, Sask.
Star theatre, Tisdale. Sask.
Orpheum theatre, Blairmore, Alta.
Palace theatre, Coleman, Alta.
Columbia theatre, Vermilion, Alta.
Elite theatre, Wainwright, Alta.
Princess theatre, Listowel, Ont.
Madison theatre, Toronto, Ont.
Plaza theatre, Winnipeg, Man.
Columbia theatre, Winnipeg, Man.
Lyric theatre, Minnedosa, Man.
Gretna theatre, Gretna, Man.

ULTRATONE MANUFACTURING COMPANY

Reproducers

Lincoln theatre, Chicago, Ill.
Ritz theatre, Berwyn, Ill.
Strand theatre, Manitowoc, Wis.
Paramount theatre, Westbrook, Conn.
Stuarts theatre, Lakeville, Conn.
Liberty theatre, Peru, Ind.
Princess Amusement Company, Eagle Grove, Ia.
Moon theatre, Vincennes, Ind.
Luna theatre, Lafayette, Ind.
Royal Grand theatre, Marion, Ind.
Towers theatre, Louisville, Ky.
Alhambra theatre, Knightstown, Ind.
Lyric theatre, Marion, Ind.
Harding theatre, Chicago, Ill.
Isis theatre, Crete, Nebr.
Lyric theatre, Superior, Nebr.
Strand theatre, Jefferson, Ia.
British Columbia Amusement Company, Vancouver, B. C.
Happyland Amusement Park, Vancouver, B. C.
Marlow theatre, Chicago, Ill.
Broadway theatre, Reidsville, N. C.

HUB ELECTRIC COMPANY

Switchboards

Purdue University Memorial Union Building, Lafayette, Ind.

THE DA-LITE SCREEN COMPANY

Screens

Northern Electric Company, Montreal, Can. (38)
Liberty theatre, Terre Haute, Ind.
Pastime theatre, Chicago, Ill.
Empire theatre, St. Albans, Vt.
American theatre, Casper, Wyo.
Hemet theatre, Hemet, Cal.
Ames theatre, Ames, Ia.
Shea's theatre, Fitchburg, Mass.
Strand theatre, Rome, N. Y.
R. R. Martin & Company, Inc., Seattle, Wash.
McArthur Equipment Company, Detroit, Mich.
Pioneer theatre, Amasa, Mich.
Park theatre, Champaign, Ill.
Fitzpatrick Pictures, Inc., New York, N. Y.
Benton theatre, Kansas City, Mo.
Carolina theatre, Chapel Hill, N. C.
Holmes theatre, Holmesburg, Pa.
Capitol theatre, Shreveport, La.
Teele theatre, Somerville, Mass.
Hipp theatre, Sioux City, Ia.
Bristol theatre, Bristol, Conn.
Howard theatre, New Haven, Conn.
Senate theatre, St. Louis, Mo.
Adams theatre, Decatur, Ind.
Empress theatre, Beresford, S. D.
Lyric theatre, Creighton, Nebr.
Oklahoma College, Chickasha, Okla.
American Theatre Supply Company, Sioux Falls, S. D.
Ambler theatre, Ambler, Pa.
Paramount Exchange, Cleveland, O.
Granada theatre, Emporia, Kans.
Capitol theatre, Montee, La.
Rivoli theatre, New Orleans, La.
Poplar theatre, New Orleans, La.
Napoleon theatre, New Orleans, La.
Broadway theatre, Muskogee, Okla.
Shakespeare theatre, Chicago, Ill.
Hamilton theatre, Chicago, Ill.
Rivoli theatre, St. Louis, Mo.
Palace theatre, Norwich, Conn.
American theatre, Sylacauga, Ala.
Grand theatre, Frankfort, Ky.
Kindel & Sadler, Weatherford, Tex.
State theatre, McComb, Miss.
Lyric theatre, Gastonia, N. C.
Grand theatre, Brookings, S. D.
Majestic theatre, Akron, O.
Rivoli theatre, Hartford, Conn.
Rivoli theatre, Oskaloosa, Ia.
Republic theatre, Annapolis, Md.
Rex theatre, Ironwood, Mich.
Tower theatre, Louisville, Ky.
Cameo theatre, Allentown, Pa.
Palace theatre, Norwalk, Conn.
Rialto theatre, Memphis, Tenn.
Liberty theatre, Webster. Mass.
New Principal theatre, Henderson, Ky.
Princess theatre, Nashville, Tenn.
Dreamland theatre, Herrington, Kans.
Fox-Case, New York, N. Y.
Colonial theatre, Peekshill, N. Y.
New theatre, Eagle Lake, Tex.
Princess theatre, Toledo, O.
Circle theatre, Annapolis. Md.
Riant theatre, Conshohocken, Pa.
Electrical Research Products, Buena Ventura, Colombia.
Teatro Junin Medellin, Colombia.
York theatre, York, Pa.
Starland theatre, Michigan City, Ind.
Lyric theatre, Stigler, Okla.
Hamilton theatre, Chicago, Ill.
Broadway theatre, Philadelphia, Pa.
Western Theatre Equipment Company, San Francisco, Cal.
Grand theatre, McCamey, Tex.
Granada theatre, Faribault, Minn.
Technicolor Motion Pictures, Hollywood, Cal.
Fox Palace theatre, Los Angeles, Cal.
Kingston theatre, Kingston, N. Y.
Metropolitan theatre, Seattle, Wash.
Fox Film Corporation, Beverly Hills, Cal.
Eagle theatre, Manchester, N. Y.
Uptown theatre, Utica, N. Y.
Rialto theatre, Dickinson, N. D.
Canton theatre, Canton, Miss.
Victory theatre, Rogers, Ark.
Crescent theatre, New York, N. Y.
Tuxedo theatre, Bronx, N. Y.
Parisian theatre, Los Angeles, Cal.
Moralto theatre, Los Angeles, Cal.
Walker-Fox theatre, Santa Ana, Cal.
Helma theatre, Pittsburgh, Pa.
Fireman's Auditorium, Kennett Square, Pa.
Palomar theatre, Ocean Side, Cal.
Noble theatre, Anniston, Ala.
Ioka theatre, Exeter, N. H.
Strand theatre, Lewiston, Me.
Plumb theatre, Streator, Ill.
Madison theatre, Madison, Kans.
Grand Victory theatre, Detroit, Mich.
Solon theatre, Spencer, Ia.
New Park theatre, S. Plainfield, N. J.

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"FILLING A WANT AS NONE OTHER CAN"

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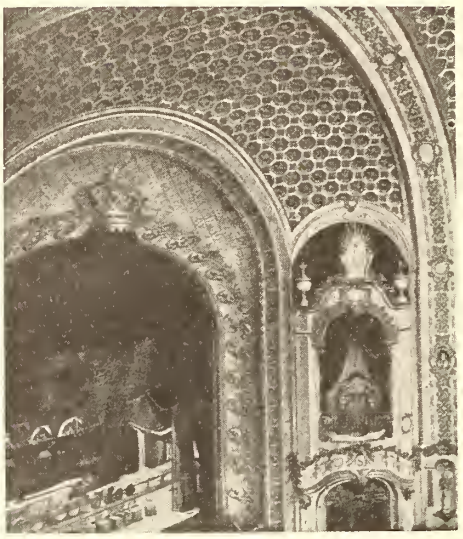
Lyrie theatre, Tallassee, Ala.
Dearborn theatre, Chicago, Ill.
Paramount Exchange, Des Moines, Ia.
Rivoli theatre, Rome, Ga.
Columbia theatre, Buffalo, N. Y.
Regent theatre, Cleveland, Miss.
Capitol theatre, Ashland, Ky.
Moreland theatre, Portland, Ore.
Rialto theatre, Kingsville, Tex.
Kenton theatre, Kenton, O.
Stevenson theatre, Roek Hill, S. C.
Universal theatre, Fitchburg, Mass.
Stevenson theatre, Union, S. C.
Western Theatre Equipment Company, San Franeisco, Cal.
Avenue theatre, New Orleans, La.
Strand theatre, Clifton, N. J.
Bal Trunk Works (75).
Gaiety theatre, Utica, N. Y.
Strand theatre, Auburn, N. Y.
Capitol theatre Oswego, N. Y.
Lyrie theatre, Havre, Mont.
Rialto theatre, Woonsocket, R. I.
Colonial theatre, Buffalo, N. Y.
Avon theatre, Syracuse, N. Y.
Mischler theatre, Altoona, Pa.
Beyers theatre, Exeelsior Springs, Mo.
Ritz theatre, Berwyn, Ill.
Texas theatre, Goose Creek, Tex.
Prineess theatre, Ambridge, Pa.
Cozy theatre, Norton, Kans.
New Broadway theatre, Minneapolis, Minn.
Lyric theatre, Abilene, Kans.
Strand theatre, Danville, Ill.
Garden theatre, Detroit, Mich.
State theatre, Jackson, Minn.
Majestic theatre, Riee Lake, Wis.
Majestie theatre, Bloomington, Ill.
Strand theatre, Dayton, O.
M-G-M Studio, Los Angeles, Cal.
State theatre, Jamestown, N. D.
New Dream theatre, Redwood Falls, Minn.
New York Telephone Company, New York, N. Y.
Tourney theatre, McPherson, Kans.
Strand theatre, Alliance. O.
Odeon theatre, Beaver Dam, Wis.
Liberty theatre, Liberty, N. J.
Murphy theatre, Wilmington, O.
Strand theatre, Gilroy, Cal.
American Theatre Supply Company, Sioux Falls, S. D.
Opera House, Rayne, La.
Amite theatre, Amite, La.
National theatre, Boston, Mass.
Hollywood theatre, Charlestown, Mass.
State theatre, Du Quoin, Ill.
Fox State theatre, Fresno, Cal.
Geo. LaPorte, Madawaksa, Me.
Granada theatre, Plainview, Tex.
Kolograph Company, Indianapolis, Ind.
Daylight theatre, Saskatoon, Sask.
Loew's Heights theatre, Cleveland, O.
Alba theatre, Brooklyn, N. Y.
Dodge theatre, Dodge City, Kans.
Rex theatre, Hutchinson, Kans.
Fox theatre, San Diego, Cal.
Fox theatre, Hanford, Cal.
Capitol theatre, Canton, Ill.
Grand theatre, Fulton, Ky.
Princess theatre, Mayfield, Ky.
Areade theatre, Paducah, Ky.
Board of Education, Detroit, Mich. (52)
Castle theatre, Chieago, Ill.
Orpheum theatre, Chicago, Ill.
Reveira theatre, Anderson, Ind.
Fox Temple theatre, McCook, Nebr.
Uptown theatre, Cleveland, O.
Sunrise theatre, Fort Pierce, Fla.
Carolina theatre, Elizabeth City, N. C.
Barrymore theatre, Marshall, Minn.
Grand theatre, St. Cloud, Minn.
Capitol theatre, Bismarek, N. D.
New 14th Street theatre, New York, N. Y.
Tivoli theatre, Portsmouth, Va.
Palaee theatre, Oneonta, N. Y.
Regent theatre, Indianola, Miss.
Plaza theatre, Paterson, N. J.
Wakefield theatre, Wakefield, Mass.
Duehess theatre, Warren, O.
Melrose theatre, Melrose Mass.
Dorehester theatre, Dorehester, Mass.
Capitol theatre, Pawtucket, R. I.



Decorations at proscenium arch and organ loft, State theatre, Sydney, Australia. John Eberson and Henry White, architects.

Peoples theatre, Port Arthur, Tex.
Rio Grande theatre, Las Cruces, N. Mex.
Hartwig theatre, Dillon, Mont.
Longmont theatre, Longmont, Col.
Coronado theatre, Las Vegas, N. Mex.
Princess theatre, Cheyenne, Wyo.
Bellaire theatre, Bellaire, L. I.
Harlem Opera House, New York, N. Y.
Sanford theatre, Sanford, Me.
National theatre, Martinsville, Va.
Bijou theatre, Benton Harbor, Mieh.
East End theatre, Detroit, Mich.
Royal theatre, San Franeiseo, Cal.
Star theatre, La Grande, Ore.
Conniston theatre, Newport, N. H.
Carolina theatre, Hamlet, N. C.
Ameriean theatre, Minneapolis, Minn.
Rialto theatre, Pontiac, Mich.
Strand theatre, Owosso, Mich.
Isis theatre, Grand Rapids, Mich.
United theatre, Westerly, R. I.
Nordland theatre, Cincinnati, O.
Music Box theatre, Portland, Ore.
Loew's theatre, Los Angeles, Cal.
Arcadia theatre, Chieago, Ill.
Du Page theatre, Lombard, Ill.
New Fox theatre, Appleton, Wis.
Bellrose theatre, Bellrose. L. I.
Lincoln Square theatre, Detroit, Mich.
Durant theatre, Flint, Mich.
Dixie theatre, Monroe, Mich.
Troost theatre, Kansas City, Mo.
Pitt theatre, Pittsburgh, Pa.
American theatre, Oakland, Cal.
California theatre, Turlock, Cal.
Strand theatre, San Francisco, Cal.
Paramount Exchange. Seattle, Wash.
Palace theatre. Stamford. Conn.
Lyric theatre, Beckley, W. Va.
Ferguson theatre, Charlestown, W. Va.
Fitzpatrick Pictures, Inc., New York, N. Y.
Peoples theatre, Superior, Wis.
O'Fallon theatre, St. Louis, Mo.
Photoplay theatre, New York. N. Y.
Dover Opera House, Dover. Del.
Family theatre, Adrian, Mich.
Eagle theatre, New York, N. Y.
Liberty theatre, Kennewiek, Wash.
Rialto theatre, Loveland, Colo.
Capitol theatre, Dunkirk, N. Y.
Hoosier theatre, Whiting, Ind.
Pantages theatre, Memphis. Tenn.
Refowich theatre, Freeland, Pa.
Auditorium theatre. Corinth, Miss.
Majestic theatre. Elmira, N. Y.
Strand theatre, New Haven, Conn.
Lasky theatre, Detroit, Mich.
Majestic theatre, Seattle, Wash.
Balboa theatre, San Francisco, Cal.
Marvel theatre, Cineinnati, Ohio.
Victoria theatre, Oklahoma City, Okla.
Mermaid theatre, Coney Island, N. Y.
Jumbo theatre, Philadelphia, Pa.
Orpheum theatre, E. St. Louis, Ill.
Palace theatre, Lamesa, Tex.
Portland theatre, Portland, Me.
Gaiety theatre, Elizabeth, N. J.
Fox theatre, Corning, N. Y.
Grand theatre, International Falls, Minn.
Dixwell theatre, New Haven, Conn.
Ritz theatre, Albany, N. Y.
Areade theatre, Waynesboro, Pa.
Colonial theatre, Hagerstown, Md.
Columbia Amusement Company, Paducah, Ky.
Canadian Theatre Supply Company, Winnipeg, Can.
Fox Wilson theatre, Fresno, Cal.
Arce theatre, Slidell, La.
Sleepy Eye theatre, Sleepy Eye, Minn.
Rex theatre, Seminole, Okla.
B. F. Shearer Company, Seattle, Wash.
Majestie theatre, Somerville, Tex.
Haight theatre, San Franeiseo, Cal.
Amherst Community theatre, Amherst, Mass.
Olympia theatre, Woreester, Mass.
New theatre, Reidsville, N. C.
Murray theatre, Slayton, Minn.
Strand theatre, Hastings, Nebr.
Olympia theatre, Portsmouth, N. H.
Woodward theatre, Woodward, Okla.
State theatre, Waseca, Minn.
Embassy theatre, Detroit, Mich.
Colonial theatre, Pittsburg, Kans.
Rialto theatre, Beeville, Tex.
Apollo theatre, New York, N. Y.
Eagles theatre, Wabash, Ind.
New theatre, Lexington, Va.
Lyrie theatre, Broken Bow, Nebr.
Halloway theatre, Los Angeles, Cal.
Lorin theatre, Berkeley, Cal.
Roosevelt theatre, San Franeiseo, Cal.
State theatre, Coneord, N. H.
Allen theatre, Akron, O.
Fox World theatre, McCook, Nebr.
Englewood theatre, Chicago, Ill.
Kimo theatre, Albuquerque, N. Mex.
War theatre, War, W. Va.
Stratford theatre, Chicago, Ill.
Rialto theatre, High Point, N. C.
Campus theatre, Norman, Okla.
Grove theatre, Chieago, Ill.
Lyric theatre, Madison, Ill.
Gladstone theatre, Kansas City, Mo.
Classic theatre, Watertown, Wis.
Baden theatre, St. Louis, Mo.
Crown theatre, Chicago, Ill.
Majestic theatre, Gainesville, Tex.
Auditorium theatre, Croekett, Tex.
Majestie theatre, Providence, R. I.
Bellevue theatre, Bellevue, Pa.
Princess theatre, Cheyenne, Wyo.
Broadway theatre, Ponee, Porto Rico.
Strand theatre, Middletown, O.
Rialto theatre, Amsterdam, N. Y.
St. George Playhouse, Brooklyn, N. Y.
Jeffrey theatre, Chicago, Ill.
Ejay theatre, Crystal Falls, Mieh.
Embassy theatre, New Britain, Conn.
Highland theatre, Chieago, Ill.
Cosmopolitan theatre, Chicago, Ill.
Electrical Researeh Products, Chieago Warehouse for Export (22).

OZITE CUSHION COMPANY

Rug and carpet cushions

Strand theatre, Middleton, O.
Webster theatre, Chicago, Ill.
Beech theatre, Toronto, Ont., Can.
Capitol theatre, Kingston, Ont., Can.
State theatre, Philadelphia, Pa.
Parkdale theatre, Toronto, Ont., Can.
Llewelyn theatre, W. Orange, N. J.
College theatre, Toronto, Ont., Can.
Palace theatre, Rockford, Ill.
National theatre, Newark, N. J.
Palace theatre, Milwaukee, Wis.
New Amsterdam Roof theatre, New York, N. Y.
Fox theatre, San Bernardino, Cal.
Delft theatre, Escanaba, Mich.
Loew's Journal Square theatre, Jersey City, N. J.
American theatre, Newark, N. J.
Capitol theatre, Canton, Ill.
Star theatre, Edmonton, N. B.
Tivoli theatre, St. Thomas, Ont., Can.

SENTRY SAFETY CONTROL CORPORATION

Safety Device and Changeovers

Aurora theatre, Pennsburg, Pa.
Park theatre, Palmerton, Pa.
Lyric theatre, Shenandoah, Pa.
Opera House, Girardsville, Pa.
Star theatre, Hummelstown, Pa.
Orpheum theatre, Hummelstown, Pa.
Strand theatre, Dayton, O.
Orpheum theatre, Orwigsburg, Pa.
Garden theatre, Frackville, Pa.
Kerrigan theatre, Gilberton, Pa.
Eastman Kodak Company, Rochester, N. Y.
Globe theatre, Marcus Hook, Pa.
Regent theatre, Littlestown, Pa.
Victoria theatre, Fracksville, Pa.
Embassy theatre, Lewistown, Pa.
Pastime, Lewistown, Pa.
Holme theatre, Holmesburg, Pa.
Moon theatre, Vincennes, Ind.
Tivoli theatre, Jasper, Ind.
Duchess theatre, Warren, O.
Park theatre, Lehighton, Pa.
Seltzer theatre, Palmyra, Pa.
Karlton theatre, Quakertown, Pa.
Palace theatre, Quakertown, Pa.
Roxy theatre, Maple Shade, N. J.
Egyptian theatre, Bala Cynwyd, Pa.
Erlanger theatre, Philadelphia, Pa.
Acri theatre, Marietta, Pa.
Summitt theatre, Union City, N. J.
Lyric theatre, Shippensburg, Pa.
Capitol theatre, Chambersburg, Pa.
Federation theatre, Dayton, O.
Roosevelt theatre, Downington, Pa.
Grand theatre, Ephrata, Pa.
Patchogue theatre, Patchogue, N. Y.
Herbert N. Laird, Trenton, N. J.
Ravenna theatre, Ravenna, O.
Indiana theatre, Indianapolis, Ind.
Canadian Theatre Supply Company, Montreal, Can.
National Theatre Supply Company, Cincinnati, O.
Capitol Theatre Supply Company, New York, N. Y.
American Theatre Equipment Company, Columbus, O.
Osceola theatre, New York, N. Y.
Capitol Theatre Supply Company, New York, N. Y.
Cinderella theatre, Williamson, W. Va.
Rushville Amusement Company, Rushville, Ind.
Amusement Supply Company, New York, N. Y.
Majestic theatre, Elmira, N. Y.
Cameo theatre, Philadelphia, Pa.
Mishler theatre, Altoona, Pa.
Orpheum theatre, Terre Haute, Ind.
City Hall theatre, New York, N. Y.
Tivoli theatre, Jasper, Ind.
Moon theatre, Vincennes, Ind.
Colonial theatre, Buffalo, N. Y.
Columbia, Buffalo, N. Y.
Star theatre, Eureka, Utah.
Capitol theatre, Dunkirk, N. Y.
Louis Berman Enterprises, Philadelphia, Pa.
Roxy theatre, E. Syracuse, N. Y.
Ohmann theatre, Lyons, N. Y.
National Theatre Supply Company, Pittsburgh, Pa.

WHITE LIGHT BY ELECTRIFIED GAS

IT is now possible to have white light in a gas tube system. To the colored light obtained by the use of neon gas electrified in a tube, has been added the colorless light formerly impossible by this method. The achievement is the result of efforts made by engineers of the Claude Neon Lights, Inc., which controls neon tube systems in the United States.

Claude White Light, as it is called, is procured from an electrified gas filled tube. It permits the illumination of letters or designs with evenly distributed light of electric tubes.

LINOLEUM FOR THEATRES

(*Continued from page 27*)

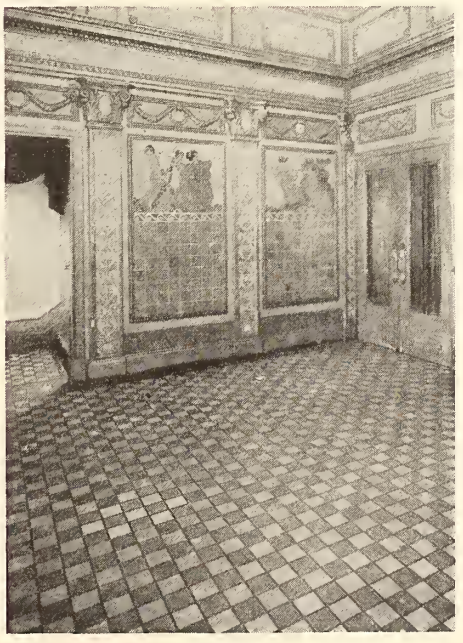
INLAID LINOLEUM.—Among the dignified hand-made marble inlaids in all-over marble, tile, and modernistic effects, there are many patterns that would make unusually interesting floors for the lobby, lounge, corridors and other places in the theatre. The new embossed inlaid linoleum, in which the lines are slightly recessed, adding an effect of texture, is another interesting floor material, especially for the smoking rooms and smaller rooms in the theatre. There are modernistic designs in moulded inlaid, too, that would provide interesting floors for the smaller rooms.

LINOSETS.—One advantage of selecting a linoleum floor is that it can be individualized by the inclusion of a Linoset—one of a variety of floor designs that can be made to order in any desired colorings and inserted in the center of the lobby or lounge floor on stair landings, and at other places of interest. Not only standard Linosets, but special designs, such as the theatre monogram or advertising insignia, or its main decorative motif, can be cut to order from plain color or marble linoleum in any desired size, affording the decorator an unlimited variety of selection.

CORK CARPET.—Cork Carpet is a material also made on a burlap back, although it is more porous than linoleum. It is desirable for the theatre proper, because it is particularly resilient, quiet and sound-deadening.

LINOTILE.—Linotile is a composition tile material made of resilient cork, wood flour and oxidized linseed oil, compressed in individual tiles in 30 different plain and marbleized colorings, and 18 standard sizes. A Linotile floor, therefore, is custom-built and tailor-made to fit the individual room. Colorful, attractive and interesting decorative effects can be created for the public spaces of the theatre by the use of Linotile—and it is a particularly enduring, practical and easy-to-clean floor material.

CORK TILE.—Cork Tile is made from cork curlings compressed in moulds and baked. The baking process liquefies the natural gum or resin in the cork bark and cements the shaving into a firm mass. The heat also imparts to the tile a rich brown coloring, varying from very light to very dark. A Cork Tile floor is warm, comfortable, quiet, nonslippery, resilient and durable.



The lobby floor of the Pantages theatre in Minneapolis, composed of alternate squares of light blue and light grey Linotile, outlined by black interliners. (Photo by courtesy of the Armstrong Cork Company.)

Linotile and Cork Tile, made in individual tiles, must of course be hand-laid by skilled workmen to fit the room.

The matter of laying is also an important consideration in using linoleum which, when properly installed, becomes a permanent, enduring floor, although it is less expensive than either Linotile or Cork Tile.

The best method of installing linoleum is that recommended by the manufacturers and practiced by the majority of good stores and linoleum contractors. A layer of warm deadening felt is first pasted to the floor. The linoleum is then pasted to the felt lining, the seams and edges are tightly sealed with waterproof cement, and the finished floor is then rolled to secure a firm bond. The felt lining protects the linoleum against the expansion and contraction of the wood floor boards, prevents cracks, and makes the floor more resilient. Even where the linoleum is laid on a concrete subfloor, the felt lining is recommended, because of the additional warmth, quiet, and comfort it insures.

Properly installed by this modern method, with a border of plain black or some harmonizing color, perhaps also with a Linoset of a standard design or one especially cut to order, the theatre owner will find his linoleum floor particularly attractive, durable, sanitary and comfortable.

Practically all of the manufacturers now manufacture linoleum by a process according to which the surface is protected by a transparent, colorless, dirt-resisting lacquer. The best method of maintaining linoleum in the theatre is to apply a thin coat of paste wax to the floors as soon as they are laid. The wax should be thoroughly rubbed in so that it does not remain on the surface of the material to collect dust. Once a day the janitors can go over the floor with a dry mop to remove surface dirt.

Should washing become necessary, the theatre management should be sure to caution the cleaning force to use only a mild soap, such as Ivory, and lukewarm water, as harsh, caustic soaps eat into the material and might cause it to deteriorate.

Any one of the floor materials discussed in this article is inexpensive to maintain. If the floor space is large, the purchase of an electric floor waxing and polishing machine will cut down maintenance time and enable one to keep the floor in good condition.

Apart from its quiet, comfort, durability, the ease with which it can be kept clean and its reasonable cost, linoleum has excellent decorative qualities. Whether the keynote of the theatre is one of formal dignity, splendor or quaint informality, one can find a floor material to express the spirit desired among the many available designs in modern linoleum.

ADVERTISING FOR THEATRE HEADS

A NEW course in newspaper advertising has been prepared by the Moving Picture Theatre Managers Institute of Elmira, N. Y., for theatre managers. It is designed to give the manager the subjects that he most needs. The following are the subjects of the course:

Theatre advertising principles, type and type measurements, illustrations, theatre advertising layout, copy, display.

WACO, TEX.—The Waco theatre, costing $100,000, and operated by the Dent Theatres, Inc., opened recently under the management of J. P. Harrison. House has seating capacity of 1,450.

Big Ones as well as Small Ones

TRANSVERTERS

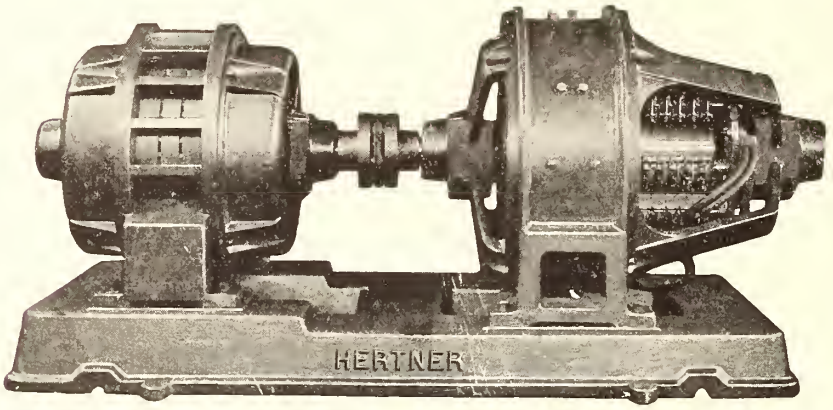
know no limitations as to size, hardly any limitation as to long duration of service.

From the small "20-40" up to 100 K.W. sets, they are regarded as the standard of all motor generator production — and when larger Transverters are required, Hertner will build them.

Whether your requirements are large or small, you should be equally particular in your specifications.

TRANSVERTERS

are known for their accurate performance, their economy of current, their quiet operation and their almost endless service.



Sold in the U. S. A. by
The National Theatre Supply Co.

Canadian Distributors
Perkins Electric, Ltd.

Manufactured exclusively by

THE HERTNER ELECTRIC COMPANY

TransVerteR

12700 Elmwood Avenue Cleveland, Ohio, U. S. A.

TO KEEP THE SHOW GOING—

"I may be dumb, but I know when the lights goes out!"

"Say, listen Leona, if you haven't saw Ravoni Bologni in the 'Occasional Bride' down at the Gaiety, you simply **gotta** see that show. It's one of the swellest pitchers I ever seen! That's where I went yesterday, only I started to see it the day before yesterday, like I was going to tell you, but something broke down and they couldn't go on with the show. And mebbe I wasn't **mad!** It was right where things begin to get exciting, if you know what I **mean,** when it broke. Well, mebbe things like that used to happen when grandpa was a flaming youth, but I always say there ain't no excuse for it nowadays, so I walked right out. I should pay to get in and then stay there without seeing anything! And anyway, someone got up and said they was sorry but the show couldn't go on, and wouldn't we get tickets at the door and everything would be all right again next afternoon. **Imagine** anything as crazy as that! So when I got in the lobby there was the fella that runs the joint passing out the rain checks and I walks up to him and says, 'Listen, what do you think this is, 1885 or something? I come here to see a pitcher not to sit in the dark!' 'I am sorry, madam,' he says to me, 'but the accident was unavoidable, accidents will happen sometimes.' 'O, yeh?' I says to him, 'Well, listen, I may be **a home** girl, but I have been around enough to know that moving pitcher shows ought not to bust down like 1901 flivvers!' Oh, did I **lay** him to the daisies! So he says, 'But, madam, you don't understand!' 'Oh, I don't?' I come back at him, 'Well, listen, Wisdom Tooth, I may be **dumb,** but I know when the lights goes out!' With that, I walks out on him cold and only leave him a dirty look to remember me by. But I took the rain check anyhow, dearie, because I always say it's all right to be proud as long as you don't carry it too far. So I went back yesterday and everything was fixed up all right again. And believe me, kid, if it hadn't a been **that** joint wouldn't never have got no more of my shekels!

"But mebbe that isn't a **swell** pitcher!—where Ravoni Bologni—that's her sweetie, see,—comes in and finds her alone with her husband, mebbe he don't DO things! Gosh, I think he's **simply gargeous,** so listen, kid, you simply gotta see that pitcher!"

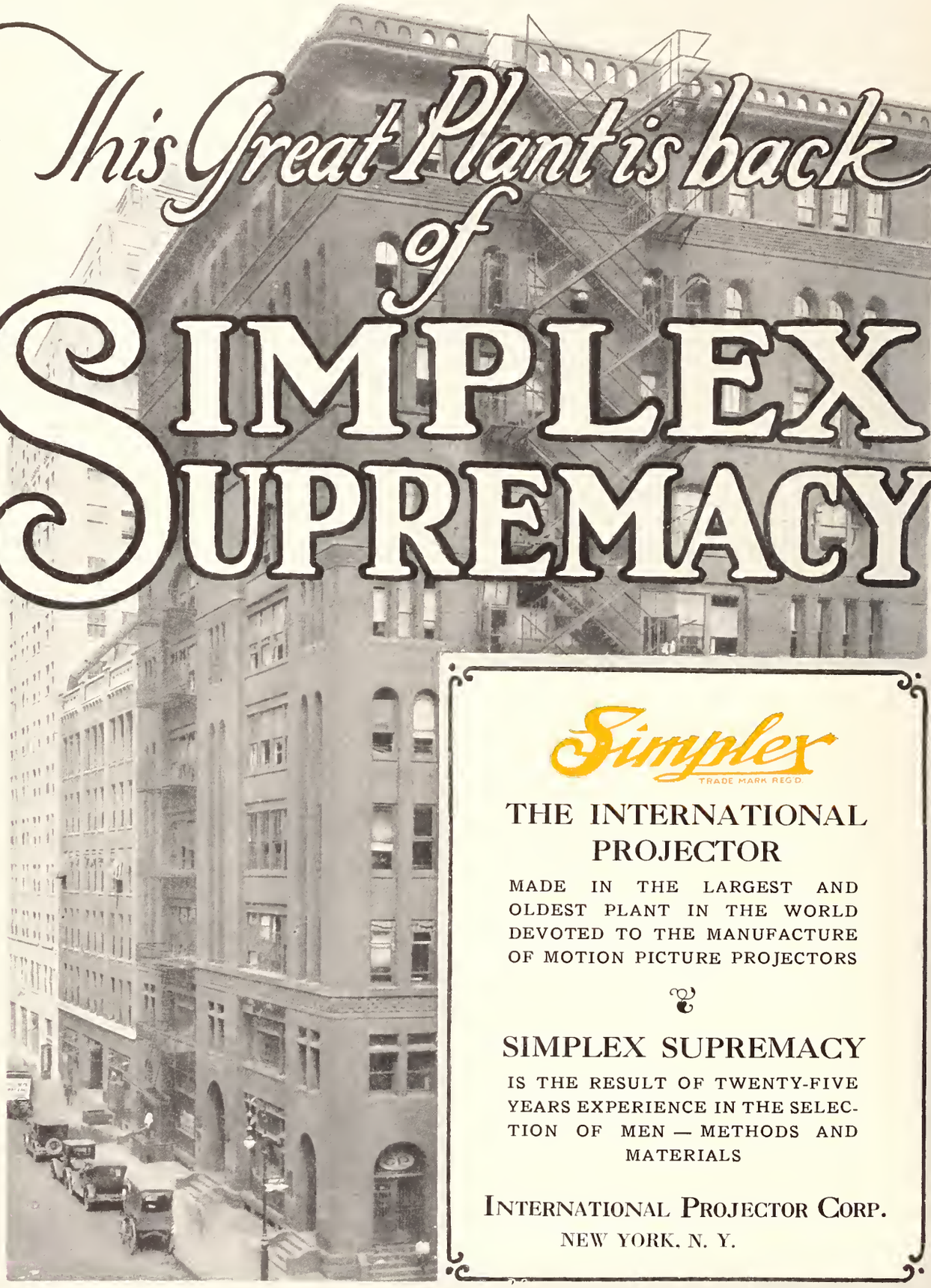
THERE are two practical ways of taking out insurance against an interrupted or a completely stopped show: the purchase of good equipment and the use of reliable maintenance service. Today the National Rebuilding and Repair Division is a vital and strongly forged link in the chain of complete theatre service. From coast to coast National Repair Shops are completely equipped to take care of any job—from supplying an emergency mechanism on a moment's notice, to the thorough rebuilding of projector or generator. These shops are staffed by expert machinists and electricians schooled in modern factory methods. Throughout every phase of their craft none but genuine repair parts are used. If overhauling is needed in your booth, don't wait until an emergency! When you get an estimate on the job from your nearest National Branch you'll know why expert maintenance service is one form of insurance you can't afford to be without.

And if an emergency does arise—if a generator goes dead or a mechanism "freezes," there's no greater mental relief for an Exhibitor than the knowledge that a phone call to his nearest National branch will get those needed repairs as rapidly as is humanly possible to make them . . . for National Repair Experts and their Exhibitor friends work under the same slogan—"The Show Must Go On."

NATIONAL THEATRE SUPPLY COMPANY

BRANCHES IN ALL PRINCIPAL CITIES

This Great Plant is back of SIMPLEX SUPREMACY



Simplex
TRADE MARK REG'D.

THE INTERNATIONAL PROJECTOR

MADE IN THE LARGEST AND OLDEST PLANT IN THE WORLD DEVOTED TO THE MANUFACTURE OF MOTION PICTURE PROJECTORS

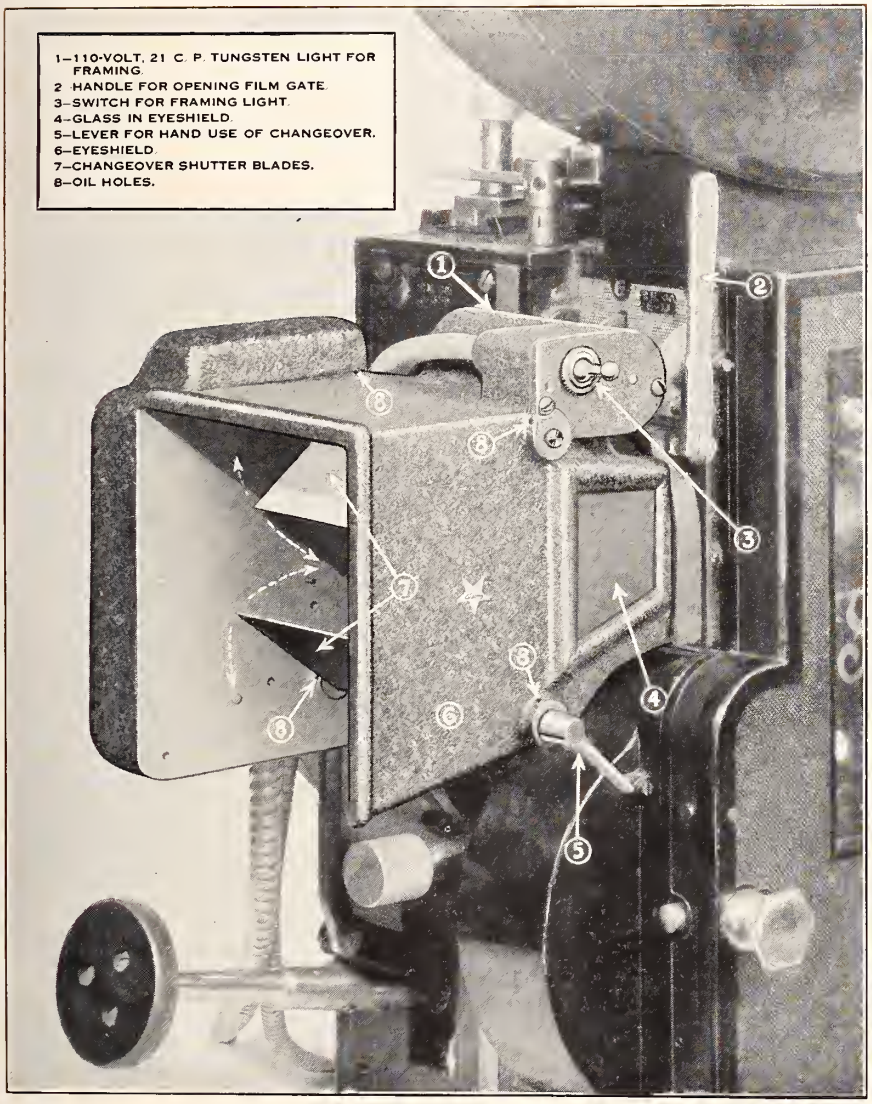
SIMPLEX SUPREMACY

IS THE RESULT OF TWENTY-FIVE YEARS EXPERIENCE IN THE SELECTION OF MEN — METHODS AND MATERIALS

INTERNATIONAL PROJECTOR CORP.
NEW YORK, N. Y.

MEETING THE NEEDS of the PROJECTIONIST with

The Finest Changeover Device Ever Built



A New "STRONG" Changeover "The Five Point"

The only device of its kind at a moderate price which gives the Projectionist a complete multiple accessory . . . combining in one device all the functions that Projectionists are demanding.

Now ready for Simplex and Motiograph.

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BETTER THEATRES Information and Catalog Bureau

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Exhibitors Herald-World. Readers will find many of the products listed by this Bureau are advertised in this issue of "Better Theatres." See Advertisers Index.

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Exhibitors Herald-World
407 South Dearborn Street, Chicago

6829

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(Refer to Items by Number)

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REMARKS: _____

Name _____ Theatre _____ City _____

State _____ Seating Capacity _____

THE EQUIPMENT INDEX

A Complete Service Department Describing Theatre Equipment Products and Listing Their Manufacturers and Dealers. Arrangement is alphabetical by type of product. Manufacturers and dealers listed in black type have supplied this department with special information concerning their product which may be had from the publishers upon inquiry

Accessories for Music and Sound Reproducing Devices

Accessories for music and sound reproducing devices are many and varied. This comparatively new phase of the motion picture business has brought new demands upon the theatre. In the word "theatre" are included the exhibitor and the projectionist. These new phases of theatre operation must be studied, and included in the product necessary to operation of such equipment are: Pick-ups, motors, needle cups and covers, automatic stops, headsets, turntables, volume controls (rheostats), amplifiers, (power packs), radio tubes, loud speaker units, speakers (magnetic or electro-dynamic), horns (exponential), rotometers, cabinets and cabinet hardware. A well balanced set is imperative and for such a set there are equipment requirements which cannot be overlooked.

There has also been brought out a rectifying device for use with the exciter lamp on the projector. This device eliminates the use of batteries or rectifiers for supplying D. C. current to the filament of the lamp. It consists of a transformer, chokes and condensers, and uses Argon gas tubes for the rectifying unit.

Allen-Bradley Company, 286 Greenfield avenue, Milwaukee, Wis.
Allen-Hough Carryola Company, 279 Walker street, Milwaukee, Wis.
AMPLION CORPORATION OF AMERICA, 133-141 West 21st street, New York City.
Bodine Electric Company, 2354 West Ohio street, Chicago, Ill.
Briggs-Stratton Company, 1047 Louis avenue, Milwaukee, Wis.
Central Radio Laboratories, 16 Keefe avenue, Milwaukee, Wis.
Electrical Research Laboratories, 22nd and Paulina streets, Chicago, Ill.
Empire Phono Parts Company, 10316 Madison avenue, Cleveland, O.
Fansteel Products Company, Inc., North Chicago, Ill.
Forest Electric Corporation, 272 New street, Newark, N. J.
Freed-Eisemann Radio Corporation, Junices and Liberty avenue, Brooklyn, N. Y.
The General Industries Company, Elyria, O.
Gray & Danielson Mfg. Company, 250 First street, San Francisco, Calif.
Hobart Bros. Company, Troy O.
Jewell Electric Instrument Company, 1650 Walnut street, Chicago, Ill.
Kellogg Switchboard & Supply Company, 1024-70 W. Adams street, Chicago, Ill.
The Lakeside Supply Company, 73 West Van Buren street, Chicago, Ill.
Newcome-Hawley, Inc., St. Charles, Ill.
OLIVER MANUFACTURING COMPANY, Film building, Cleveland, O.
THE ORO-TONE COMPANY, 1000-1010 George street, Chicago, Ill.
The Prime Mfg. Company, 653 Clinton street, Milwaukee, Wis.
RADIO INDUSTRIES OF CANADA, LTD., 120 Fort street, Winnipeg, Manitoba.
THE THEATRE SOUND EQUIPMENT COMPANY, Hope, Ark.
Thordarson Elec. Mfg Company, 500 West Huron street. Chicago, Ill.
United Air Cleaner Company, 9705 Cottage Grove avenue, Chicago, Ill.
Van-Ashe Radio Company, 204 N. Tenth street, St. Louis, Mo.
Yaxley Mfg. Company, 9 So. Clinton street, Chicago, Ill.

▲

Accounting Systems

Bookkeeping systems taking into consideration specific requirements of the theatre have been developed to care for the operation of motion picture houses. These may be had either in loose leaf form or in solid book form covering an entire year's operation. These systems are designed to cover fully receipts and disbursements, film used, tickets sold, etc., and enable the exhibitor to check with promptness and accuracy his daily, weekly business or the business for the year. Prices range from $1.00 to $3.50.

Foyer, Columbia theatre, Columbia, Mo. Boller Brothers, architects.

Erker Brothers Optical Company, 608 Olive street, St. Louis, Mo.
Finch and McCullough, Aurora, Ill.
THE NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.

▲

Acoustical Products and Engineering

Proper acoustics is today a subject of outstanding importance in motion picture theatres. The introduction of sound films has necessitated the establishment of a more exact standard of acoustics than was necessary when motion picture theatres simply had the acoustical problem involved in orchestral and incidental music, because speech demands a more exact acoustical condition than music.

An auditorium that is faulty in acoustical properties is incapable of being used with any degree of satisfaction for sound films. Due also to the limitations of the recording and reproducing apparatus it is essential that the acoustical properties of the theatre in which sound films are reproduced shall aid in the quality of the reproduction rather than introduce added distortion and confusion. The problem of acoustics in auditoriums has been reduced to an exact science, and proper acoustics may be built into new theatres or provided in existing theatres through a proper study of theatre design and the use of interior finishes which have the qualities that control sound.

The problem of acoustics in theatres has resulted in special consideration of them by certain manufacturers who have established special departments, headed by experts, to cooperate with theatre owners and architects in the acoustical treatment of theatre buildings.

The American Acoustical Company, Washington, D. C.
AMERICAN SEATING COMPANY, 14 E. Jackson boulevard, Chicago, Ill.
The C. F. Burgess Laboratories, Inc., 111 W. Monroe street, Chicago, Ill.
THE CELOTEX COMPANY, 919 N. Michigan avenue, Chicago, Ill.
Irving Hamlin, 2406 Jackson avenue, Evanston, Ill.
The Housing Company, 40 Central street, Boston, Mass.
The Insulite Company, 1212 Builders Exchange, Minneapolis, Minn.
Halizite Corporation, 49 West 45th street, New York City.
International Craftex Company, 37 Antwerp street, Boston, Mass.
JOHNS-MANVILLE CORPORATION, 292 Madison avenue, New York City.
KING STUDIOS, INC., 309 South Harwood, Dallas, Tex.
Macoustic Engineering Company, Ninth and Euclid avenues, Cleveland, O.
Stevens Sound-Proofing Company, 37 West Van Buren street, Chicago, Ill.
Union Fibre Company, Inc., Winona, Minn.
United States Gypsum Company, 300 W. Adams street, Chicago, Ill.
Universal Gypsum & Lime Company, 111 W. Washington street, Chicago, Ill.
WESTERN FELT WORKS, 4029-4133 Ogden avenue, Chicago, Ill.
The Wood Conversion Company, Cloquet, Minn.

▲

Act Announcers

The prevalence of combination bills in both motion picture and vaudeville theatres gives added significance to the act announcer. Naturally, in new houses these should be installed during construction so that they will harmonize with the interior design. In remodeling, suitable designs may be obtained for the decorative scheme decided upon. Act announcers are either automatically or hand controlled, with the automatic ones controlled remotely or from the stage. The general principle of the act announcer may be successfully used in window display promotion for the announcing of current and forthcoming bills. Such mechanism must be automatically operated.

BELSON MANUFACTURING COMPANY, 800 Sibley street, Chicago, Ill.
Davis Bulletin Company, Inc., Lock street, Buffalo, N. Y.

▲

Adapters, Carbon

Carbon adapters are used in the carbon jaws of the regular arc lamp to accommodate small negative carbons, as most of the early lamps and some of the later types will not grip these small diameter carbons. They also act as a carbon saver, since the carbon can be burned up to within an inch of its length. The prices range from 60c to $1.25.

BEST DEVICES COMPANY, Film Building, Cleveland, O.
E. E. Fulton Company, 1018 So. Wabash avenue, Chicago, Ill.
THE NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.

▲

Adapters, Mazda

The Mazda lamp adapter is a device for converting a projector using the carbon arc to the use of Mazda projection lamps. It can be installed in any carbon arc housing by fastening it to the lower carbon jaw. It will operate for both pictures and stereopticon slides. The device consists of a bracket, an adjustable arm and reflector located behind the lamp. Prices range from $10 up.

BEST DEVICES COMPANY, Film Building. Cleveland, O.
MONARCH THEATRE SUPPLY COMPANY, 395 South Second street, Memphis, Tenn.

▲

Addressing Machines

In machines of this type for the automatic addressing of house organs, programs, special

promotional letters and other literature, as well as sales letters, there are two methods employed in making stencils. One is known as the typewriteable address card system which may be prepared on a typewriter, and the other is the embossing of names and addresses on metal plates. Exhibitors will find that addressing machines may be purchased on time, and will be given demonstrations without cost or obligation. Addressing machines may be purchased as low as $20.

The Addressograph Company, 901 West Van Buren street, Chicago, Ill.
Elliott Addressing Machine Company, 117 Leonard street, New York City.
Rapid Addressing Machine Company, 225 West 34th street, New York City.
Speedaumat Addressing Machinery, Inc., 2023 Willow street, Chicago, Ill.

Admission Signs

Refer to SIGNS, DIRECTIONAL.

Advertising Novelties

The thing to be accomplished through the use of advertising novelties, of one type or another is the chief consideration in their selection. Among the popular novelties, however, which have been used by theatres for stimulating matinee business, building up juvenile performances or bolstering business on week nights are balloons, thermometers on which are imprinted pictures of stars, buttons, badges, pennants, confections, toys, etc. A popular children's matinee stunt can be obtained by giving away a variety of novelty toys. These can be had in boxes containing 100 toys ranging in value from 5 to 15c at a cost of $3.00.

American Badge Company, 141 West Austin avenue, Chicago, Ill.
Brazel Novelty Manufacturing Company, 1710 Ella street, Cincinnati, O.
Chicago Flag & Decorating Company, 1315 South Wabash avenue, Chicago, Ill.
Miller Rubber Company, Akron, O.
Philadelphia Badge Company, 942 Market street, Philadelphia, Pa.
Pioneer Rubber Company, Willard, O.
Toycroft Rubber Company, Ashland, O.

Advertising Projectors

Refer to PROJECTORS, ADVERTISING

Advertising, Theatre

Refer to THEATRE PROMOTION.

Air Conditioning and Cooling Equipment

Air entering the theatre where air conditioning equipment is used is cleansed and humidified by a process of passing the air through fine sprays of water which removes from it dust and other dirt as well as obnoxious odors and gases. Systems of this type are generally referred to as "air washers."

There is also a system known as the "cataract type," in which the water descends from a distributing tank over a series of baffle plates.

The air is drawn in from the outside and then passed over heating coils so that it will not cause freezing of the water in the air washer. These coils are called tempering coils. The air then passes through a mist of water caused by a number of spray nozzles that create a dense fog, removing dust, odors, gases, etc. The air absorbs moisture from the spray and is cooled thereby. It then passes through a series of sheet iron baffles that remove all suspended and entrained moisture. The air next passes through the bank of heating coils that raise its temperature to the desired degree. From here it is distributed through a proper system of ducts to various parts of the theatre.

American Carbonic Machine Company, Wisconsin Rapids, Wis.
Bayley Blower Company, 732 Greenbush, Milwaukee, Wis.
Brunswick-Kroeschell Company, New Brunswick, N. J.
Bentz Engineering Corporation, 661 Frelinghuysen, avenue, Newark, N. J.
Cooling & Air Conditioning Corporation, 31 Union Square, New York City.
KOOLER-AIRE ENGINEERING COMPANY, Northwestern Terminal, Minneapolis, Minn.
Reed Air Filter Company, Louisville, Ky.
B. F. Reynolds & Company, 118 West Ohio street, Chicago, Ill.
U. S. Ozone Company, 500 North Dearborn street, Chicago, Ill.
Wittenmeier Machinery Company, 850 North Spaulding avenue, Chicago, Ill.
York Ice Machinery Company, York, Pa.

Air Dome Tents

These are tents suitable for housing of audiences for amusements and gatherings of various types, used in the motion picture industry mostly during the summer as open air shows, the top of the tent being removed.

D. M. Kerr Manufacturing Company, 1954 West Grand avenue, Chicago, Ill.
Martin, N. Y., Tent & Duck Company, 304 Canal street, New York City.
North American Tent & Awning Company, 1462-64 Milwaukee avenue, Chicago, Ill.
Tucker Duck & Rubber Company, 515 Garrison avenue, Fort Smith, Ark.

Aisle Lights

Aisle lights should be installed on every sixth chair standard in zig-zag fashion along aisle. Lights are placed at sufficient height from floor to properly illuminate same without disturbing reflection to screen or audience. 10-watt lamps are generally used. Practically all theatres today are installing aisle lights as a protection and convenience to patrons. In recent months a number of instances have been noted where aisle lights have been cast as part of the chair standard itself, the practice being carried out in the more elaborate theatres when the chairs are built to certain decorative specifications. Aisle lights sell for about $4.00 each, the price decreasing for quantities.

BELSON MANUFACTURING COMPANY, 800 Sibley street, Chicago, Ill.
Brenkert Light Projection Company, 7348 St. Aubin avenue, Detroit, Mich.
Brookins & Chapman, 3912 Carnegie avenue, Cleveland, O.
The E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
KAUSALITE MANUFACTURING COMPANY, 8129 Rhodes avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
Major Equipment Company, 4603 Fullerton avenue, Chicago, Ill.
NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.

Aisle Rope

A heavy rope covered with velour usually, in green or red is used in theatre lobbies, the rope being connected to stationary or portable brass posts for guiding and handling crowds.

Mandel Brothers, Inc., State and Madison streets, Chicago, Ill.
Newman Manufacturing Company, Cleneay street and Norfolk and Western R. R., Cincinnati, O.
Albert Pick-Barth Company, Inc., 1200 West 35th street, Chicago, Ill
ZERO VALVE & BRASS CORPORATION, 634 Fourth street, Buffalo, N. Y.

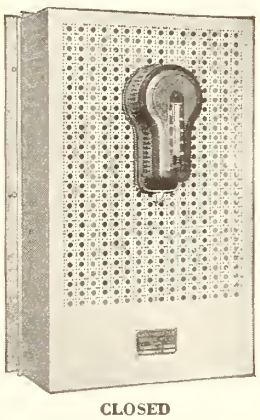
Amplifiers

Amplifiers are electrical devices for increasing the loudness of sound. Technically, they are instruments which increase the frequency of the electrical energy produced by sound waves in the reproduction system. They are used in all motion picture sound systems, public address systems, with non-synchronous devices, etc.

Elec-Tro-Fone Corporation, 2490 University avenue, St. Paul, Minn.
GATES RADIO & SUPPLY COMPANY, Quincy, Ill.
General Amplifier Company, 27 Commercial avenue, Cambridge, Mass.
OPERADIO MFG. COMPANY, St. Charles, Ill.
THE ORO-TONE COMPANY, 1000-1010 George street, Chicago, Ill.
RADIO INDUSTRIES OF CANADA, LTD., 120 Fort street, Winnipeg, Manitoba.
Radio Receptor Company, 106 Seventh avenue, New York City.
Samson Electric Company, Canton, Mass.
SILVER-MARSHALL, INC., 874 West Jackson boulevard, Chicago, Ill.
THE WEBSTER COMPANY, 850 Blackhawk street, Chicago, Ill.
WEBSTER ELECTRIC COMPANY, Racine, Wis.

Anchors for Chairs

These are expansion shell bolts used for anchoring theatre seats to the floor. They are made in several types. Type No. 1 is used with a carriage bolt and is inserted in the hole and set with a small setting tool before placing the chair in its final position. This tool is furnished without extra charge. The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The New

EASY ELECTRIC HEATER

Automatic Temperature Controlled

Designed especially for Theatre Organ Chambers, Box Offices, etc., but will prove useful in many other places.

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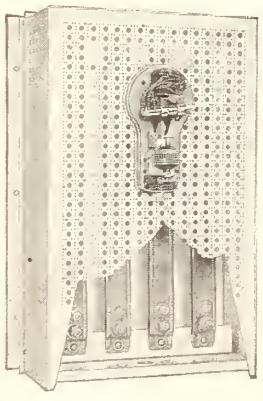
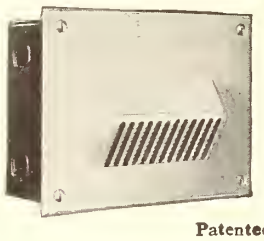
Made in 500, 1000, 1500 and 2000 watt capacity

KAUSALITE MFG. CO.

8129 Rhodes Ave., Chicago, Ill.


SHOWING INTERIOR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FLUSH WALL AISLE LIGHT

for

Ramps, Stairways and Corridors in Theatres, Hotels and Hospitals

Made in two sizes — standard, and junior for use over tables in hospital patients' rooms.

OUR STANDARD CHAIR TYPE

No. 2 type is used with a square head machine bolt which has been specially heat treated to prevent any possibilities of stripping the threads when drawn up tightly with a socket wrench. This type No. 2 is attached to the leg of the chair before placing the chair in position. The method of application is to insert the bolt through the hole in the leg of the chair and turn the expansion shell far enough up on the bolt so that it comes in contact with the under surface of the chair leg. This small amount of friction prevents the shell from turning around.

The shells will withstand the constant vibration of raising and lowering the chair seats, as well as the motion and hard usage they must necessarily stand when the seat is occupied. The shells are furnished to the user complete, consisting of the expansion shells together with a washer and whatever style or length of bolt the customer may specify. Different makes of chairs take different lengths of bolts, and stock is carried to cover this variation. Bolts range from 1¾ inches to 3 inches in length.

Ackerman-Johnson Company, 625 Jackson boulevard, Chicago, Ill.
American Expansion Bolt Company, 108-28 North Jefferson avenue, Chicago, Ill.
THE NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.
The Paine Company, 2949 Carroll avenue, Chicago, Ill.
U. S. Expansion Bolt Company, 139 Franklin street, New York City.

Arc Regulators

As the name implies the arc regulator regulates the voltage at the arc through automatic feeding as the carbon is consumed and the gap between the carbons increases. The result of this automatic action is a steady light on the screen pronounced superior to that which it is possible to produce by hand. The arc control, as it is frequently called, feeds the carbons in an even manner. This equipment sells for about $125.

Chicago Cinema Equipment Company, 1736-1754 North Springfield avenue, Chicago, Ill.
McCauley Manufacturing Company, 554 West Adams street, Chicago, Ill.

Arc Lamps Reflecting

Refer to LAMPS, REFLECTING ARC

Arc Lamps, High Intensity

Refer to LAMPS, REFLECTING ARC

Architectural Service

In planning a motion picture theatre, the services of a competent theatre architect are recommended. Such service may be comprehensive or limited according to the nature and size of the project. For example, an architect may be called upon to furnish complete plans and specifications for a theatre and the work of building a house to let a local contractor. In such cases, where the architect's supervision is not arranged for, the cost of complete plans and specifications is 3 per cent of the cost of the project. On this basis the cost of plans and specifications for a $50,000 theatre, for example, would be $1,500.

The regular architect's commission as established by the American Institute of Architects, in which the architect renders full supervision throughout the construction period is 6 per cent. The architect's fee for plans and specifications, usually results in a saving in various materials and labor which more than compensates for the cost of the plans, it has been found. His plans provide a safeguard against a building which might prove unsatisfactory from many angles if designed by someone who is not familiar with the special requirements of theatres. It should be remembered that a theatre is a highly specialized type of building. Even the architect who may be successful in designing factories, warehouses and industrial buildings of other types is not equipped to give an understanding to theatre problems which may be expected of the architect who has given this particular type of building an almost exclusive attention.

The hazard of trusting the design of a theatre to a local contractor, therefore is readily apparent. He can usually be relied upon to perform satisfactorily the constructional work but the plans for the theatre require expert understanding if the completed job is to be successful and profitable.

Brush Building Corp., 52 Vanderbilt avenue, New York City.
Midwest Engineering & Construction Corporation, 209 South Third street, Columbus, O.
United Studios, Inc., 14 West Lake street, Chicago, Ill.

A list of theatre architects will be found on page 123.

Artificial Flowers and Plants

Many places in the theatre may profitably be made beautiful through the use of art plants and flowers. The lobby, foyer, auditorium walls and organ grill offer excellent places for such use. Many theatres are capitalizing the seasonal rejuvenation it is possible to achieve in the house through the use of plants and flowers. Much progress has been made recently in the manufacture of beautiful art flowers, plants and trees of all kinds. Not only do art plants and flowers provide a natural beauty in the theatre but they may advantageously be used in brightening dark corners and barren spaces.

Sound equipment in theatres has turned the orchestra pit of most houses into a dead spot. This can be overcome by the installation of a lawn and garden effect.

The Aiken Decorative Company, Bloomfield, Ind.
The Botanical Decorating Company, 319-27 West Van Buren street, Chicago, Ill.
Chicago Artificial Flower Company, 632 North Albany street, Chicago, Ill.
Oscar Leistner, Inc., 323 West Randolph street, Chicago, Ill.
Frank Netschert, Inc., 61 Barclay street, New York City.
A. L. Randall Company, 729 South Wabash avenue, Chicago, Ill.
G. REISING & COMPANY, 227 West Austin avenue, Chicago, Ill.
Schroeder Art Flower Manufacturing Company, 3341 Superior avenue, Cleveland, O.

Automatic Change-Overs

Refer to CHANGE-OVERS

Automatic Curtain Control

Refer to CURTAIN CONTROL MACHINES

Automatic Sprinklers

Sprinkling system located in ceiling which goes into operation in case of fire through melting of fusible sprinkler link by heat.

Automatic Sprinkler Corporation of America, 123 William street, New York City.
Globe Automatic Sprinkler Company, 250 Park avenue, New York City.

Balloons, Advertising

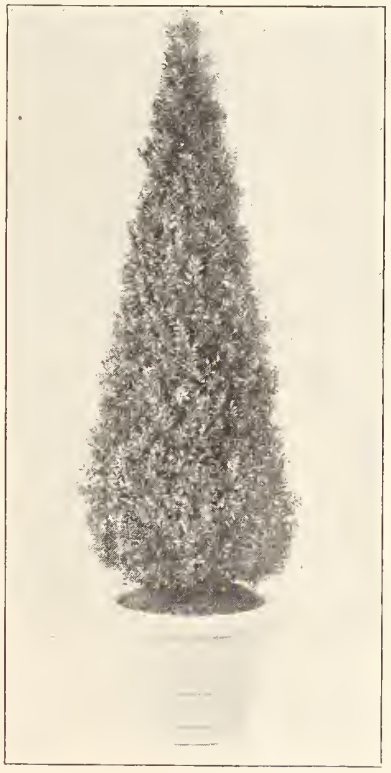
Refer to ADVERTISING NOVELTIES

Banners, Hand Painted

Due to improved workmanship and quality of product theatre advertising by means of hand painted banners has gained renewed vogue in the past few years. Banners in three or more colors are now available on heavy poster paper, on muslin and in the form that is known as regular paper banners. The usual sizes of these banners are 32 or 36 inches wide by 10 feet. Muslin banners are made in the same width running any length the cost being around 25 cents per foot. The paper and heavy poster banners usually cost about 10 cents per foot. The muslin banners are painted in oil color and are waterproof. Four or more harmonious colors may be included.

In addition to the straight lettered banners, illustrated banners are sometimes desired for big attractions. Banners range in cost from 25 cents per foot up.

Chicago Flag & Decorating Company, 1315 S. Wabash avenue, Chicago, Ill.
Consolidated Sign Letter Company, 73 West Van Buren street, Chicago, Ill.
H. DRYFHOUT COMPANY, 736 South Wabash avenue, Chicago, Ill.
Henry Jackson, 141 Fulton street, New York City.
Standard Sign Service, 127 North Dearborn street, Chicago, Ill.
Theatrical Poster Company, 823 South Wabash avenue, Chicago, Ill.



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True to Nature
Flowers and Shrubs

are used by the best Theatres for the decorating of

ORCHESTRA PITS
LOBBIES, FOYERS, STAGE and AUDITORIUM

LOEW'S NEW PARADISE THEATRE at NEW YORK, designed by JOHN EBERSON, Architect, is decorated with REISING'S FLOWERS and SHRUBS.

Let us estimate your needs.

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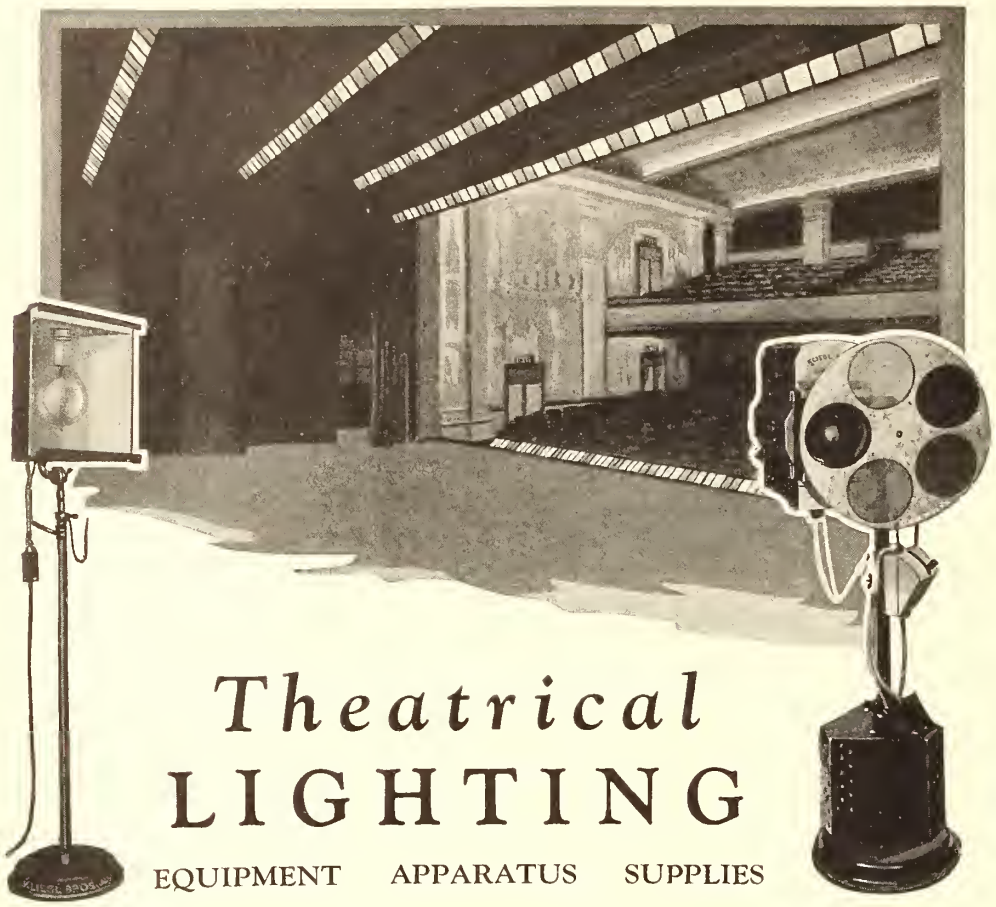
Telephone: Superior 2425



Theatrical LIGHTING

EQUIPMENT APPARATUS SUPPLIES

A COMPLETE LINE of lighting specialties and lighting effects for the stage and theatre—from small spotlights or color frames to elaborate scenic effects. Dependable products, modern designs, reflecting the accumulated wisdom of more than thirty years' experience as creators and manufacturers of theatrical lighting devices. Right prices, prompt deliveries, and expert service assured. Make your selection from our catalogue or request quotations on special requirments.

PARTIAL LIST OF KLIEGL PRODUCTS

Footlights
Borderlights
Proscenium Lights
Cove Lights
Illuminated Signs
Act Announcers
Exit Signs
Aisle Lights
Step Lights
Dimmers
Panel Boards
Switchboards
Floor Pockets
Wall Pockets
Cable Supports
Terminal Lugs

Spotlights
Floodlights
Stage Lamps
Color Wheels
Color Frames
Scenic Effects

Connectors
Plugging Boxes
Music Stands
Piano Lights
Organ Lights
Leader Stands

Stage Cable
Gelatine Mediums
Color Caps
Lamp Coloring
Slide Carriers
Shutters
Blinders
Lenses
Enclosed Switches
Rheostats
Pipe Clamps
Automobile Calls
Fire Logs
Coal Grates
Electric Fountains
Crystal Reflectors

Write for illustrated Bulletins

KLIEGL BROS

UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.

ESTABLISHED 1896

THEATRICAL · DECORATIVE · SPECTACULAR

LIGHTING

321 WEST 50th STREET

NEW YORK, N.Y.

Batteries

Batteries form important units of sound reproducers and are generally furnished by the manufacture with the sound apparatus. Non-synchronous devices do not use them, but synchronous methods must have them in order to eliminate the hum of the alternating current. Any standard make of batteries can be used, but it is always best to use the make furnished or recommended by the manufacturer of the sound apparatus.

ELECTRIC STORAGE BATTERY COMPANY, Philadelphia, Pa.
Philadelphia Storage Battery Company, Ontario & C streets, Philadelphia, Pa.
Universal Battery Company, 3410 S. LaSalle street, Chicago, Ill.
Williard Storage Battery Company, 246 East 131st street, Cleveland, O.

Bell Buzzer Signal System

Perfect continuity of the performance depends upon bell, buzzers and signal systems. The projection room and the stage and the managers office keep in constant touch with each other by various systems of signaling, and only by these means can coordination exist. The ushers have means of signaling the doorman or director as to which part of the house to send patrons, and the ushers are informed by a seat indicating device where and how many seats are empty or filled.

The Bryant Electric Company, Bridgeport, Conn.
The Holtzer-Cabot Electric Company, 125 Amory, Roxbury, Mass.

Blocks, Pulleys, Stage Rigging

Refer to HARDWARE, STAGE

Blowers, Organ

Refer to ORGAN BLOWERS

Bolts, Panic

A horizontal lock placed on the inside of exit doors which automatically releases on slightest pressure.

William P. Bolles, 377 Bishop street, Milwaukee, Wis.
Vonnegut Hardware Company, Indianapolis, Ind.

Bookkeeping Systems, Theatre

Refer to ACCOUNTING SYSTEMS

Booth Equipment, Projection

Refer to PROJECTION BOOTH EQUIPMENT

Booths, Ticket

Refer to TICKET BOOTHS

Brass Grilles

Refer to GRILLES

Brass Rails

Used in theatres in front of ticket office, for dividing lobby, boxes and for orchestra pit, and for many other uses. Plush covering is frequently used over these rails. Brass rails can be furnished in electro-plated finishes such as statuary bronze, verde antique, oxidized brass, oxidized copper, nickel plated, brushed brass, etc. Prices of brass rails range from 55c to $2.50 per foot.

Chicago Architectural Bronze Company, 4740 North Clark street, Chicago, Ill.
Daniel Ornamental Iron Works, 4435 West Division street, Chicago, Ill.
Illinois Bronze & Iron Works, Inc., 915-23 South Kildare avenue, Chicago, Ill.
Newman Manufacturing Company, Cleany street and Norfolk and Western R. R., Cincinnati, O.
F. P. Smith Wire & Iron Works, 2346 Clybourne avenue, Chicago, Ill.
ZERO VALVE & BRASS CORPORATION, 634 Fourth avenue, Buffalo, N. Y.

Brokers, Theatre

With the growth of the motion picture theatre, and the involved legal procedure in sale, purchase or rental, it is oftentimes found advisable to consult those who have studied this

phase of the business. Theatre brokerage has become a real factor in the business.
W. J. Miller, 321 Security block, Des Moines, Ia.

Bronze and Iron Work, Ornamental

The theatre today cannot be shoddy in appearance. Everything visible to the eye of the patron must be colorful and artistic—the organ grilles, all metal work on doors, railings, wickets, metal accoutrements in men's smoking rooms and women's rest rooms, etc. This bronze and iron work may be artistic in its plainness, or in the elaborateness of its design and mould, or again in the severity of the modernistic tone. Grilles can be made in any design or size, and one can also obtain bronze ticket booths and lobby frames.

Chicago Architectural Bronze Company, 4740 North Clark street, Chicago, Ill.
Daniel Ornamental Iron Works, 4435 West Division street, Chicago, Ill.
Illinois Bronze & Iron Works, Inc., 915-23 South Kildare avenue, Chicago, Ill.
Newman Manufacturing Company, Cleneay street and Norfolk and Western R. R., Cincinnati, O.
F. P. Smith Wire & Iron Works, 2346 Clybourne avenue, Chicago, Ill.
ZERO VALVE & BRASS CORPORATION, 634 Fourth street, Buffalo, N. Y.

Brushes, Screen

Refer to SCREEN BRUSHES

Building Service, Complete

Unification of the four outstanding factors in the consideration of a theatre building—financing—designing—erecting and equipping is a comparatively new undertaking in the theatre construction field but one which has proven itself entirely successful. Under this plan centralized responsibility for the completed theatre is placed with one organization which turns over to the builder the finished job.

While the method under which this is achieved may vary in some details the general scheme involves an arrangement with one firm for a theatre proposition of a size and cost determined after due deliberation. The theatre building concern, at the conclusion of proper investigation of conditions surrounding and in any way having a bearing upon the proposition will, if the project has necessary merit and indicates a successful career, undertake to carry the biggest portion of the financing burden and guarantee to the exhibitor or builder the completion and opening of his theatre within the time limit agreed upon. Plans are then prepared for a modern structure of appropriate architectural style and with proper consideration given its construction and equipment in all departments.

Sharing with the exhibitor to a certain extent possible hazards involved in the undertaking proposed organizations of this type maintain experts effecting the various lines of endeavor involved for purposes of their own as well as the exhibitors protection. Obviously, careful attention, resulting in mutual advantages and safeguards is given every proposition.

It has been declared that theatres constructed under this method are outstanding in that they are architecturally uniform and pleasing in their appearance and material savings in construction are effected through a smooth working arrangement during the building period.

Brush Building Corporation, 52 Vanderbilt avenue, New York City.
Dick and Bauer, Third and Wells streets, Milwaukee, Wis.
Midwest Engineering & Construction Corporation, 209 South Third street, Columbus, O.
United Services, 127 North Dearborn street, Chicago, Ill.
United Studios, Inc., 14 West Lake street, Chicago, Ill.

Bulletin Boards, Changeable

Changeable bulletin boards, which come under this heading involve the use of a grooved board on which are placed white enameled brass letters, white enameled die cast aluminum letters or white or red celluloid letters of various sizes as may be desired to work out an attractive announcement. The background of the board is usually covered with a dark broadcloth surrounded by a frame in mahogany or extruded cast bronze. The letters are hung in the horizontal grooves of the board and the announcement accomplished through placing of the letters in their most advantageous manner. These changeable bulletin boards are made in various sizes ranging from 10 inches by 6 inches to large boards.

Many theatres have adopted signs of this type for use in the lobby in announcing coming and present attractions. In fact the ease with which announcements may be set up or changed gives these bulletin boards a wide range of use in the motion picture house.

Also used on bulletin boards, but particularly adapted also for marquise signs, to announce the current attraction, are letters of raised opal glass mounts in oxidized finished metal frames and illuminated from the inside by electric lamps.

The Artkraft Sign Company, Lima, O.
Joseph S. Arvid Company, Inc., 1440 Broadway, New York City.
Bilt Rite Manufacturing Company, 447 North Wood street, Chicago, Ill.
CRYSTALITE PRODUCTS CORPORATION, 1708 Standard avenue, Glendale, Cal.
Stanley Frame Company, 727 Seventh avenue, New York City.
Tablet & Ticket Company, 1021 West Adams street, Chicago, Ill.

Cabinets, Film

Refer to FILM CABINETS

Cable, Motion Picture

Motion picture cable and other asbestos insulated wires occupy an important place in theatres, being extensively used in the projection room for the projectors, for spot and flood lights, switchboards, motor and grid resistance leads and the like. The two important features of motion picture cable are flexibility and immunity to flame and heat. Owing to the intense heat and possible danger from fire in projection booths the conductor must have the finest kind of insulation. Because of the necessity for constant changes of position for floods and arcs the cable must be very flexible and tough enough to endure wear. Prices range from 5 cents to 25 cents per foot.

BELSON MANUFACTURING COMPANY, 800 Sibley street, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 90 Gold street, New York City.
KLIEGL BROTHERS, 321 West 50th street, New York City.
Rockbestos Products Corporation, New Haven, Conn.

Cameras

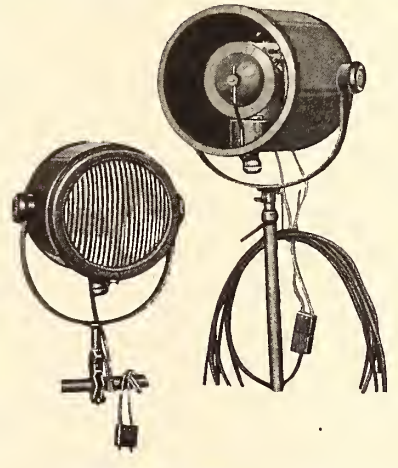
A number of cameras such as may be used by theatre owners in making pictures of events of local interest are available. A majority of these use the 16 m. m. film while others may be obtained using standard motion picture film which can be used in the regular theatre projectors.

Bass Camera Company, 179 West Madison street, Chicago, Ill.
Bell & Howell Company, 1801 Larchmont avenue, Chicago, Ill.
The DeVry Corporation, 1111 Center street, Chicago, Ill.
THE EASTMAN KODAK COMPANY, Rochester, N. Y.
Vicam Photo Company, 1226 North 44th street, Philadelphia, Pa.

Canopies, Theatre

Use of artistic canopies by motion picture theatres is growing in popularity among houses of all sizes. A canopy serves a number of practical purposes. They offer theatres an excellent advertising medium while giving to the house an attractive and inviting entrance. During inclement weather they offer protection to waiting patrons.

Canopies are usually constructed of sheet metal and may be obtained in a variety of designs. They are furnished with glass roof or with steel ceiling and metal roof. Numerous interesting standard designs have been developed by marquise manufacturers especially for theatre use. These are easily installed and are shipped to theatres in convenient sections. Suggestions for attractive designs are available. These should be accompanied by



BEL-SUN-LITE

BEAM-2-FLOOD

Better Than the Carbon Arc!

Equal light with no trouble and absolute dependability. This newest Bel-Sun-Lite gives tremendous intensity from standard incandescent lamps. It is light in weight and simple in construction. It can be controlled from a narrow beam to an all-embracing flood.

Used over pit and apron, the Beam-2-Flood Bel-Sun-Lite brings out every detail. No longer need actors cross the foots on unsightly bridges to put over their intimate stuff. The audience gets it in the light from Beam-2-Flood without having it pushed in their face.

Watch them fall out of their chairs when Beam-2-Flood Bel-Sun-Lites show up every hair in the comic's whiskers. Talk to our representative about them (the lights, not the whiskers). Look for him in the classified phone book in the nearest of these cities, or write us.

Atlanta, Ga.
Buffalo, N. Y.
Delaware, O.
Ft. Worth, Tex.
Gary, Ind.
Houston, Tex.
Indianapolis, Ind.
Kansas City, Mo.
Los Angeles, Calif.
Miami, Fla.
Minneapolis, Minn.
New Orleans, La.
Omaha, Neb.
Pittsburgh, Pa.
Philadelphia, Pa.
Richmond, Va.
Rochester, N. Y.
St. Louis, Mo.
San Antonio, Tex.
San Francisco, Calif.
Seattle, Wash.
Tampa, Fla.
Tulsa, Okla.
Winnipeg, Man., Canada

Belson Manufacturing Co., 802 Sibley St., Chicago, Ill.

accurate measurements of the front of the building where the canopy is to be used.

Not only are practically all of the new theatres being erected installing marquises but they are being exclusively used in the remodeling of the old houses, because of the effective manner in which they give to the theatres a new and pleasing appearance at small cost. Prices of canopies range from $300 up.

E. T. Barnum Iron & Wire Works, 511 Cass street, Detroit, Mich.
Central Iron & Wire Works, Milwaukee, Wis.
Covington Metal Products Corporation, 17 West 8th street, Covington, Ky.
Daniel Ornamental Iron Works, 4435 West Division street, Chicago, Ill.
Edwards Manufacturing Company, Cincinnati, O.
Milwaukee Corrugating Company, 36th avenue and Burnham street, Milwaukee, Wis
Moeschl-Edwards Corrugating Company, 411 East Fifth street, Cincinnati, O.
Newman Manufacturing Company, Cleneay street and Norfolk and W. R., Cincinnati, O.
L. Schreiber & Sons Company, Ivanhoe avenue and Montgomery road, Cincinnati, O.

Carbons

Motion picture projection carbons might possibly be considered one of the most staple products in the operation of the moving picture theatre.

There is no factor, indeed, which can claim any more attention in the successful operation of the theatre than the light which is used for projection, and quite a little depends on both the quantity and quality of projector carbons kept on hand in the projection booth.

Modern projection demands the best in quality in projection carbons today, and this demand is being met by the carbon manufacturers through their scientific and research departments with products that have kept pace with modern progress.

Arco Electric Company, 112 West 42nd street, New York City.
Carbon Products, Inc., 8 Beach street, New York City.
M. G. Felder Sales Company, 1560 Broadway, New York City.
KLIEGL BROTHERS, 321 West 50th street, New York City.
National Carbon Company, Inc., Madison avenue and West 117th street, Cleveland, O.
Charles W. Phellis & Company, Inc., 130 West 42nd street, New York City.
Hugo Reisinger, 11 Broadway, New York City.

Carbon Savers

Carbon saver is sort of a carbon clamp with extended machine shanks which accommodates the short carbon butts, so that they can be consumed or burned within an inch or an inch-and-a-half of their lengths. It is made to accommodate carbons from a half inch on up and generally sells from $1.00 to $1.50.

E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.

Carbon Sharpeners

A device resembling a pencil sharpener for utilizing the short broken pieces of carbon by cutting new points on them. Sharpeners sell for about $3.50.

E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.

Carbon Wrenches

Among the tools which the projectionist finds compulsory is the carbon wrench, an instrument which, through its expediting the work of the projectionist, tends toward better projection. These instruments have been found to be invaluable in the projec tionist's tool kit.

E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.

Carpets

Because of the hard wear to which theatre carpets are subjected it has been found that there is no saving in the selection of cheap carpets. The heavier and deeper the nap the more life may be expected of a carpet. Generally, floor coverings and carpets should be of a nature that rest on the floor and give the impression of stability and foundation upon which one may walk with security. A carpet that is fussy, light in color and overdecorated has a tendency to give the impression that it is not resting—but rather floating. Obviously this is an unfavorable impression. Carpet padding used under the carpet not only provides a softer and more comfortable feeling to the foot but reduces friction and adds many years to the life of the carpet by keeping it away from direct contact with the hard floor.

Carpets also should be selected with a view to the acoustics of the theatre.

Armstrong Cork Company, Lancaster, Pa.
BIGELOW-HARTFORD CARPET COMPANY, INC., 385 Madison avenue, New York City.
CLINTON CARPET COMPANY, 130 North Wells street, Chicago, Ill.
Congoleum-Nairn, Inc., 195 Belgrove drive, Kearny, N. J.
Furniture Buyers Service, 605 Broadway, New York City.
Hardwick & Magee Company, Lehigh avenue and Seventh street, Philadelphia, Pa.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
Albert Pick-Barth Company, Inc., 1200 West 35th street, Chicago, Ill.
NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.
Roxbury Carpet Company, Central street, Saxonville, Mass.
Alexander Smith & Sons, Carpet Company, 285 Fifth avenue, New York City.
M. J. Whittal Associates, Brussels street, Worcester, Mass.

Carpet Cushioning

In theatres, where continuous coming and going of patrons subjects the carpets in aisles, stairs and foyers to unusual wear a cushioning under the carpets has been found to add many years to their life. In addition to this practical advantage carpet cushioning gives a delightful sensation of richness and luxury which is important in creating a desirable atmosphere in the theatre. Carpet cushioning is a product made of animal hair, felted under pressure. It is made in thicknesses varying from ¼ to ¾ of an inch. Carpet cushioning also has a bearing upon acoustics.

THE CELOTEX COMPANY, 919 North Michigan avenue, Chicago, Ill.
CLINTON CARPET COMPANY, 130 North Wells street, Chicago, Ill.
National Rug Mills, 1001 Clybourn street, Milwaukee, Wis.
Albert Pick-Barth Company, Inc., 1200 West 35th street, Chicago, Ill.
WESTERN FELT WORKS, 4115 Ogden avenue, Chicago, Ill.

Cement, Film

Refer to FILM CEMENT

Chairs, Theatre

To equip a theatre properly, the first requirement is a thorough understanding of the uses to which the building is to be put. Having determined that, a seating diagram or layout should be made to insure the maximum seating capacity consistent with comfort, safety, facility of entrance and exit, compliance with local or state building requirements, proper sight lines, elevations and other mechanical adaptations and adjustments.

The arrangement and width of aisles and passageways should be such that transient patrons may move about with a minimum of disturbance to those who are seated. For this reason, the number of seats in each row between aisles should be kept as low as is possible and consistent with the desired seating capacity. It is well to have not more than ten or twelve seats in a row between each aisle, although this number may, if necessary, be increased slightly. Many theatres, however, have established a maximum of fourteen seats.

The distance between rows varies between 30 and 32 inches. Experience has demonstrated that this distance is necessary to accommodate all sizes of patrons, and to facilitate entering and leaving the center seats of a row while others are seated.

In planning the seats for a theatre, it is a safe policy to plan for the accommodation of persons who are above the average in size, since seating that is too large does not produce discomfort. In the larger theatres, therefore, the majority of the seats are 20 inches wide, with an occasional 19-inch chair to fill in. An exception to this ruling is the seating for loges, which frequently is as much as 24 inches wide.

Every patron is entitled to a direct and open vision of the stage. Sloping and terracing of floor and the curvatures of the balcony are, of course, intended to facilitate this, but unless the seats are specially made to meet the requirements of each and every part of the house, these avail but little. For so greatly do theatres vary in plan and design that the seating construction problem must be solved individually in each instance.

The relative length of chair legs, both front and back, must be so adjusted as to conform evenly to the slope of the floor and still keep the chair in its normal position. Then the occupant is assured of a natural, easy and comfortable position in sitting. He is neither tilted too far forward nor too far back. His feet and those of the chair should rest very naturally in exactly the same line or plane.

Where there are sloping sides toward the center, a two-fold problem presents itself. Not only must the inclination toward the front be right, but there must be a mechanical adjustment in the fastening of the seats to standards, so that the seats will be perfectly level and parallel with the natural floor level and the sitter will not be tilted at an angle.

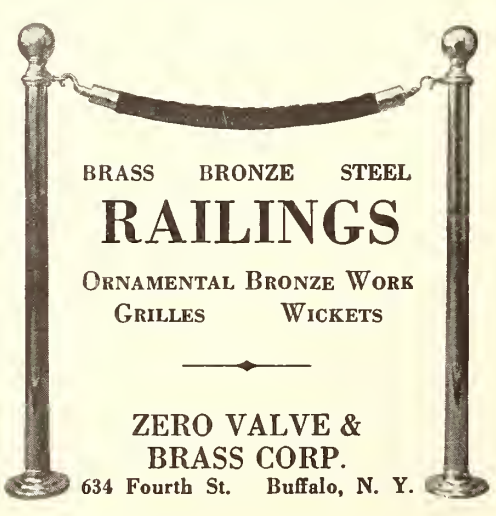
The necessary converging of seats from the outer circumference toward the stage, both on the main floor and in the balconies, is another problem. There must be no loss of chair space and resultant decreased capacity, but the symmetry and a general pleasing and orderly appearance must be preserved.

The placing of chairs in rows and the arrangement of the aisles, to make ingress and egress as easy, speedy and safe as possible and to conform in every way with the building and fire ordinance of each community, is another important point requiring careful thought and planning.

Frequently, a very simple rearrangement makes possible an appreciable increase in house capacity, and if not in actual increased numerical capacity, actual increased box office receipts by transforming otherwise less desirable and less valuable seats to a higher grade of valuation and desirability.

Almost equally as important as proper arrangement of the chairs themselves, is the quality, comfort and service they will give. The element of comfort is an especially outstanding consideration as the ability to provide rest and ease for the audience during the performance augurs for more solid enjoyment of the show. Roominess, correct springs, smooth, well upholstered backs, correctly placed arm rests, a perfectly level placing with the floor, serviceable hat holders, smoothly operating and noiseless seat-hinges —these are but a few of the things that go to make up a comfortable theatre chair.

Strength, stability, durability must be embodied in every chair. A broken seat, while apparently not of great importance in itself,



is nevertheless an annoyance that reflects unfavorably on the theatre as a whole.

Veneer chairs range in price from $3.75 to $6.00. Upholstered chairs are from $6.00 up.

AMERICAN SEATING COMPANY, 14 East Jackson boulevard, Chicago, Ill.
The A. H. Andrews Company, 107 South Wabash avenue, Chicago, Ill.
Arlington Seating Company, Arlington Heights, Ill.
Furniture Buyers Service, 605 Broadway, New York City.
HEYWOOD-WAKEFIELD COMPANY, 209 Washington street, Boston, Mass.
ILLINOIS THEATRE EQUIPMENT COMPANY, 12 East Ninth street, Chicago, Ill.
NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.
E. W. A. Rowles Company, 2345 South LaSalle street, Chicago, Ill.
Steel Furniture Company, Grand Rapids, Mich.
Wisconsin Chair Company, Port Washington, Wis.
The Wooten-Gedge Company, 7310 Woodward avenue, Detroit, Mich.

Chair Covers

In addition to giving a pleasing and inviting appearance to the auditorium, chair covers serve the practical purpose of coolness and sanitation. An interior otherwise drab may be transformed into a cool, clean, cheerful looking place through their use.

Theatre chair covers have been used extensively in dramatic and larger motion picture houses but it is only recently that they have been adopted on a greater scale by the smaller houses. No doubt one of the causes has been the belief that they were an expensive proposition. This, however, is not the case. Recently chair covers have been developed which are reversible, effecting an important saving in laundering costs.

There are several things that should be borne in mind in connection with the use of chair covers. It should be remembered that auditorium and balcony chairs as a rule require two distinct and different styles of covers. The auditorium chair should be equipped with a cover which covers the entire chair back while the balcony chair need only have a quarter back. This is because of the slope on which balcony chairs are placed.

Working from blue prints provides the most satisfactory way of assuring a perfect fit of the cover for each chair.

Chair pads for veneer seats are also obtainable, and there are also special chair materials which are intended to be used as aids to acoustics.

Allied Cloth Specialties Company, Greenville, O.
Dura-Tex Fabrics Company, 216 Webster street, Cincinnati, O.
Goldie Linen Company, Not Inc., 14 West Lake street, Chicago, Ill.
Made-Rite Fabrics Company, 911 Broadway, Cincinnati, O.
Nu-Tex Fabrics Company, 526 Broadway, Cincinnati, O.
Textile Specialties Company, Pioneer and Broadway, Cincinnati, O.

Chairs, Folding

The folding chair, solidly constructed, plays an important role in the theatre today. With presentation and the stageband, and the need for compactness behind the scenes, the folding chair serves manifold purposes. The durability of this type of chair as made today adds to its value as a stage requisite. Many very small theatres likewise find the folding chair suitable owing to the frequent necessity of clearing the auditorium floor for other forms of entertainment. The folding chair combines neatness, durability and practicability.

Tucker Duck & Rubber Company, Fort Smith, Ark.
Clarin Manufacturing Company, 2456 Crawford avenue, Chicago, Ill.

Change Makers

Speed and accuracy are obtained at the box office through the use of coin changing machines which in addition to their time saving facilities offer a valuable protection against annoying mistakes in making change to patrons. With the coin changing machines a light touch at the keyboard is all that is necessary to deliver the correct number of coins to the patron who easily scoops them up from a cup at the side of the change maker. Coins may be delivered either from the right or left side and these automatic cashiers as developed for theatres have been improved in recent months until now they are available in sizes which occupy only about 81 square inches of space in the box office.

In the handling of crowds the coin changer plays a particularly important part in reducing to a minimum delay at the ticket window, and some are equipped with safety locks to prevent short changing when a channel is empty. Fumbling of coins and the dropping of them which is characteristic of the old fashioned method is eliminated and the coin changer enables the ticket purchasers to be served at from three to five times as fast as under the old way. Change makers sell for $125 and up.

Brandt Automatic Cashier Company, Watertown, Wis.
Hedman Manufacturing Company, 1158 Center street, Chicago, Ill.
Hoefer Change-Maker Company, 3700 East 12th street, Kansas City, Mo.
Universal Stamping & Manufacturing Company, 3839 North Western avenue, Chicago, Ill.

Change-Overs

A device for changing from one projection machine to another or from projector to stereopticon which is accomplished by pressing a button. The list price ranges from $30 to $65, while one is $50 per unit, complete.

Dowser Manufacturing Company, 225 Broadway, New York City.
ESSANAY ELECTRIC MANUFACTURING COMPANY, Maywood, Ill.
H and A Company, 1507 Cass street, Detroit, Mich.

Chimes, Organ

Refer to ORGAN CHIMES

Choppers, Ticket

Refer to TICKET CHOPPERS

Cleaners, Film

Refer to FILM CLEANING MACHINES

Cleaners, Vacuum

Refer to VACUUM CLEANING EQUIPMENT

WHAT GREATER PROOF—
Than Repeat Orders

Down in Southern Illinois, at Cairo, Messrs. Rogers and McFarling—The Gem Theatre Corporation—are building one of the finest 1400 seat theatres you ever saw.

As might be suspected Messrs. Rogers and McFarling are experienced and successful exhibitors, and this latest addition to their chain will be modern in every respect, up to the exacting standards of the New Show World. It will be completely equipped with the latest model Supreme Cooling and Supreme Heating Systems.

Supreme Cooling & Heating

is already serving this chain, giving 100% satisfaction in the theatres in Cairo and Poplar Bluff, with a new complete system being installed in their Caruthersville House also. Supreme is proud of its record of service with this group of theatres, and can point with pride to scores of similar installations in chain houses in which Supreme Systems are accepted as the finest in the field.

Supreme Cooling Is 100% Efficient

All Supreme Cooling Systems are now equipped with the new automatic Supreme Oscilating Air Diffuser—an exclusive feature found only in Supreme Systems. This new invention increases cooling effect at least 50%, increases intensity of cooling, and fills the entire auditorium with positively cooling breezes. This new system is under positive three-speed control, and may be operated in low for Winter Ventilation. It is *absolutely noiseless.*

Supreme Heating Equally Effective

Hundreds of theatres are using this wonderful heating system. It assures quicker, more positive heating, eliminates the danger of freeze-up, uses 25 to 50% less fuel than other forms of heating, occupies no aisle space, and is noiseless in operation. Can be installed in conjunction with the cooling system in such a way that the cooling system is not restricted in any respect. The price is moderate. Each installation is an engineered job, designed to fit your conditions.

GET THE FACTS ON THESE MODERN SYSTEMS. Investigate before your purchase. Whether yours is a new or old theatre, you should have the facts. Incidently, the exclusive features in Supreme Systems cost no more, very often considerably less than is asked for less effective equipment.

Write today for full details. Specify size of auditorium and seating capacity.

Supreme Heater & Ventilating Corp.
St. Louis, Mo.

DRAW CURTAIN TRACKS
DELUXE AND SUPERIOR

INSTALLATIONS

CHICAGO THEATRE, Chicago
PALACE THEATRE, Chicago
UPTOWN THEATRE, Chicago
WOODS THEATRE, Chicago
ORPHEUM THEATRE, Omaha
PALACE ORPHEUM THEATRE, St. Paul
FISCHER THEATRE, Danville
PALACE THEATRE, Peoria
SYMPHONY THEATRE, Chicago
STRAND THEATRE, Muncie
GRANADA THEATRE, South Bend
ST. MARY'S HIGH SCHOOL, Chicago
LA CROSSE THEATRE, La Crosse

How Different

J. H. HANNON CORPORATION
223-233 West Erie Street
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8 HOUR SERVICE
CIRCUS HERALDS
PROGRAMS
DATES-POSTERS
EXHIBITORS
Printing Service
711 South Dearborn Street
CHICAGO, ILL.

Motion Picture Patents My Specialty
PATENTS
William N. Moore
Patent Attorney
Loan and Trust Building
Washington, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $10, and I will examine the pertinent U. S. patents and inform you whether you are entitled to a patent, the cost and manner of procedure. Personal attention. Established 35 years.

Copyright your play $5.00
Trade-Mark your goods or titles $30.00

Clocks Advertising

Refer to PUBLICITY CLOCKS

Color Films

There have been motion pictures in color for a number of years, but in 1929 was made the first feature picture entirely in color. This proved an added touch of realism to the sound picture, and at once color was incorporated in the production plans of most producers.

Most professional productions on standard film employ the process known as technicolor, a patented method consisting fundamentally in filtering out the blues, greens and reds in recording and superimposing them properly in printing. There are other processes less extensively used, including a two-color additive method.

A new process for amateur and semi-professional work was brought out in 1929 by the Eastman Kodak laboratories. Motion pictures in full natural colors in the 16-mm. size may be made by the use of Kodacolor film and by the addition of a Kodacolor filter to the lens hood of the camera. Provided the light is adequate, the process is no more difficult than making black and white pictures, and projection is accomplished simply by adding a Kodacolor filter to the projector. Minute lenses embossed right on the film cause the colors to register separately and thus do the trick. Since duplicates can not be made from Kodacolor film, the process is still impractical for theatre productions.

EASTMAN KODAK COMPANY, Rochester, N. Y.
TECHNICOLOR, INC., 15 Broad street, New York City.

Color Hoods

Artistic color effects on electric signs are possible by the use of color hoods which are available in six colors: ruby, blue, green, amber, opal and canary. The color hoods are made of fadeless glass and are made to fit any standard size lamp where they are held in place by spring fasteners, and are readily taken off and replaced for cleaning.

In connection with sign flashers color hoods are an important feature in achieving life and color to make an attention compelling display. Prices of color hoods range from 22c-40c to 50 cents.

Curtis Lighting Company, 1119 West Jackson boulevard, Chicago, Ill.
E. E. Fulton Company, 1018 So. Wabash avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
REYNOLDS ELECTRIC COMPANY, 2651 West Congress street, Chicago, Ill.
Rosco Laboratories, 131 Third place, New York City.

Color Wheels

Wheels to accommodate colored gelatine sheets for producing various lighting effects with spot lights or projectors, equipped for either hand or automatic control. Prices range from $2.50 to $60.

BELSON MANUFACTURING COMPANY, 800 Sibley street, Chicago, Ill.
E. E. Fulton Company, 1018 So. Wabash avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
Rosco Laboratories, 131 Third place, New York City.

Coloring, Lamp

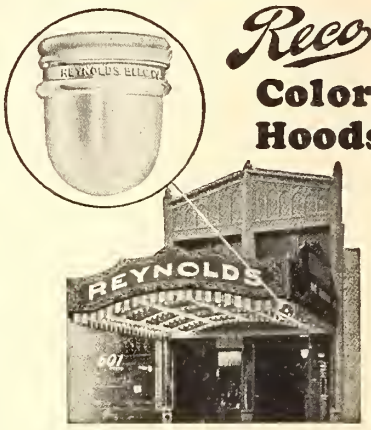
Refer to LAMP COLORING

Composition Flooring

Many parts of a theatre especially call for a floor covering other than woven materials, and often composition flooring may adequately take the place of expensive tiles, terrazzo, etc. Indeed, in some of the most elegant theatres, the new types of composition flooring, which is now made in raised sections and patterns suggestive of tile and other kinds of mineral flooring, have been effectively adopted.

Composition flooring is made by a number of companies specializing in this product, and all have their own processes. It may be said, however, that the basic materials are cork or rubber, and natural gums. For the coloring is added color pigments according to the design. The resulting mass is attached to burlap backing. Composition flooring comes in varying

COLOR WILL ADD LIFE
To Your
Signs, Attraction Boards and Marquees



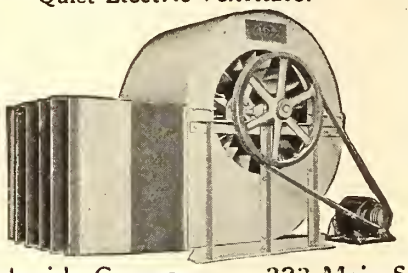
Reco Color Hoods

Reco Color Hoods are made to fit the various sizes of lamps. For the signs there are the half and full hoods, which snap on the lamps and are firmly held with a bronze spring holder.

Write for "Profits From Color"

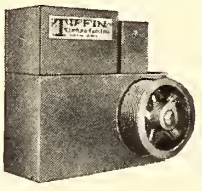
REYNOLDS ELECTRIC COMPANY
2651 W. Congress St., CHICAGO

Lakeside
is desired equipment in all theatres. Does not disturb talking movie or vaudeville performances. Write for complete information.
Quiet *Electric Ventilator*



Lakeside Company 223 Main St.
Hermansville, Mich.

Impossible-To-Stall-Or-Jam



New-Tiffin
Curtain-Control
Starts, Stops, or Reverses at Any Point

Detailed Description Upon Request
Scenery Catalogue Upon Request

TIFFIN Scenic Studios
TIFFIN, OHIO

thicknesses, depending on the use to which it is to be put, and it may be patterned specially for a specific theatre.

Bonded Floors Company, Inc., Kearny, N. J.
Cork Import Corporation, 345-49 West 40th street, New York City.
Flexible Slate Products Company, 1232 North McKinley avenue, Chicago, Heights, Ill.
Imperial Floor Company, 59 Halstead, Rochester, N. Y.
Franklyn R. Muller, Inc., Waukegan, Ill.
New York Belting & Packing Company, 91-93 Chambers street, New York City.
Stedman Products Company, South Braintree, Mass.
U. S. RUBBER COMPANY, 1790 Broadway, New York City.
Zenitherm Company, Inc., Kearny, N. J.

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Condensers

Condensers are single glass lenses, unmounted. They are made in various diameters from 2¼ inches to 8 inches in diameter; the 4½ inches diameter and the 8 inches diameter being used mostly in motion picture work. The condenser is located in the front end of the lamphouse to gather the rays of light from the light source, and bend them, or condense them into a spot of light on the aperture. They are made in different shapes, some being Plano Convex, some Meniscus or Moon shape, and others Bi-Convex.

Condenser breakage and trouble has been greatly reduced through the perfection and development of heat resisting glass which is tempered and processed to withstand extreme changes of temperature. This, it is declared, has been accomplished without any sacrifice of light on the screen and without impairment of photographic values.

Focal lengths for motion picture work are usually 6½-7½-8½ and 9½ inches; 5 inches, 6 inches and 8 inches diameter condensers are usually used for spotlight projection.

Within the last two years there has been a development of what is known as the Parabolic condenser, which has made possible the gathering of more light, and a sharp, concentrated spot on the aperture of the picture machine. These Parabolic condensers have been developed for regular arc projection, high intensity arc projection, and mazda projection. They are a little more expensive than the regular type of condenser, but the results obtained are well worth the price. Prices range from $1.50 to $12.00.

BAUSCH & LOMB OPTICAL COMPANY, Rochester, N. Y.
Brenkert Light Projection Company, 7348 Saint Aubin avenue, Detroit, Mich.
Condensor Corporation of America, 259 Cornelison street, Jersey City, N. J.
KLIEGL BROTHERS, 321 West 50th street, New York City.
The Potter Company, 1950 Sheridan road, North Chicago, Ill.
Sussfeld Lorsch & Schimmel, 153 West 23rd street, New York City.

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Cooling, Ventilating Systems

Capable of delivering 35,000 cubic feet of fresh air per minute into every part of the theatre, cooling and ventilating systems are being adopted by theatres of all sizes. Systems of this type are reasonably priced, ranging in cost from $400 upward.

They may be installed in various parts of the theatre, a common place being below the stage. Under this arrangement distribution of the air is upward, the air passing to the rear of the auditorium and dropping naturally to every seat. In theatres having an organ instaled at one side of the proscenium the opposite of the proscenium affords a good place for a sooling unit. A pent house on the roof at the rear of the auditorium is another manner in which the system may be installed to assure excellent results. In fact, regardless of the nature of the theatre, coling and ventilating systems of this type may be readily adapted to it.

Manufacturers of this equipment maintain cooling and ventilating experts and offer a service of recommending the most efficient arrangement for the complete coling and ventilating of a theatre. The systems may be installed without interruption to the regular performances.

American Blower Company, 6004 Russell street, Detroit, Mich.
American Carbonic Machinery Company, Wisconsin Rapids, Wis.

Why Projection Experts Choose Cinephor Lenses

Realizing how utterly the profits of sustained attendance depend on perfect projection, more and more leading theatre owners are using Cinephor Lenses exclusively.

Here's how one of the best-known men in the industry explains it: "After extensive tests with both American and foreign-made objective lenses, we have installed your Cinephor lenses, and have found them far superior to any others. They give us a clear field, depth of focus, and I have especially noticed that the color correction is practically perfect."

Cinephors have *proved* their superiority again and again in tests before experts in projection. They offer you a sound, practical way to build sustained attendance in your own house through better projection. For information write Bausch & Lomb Optical Co., 652 St. Paul Street, Rochester, N. Y.

Bausch & Lomb
CINEPHOR
Projection Lenses for Motion Pictures

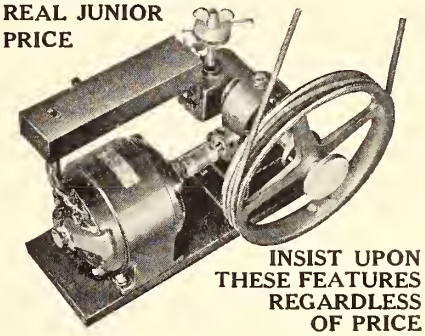
WHAT PRICE REPUTATION

WHEN YOU PAY
$150
FOR THE NEW SAMUELS
autodrape
CURTAIN CONTROL

Your Money is INVESTED in an equipment whose reliability has been proven in actual use by the smallest exhibitors and the largest circuits—made by a concern whose guarantee is supported by service rendered at convenient points throughout the country.

"THERE IS NO SUBSTITUTE FOR A GOOD NAME"

A JUNIOR CURTAIN MACHINE AT A REAL JUNIOR PRICE



INSIST UPON THESE FEATURES REGARDLESS OF PRICE

Automatic Overload Breaker
Clutch for Emergency Hand Operation
Elevator Type Traction Drive
Location at any Point on Stage
Curtain Separation up to 3½ Feet per Second

Obtainable Through Equipment Dealers and Drapery Houses Everywhere

By the Manufacturers of

STABILARC MOTOR-GENERATOR AD SILENT STEEL CURTAIN TRACK

AUTOMATIC DEVICES COMPANY
737 HAMILTON STREET ALLENTOWN, PA.

ARCTIC NU-AIR CORPORATION, Northwestern Terminal, Minneapolis, Minn.
Autovent Fan & Blower Company, 1805 North Kostner avenue, Chicago, Ill.
Bayley Manufacturing Company, 732 Greenbush, Milwaukee, Wis.
Bentz Engineering Corporation, 661 Frelinghuysen avenue, Newark, N. J.
Blizzard Fan Sales Company, 1514 Davenport street, Omaha, Neb.
Brunswick-Kroeschell Company, New Brunswick, N. J.
Buckeye Blower Company, Columbus, O.
Carrier Engineering Corporation, 750 Frelinghuysen avenue, Newark, N. J.
G. A. Drieling Company, 1716 North America street, Philadelphia, Pa.
General Refrigeration Company, 120 Shirland avenue, Beloit, Wis.
Ilg Electric Ventilating Company, 2850 North Crawford avenue, Chicago, Ill.
John H. Kitchen & Company, 1011 Pioneer Trust Building, Kansas City, Mo.
Kooler-Aire Engineering Company, Northwestern Terminal, Minneapolis, Minn.
LAKESIDE COMPANY, Hermansville, Mich.
National Air Filter Company, 5130 Ravenswood avenue, Chicago, Ill.
NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.
B. F. Reynolds & Company, 118 West Ohio street, Chicago, Ill.
B. F. Sturtevant Company, Hyde Park, Boston, Mass.
SUPREME HEATER & VENTILATING CORPORATION, 1915 Pine street, St. Louis, Mo.
Typhoon Fan Company, 345 West 39th street, New York City.
Whittenmeier Machinery Company, 850 North Spaulding avenue, Chicago, Ill.
York Ice Machinery Company, York, Pa.

Controls, Curtain

Refer to CURTAIN CONTROL MACHINES

Costumes and Costume Fabrics

Costumes and costume fabrics for the stage must meet many demands, and for that reason this is a specialized field. These fabrics must be of unusual textures for glittering display behind the footlights or in the spot. The costumes may represent a nation, a period or a class, and such costuming must be the work of a skilled costumer whose knowledge of peoples and periods is unlimited. The fine costume fabrics are both domestic and of foreign make. Costumes are made to order, sold outright, or provided on a rental basis.

Eastman Brothers' Studios, Inc., 36 West 46th street, New York City.
Dazians Inc., 142 West 44th street, New York City.
S. M. Hexter & Company, 2400 Superior avenue, East, Cleveland, O.
Lester, Ltd., 18 West Lake street, Chicago, Ill.

Covers, Program

Refer to PROGRAM COVERS

Covers, Chairs

Refer to CHAIR COVERS

Cueing Devices, Cueing Service, Cue Sheets

What is commonly termed a cue sheet with reference to appropriate music to accompany a picture on non-synchronous devices, is a sheet which gives the names of the musical compositions and the number of minutes each should be played for the scene. These are furnished by cueing services which list the make and number of the record that can be played to fit a picture.

AMPLION CORPORATION OF AMERICA, 133 West 21st street, New York City.
THE BRUNSWICK-BALKE-COLLENDER COMPANY, 623 So. Wabash avenue, Chicago, Ill.
Motion Picture Synchronization Service Inc., 1650 Broadway, New York City.
RADIO INDUSTRIES OF CANADA, LTD., 120 Fort street, Winnipeg, Manitoba.
Score-disk Service Corporation, 701 Eighth avenue, New York City.

Curtain Control Machines

Few things leave a finer impression on the theatre audience than the smooth and silent opening and closing of the curtain. This is accomplished by curtain control machines which operate automatically. The curtain can be controlled from the booth or from back stage by the simple process of pressing a button.

Curtain control equipment consists of track equipped with cable and snaps to which the curtain is fastened. In opening and closing the curtain may be stopped at any desired point across the stage and may also be reversed at will.

The motor for operating the curtain is usually placed on the stage or it may be placed in the grids or mounted on a platform. This permits the machine, track and curtains to be flied in addition to open from the center.

Theatres of all sizes are now employing automatic curtain control equipment and mechanism of this type has been developed to a high grade of efficiency, contributing immeasurably to audience enjoyment of the program. The price of curtain control machines is around $225 with the track selling at about $3.00 per foot.

A type of curtain control machine specially designed for small theatres with tracks up to 40 feet in length, has been put on the market at a price considerably lower than that of the larger machines.

AUTOMATIC DEVICES COMPANY, Samuels Building, Allentown, Pa.
J. H. CHANNON CORPORATION, 223 West Erie street, Chicago, Ill.
PETER CLARK, INC., 534 West 30th street, New York City.
Perkins Curtain Carrier Company, Waterloo, Ia.
The E. L. McLay Company, 1359 38th street, Milwaukee, Wis.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
O. Scheck & Company, 50th and Euclid avenue, Cleveland, O.
TIFFIN SCENIC STUDIOS, Tiffin, O.
The Econoquipment Manufacturing Company, Akron, O.
VALLEN ELECTRICAL COMPANY, Akron, O.
Weaver Brothers Manufacturing Company, 221 West Grand avenue, Watts, Calif.

Curtain Tracks

The type of curtain track installed is important for several reasons. It cannot be a makeshift affair, for if it is it may ruin an otherwise good program. Naturally, it must be noiseless and must function smoothly and with little or no effort. A moving curtain attracts attention, therefore that motion must not be accompanied by vibration.

Acme Stage Equipment Company, 191 Lafayette street, New York City.
AUTOMATIC DEVICES COMPANY, Allentown, Pa.
BRUCKNER-MITCHELL, INC., 532 West 22nd street, New York City.
J. H. CHANNON CORPORATION, 223 West Erie street, Chicago, Ill.
J. R. Clancy, 1010 West Belden avenue, Syracuse, N. Y.
PETER CLARK, INC., 544 West 30th street, New York City.
Perkins Curtain Carrier Company, Waterloo, Ia.
VALLEN ELECTRICAL COMPANY, 225 Bluff street, Akron, O.

Curtains, Fireproof

Laws in most states now require an asbestos curtain on the stage. In some cases a combination of steel and asbestos curtains is required by the law.

Wm. Beck & Sons Company, Highland and Dorchester avenues, Cincinnati, O.
BRUCKNER-MITCHELL, INC., 532 West 22nd street, New York City.
J. H. CHANNON CORPORATION, 223 West Erie street, Chicago, Ill.
J. R. Clancy, Syracuse, N. Y.
PETER CLARK, INC., 544 West 30th street, New York City.
JOHNS-MANVILLE CORPORATION, 292 Madison avenue, New York City.
Lee Lash Studios, 226 Washington street, Mt. Vernon, New York.
TIFFIN SCENIC STUDIOS, Tiffin, O.
VOLLAND SCENIC STUDIOS, INC., 3737 Cass avenue, St. Louis, Mo.
I. Weiss & Sons, 508 West 43rd street, New York City.

Cutout Machines

This is a device for making various kinds of exploitation cutouts and lobby and marquise displays. The design for the desired cutout display is traced on ordinary wall board and with this device, the cutout is easily made by guiding the machine over the pattern. A small motor is used and the current from the electric light socket furnishes the power. The machine is convertible into a saw by substituting a saw blade for the chisel to handle harder and thicker materials.

INTERNATIONAL REGISTER COMPANY, 21 South Throop street, Chicago, Ill.

Date Strips

Date strips, being an inexpensive but nevertheless important theatre advertising commodity, frequently frustrate the efforts of good advertising through over-use until they become dirty and unattractive. A few dollars buys enough date strips for a whole year for the average house. Except for special uses date strips are available from stock in standard sizes. Prices range from 1c to 5c each.

EXHIBITORS PRINTING SERVICE, 711 South Dearborn street, Chicago, Ill.
Filmack Company, 730 South Wabash avenue, Chicago, Ill.
Hennegan Company, 311 Genesee street, Cincinnati, O.
National Program & Printing Company, 729 South Wabash avenue, Chicago, Ill.; 126-130 West 46th street, New York City, and 1922 South Vermont avenue, Los Angeles.
Radio Mat Slide Company, 167 West 48th street, New York City.

Decorating Products and Service

The theatre today has opened a new field for the producer and designer of decorative materials. No other building is as complete in this sense as is the theatre, for in the decorative scheme the theatre has found a factor which encourages patronage. The blending

THE VALLEN NOISELESS ALL STEEL SAFETY TRACK
A VALLEN PRODUCT TRADE MARK

QUALITY—NOT PRICE!

Vallen High Speed and Junior Controls; Vallen Syncontrol; Automatic Screen Mask; and Noiseless All-Steel Safety Track

At the Steel Pier, Atlantic City, pressing ONE button starts, stops, or reverses any of the curtains. Even the roll curtain and horns for sound are operated by Vallen Equipment,—used exclusively to make this a complete, unique installation!

VALLEN ELECTRICAL COMPANY, INC.
Akron, Ohio, U. S. A.

colors, the unique wall designs, the finely cut or moulded grille pieces, modern lighting fixture designs, gorgeous drapes, etc., all lend themselves to the theatre.

Architectural Decorating Company, 1600 South Jefferson street, Chicago, Ill.
The International Craftex Company, 37-39 Antwerp street, Brighton Station, Boston, Mass.
Decorators Supply Company, 2547 Archer avenue, Chicago, Ill.
Hockaday, Inc., 1823 Carroll avenue, Chicago, Ill.
The Voigt Company, 1745 North 12th street, Philadelphia, Pa.
H. B. Wiggin's Sons Company, Bloomfield, N. J.

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Decorative Pottery

Refer to POTTERY, DECORATIVE

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Dimmers

The beautiful lighting effects achieved in motion picture theatres is accomplished through dimmers which are capable of complete illumination control making possible soft changes and color blending of lights to create a restful and pleasing atmosphere. Dimmers are used by small theatres as well as the large motion picture palaces. They are usually placed at the side of the stage. In instances of smaller installations the dimmer may be operated by the projectionist from the booth.

The magical effect of lighting control and blending as achieved with dimmers is one of the outstanding features of the modern theatre today. On the stage and throughout the theatre dimmers give producers and managers one of their most effective means of creating marvelous effects which unquestionably are important factors at the box office.

FRANK ADAM ELECTRIC COMPANY, St. Louis, Mo.
Chicago Electric Equipment Company, 417 South Dearborn street, Chicago, Ill.
CUTLER-HAMMER, INC., 12th street, and St. Paul avenue, Milwaukee, Wis.
HUB ELECTRIC COMPANY, 2219 West Grand avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
Major Equipment Company, 4603 Fullerton avenue, Chicago, Ill.
Milwaukee Electric Switchboard Company, 156 Clinton street, Milwaukee, Wis.
Mutual Electric & Machine Company, 7610 Joseph Campeau street, Detroit, Mich.
Ward Leonard Electric Company, 37 South street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittshurgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton avenue, St. Louis, Mo.

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Disinfectants, Perfumed

The necessity of eliminating disagreeable odors in a theatre has led to the development of disinfectants which not only serve to eradicate the odors but leave in the room a delightful perfume fragrance. Disinfectants of this kind are usually sprinkled about the house or they may be used in ornamental cones, placed on the auditorium walls. Particularly during the hot weather months are perfumed disinfectants used extensively to sweeten the air in the theatre and make it agreeable and comfortable. Disinfectants sell for $3.00 a quart and up.

A deodorant which acts as a solvent for the scale forming in urinals and toilets, is also obtainable. It is designed to remove a principal cause of bad odor. Another deodorizing preparation on the market is especially adapted to use in mopping or scrubbing toilet rooms or other places which may be a source of obnoxious smells.

Arthur Beck Chemical Manufacturing Company, 4743 Bernard street, Chicago, Ill.
E. E. Fulton Company, 1018 So. Wabash avenue, Chicago, Ill.
The Huntington Laboratories, Inc., Huntington, Ind.
Rochester Germicide Company, Inc., Rochester, N. Y.
U. S. Sanitary Specialties Corporation, 435 South Western avenue, Chicago, Ill.
Barnett Mfg. Company, 114 East 28th street, New York City.

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Doors, Fireproof

Refer to FIREPROOF DOORS

▲

Draperies

Refer to STAGE SCENERY AND DRAPERIES

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Driers, Hand

Refer to HAND DRIERS

Drinking Cups, Paper

The paper drinking cup, in its handy container, is an adjunct to the sanitary equipment of a theatre. Paper cups range in price from $13.50 for cases of 10,000, to $9.50 for cases of 2,500, depending upon the product purchased. In some instances containers are included in the cost of the cups. Where it is necessary to buy a container, the price will range from $4.50 up.

Lily Cup Company, 120 Broadway, New York City.
Tulip Cup Corporation, 220 Fifth avenue, New York City.
Individual Drinking Cup Company, Inc., Easton, Pa.
The Vortex Manufacturing Company, 421-431 North Western avenue, Chicago, Ill.
Ideal Cup Corporation, 317 North Wells street, Chicago, Ill.

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Drinking Fountains

Eighteen drinking fountains about evenly divided between the wall and pedestal type are installed in Balaban & Katz's Uptown theatre, Chicago. While the Uptown is one of the country's largest houses, the drinking water facilities provided easily emphasize the importance of this feature in any theatre.

Drinking fountains should be placed as conveniently as possible for the patron entering and leaving the theatre. In small houses at either end of foyer is a place frequently used. Whether the wall or pedestal type fountain is used depends upon space available, the wall type being used where space conditions are more limited.

In the finer theatres drinking fountains form an integral part of the decorative scheme of the theatre, being designed in harmony with the balance of the surroundings and in conformity with the architectural treatment of the house.

Batchelder-Wilson Company, 2633 Artesian, Los Angeles, Cal.
Central Brass Mfg. Company, 2950 East 55th street, Cleveland, O.
Century Brass Works, 962 North Illinois street, Belleville, Ill.

HUB PRODUCTS FROM SERVICE TO SOCKET

HUB

DON'T BE MISLED

LIGHTING engineers are unanimous in their opinion that oxidized aluminum has an exceptionally high factor of light reflection.

Laboratory research proves that oxidized aluminum averages at least 71% absorptive power, while Chromium plated metal averages 64%. Therefore, Oxidized Aluminum finish is recommended where effects of vivid white light intensities are desired.

Hub-O-Lite White Gold Finish Reflectors have passed every laboratory test. Expert operators of theatre lights use White Gold Finish Reflectors because of the following evidences of their superiority:

They produce lighting effects 50% more brilliant than reflectors of any other finish.

They intensify the diffusion of light.

Their finish will not wear off because they are not plated.

They last longer than any other light reflectors.

It will be a pleasure to demonstrate to you the advantages of aluminum finished reflectors, and of other desirable theatre lighting effects, in our completely equipped miniature laboratory-theatre maintained at our factory.

HUB ELECTRIC CO.

Complete Theatre Lighting Equipment

Factory and General Offices

2219-2225 West Grand Avenue

Telephone Seeley 6440-1-2

Footlights
Border Lights
Stage Pockets
Cove Lighting
Exit Signs

Spot Lights
Service Boards
Panel Boards
Usher Signals
Directional Signs
Flood Lights

Down Town Chicago Sales Offices
Suite 323—155 N. Clark St.
Phone State 7966

Toledo, Ohio
1220 Madison Ave
Phone Adams 5518

New York City
1457 Broadway
Phone Wisconsin 4843

Milwaukee, Wis.
123 Second St.
Phone Grand 1533

The Crane Company, 836 South Michigan avenue, Chicago, Ill.
Mueller Manufacturing Company, Decatur, Ill.
Rundle-Spence Manufacturing Company, 52 Second street, Milwaukee, Wis.
Standard Sanitary Manufacturing Company, Bessemer Building, Pittsburgh, Pa.
Voigt Company, 1743 North 12th street, Philadelphia, Pa.

▲

Effect Machines

Effect machines are an integral part of motion picture exhibition, especially when a policy of stageshows has been adopted. The effects in lighting which may be obtained are almost phenomenal, are always a source of curiosity and pleasure on the part of the public. There is a wide range of prices on these machines, depending upon the effects desired. There is also a new product which not only produces the usual effects but a wide variety of others.

BELSON MANUFACTURING COMPANY, 800 Sibley street, Chicago, Ill.
Brenkert Light Projection Company, 7348 St. Aubin avenue, Detroit, Mich.
CHICAGO CINEMA EQUIPMENT, 1736-1754 North Springfield avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
Langdon McCormick Studio, 145 West 14th street, New York City.
Milwaukee Electric Switchboard Company, 156 Clinton street, Milwaukee, Wis.

▲

Electric Measuring Instruments

The development and improvement in theatre lighting and projection have thrown onto the shoulders of the electrician, as well as the projectionist, many responsibilities. At their command are factors which make or break the show. With enormous switchboards to control, emergency lighting plants, motors, generators, arcs, dimmers, transverters, magnetic appliances and many other involved and sensitive electrical instruments, it devolves on the theatre to provide adequate equipment for their correct operation. In the list of necessary measuring instruments are ammeters, voltmeters, vacuum tube testers and the like. All these and others tend toward improving lighting.

J. H. Hallberg, 29 West 57th street, New York City.
Weston Electrical Instrument Company, Waverly Park, Newark, N. J.

▲

Electric Fans

This term is used to designate fans ranging in size from 5 to 16 inches, which are usually portable and are made in both oscillating and non-oscillating types. They are operated by connection to the light socket. Prices range from $5 to $35. Ceiling fans are also often desirable in theatres not well equipped for good ventilation.

GENERAL ELECTRIC COMPANY, Schenectady, New York.
Robbins & Meyers Company, Springfield, O.
Wagner Electric Corporation, 6400 Plymouth avenue, St. Louis, Mo.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

▲

Electric Flowers

Baskets or vases of electric flowers offer many possibilities in a decorative way for theatres. Artificial roses, tulips or similar flowers are fitted with small properly colored bulbs and the complete bouquet is wired ready to attach to the light socket. Many a nook or corner now barren and unattractive or unsightly can be transformed into a beauty spot by means of an electric bouquet.

Oscar Leistner, 319 West Randolph street, Chicago, Ill.

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Electric Lighting and Power Plants

Refer to LIGHTING AND POWER PLANTS

▲

Electric Motors

Refer to MOTORS, ELECTRIC

▲

Electric Pickups

Electric Pickups take the sound vibrations from records, transmit them to the amplifiers. The needle runs in a groove on the record and is caused to vibrate according to the groove made at the recording. On the phonograph this needle vibrates a diaphragm located in the neck of the horn, and these vibrations are amplified to audibility by the construction of the horn. On electric systems, this vibrating diaphragm varies the intensity of an electric current that operates a loud speaker, to a corresponding degree of volume.

THE AUDAK COMPANY, 565 Fifth avenue, New York City.
Best Manufacturing Company, 1200 Grove street, Irvington, N. J.
L. S. Gordon Company, 1800 Montrose avenue, Chicago, Ill.
THE ORO-TONE COMPANY, 1010 George street, Chicago, Ill.
PACENT ELECTRIC COMPANY, INC., 91 Seventh avenue, New York City.
Stromberg-Carlson Telephone Company, 1050 Clinton street, Rochester, N. Y.
E. Toman & Company, 2621 West 21st street, Chicago, Ill.
United Air Cleaner Company, 9705 Cottage Grove avenue, Chicago, Ill.
UPCO PRODUCTS CORPORATION, 270 LaFayette street, New York City.
WEBSTER ELECTRIC COMPANY, Clark and DeKoveer avenue, Racine, Wis.

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Electric Signs

Refer to SIGNS, ELECTRIC

▲

Emergency Lighting Plants

Refer to LIGHTING AND POWER PLANTS

▲

Equipment Supplies

The importance of equipment to the theatre cannot be stressed too much. It makes for comfort, proper presentation of entertainment, safety, etc. Equipment must be given first consideration, for a theatre which does not install the finest and most effective product, and become at the outset attractive and efficient, is endangering its future success. Independent equipment dealers will be found in all key centers, and the country is covered also by the following two chain organizations:

E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
Illinois Theatre Equipment Company, 12 East Ninth street, Chicago, Ill.
MONARCH THEATRE SUPPLY COMPANY, 395 So. Second street, Memphis, Tenn.
Movie Supply Company, 844 South Wabash avenue, Chicago, Ill.
NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.
OLIVER MANUFACTURING COMPANY, 1705 East 21st street, Cleveland, O.
RADIO INDUSTRIES OF CANADA, LTD., 120 Fort street, Winnipeg, Manitoba.

▲

Equipment for Sound Pictures

Refer to SOUND PICTURE EQUIPMENT

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Exit Light Signs

Exit light signs are required by law in all theatres, the Chicago theatre building ordinance specifying them as follows: "The word 'EXIT' shall appear in letters at least six inches high over the opening of every means of egress from a theatre and a red light shall be kept burning over such a sign."

Many improvements have been made in the manufacture of exit lights in an endeavor to make them less offensive in appearance without detracting from their practical mission. In addition to various styles, exit lights may be obtained built into ornamental fixtures, the whole being placed over the exit door.

BELSON MANUFACTURING COMPANY, 800 Sibley street, Chicago, Ill.
Brenkert Light Projection Company, 7348 Saint Aubin avenue, Detroit, Mich.
FLEXLUME CORPORATION, Buffalo, N. Y.
E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
HUB ELECTRIC COMPANY, 2219 West Grand avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton avenue, Chicago, Ill.
Rawson & Evans Company, 710 West Washington street, Chicago, Ill.
Viking Products Corporation, 422 West 42nd street, New York City.

STAGE EQUIPMENT

Counterweight Systems
Asbestos Curtains
Orchestra Pit Lifts
Organ Console Lifts
Stage Lifts
Towers for
Horns and Lights
Draw Curtain
Tracks and Motors
Magnascope Picture
Sheet Frames

PETER CLARK, INC.
544 West 30 St.
NEW YORK, N. Y.

PREVENT STOPS
Griffin Film Cement
Makes a non-buckling patch that stays stuck
Specially suited for sound prints
Guaranteed to make a better patch than any other cement
Manufactured by
F. B. GRIFFIN
Oshkosh, Wis.
FREE Sample and prices upon request

For SOUND Projection Use X-Y-Z The Very Best FILM CEMENT
X-Y-Z will stick and last where others will not. X-Y-Z makes a perfect, permanent and non-buckling patch.
Prepared in Gallons—Quarts—Pints—Half-Pints—Ounce Bottles.
Guaranteed to Satisfy or your Money Back
Send for Sample and Prices
Monarch Theatre Supply Co.
395 So. Second St. Memphis, Tenn.

The Voigt Company, 1745 North 12th street, Philadelphia, Pa.
Wheeler Reflector Company, 275 Congress street, Boston, Mass.
Willey Sign Company, 1559 Church street, Detroit, Mich.

Fans, Electric

Refer to ELECTRIC FANS

Fans, Ventilating

Fans may be divided into two classes, the portable and the stationary. The latter is the type commonly used in theatres. It is made in a variety of styles and sizes and is used for drawing into the auditorium fresh air or drawing out the foul air. These fans are mounted in a wall opening and in theatres can advantageously be placed in the front or rear of the auditorium and in the lobby. The motors operating these fans are usually supported by a bracket extension of the fan. The motor is generally enclosed to prevent trouble from dust or dirt.

The sizes of these fans range from 10 to 72 inches in diameter.

Ceiling fans are of a larger type and operate at slower speed. Fans of this type usually have four wooden blades and they are hung from the ceiling by an insulated hanger. The blower type of fan may be located over exits, under stage, at sides of projection booth and on roofs, either at front or rear.

While the importance of adequate ventilation in the auditorium is generally recognized it has been found that many theatres have failed in providing ventilation in lobbies. Air in the lobby, particularly when crowds are waiting admission soon becomes stagnant and foul, with the result that patrons are unduly wearied and placed in an unfavorable state for enjoying the entertainment. Prices range from $160 up. The blower type ranges from $250 up.

Ajax Sheet Metal & Iron Works, Inc., 57 Erie street, Milwaukee, Wis.
American Blower Corporation, Detroit, Mich.
Apex Electrical Distributing Company, 1067 East 152nd street, Cleveland, O.
ARCTIC NU-AIR CORPORATION, Northwestern Terminal, Minneapolis, Minn.
Autovent Fan & Blower Company, 1805 North Kostner avenue, Chicago, Ill.
Bayley Blower Company, 732 Greenbush, Milwaukee, Wis.
A. Hun Berry Fan Company, 28 Binford street, Boston, Mass.
Blizzard Fan Sales Company, 1514 Davenport street, Omaha, Neb.
Buckeye Blower Company, Columbus, O.
Champion Blower & Forge Company, Lancaster, Pa.
Fidelity Electric Company, Lancaster, Pa.
Kooler-Aire Engineering Company, Northwestern Terminal, Minneapolis, Minn.
LAKESIDE COMPANY, Hermansville, Mich.
The New York Blower Company, 3155 Shields avenue, Chicago, Ill.
SUPREME HEATER & VENTILATING CORPORATION, 195 Pine street, St. Louis, Mo.
Typhoon Fan Company, 345 West 39th street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
The Wigginton Company, Kalamazoo, Mich.

Film Cabinets

There are various types of film cabinets having storage capacity from three to twelve reels per unit of various forms of construction so that the reel is elevated or brought within grasp by the opening of the cover. They are generally of double metal wall construction, so that should one reel become ignited in the cabinet, the others are insulated from this heat, and thus saved from any damage. Some of them are constructed so that they can be ventilated to the outside by means of piping. The prices range from $4.00 to $60.00 per unit or cabinet.

American Film-Safe Corporation, 1800 Washington boulevard, Baltimore, Md.
Atlas Metal Works, 2601 Alamo street, Dallas, Tex.
BELSON MANUFACTURING COMPANY, 800 Sibley street, Chicago, Ill.
Duplex Motion Picture Industries, 74 Sherman avenue, Long Island City, N. Y.
E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
Neumade Products Corporation, 249 West 47th street, New York City.

Film Cabinet Stands

There are various size stands which accommodate one up to three cabinets, and hold the film cabinets so that they are more convenient as well as allowing them to be moved about more easily for cleaning or relocating purposes. Some of them also make the film cabinets more safe by holding the film cabinet at an angle so that a reel of film cannot be laid on top of it. The prices range from $12.00 to $17.00.

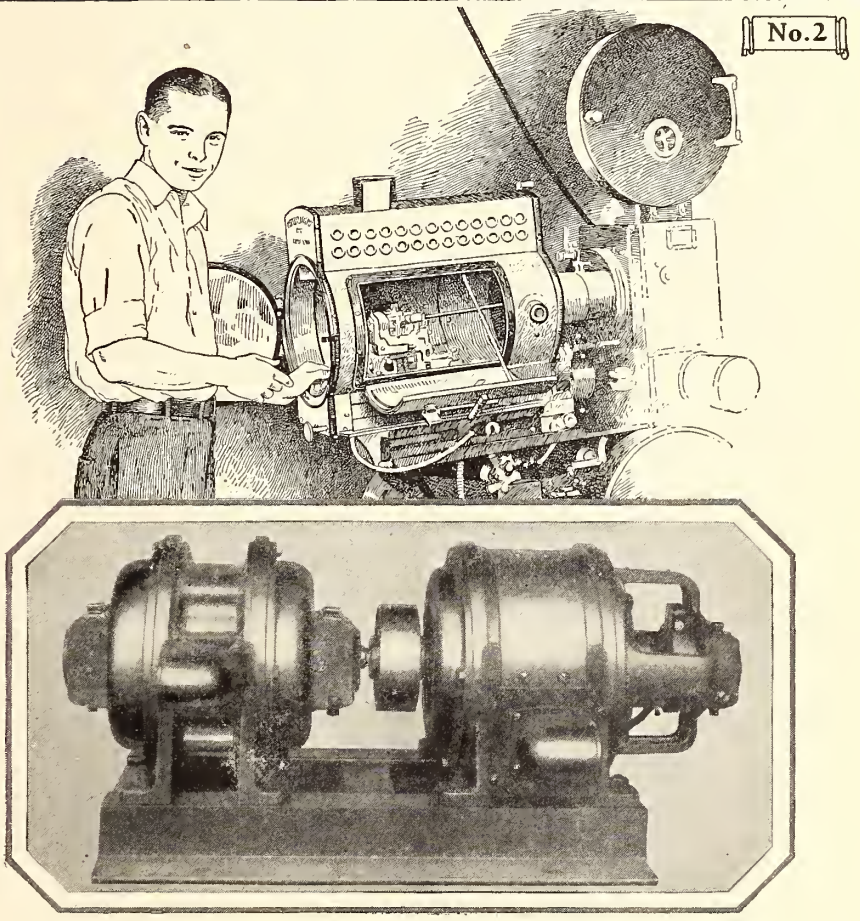
BELSON MANUFACTURING COMPANY, 800 Sibley street, Chicago, Ill.
E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.

Film Cement

A special preparation for splicing motion picture film used in theatres, laboratories and film exchanges. Film Cement sells at about 20 cents a bottle.

Bell & Howell Company, 1801 Larchmont avenue, Chicago, Ill.
E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
Erker Brothers Optical Company, 608 Olive street, St. Louis, Mo.
F. B. GRIFFEN, Oshkosh, Wis.
MONARCH THEATRE SUPPLY COMPANY, 395 So. Second street, Memphis, Tenn.
Neumade Products Corporation, 442 W. 42nd street, New York City.
Screenvox Manufacturing Company, P. O. Box 104, Long Beach, Cal.

CHATS WITH THE PROJECTIONIST



"YOU ought to see the way the light stays put since we got this General Electric motor-generator set. You know how it used to be—sometimes the arc would fade almost out.

"Now the arc is so steady all the time that nobody down in the house can tell when I change from one machine to another."

Distributed by
THE E. E. FULTON COMPANY
1018 South Wabash Avenue,
Chicago, Illinois
Branch offices in the following cities: Atlanta, Boston Indianapolis, Los Angeles, Milwaukee, New York, Philadelphia, St. Louis, San Francisco.

150-6

JOIN US IN THE GENERAL ELECTRIC HOUR, BROADCAST EVERY SATURDAY AT 9 P.M., E.S.T. ON A NATION-WIDE N.B.C. NETWORK

GENERAL ELECTRIC

GENERAL ELECTRIC COMPANY, SCHENECTADY, N.Y., SALES OFFICES IN PRINCIPAL CITIES

Film Cleaning Machines

A block containing pads which are saturated with a film cleaning liquid through which the film is run, dirt and grit being removed from it in the process. Prices range from $7.50 up.

Consolidated Film Industries, 729 Seventh avenue, New York City.
Duplex Motion Picture Industries, 74 Sherman avenue, Long Island City, N. Y.
Dworsky Film Machine Corporation, 520 West 48th street, New York City.
Foster & Bartlett, 45 West 45th street, New York City.
E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
Neumade Products Corporation, 249 West 47th street, New York City.

Film Developing and Printing

With motion picture presentations and local news reels offering novelty on many theatre bills, a great responsibility rests upon those developing and printing the films. Rapid service is required, yet the negatives and positives must be handled with meticulous care to avoid cloudiness, rain and other faults. Positives may be obtained in black and white and in several tints, including amber, red, green, etc.

Empire Laboratories, Inc., 723 Seventh avenue, New York City.
Appreciation Films, Inc., 1029 South Wabash avenue, Chicago, Ill.

Film Inspection Machines

Perfect projection is impossible unless the film itself is in perfect mechanical condition. Today the public demands good screen and sound and the projectionist can accomplish this only when proper inspection has been given to the film. The film inspection machines manufactured today are adding efficiency to this work.

Film Inspection Machine Company, 630 Ninth avenue, New York City.
E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.

Film, Raw

Raw film is motion picture film that has never been exposed. Camera spools carry 400 and 1,000 feet of negative film, and positive film can be got in 1,000-foot lengths. The positive film is that which is used to make a copy or print from the original film or negative.

Du Pont-Pathe Film Mfg. Corporation, 35 West 45th street, New York City.
EASTMAN KODAK COMPANY, Rochester New York.

Film Reels

Refer to REELS

Film Rewinders

This device is used for rewinding films after they are run through the projectors, and are made in two general patterns, the bench and fire-proof enclosed type. The bench or open rewind is made in one piece types with the dummy and geared end complete in one unit, and others are made so that they can be clamped to a bench or shelf, while some are permanently fastened by means of bolts. Some are made with plain bearings and some have their spindles mounted on ball bearings. They range in price from $5.00 to $15.00.

The enclosed rewinds are made in various patterns, both hand drive and motor drive models. The motor drive type is generally automatic in its operation, stopping at the end of the film or should the film break. Some are made with plain bearings and some have their spindles mounted on ball bearings. Some motor drive types also have multiple speed ranges and accommodate either one or two-thousands foot reels. One type recently brought on the market also has a detachable grinding and polishing attachment for aiding the operator in keeping his equipment in first class shape as well as keeping his arc lamp in good working order. The prices range from $50.00 to $160.00 complete.

Atlas Metal Works, 2601 Alamo street, Dallas, Tex.
Automatic Film Rewinder, Harrisburg, Pa.
Bass Camera Company, 179 West Madison street, Chicago Ill.
Bell & Howell Company, 1827 Larchmont avenue, Chicago, Ill.
CHICAGO CINEMA EQUIPMENT COMPANY, 1736 North Springfield avenue, Chicago, Ill.
Duplex Motion Picture Industries, 74 Sherman avenue, Long Island City, N. Y.
Dworsky Film Machine Corporation, 520 West 48th street, New York City.
Erker Brothers Optical Company, 608 Olive street, St. Louis, Mo.
Film Inspection Machine Company, Inc., 33 West 60th street, New York City.
Foster & Bartlett, 45 West 45th street, New York City.
E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
The L. J. Gardiner Company, 935 West Goodale boulevard, Columbus, O.
Hagenlocher & Bary, 1560 Broadway, New York City.
Neumade Products Corporation, 249 West 47th street, New York City.
W. G. Preddy, 187 Golden Gate avenue, San Francisco, Calif.

Film Splicing Machines

Equipment of this type is used mostly in film exchanges, studios and laboratories for the purpose which the name states. Smaller models are made for theatres. Prices range from $6.00 up.

Bell & Howell Company, 1827 Larchmont avenue, Chicago, Ill.
Duplex Motion Picture Industries, 74 Sherman avenue, Long Island City, N. Y.
Dworsky Film Machine Corporation, 520 West 48th street, New York City.
E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
Neumade Products Corporation, 249 West 47th street, New York City.

Film Processing Machines

A device for protecting the projector from emulsion of green film. It is placed between rewinds, the film passing through the waxing machine and waxing the sprocket holes while being rewound. Prices range from $15.00 up.

Consolidated Film Industries, 729 Seventh avenue, New York City.
Duplex Motion Picture Industries, 74 Sherman avenue, Long Island City, N. Y.
Dworsky Film Machine Corporation, 61 Sixth street, Long Island City, N. Y.
Erker Brothers Optical Company, 608 Olive street, St. Louis, Mo.
Neumade Products Corporation, 249 West 47th street, New York City.

Fire Doors

Refer to FIREPROOF DOORS

Fire Extinguishers

There are for theatres four types of fire extinguishers: the one quart size hand extinguisher, containing carbon tetra-chloride; the 2½-gallon soda and acid extinguisher; the 2½-gallon foam type, and the portable carbon Dioxide hand type. Good ones of these types are manufactured by many companies. Instructions from fire inspectors should be carefully followed in distributing these through the theatre building. Prices range around $12.00.

Foamite-Childs Corporation, 1010 Turner street, Utica, N. Y.
E. E. Fulton Company, 1018 So. Wabash avenue, Chicago, Ill.
Fyr-Fyter Company, 221 Crane, Dayton, O.
Harker Manufacturing Company, Cincinnati, O.
International Fire Equipment Corporation, West New Brighton, N. Y.
Pyrene Manufacturing Company, 560 Belmont avenue, Newark, N. J.

Fire Prevention for Projectors

Important equipment has been developed which it is said definitely prevents a film fire in the projection machine. This equipment is a safety control device, that is easily installed and which is operated on the regular line voltage. The main control unit and dowser are mounted on the top magazine and act as the main light cut off, taking the place of the regular dowser. The dowser is operated from five distinct points of contact, covering every avenue through which a fire could start in the projector while it is in operation or at a standstill with the film in it. All contact points are very sensitive, and the dowser is instantaneous in its action, yet does not depend upon springs to actuate it.

An arm with a loop and idler are so mounted as to engage with the upper film loop, another arm and idler is so mounted to engage the lower loop, an auxiliary idler is mounted so that it rides the film between the take-up sprocket and lower magazine valve rollers. These three points of contact with the film offer protection against fire from the following causes: film break at any point in the projector; loss of lower loop; loss of upper loop; mutilated perforations, i. e.: perforations in such condition that film will not ride properly through projector; failure of film to pass properly through projector from any cause; failure of film to take-up properly; pad reel in lower magazine; take-up belt breaking.

Now there are other avenues by which a film fire can start, and the inventors of the device have apparently overlooked nothing in the way of safety.

The entire projector is protected by a governor which is driven by one of the gears of the projector head, and this causes the dowser to actuate in case the following occurs; drive belts breaking; projector head binding up; motor trouble of any kind; loose drive pulleys; line fuses blowing out; projector running below normal speed.

A very important feature of this control is the change-over, that is incorporated in it where two or more projectors are used, and it is very simple in its operation as it keeps one dowser in a locked position while the other one is in operating position.

The failure of current supply to motor results in instant actuation of the dowser.

Fire Guard Manufacturers Company, Aurora, Ill.
H and A Company, 1507 Cass avenue, Detroit, Mich.
Industrial Development Company, 292 Morrison street, Portland, Ore.
SENTRY SAFETY CONTROL CORPORATION, 13th and Cherry streets, Philadelphia, Pa.

The Center of All Eyes

Instinctively the eyes of every person in your audiences turn first to stage—and their impression of your theatre and attractions is directly influenced by the appearance of the stage settings and decorations.

Volland Scenic Studios, Inc.
St. Louis, Missouri

Fireproof Curtains

Refer to CURTAINS, FIREPROOF

Fireproof Doors

In practically all states, cities and towns building codes require the use of fireproof doors in certain quarters of the theatre, such as the projection booth, stairwells, exits, dressing rooms, boiler rooms, etc. This demand on the part of the framers of the building codes has been beneficial to the theatre owner in many respects. In the first place it has effected a big saving in insurance. Secondly, and more important, it has safeguarded life and eliminated legal battles and accident and death claims. Before building every theatre owner should consult building code specialists and the fire underwriters.

Covington Metal Products, 17 West 8th street, Covington, Ky.
Missouri Fire Door & Cornice Company, 3144 Easton avenue, St. Louis, Mo.
St. Louis Fire Door Company, 1142 South Sixth street, St. Louis, Mo.
Variety Fire Door Company, 2958 Carroll avenue, Chicago, Ill.

Fireproof Shutters

Again entering into lower insurance rates are fireproof shutters for the projection booth. Such equipment in the modern theatre has placed the patrons beyond the danger line, so to speak. These safety shutters are so constructed that they drop when film breaks. Certain designs work automatically, while others operate through a release effected by the projectionist. The list price of the shutters ranges from $9.00 up, depending on size.

W. G. PREDDEY, 188 Golden Gate avenue, San Francisco, Cal.
BEST DEVICES COMPANY, Film building, Cleveland, O.

Fireproof Units

There are various forms of these available and generally each type is made in several capacities and sizes to accommodate their installation in small or large booths. The com-

ponent parts of each unit are generally detachable so that the unit can be made complete for film storage, waste disposal, film rewinding and inspection, as well as the storage of both supplies and tools. They are generally furnished with casters, so that they can be moved about for cleaning or relocating purposes. They are made entirely of metal and are therefore, fireproof. These units are far cheaper in the long run than the general make-shift of the past, in covering wooden benches or shelves with tin or sheet metal, since they always represent a recognized value by being complete within themselves, and not built in as part of the partitions or the booth construction. The prices range from $50.00 to $350.00.

E. E. Fulton Company, 1018 South Wabash, Chicago, Ill.

Fireproofing Materials

Into every factor of theatre construction, there should enter fire resisting material. Through such construction, the exhibitor is safeguarding his investment and his clientele. Fireproofing compounds have been prepared for coating scenery, drapes and curtains and other inflammable materials. Today through the use of specially prepared wood, compounds, asbestos, cement, steel and other fire resisting material the owner may feel assured of the safety of his building.

E. E. Fulton Company, 1018 So. Wabash avenue, Chicago, Ill.

JOHNS-MANVILLE CORPORATION, 292 Madison avenue, New York City.

Macoustic Engineering Company, 782 Union Trust building, Cleveland, O.

Universal Gypsum Company, 111 West Washington street, Chicago, Ill.

U. S. Gypsum Company, 300 West Adams street, Chicago, Ill.

Fixtures, Lighting

Refer to LIGHTING FIXTURES

Fixtures, Plumbing

Refer to PLUMBING FIXTURES

Flashers, Signs

The sparkling life and motion characteristic of so many theatre signs is produced by the use of sign flashers. Sign flashers are made in several types, among them being the motor driven, the mercury contact, thermal and socket flasher type.

The possibilities for attention getting effects through the use of sign flashers is demonstrated daily in thousands of signs equipped with them. Signs employing flashers are generally used in connection with colored lamps or color hoods, the combined flasher and color lending itself to an almost endless interpretation of interesting figures and shapes.

In addition to the interest compelling action which the sign flasher injects in a sign it is stated that its use effects a saving in current cost over the continuous burning sign. Prices range from $40.00 up.

E. E. Fulton Company, 1018 So. Wabash avenue, Chicago, Ill.

REYNOLDS ELECTRIC COMPANY, 2650 West Congress street, Chicago, Ill.

TIME-O-STAT CONTROLS COMPANY, Elkhart, Ind.

Flood Lights

Flood lighting is accomplished with a lamp equipped with reflector of parabolic form capable of projecting a light to cover a wide area at a distance. For night lighting of theatre buildings lamps usually range from 200 to 1,500 watts. These may be located on the marquise or at some other vantage point opposite or nearly opposite the building. The intensity of the light is governed to a great extent by the type of reflector employed. In general there are three types: the extensive, the distributing and the concentrating. The former gives a wide smooth distribution of light for close-up work; the distributing reflectors provide a more concentrated beam for work at average distance and the concentrating reflector throws a long, narrow beam of light for illumination at long distances.

Claims advanced for the advantages of flood-lighting, aside from the obvious advertising value of this form of illumination, include a clean revelation of the architectural beauty of a building unmarred by signs or lamp outlines.

An idea of floodlighting costs may be obtained from the following example:

Time of operation, 5 hours per evening.
Area to be floodlighted 50 ft. long, 50 ft. wide.
Extent of floodlighted area, 2,500 square feet.
Projectors used, 500 watt.
Area lighted by each projector, 250 sq. ft.
Number of projectors used, 10.
Kilowatt hour consumption per period.

$$\frac{10 \times 100 \times 25}{1000} = 25$$

Cost per kw. hour: $25 \times 10 = \$2.50$.
Cost of lighting front for 5 hours: $2.50.

Floodlighting is also used in theatre auditoriums for such purposes as illuminating the orchestra pit while the balance of the house is dark.

The list price of flood lights ranges from $30 to $75.

FRANK ADAM ELECTRIC COMPANY, 3650 Windsor avenue, St. Louis, Mo.

BELSON MANUFACTURING COMPANY, 800 Sibley street, Chicago, Ill.

CHICAGO CINEMA EQUIPMENT COMPANY, 1736-1754 North Springfield avenue, Chicago, Ill.

Curtis Lighting, Inc., 1119 West Jackson boulevard, Chicago, Ill.

HUB ELECTRIC COMPANY, 2219 West Grand avenue, Chicago, Ill.

KLIEGL BROTHERS, 321 West 50th street, New York City.

The Lit-War Company, Wellston, O.

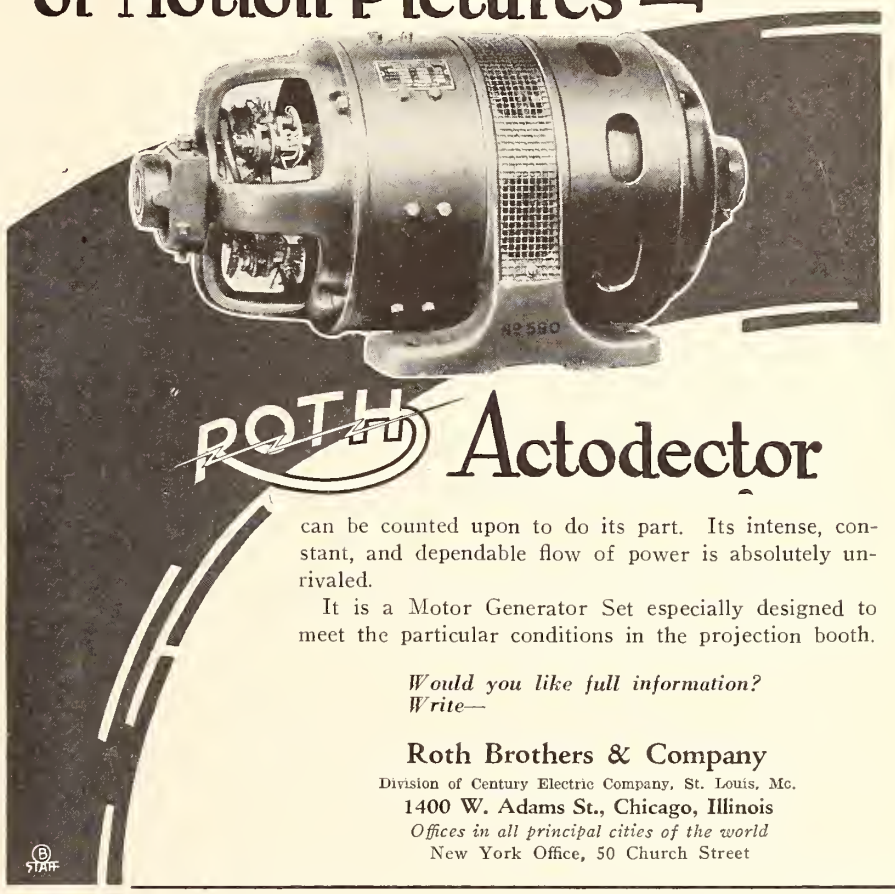
Major Equipment Company, 4603 Fullerton avenue, Chicago, Ill.

Milwaukee Electric Switchboard Company, 156 Clinton street, Milwaukee, Wis.

Westinghouse Lamp Company, 150 Broadway, New York City.

Wm. Wurdack Electric Manufacturing Company, 4444 Clayton avenue, St. Louis, Mo.

For the *Efficient* Projection of Motion Pictures



ROTH Actodector

can be counted upon to do its part. Its intense, constant, and dependable flow of power is absolutely unrivaled.

It is a Motor Generator Set especially designed to meet the particular conditions in the projection booth.

Would you like full information? Write—

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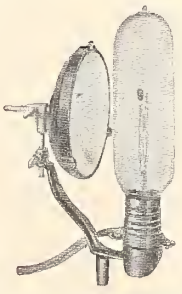


"BEST"

The leading Mazda adapter for the small theatre, school or lodge.

"Best" Mazda Adapter
$13.50

BEST DEVICES CO.
200 Film Bldg. Cleveland, O.

Stage Equipment

Fire Curtains *Counterweight System*
Motor Driven *Cycloramas*
Hydraulic Check *Light Bridges*

CONSOLE - ORCHESTRA and STAGE ELEVATORS

BRUCKNER-MITCHELL, Inc.
532 West 22nd Street New York City

Floor Coverings

Refer to CARPETS and MATS and RUNNERS

Flower Baskets, Electric

Refer to ELECTRIC FLOWERS

Flowers, Artificial

Refer to ARTIFICIAL FLOWERS

Footlights

Many types of footlights are made for the average theatre. They are designed in the portable type, disappearing type, and the regular kind for permanent installation. Footlights can be bought already wired for various combinations of color circuits, in single or double rows.

FRANK ADAM ELECTRIC COMPANY, 3650 Windsor avenue, St. Louis, Mo.
BELSON MANUFACTURING COMPANY, 800 Sibley street, Chicago, Ill.
Buckeye Distributing Company, 7016 Euclid avenue, Cleveland, O.
CHICAGO CINEMA EQUIPMENT COMPANY, 1736-1754 North Springfield avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
Milwaukee Electric Switchboard Company, 156 Clinton street, Milwaukee, Wis.
Major Equipment Company, 4603 Fullerton avenue, Chicago, Ill.
Wheeler Reflector Company, 275 Congress street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton avenue, St. Louis, Mo.

Fountains, Drinking

Refer to DRINKING FOUNTAINS

Fountains, Ornamental

Refer to ORNAMENTAL FOUNTAINS

Frames—Poster, Lobby

Poster and lobby display frames are manufactured in standard sizes. There are one sheets to hang and one sheet with easel back—three sheets to hang and three sheets with easel back—combination frames to hang and with easel to accommodate a one-sheet and eight 11x14 photographs. Another combination often used is one to take a 22x28 photograph, eight 11x14 photographs and date strip.

Photograph frames are also offered in standard sizes for five or six photographs, 11x14 in size.

Most of the modern theatres are having their lobby display frames and cases built to order to fit the recesses and spaces provided for by the architect. Manufacturers of frames and cases gladly furnish complete drawings and specifications for the theatre owner's approval. Standard sizes range in price from $7.00 up.

Joseph S. Arvid Company, Inc., 1440 Broadway, New York City.
Bilt Rite Manufacturing Company, 447 North Wood street, Chicago, Ill.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
Lobby Display Frame Corporation, 723 7th avenue, New York City.
Newman Manufacturing Company, Cleaney street and Norfolk and Western R. R., Cincinnati, O.
Stanley Frame Company, 727 Seventh avenue, New York City.

Fronts, Metal Theatre

Entire fronts for theatres made of sheet metal and wrought in a pleasing design are available for the small house desiring to change its exterior appearance. These metal fronts are made in various sizes and designs and shipped in sections ready to be erected. It is advisable, in ordering material of this type to have the building properly measured and a sketch of front submitted.

Covington Metal Products Company, 17 West 8th street, Covington, Ky.
Edwards Manufacturing Company, Cincinnati, O.
Milwaukee Corrugating Company, 36th avenue and Burnham street, Milwaukee, Wis.
Moeschl-Edwards Corrugating Company, 411 East Fifth street, Cincinnati, O.
Newman Manufacturing Company. Cleaney street and Norfolk and Western R. R., Cincinnati, O.

Furnaces, Coal and Oil Burning

Refer to HEATING SYSTEMS

Furniture, Theatre

A number of factors should guide the exhibitor in the selection of his furniture. Comfort and restfulness are among the first considerations. Upholstering materials offer a splendid opportunity for accents in the color scheme of the room. Over-elaborateness and that which breathes of the gaudy should generally be avoided.

All furniture depends upon the finish. A glassy varnish finish on any piece cheapens the quality of the framework. It scratches easily and shows dust more readily. A soft finish is always desirable, and this holds particularly true of gold furniture, which looks cheap unless nicely toned down.

Furniture for the men's room should always be of a heavy type, giving a manly and clubby appearance. Leather upholstering is quite proper. Women's rest room should be dainty and more genteel. Cane furniture is appropriate here.

The Ficks Reed Company, 424 Findlay street, Cincinnati, O.
Furniture Buyers Service, 605 Broadway, New York City.
S. Karpen & Brothers, 636 West 22nd street, Chicago, Ill.
Mandel Brothers, Inc., State and Madison streets, Chicago, Ill.
Metalarts Studios, 451 East Ohio street, Chicago, Ill.
W. P. Nelson Company, 614 South Michigan avenue, Chicago, Ill.
Peabody Theatre Furniture Company, North Manchester, Ind.
Albert Pick-Barth Company, Inc., 1200 West 35th street, Chicago, Ill.

Fuses, Electric

Electrical fuses are intentional weakened spots introduced into an electrical circuit and designed to fuse or "blow" due to excess current caused by overload or a short circuit in the line. Thus the circuit is opened before the excess current can damage any other part of the wiring or apparatus forming the circuit. They are purely a protective device and require replacement when the non-renewable type is used, or the renewal link replaced when the renewable type is used.

Fuses are preferable type of protective device because of their lower cost, their enclosed parts, and the absence of moving parts. It is good business to keep extra fuses or renewals on hand at all times. A sufficient supply will prevent a dark house. The theatre owner should not experiment on the use of fuses, but should take the advice of a skilled electrician so that an overload will not result.

Fuses may be more safely pulled than otherwise if a fuse puller is used. This device may prevent burns, injury to the equipment and other mishaps, and it costs but little.

Chicago-Jefferson Fuse & Electric Company, 1500 South Laflin street, Chicago, Ill.
Trico Fuse Manufacturing Company, 1009 McKauley avenue, Milwaukee, Wis.

Gazing Balls, Lobby

A decorative feature which has fascinated humanity through centuries because of the supposed occult powers of the Oriental to see reflected in it the future of life is the gazing ball. This decorative piece, always an attraction, lends tone to the colorful lobby.

Architectural Decorating Company, 1600 South Jefferson street, Chicago, Ill.

Gelatine Sheets

The gelatine sheet, for the colorful and atmospheric lighting of stages, organs, sections of the screen and other features which take the spot, is as vital as the spot and flood. The best gelatine sheets are both durable and flexible, and are only slightly affected by atmospheric changes in the theatre. Cooling of such sheets does not cause them to fall from the frames. The list price of gelatine ranges from 20c and up for 100 sheets. Any desired color may be obtained, either in the individual sheet or through combinations.

Central Import Company, 1656 South Central Park avenue, Chicago, Ill.
Rosco Laboratories, 367 Hudson avenue, Brooklyn, N. Y.

Generators, Motor

This electrical outfit is designed to produce direct current at the arc lamp on the picture machine — spotlights or double dissolving stereopticon. It consists of an alternating current motor, directly connected on a shaft to a direct current generator. Motor generators are made for every current requirement to deliver amperages from 20 amperes to 200 amperes.

There are 20-30 ampere outfits for reflecting arc lamps; 40-50 and 75 ampere outfits for the ordinary arcs and 75-100-125 and 150 ampere generators for use with high intensity lamps.

Motor generators are made in two types, the series generators and the multiple arc generators.

The series arc is for use with two picture machine arcs. It is so designed that for the period of time needed to warm up the second picture machine arc, preparatory to changing from one picture machine to the other, it will carry both arc lamps at the same amperage without danger of losing the light on the arc lamp on the running picture machine.

Multiple arc generators are designed and built to generate direct current for many arcs. They are used in the motion picture booths where there are two arcs on the picture machines, one or more spotlights and a double dissolving stereopticon and effect machine. The multiple arc generator correctly built, will carry the entire battery of arc lamps and various amperages. The variance in amperages is controlled by the necessary rheostats. Prices range from $350 up.

AUTOMATIC DEVICES COMPANY, Allentown, Pa.
Continental Electric Company, 323 Ferry street, Newark, N. J.
Electric Specialty Company, 211 South street, Stamford, Conn.
Fidelity Electric Company, Lancaster, Pa.
Forest Electric Company, 272 New street, Newark, N. J.
J. H. Hallberg, 29 West 57th street, New York City.
HERTNER ELECTRIC COMPANY, 12690 Elmwood avenue, Cleveland, O.
Hobart Brothers Company, Troy, O.
Ideal Electric & Manufacturing Company, Mansfield, O.
Liberty Electric Corporation, Stamford, Conn.
Northwestern Electric Company, 409 South Hoyne street, Chicago, Ill.
Robbins & Meyers Company, Springfield, O.
ROTH BROTHERS, 1400 West Adams street, Chicago, Ill.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

Grilles

Grilles in both brass and bronze are used in box office windows, organ grille openings, ceilings under balconies (usually illuminated), and in radiator openings in lobbies. Manufacturers of this item show many designs to select from. Can be bought in standard sectional assembly or built to order.

Daniel Ornamental Iron Works, 4435 West Division street, Chicago, Ill.
Newman Manufacturing Company, Cleneay street, and Norfolk and Western R. R., Cincinnati, O.
F. P. Smith Wire & Iron Works, 2346 Clybourne street, Chicago, Ill.
The Voigt Company, 1745 North 12th street, Philadelphia, Pa.
ZERO VALVE & BRASS CORPORATION, 634 Fourth street, Buffalo, N. Y.

Gummed Labels

Specially prepared gummed labels to expedite the preparation of parcel post and express packages are now on the market. These time savers are sold at a very nominal cost. Their use minimizes the possibility of torn or missing labels and the resultant lost package.

Tablet & Ticket Company, 1021 West Adams street, Chicago, Ill.

Hand Blowers

Hand blowers are small electric instruments used to blow dust or dirt out of places too small to wipe clean, places that might endanger one's hands or equipment too delicate to handle. They are especially handy in cleaning amplifiers, dimmers, motors, organs, chandeliers, etc.

Clements Mfg. Company, 690 Fulton street, Chicago, Ill.

Hand Driers

What is known as the sanitary hand drier for the lavatories of theatres is an electrically operated blower type of drier, through which a current of warm air evaporates the water on the hands. Driers of this type are built of cast iron with a heavy white enamel finish

with the metal parts of nickel plate. These driers stand about 34 inches high, and are operated by a foot lever, which turns the switch on and off.

Airdry Corporation, Groton, N. Y.
Milwaukee Engineering & Manufacturing Company, 261 South Water street, Milwaukee, Wis.
Sani Products Company, 209 West Randolph street, Chicago, Ill.

Hardware, Stage

With the growing popularity in theatres of presentation acts a need is apparent for equipment to meet the varied physical requirements in the way of stage hardware to accomplish this purpose. The subject of stage hardware takes in many items, large and small, which are equipment essentials in the stage that is to be prepared to house a variety of acts or talent.

Under the heading of stage hardware are included such items as blocks and pulleys of all types, counterweights and arbors, belay pins, cleats, curtain tracks, keystones and corners, pin rails, pin wire, rope, manila and wire, rope locks, sand bags, smoke pocket stage screws, trim clamps, winches. Steel curtains and counterweight rigging are also important items of the equipment in the modern stage.

Acme Stage Equipment Company, 191 Lafayette street, New York City.
BRUCKNER-MITCHELL INC., 532-540 W. 22nd street, New York City.
J. H. CHANNON CORPORATION, 223 West Erie street, Chicago, Ill.
J. R. Clancy, 1010 West Belden avenue, Syracuse N. Y.
Great Western Stage Equipment Company, 617 Holmes street, Kansas City, Mo.
Lee Lash Studios, 1818 Amsterdam avenue, New York City.
TIFFIN SCENIC STUDIOS, Tiffin, O.
VOLLAND SCENIC STUDIOS, 3737 Cass avenue, St. Louis, Mo.

Heaters, Organ

Refer to ORGAN HEATERS

Heaters, Ticket Booth

Refer to TICKET BOOTH HEATERS

Heating Systems

There are a number of types and arrangements of theatre heating systems, each designed to fit the individual building. One of the systems is known as the fuel-to-air method whereby the transmission of the heating effect from the fuel is obtained without the intermediate processes of transmission through piping and radiators. The volumes of outdoor air entering the system are heated quickly and uniformly, producing comfortable heating and invigorating ventilation in all seasons of the year. The heating units most generally used to warm the incoming air are commonly known as unit heat generators. More specifically, the operation of the warming and ventilating is as follows:

The air is drawn in through a fresh air shaft into the fan room, passing through air washers and being thoroughly washed and properly humidified. From there by means of large blowers, it is forced through the generator chambers and properly and scientifically distributed to the portions of the building to be heated and ventilated.

The generators are so constructed that any kind of fuel, including oil or gas, can be used. The fires are controlled automatically by means of temperature control equipment, responding to thermostats placed in the theatre in various locations. Utmost flexibility is obtainable on account of the installation of these units or separate heat generators.

Equipment of this type is being used in every class of theatre from the 300-seat village playhouse to the 5,000-seat palatial home of the cinema art. On account of the exceptional flexibility, convenience, economy of operation, and perfect results obtained from the use of any kind of fuel, an owner obtains an up-to-date heating system as well as a properly designed ventilating plant for both winter and summer use. It is said that the installation cost is low and the operation is economical in such a system.

American Foundry & Furnace Company, 915 East Washington street, Bloomington, Ill.
Illinois Engineering Company, Racine avenue and 21st street, Chicago, Ill.
P. H. McGirl Foundry & Furnace Company, Bloomington, Ill.
New York Blower Company, 3155 Shields avenue, Chicago, Ill.
B. F. Reynolds Company, 118 West Ohio street, Chicago, Ill.
SUPREME HEATER & VENTILATING COMPANY, 1915 Pine street, St. Louis, Mo.

Heating Systems, Oil

Heating by means of oil is growing rapidly in popularity among theatres. Some of the country's largest playhouses are installing oil heating systems of various makes and types. They are also to be found in smaller theatres. Among the advantages claimed for oil heating is the matter of cleanliness and subsequent savings in draperies and redecorating costs. The operation being automatic the oil burner requires virtually no attention, effecting a saving in janitor service. Another advantage pointed out is the fact that oil burners give heat only when needed.

Most oil burners are operated in connection with a thermostat so that when the temperature falls even one degree below the desired point the thermostat establishes connection which starts the burner again. When the temperature goes above the desired degree the heat is automatically shut off.

Caloroil Burner Corporation, 225 West 34th street, New York City.
Hardinge Brothers, Inc., 4147 Ravenswood avenue, Chicago, Ill.
Rayfield Manufacturing Company, 2559 West 21st street, Chicago, Ill.
B. F. Reynolds Company, 118 West Ohio street, Chicago, Ill.
SUPREME HEATER & VENTILATING CORPORATION, 1915 Pine street, St. Louis, Mo.
C. U. Williams & Sons, Bloomington, Ill.

High Intensity Lamps

Refer to LAMPS, HIGH INTENSITY

Holders, Ticket

Refer to Ticket Holders

Hoods, Color

Refer to COLOR HOODS

Horn Lifts

A horn lift is an automatically controlled electric driven elevator used to raise and lower sound horns to their proper places behind the screen. They operate on the hydraulic, cable and drum and screw lift principle, and when the stage is needed for acts, the lift lowers the horn down under the stage. The portion of the stage flooring directly above the lift is attached to the lift becoming a part of it and any stage set up located over the lift goes up with it and is ready for use the instant the lift returns to the low level.

BRUCKNER-MITCHELL, INC., 532-540 W. 22nd street, New York City.
Earl B. Hough, 5820 Kenmore avenue, Chicago, Ill.

Horn Towers

Horn towers are structural steel towers on which the horns are fastened. These towers are generally on wheels so that they may be moved about to properly locate the horns behind the screen. When the horns are not in use the towers can be pushed out of the way.

BRUCKNER-MITCHELL, INC., 532-540 W. 22nd street, New York City.
GATES RADIO & SUPPLY COMPANY, Quincy, Ill.
Littleford Brothers, 501 East Pearl street, Cincinnati, O.

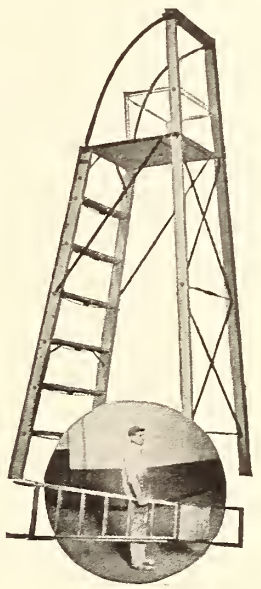
Incandescent Lamps

Refer to LAMPS, INCANDESCENT PROJECTION

Insurance, Rain

Rain insurance offers to exhibitors a protection against an empty box office when a storm arises on the day or evening on which the house has booked a big picture for which it has paid probably more than its usual price. Rain insurance policies are now an established feature for motion picture houses and other forms of amusement.

George J. Diener, 175 West Jackson boulevard, Chicago, Ill.



Costs Less to Use

The Dayton Safety Ladder saves cleaning costs, because it enables the workman to use both hands freely. He works faster and better. The Dayton prevents many dangerous accidents, lasts much longer than cheaply built ladders, is light in weight, folds flat for easy carrying. Its straight back permits close work against walls. Made in sizes 3 to 16 feet. Moderately priced.

We also make Type "B" Dayton Ladder, a smaller, popular priced safety ladder.

Write Dept. BT-10 for complete information

The Dayton Safety Ladder Co.
121-123 West Third Street
Cincinnati, Ohio

DAYTON Safety Ladder
(Patented)

Stock carried by Pacific Coast Representative, Bullard-Davis, Inc., Los Angeles and San Francisco, and by 160 other distributors from coast to coast.

Inter-Communicating Telephones

Systematizing of business has relieved the individual of much routine and has increased thereby his efficiency. In the systematizing of business the inter-communicating telephone is playing an important part. In the theatre it contributes to a smooth functioning organization. No theatre of consequence today operates without such a telephone system.

Acme Electric Construction Company, 407 South Dearborn street, Chicago, Ill.
Automatic Electric Company, Inc., 1027 West Van Buren street, Chicago, Ill.
S. H. Couch, Inc., Norfolk Downs, Quincy, Mass.
Screw Machine Products Corporation, 1012 Eddy street, Providence, R. I.
Stromberg-Carlson Telephone Company, Rochester, N. Y.

Interior Decorations

Interior decoration of the motion picture theatre has developed specialists in this important phase of construction. These companies have made a thorough study of the type of decorative scheme best suited for audience appeal. The originality of theatre decoration has played no small part in the success of this form of entertainment for it takes the public into a new world.

Robert P. Carsen Scenic Studio, 1507 North Clark street, Chicago, Ill.
Continental Studios, 100 East Ohio street, Chicago, Ill.
Eastman Brothers Studios, Inc., 36 West 46th street, New York City.
Interstate Decorating Company, 1458 South Wabash avenue, Chicago, Ill.
Manhattan Studios, 134th street, and Park avenue, New York City.
Matney Studios, 307 West 47th street, New York City.
Michael Angelo Studios, 212 East Superior street, Chicago, Ill.
Midwest Engineering & Construction Corporation, 209 South Third street, Columbus, O.
W. P. Nelson Company, 614 South Michigan avenue, Chicago, Ill.
Novelty Scenic Studios, 340 West 41st street, New York City.
TIFFIN SCENIC STUDIOS, Tiffin, O.
United Studios, 14 West Lake street, Chicago, Ill.
VOLLAND SCENIC STUDIOS, 3737 Cass street, St. Louis, Mo.
I. Weiss & Sons, 508 West 43rd street, New York City.

Iron and Bronze Work, Ornamental

Refer to BRONZE AND IRON WORK ORNAMENTAL

Labels, Film

Refer to GUMMED LABELS

Labels, Gummed

Refer to GUMMED LABELS

Ladders, Safety

The safety ladder is a safeguard, both for the employer and the employe. It minimizes the risk of accidents and the possibility of becoming involved in costly law suits. The safety ladder has the approval of the Underwriters Laboratories. Sizes range from 3 feet to 16 feet, and the list price ranges from $9.50 to $32. Because of the rigidity of these ladders they are time savers.

DAYTON SAFETY LADDER COMPANY, 121 West Third street, Cincinnati, O.

Lamp Coloring

Lamp dips or lamp colorings are manufactured by numerous companies, and can be obtained in either the clear color or in an opaque.

There are three types of coloring. One type is for a temporary dip where the color is to be changed often. For such changes, incidentally a color remover can be purchased.

The next type is the color used for dipping lamps which it is desired to color for permanent inside use. This color should not be used for outside lighting as it will not withstand the elements.

The third type is the outside coloring. This is for use on lamps used for lighting electric signs, marquises and other outside lighting. It is a very quickly drying color, taking from three to four days to dry. Lamp dip coloring sells for $1.50 per pint and up.

E. E. Fulton Company, 1018 South Wabash avenue, Chicago. Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
Rosco Laboratories, 131 Third Place, New York City.

Lamps, Decorative

The various lamp manufacturers offer a number of decorative lamps. There are two types of flame shaped lamps used on fixtures with imitation candles and on standing candelabra. They are made in standard base and in candelabra or miniature base, and may be had in frost or sprayed colors—blue and red—flame tint—amber or canary.

Also considered as decorative lamps are the standard globular and pear shaped lamps, which are sprayed in colors as mentioned above.

Art Lamp Manufacturing Company, 1433 South Wabash avenue, Chicago, Ill.
Henkel & Best, 431 North Michigan avenue, Chicago, Ill.
Metalarts Studios, 451 East Ohio street, Chicago, Ill.
Albert Pick-Barth Company, Inc., 1200 West 35th street, Chicago, Ill.
Rialto Import Corporation, 135 West 44th street, New York City.

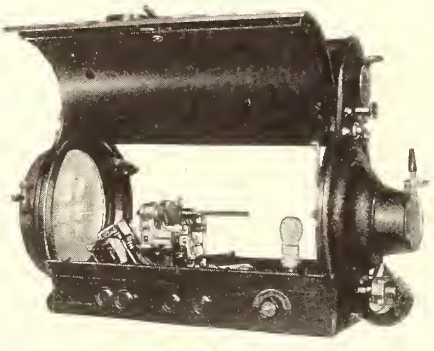
Lamps, High Intensity

It is very encouraging, indeed, to note the many recent improvements in the high intensity lamp for moving picture projection.

With playhouses of ever increasing seating capacity and consequent increase of projection range or "throw," the high intensity lamp has rapidly become a necessity with very few alternatives for light source in the larger houses.

The high intensity lamp, just a few years ago, while considered a necessity in the larger houses, was also looked upon as a rather troublesome piece of apparatus to be gotten along with because there was nothing else that could serve its purpose. But today the high intensity lamp has been perfected in such measure that it is no longer troublesome or intricate from an operating standpoint, and its result on the screen under extreme projection conditions is all that can be desired.

Ashcraft Automatic Arc Company, 4214 Santa Monica boulevard, Los Angeles, Cal.
HALL & CONNOLLY, INC., 24 Vandam street, New York City.
J. H. Hallberg, 29 West 57th street, New York City.



THE H&C INC. Type *H.I.R.*

HIGH INTENSITY REFLECTOR ARC

for

Motion Picture Projection

Another step forward in the development of High Intensity projection.

Snow White High Intensity Light, equal in screen illumination to the older High Intensity Lamps. Gives more and better light for current expended.

Hall & Connolly, Inc.
24 Vandam Street, New York City

Perfex Electric Company, 124 Southard avenue, Toledo, O.

Lamps, Incandescent, Projection

This term may be confusing as there are lamps for motion picture projection as well as lamps for spotlight, searchlight, floodlight, and stereopticon projection. They are all quite different, and each should be used in the service it is designed for.

There are two lamps made especially for theatre projection with professional apparatus. The 900 watt, 30 ampere, 30 volt lamp and the 600 watt, 20 ampere, 30 volt lamp. They cannot be used on the ordinary lighting circuit without a regulator or transformer to change the current to the correct amperage and voltage. Such transformers and the other necessary equipment can be furnished by the various picture machine manufacturers.

For portable projectors such as are generally classed as "amateur" there are several types of projection lamps in very wide use. There are the 50, 100 and 200 watt lamps for use on 115 volt circuits and the 200 and 250 watt, 50 volt lamps which are operated with a regulator.

All of these lamps are made in monoplane filament in order to project the most possible light on the screen. They are the most practical lamps for the projection of pictures. The 900 watt lamp produces enough light to work efficiently on throws of 100 to 125 feet. The 600 watt is used for throws shorter than 100 feet. The other lamps are for short throw work, generally with 16 millimeter film.

Other lamps designed for spotlight and stereopticon service are manufactured in globular, tubular and pear shapes. They can be had in wattages of from 200 watts to 10,000 watts for use on 115 volt lines. These sizes are all standard and are carried in stock. Special lamps of 1,500 to 10,000 watts can be had, but are only made up on special order. There is a standard lamp of 1,000 watts for use on 115 volt lines for motion picture projection. It is not, however, as efficient as the 30 volt type for motion picture work and is generally used for stereopticon service.

EDISON LAMP WORKS, GENERAL ELECTRIC COMPANY, Harrison, N. J.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 150 Broadway, New York City.

Lamps, Mazda

The use of the Mazda lamp has broadened in recent years, and today these lamps are used in projectors in the theatres and on some of the stages of the studios. It has been said, and perhaps rightly, that light sells the show. Especially is this true in the cities where scores of theatres are vying with each other for patronage. In the display signs, in the strip signs, in the marquise, in the lobby and in the theatre proper, the Mazda lamp has made the White Way, whether in the metropolitan centers or in the small towns, whiter. It is being used in the studio as well as theatre.

EDISON LAMP WORKS, GENERAL ELECTRIC COMPANY, Harrison, N. J.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 150 Broadway, New York City.

Lamps, Reflector Arc

A carbon arc lamp for motion picture projection using a reflector for projecting the light onto the aperture of the picture machine.

The complete lamp contains as a part of the unit an automatic arc control adjusted to operate at a variance of a fraction of a volt at the arc. The advantage of the reflecting arc lamp is that it will operate at from 20 to 25 per cent of the electrical current necessary to operate the old style arc lamp. The carbons used are much smaller in size making an additional saving. The reflecting arc is now accepted as a necessity, by progressive exhibitors, because, in addition to saving electric current, it produces a flat even field of bright crisp white light which is very desirable in motion picture projection. Prices range from $195 to $350.

L. J. Gardiner Company, 935 West Goodale boulevard, Columbus, O.
HALL & CONNOLLY, INC., 24 Vandam street, New York City.
J. H. Hallberg, 29 West 57th street, New York City.
KLIEGL BROTHERS, 321 West 50th street, New York City.
The Lit-War Company, Wellston, O.
McAuley Manufacturing Company, 554 West Adams street, Chicago, Ill.
Morelite Company, Inc., 600 West 57th street, New York City.
Perfex Electric Company, 125 Southard avenue, Toledo, O.
W. G. Preddy, 187 Golden Gate avenue, San Francisco, Cal.
STRONG ELECTRIC COMPANY, 2501 La Grange street, Toledo, O.

Lantern Slides

Refer to SLIDES

Leather Upholstering

The matter of rejuvenating theatre chairs is one which is of interest to many theatre owners. A number of ways and materials are available for accomplishing this. Recently a form of artificial leather has been placed on the market. With it is claimed the coating and fabric become practically one integral piece. This artificial leather is said to have the advantage of being extremely soft, and is said to be very easily installed. The result is that it provides the theatre chair with a new and inviting appearance, and gives it additional comfort facilities.

Reliable Theatre Seat Repair, 845 South Wabash avenue, Chicago, Ill.

Lenses

For motion picture theatre service there are projection lenses and condensing lenses. The latter are also used in projection but are placed in the lamp house and condense the rays to a spot on the aperture. Projection lenses are objective lenses placed in the projector head.

The prime requirement of a projection lens is to give a bright, well defined picture on the screen without any distortion or color rays. There are a number of these efficient lenses made in two sizes: the quarter size and the half size; the quarter size being of a smaller diameter than the half size. The quarter size is furnished, as a rule, in equivalent foci of 3½ to 8 inches. The half size is in equivalent foci of 4½ to 8 inches. The sizes mentioned are standard. All other sizes are special except in shorter equivalent foci in the half sizes. It is now considered practical to make a half size lens of shorter focus than 5¾ inches. The focus is determined by the throw and size of the picture desired. Prices range from $20 to $150.

BAUSCH & LOMB OPTICAL COMPANY, Rochester, N. Y.
G. P. Georz American Optical Company, 317 East 34th street, New York City.
Ilex Optical Mfg. Company, 726 Portland avenue, Rochester, N. Y.
Jones & Hewitt Company, 2-4 Gordon street, Boston, 30, Mass.
Kollmorgen Optical Corporation, 35 Steuben street, Brooklyn, N. Y.
Projection Optics Company, Inc., 203 State street, Rochester, N. Y.
Seebold Invisible Camera Corporation, 739 Clinton avenue South, Rochester, N. Y.
Semon Bache & Company, 636 Greenwich street, New York City.
Spencer Lens Company, 442 Niagara street, Buffalo, N. Y.
Sussfield, Lorsch & Schimmel, 153 West 53rd street, New York City.

Lifts and Elevators for Orchestra, Organ, Stage and Horns

With the advance in showmanship many new types of equipment have become factors in motion picture presentation and its supplementary entertainment. Not the least of these new factors are the lifts and elevators which play such an important part in the success of programs today. The modern theatre has this equipment.

Acme Stage Equipment Company, 191 Lafayette street, New York City.
BRUCKNER-MITCHELL, INC., 532-540 West 22nd street, New York City.
PETER CLARK, INC., 544 West 30th street, New York City.
Gallagher Orchestra Equipment Company, 616 Elm street, Chicago, Ill.
Earl B. Hough, 5820 Kenmore avenue, Chicago, Ill.

Lighting Control Equipment

The modern theatre, with a well balanced and effective lighting system, has made many demands on the manufacturers of lighting control equipment. Elaborate color effects must be possible and to change the lighting and gradually merge the light from one color to another without attracting the audiences a very flexible control system is required. Even the small control systems permit the operator to produce hundreds of color shades. Generally each color group has its own master control which is cross-interlocked with the ground master wheel device. Efficient control systems are available for every size house, no matter how small or how large.

FRANK ADAM ELECTRIC COMPANY, 3650 Windsor avenue, St. Louis, Mo.
HUB ELECTRIC COMPANY, 2225 West Grand avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton avenue, Chicago, Ill.
Ward Leonard Electric Company, 37 South street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

Lighting Fixtures and Decorative Lighting

While lighting fixtures constitute one of the outstanding features of the theatre today their style and application are obviously best determined by the individual treatment of the theatre and its requirements. It is significant, however, that a number of leading manufacturers have established special departments to give time and attention to the subject of theatre lighting and fixtures. Prices range from $7.50 up.

Art Lamp Manufacturing Company, 1433 South Wabash avenue, Chicago, Ill.
Art Metal Manufacturing Company, 1921 East 61st street, Cleveland, O.
Claud Neon Lights, Inc., 50 East 42nd street, New York City.
Curtis Lighting Company, Inc., 1119 West Jackson boulevard, Chicago, Ill.
I. P. Frink, Inc., 239 Tenth avenue, New York City.
The Edwin F. Guth Company, 2615 Washington street, Louis, Mo.
Henkel & Best, 431 North Michigan avenue, Chicago, Ill.
HUB ELECTRIC COMPANY, 2219 West Grand avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
Mandel Brothers, Inc., State and Madison streets, Chicago, Ill.
Metalarte Studios, 451 East Ohio street, Chicago, Ill.
Metal Craftsman Company, 27 East 22nd street, New York City.
Morelite Lamp Company, 600 West 57th street, New York City.
NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.
The Perfec Lite Company, 1457 East 40th street, Cleveland, O.
Victor S. Pearlman Company, 535 South Wabash avenue, Chicago, Ill.
Rialto Import Corporation, 135 West 44th street, New York City.
Shapiro & Arnson, 20 Warren street, New York City.
The Voigt Company, 1743 North 12th street, Philadelphia, Pa.

Lighting, Flood

Refer to FLOOD LIGHTING

Lighting, Stage, Equipment

Refer to STAGE LIGHTING EQUIPMENT

Lighting and Power Plants

Emergency lighting plants are equipment designed to furnish power for supplying illumination and operating the show in the event of a failure of the local power supply. It is said that the financial loss suffered by admissions returned by a theatre through only one power failure a year would more than compensate for the cost of equipment of this type. In addition to financial loss, a power failure during a performance frequently results in loss of life and property through the resultant panic.

Emergency lighting plants are made in several types such as the gasoline engine type and the battery charged type with motor generator. In the instance of the latter several sources of power are provided to meet every contingency, which, together, form an interlocking type of protection.

The first source of power for the emergency lights of the theatre is the regular power supply, either from central station lines or from private generating plant. In the case of the private electric plant, if it is automatically operated, it can be so installed with an automatic transfer switch that the instant the regular supply of current fails, the private electric plant is automatically started. The electric plant then supplies the electrical needs of the theatre to the extent of its capacity. This it continues to do for as long as the regular supply is shut off. When this service is again resumed, the plant automatically stops. In some states it is required that the emergency exit lights be upon a 32-volt circuit in which case the circuit is fed from the A. C. lines, through a small transformer which is a part of the system.

The second source for the emergency exit lighting is the special heavy-duty glass jar storage battery of the system. Depending upon the individual requirements of the installation, this battery and the auxiliary apparatus is of sufficient capacity to carry the total necessary load for periods as long as 8 hours.

The third source of supply for the emergency exit lights is the motor generator set itself. In case the A. C. transformer circuit, which normally feeds the 32-volt exit lights, should fail the motor generator set is operated from the main power supply line and connected to the emergency exit light circuits through the battery circuit. The battery will carry the exit lights only as long as necessary to start the motor generator set. After the motor generator is started the battery floats on the line.

The heavy-duty storage battery is kept continuously charged by means of a motor generator set, which is operated from the regular power lines, on an individual circuit separate from the emergency exit light circuits.

Enslen Hydro & Electric Co., Inc., 1600 Broadway, New York City.
Fairbanks, Morse & Company, Beloit, Wis.
Kohler Company, Kohler, Wis.
ROTH BROTHERS, 1400 West Adams street, Chicago, Ill.
Universal Motor Company, Oshkosh, Wis.
Weir-Kilby Corporation, Station H, Cincinnati, O.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

Lights, Aisle

Refer to AISLE LIGHTS

Lights, Exit

Refer to EXIT LIGHT SIGNS

Lights, Spot

Are made in arc and incandescent types for use on stage—in the booth—in cove lighting, and for head spotting. Most spotlights on the market can be used for spot lighting and for full flood. The arc types are made in sizes of 3 ampere up to 150 ampere. They come complete with stand and attachment cord and connector. Within the last year, the high intensity spot has appeared. It is an adaptation of the high intensity lamp to spot and floodlighting.

The incandescent spotlights are in sizes of from 250 watt to 2,000 watt. The sizes usually used are 250, 400, 500 and 1,000 watt.

The small head spots of 250 watts are used for cove lighting or spotting the head of a singer or organist. The incandescent spotlights come either with floor standard or pipe hangers for border lighting batons.

In stage work spotlights are frequently banked one above the other on a stand and used for floodlighting from the wings. Prices range from $15 to $450.

FRANK ADAM ELECTRIC COMPANY, 3650 Windsor avenue, St. Louis, Mo.
BELSON MANUFACTURING COMPANY, 800 Sibley street, Chicago, Ill.
BEST DEVICES COMPANY, Film building, Cleveland, O.
Brenkert Light Projector Company, 7348 St. Aubin avenue, Detroit, Mich.
CHICAGO CINEMA EQUIPMENT COMPANY, 1736-1754 North Springfield avenue, Chicago, Ill.
E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
HALL & CONNOLLY, INC., 24 Vandam street, York City.
HUB ELECTRIC COMPANY, 2225 West Grand avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
The Lit-War Company, Wellston, O.
Major Equipment Company, 4603 Fullerton avenue, Chicago, Ill.
Milwaukee Electric Switchboard Company, 156 Clinton street, Milwaukee, Wis.
W. G. PREDDEY, 188 Golden Gate avenue, San Francisco, Cal.
Reflector & Illuminating Company, 1417 West Jackson boulevard, Chicago, Ill.
Westinghouse Lamp Company, 150 Broadway, New York City.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton avenue, St. Louis, Mo.

Liquid Soap

Refer to SANITARY SPECIALTIES

Lithographers

This is the show business. The one sheet, three sheet and 24 sheet are business pullers. They lend a splash to outdoor and lobby board advertising. In having special lithographic work done on special attractions, theatre men generally prefer the block letter type because of the greater speed in production. In outstanding instances exhibitors have billed a show with 48 sheets. The cost of special lithographic work depends upon volume.

R. R. Donnelley & Sons Company, 731 Plymouth Court, Chicago, Ill.
Morgan Lithographing Company, East 17th and Payne avenue, Cleveland, O.
The U. S. Printing & Lithograph Company, 407 First National Bank building, Cincinnati, O.

Lobby Gazing Balls

Refer to GAZING BALLS

Lobby Decorations

Refer to INTERIOR DECORATION

Lobby Display

An attractive lobby is a boon to business. To conform to the beauty in lobby decoration, colorful and attractive lobby displays have been created. Automatic poster displays in polished bronze are constructed for convenient display of standard stills and photographs, featuring current and coming attractions. Art glass today is advantageously used, making a striking and effective display. Many artistic endeavors have been directed toward the lobby with the result that today few shoddy lobbies greet the patron.

Adswin Corporation, 727 Seventh avenue, New York City.
Davis Bulletin Company, Lock street, Buffalo, N. Y.
Joseph S. Arvid Company, Inc., 1440 Broadway, New York City.

Lobby Display Frames

Lobby advertising is an obviously effective business stimulant and in this connection the use of lobby display frames easily ranks first in importance. With the effective display frames now available it is possible not only to obtain a maximum advertising value from their use but also to add materially to the appearance of the lobby. The front of the theatre may now be "dressed up" in excellent fashion with these frames. In the case of new theatres it is common practice to design lobby frames in conformity with the architectural style of the house.

Artistic lobby display frames are now available which contain mirrors in the center with space for lithographs on either side. Or, display frames in the form of corner cases may be advantageously used. Literature on corner cases is visible from both the lobby and street sides. Lobby display frames of brass with finishes such as statuary bronze, verde antique, brushed brass, oxidized brass, gun metal, dull copper, have the advantage of requiring no polishing.

Overcrowding of the lobby with display frames produces a detrimental effect and for this reason it is necessary that good judgment and care be exercised not only in the selection of the frames but in their placing as well. Working from blue prints or an accurate diagram enables manufacturers to suggest effective and harmonious arrangements for equipping the lobby with a display frame scheme.

Joseph S. Arvid Company, Inc., 1440 Broadway, New York City.
Bilt Rite Manufacturing Company, 447 North Wood street, Chicago, Ill.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
Newman Manufacturing Company, Cleneay street and Norfolk and Western R. R., Cincinnati, O.

Lobby Furniture

Refer to FURNITURE, THEATRE

Locks, Panic Bolts

Refer to BOLTS, PANIC

Luminous Paints

Luminous paints are being used more and more in theatrical production work. The sets and costumes may be so covered with this material that their coloring is different under different tones of light, or certain sections may be invisible altogether until acted upon by certain classes of light vibrations. A method which came into use during 1929 employs the ultra-violet ray, acting upon certain fluorescent materials. These materials are

CLEAR PICTURES

for both sound and silent projection. National Mazda Regulators produce a more brilliant, more steady light to give you distinct pictures. Economical to use—yet they will help you to larger profits by increasing your box office receipts. A really worthwhile investment—write for details today.

NATIONAL REGULATOR

For Sound or Silent Projection

KURRENT CHANGER

The Garver Kurrent Changer furnishes a constant Direct Current supply from your alternating current lines. Produces up to thirty amperes of pure-white, steady light for any low-intensity, reflecting arc lamp. There are no moving parts to break or wear—Its operation will not interfere with radio reception. Write for complete information today.

Sold by
National Theatre Supply Dealers

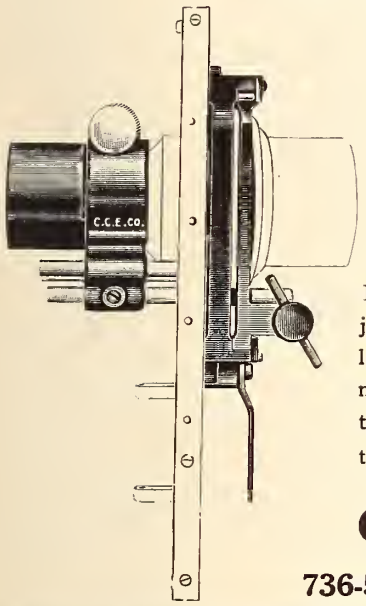
Made by
GARVER ELECTRIC CO.
Union City, Indiana

New!
2 ESSENTIAL ACCESSORIES

THE GREATEST IMPROVEMENTS SINCE SOUND PICTURES

for BETTER SOUND PROJECTION

These two accessories will totally eliminate faults due to changeover from sound-track to sound disc—from silent to sound track film. They provide accurate focus, alignment, exact centering, constant size and proportion of the image on the screen. Their action is instantaneous, positive. They are applicable to and installed with ease on both Simplex and Motiograph projectors.

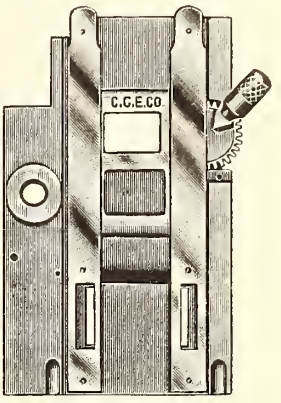


LENS HOLDER CENTERING DEVICE

Fastens to the front plate of the projection head. Incorporates quick lens-change, fine focusing adjustment, side to side movement for centering by simple, positive, lever control. Practically automatic in action.

PROPORTIONAL APERTURE GATE

A slight movement of the knob brings either the sound track or normal aperture into exact position. With this device, there is no necessity for masking, since the gate openings are precise to size and proportion.



WRITE FOR BULLETIN 42

CHICAGO CINEMA EQUIPMENT CO.

736-50 N. Springfield Avenue Chicago, Ill.

substances, the atomic structure of which is such that instead of absorbing short wave lengths, they receive them and throw them back as longer waves, the colors of the waves (the colors beheld by the observer) depending on the wave lengths.

A. Strobl, 101 West 41st street, New York City.

Luminous Signs

Refer to SIGNS, DIRECTIONAL

Machines, Pop Corn

Refer to POP CORN MACHINES

Machines, Tickets

A motor driven device for dispensing tickets which are automatically registered as to the number of each denomination sold. These machines are made in two unit, three unit, four unit and five unit sizes. A two unit will dispense two tickets of different denominations such as children and adults. Each unit is controlled by a series of five buttons, making it possible to sell from one to five tickets. Prices range from $275 to $450.

ARCUS TICKET COMPANY, 348 North Ashland avenue, Chicago, Ill.
Automatic Ticket Register Company, 723 Seventh avenue, New York City.
Globe Ticket Company, 112 North 12th street, Phlladelphia, Pa.
O. B. McClintock Company, 139 Lyndale avenue, North, Minneapolis, Minn.
National Electric Ticket Register Company, 1806 Kienlen avenue, St. Louis, Mo.
Simplex Ticket Company, 3120 West Grand avenue, Chicago, Ill.
U. S. Ticket Company, Fort Smith, Ark.
World Ticket & Supply Company, 1600 Broadway, New York City.

Marble Natural

Marble, both in exterior and interior construction, lends a stately appearance to the theatre. It is a substantial and everlasting material, and has been found appropriate for grand stairways, colonnades and such other features of the interior coming within the range of vision of the patron as he enters the theatre.

Appalachian Marble Company, Knoxville, Tenn.
Carthage Marble Company, Carthage, Mo.
Chicago Panelstone Company, 2456 West George street, Chicago, Ill.
The Georgia Marble Company, Tate, Ga.
Vermont Marble Company, 101 Park avenue, New York City.

Marquise

Refer to CANOPIES, THEATRE

Mats, Runners

As a protection to carpets and as a means of keeping the theatre clean during bad weather mats and runners are used in theatre lobbies and aisles. Leather mats are most common in lobbies, having a mesh for dirt and slush to drop through. The irregular features of the leather mat surface prevent slipping.

Runners for aisles and foyer are usually made of a hard material and are laid over carpets as a protection.

Wear Proof Mat Company, 2156 Fulton street, Chicago, Ill.

Mazda Lamps

Refer to LAMPS, MAZDA

Mazda Regulators

This is an electrical device for changing 110 volt or 220 volt current to 30 volt, 30 amperes current for use with 900 watt incandescent projection lamps.

THE GARVER ELECTRIC CO., Union City, Ind.
J. H. Hallberg, 29 West 57th street, New York City.

ARCUS GUARANTEED TICKETS
LOW PRICES PROMPT SERVICE SEND for SAMPLES
The ARCUS TICKET CO.
346 N. ASHLAND AVE., CHICAGO

Motion Picture Cable

Refer to CABLE, MOTION PICTURE

Motor Generators

Refer to GENERATORS, MOTOR

Motors, Electric

It is not a question of "whether the wheels go around" in the theatre of today but, rather, how they go around. Electric motor development has kept pace with the rapid strides made in other fields of the technical side of exhibition. With sound equipment the motor plays an increasingly important part in theatre operation.

Baldor Electric Company, 4351-55 Duncan street, St. Louis, Mo.
Continental Electric Company, 325 Ferry street, Newark, N. J.
The Ideal Electric & Manufacturing Company, Mansfield, O.
Fidelity Electric Company, Lancaster, Pa.
Hobart Brothers Company, 113 West Water street, Troy, O.
Master Electric Company, Dayton, O.
Robbins & Meyers Company, Springfield, O.
The Wigginton Company, 436 North Church street, Kalamazoo, Mich.

Motors, Phonograph

Refer to PHONOGRAPH MOTORS

Motors, Projector

Motors for projection machines are usually 110 volts, 25 to 60 cycles and of 1/10, 1/8 or 1/6 horse power. They may be obtained with variable speed adjustments giving a range of speed of from 150 r.p.m. to 4,000 r.p.m.

Fidelity Electric Company, 331 North Arch street, Lancaster, Pa.
The Wigginton Company, 434 North Church street, Kalamazoo, Mich.

Music and Sound Reproducing Devices

Music and sound reproducing devices are of two types, synchronous and non-synchronous. The latter use phonograph records, which are cued to the picture. The majority of these machines, which have from two to four discs for the records, are operated from

the pit or other location in view of the screen. The synchronous type, however, is operated from the projection booth, employing disc records or film recordings made in conjunction with the picture. Non-synchronous instruments range in price from $275 up. Synchronous equipment costs from about $1,000 up.

Acme Engineering Corporation, 808 Capitol avenue, Houston, Tex.
Adswin Corporation, 727 Seventh avenue, New York City.
AMPLION CORPORATION OF AMERICA, 133 West 21st street, New York City.
Audientone, Inc., 2024 Second avenue, Seattle, Wash.
Auditone Company, 23-27 South Jefferson street, Chicago, Ill.
Bestone, Incorporated, 1514 Davenport street, Omaha, Neb.
R. S. Burt Scientific Laboratories, 900-04 East California street, Pasadena, Cal.
Clarifone Laboratories, 1223 South Wabash avenue, Chicago, Ill.
Chrest Sound Equipment Company, Dover, O.
R. G. CLYNE ENGINEERING COMPANY, 3500 Easton avenue, St. Louis, Mo.
Deca Disc Company, Waynesboro, Pa.
W. M. Dutton & Sons, Company, 10th and Douglas streets, Omaha, Neb.
Elec-Tro-Fone Corporation, 2490 University avenue, St. Paul, Minn.
ELECTRICAL RESEARCH PRODUCTS, INC., 250 West 57th street, New York City.
Fect-A-Tone, 1506 East Lake street, Minneapolis, Minn.
Foto-Voice Company, 817-819 Granby street, Norfolk, Va.
THE FILM SPEAKER COMPANY, 1305 North Hudson street, Oklahoma City, Okla.
GATES RADIO & SUPPLY COMPANY, Quincy, Ill.
General Sound Equipment Company (Gennett), Film Exchange building, Omaha, Neb.
General Talking Pictures Corporation, 218 West 42nd street, New York City.
GOOD-ALL ELECTRIC MANUFACTURING COMPANY, Ogallala, Neb.
Great Western Theatre Equipment Company, 2321 Second avenue, Seattle, Wash.
GRIES REPRODUCER CORPORATION, 459-485 East 133rd street, New York City.
The D. R. Kautz Company, 2115 Madison avenue, Norwood, O.
The Link Company, Inc., Binghamton, N. Y.
The Marathon Electric Manufacturing Company, Wausau, Wis.
MELLAPHONE CORPORATION, Keith-Albee Theatre building, Rochester, N. Y.
Movie-Phone Corporation, 724 South Wabash avenue, Chicago, Ill.
Moviephone, Inc., 1457 Broadway, New York City.
Musical Discs, Inc., 1841 Broadway, New York City.
The National Machine Company, LeMars, Ia.
NATIONAL MOTION-AD COMPANY, 2448-59 Prairie avenue, Chicago, Ill.
The Natural Voice Amplifying System, 1418 Walnut street, Philadelphia, Pa.
North American Sound & Talking Picture Equipment Corporation, 565 Fifth avenue, New York City.
OLIVER MANUFACTURING COMPANY, 1705 East 21st street, Cleveland, O.
THE ORCHESTRAPHONE COMPANY, 1154 West Austin street, Chicago, Ill.
THE ORO-TONE COMPANY, 1010 George street, Chicago, Ill.
PACENT REPRODUCER CORPORATION, 250 West 39th street, New York City.
Paratone Picture Distributing Company, 1906 South Vermont, Los Angeles, Cal.
The Phototone Company, North Vernon, Ind.
The Photo-Talker Company, Binghamton, N. Y.
Picturefone Corporation, 404-10 North Main street, Lima, O.
Powers-Cinephone Equipment Corporation, 723 Seventh avenue, New York City.
WALTER G. PREDDEY, 188 Golden Gate avenue, San Francisco, Cal.
R C A Photophone, Inc., 411 Fifth avenue, New York City.
RADIO INDUSTRIES OF CANADA, LTD., 120 Fort street, Winnipeg, Manitoba.
Radiotone Corporation, 1600 Broadway, New York City.
Recording Laboratories of America, 216 East 38th street, New York City.
Reynolds Synchronizer, Family theatre, Grand Rapids, Mich.
S & S Enterprises, Inc., 46 Church street, Boston, Mass.
Scoredisk Service Corporation, 701 Eighth avenue, New York City.
Harold L. Shaw Mfg. Company, 2618 Angeles Mesa Drive, Los Angeles, Cal.
Silverphone Corporation, 618 Broadway, Toledo, O.
Simplimus, Inc., 37 Winchester avenue, Boston, Mass.
Sonora-Bristolphone, 50 West 57th street, New York City.
The Synchrophone Company, 47 Church street, Boston, Mass.
The Syncrotone Company, 30-32 East Superior street, Duluth, Minn.
The Talk-a-Phone Company, Inc., 915 Grand avenue, Des Moines, Ia.
THEATRE SOUND PRODUCTS COMPANY, 1207 Terminal Sales building, Portland, Ore.
Ultraphone, Inc., 500 Film Exchange building, Minneapolis, Minn.
Vitovox Talking Pictures, 5360 Melrose avenue, Los Angeles, Cal.
WALT'S THEATRE COMPANY, Kenesaw, Neb.
WEBER MACHINE CORPORATION, 59 Rutter street, Rochester, N. Y.
WESTERN ELECTRIC COMPANY, 250 West 57th street, New York City.

Music Publishers

Appreciating the important part played by music in the theatre several companies have recently compiled special music for the guidance and assistance of theatre organists and orchestras. Twelve compositions have already been issued by a company headed by Henry Waterson and it is planned by this organization to issue subsequent numbers at regular intervals for theatre orchestras. In this music and orchestral arrangement has been so scored that the numbers can be played with maximum effect by any combination of instruments, large and small.

Special books of organ music have also recently been available. These comprise classic, modern, characteristic, marches, opera selections and sacred numbers, making a valuable addition to every organist's library.

D. Appleton & Company, 35 West 32nd street, New York City.
Irving Berlin, Inc., 54 West Randolph street, Chicago, Ill.
Oliver Ditson Company, 179 Tremont street, Boston, Mass.
Leo Feist, Inc., 167 North Clark street, Chicago, Ill.
Tax Free Music Publishing Company, 1674 Broadway, New York City.
Remick Music Corporation, 219 West 46th street, New York City.
Villa Moret, Inc., 935 Market street, San Francisco, Cal.
Donaldson, Douglas & Gumble, Inc., 1595 Broadway, New York City.

Music Rolls

It is quite essential in these days of big pictures to have the best musical accompaniment. Many theatres have invested thousands of dollars in player pianos and pipe organs to give the proper musical setting to the picture and yet do not get the full benefit of their instruments due sometimes to inefficient organists. A good picture roll especially selected, arranged and played for pictures will bring out every good element of melody and action on an automatic organ or player piano.

Of course there are good and bad picture rolls, but it pays to buy the best, those that are cut to accent the true pipe organ effects, with all the force and volume written into the original number. Most music rolls are so arranged to bring out the hand-played features for the various styles of instruments and also to synchronize with and interpret musically human emotion pictured on the screen. Prices range from 75c to $6.25.

Automatic Music Roll Company, 1510 Dayton street, Chicago, Ill.
Filmusic Company, 6701-15 Santa Monica boulevard, Hollywood, Cal.
Geneva Organ Company, Geneva, Ill.

Music Stands

Music stands are made in a number of styles, from those of simple design for smaller houses to more pretentious and ornamental ones for the elaborate theatres.

There are several very practical, up-to-date and attractive designs in music stands including the open, closed, semi-closed and resonant types. A popular open type is one in which ornamental bell-shaped lamp shades are placed one on each side of the music rack just above the level of the top of the music; this type is very practical for musicians on account of the unobstructed view it provides immediately over the top of the music sheet; its simple lines and attractive appearance are unusual and unique.

Of the closed type perhaps a popular kind is made in an elaborate design with lamps concealed above the music sheet compartment.

Among the newest is the semi-closed type which has a solid rack of the open end design, with a 10-watt lamp concealed above the rack under a triangular shaped shade, or hood; this stand has also a flat table for the convenience of musicians. The new resonant type is of the closed design, having two 10-watt lamps concealed in the enclosure in which the music rack is placed; the resonator is below the music rack; this stand increases the volume and resonance of the orchestra and eliminates all pit light from about 90 per cent of the house. It gives the musicians better light with less wattage. Prices range from $15 to $75.

Ornamental music stands are designed in shape like a large open book and make an impressive appearance. These are finished in gold, having beautiful designs on the exterior.

Manufacturers of music stands are also prepared to supply conductor stands to harmonize with the type of music stand used. Prices range from $15 to $55.

J. H. CHANNON CORPORATION, 223 West Erie street, Chicago, Ill.
CHICAGO CINEMA EQUIPMENT COMPANY, 1736-1754 North Springfield avenue, Chicago, Ill.
Gallagher Orchestra Equipment Company, 616 West Elm street, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
The Liberty Music Stand Company, 1960 East 116th street, Cleveland, O.

"Design and Build a Beautiful Stage for Us"
That's the open order we have received from many of the most prominent exhibitors in the United States—and our results have never disappointed them. You can leave all the details to us.
Volland Scenic Studios, Inc.
St. Louis, Missouri

Needles, Phonograph

Needles are short slender pieces of soft steel, pointed on one end, which ride in the grooves of a record. Because of the sound irregularities in this groove the needle is set in vibration and it in turn operates a diaphragm.

Brilliantone Steel Needle Company of America, 371 Seventh avenue, New York City.
General Phonograph Company, 25 West 45th street, New York City.
The Lowell Needle Company, Lowell, Mass.
WALL-KANE NEEDLE MANUFACTURING COMPANY, INC., 3922 14th avenue, Brooklyn, New York.

Novelties, Advertising

Refer to ADVERTISING NOVELTIES

Oil Burners

Refer to HEATING SYSTEMS, OIL

Orchestra Lifts

Refer to LIFTS AND ELEVATORS for ORCHESTRA, ORGAN AND STAGE

Organs

It is hardly necessary here to call attention to the ever growing importance of organ music in theatres. Next to the film and projection machines, the organ today is a recognized necessity and a proven box office attraction. Virtually every phase of the organ's place and use in theatres has been discussed in numerous articles in BETTER THEATRES.

Space here will not permit, nor is it desirable, that a lengthy discussion of organ and organ music be given. It is in order to call attention, however, to several facts in connection with organs that are of more or less recent development. One of these is the location of the organ grilles. While these have been conspicuous in the past, usually on either side of the stage opening a number of theatres are now placing the organ grille in the ceiling, directly in front of the center of the proscenium. At the Roxy theatre in New York the organ chambers are located beneath the stage.

Mounting the organ console on an elevator so that the organist may be brought into full view of the audience during a solo is another comparatively recent feature that is winning great vogue. Double consoles are now used in a number of theatres in this manner.

In the purchase of an organ the theatre owner should make sure that the instrument is built for theatre work.

In the main, aside from detail considerations, the important thing to bear in mind in the purchase of a theatre organ is whether or not the instrument is designed and built to meet theatre requirements. Demands upon an organ to be used in a theatre and in a church for example, are obviously at variance. The result is that organs for theatres are built

DA-LITE
TRADE MARK REGISTERED

REMOVAL NOTICE

After November the fourth, our entire office will be located in our new building at 2715-23 North Crawford Avenue.

We wish to take this opportunity of thanking our many friends who have made these larger and better quarters possible.

See list of installations on page 63

THE DA-LITE SCREEN COMPANY

2715-23 North Crawford Avenue **Chicago, Illinois**

along exacting lines, expressly for the work they are intended to perform.

Maxcy-Barton Organ Company, 314 Mallers building, Chicago, Ill.
Beman Organ Company, 16 Eldridge street, Binghamton, N. Y.
Bennett Organ Company, Rock Island, Ill.
Estey Organ Company, Estey street, Brattleboro, Vt.
Geneva Organ Company, Geneva, Ill.
Hall Organ Company, 680 Campbell avenue, West Haven, Conn.
Hillgreen, Lane & Company, Alliance, O.
Geo. Kilgen & Sons, Inc., 4016 North Union boulevard, St. Louis, Mo.
W. W. Kimball Company, 308 South Wabash avenue, Chicago, Ill.
The Link Organ Company, Binghamton, N. Y.
Marr & Colton Company, Warsaw, N. Y.
M. P. Moller Company, Hagerstown, Md.
Robert Morton Organ Company, 1560 Broadway, New York City.
NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.
Nelson-Wiggin Piano Company, 1731 Belmont avenue, Chicago, Ill.
Page Organ Company, 519 North Jackson street, Lima, O.
Henry Pilcher's Sons, Inc., 918 Mason avenue, Louisville, Ky.
J. P. Seeburg Company, 1510 Dayton street, Chicago, Ill.
The Rudolph Wurlitzer Company, 121 East Fourth street, Cincinnati, O.

Organs, Automatic

A great many automatic organs are used by smaller theatres throughout the country. These instruments may be played either manually or by roll. The instrument is usually placed in the center of the orchestra pit. The pipes are mounted directly behind the upright console and the whole occupies only a slightly larger space than an ordinary upright piano. Other pipes are contained with the console, such as flutes, quintadena, etc., and a number of orchestral combinations and effects are possible with an automatic organ. It is possible, also, when using rolls, to operate the instrument from any point of vantage in the house such as the projection booth, manager's office, etc., by simply pressing a button on the remote control board. Music rolls for automatic instruments have been developed that will play continuously for more than one hour. The roll may be reversed or jumped to any point of its length to obtain appropriate music for the particular action on the screen. Instruments of the above type range in price from $2,000 to $2,500.

The Link Company, Inc., Binghamton, N. Y.
Marquette Piano Company, 2439 Wallace street, Chicago, Ill.
Nelson-Wiggin Piano Company, 1731 Belmont avenue, Chicago, Ill.
Operators Piano Company, 715 North Kedzie avenue, Chicago, Ill.
J. P. Seeburg Piano Company, 1510 Dayton street, Chicago, Ill.

Organ Blowers

The organ blower is an important piece of equipment, and is manufactured in sizes suitable for organs of all types. They may be obtained in units ranging from 1-6 h. p. to 75 h. p., which are multi-stage, multi-pressure machines. These machines are made so as to give the proper wind supply for the size organ for which it is desired.

Kinetic Engineering Company, Lansdowne, Pa.
Spencer Turbine Company, Hartford, Conn.
Zephyr Electric Organ Blower Company, Orrville, O.

Organ Chimes

The theatre organ, in the range of musical instruments which it reproduces, is orchestral in performance. Perhaps no musical instrument is as responsive to the human touch. Chimes, marimbas, harps, vibra-harps, celestes, xylophones, bells, glockenspiels—the range of instruments is limited only by the prices of the instrument installed. And each instrument must be as finely constructed as the instruments used by the orchestra.

J. C. Deagan, Inc., 1770 Berteau avenue, Chicago, Ill.
The Kohler-Liebich Company, Inc., 3549-53 Lincoln avenue, Chicago, Ill.

Organ Heaters

Reaction upon organ music and the instrument itself of cold weather and dampness has led to the development of organ chamber heaters which keep the temperature in the chamber at a uniform degree, preventing loss of pitch, and deterioration of the organ. Electric heaters with thermostat control are used for this purpose. Organ chambers are usually tuned at a temperature of from 65 to 70 degrees. If the temperature is allowed to drop 10 degrees below the tuning temperature the metal pipes become flat by a quarter or half tone. A 10 degree rise above the tuning temperature will cause the same pipes to become sharp and further rise puts many of them out of pitch. The effect of dampness is to cause a swelling and consequent deterioration of wooden chests, pipes and other parts in the chambers.

Since organ chambers are not standard in size the amount of heating equipment must be determined for each chamber. The larger the chamber or the greater the area exposed outside walls, the larger must be the wattage of the heater installed. Heaters should be mounted near the bottom of exposed or outside wall so that rising warm air from heater will counteract the descending columns of chilled air. Thermostats should be located at the point the best circulation takes place and out of reach of direct heat from heaters.

Organ loft heaters may be so constructed as to deflect the heat back to the floor of the organ chamber, allowing the hot air to mushroom out before rising through the organ mechanism. This is accomplished by a hooded top.

In large theatres operating afternoon and evening heaters are usually left in operation 24 hours. In smaller houses they may be disconnected when the show is over and started again by simply throwing a switch when needed. Prices range from $48 to $110 per set.

Automatic Electric Heater Company, 1505 Race street, Philadelphia, Pa.

KAUSALITE MANUFACTURING COMPANY, 8129 Rhodes avenue, Chicago, Ill.
THE PROMETHEUS ELECTRIC CORPORATION, 356 West 13th street, New York City.
TIME-O-STAT CONTROLS COMPANY, Elkhart, Ind.

Organ Lifts

Refer to LIFTS AND ELEVATORS FOR ORCHESTRA, ORGAN AND STAGE

Organ Music

The varied and exacting requirements of appropriate music for the theatre organ have prompted publishers to give special consideration to this field with the result that music has been compiled and arranged that is especially suited for the theatre organ. Such collections may be obtained in book form containing classic pieces, modern, sacred, opera numbers, marches, etc.

D. Appleton & Company, 35 West 32nd street, New York City.

Organ Rolls

Refer to MUSIC ROLLS

Organ Slides

Refer to SLIDES

Ornamental Fountains

Ornamental fountains are invariably places of interest in the theatre. In addition to their decorative value they create a desirable atmosphere of coolness in the summer time through the sound of the trickling water as it falls into the base of the fountain.

Ornamental fountains may be obtained in many sizes and in many forms. The water pressure is supplied by a small pump operated from light socket current, the same water being used over again in most instances.

Batchelder-Wilson Company, 2633 Artesian, Los Angeles, Cal.
The Crane Company, 836 South Michigan avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
Rundle-Spence Manufacturing Company, 52 Second street, Milwaukee, Wis.
The Voigt Company, 1743 North 12th street, Philadelphia, Pa.

Ornamental Bronze and Iron Work

Refer to BRONZE AND IRON WORK

Paint, Plastic

Refer to PLASTIC PAINT

Paint, Screen

A paint for refinishing a screen surface. This paint comes in flat white and metallic. Five pounds of flat white is sufficient to coat a 9x12 screen with two coats. Prices range from $1.75 to $3.50.

DA-LITE SCREEN COMPANY, 922 West Monroe street, Chicago, Ill.
E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
Pittsburgh Plate Glass Company, 1618 Frick building, Pittsburgh, Pa.
RAVEN SCREEN CORPORATION, 1476 Broadway, New York City.
C. S. Wertsner & Son, 211 North 13th street, Philadelphia, Pa.

Panel Boards

With lights playing such a prominent part in the operation of a theatre, the theatre owner must look to his lighting equipment for consistent service. The panel board with its multi-circuits and its easy accessibility gives to the theatre a lighting system which is endurable, elastic and efficient.

FRANK ADAM ELECTRIC COMPANY, 3650 Windsor avenue, St. Louis, Mo.
BELSON MANUFACTURING COMPANY, 800 Sibley street, Chicago, Ill.
Bull Dog Electric Products Company, 7610 Joseph Campeau street, Detroit, Mich.
Hoffman & Soons, 387 First avenue, New York City.
HUB ELECTRIC COMPANY, 2225 West Grand avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton avenue, Chicago, Ill.
The Trumbull Electric Manufacturing Company, Plainville, Conn.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

Paper Drinking Cups

Refer to DRINKING CUPS, PAPER

Paper Towels

Refer to TOWELS, PAPER

Paper Mache

Paper mache is extensively used in theatres in the building of ornamental relief decorations. This material has the advantage of being light and durable with the added feature of being comparatively inexpensive. It is particularly adapted for stage and screen settings, being used for this purpose by a number of the country's leading theatres.

Alpha Compressed Wood Company, 2054 Larrabee street, Chicago, Ill.

Paste, Poster and Labelling

Lending to efficiency in a theatre organization is a prepared wheat powder, which, when mixed with water, offers an adhesive paste for all types of poster billing.

Arthur S. Hoyt Company, 90 West Broadway, New York City.

Peanut Roasters and Popcorn Machines

Refer to POP CORN MACHINES

Perfumes, Theatre

Refer to DISINFECTANTS, PERFUMED

Perfumers

These are perfume disseminators. There are various types of perfume disseminators. The most common type is known as the Perfume Cone. This is a decorative device made from a porous clay material which has a cavity in the top into which may be poured perfume. The clay absorbs the perfume and gradually disseminates the odor into the air. Another type is the spray gun, which is used to spray the perfume in the air when the theatre is being cleaned. There are other types which are mechanical and driven by motors, disseminating perfume at stated intervals. Prices range from 50c to $1.50.

The Huntington Laboratories, Inc., Huntington, Ind.

Photography

There are several phases of photography having a close relationship to the theatre. Special theatre layout stills are produced at a cost which depends upon the volume and extent of the work required. Trailers range in price from 5 cents a foot to 10 cents; the price of special cutting depends upon volume and extent of work; scenics likewise are specially priced.

Holland Picture Productions, 1402 Broadway, Detroit, Mich.

Phonograph Motors

Phonograph motors are small motors that drive the turntable of a phonograph or non-synchronous device. These replace the spring motor that requires winding. Some motors are universal and work on 110 volts, 60 cycles, or most any lighting circuit. Others work on A. C. current only and are designed for frequency ranges which the purchaser must specify.

Allen-Hough Carryola Company, 279 Walker street, Milwaukee, Wis.
Bodine Electric Company, 2354 West Ohio street, Chicago, Ill.
J. A. Fischer Company, Inc., 393 Seventh avenue, New York City.
The Imperial Electric Company, Akron, O.
The Lakeside Supply Company, 73 West Van Buren street, Chicago, Ill.
Signal Electric Manufacturing Company, Menominee, Mich.
United Air Cleaner Company, 9705 Cottage Grove avenue, Chicago, Ill.

Phonograph Turntables

Phonograph turntables are metal rotating discs on which the records are placed for reproduction. These discs are rotated by phonograph motors, either spring or electric, and have a device to regulate the running speed. The tops of these discs are covered with felt to eliminate danger of scratching the record. Alongside the turntable is a supporting arm that carries the needle.

Bodine Electric Company, 2354 West Ohio street, Chicago, Ill.
Farrand Manufacturing Company, Inc., Metropolitan building, Long Island City, New York.
The Lakeside Supply Company, 73 West Van Buren street, Chicago, Ill.

Photoframes

These are carried as standard stock in sizes 11x14 and 22x28 to accommodate photographs furnished with film features. Prices range from 75c to $1.50.

The Bilt Rite Manufacturing Company, 447 North Wood street, Chicago, Ill.

Pianos

Pianos vary in size and type, depending upon the use to which each is to be put. Both upright and baby grand, reproducing and non-reproducing pianos, are widely used in theatres as entertainment and to accompany the picture. The use of pianos on the mezzanine of the theatre is becoming more and more general. The larger theatres will have as many as six and eight pianos as a part of the permanent equipment.

The Baldwin Piano Company, 142 West Fourth street, Cincinnati, O.
W. W. Kimball Company, 308 South Wabash avenue, Chicago, Ill.
The Link Company, Inc., Binghamton, N. Y.
Nelson-Wiggen Piano Company, 1731 Belmont avenue, Chicago, Ill.
J. P. Seeburg Piano Company, 1510 Dayton street, Chicago, Ill.
The Rudolph Wurlitzer Company, 121 East Fourth street, Cincinnati, O.

Piano Trucks

The theatre today must operate on an efficient basis. Its costly equipment must be guarded against inadvertent damage. Equipment, also, must be moved from one section of the theatre to another. To accomplish these tasks, a theatre should be amply equipped with time-saving, safety-saving and utility-saving devices. The piano truck is a guard against damage to the piano or organ which must be moved about the theatre stage or other parts.

THE J. H. CHANNON CORPORATION, 223 West Erie street, Chicago, Ill.

Picture Sets

Picture sets in non-presentation houses are usually changed seasonably or prepared for holiday programs and special events. Theatres

RAVEN TRANSTONE SCREEN
THIS NEW
RAVEN SOUND SCREEN
ELIMINATES GLARE, HALATION AND FADE-OUT
RAVEN SCREEN CORPORATION
1476 Broadway New York, N. Y.

offering presentation acts make it a point to change weekly the effects surrounding the picture screen.

Draperies and other equipment necessary to the production of an artistic stage setting are readily obtainable.

Novelty Scenic Studios, 340 West 41st street, New York City.
TIFFIN SCENIC STUDIOS, Tiffin, O.
United Studios, Inc., 14 West Lake street, Chicago, Ill.
VOLLAND SCENIC STUDIOS, 3737 Cass street, St. Louis, Mo.

Pipe Organs

Refer to ORGANS

Plastic Paint

Plastic paint is extensively used for decorating auditorium walls, lobbies and foyers of theatres. With this paint almost any sort of rough texture can be developed from the most refined stipple to the shaggiest Spanish palm finish. Sand swirl, two-tone and other effects can also be obtained in a number of colors and color combinations.

Plastic paint comes in the form of a white powder. Before application it is mixed with water sometimes also with coloring matter. It may be tinted with dry colors before application, or the plastic paint may be sized and then glazed with an oil glaze tinted with oil colors. It may be applied on any type of surface and when thus properly applied and treated it can be washed from time to time with soap and water.

In the decoration of theatres today, the use of plastic paint opens up a new field of expression to the architect and decorator. It is not only applicable in many striking and unusual texture effects to walls and ceilings, and in remarkably beautiful blended color combinations—but it is also adaptable to many unique, original and conventional treatments. It can be used in panels and frescoes, in sgraffito and relief work. Sprayed with bronze or aluminum powder over a richly colored background, it produces gorgeous gold and silver effects.

Architectural Decorating Company, 1600 South Jefferson street, Chicago, Ill.
The Craftex Company, 37-39 Antwerp street, Brighton Station, Boston, Mass.
Hockaday, Inc., 1823 Carroll avenue, Chicago, Ill.
H. B. Wiggin's Sons Company, Bloomfield, N. J.

Plumbing Fixtures

Every part of the theatre should be in keeping with the general architectural beauty of the theatre. Also, those parts of construction which are under cover of plaster and other exterior coverings must meet the requirements of building codes. Included in these specifications are plumbing fixtures, both exposed and concealed.

Plumbing fixtures play an important part both in the decorating scheme of a theatre and the cost of insurance. They should, therefore, be investigated by the theatre owner, remembering that they may be had in both white and in colors, and with various distinguishing sanitary features.

The Crane Company, 836 South Michigan avenue, Chicago, Ill.
Kohler Company, Kohler, Wis.
Standard Sanitary Manufacturing Company, Bessemer building, Pittsburgh, Pa.

Pop Corn Machines

Pop corn machines offer an excellent opportunity for theatres to increase their revenue according to information from exhibitors who are operating them. One exhibitor states that in one week he cleared $59 with a corn popper in his lobby. Figures provided by another exhibitor state that in six months he took in $967.91, out of which his expenses were $296.94, leaving a profit of $670.97. One theatre circuit in the east is using pop corn machines at five of its houses.

Pop corn machines may be had in a number of sizes and styles ranging from small models to elaborate machines which also include peanut warming facilities.

Burch Sales Company, 1432 Wyandotte street, Kansas City, Mo.
C. Cretors & Company, 612 West 22nd street, Chicago, Ill.
Dunbar Company, 2652 West Lake street, Chicago, Ill.
Holcombe & Hoke Manufacturing Company, Indianapolis, Ind.
Kingery Manufacturing Company, 420 East Pearl street, Cincinnati, O.
The Long Eakins Company, Springfield, O.
Star Manufacturing Company, 4477 Finney avenue, St. Louis, Mo.
Talbot Manufacturing Company, 1213 Chestnut street, St. Louis, Mo.

Portable Projectors

Portable projectors are motion picture projection machines which are designed to be set up only temporarily and not for permanent installation in a regular theatre, as a rule, although used there. They are particularly adapted for use in schools, clubs, etc., and may be obtained for installation in connection with leading makes of sound equipment or with sound apparatus built in. Is also a model with a heavy pedestal for permanent installation.

Acme Motion Picture Projector Company, 734 South Wabash avenue, Chicago, Ill.
Bell & Howell Company, 1801 Larchmont avenue, Chicago, Ill.
The DeVry Corporation, 1111 Center street, Chicago, Ill.
The Holmes Projector Company, 1632 North Halsted street, Chicago, Ill.
Safety Projector Company, 310 West Second street, Duluth, Minn.

Poster Frames

Refer to FRAMES, POSTER

Poster Paste

Refer to PASTE, POSTER AND LABELLING

Pottery, Decorative

The theatre, properly proportioned architecturally, requires almost meticulous care in decoration. Because of the volume of floor space and wall space, decorative pieces are imperative. Produced for this purpose is a pottery ware which fulfills all artistic requirements, whether the decorative scheme be period or modern.

Cambridge-Wheatley Tile Company, 1601 Woodburn avenue, Covington, Ky.
The Rockwood Pottery Company, Mt. Adams, Cincinnati, O.

Poster Lights

These are tubular shape reflectors to be fastened to the poster frame for illuminating poster displays. They come completely wired, with bracket for attaching. Prices range from $16 up.

KLIEGL BROTHERS, 321 West 50th street, New York.
The Voigt Company, 1743 North 12th street, Philadelphia, Pa.

Power Plants

Refer to LIGHTING AND POWER PLANTS

Printing, Theatre

Refer to THEATRE PRINTING

Programs

Unusual progress has been made in the publication of theatre programs in the past few years. Today the program is one of the outstanding advertising mediums of the motion picture house. It goes into the home where it is perused by the family.

In obtaining programs the exhibitor need only specify the names of the attractions and the dates. Within eight hours programs containing effective copy, suitably illustrated, are completed. This is possible through the efficiency of highly organized and ably manned printing plants devoted exclusively to this work. Copy provided in theatre programs carries a well balanced selling "punch" creating a desire to see the attractions. The programs are amply illustrated and complete facts concerning stars, players, author and other matters of interest are included.

In the dissemination of theatre programs many theatres have regular lists of patrons to whom programs are mailed each week while others distribute the programs to patrons as they leave the theatre. Prices range from

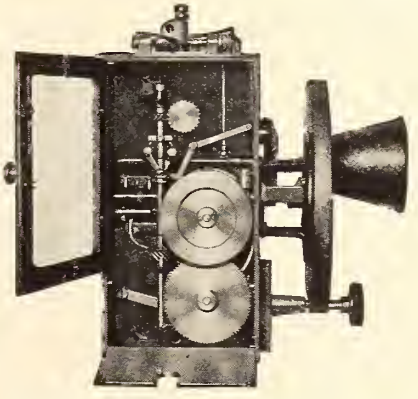
SOUND PROJECTION

Demands the Best Projection Equipment

THE SUPERIOR PROJECTOR

Is proving to be the IDEAL for all

SOUND REPRODUCERS



Many installations of the following reproducers and others for film and disc are successfully proving its adaptation to sound projection:

DeForest Phonofilm
Pacent
R C A Photophone
Western Electric
Etc., Etc., Etc.

New Rear Shutter, Improved Framing Device, Mask on Aperture, combined with its rugged construction eliminating vibration, are superior features contributing to its outstanding success for sound projection.

Manufactured by

Coxsackie Holding Corporation

Coxsackie, N. Y., U. S. A.

"Day by Day SUPERIOR *in Every Way"*

$7.75 per thousand in one color to $8.50 per thousand in two colors. Prices decrease with additional thousands.

Prominent concerns specializing in this work are:

EXHIBITORS PRINTING SERVICE, 711 South Dearborn street, Chicago, Ill.
Filmack Company, 730 South Wabash avenue, Chicago, Ill.
Screen Publications, Box 216, Appleton, Wis.
National Program & Printing Company, 729 South Wabash avenue, Chicago, Ill.
Star Program Company, 1799 Jerome avenue, New York City.

Program Covers

Construction of bigger and better theatres has developed a demand for a higher class of advertising. Offset color program covers are representative of the efforts of theatre owners toward increasing artistry and dignity in their advertising. These colored program covers are highly artistic and colorful. The fact that they are extensively used has enabled production of program covers of this type at a very reasonable cost considering their beauty and effectiveness. In fact, the use of program covers has enabled exhibitors to attain a highly desirable individuality in this phase of their advertising. These program covers combine all the elements of a program announcement with the necessary distinctive features of a high class house organ. Prices range from $3 per thousand to $7 per thousand, depending on size of cover.

The Hennegan Company, 311 Genesee street, Cincinnati, O.

Projection Booths

The projection room, or booth, because of the fact that it is one of the nerve centers of the motion picture theatre, is becoming standardized. Not in size, naturally, but in general construction, and the high standard of equipment, etc. The projection booth, because of the very nature of the purpose it serves, must be fireproof and ideally ventilated. Though standardized in the general meaning of the word, the booth, in its placement, construction and equipment, should have individual treatment for each theatre. The skilled projection engineer should be consulted on this vital phase of motion picture presentation.

Atlas Metal Works, 2601 Alamo street, Dallas, Tex.
E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
O. K. Harry Steel Company, 2333 Papin street, St. Louis, Mo.
JOHNS-MANVILLE CORPORATION, 292 Madison avenue, New York City.

Projection Booth Equipment

There are many things to keep in mind in the purchase of projection room equipment. Certain parts of this equipment must conform to the building codes, it must be practical, it must satisfy the projectionist and it must lend itself to better projection. It is wise in a majority of instances to consult a skilled projectionist before purchasing this equipment, for his knowledge of completeness and product is broad. The projection booth today is an efficiency room with an expert in charge, and the equipment purchaser should be selected with that in mind.

COXSACKIE HOLDING CORPORATION, Coxsackie, N. Y.
ENTERPRISE OPTICAL MANUFACTURING COMPANY, 564 West Randolph street, Chicago, Ill.
E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
Holmes Projector Company, 1632 North Halsted street, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 90 Gold street, New York City.
THE NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.

Projection Machines

Projectors here referred to are the standard non-portable machines designed for permanent installation, usually in theatres. It is the expressed belief of theatre owners and projectionists that practically ideal projection is possible with equipment available at present, provided it is in the hands of a competent operator. Modern projection machines are the result of many years of improvement and development to meet the ever-growing requirements for the best possible screen results.

While thousands of dollars are frequently spent in many other departments of the theatre an apparent indifference to the importance of the best possible projection has been shown by too many theatre owners in the past. Fortunately this attitude is undergoing a very marked change and projection is beginning to receive due attention.

The motion picture theatre, despite the many trimmings connected with its construction today, offers to the public as its chief attraction the film story on the screen. Even sound has not made clarity of image less important. That the projected image should be as bright and steady as it is possible to produce by modern machinery and engineering skill goes without saying.

One of the handicaps to the securing of proper projection in the past has been in the delay given this phase of the theatre at the time plans for the house are made. In a measure responsibility for this may be placed with the architect who, in his desire to create a palace of beauty and grandeur has apparently failed to consider that such facilities are without purpose unless the thing which the public pays its money to see—the picture on the screen—is of a quality to produce the highest type of entertainment.

It is not the desire nor the intention here to go into any technical details concerning projection machines. It is rather aimed in these columns to impress upon the exhibitor who is not already alive to the fact that projection in his theatre should have his keenest attention. The picture is the main attraction practically always and any skimping in its quality ultimately will be reflected in decreased receipts.

Prices of the standard projection machines range from $625 to $1,500.

Baird Motion Picture Machine Company, 31 East Runyon street, Newark, N. J.
THE COXSACKIE HOLDING CORPORATION, Coxsackie, N. Y.
ENTERPRISE OPTICAL MANUFACTURING COMPANY, 564 West Randolph street, Chicago, Ill.
E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
Helios Corporation, 7544 South Chicago avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard street, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 90 Gold street, New York City.
Sam Kaplan, 729 Seventh avenue, New York City.
Morelite Company, Inc., 600 West 57th street, New York City.
THE NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.
Safety Projector Corporation, 310 West Second street, Duluth, Minn.

Projection Machine Parts

No machine is stronger or more efficient than its parts. Replacements in projection machines are a more important phase of showmanship today than ever before, with the constantly growing demands of both the industry and the public for the best possible projection of motion pictures. Concerns dealing in parts for projection machines have their experts and the wise exhibitor gets their opinion.

E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
Globe Reliance Corporation, 29 Glenwood avenue, Minneapolis, Minn.
Golde-E Mfg. Company, 1430 North Damen avenue, Chicago, Ill.
Guercio & Barthel, 1018 South Wabash avenue, Chicago, Ill.
Sam Kaplan, 729 Seventh avenue, New York City.
THE NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.
Precision Machine Company, 368 Milwaukee street, Milwaukee, Wis.

Projection Room

The design and layout of the projection room should have the careful attention of the architect or builder at the time the plans for the theatre are being prepared. The co-operation of projection machine manufacturers or their distributors can profitably be called into use in the planning of a projection room and in considering its equipment. A number of instances are known where the design of the projection room, relegated to last minute consideration by the architect or owner has necessitated expensive remodeling when it has been found that beams and other constructional features made proper projection impossible.

The desirable projection room may vary in size but to accommodate two projectors, it should be at least 15 feet by 10 feet, with 12 foot ceiling. This size will also care for a spotlight and slide dissolver. By all means should toilet facilities be provided and a shower bath is highly desirable.

For construction, a floor of 6 inch cement slab is recommended with 4 inch tile wall. Doors, windows and casings should be of steel. There should be two entrances to the booth. A room adjacent to the booth, at least 8 by 8 and well ventilated should be provided for the generator.

It is important that in the event of fire the flame or smoke be kept out of the auditorium and for this reason the aperture on the front wall of the booth should be lined with steel and fitted with steel covers which will automatically drop when a fusible link melts that is over each projector, releasing the aperture covers.

Projection Tools

The day of slipshod projection methods is fast disappearing. The projectionist of yesterday, who considered his work merely a job, has become a skilled artisan and often an inventive genius. Not satisfied with just "grinding" away at the projection machine, he has created new devices which, in the end, tend toward better projection. The standard new intermittent sprocket and pin press, the carbon wrench, the speed indicator, the safety control and numerous other devices have all contributed to better projection.

Projection Improvement Company, Drifton, Pa.

Projectors, Advertising

Exploitation in the theatre lobby by means of an advertising projector using trailers from current or forthcoming attractions is a means of theatre publicity that is growing in popularity. Projectors for this purpose are available together with a trailer service. By means of recessing the screen daylight projection has been made possible. Continuous and automatic action is a feature of many of the advertising projectors now available.

Excelsior Illustrating Company, 228 West 56th street, New York City.
Holmes Projector Company, 1632 North Halsted street, Chicago, Ill.

Projectors, Portable

Refer to PORTABLE PROJECTORS

Publicity Clocks

This is a device designed to produce revenue for the theatre by means of securing advertising from neighborhood merchants and shops. The publicity clock is placed in the projection room and projects the advertisement of a local merchant upon a circular face to either side of the proscenium arch. Upon this face are shown in silhouette the hours and hands of a clock. The clock shows the time and a new advertisement is projected upon its face every two minutes. Some manufacturers of the clock operate upon a basis of paying the theatre a certain amount of money for the privilege of installing the clock for one year in his theatre. They then obtain the advertising from the neighborhood stores. As the value of the advertising increases, the sum which the theatre obtains from the manufacturer increases.

The National Kei-Lac Company, 557 West Jackson boulevard, Chicago, Ill.
Seth Thomas Clock Company, 19 West 44th street, New York City.
Sterling Electric Clock Company, 30 Irving Place, New York City.
Western Clock Manufacturing Company, 107 Lafayette street, New York City.

Publicity Films

Theatre publicity assumes many forms and the alert exhibitor utilizes each at some time or other to suit the occasion. One of the most effective forms is the publicity film, which may be presented as a local

news reel, a trailer, a presentation, a leader, a playlet, etc. In some cases as many as ten such films are run, giving the exhibitor advertising for his own business or an income from the charge he makes for this advertising other businesses.

Alexander Film Company, 3385 South Broadway, Denver, Col.
Appreciation Films, Inc., 1029 South Wabash avenue, Chicago, Ill.
Loucks & Norling, Inc., 245 West 55th street, New York City.

Radium Light

Radium light is a process which gives a spectacular effect to the stage when the house is darkened. Its application has been simplified, and it is used with frequency in the stageshows of the country's motion picture theatres. It may be obtained in different shades, and offers a colorful background for the show.

Louis E. Samms Studios, 177 North State street, Chicago, Ill.

Railings, Bronze and Iron

Refer to BRONZE AND IRON WORK, ORNAMENTAL

Rails, Rope

Refer to AISLE ROPE

Rain Insurance

Refer to INSURANCE, RAIN

Reconstruction Service

Refer to BUILDING SERVICE

Records for Music and Sound Reproducing Devices

To the exhibitor who has installed a music and sound reproducing device, or is contemplating the installation of such an instrument, a comprehensive library of records is of first consideration. Such a library should contain a wealth of material so that any picture, whether comedy or dramatic, may be cued.

AMPLION CORPORATION OF AMERICA, 133 West 21st street, New York City.
Brunswick-Balke-Collender Company, 623 South Wabash avenue, Chicago, Ill.
Columbia Phonograph Company, 1819 Broadway, New York City.
Exhibitors Record Service, 1508 Davenport street, Omaha, Neb.
Okey Phonograph Corporation, 25 West 45th street, New York City.
Pathe Phonograph & Radio Corporation, 20 Grand avenue, Brooklyn, N. Y.
The Phototone Company, North Vernon, Ind.
RADIO INDUSTRIES OF CANADA, LTD., 120 Fort street, Winnipeg, Manitoba.
Stanley Recording Company of America, 1841 Broadway, New York City.
Starr Piano Company (Gennett Record Division), Richmond, Ind.
Victor Talking Machine Company, Camden, N. J.

Record Cabinets

Record cabinets house records when not in use and also are employed for arranging the records conveniently for playing. Some cabinets hold the records in cueing sequence so that no time is lost in finding the record specified on the cue sheet.

CHICAGO CINEMA EQUIPMENT COMPANY, 1736 North Springfield avenue, Chicago, Ill.
Lester L. Nichols, Peterboro, N. H.
Brunswick-Balke-Collender Company, 623 South Wabash avenue, Chicago, Ill.

Recording, Sound Film

In modern electrical recording the sound is picked up by a sensitive electrical microphone. The microphone sets up a weak current which pulsates with the vibrations of the sound being recorded. This current is amplified, filtered and again amplified to the strength necessary to operate the mechanism necessary to make the impressions on the wax records. By this system any number of different sounds can be picked up and the volume of each regulated to the desired volume.

Brunswick-Balke-Collender Company, 623 South Wabash avenue, Chicago, Ill.
Columbia Phonograph Company, 1819 Broadway, New York City.
Marsh Laboratories, Inc., 64 East Jackson boulevard, Chicago, Ill.
Recording Laboratories of America, 216 East Jackson boulevard, Chicago, Ill.
Stanley Recording Company of America, 1841 Broadway, New York City.
Victor Talking Machine Company, Camden, N. J.

Rectifiers

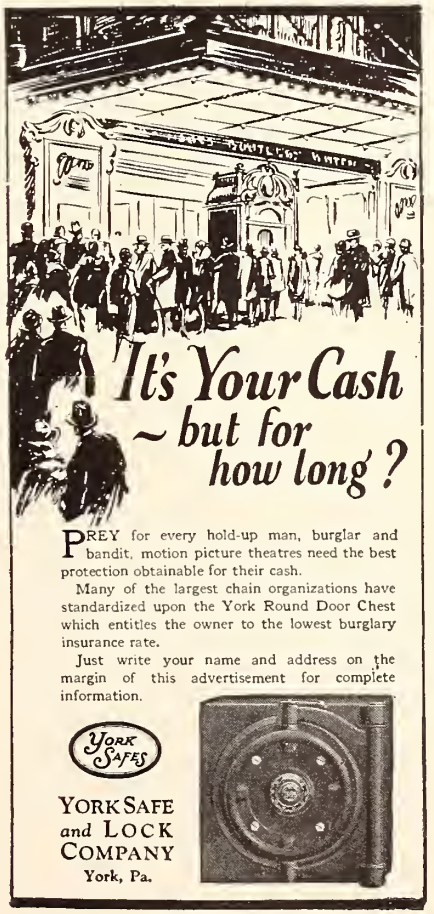
An electrical rectifier is a device for adapting 110 volt or 220 volt alternating current to direct current for use with motion picture projection low intensity reflecting arc and hand fed arc lamps. It produces up to 30 amperes of steady D. C. supply. Rectifiers have a price range from $140 up.

AUTOMATIC DEVICES COMPANY, Allentown, Pa.
Chicago-Jefferson Fuse & Electric Company, 1500 South Laflin avenue, Chicago, Ill.
Forest Electric Corporation, 272 New street, Newark, N. J.
L. J. Gardiner Company, 935 West Goodale boulevard, Columbus, O.
GENERAL ELECTRIC COMPANY, Schenectady, N. Y.
HALL & CONNOLLY, 24 Vandam street, New York City.
J. H. Hallberg, 29 West 57th street, New York City.
Liberty Electric Corporation, Stamford, Conn.
Morelite Company, Inc., 600 West 57th street, New York City.
Northwestern Electric Company, 408 South Hoyne street, Chicago, Ill.
Perfex Electric Company, 125 Southard avenue, Toledo, O.
W. G. PREDDEY, 188 Golden Gate avenue, San Francisco, Cal.
STRONG ELECTRIC COMPANY, 2501 Lagrange street, Toledo, O.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

Reels

There are various types of these made, from the 10 inch as used by film exchanges to the accurately constructed type used on the projector machines. Some have machine embossed sides, wire welded sides, and still another type has die cast sides. Most of the types offered for use on the projectors have large diameter film hubs, which greatly aid in relieving the strain on the projector as well as giving more even take-up tension. The prices range from $0.75 to $6.50 each.

E. E. Fulton Company, 1018 South Wabash, Chicago, Ill.
Globe Machine & Stamping Company, 1250 West 76th street, Cleveland, O.
Goldberg Brothers, 1646 Lawrence street, Denver, Colo.
Neumade Products Corporation, 249 West 47th street, New York City.
Universal Electric Welding Company, 90 Webster avenue, Long Island City, New York.



Reel End Alarms

A mechanical device placed on the upper magazine of a picture machine to warn the operator that the end of the reel of film is near, takes the name of Reel End Alarm. They are so constructed that they can be set to ring a warning at any distance from the end. The usual price is $5

Cinema Specialty Company, Inc., Gary, Ind.
E. W. Hulett Manufacturing Company, 1772 Wilson avenue, Chicago, Ill.
W. G. PREDDEY, 188 Golden Gate avenue, San Francisco, Cal.

Reflectors

Reflectors are made for Mazda Projectors, Reflecting Arc Lamps, and for Spotlights. Various sizes are made with different spherical curves, as well as parabolic curves. Prices range from $3.75 to $20.

BAUSCH & LOMB OPTICAL COMPANY, Rochester, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin avenue, Detroit, Mich.
Curtis Lighting Company, Inc., 1119 West Jackson boulevard, Chicago, Ill.
HALL AND CONNOLLY, 24 Vandam street, New York City.
HUB ELECTRIC COMPANY, 2219 West Grand avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
Wheeler Reflector Company, 275 Congress street, Boston, Mass.

Reflector Arc Lamps

Refer to LAMPS, REFLECTOR ARC

Reproducing Devices for Sound and Music

Refer to MUSIC AND SOUND REPRODUCING DEVICES

Resonant Orchestra Base

The resonant orchestra platform is a comparatively new development. It consists of box like layers made of the finest type of wood of which fine violins are made. These are placed together to form a pit base for the musicians, their instruments resting on the resonant box. It is stated that a resonator platform of this type not only greatly increases the volume of the orchestra but adds materially to the beauty of the music itself. Orchestra pits of this type have been installed in many of the leading metropolitan theatres.

Gallagher Orchestra Equipment Company, 3235 Southport avenue, Chicago, Ill.

Rewinders

Refer to FILM REWINDERS

Rheostats

An important item of projection equipment is the Rheostat. A rheostat may be described as a resistor provided with means for bearing resistance (opposition). The resistance may be varied by having a contact lever or slider moved over a number of stationary buttons or segments between which sections of the rheostat are connected, by compressing a number of carbon or graphite discs or parts, by using a number of levers or knife-switches for cutting in and out resistance.

E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
THE HERTNER ELECTRIC COMPANY, 12690 Elmwood avenue, Cleveland, O.
HOFFMAN & SOONS, 387 First avenue, New York City.
KLIEGL BROTHERS, 321 West 50th street, New York City.
Ward Leonard Electric Company, Mt. Vernon, N. Y.

Rigging, Stage

Refer to HARDWARE, STAGE

Safes, Box Office

This is a safe anchored inside the box office into which the cashier may drop silver coins and bills as received from patrons beyond what is needed for purposes of making change. This type of safe has been developed as a result of the many "stick-ups" of theatre box offices in which the robber has obtained receipts running into several thousand dollars. It is widely used in several other trades, the idea, in brief, being that with this type of safe in the box office a theatre is likely to lose

only the amount which it is keeping exposed for making change.

Box office safes are made of steel and provided with a slot into which surplus receipts are placed as received, or are equipped with a chute through which the surplus receipts may be dropped. Safes of this type usually make possible the lowest rates of burglary insurance.

Kewanee Safe Company, Kewanee, Ill.
YORK SAFE & LOCK COMPANY, York, Pa.

Sanitary Specialties

The theatre in its modern clothes, and to meet local health board regulations, must adopt a strict policy of sanitation. Such a policy encourages patronage and, what is just as important, it will eliminate complications with local authorities.

Arthur Beck Chemical Manufacturing Company, 4743 Bernard street, Chicago, Ill.
E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
Huntington Laboratories, Inc., Huntington, Ind.
Lavo Company of America, 48 Seventh street, Milwaukee, Wis.
NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.
Theatrical Spray & Perfume Company, 2437 West Chicago avenue, Chicago, Ill.
U. S. Sanitary Specialties Company, 435 South Western avenue, Chicago, Ill.

Scenery, Stage

Refer to STAGE SCENERY AND DRAPERIES

Scenic Artists Service

Oftentimes an exhibitor is in need of some one to paint a front drop or curtain, or do some special building and painting of sets for a stage prologue. There are several reliable firms that make a specialty of this kind of work. They will design and decorate the set to suit the exhibitors needs and often will recommend lighting combinations that will do a lot to increase the beauty of the set.

Chas. L. Hoyland Company, 180 North Michigan avenue, Chicago, Ill.
Manhattan Studios, 134th street and Park avenue, New York City.
Novelty Scenic Studios, 340 West 41st street, New York City.
TIFFIN SCENIC STUDIOS, Tiffin, O.
VOLLAND SCENIC STUDIOS, 3737 Cass street, St. Louis, Mo.

Schools

Theatre management and theatre organ playing are no longer hit or miss propositions. Both have become highly specialized. The theatre manager must be trained in administration duties, advertising and technics, and the organist must be able to dramatize the music to accompany the screen attractions. So valuable do chain organizations consider the trained man or woman that they are demanding those persons who have become skilled through graduate work in schools.

Claude Ball Organ School, 23 East Jackson boulevard, Chicago, Ill.
The Del Castillo Theatre Organ School, 209 Massachusetts avenue, Boston, Mass.
The Gunn School of Music, 421 South Wabash avenue, Chicago, Ill.
Moving Picture Theatre Managers Institute, Elmira, N. Y.
New York Institute of Photography, 10 West 33rd street, New York City.
The Vermond Knauss School of Theatre Organ Playing, 210 North Seventh street, Allentown, Pa.
White Institute of Organ, 1680 Broadway, New York City.

Screens

There are three types of screens for motion picture projection, metallic surfaced, white surfaced and beaded surfaced. Sound screens are perforated to permit the issuance of the sound waves from the horns behind.

The metallic surfaced screens are built in various finishes, from a smooth surface to a heavy pebbled surface. The smooth surfaced screen has perpendicular reflective characteristics while the heavy pebbled surfaces somewhat diffuse the light. In wide houses, the best image is obtained on the latter type. Metallic surfaces, as a rule are built to fit the requirements of each house.

Flat white or diffusing type screens in most cases are used with high intensity projection. Screen surfaces are made to meet the requirements of mazda, reflecting arc, regular arc and high intensity projection. Prices of screens range from 50 cents to $2 per square foot.

AMERICAN SILVERSHEET COMPANY, 800 Beaumont street, St. Louis, Mo.
Crystal Movie Screen Company, 10316 Madison avenue, Cleveland, O.
DA-LITE SCREEN COMPANY, 922 West Monroe street, Chicago, Ill.
L. J. Gardiner Company, 935 West Goodale boulevard, Columbus, O.
Jacobson Picture Screen Manufacturing Company, 3421 West 90th street, Cleveland, O.
Raven Screen Company, 1476 Broadway, New York City.
C. S. Wertsner & Son, 221 North 13th street, Philadelphia, Pa.

Screens for Sound Pictures

Screens for sound pictures are used with most sound apparatus. They differ from silent screens in that they are porous. When the horns are located behind the screen, a tightly woven canvas would retard or muffle the sound. These screens are loosely woven. Some are coated with a silver finish and are constructed to lace into a frame.

RAVEN SCREEN COMPANY, 1476 Broadway, New York City.
AMERICAN SILVERSHEET COMPANY, 800 Beaumont street, St. Louis, Mo.
BEADED SCREEN CORPORATION, 438 West 37th street, New York City.
THE DA-LITE SCREEN COMPANY, 922 West Monroe street, Chicago, Ill.
The Potter Company, 1950 Sheridan road, North Chicago, Ill.
RADIO INDUSTRIES OF CANADA, LTD., 120 Fort street, Winnipeg, Manitoba.
Truvision Projection Screen Corporation, 841 Tiffany street, Bronx, N. Y.
WALKER SCREEN COMPANY, 85 Thirty-fifth street, Brooklyn, N. Y.

Screen Brushes

In order that the screen may be kept clean, and therefore give the best possible results in projection, a screen brush has been contrived for keeping the silver sheet clean and responsive to the image flashed from the projection room.

AMERICAN SILVERSHEET COMPANY, 800 Beaumont street, St. Louis, Mo.

Screen Frames

After all the picture's the thing, and without stability and solidity of the screen frame the picture is being shown at a disadvantage to both theatre owner and projectionist, to say nothing of the patron. Billowing of the screen is a blow to good projection. Now, too, there is the added element of the steel frame as another form of equipment development.

AMERICAN SILVERSHEET COMPANY, 800 Beaumont street, St. Louis, Mo.

Screen Paint

Refer to PAINT, SCREENS

Seat Covers

Refer to CHAIR COVERS

Seat Indicators, Vacant

Refer to USHER SIGNAL SYSTEMS

Seats, Theatre

Refer to CHAIRS, THEATRE

Sharpeners, Carbon

Refer to CARBON SHARPENERS

Shutters, Metal Fireproof

The Port Shutter is made entirely of metal with a metal sliding suspended on a cord in which is connected a fusible link. In case of fire, the fusible link melts and the fire shutter automatically drops over the port hole in the booth. They are made to fit standard openings, such as projection port holes, stereopticon port holes and spotlight port holes. Prices range from $9 to $25.

BEST DEVICES COMPANY, Film building, Cleveland, O.
H. B. Cunningham, 964 University avenue, St. Paul, Minn.
Missouri Fire Door & Cornice Company, 3144 Eaton avenue, St. Louis, Mo.
W. G. Preddey, 187 Golden Gate avenue, San Francisco, Cal.

Sign Flashers

Refer to FLASHERS, SIGN

Signal Systems, Usher

Refer to USHER SIGNAL SYSTEMS

Signals, Reel End

Refer to REEL END SIGNALS

Signs, Directional

Take the case of a patron who comes from the auditorium and asks for directions. If the theatre owner has had this experience he realizes the embarrassment and other inconvenience. The patron is paying his way into the theatre and he deserves every consideration. The modern theatre today is equipping itself with the directional sign. Every business building is doing likewise.

Signs may be considered in two general groups—those that are illuminated and those which are etched on metal or wood without illumination. The illuminated signs, which are highly artistic in finish and construction, are made to read either from one side or both. The lettering in the signs is chipped into the glass and silvered, making it easy to read in daylight. The letters glow in a soft greenish color. Illumination is accomplished with 25 watt show case clamps. Signs are fitted with lamps, cord and plug ready for attaching to light socket.

Arnold Electric Signs, Inc., Kokomo, Ind.
BELSON MANUFACTURING COMPANY, 800 Sibley street, Chicago, Ill.
FLEXLUME CORPORATION, Buffalo, N. Y.
E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
HUB ELECTRIC COMPANY, 2219 West Grand avenue, Chicago, Ill.
The Ideal Sign Company, Inc., 149 Seventh street, Brooklyn, N. Y.
KLIEGL BROTHERS, 321 West 50th street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth avenue, Chicago, Ill.
Lustrolite Sign Company, Inc., Davenport, Ia.
Major Equipment Company, 4603 Fullerton avenue, Chicago, Ill.
Rawson & Evans, 710 West Washington street, Chicago, Ill.
Tablet & Ticket Company, 1015 West Adams street, Chicago, Ill.
Viking Products Corporation, 422 West 42nd street, New York City.
The Voigt Company, 1745 North 12th street, Philadelphia, Pa.
Willey Sign Company, 1559 Church street, Detroit, Mich.

Signs—Electric

Motion picture theatres are leaders in the use of Electrical advertising, the usual electric signs at some of the metropolitan houses being the most elaborate of their kind to be found anywhere. Among the smaller theatres also, electric signs are widely employed. Electric signs may be obtained in many desired sizes and designs. In fact, a good design is one of the outstanding requirements of an effective sign and in this connection, a number of manufacturers of theatre signs have created special departments for the design of signs especially suited to theatre purposes. Since the sign must necessarily be made with consideration for the size of the theatre facade and facilities for anchoring it, the matter is usually given individual consideration, and sketches prepared for the specific building to which the sign is to be fastened.

American Signs Corporation, Kalamazoo, Mich.
Arnold Electric Signs, Inc., Kokomo, Ind.
The Artcraft Sign Company, Box 86, Lima, O.
Claud Neon Lights, Inc., 50 East 42nd street, New York City.
Commonwealth Electric Sign Company, 4543 West Lake street, Chicago, Ill.
Federal Electric Company, 8700 South State street, Chicago, Ill.
FLEXLUME CORPORATION, 1100 Military road, Buffalo, N. Y.
HUB ELECTRIC COMPANY, 2219 West Grand avenue, Chicago, Ill.
Ideal Sign Company, Inc., 149 Seventh street, Brooklyn, N. Y.
KLIEGL BROTHERS, 321 West 50th street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth avenue, Chicago, Ill.
Lustrolite Sign Company, Inc., Davenport, Ia.
MILNE ELECTRIC COMPANY, 614 East Lafayette avenue, Detroit, Mich.
The Philadelphia Sign Company, 338 North Randolph street, Philadelphia, Pa.
U. S. Electric Sign Company, 208 East 27th street, New York City.
Willey Sign Company, 1559 Church street, Detroit, Mich.

Signs, Exit

Refer to EXIT LIGHT SIGNS

Signs, Marquise and Attraction Board

Electric illumination is a bonanza to the program. Presenting the program in the marquise or in the attraction board is a box office asset. The electric presentation of a theatre and a program is an invaluable adjunct to the theatre attendance. Large and small theatres, today, are utilizing this type of promotional presentation to bring the people to their box offices. The theatre owner today must tell his public about his organ, his refrigeration and heating and the general comfort of his audience. In the marquise or in the attraction board this message can be presented to these people.

American Signs Corporation, Kalamazoo, Mich.
Arnold Electric Signs, Inc., Kokomo, Ind.
Artcraft Sign Company, Box 86, Lima, O.
Claude Neon Lights, Inc., 50 East 42nd street, New York City.
Commonwealth Electric Signs Company, 4543 West Lake street, Chicago, Ill.
FLEXLUME CORPORATION, Buffalo, N. Y.
HUB ELECTRIC COMPANY, 2219 West Grand avenue, Chicago, Ill.
Ideal Sign Company, Inc., 149 Seventh street, Brooklyn, N. Y.
KLIEGL BROTHERS, 321 West 50th street, New York City.
The Longsign Corporation, Dayton, O.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth avenue, Chicago, Ill.
Lustrolite Sign Company, Inc., Davenport, N. Y.
The McNamara Sign Co., 531 East Lafayette avenue, Detroit, Mich.
MILNE ELECTRIC SIGN COMPANY, 614 Cherry street, Milwaukee, Wis.
U. S. Electric Sign Company, 208 East 27th street, New York City.
Willey Sign Company, 1559 Church street, Detroit, Mich.

Slides

Slides are divided into four different classes: Song slides, advertising slides, announcement slides and special advertising slides. Song slides have come into vogue within the last few years. There are two types of these: The comedy type and the sentimental type. They are sold or rented in complete sets to be run in conjunction with organ solos. Advertising slides: These are of the stock advertising type in which may be inserted the name of the advertiser. There is a large selection for every line of business artistically drawn up and cleverly worded. Announcement slides: A standard stock selection makes it possible for the theatreman to buy already made any announcement that he desires to make. They can be secured in very artistic designs. Special Advertising Slides: Are those made from copy furnished by the advertiser from photographs, drawings, or any other material the advertiser may have. In every case they are made up specially. Prices for stock slides range from 25 cents up. Original slides cost from $1 up.

Erker Brothers Optical Company, 608 Olive street, St. Louis, Mo.
QUALITY SLIDE COMPANY, 6 East Lake street, Chicago, Ill.
RANSLEY STUDIOS, 54 West Randolph street, Chicago, Ill.
Standard Slide Corporation, 230 West 56th street, New York City.
Loucks & Norling, Inc., 245 West 55th street, New York, N. Y.
National Studios, 226 West 56th street, New York City.

Soaps, Liquid

Refer to SANITARY SPECIALTIES

Sound Devices, Synchronous and non-Synchronous

Refer to MUSIC and SOUND REPRODUCING DEVICES

Sound Picture Equipment

Sound picture equipment takes in the various devices invented for synchronizing sound effects, music and speech with films as well as that which is installed in theatres for reproduction purposes. There are two classes of

WHY IS IT SUPERIOR?

Undoubtedly you ask this question when someone is endeavoring to explain the qualities of their sound screen, if so—technical claims are easily misinterpreted.

Sound Screens

Must perform a dual duty—reproduce every minute detail put into the film and allow for sound transmission free of muffling, vibration, and distortion—In an

AMERICAN SOUND SCREEN

We assure you in one statement that we guarantee absolutely satisfactory projection and absolutely satisfactory sound results.

That is what you want!

Distributed by the National Theatre Supply Company—see your nearest branch for the new attractive American Sound Screen prices.

AMERICAN SILVERSHEET COMPANY
SAINT LOUIS, MO., U. S. A.

Do not be misled through technical claims.

equipment, one for registering and recording sound effects in the studios during the making of the picture and the other for reproducing the synchronized parts in theatres.

Sound-Proofing

With a growing tendency on the part of theatre owners to incorporate into the theatre building additional recreational features such as bowling alleys and ballrooms, the matter of sound-proofing has become a subject of wide interest.

In a great many instances it has been shown that modern methods of sound-proofing make it possible to place a ballroom or bowling alley room either directly above or directly under a theatre auditorium, with positive assurance that noise will not reach the auditorium and interfere with the audience enjoying the program.

Proper sound-proofing in such instances is an individual problem, due to the difference in building constructions, methods of ventilating, etc. The accomplishment is a matter of using proper design and materials based on years of successful installations. The system is based on proper breaking of solid contacts combined with proper absorbing mediums.

Hearing conditions in an auditorium can be provided for to a large extent in advance of construction from a study of the plans. Acoustical defects in existing auditoriums can also be diagnosed and corrective measures applied with satisfactory results.

Acoustic defects may be corrected by applying an efficient sound-absorbing material on walls or ceiling, as prescribed by a competent acoustical engineer. A number of efficient sound-absorbing materials are available, which may be elaborately decorated without reducing its efficiency.

With the advent of talking pictures, the acoustical requirements of theatres have become more exacting.

With this system it is possible to place refrigerating apparatus, pumps, ventilating fans and motors, converter sets, etc., in any part of a building without fear of disturbance.

In case a theatre auditorium is to be located in a large office building, the system can be used to prevent sound of pipe organs from penetrating to office spaces.

C. F. Burgess Laboratories, 111 West Monroe street, Chicago, Ill.

THE CELOTEX COMPANY 919 North Michigan avenue, Chicago, Ill.

Irving Hamlin, 2406 Jackson avenue, Evanston, Ill.

JOHNS-MANVILLE CORPORATION, 292 Madison avenue, New York City.

Macoustic Engineering Company, Ninth and Euclid avenue, Cleveland, O.

Stevens Sound Proofing Company, 407 South Dearborn street, Chicago, Ill.

Theatre Equipment

NEW AND USED

Most complete stock in the U. S. Moving Picture Machines, Screens, Booths, Opera Chairs, Spotlights, Stereopticons, Film Cabinets, Portable Projectors, M. P. Cameras, Generator Sets, Reflecting Arc Lamps, Carbons, Tickets, Mazda Lamps and Supplies.

Projection Machines repaired and overhauled. Repair parts for all makes opera chairs. Attractive 3 x 10 ft. muslin banners $1.50; on paper 50 cents.

We Pay Highest Prices for Used Projection Machines, Opera Chairs, etc.

Everything for the Theatre—Write for Catalog "H"

Movie Supply Co., 844 Wabash Ave., Chicago

Sound Reproducing Devices

Refer to MUSIC AND SOUND REPRODUCING DEVICES

Speakers and Horns

Horns and speakers used in sound are air columns with a belled outlet, or cones (either in baffles or horns), used to project the sound waves created by the amplified electrical pulsations. They are attached to amplifiers and usually number two or more, depending on the size of the theatre.

H. J. Baier & Son Public Address Systems, Inc., 2134 Lee road, Cleveland, O.

Bryden Products, Inc., 2559 Bellevue avenue, Detroit, Mich.

Elec-Tro-Fone Corporation, 2490 University avenue, St. Paul, Minn.

Farrand Manufacturing Company, Inc., Metropolitan building, Long Island City, N. Y.

Jensen Radio Manufacturing Company, 338 North Kedzie, Chicago, Ill.

KERSTEN RADIO EQUIPMENT COMPANY, Kalamazoo, Mich.

MACY MANUFACTURING CORPORATION, 1451 39th street, Brooklyn, N. Y.

The Magnavox Company, Oakland, Cal.

Miles Manufacturing Corporation, 31 West 21st street, New York City.

RACON ELECTRIC COMPANY, INC., 18 Washington place, New York City.

RADIO INDUSTRIES OF CANADA, LTD., 120 Fort street, Winnipeg, Manitoba.

The Rola Company, 4250 Hollis street, Oakland, Cal.

Silver-Marshall, Inc., 874 West Jackson boulevard, Chicago, Ill.

Stromberg-Carlson Telephone Manufacturing Company, 1060 University avenue, Rochester, N. Y.

Temple Incorporated, 1925 South Western avenue, Chicago, Ill.

Trimm Radio Manufacturing Company, 847 West Harrison street, Chicago, Ill.

Ultratone Radio Speaker Company, 1046 West Van Buren street, Chicago, Ill.

The Union Fabric Company, Derby, Conn.

United Radio Corporation, 25 Leighton avenue, Rochester, N. Y.

The Utah Radio Products Company, 1739 South Michigan avenue, Chicago, Ill.

WRIGHT-DeCOSTER, INC., St. Paul, Minn.

Speed Indicators

Speed Indicator—an electrical device with an indicator which can be located in the booth, on the orchestra director's table and in the manager's office, with the meters or speedometers attached to the picture machine to register at what rate of speed the film is being run through the machine. It indicates feet per minute and also may show minutes per thousand feet. In modern theatres where the performances are run on a schedule with everything synchronized, speed indicators are a necessity. Prices range from $15 a unit up. Generators extra.

A. C. SPARK PLUG COMPANY, Flint, Mich.

Barbour Stockwell Company, 100-300 Broadway, Cambridge, Mass.

CHICAGO CINEMA EQUIPMENT COMPANY, 1736-1754 North Springfield avenue, Chicago, Ill.

ESSANNAY ELECTRIC COMPANY, 1012 South 10th street, Maywood, Ill.

E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.

J. H. Halberg, 29 West 57th street, New York City.

INTERNATIONAL PROJECTOR CORPORATION, 90 Gold street, New York City.

OLIVER MANUFACTURING COMPANY, 1705 East 21st street, Cleveland, O.

Stewart-Warner Speedometer Corporation, 1826 Diversy Parkway, Chicago, Ill.

Weston Electric Instrument Corporation, Waverly Park, N. J.

Splicing Blocks

A device used in theatres and exchanges for splicing motion picture films. Splicing blocks sell for about $14.

Bell & Howell Company, 1801 Larchmont avenue, Chicago, Ill.

Duplex Motion Picture Industries, 74 Sherman avenue, Long Island City, N. Y.

Neumade Products Corporation, 249 West 47th street, New York City.

Spotlights

Refer to LIGHTS, SPOT

Sprinklers, Automatic

Refer to AUTOMATIC SPRINKLERS

Stage Hardware

Refer to HARDWARE, STAGE

Stage Lighting Equipment

Under the heading of Stage Lighting Equipment, come strip lights, proscenium strips, footlights, border lights, floodlights, stage effects. There are so many details in connection with stage lighting that we suggest getting in touch with the manufacturers of such equipment for specific information.

FRANK ADAM ELECTRIC COMPANY, 3650 Windsor avenue, St. Louis, Mo.
BELSON MANUFACTURING COMPANY. 802 Sibley street, Chicago, Ill.
Brenkert Light Projection Company, 7348 St. Aubin avenue, Detroit, Mich.
Buckeye Distributing Company, 7017 Euclid avenue, Cleveland, O.
Chicago Cinema Equipment Company, 1736-1754 North Springfield avenue, Chicago, Ill.
Chicago Electric Equipment, 417 South Dearborn street, Chicago, Ill.
Display Stage Lighting Company, Inc., 410 West 47th street, New York City.
John W. English, 1631 Belmont avenue, Cleveland, O.
Great Western Stage Equipment Company, 817 Holmes street, Kansas City, Mo.
HUB ELECTRIC COMPANY, 2219 West Grand avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
Lee Lash Studios, 1818 Amsterdam avenue, New York City.
The Lit-War Company, Wellston, O.
Major Equipment Company, 4603 Fullerton avenue, Chicago, Ill.
Henry Mestrum, 817 Sixth avenue. New York City.
Milwaukee Electric Switchboard Company, 156 Clinton street, Milwaukee, Wis.
Mutual Electric & Machine Company, 7610 Jos. Campau avenue, Detroit, Mich.
NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.
Ward-Leonard Electric Company, 37 South street, Mt. Vernon, N. Y.
J. H. Welsh, 270 West 44th street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wheeler Reflector Company, 275 Congress street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton avenue, St. Louis, Mo.

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Stage Rigging

Refer to HARDWARE, STAGE

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Stage Scenery and Draperies

Draperies are an important feature of theatres today. They accent color and give softness and richness to an interior. Architectural lines of doorways and archways are usually distinctively hard and draperies are the mediums by which these lines are softened to give a pleasing appearance. A drapery scheme usually creates an inviting, soft and colorful atmosphere. If the drapery is in harmony with the main color in the surroundings and in proportion to the richness of the architecture there need be little worry about it being too rich or elaborate. Likewise, scenery, colorful and delicate, has become an important adjunct to the motion picture theatre. Scenery to properly clothe the stageshow must be of a type which is eye-catching the moment the drop is raised. Many specialists have been developed in this particular field.

Beck & Sons, Highland avenue and Dorchester, Cincinnati, O.
Continental Studios, 100 East Ohio street, Chicago, Ill.
Dazians, Inc., 142 West 44th street, New York City.
Eastman Brothers Studios, Inc., 36 West 46th street, New York City.
John W. English, 1613 Delmont avenue, Cleveland, O.
E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
Great Western Stage Equipment Company, 817 Holmes street, Kansas City, Mo.
S. M. Hexter & Company, Inc., 2400 East Superior street, Cleveland, O.
Interstate Decorating Company, 1458 South Wabash avenue, Chicago, Ill.
Landish Studios, Inc., 40 Ames street, Rutherford, N. J.
Lee Lash Studios, 1818 Amsterdam avenue, New York City.
Mandel Brothers, Inc., State and Madison streets, Chicago, Ill.
Manhattan Studios, 134th street and Park avenue, New York, N. Y.
E. L. Mansure Company, 1605 Indiana avenue, Chicago, Ill.
Matney Studios, 307 West 47th street, New York City.
NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.
Novelty Scenic Studios, 340 West 41st street, New York City.
Sosman & Landis Company, 416 South Kedzie avenue, Chicago, Ill.
TIFFIN SCENIC STUDIOS, Tiffin, O.
United Studios, Inc., 14 West Lake street, Chicago, Ill.

Keep the Crowds Coming

To draw a larger part of the throng upon the street to your box office, use a Flexlume spectacular electric. Its unusual beauty and legibility by day, combined with unmatched brilliance by night, will help attract capacity houses.

Strikingly modern design, permanence of beauty and lower costs are rightfully expected of Flexlumes, which are created in the *world's largest factories* devoted exclusively to electrical advertising. Every type of design to choose from—

NEON TUBE
RAISED GLASS LETTER
EXPOSED LAMP or
COMBINATIONS OF THESE
ILLUMINATIONS

Color sketches, price and delivery quotations gladly submitted without cost or obligation . . . by our trained experts, located in offices in the chief cities of the U. S. and Canada. Write FLEXLUME CORPORATION, 2044 Military Road, Buffalo, N. Y.

Sales and Service Offices in Chief Cities of U. S. and Can.

FLEXLUME CORPORATION

Factories at Buffalo, N. Y., and Toronto, Can.

FLEXLUME ELECTRIC DISPLAYS

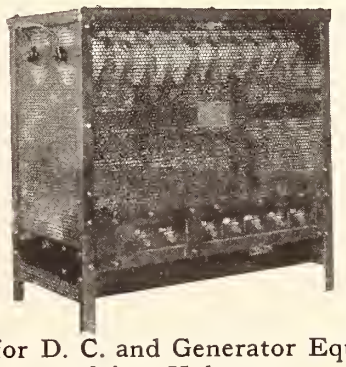
Why Strike Your Arc on High
When You Can Use

PERFECTION

REMOTE CONTROL

3-Wire Rheostats with Perfection Booster Switches for Perfect Projection

SAVES CONDENSERS CARBONS CURRENT



Sold By Your Dealers

Suitable for D. C. and Generator Equipments of Any Voltage

Used by All Leading Theatres Throughout the Country

HOFFMANN & SOONS

387 1st Ave. *Manufacturing Division* **New York City**

Contracting Electrical Engineers **Moving Picture Electrical Specialists**

Some Users

Keith's Memorial
Boston, Mass.

Fox's
Brooklyn

Fox's
Detroit

Paramount
New York City

Roxy
New York City

M & S Circuit
New York City

100% Loew's Circuit

100% Keith's Circuit

DeWitt
Bayonne, N. J.

Capitol
Bloomsburg, Pa.

Carman
Philadelphia, Pa.

Tudor
New Orleans, La.

Lincoln
Trenton, N. J.

Publix Scollay Sq.
Boston, Mass

—and many others

VOLLAND SCENIC STUDIOS, INC., 3737 Cass avenue, St. Louis, Mo.

I. Weiss & Sons, 508 West 43rd street, New York City.

Windowcraft Valance & Drapery Company, 328 Superior avenue, N. W., Cleveland, O.

Statuary

Artistry of decoration in a theatre is reflected never more vividly and accurately than by the statuary. A dignified and beautiful statute at the head of the stairs leading to the mezzanine, for example, can establish the tone of a theatre almost as rapidly and conclusively as the construction.

P. P. Caproni & Brother, Inc., 1914 Washington street, Boston, Mass.

Silvestri Art Manufacturing Company, 1035 Orleans street, Chicago, Ill.

Stereopticons

Stereopticons are used for the projection of lantern slides and effects, illumination being supplied by incandescent or arc lamps. They are made in single units and also for double and triple dissolving. Many unusual effects are possible with the modern stereopticon as developed for theatre use. They can be obtained for as low as $26.00 for Mazda type.

BEST DEVICES COMPANY, Film Building, Cleveland, O.

KLIEGL BROTHERS, 321 West 50th street, New York City.

Sweeping Compound

There are a number of these on the market, many of which are very efficient. They are made from a composition impregnated with oil so that in sweeping the theatre very little dust is raised. These compounds also have in them disinfecting material which disinfects the floor as it is swept.

They come in 75-lb. drums, 100-lb., 200-lb. and 300-lb. barrels. Prices range at about $2.50 per 100 lbs.

The Huntington Laboratories, Inc., Huntington, Ind.

The Palace Orpheum, Milwaukee, the brightest spot on "The White Way."

Signs That SELL!

THE brilliantly lighted Milne Made Electric Signs are the signs that sell. They shout your show message to the crowds that fill your theatre.

The best Theatres in the country are using MILNE Signs because they are convinced that this "showmanship" is built right in.

Send us the nome of your theatre ond let us submit o colored sketch to you — no obligation on your part.

MILNE ELECTRIC SIGN COMPANY
614-618 Cherry St.
Milwaukee, Wis.
Long Distance Phone Grand 7666

Chicago Branch:
4352 Broadway
Graceland 4289

MILNE SIGNS

Changeable Letter Marquise or Canopies

Switchboards

Control of lighting through the use of switchboards makes possible the wonderful lighting effects achieved in motion picture theatres today. Switchboards for this work are built in many capacities. Scenes for unusual lighting effects may be pre-selected by such a board and the theatre flooded with the appropriate lighting scheme at a proper cue, by the simple method of throwing a switch. Lighting control systems are being adopted by theatres of lesser size that heretofore have considered such installations as being only for the larger metropolitan houses.

Manufacturers of this type of equipment are glad to furnish engineering service and consult with exhibitors and architects on various phases of these lighting control systems.

FRANK ADAM ELECTRIC COMPANY, 3650 Windsor avenue, St. Louis, Mo.

BELSON MANUFACTURING COMPANY, 800 Sibley street, Chicago, Ill.

Bull Dog Electric Products Company, 7610 Joseph Campeau street, Detroit, Mich.

Chicago Electric Equipment Company, 417 South Dearborn street, Chicago, Ill.

Cleveland Switchboard Company, 2925 East 79th street, Cleveland, Ohio.

CUTLER-HAMMER MANUFACTURING COMPANY, 12th and St. Paul, Milwaukee, Wis.

HUB ELECTRIC COMPANY, 2225 West Grand avenue, Chicago, Ill.

KLIEGL BROTHERS, 321 West 50th street, New York City.

Major Equipment Company, 4603 Fullerton avenue, Chicago, Ill.

Milwaukee Electric Switchboard Company, 156 Clinton street, Milwaukee, Wis.

THE NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.

Trumbull Electric Manufacturing Company, Plainville, Conn.

Ward Leonard Electric Company, 37 South street, Mt. Vernon, N. Y.

Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

Wm. Wurdack Electric Manufacturing Company, 4444 Clayton avenue, St. Louis, Mo.

Switches

Never in the history of the theatre has electrical equipment played as vital a role as it does today. From projection room to stage and to manager's office, electricity to a large extent runs the show. With the program on a minute schedule, electrical switches in turn have an important duty to perform.

FRANK ADAM ELECTRIC COMPANY, 3650 Windsor avenue, St. Louis, Mo.

Dowser Manufacturing Company, 225 Broadway, New York City.

Hart Manufacturing Company, Hartford, Conn.

HOFFMAN & SOONS, 387 First avenue, New York City.

Kohler Company, Kohler, Wis.

Telephones, Inter-Communicating

Refer to INTER-COMMUNICATING TELEPHONES

Temperature Control Apparatus

Temperature control apparatus are devices for automatically controlling the temperature of the auditorium, organ chambers or any part of the theatre where a uniform heat must be maintained. In a control for an auditorium the device is a small thermostat, which actuates a valve on an air-line, which in turn operates the shutters in the air ducts. In the average size theatre several of these will be located at various places and each will operate independently of the other, thus relieving hot or cold spots in any one section. Controls for organ chambers turn on or off electric heaters and also work on the thermostatic principle.

The Electric Heat Control Company, 5902 Carnegie avenue, Cleveland, O.

The Foxboro Company, Neponset avenue, Foxboro, Mass.

Johnson Service Company, 149 East Michigan avenue, Milwaukee, Wis.

National Regulator Company, 2301 North Knox avenue, Chicago, Ill.

Powers Regulator Company, 2720 Greenview avenue, Chicago, Ill.

Terra Cotta, Architectural

Theatre architecture and decoration today reflects both the freedom of individual expression and the character of the showplace itself. Not least in the material forms of that expression is terra cotta, with the variety of structural decoration it affords.

Midland Terra Cotta Company, 105 West Monroe street, Chicago, Ill.

Northwestern Terra Cotta Company, 2525 Clybourne avenue, Chicago, Ill.

Theatre Accounting Systems

Refer to ACCOUNTING SYSTEMS

Theatre Costumes

Refer to COSTUMES AND COSTUME FABRICS

Theatre Curtain Advertising

Theatre curtain advertising in many places has been the means of bringing together the exhibitor and the local merchant on more friendly terms, besides being a source of revenue for the exhibitor. It also has stimulated community interest among the patrons in trading at their neighborhood stores.

Chas. L. Hoyland Company, 180 North Michigan avenue, Chicago, Ill.

Theatre Brokers

Refer to BROKERS

Theatre Dimmers

Refer to DIMMERS

Theatre Seats

Refer to CHAIRS

YOUR BOX OFFICE WILL REPAY YOUR UNIFORM COST

SHOWMANSHIP is a fine art! The country's large exhibitors employ high-salaried specialists in showmanship—one for interior decoration, another for lighting effects, still another for music arrangements.

But when it comes to uniforms, they depend on Maier-Lavaty. They know that M-L designers can create a uniform that is highly decorative, yet commands the respect of their patrons. They know that M-L uniforms will fit properly, will have snap and dash—and will wear.

Among the large exhibitors who have availed themselves of M-L service is Radio-Keith-Orpheum Circuit.

Let us send you sketches, samples and prices—no obligation, of course. Ask us especially about a new overcoat for your doormen.

MAIER-LAVATY CO.
2139 Lincoln Ave., Chicago

UNIFORMS by Maier-Lavaty

Theatre Promotion

Two primary factors in promotional work of a theatre, as far as paper is concerned, are quality production and speed of service. Just as those two elements figure in the contact between theatre owner and patron, so too they loom in the relations between the exhibitor and the company that serves him with his promotional material.

Adswin Corporation, 727 Seventh avenue, New York City.
Davis Bulletin Company, Inc., Lock street, Buffalo, N. Y.
EXHIBITORS PRINTING SERVICE, 845 South Wabash avenue, Chicago, Ill.
Filmack Company, 730 South Wabash avenue, Chicago, Ill.
The Hennegan Company, 311 Genesee street, Cincinnati, O.
National Program & Printing Company, 729 South Wabash avenue, Chicago, Ill.
NATIONAL SCREEN SERVICE, 130 West 41st street, New York City.
Frank Roberts, 111 No. Franklin street, Syracuse, N. Y.
Screen Publications, Box 126, Appleton, Wis.
Radio Mat Slide Company, 167 West 48th street, New York City.

Tickets

Theatre tickets are available and used in many forms as roll tickets, folded tickets, reserved seat tickets, admission tickets, and ticket coupon books. Admission tickets of the more usual denominations are carried in stock. Tickets are commonly sold in even multiples of 10,000, the price decreasing with additional thousands ordered.

Tickets are made for use with ticket issuing machines and may be obtained consecutively numbered. This enables accurate check of tickets sold for each day. Stock tickets may be obtained for 65c a roll. Special printed roll or center hole folded tickets range in price from $7 for 10,000 to $137 for a million. The admission price must be printed on each ticket, by order of the government.

ARCUS TICKET COMPANY, 348 North Ashland avenue, Chicago, Ill.
Automatic Ticket Register Corporation, 723 Seventh avenue, New York City.
Columbia Printing Company, 1632 North Halsted street, Chicago, Ill.
Globe Ticket Company, 116 North 12th street, Philadelphia, Pa.
Hancock Brothers, Inc., 25 Jessie street, San Francisco, Cal.
International Ticket Company, 50 Grafton avenue, Newark, N. J.
Keystone Ticket Company, Shamokin, Pa.
National Ticket Company, Shamokin, Pa.
Simplex Ticket Company, 3120 West Grand avenue, Chicago, Ill.
Weldon, Williams & Lick, Fort Smith, Ark.
World Ticket & Supply Company, Inc., 1600 Broadway, New York.

Ticket Booths

Keeping pace with advancement in theatre design the box office has been developed from a rather unsightly necessity to a thing of beauty, modernly equipped for speedy and accurate sale of tickets. It is usually designed in harmony with the architectural scheme of the theatre.

Attractive booths are made of plastic composition or wood. Others are made of cast brass or bronze with marble bases.

While larger theatres require several box offices one of these is always placed as near the sidewalk lines as possible. This procedure is usually followed where only one box office is used also, thus placing the ticket window within easy access. Ticket booths vary in price according to their construction, size and elaborateness from $350 to $1,500.

Atlas Metal Works, 2601 Alamo street, Dallas, Tex.
The Caille Brothers Company, 6210 Second boulevard, Detroit, Mich.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
Lobby Display Frame Corporation, 723 Seventh street, New York City.
Moeschl-Edwards Corrugating Company, 411 East Fifth street, Cincinnati, O.
Newman Manufacturing Company, Cleneay street and Norfolk and Western R. R., Cleveland, O.
Stanley Frame Company, 727 Seventh avenue, New York City.

Ticket Booth Heaters

The ticket booth heater is a compact device which is a necessity, especially in cases where the booth is set away from the walls of the theatre. The seller in the booth must be protected against climatic conditions to function efficiently in change making. A cold booth is not productive to correctness.

THE PROMETHEUS ELECTRIC CORPORATION, 360 West 13th street, New York City.
TIME-O-STAT CONTROLS COMPANY, Elkhart, Ind.

Ticket Choppers

A machine for punching tickets dropped in box as patron enters theatre. The ticket chopper guards against the resale of tickets. Mutilation of the ticket consists of perforations made on the ticket, which, however, is done in a manner that does not prevent accurately checking results. Ticket choppers are made in several wood and metal finishes, and are operated by electricity, or hand or hand and foot. Prices range from $75 to $250.

AUTOMATIC TICKET REGISTER CORPORATION, 723 Seventh avenue, New York City.
H. V. Bright, 1104 Prospect avenue, Cleveland, O.
Caille Brothers, 6210 Second avenue, Detroit, Mich.
E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
Newman Manufacturing Company, Cleneay street and Norfolk and Western R. R., Cincinnati, O.

Ticket Holders

There are various forms and types of these made for both the single and coupon ticket rolls and generally constructed so that the roll of tickets is automatically held under tension, which prevents the roll of tickets from unwinding. The prices range from $0.50 to $1.50.

AUTOMATIC TICKET REGISTER CORPORATION, 723 Seventh avenue, New York City.
Simplex Ticket Company, 3120 West Grand avenue, Chicago, Ill.

Ticket Machines

Refer to MACHINES, TICKET

Tile, Decorative

Importance of first impressions has been repeated often enough, yet many a patron has drawn a negative reaction toward a beautiful theatre because insufficient attention has been paid to the appearance of the lobby. The usages of decorative tile in the lobby are many and valuable. So, too, in the rest rooms tile construction is of importance.

American Encaustic Tiling Company, Ltd., 16 East 41st street, New York City.
Associated Tile Manufacturers, 420 Lexington avenue, New York City.

MAIL YOUR TRIAL ORDER TODAY for

Each on heavy poster paper in 5 or more attractive colors and artistically airbrushed *any size up to 36"x10 ft.* Write for prices on other sizes on paper-muslin and cards.

One Day Service — Get the Best
Prices Do Not Include Postage — They Cost Less

H. DRYFHOUT
736 SO. WABASH AVE. CHICAGO, ILL.

Mosaic Tile Company, Zanesville, O.
The Tile-Tex Company, 1232 McKinley avenue, Chicago Heights, Ill.

Tool Kits

Tool kits, or outfits, are made complete with a set of tools for use on the picture machine. They usually contain "V" Block, Split Screw Driver, Driver Pins, Taper Pin Reamer, Taper Pin Remover and Sprocket Puller. Price is $5.

INTERNATIONAL PROJECTOR CORPORATION, 90 Gold street, New York City.

Towels, Paper

Progressive operation of a theatre does not stop at the screen or stage of the theatre. It extends even to the small details of equipment of the entire theatre. Paper towels are a factor of efficient equipment, but in this, as in all other phases of running a theatre, there are varying standards and values. The most successful theatre owner has the highest standards.

Bay West Paper Company, Green Bay, Wis.
Ft. Howard Paper Company, Green Bay, Wis.
Hoberg Paper & Fiber Company, Green Bay, Wis.

Trailers

The exhibitor has his screen for entertainment purposes, but it also is an invaluable asset in promotional work. Trailers are widely used and vary just as widely in style, depending, of course, upon the type of entertainment to be promoted. Trailers on feature pictures may be obtained on a weekly, monthly and yearly contract basis. Other trailers may be designed and produced for some special feature of the program. A great many theatres also have their own title trailer for the news reels, especially when several news reels are combined. Animated work in the trailers often is as interesting as the feature picture.

Ad-Vance Trailer Service Corporation, 729 Seventh avenue, New York City.
Appreciation Films, Inc., 1029 South Wabash avenue, Chicago, Ill.
Erker Brothers Optical Company, 608 Olive street, St. Louis, Mo.
EXHIBITORS PRINTING SERVICE, 708 South Dearborn street, Chicago, Ill.
Filmack Company, 830 South Wabash avenue, Chicago, Ill.
Holland Picture Productions, 1402 Broadway, Detroit, Mich.
National Program & Printing Company, 729 South Wabash avenue, Chicago, Ill.
NATIONAL SCREEN SERVICE, INC., 126 West 46th street, New York City; 810 South Wabash avenue, Chicago, and 1922 South Vermont avenue, Los Angeles.
QUALITY SLIDE COMPANY, 6 East Lake street, Chicago, Ill.
RANSLEY STUDIOS, 54 West Randolph street, Chicago, Ill.

Transformers

Refer to GENERATORS, MOTOR

Transparencies, Window Displays

The transparency offers a colorful and eye-catching form of advertising. Use of this type of display is growing, for the effect is one of delicacy, yet it attracts. It may be ordered in the form of window displays, lobby boards, etc.

Eastman Brothers Studios, 36 West 46th street, New York City.
National Studios, 226 West 56th street, New York City.
RANSLEY STUDIOS, 54 West Randolph street, Chicago, Ill.

Uniforms

Theatre prestige emphasized through the training of ushers, doormen and other attendants, is greatly enhanced by costumes worn by such employees.

Uniforms for Summer wear should be of a lightweight material to provide comfort and

in addition, to create an atmosphere of coolness. Uniforms for the Winter months should be of a heavier material of a dark color.

Many theatres at present are making it a practice of equipping ushers, etc., in a style that harmonizes with the architecture of the house. For example, a theatre done in a Spanish style very frequently adopts a Spanish type of uniform for house employees.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Special catalogues are available containing appropriate suggestions for theatre attendants' uniforms.

Browning, King & Company, 264 Fourth avenue, New York City.

Chicago Uniform & Cap Company, 208 East Monroe street, Chicago, Ill.

DeMoulin Brothers & Company, 1030 South Fourth avenue, Greenville, Ill.

Lester, Ltd., 18 West Lake street, Chicago, Ill.

M. C. Lilly & Company, 293 East Long street, Columbus, O.

MAIER-LAVATY COMPANY, 2139 Lincoln avenue, Chicago, Ill.

A. G. Meier and Company, 205 West Monroe street, Chicago, Ill.

National Uniform Company, 12 John street, New York City.

Pettibone Brothers Manufacturing Company, 632 Main street, Cincinnati, O.

The James E. Richards Company, Dayton, O.

Marcus Ruben, Inc., 625 South State street, Chicago, Ill.

Russell Uniform Company, 1600 Broadway, New York City.

Western Uniform Company, 105 South Wells street, Chicago, Ill.

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Ushers Signal System

The usher signal system provides a sending station at each aisle, equipped with numeral push bottons that give any total of seats that aisle might have. The usher registers on this station the number of vacant seats available, which information is transmitted to the floor or head usher, depending on the size of the theatre. In the larger houses the floor usher relays the information to the head usher. The head usher sends total of all aisles and floors to the doorman who directs the people to the different sections of the house where the vacant seats are waiting. This operation goes on continuously, and rapidly takes care of waiting crowds. The various stations can be furnished in any finish to harmonize with surrounding fixtures.

The Acme Electric Construction Company, 407 South Dearborn street, Chicago, Ill.

Automatic Electric Company, Inc., 1027 West Van Buren street, Chicago, Ill.

Bryant Electric Company, Bridgeport, Conn.

Guerin Theatre Seating Company, Inc., 609 Iberville street, New Orleans, La.

Holtzer-Cabot Electric Company, 125 Amory street, Boston, Mass.

HUB ELECTRIC COMPANY, 2219 West Grand avenue, Chicago, Ill.

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Vacuum Cleaning Equipment

Though the constant and careful cleaning of the interior of a theatre would seem to present a problem, the vacuum cleaner has simplified matters considerably, since it can be used in cleaning carpets, drapes, chairs, organ lofts, stage floors, etc. The vacuum cleaner also promotes sanitation, which old methods did not do. Vacuum cleaners are procurable for theatres of all sizes and are priced nominally when consideration is taken of their efficiency and labor saving.

Cleaners may be purchased for as low as $275.

Apex Electrical Manufacturing Company, 1067 East 152nd street, Cleveland, O.

Atwood-Stewart Vacuum Machine Company, 4527 Ravenswood avenue, Chicago, Ill.

Eureka Vacuum Cleaner Company, Hamilton and Dewey avenues, Detroit, Mich.

The Hoover Company, Canton, O.

The Morrow Company, Inc., 326 West Madison street, Chicago, Ill.

Spencer Turbine Company, Hartford, Conn.

Vending Machines

Many theatres find in the vending machine an added revenue which aids in diminishing the original overhead of operation. These machines are made to conform to the artistic beauty of the theatre.

Columbus Vending Company, 2005-13 East Main street, Columbus, O.

Mills Novelty Company, 4110 Fullerton avenue, Chicago, Ill.

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Ventilating Systems

Refer to AIR CONDITIONING AND COOLING EQUIPMENT,—COOLING VENTILATING SYSTEMS,—ELECTRIC FANS,—FANS, VENTILATING

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Ventilators

Proper distribution of air in the theatre is an important feature of correct ventilation. One of the methods of achieving this is through the use of ventilators located in the auditorium floor. Air brought into the theatre is distributed in this manner to all parts of the house. Ventilators of this type which are generally known as mushroom ventilators, may be adjusted to permit the desired amount of air entering the auditorium. It is claimed that diffusers of this type enable an evenly distributed amount of air to reach all portions of the building. The prices range from 50c to $1.50 each, depending on the diameter. A six-inch diameter is generally used.

American Metal Products Company, 5855 Manchester avenue, St. Louis, Mo.

Knowles Mushroom Ventilator Company, 202 Franklin street, New York city.

Sobel & Kraus, Inc., 517-21 East 136th street, New York City.

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Wall Coverings

Sincere consideration must be given to the subject of wall coverings for in the final analysis they are one of the most important factors in theatre construction. While it is advisable at all times to take an architect into your confidence on these matters, it is also wise to acquaint oneself with the various types of wall coverings obtainable. The wall covering selected will depend to a great extent upon the demands of the individual theatre.

Beaver Products Company, Inc., 1440 Military Road, Buffalo, N. Y.

Cornell Wood Products Company, 190 North State street, Chicago, Ill.

Universal Gypsum & Lime Company, 111 West Washington street, Chicago, Ill.

U. S. Gypsum Company, 300 West Adams street, Chicago, Ill.

Vitrolite Company, 133 West Washington street, Chicago, Ill.

H. B. Wiggin's Sons Company, Bloomfield, N. J.

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Waste Cans

These generally have self cosing covers, some of them being operated by foot levers. Some are finished in high-grade enamel to harmonize with the rest of the booth equipment, while others are made of galvanized iron. Some types are also water tight, so they will hold water to extinguish carbon butts or the immersion of film fragments in water for safety. The prices range from $5.00 to $7.50.

E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.

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Water Purifiers and Coolers

Water purifiers and coolers have made theatre attendance more welcome to the prospective patron. These devices assure them of refreshing water which is cool and pure at all times.

American Carbonic Machinery Company, Wisconsin Rapids, Wis.

U. S. Ozone Company, 500 North Dearborn street, Chicago, Ill.

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Wheels, Color

Refer to COLOR WHEELS

Let There Be Light

(*Continued from page 29*)

this phase cannot revolutionize lighting. It is a development.

Primarily the cinema art is dependent upon light projection, from the production of the film to its presentation. Now sound has been resorted to in producing mood, realism, illusion of life. We have accentuated the visible by that which is audible. The cycle should continue with a further utilization of light in contributing to the general effect created by sound. A recent contribution consists in a temporary enlargement of the screen in framing the picture with an appropriate color effect.

Evolution in the theatre industry, especially where "movies" are concerned, is a speedy process. From mere splurges of color around the film, to appropriate colored stills bearing a relation to the subject matter—that is one step. The next step should be, logically, the projection of animated effects enveloping the screen.

Such application is particularly effective, provided it is not permitted to lapse over into the actual presentation. Light and color have their places in the theatre—they should be given prominent places in the scheme of things, but not so prominent that their presence detracts from the feature presentation. That is where flagrant mistakes have been made. Atmosphere above and around is desired, for that is contributary atmosphere without encroachment. It is thoroughly in keeping with the idea behind indirect lighting; namely, that subtle suggestion is effective. When a picture is being flashed upon the screen, by all that is reasonable, let there be light, but confine it to where it will allow concentration upon the screen. The murderous technician who evolved the procedure of enhancing the proscenium during the run of a picture should be forced to sit through one of his concoctions, in the hope that he will see the error of his ways and amend them. That is the firm opinion of this writer, and should not be taken as a solution to the problem of what is contributary and what distracting.

Color, aside from its potentiality for mere decorative purposes, enjoys the distinction of being equal in symbolic capability with sound. Here it should be understood that color as spoken of, indicates light projected upon a colored expanse in producing the ultimate result. Much has been written of color harmonies, of color juxtaposition, of contrasts. The painted surface shows color only because the light which strikes it becomes partially absorbed, while the remainder is reflected as color, the nature of which is dependent upon the illuminant and the original composition of the paint. As for the illuminant, the varying intensities, the numerous filters available, the types of light-producing units at our command, make possible endless combinations which may be almost instantaneously secured. The painted surface is, in a sense, permanent. It is constant in itself, subject to change only by the action of light upon it. And these changes which may be effected constitute the elements of symbolism capable with light.

Emotional intensity, violent action, rigid suppression, are identified in music. Innumerable variations possible with light, to produce sensation through vision, adapt it, as sound has been adapted, to the creation of emotional effect. From one end of the spectrum to the other, there is opportunity for emotional appeal. Each color is connotative of a specific feeling.

Now the question arises as to whether the symbolic use of color and light should be applied with greatest force to points of climax in the program, in contributing to the dramatic force, or whether the most vigorous application be reserved for those instances where the appeal in the program is not pronounced, so that a dramatic balance may be maintained. The more widespread opinion is that the former method is desirable, since contrast in appeal, from depth to height, is more effective. Here again settlement of the question is a matter of opinion.

BETTER PROJECTION

Sound Recording vs. Sound Reproduction and Projection

By F. H. RICHARDSON

ON page 13, September 14 issue of the HERALD-WORLD appears a series of statements by exhibitors which I read with much interest. Then I read them again. Then I studied parts of them. The title was: "Sound Recording Is Improving, Say Exhibitors In Key Cities."

The more I read that series of remarks by exhibitors, the greater became my conviction that at least considerable of the faults the exhibitor charges to imperfection in sound recording is nothing of the sort, but failure by the theatre manager to do his part fully, failure by the projection staff to do its part fully, or to imperfections in some types of sound reproducing and projecting apparatus with which the industry is now afflicted.

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That is the statement of what observation has led me to put down as cold fact, cemented into the mind by listening to sound reproduction and projection in theatres of almost every class covering a stretch of more than 7,000 miles.

Time after time exhibitors or theatre managers have listened with me for a greater or less time, and then inquired: "Well, Mr. Richardson, what do you think of it?" Their whole attitude expressed confidence that my answer would be highly favorable, whereas often it was impossible to express my real opinion lest I give deep and lasting offense.

Not infrequently I have made myself very evidently unpopular by pointing out faults which I would expect an intelligent 12 year old boy to recognize. As the exhibitor or theatre manager listened he heard a lot of sound, which apparently was about all that was expected by him. Such men very evidently have made absolutely no study of sound insofar as pertains to its naturalness. One scene might be amply loud and the next so low one must cup his hand to the ear to hear, yet that condition failed to impress these men as chargeable to failure in cueing the production. Automatically they charged it to sound recording faults.

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Of course we all hope that some day every scene in every production, and every part of every scene in all productions will reproduce with the same volume without attention by the exhibitor—without a careful rehearsing and cueing, but that day most emphatically is not yet here. It is not at all certain that it ever will be either, though all things are possible.

I would, in constructive friendliness, suggest to exhibitors and theatre managers that if they want perfection in sound in their theatres, both they and their projection staff must bend every possible effort to securing perfection of reproduction and projection of sound in their own individual theatre, and that means, as I have before said, that they must give individual and very careful attention to each and every production they book before it is used.

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Better Projection

READ—

Martin J. Quigley's editorial on Sound Reproduction in this issue of EXHIBITORS HERALD-WORLD, Section 1.

Larger Screen—Wider Film, by F. H. Richardson, in this issue of BETTER THEATRES.

F. H. Richardson's article on the American Projection Society, and other important projection subjects in this issue of BETTER THEATRES.

—

You might just as well expect to secure perfection in results by putting on a silent picture without any music scoring at all—with an orchestra or a non-sync just butting along with any music handy—as to secure perfection in results in sound productions without a careful rehearsal, and a very careful following of the cue sheet thus prepared.

Then, too, it must be remembered that it takes infinite pains and care to reproduce and project sound at its highest valuation. Dirty records, either disc or film, will lower the sound results in accordance with the amount of the fault. Scratched records or film sound track the same. Failure to follow the cue sheet prepared at rehearsal with exactness will work injury to results. Not handling the fader in accordance with the number of people in the theatre, directed of course by a competent on-the-job-every-minute observer, will work injury to results. Improper adjustments of the apparatus at either of several points will work injury, and so on through a long list.

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Of course it is entirely possible for the exhibitor to side step all this by charging it to poor recording, but that doesn't get him anything better in the way of a show.

I don't mean to say that sound recordings are perfect. As a matter of fact such a claim would be foolish. I DO, HOWEVER, MOST EMPHATICALLY SAY THAT SOUND RECORDING IS FAR AND AWAY MORE PERFECT AND FREE FROM FAULT THAN IS REPRODUCTION AND PROJECTION OF SOUND IN THEATRES, taking them as a whole.

I have had projectionist after projectionist advise me that no rehearsal was had of productions. I do not believe that one theatre in five has any real rehearsal at all, and that not one in 10 has a really competent one. And that, gentlemen, also is no slam. It is a statement of fact as I see it, backed up by contact with many, many projectionists.

▲

Sound is now so well recorded by producers that if the theatre staff does its entire duty in the matter there will seldom be cause for serious complaint, assuming of course that equipment capable of giving good results in return for competent care is installed.

F. H. Richardson, 1148 Boynton avenue, New York City
(Please note change of address)

AMERICAN PROJECTION SOCIETY

AWAY back, somewhere around 1914, certain projectionists of New York City were called together by Joseph Basson, past president, Local Union No. 306, New York City motion picture projectionists I A T S E & M P M O (unless I am in error), and after two or three preliminary meetings, what was then known as the "Candle Club" was formed, composed wholly of high-grade projectionists.

It was made difficult to gain admittance to the club. So intent were its initial members upon keeping out machine operators that they made it a law that one black ball would reject, which rule obtained for several years.

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The club was formed wholly and entirely to provide social and educational advantages. It obtained and has always maintained a club room, open only to its members. In this room many lectures dealing wholly with projection or projection equipment were held — almost one hundred of them in all. At these lectures the room was always, even in inclement weather, filled to its utmost capacity.

Finally it was deemed advisable to remodel the laws of the club, and among other things the name, "American Projection Society" was substituted for "Candle Club." Also a paper, the American Projectionist, was launched, which has continued publication, though sometimes precariously, ever since.

Be it clearly understood, as I know it now is understood, that the American Projection Society has absolutely nothing whatsoever to do with the economics of projection. With working conditions, wages, et cetera, it has absolutely no concern. Those things are entirely the business of the union. However, only members of the I A T S E & M P M O are eligible to membership in the A P S, hence the I A is fully guarded against any interference of any sort by the Society.

There, gentlemen, I have tried to make the status of the Society clear. It is purely a social and educational society, and as such it has a wide and useful field. There is a distinct need for it. It now is growing rapidly.

There are today, unless I am in error, eight "Chapters" (as the units of the Society are called) of the Society, the last having but just been inaugurated in Hamilton, Ont., Toronto, its neighbor city having a large, thriving chapter. California now has a very livewire chapter which is making us all sit up and take considerable notice. It is a new chapter, by the way.

I have brought this matter up just now for a very definite reason. There is a distinct need for such a society, composed entirely of I A men. It can do a great work, and that work will be of large advantage in several ways to the I A. William Canavan, president of the I A T S E & M P M O, realizes that fact. While in Toronto attending the convention of the Society of Motion Picture Engineers last week, I was invited to and did attend a dinner dance given by the Toronto Chapter A P S to the visiting American Projection Society men, and to the men who would compose the Hamilton Chapter after its inauguration the then next Saturday evening.

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William Canavan was invited to be present and had accepted, but the American Federation of Labor was then in session in Toronto, and both himself and the executive board were tied up so he could not do so. He, however, sent William P. Covert, second vice-president of the I A T S E & M P M O to represent him, and deliver a message of cordial friendship and good will to the American Projection Society.

Vice-President Covert is himself a very able man. He delivered President Canavan's message in a spirit of warm friendship. I honor both himself and President Canavan for the action. President Canavan is a wise leader of labor. He is able to and does understand clearly the amount of good such an organization as the American Projection Society can do. He also understands that inasmuch as it is composed entirely of I A men, and the more progressive I A men, too, there is no possibility that harm can or will be done. President Canavan, through Vice-President Covert, did a good, a wise and a generous thing when he bade the A P S welcome and assured it of the warm friendship of the I A.

And now, gentlemen, let us get right down to brass tacks. The American Projection Society has grown through the years, even though faced with lack of sufficient funds and the opposition of men who found themselves unable, because of their backwardness in projection matters or for other reasons, to gain admission.

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While in Toronto I called George Edwards, president, A P S, and representatives of the Toronto chapter and the soon-to-be-formed Hamilton chapter together and gave them a talking to, pointing out the utter foolishness of inadequate financing. What is needed is an able man, paid a fair salary, to attend to the business of the society at headquarters. As it has been in the past, it has been all a "thank you" job, and that sort of work is never of the best.

The society has now gained size sufficient to put up enough money to employ a capable paid secretary or manager. Soon, with growth, it can be done on the present dues, but just now a temporary added per capita tax is needed. There is plenty of work for the society to do. Lectures must be sent out regularly, but with unpaid men doing it the job is not well done, with result that whole chapters get discouraged. The society should have at least 50 live chapters—and can have them, too.

The society is good. It is needed. It can give its members high value for every dollar paid in, provided enough be paid in to enable it to really work efficiently. And there you are! Get busy. We are not so poor that we cannot afford to finance such a splendid organization adequately.

FOOLISH AND WORSE

RECENTLY I was treated to a stunt which was in itself rather unique. My South Lyme residence has no 'phone. It is a summer place and 'phones are very costly and hard to get, so I do without.

Last week, however, at 3 A. M. came a pounding at my door and a voice informing me I was wanted on the 'phone. It was the South Lyme postmaster, who had been routed out of bed and had dressed and came to get me on the assurance that it was important and could not wait until morning. The call was long distance, from a city something like 800 miles away.

I rode that two miles, wondering who was dead, only to find that some one had bought some cheap sound equipment, concerning the excellence of which they apparently had made absolutely no investigation. They had permitted its installation by a man who knew nothing whatever about sound equipment. It was not working well.

But after dragging me out of bed and two miles down the highway, this man was unable to tell me anything more than that "the sound comes and goes."

I might remark, incidentally, that I did not feel exactly like kissing the inquiring gentleman on both cheeks. One would, I think, have been plenty. I gave the postmaster two perfectly good dollars and asked my long distance friend to remit his check for that sum, which he of course agreed to do, but—well, I'm the goat. It camest not.

And now my reason for this screed. Gentlemen, it is issuing a solid gold engraved invitation to trouble to buy equipment that way!!!! And I DON'T mean maybe either. If you propose installing sound equipment in your theatre, for the love of Heaven use a little sense.

Ordinary business caution should cause you to refuse to buy until you know at least something about the possibilities and reliability of the equipment. It is verging upon the nonsensical to permit sound equipment to be installed in your theatre by any other than an expert, and an expert who is very well acquainted with the particular equipment he is installing, too.

Before you purchase sound equipment which has not a well established reputation, at least oblige the manufacturer or dealer to reduce certain things to writing; namely, that the installation will be made by some one thoroughly competent to install such apparatus, and who has a thorough knowledge of the particular make of apparatus he is installing. That when the installation is complete it is guaranteed to, when properly handled, produce ample volume for the theatre, and that the sound will be clear and true and natural, regardless of whether dialog, singing or musical numbers are on. Then arrange to deposit the purchase price in your bank in escrow until the guarantees have been made good.

Of course that is a very sketchy "guarantee" but all I wish to do is suggest to you the general idea. Its details can be taken care of by your lawyer. Sound equipment which will deliver the goods acceptably, and which is handled in a manner which will cause it to do so, is a very valuable addition to the theatre.

Sound equipment which cannot or is not made to deliver good results is worse than nothing at all. It is unfair to the audiences and to the producers of sound productions, and it will react against instead of to the benefit of the box office. There is plenty of sound equipment which can be made to give very fine results. There is some which can't be made to and—there you are. Make sure you have the right sort or you may feel like placing the toe of your shoe in violent contact with your own anatomy near its equator—and against the anatomy of him who "stang" you.

SOUND ABSORPTION UNIT

W. M. WILLIAMS, Buffalo, New York, asks: "Some of the terms engineers use in connection with sound are unintelligible, nor can I find them in any book on sound which is carried by our public library. Also they are not in the 'Bluebook.'

"When they had the sound equipment installed in our theatre, there was considerable of what they called 'reverberation,' which I soon found was nothing more or less than reflected sound—sound reflected by the walls and various surfaces. The engineers talked learnedly about what they called a 'sound absorbing unit,' but when I tried to find out from them what they meant, I received very unsatisfactory answers. In fact one of them said: 'It's a thing to make operators ask questions,' for which I felt like slapping him in the face.

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"Now, Brother Richardson, will you be good enough to tell me just what a 'sound absorbing unit' is? I will appreciate your kindness if you will."

Friend Williams, I would say a smart alex engineer who made such an answer as that OUGHT to have been slapped in the face, and maybe if the fingers and thumb were folded tightly into the palm of the hand at the time of slapping, it might help some. If you will advise me as to the name of that particular wisecracker, and who he works for, I will be very glad indeed to report the matter to his employers. A man who would do such an insultingly SILLY thing ought to be fired bodily.

A sound absorption unit is the unit which is used to measure the sound absorption of various materials when sound waves are incident upon their surface. It represents the sound absorption coefficient of one square foot of anything which will absorb all the sound waves incident upon it.

The usual practice is to make an open space in the wall, such as a window or a door, but that seems to me rather far fetched, since in that case the sound is not "absorbed." It merely passes through, hence represents the transmission, of sound just as does the rest of the air in the room. Anyhow it is taken as 100 per cent, which is called "absorption." It therefore "absorbs" (transmits) all the sound. It is the sound absorption unit. It is 1.00 for each square foot of surface.

The sound wave absorption of various materials used in theatre auditoriums have been very carefully measured, and may be had by acoustical engineers, expressed in decimals, which are termed "coefficients."

Smooth cement, such as is used in floors, for example, has a coefficient of .015, though that will vary somewhat in accordiance with the strength of the sand-cement mixture and the quality of the cement used. However .015 is accepted as near enough, unless there be a great amount of cement exposed, in which case a special measurement may be made.

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The calculation for absorption then is made by multiplying the total number of square feet of cement exposed to sound by the coefficient. The result will be the total number of absorption units represented by all the cement in the auditorium.

That is what the sound absorption unit is, brother Williams, and how its total is obtained for any material in an auditorium. Just how they are used after they are obtained I don't know. I am not an acoustical engineer. If any of our readers have that bit of information I would be glad to have it.

TALKIE PERMANENCY

WE still hear an occasional chap bleating forth the idea that the talkie is merely a novelty, which will die as soon as the novelty has worn away.

Queer, but that was exactly and precisely the sort of talk we listened to during the first ten years of the "childhood" of the motion picture. We even heard an occasional diehard setting it forth even two or three years later than that.

Finally, however, when they began to boost prices, build real honest-to-gosh motion picture theatres and ditch the "store-room" theatre, even these crawled back into their holes and pulled the said holes carefully in after them. And that line of foolishment was squelched.

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But when the talkie came into view they dug out again, set up their crescendo wail, and maybe will die almost as hard as they did before. Every time I meet one of them, or his voice is heard, I feel like smacking him over the bean with the business end of a section man's spike maul. One probably couldn't bust the solid bone, but anyhow it would maybe hurt, and shut him up for the moment.

The talkie is here, gentlemen, and it is here to STAY. It will put the silent picture very nearly if not entirely out of business. It will eventually put the speaking stage out of business, save in our largest cities. And I don't mean maybe either.

Why, men, look around you and listen. Sound in synchronism with motion pictures has hardly as yet let go of its milk bottle. It is, unless I am in error, less than three years old, yet right now, when carefully and intelligently handled by theatre man, it is darned near as good as the best spoken stage, and about 2,465,341 times better than the old barn stormer troupes which infested "the sticks" until it appeared, and still is trying desperately hard to stick around in the sticks. Heaven knows what the boys and girls composing those troupes were and are. Certainly they were not actors. I have been told they were employed by church people to kill off the stage, but that probably is not true. Personally I think they were mostly those who were willing to do almost anything on earth except useful work.

What's that? Acting is useful work!

Uh huh. Sure it is, but they didn't act. Examine the matter. Instead of these monstrosities, we are going to have plays put on, in the form of talkies, by the very best talent the world affords. The people of the village, the town and the small city will be able to see and hear those plays put on by real talent, and for a nominal price. Moreover it is but a matter of time until we shall have perfection in colors as applied to motion picture film, and then—huh, who said die!

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What's that? Faults in the talkies? Please don't compel me to laugh, for I've a sore lip. Certainly there are faults in the talkies. There are plenty of them. Also there were faults in about every darned line of human endeavor you can name when it first began. Why, believe it or not, there actually were faults in the motion picture when it first started, and there are some of them yet. Don't be absurd!

The faults are being slowly, or maybe I'd better say rapidly, ironed out of sound reproduction and projection. Considering that they have only just gotten well started, I want to remark that they are little less than a

MARVEL OF PERFECTION.

The apparatus, or at least the best of it, is nothing short of astounding it its performance when competently handled, and it is being improved every week. Theatre people, both managers and projectionists, yet have a very great deal to learn about the possibilities of and for perfection contained in the apparatus installed, and in the relation in box office value as between sound perfectly and imperfectly placed before audiences.

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Both theatre managers and motion picture sound projectionists will do well to understand that regardless of how excellent sound equipment may be, it will only function with excellence when it is carefully and competently handled, and that a really high grade sound show cannot possibly be put on unless it has first been very carefully rehearsed, and a fader cue sheet made to fit the individual theatre. Nor will the best results be had unless there be an observer on duty all during the show, and by "observer" I don't mean an usher who is expected to keep tabs on sound volume while ushering. That sort of thing will work out in practice about the same as would a bricklayer laying brick with one hand and painting a wall with the other. Neither job would be at all well done.

But with all its present faults, the fact is that friend public is not only wanting the talkie, but in theatres where it is well handled, patrons are literally demanding it. The talkie is a fixture. It is here to stay, and it not only is going to stay, but it is going to become one of the chief factors in the amusement world. Selah!

I'M ENGLISH —PARTLY

THE editor of this department has been invited by *The Bioscope*, London, England, to establish a projection department in its columns for a trial period of six months. The invitation has been accepted and the department will start at once. By "trial" it is meant that if it is shown that such a department can be handled successfully from this side of the Big Water it will be continued. If not, then it will be dropped. For several reasons I, myself, have some doubt about it.

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The Bioscope, the English representative of the HERALD-WORLD, is, I believe the oldest trade publication in the motion picture industry. I may possibly be in error in that, but think not. It is highly respected on both sides of the ocean. Through it I will have the opportunity of talking directly to all the projectionists and theatre managers in England, Scotland and Ireland, and with many in other European countries.

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In inviting your editor to join its staff *Bioscope* said some very kind things. I quote from the letter in which the invitation was extended by Acting Joint Editor Frank Fowell:

"Certainly a series of articles from your pen would be of very great interest to us indeed. In fact, I know of no name in the industry that I would be more happy to see in our pages, nor any one that would carry greater authority on technical matters."

For which excellent opinion I cordially thank Editor Fowell, trusting that his confidence will not be found to be misplaced, and that I shall continue to deserve the good opinion of *The Bioscope*.

A LITTLE HELP WANTED

FROM Stuart Moulton, Beach, N. D., comes an interesting letter, reading, in part, as follows:

"Dear Mr. Richardson: I made a big find the other day. When my father took the Long Trail three years ago, my mother proceeded to run our local theatre, as father had done before. I had been learning projection and finally secured my state license. I obtained the 'Bluebook.' However the 'big find' was this: I had not read very many of your articles until quite recently when I came home from school. I then began reading them and found their contents so uniformly excellent that I proceeded to dig them all up, as far back as we have the HERALD-WORLD on file. They were certainly some 'find' all right!

"What you said in one article about the man who says projection is monotonous being crazy is perfectly true. I will have my third year license soon, but realize I am not yet an A1 projectionist. Just the same am trying all the time to become one.

"Today I am sending in my order for Volume 3 of the 'Bluebook,' which covers the sound field. The town and theatre are too small to have sound, but just the same I want to know and understand as much about sound as I can without the benefit of practical experience.

"And now may I ask a little help? Besides poor units I have an incandescent equipment (projector light source) from which I am unable to secure the best results. Have one 1918 and one 1928 model projection machine, both with the same optical system. On the 1928 I have been unable to secure proper light all over the screen. There are two yellow streaks in the reflected part.

"I have followed the instructions, my own ideas and several hunches, but without improving results. Images of filaments are placed just as they should be on the aperture, or on a cardboard held in front of the lens. Will you advise me as to what is wrong."

No, brother, I won't, because I'm quite rusty on Mazda dope. However, I think I can get you fixed up all right. Assuming that the fault is not in either the screen or in the lenses, I would presume the streaks to be for the reason that the lamp filament is too nearly in focus at the aperture. You have not advised me as to just what your condensing lens is, nor do I understand just what you mean by two yellow streaks in the "reflected part." If you mean two yellow streaks on the screen—as surely you must—then why not say so. In writing to a person far away for information, always try to read your own letter as he will be obliged to read it, and thus see if you could yourself quite understand what you have written in all its parts, if you knew absolutely nothing about the condition which set up a trouble.

Well, anyhow I like this young man's letter. He has absolutely the right idea when he says: "I realize I am not yet an A1 projectionist, but am trying all the time to become one." That is the sort who, if they hold to that view, will become really high grade projectionists. It is the chap who thinks he is already pretty darned good who is in danger of ceasing to advance. When a man gets the idea that he already is pretty good, he is in danger of becoming so well self satisfied that he ceases to make much real effort to advance further, and of course automatically stops right where he is.

The really big man never stops advancing. That is why he IS a big man. His mind tackles some new problem just as soon as the one it is working on has been conquered—and there are problems in motion picture and in motion picture-sound projection, and plenty of them, believe you me. I will refer your letter to a source which I think can and will solve your trouble.

A QUEER PROPOSITION

FROM no matter where comes a letter from the owner of a small theatre in a small town who is acting as his own projectionist. He has had a projector of one type in operation since he acquired the place some six months ago. It has a Mazda light source. Recently he purchased a little-used projector of another type, equipped with a straight arc. He is therefore now using a Mazda on one and an old fashioned carbon A.C. arc with the other, fading from one to the other. You can imagine the effect at change-over, even though he uses, he presumes, only about 35 amperes.

I can't remember ever having ever heard of such a line-up. I don't think you or I would exactly recommend it, what? But the effect at change-over is not what is bothering him. He says he gets a sort of fade-in and fade-out at about 90 R. P. M. The shutters are 2-blade and this probably means the blades get into synchronism with the current alternations, and that calls for the substitution of a 3-blade shutter; also it would maybe help a bit, though not much, in equalizing the carbon arc—Mazda light.

He also gets a flicker below 90 R. P. M., and that is a little more puzzling. I believe the flicker becomes noticeable largely because of the fact that the more yellow, weaker Mazda would not show any at all, whereas since a 2-blade shutter with even fairly brilliant arc light would always show some below 90, and the contrast helps make it noticeable. Possibly were there two arc sources of the same power the flicker would not be noticed at all. What is your own idea concerning that point?????

I have expressed my views to this manager-projectionist by letter; also I have asked the projector manufacturer to give his views. Now I would like to hear from our readers on this matter.

A REAL SURPRISE

FROM the League of Nations, through Dr. L. de Feo, Rome, Italy, I this morning received a letter which is indeed a surprise. It seems the League has established an International Institute, created to activate the best forms of collaboration and cooperation between all nations, in the fields of cultural, scientific and documentary cinematography, and this organization has set up a service of enquiries concerning technical, social hygienic, pedagogic and legislative problems of the firm. Among other things the purpose of this gathering of information is the examination of the present condition of the motion picture industry, and the pointing out of new fields to be followed by it.

The organization publishes a monthly magazine, called the International Review of Educational Cinematography, to which your editor is invited to contribute. This will be published in five editions, namely English, French, Italian, German and Spanish.

It is indeed surprising that projection has reached the point in advancment where its proponents are asked to contribute to such a work. It is gratifying that I shall, through this official medium, be able to emphasize the importance of our profession before the peoples of four great nations which do not speak our language, at the same time reaching our English speaking people.

I have of course accepted the invitation, and will, you may be assured, expend considerable time and great care upon the preparation of matter for the League of Nations International Review of Educational Cinematography.

OUTRAGEOUS

FROM a far-off country in which many projectors of popular make in America are used, with sound attachment, mostly Western Electric, comes a letter from one of the officials of a large film distributing company, which we here would call an "exchange." This letter complains that the projector injures the films when run at high speed. The nature of the injuries and cause for them are set forth in full detail. Then right at the end we are advised that exhibitors over there use 22 to 23 thousand feet of film, which is run through in two hours and 45 minutes, which figures out at about 133 feet of film per minute.

However, that is not all, for, as the writer states, since there are "talkies" in these programs, and they must presumably be run at somewhat less speed in order to not utterly and entirely ruin, not to say butcher, the sound effect, it follows that the poor old silent ones must be shot through at an even higher speed.

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Gentlemen, I don't like to swear, but when I read that I said something a lot stronger than darn! We had the same trouble, or perhaps I would better say the same outrage here in these United States of America years ago, but, while we still must endure some over-speeding abuses, still they no longer reach any such figure as is here reported to be the common practice on one continent.

It seems incredible that exhibitors would, at this late day, do such things. It seems queer that the owners of the films, the distributors, would permit their property to be thus manhandled and outraged. It is not good showmanship. It is not good practice. It most emphatically does not add to motion picture theatre patronage. It is worse than bad, no matter from what angle it be viewed. It puts projectors to a strain far, far in excess of what they are built to bear. It changes the artists into foolish looking puppets and robs the picture of all its dramatic beauty.

What country or continent is it that still does such things?

I would be delighted to name it, but the letter is marked "confidential," so I cannot. I certainly do enjoy telling exhibitors who pull such a travesty on showmanship a few pointed truths for the good of their managerial souls.

At a rough guess I would presume that, allowing that they would also abuse the sound by somewhat over-speeding it, they would be obliged to send the silent through it at the very least 135 to 140 feet per minute; therefore it is small wonder the film is injured. It is NOT the fault of the projector. It is the fault of projection abuse.

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For the benefit of these exhibitors, permit me to say that the Society of Motion Picture Engineers has set the maximum speed of projection for silent pictures at 85 feet per minute, with 75 as the minimum. After very careful consideration and many experiments it was decided that at anything over or under those limits the action was injured and the entertainment value of the production injured. This applies to all scenes in which there is what we call "action." It does not of necessity apply to "scenics," in which there is no action save movement of leaves, etc. Sound is

of course automatically set at 90 feet of film per minute, and any exhibitor who compels or permits its projection at any other speed should, in my opinion, be deprived of the use of sound film or records.

There, gentlemen, that is straight talk, but it is more than fully justified if the facts are as set forth by the correspondent, and that they are I have no manner of doubt. The correspondent is in position to know exactly what he is talking about. He has no earthly reason for telling anything but the truth. I most sincerely hope that every exhibitor in that far-off country reads this. It may make them angry, but it cannot make them more so than such foolishness as over-speeding projection and thus outraging the entire industry makes us, and that's that!

AS TO INVENTIONS

ON an average I think at least half a dozen "inventions" reach me each and every week, usually from projectionists. The sender usually asks for an opinion as to the value of their brain child though many are thoroughly convinced of its worth and merely ask where best they may apply to find profitable sale. One man wrote, last week, submitting an "invention" which had been "invented," tried out and discarded years and years ago. In his letter was the following: "I am sure this ought to be easily worth at least half a million dollars, but I suppose I will have to take less."

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I did not have the nerve to advise him that his creation was not worth even so much as one red cent. Instead I hunted up the patent number of the old invention, dated 1905, and sent it to him.

Inventors very often "invent" without making even the slightest attempt to ascertain what has already been done along the lines of their idea. Today, from the West, comes a letter from a projectionist who has invented an intermittent movement which has a 6-point star and an intermittent sprocket one half larger in diameter than those now in use, the idea being to get more sprocket teeth in engagement with the film, as the movement is an 8-to-1.

Now that is all very well, but the film and the sprocket teeth don't happen to work that way. Had this man followed this department closely he would have known that. The first two teeth in engagement with the film do practically all the pulling. In fact as I remember it, they do it all. I have not the space to spare to tell you why this is so, but you who have the S M P E proceedings will find it fully explained and illustrated in one of them, dated some years back.

Another thing: The 6-point intermittent star was tried and abandoned years ago. I don't remember what the objection was now, but inertia would be one, and that same is a very serious objection to the large intermittent sprocket.

However, the purpose of this letter is to again warn projectionists to not start "inventing" until they have at least searched the patent records and found out what is on record. Remember, too, that darned near everything in the way of projector parts has been not only tried out, but very thoroughly tried out long, long ago. All projector manufacturers have experimental departments in which men work constantly on what we may call try-outs. They all spend large sums on experimental work every year, and while it is not impossible that a projectionist cannot stumble upon an improvement in projector parts, it is nevertheless extremely unlikely that he will be able to find anything which really is new, untried and available to manufacturers.

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Another thing: the adoption of a relatively small change in a projector may, and probably will involve large cash outlay and much trouble. The outlay will be for tools, jigs, etc. The trouble will come in adding to the number of parts which must be "stocked," and the fact that the owners of the thousands of projectors now in use may wish it installed on their projectors. Not infrequently manufacturers would really like to adopt some small improvement, but know the relatively small amount of benefit is not worth the great expense, trouble and confusion involved set up by its addition to their equipment.

A CALLER

Recently, Francis Hill, Projectionist Florida Theatre, St. Petersburg, Florida, was a caller at my domicile in South Lyme, Conn. We had a real pleasant chat. He says St. Petersburg is overseated as to theatres, so that while they manage to get by in "the season," which of course is the winter, during summer some of them are obliged to close down.

Too bad, but after all that seems to be the condition in almost every business one can think of. As soon as one man or company gets busy and makes money at something, half a dozen or so immediately rush in and no one is able to do more than break even.

Oh well, that seems to be the way things go and I'm sure the theatre folks of that fair city will do well enough for St. Petersburg is growing rapidly. I was real glad to see one of her men and by him I sent two bushels of my very best regards to all the other men there.

PICTURE SIZE

LATELY I am receiving a number of letters from projectionists and exhibitors concerning screen sizes. Here is a sample letter from the Gem Theatre Company, Cairo, Ill. I believe it is well that I once more discuss this important matter in this department.

> Dear Mr. Richardson, we are now completing a new theatre. We would like to know what size screen to use and what size lenses to use with it. The stage opening is 30 feet wide by 20 feet high; the projection distance will be 120 feet; the theatre will be 50 feet wide by 150 feet long. We would greatly appreciate your advice in this matter.

▲

The information supplied is not very accurate. "The theatre is 50 ft. wide by 150 ft. long" might mean the building or it might mean the interior measurement of the auditorium. In such inquiries it is the seating space with which I am concerned, and this could, I think, hardly exceed 42 feet wide by 142 feet long.

There are two very distinct items to consider when it comes to picture visibility at any given distance. They are (a) size and (b) brilliancy. There are a great many men who apparently do not realize that a small, brilliant picture may be very much more beautiful and very much more visible in all its details, at any given distance, than would a larger picture not so brilliantly illuminated.

Then, too, we must consider that if a too-brilliant picture be projected it may set up eye strain, which must of course be guarded against. It therefore is not an altogether easy matter to advise what size picture to use unless one knows all the conditions exactly. Auditorium lighting has something to do with it and glare spots, if any, have a lot, but of the latter there should be none. Now that in most theatres the orchestra is absent, there is absolutely no excuse for having any glare spot at all.

Having dealt briefly with light, let us turn to the picture itself and consider the obvious fact that the larger the picture the greater will be the magnification of all defects in the film photograph. Rain, if any, becomes increasingly objectionable with every increase in magnification, as also does every other fault which is projected to the screen. Also any movement of the picture as a whole assumes larger proportions as the picture size is increased.

▲

It therefore is very obvious that the picture size should be kept as small as possible without injuring visibility at the rear seats when the screen or picture illumination is as high as it may be put without setting up eye strain.

There, without consuming a whole lot of our limited space, those are the facts insofar as pertains to the picture itself. Were the picture the only thing, and the theatre my own, if I am correct in assuming the maximum viewing distance not to exceed about 140 feet I would confine the picture to 16 feet.

I am aware that this will be thought too small by many, but I do not think so, and such a picture, with a carefully selected screen (See Bluebook Vol. 2, Pages 483 to 492f), can be very brilliantly illuminated, but hardly very much over-illuminated I think.

▲

But nowadays another equation enters, namely, sound. Presumably this new theatre will have sound, and that automatically sets up complications because of the fact that (a) any sound screen having the horns behind its surface must be of a character which will permit the passage of sound, and that automatically means loss of illumination. (b) I am not certain as to this, but believe that with a 16 foot picture the figures would be too small to "fit" the sound volume necessary to enable patrons in the rear seats to hear clearly.

Taking everything into consideration I would use the 16 footer if there is no synchronized sound. If there is synchronized sound then I would use a picture 18 feet wide, but I would illuminate it as brilliantly as I could, and that statement is made without reservation.

It is of course entirely possible to use a 20 foot picture in an auditorium of the size given, and that without serious objection too, but for myself I would prefer the 18 footer and, if synchronized sound be used, that is my advice.

▲

As to light source, I would use one of the late model high power lamp equipments. It costs more in first cost and more to supply it with current, than do lamps of smaller light-producing power, but those lamps get you results which count at friend box office cash drawer.

As to lenses, just decide upon what width of picture you want, measure the exact distance from lens to screen, and then order two matched lenses to project that width at that distance. That is the only right way to order your lenses.

THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on October 22. The list also includes remodeling projects, and contracts awarded. An asterisk before the item indicates that additional information has been received since a previous report.

THEATRES PLANNED

California

OCEANSIDE.—Emmet G. Martin has completed plans for theatre and store building. Estimated cost, $100,000.

PASADENA.—B. G. Horton is preparing plans for a new picture theatre, with seating capacity of 750.

Kansas

WICHITA.—The Hartman-Stockton Company, owning the Nomar theatre, plans to erect a new house at Hillside and Central avenues. Estimated cost, $125,000.

Massachusetts

FRAMINGHAM.—The Park Realty Company plans to erect brick theatre on Concord square. Architect not selected. Cost estimated to exceed $150,000.

Minnesota

GLENCOE.—Charles Novak plans to erect theatre to be completed by January 1. Estimated cost, $100,000.

Ohio

HUBBARD.—Ben Longe, Main street and Park avenue, has plans by The Vaugh Company for proposed one-story brick theatre to be erected on Main street. Estimated cost, $22,000.

LOVELAND.—William Hill, Cleveland, O., has plans by C. C. and E. A. Weber, 1406 Ingalls Building, Cincinnati, O., for proposed new theatre. Estimated cost, $35,000.

*ST. BERNARD.—St. Bernard Theatre Company, 2031 Florence avenue, Cincinnati, O., has plans by P. A. Jones & Company, 2031 Florence avenue, Cincinnati, O., for two-story brick and reinforced concrete theatre to be located on Main avenue. Estimated cost, $200,000.

Pennsylvania

PHILADELPHIA.—The Moving Picture Guild has taken a long-termed lease on theatre to be erected in Germantown by William A. Groff.

PHILADELPHIA.—I. T. Catharine, Franklin Trust Building, Fifteenth and Chestnut streets, is preparing plans for proposed new theatre to be located at 1213 South street. Owner withheld. Estimated cost, $100,000.

PITTSBURGH.—The H. J. Heinz Company plans to erect a 3,000-seat theatre for its employes. House will be wired for audiens.

South Carolina

*AIKEN.—M. E. and B F. Halley, Commercial Hotel, have plans by Scroggs & Ewing, Augusta, Ga., for brick, tile and stone-trim theatre.

Tennessee

GREENEVILLE.—W. G. Carter, former owner of the Princess and Palace theatres, has acquired site on Main street for erection of a modern theatre.

Virginia

*LYNCHBURG.—The Lynchburg Theatre Corporation, William P. Engel, president, 2923 Highland avenue, Birmingham, Ala., and James L. Williams, vice president, this city, has been organized to take over property on Main street owned by the Lynchburg Traction & Light Company, as site for erection of steel and concrete fireproof theatre, with seating capacity of 1,600. Plan to begin construction work about December 1. To be leased to Publix Theatres Corporation, Paramount Building, New York.

Wisconsin

SPARTA.—Elmer J. Brandau, who has been operating a tent theatre, plans to erect a 300-seat house in the near future.

REMODELING

Arkansas

ELDORADO.—Management of the Majestic theatre plans remodeling structure.

Connecticut

WATERBURY.—Improvements have been made to the Carrol theatre.

Florida

*MIAMI BEACH.—The Pier theatre has been improved and house wired for audiens.

Illinois

HERRIN—The Hippodrome and Annex theatres will be remodeled and sound equipment installed in both houses.

Maryland

BALTIMORE.—The Edmondson Amusement Company, L. J. Schlichter, manager, 2108 Edmondson avenue, will soon award contract for remodeling theatre on Edmondson avenue.

Minnesota

BRAINERD.—About $50,000 is being expended for improvements to the old Park theatre.

Missouri

MACON.—Glen W. Dickinson Theatres Company, Inc., plans to remodel theatre to be operated by W. J. Gabel.

North Carolina

OXFORD.—The Oxford theatre has been improved and house wired for audiens.

CONTRACTS AWARDED

Illinois

FREEPORT.—Work has been started on the new Patio theatre. It is scheduled to open about January 1.

KANKAKEE.—The Moroff Construction Company has contract for the erection of theatre for a syndicate headed by C. B. Sawyer, of the City National Bank. Estimated cost, $400,000.

Kansas

WICHITA.—Construction work will start about November 1 on new theatre and hotel building at First and Main streets for W. H. Mathews. Estimated cost, $750,000.

Louisiana

OPELOUSAS.—Work will be started shortly on a new theatre for A. Higginbotham. Estimated cost, $100,000.

Maine

SKOWHEGAN.—Work has started on the new Somerset theatre.

Missouri

JOPLIN.—The Midland Theatre & Realty Company, M. B. Shanberg, president, 610 Midland Building, Kansas City, Mo., will erect moving picture theatre on Main street, between Fourth and Fifth, with seating capacity of 2300. M. E. Gillioz, contractor, Monett, Mo.

Pennsylvania

GREENSBURG.—The Grand theatre, which was gutted by fire, is being rebuilt.

Texas

ALPINE.—Work has been started on brick and tile theatre, 55 by 140 feet, for the O. K. Theatre Circuit. E. Mollison, representative, is supervising, and also will be manager of house.

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Newark, New Jersey
New York, New York
Oklahoma City, Okla.
Omaha, Nebraska
Philadelphia, Penn.
Pittsburgh, Penn.
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WHO'S WHO

A Directory of the Leading Theatre Equipment Manufacturers and Dealers and Their Executives Arranged Alphabetically by Firm Names

A

A-C SPARK PLUG COMPANY

Flint, Michigan

Manufacturer of film speed indicators.

FRANK ADAM ELECTRIC COMPANY

3650 Windsor Place, St. Louis, Mo.

Manufacturers of F-A Major system lighting control stage switchboards, live and dead face safety type light and power switchboards, panelboards and cabinets, plugging panels, fan hanger outlets, adjustable floor boxes, switches, knife, safety type brush switch and flush range switches.

President and General Manager....Fred B. Adam
Vice President in Charge of Sales.....H. J. Reinhardt
Factory Superintendent.....N. J. Schmelig

BRANCHES

Atlanta, Ga.
Baltimore, Md.
Boston, Mass.
Buffalo, N. Y.
Chicago
Cincinnati, O.
Dallas, Tex.
Denver, Colo.
Detroit, Mich.
Hamilton, Ont.
Jacksonville, Fla.
Kansas City, Mo.
Los Angeles, Cal.
Memphis, Tenn.
Minneapolis, Minn.
New Orleans, La.
New York City
Omaha, Nebr.
Philadelphia, Pa.
Pittsburgh, Pa.
San Francisco, Cal.
Seattle, Wash.
Tulsa, Okla.
Montreal, Que.
Toronto, Ont.
Vancouver, B. G.
Winnipeg, Man.

ADSIGN CORPORATION

333 West 52nd street, New York City

Advertising service.

President.....Joseph F. Coufal
Treasurer and Secretary.....Harry A. Smith

BRANCHES

Chicago, Ill., 804 South Wabash avenue.
Cleveland, O., 2014 East 105th street.
Detroit, Mich.

ADSWIN CORPORATION

727 Seventh avenue, New York, N. Y.

Manufacturers of Supertone.

President.....Chas. G. James
Secretary.....John Santora
Treasurer.....Chas. G. James

ADSWIN CORPORATION

727 Seventh Avenue, New York

Manufacturers of Supertone, synchronous and non-synchronous devices with sound on disc (sound on film to follow), flasher boxes, illuminated easels for lobby display, imitation changeable letter, and gas tube light signs for marquee announcements, also furnish coming attraction photo service for flasher boxes, and supply photograph service for illuminating easels.

President.....Charles C. James

FACTORY

Long Island City, New York.

ALEXANDER FILM COMPANY

Alexander Industries building, Colorado Springs, Colo.

Producer of motion picture publicity films.

President.....J. Don Alexander
First Vice President.....D. M. Alexander
Second Vice President.....Mark Fitzgerald
Secretary-Treasurer.....R. A. Duncan
Vice President in Charge of Sales..M. J. McInaney

BRANCHES

New York City
Detroit, Mich.
Los Angeles, Cal.

ALLIED CLOTH SPECIALTIES, INC.

(Division of American Aggregates Corporation), Greenville, Ohio

Manufacturer of seat and chair covers for theatres.
American Aggregates Corporation.

President.....F. D. Coppock
First Vice President and General Manager.....G. E. Patty
Second Vice President and Sales Manager.....G. C. Baker
Treasurer.....H. R. Brown
Assistant Treasurer.....V. F. Deeter
Sales and Advertising Manager, Allied Cloth Specialties, Inc.....E. C. Brown

AMERICAN BLOWER CORPORATION

6000 Russell street, Detroit, Mich.

Manufacturers of Sirocco fans, "ABG" air washers, Ventura fans, Sirocco utility blowers.

President.....Jas. Inglis
Vice President and General Manager.....J. F. G. Miller
Vice President and Sales Manager.....C. T. Morse
Vice President in Charge of Export.....F. R. Still
Secretary.....R. Vaile
Assistant Treasurer.....H. Ebel
Assistant Sales Manager.....G. G. Polk

FACTORIES

Detroit, Mich.
Cincinnati, O.
Windsor, Ontario, Canada

AMERICAN CARBONIC MACHINERY COMPANY

Wisconsin Rapids, Wis.

Manufacturer of air cooling and conditioning equipment.

President.....G. W. Kibby
Vice President and General Manager..O. A. Labus
Second Vice President.....O. R. Roenius
Secretary.....O. E. Uehling

BRANCHES

Chicago, Builders building.
Detroit, Mich., Michigan Theatre building.
New York City, 30 Church street.
Cleveland, O., 2036 East 22nd street.
St. Louis, Mo., 3820 Washington Blvd.

AMERICAN ENCAUSTIC TILING COMPANY, LTD.

16 East 41st street, New York City

Manufacturer of floor, wall and decorative tile of every description, fountains, mural panels, interior and exterior tile decorative treatments, smoking room and washroom tiling.

President.....Chas. E. Diefenthaler

BRANCHES

Zanesville, O., Linden avenue.
Chicago, 332 South Michigan avenue.
Philadelphia, Pa., Packard building.
Los Angeles, Cal., 2030 East 52nd street.
San Francisco, Monadnock building.
Dallas, Tex., 802 Santa Fe building.

FACTORIES

Zanesville, O.
Maurer, N. J.
Los Angeles, Cal.
Hermosa Beach, Cal.

AMERICAN SEATING COMPANY

14 East Jackson boulevard, Chicago

Manufacturers of theatre furniture.

President.....H. M. Taliaferro
Secretary and Auditor.....H. A. Hite
Treasurer.....E. M. Mootz

BRANCHES

Atlanta, Ga.
Boston, Mass.
Buffalo, N. Y.
Charlotte, N. C.
Cincinnati, O.
Cleveland, O.
Detroit, Mich.
Fort Worth, Texas
Grand Rapids, Mich.
Indianapolis, Ind.
Jacksonville, Fla.
Kansas City, Mo.
Memphis, Tenn.
Minneapolis, Minn.
New Orleans, La.
New York, N. Y.
Philadelphia, Pa.
Pittsburgh, Pa.
Seattle, Wash.
St. Louis, Mo.
London, England

AMERICAN SILVERSHEET COMPANY

800-12 Beaumont street, St. Louis, Mo.

Manufacturers of motion picture screens.

President.....J. T. Flint
Vice President.....A. M. Pollack
Vice President.....A. W. Schulenburg
Treasurer.....J. A. Schuld

BRANCHES

Distributors in all principal cities.

AMPLION CORPORATION OF AMERICA

133 West 21st street, New York, N. Y.

Manufacturers of complete sound equipment.

President.....J. W. Woolf
Treasurer.....W. L. Woolf
Secretary.....F. E. Young

APEX ELECTRICAL MANUFACTURING COMPANY

1067 East 152nd street, Cleveland, O.

Manufacturer of vacuum cleaners, washers and ironers.

Vice President in Charge of Sales.....R. J. Strittmatter
Assistant General Sales Manager.....P. M. Decker

ARCTIC NU-AIR CORPORATION KOOLER-AIRE ENGINEERING CORP.

Northwestern Terminal building, Minneapolis, Minn.

Former, manufacturers of Arctic Nu-Air cooling and ventilating systems for theatres up to 4,000 seats; latter, manufacturers of Kooler-Aire systems for theatres up to 4,000 seats.

President.....A. S. Feinberg
Vice President.....J. C. Buckbee
Treasurer.....A. A. Feinberg
Secretary.....J. F. Feinberg
Chairman Board of Directors.....J. Geo. Feinberg

BRANCHES

818 State Lake building, Chicago, Ill.
1911 Paramount building, New York City.
161 Walton street, Atlanta, Ga.
705 W. Grand, Oklahoma City, Okla.
1237 Vine street, Philadelphia, Pa.
109 W. 18th street, Kansas City, Mo.
311 S. Harwood street, Dallas, Texas.
2318 Second avenue, Seattle, Wash.

THE ARCUS TICKET COMPANY

348 North Ashland avenue, Chicago

Manufacturer of roll and folded tickets, coupon books, strip tickets, diagram racks, advance sale racks, vending machines, ticket boxes, reserved seat coupon tickets.

President-Treasurer.....James S. Arcus
Vice President-Secretary.....H. J. Hessell

BRANCH

New York City, 461 Eighth avenue.

ARLINGTON SEATING COMPANY

Northwest highway, Arlington Heights, Ill.

Manufacturer of upholstered and veneer opera chairs.

President.....A. F. Volz
Vice President.....C. E. McWharter
Secretary.....G. R. Volz
Treasurer.....G. K. Volz

ARNOLD ELECTRIC SIGNS, INC.

1064 South Union street, Kokomo, Ind.

Manufacturers of raised glass letters, raised glass letter electric signs, raised glass letter interchangeable signs, exposed lamp letter signs for street or roof, interior Neon raised glass letter signs, complete marquise displays, interior directional signs.

President and General Manager.....W. S. Hough
Vice President.....G. G. Kerlin
Secretary-Treasurer.....M. G. Hough
Sales Manager.....M. M. Grubbs

Kokomo, Ind.

(NEW FIRM NAME)

Arnold Electric Signs, Inc., and Kolux Glass Sales Company, Inc., have combined under the new name of KOLUX CORPORATION

AUDAK COMPANY

565 Fifth avenue, New York City

Manufacturers of electro-chromatic pickup (synchronous and non-synchronous).

THE AUDITONE COMPANY

23-27 South Jefferson street, Chicago, Ill.

Manufacturer of sound equipment.

President.....H. J. Kiehl

AUTOMATIC DEVICES COMPANY

737 Hamilton street, Allentown, Pa.

Manufacturer of Stabilarc motor generator, ADC automatic curtain machine, ADC Autodrape Junior curtain control, ADC Silent-Steel curtain track.

President and Treasurer.....Irving Samuels
Secretary.....F. A. Ambler

FACTORIES
Allentown, Pa., 1139 Maple street.
Newark, N. J., 136-146 Miller street.

AUTOVENT FAN & BLOWER COMPANY
1805 North Kostner avenue, Chicago

Manufacturer of a complete line of ventilating equipment.

President.....J. E. Truitt
Sales Manager.....J. S. Eagen

BRANCHES
New York City, 1689 Woolworth building.
Boston, Mass., 180 Milk street.
Indianapolis, Ind., 716 Indiana Pythian building.
Cincinnati, O., 2413 Union Central building.
Philadelphia, Pa., 2401 Chestnut street.

AUTOMATIC TICKET REGISTER CORPORATION
723 Seventh avenue, New York City

Manufacturers of tickets and ticket machines.

B

BALL THEATRE ORGAN SCHOOL
23 East Jackson boulevard, Chicago

School for the thorough training of theatre organists.
Claude B. Ball.

BARBOUR STOCKWELL COMPANY
205 Broadway, Cambridge, Mass.

Manufacturer of Blanchard Film Speed Indicator.

BRANCHES
This indicator is exclusively distributed by the National Theatre Supply Company and all its branches.

BAUSCH & LOMB COMPANY
Rochester, New York

Manufacturer of optical instruments of all types, projection lenses, Cinephors, etc., reflectors, and condensers.

President and General Manager.....Edward Bausch
Sales Manager.....J. Hammele
Advertising Manager.....M. C. Williamson
Works Manager.....T. B. Drescher

BRANCHES
New York, N. Y., Pershing Square building.
Boston, Mass., 333 Washington street.
Chicago, Ill., 5 N. Wabash avenue.
San Francisco, Calif., 28 Geary street.
London E C 1, England, 67-68 Hatton Garden.
Frankfurt A. M., Germany, 30 Schillerstrasse.

BAYLEY BLOWER COMPANY
732-750 Greenbush street, Milwaukee, Wis.

Manufacturer of fans, heaters, air conditioners, humidifiers, and de-humidifiers.

President.....Philip Koehring
Vice President.....Richard Kiel
General Manager.....F. Stadelbauer

BRANCHES

New York	Indianapolis
Chicago	Des Moines
Detroit	San Francisco
Cincinnati	Los Angeles
Pittsburgh	Seattle
Washington	Salt Lake City
St. Louis	

FACTORY
Milwaukee, Wis.

BEADED SCREEN CORPORATION
438 West 37th street, New York City

Manufacturer of sound screens.

ARTHUR BECK COMPANY
4743-45 North Bernard street, Chicago

Manufacturer of sanitary specialties including Formoclor, Urinakleen, Plumbers' Ideal Drain Pipe Cleaner, Stainzoff, Perfumador, Artbeck Theatre Spray, Floroscent.

Proprietor.....Arthur Beck

BELL & HOWELL COMPANY
1801-15 Larchmont avenue, Chicago

Manufacturer of Pioneer professional studio and Eyemo automatic motion picture cameras, Film cameras and projectors, film perforators, film printers, film cement and film splicers.

President.....J. H. McNabb
Vice President.....A. S. Howell
Secretary.....C. A. Ziebarth

112 Theatres Wired In Albany Territory

ALBANY, Oct. 22.—A survey just made by the Albany Film Board of Trade, of the territory served by the exchanges in this city, reveals that a total of 112 motion picture theatres in this territory are now equipped with sound devices.

BRANCHES
New York City, 11 West 42nd street.
Hollywood, Cal., 6324 Santa Monica boulevard.
London, England, 320 Regent street.

BELSON MANUFACTURING COMPANY
800 South Sibley street, Chicago
Trade Mark "BEL-SUN-LITE"

Manufacturers and distributors of borderlites, footlites, cyclorama striplites, boxlites, olivettes, spotlites, borderlight cable, connectors, plugs, act announcers, cleaning stands, dimmers, gelatines, panel boards, plugging boxes, stage pockets, towers, switchboards, aislelites, cloud effect machines, covelite equipment, exit and directional signs, floodlites, louvrelites, reflectors of all types, scenic effect machines, signals systems, and all accessories.

General Manager.....David Belson
Sales Manager.....M. J. Belson
Engineer.....M. H. VanAllen

BRANCHES
Atlanta, Ga., E. A. Thornwell, Candler building.
Buffalo, N. Y., John E. Hoffman, 280 Carolina street.
Delaware, Ohio, George W. Armstrong, 263 No. Franklin street.
Fort Worth, Texas, F. J. Keller, Capps building.
Gary, Indiana, Cinema Specialty Company, P. O. Box 1037.
Houston, Texas, Fred C. Arnold, 1309 Bell avenue.
Indianapolis, Indiana, Clay O. Baird, 704 Union Title building.
Kansas City, Mo., Fitzhugh L. Funsten, 219 N. 14th street.
Los Angeles, Cal., H. B. Squires Co., 229 Boyd street.
Miami, Florida, Filer-Perry Equipment Company, 24 N. W. First avenue.
Minneapolis, Minn., H. R. Harris, 708 Sixth avenue South.
New Orleans, La., Lyman C. Reed, Hibernia Bank building.
Omaha, Nebraska, Garritt S. Felt, 404 Merchants National Bank building.
Philadelphia, Pa., Adelphia Electric Co., 239 South Fifth street.
Pittsburgh, Pa., Warren C. Neithercott, 606 American Bank building.
Richmond, Va., Geore T. Hewitt, 506 West Broad street.
Rochester, N. Y., George W. Foote, 601 Temple building.
St. Louis, Mo., Frank C. Unger, 4444 Clayton avenue.
San Antonio, Texas, Fred C. R. Spence, Box 119.
San Francisco, Cal., H. B. Squires Company, 583 Howard street.
Seattle, Wash., H. B. Squires Co., 552 First avenue South.
Tampa, Florida, Charles A. Schuldt, Builders Exchange building.

CANADIAN BRANCHES
Montreal, Quebec, MacGillivray-Beatty & Co., 980 St. Antoine street.
Toronto, Ontario, A. R. Wooldridge, 33 Melinda street.
Winnipeg, Manitoba, J. G. Smith & Company, Confederation Life building.

BEMAN ORGAN COMPANY
16 Eldridge street, Binghamton, New York

Manufacturer of pipe organs.

Frank Beman
Charles Richard McKay

BRANCHES
Chicago, 7318 Vernon avenue.
Bunker Hill, Ill.
Worcester, Mass., 603 Plantation street.
Buffalo, N. Y., 89 North Pearl street.
Binghamton, N. Y., 16 Eldridge street.
Dallas, Tex., 2214 San Jacinto street.
Oakland, Cal., 4451 Redding street.

A. HUN BERRY FAN COMPANY
28 Binford street, Boston, Mass.

Manufacturer of ventilating fans.

President.....Helen A. H. Berry

BEST DEVICES COMPANY
200 Film building, Cleveland, Ohio

Manufacturers of spotlights, mazda adapters, part shutters.

Proprietor.....E. J. Brock

BEST MANUFACTURING COMPANY
1200 Grove street, Irvington, N. J.

Manufacturers of loud speakers—dynamic and magnetic.

Officers.....G. G. Cromartie
Officers.....E. W. Neilsen
Sales Manager.....H. H. Burtt
Credit Manager.....J. F. Ditler

BRANCHES
Chicago, Ill., Chambers & Halligan, 549 West Washington boulevard.
Minneapolis, Minn., Merrill K. Franklin, 202 Baker building.
Portland, Ore., Arthur S. Detsch, Security building.
Kansas City, Mo., Earl L. Edwards, 218 West 39th street.
St. Louis, Mo., Otto E. Heilmann Company, 1326 Syndicate Trust building.
Cleveland, O., Chas. H. Dolfus, Jr., 3957 St. Claire street.
Boston, Mass., F. D. Rankins Company, Inc., 10 High street.
Buffalo, N. Y., Manufacturers Sales Company, 206 Sidway building.
Detroit, Mich., H. D. Robertson Company, 6553 Woodward avenue.
Pittsburgh, Pa., W. J. Herlihy, 2526 Berg place.
Atlanta, Ga., J. F. Burton & Company, 655 Candler annex.
San Francisco, Cal., F. E. Sette, 449 Turk street.
Chicago, Ill., Nichols & Bear, 1402 South Michigan avenue.
Philadelphia, Pa., I. H. Feigenbaum, 6240 Walton avenue.

BIGELOW-HARTFORD CARPET COMPANY
385 Madison avenue, New York City

Manufacturer of carpets and rugs.

President.....John A. Sweetser
Vice President.....H. V. Campbell
Treasurer.....F. H. Deknatel
Secretary.....J. J. Delaney

BRANCHES
New York City, 385 Madison avenue.
Boston, Mass., 99 Bedford street.
Philadelphia, Pa., 956 Public Ledger building.
Atlanta, Ga., 120 Marietta street.
Chicago, 14 East Jackson boulevard.
Detroit, Mich., 1227 Washington boulevard.
Los Angeles, Cal., 120 E. 8th street, Room 301.
San Francisco, Cal., 770 Mission street.
St. Louis, Mo., 818 Olive street.
Dallas, Tex., 1404 Dallas National Bank building.
Minneapolis, Minn., 514-515 Plymouth building.
Seattle, Wash., 1932 First avenue, Room 707.
Pittsburgh, Pa., 811 Clark building.

FACTORIES
Thompsonville, Conn.
Clinton, Mass.

BLIZZARD SALES COMPANY
1524 Davenport street, Omaha, Neb.

Manufacturer of Blizzard fans, Oilectric variable speed control and Bestone sound equipment.

BRANCHES
Distributed through National Theatre Supply Company.

FACTORIES
Creighton, Neb. Omaha, Neb.

H. P. BOARDMAN
189 So. Winooski avenue, Burlington, Vermont

BRANDT AUTOMATIC CASHIER COMPANY
515 First street, Watertown, Wis.

Manufacturer of coin changing machines, Brandt automatic cashiers.

Chairman of the Board and Treasurer.....E. J. Brandt
President.....E. W. Quirk
Secretary.....O. E. Hoffman

BRENKERT LIGHT PROJECTION COMPANY

7348 St. Aubin avenue, Detroit, Mich.

Manufacturers of theatre spotlamps, stereopticons, effect machines.

H. V. BRIGHT

1104 Prospect avenue, Cleveland, O.

Manufacturer of turn stiles, registering and non-registering ticket choppers.

BRUCKNER-MITCHELL COMPANY

532 West 22nd street, New York City

Manufacturer of horn lifts, horn towers, orchestra lifts, stage rigging.

President.....Richard R. Bruckner

BRUNSWICK BALKE COLLENDER COMPANY

623 South Wabash avenue, Chicago

Manufacturer of combination radio and record playing instruments, Panatropes with radio records, and non-synchronous record libraries (special recordings).

President.....B. E. Bensinger
General Sales Manager.....R. W. Jackson
Advertising Manager.....Paul S. Ellison
Record Sales Manager.....E. F. Stevens, Jr.

FACTORIES

Muskegon, Mich.
Indianapolis, Ind.
Los Angeles, Cal.
Long Island City, N. Y.
Rockford, Ill.

C

THE CAPEHART CORPORATION

Fort Wayne, Ind.

Manufacturer of Capehart Automatic Orchestrope, and Capehart dynamic cabinet speaker.

President.....H. E. Capehart
Vice President.....E. E. Collison
Secretary.....J. E. Broyles
Treasurer.....L. A. Thomas

BRANCHES

This product is sold exclusively through dealers.

CARBON PRODUCTS, INC.

8 Beach street, New York, N. Y.

Distributor and importer of carbons.

THE CELOTEX COMPANY

919 No. Michigan avenue, Chicago

Manufacturer of Celotex standard building board, roof insulation, industrial board, refrigerator insulation, acoustic celotex and carpet lining.

President.....B. G. Dahlberg
Vice President in charge of Mill..C. F. Dahlberg
Vice President in charge of Sales..C. E. Stedman
Vice President in charge of research.....T. B. Munroe
Advertising Director.....I. S. Rosenfels

BRANCHES

Seattle
Cleveland
Los Angeles
New York City
St. Louis
Chicago
Boston
Detroit
Minneapolis
Philadelphia
Denver
Dallas
Atlanta
Kansas City

FACTORY

Marrero, La.

PETER CLARK, INC.

534 West 30th street, New York City

Manufacturers of fireproof curtains, stage equipment, stage and orchestra lifts, counterweight systems, etc.

CENTRAL IMPORT COMPANY

1656 South Central Park avenue, Chicago

Manufacturer of super-transflex gelatine (wholesale only).

FACTORY

Germany.

CHAMPION BLOWER & FORGE COMPANY

Lancaster, Pa.

Manufacturer of ventilating fans.

President.....C. B. Long
Vice President.....Ed Donohoe
Secretary.....O. H. Hertzler
Treasurer.....A. M. Smith

J. H. CHANNON CORPORATION

223-233 West Erie street, Chicago

Manufacturer of steel and asbestos curtains, draw curtain tracks and operators, stage hardware and counterweight rigging, grand piano trucks, cyclorama arms, and electric nigger head winch.

President.....LeRoy J. Zorn
Vice President.....N. C. Nussbaumer

FACTORY

223-233 West Erie street, Chicago.

CHICAGO CINEMA EQUIPMENT COMPANY

1736-54 North Springfield avenue, Chicago

Manufacturers of deluxe effect projectors, deluxe double dissolvers, deluxe automatic motor driven rewinds, deluxe rewind tables, high intensity floodlamps, spotlights, mazda spotlights, arc, air-electric effect machines, effect discs (motor driven and clockwork), floodlights, trailer cabinets, special switches and boxes, stage towers, cleaner stands, color wheels, color frames, speed indicators, music stands, orchestra lights, borderlights, floodlights, striplights, carbon racks, carbon waste cans, color frame racks, booth equipment, stage lighting equipment and cabinets for records.

President.....Walter W. Pitann
Vice President.....A. M. Berg
Secretary.....Arthur Pitann
Treasurer and Sales Manager.....Edw. H. Work

CHICAGO FLAG & DECORATING COMPANY

2601-2611 Indiana avenue, Chicago

Manufacturer of flags, banners, pennants, decorations, bunting and flag poles.

President and Treasurer.....George L. Glendon
Vice President and Secretary....Thomas Glendon

CHREST SOUND EQUIPMENT COMPANY

Dover, O.

Manufacturer of disc synchronizers.

President and General Manager.....Arthur A. Hoopingarner
Vice President.....George Chrest
Secretary.....Edward Schoelles
Treasurer.....E. F. Wible
Sales Director.....Joseph A. Weber
Sound Engineer.....R. W. Gerity
Chief Installation Service.....Joseph E. Gephart

J. R. CLANCY, INC.

1010 West Belden avenue, Syracuse, N. Y.

Manufacturer of a very complete line of theatrical stage hardware.

President and Treasurer.....J. R. Clancy
Vice President.....E. K. Clancy
Secretary.....M. E. Myers

CLINTON CARPET COMPANY

130 North Wells street, Chicago

Manufacturer of Ozite Rug and Carpet Cushions.

President.....L. H. Regensburg
Advertising Manager.....T. R. Sills

BRANCHES

New York City, Clinton Carpet Company, 295 Fifth avenue.
Los Angeles, Cal., Clinton Carpet Company, 727 West Seventh street.
St. Johns, Quebec, Canada, Clinton Carpet Company.

FACTORIES

Milwaukee, Wis.
Los Angeles, Cal.
Newark, N. J.
St. Johns, Quebec, Canada.
Hamburg, Germany

R. G. CLYNE ENGINEERING COMPANY

3500 Easton avenue, St. Louis, Mo.

Manufacturers of Peerless-Tone sound equipment.

President.....J. N. Clyne
Sales Manager.....R. S'Renco

COOPERATIVE AMUSEMENT & SUPPLY COMPANY

925 W. South Grand, Springfield, Ill.

Manufacturers of general theatre equipment.

Principal officer.....Elmer Ott

CONTINENTAL STUDIOS, INC.

108 East Ohio street, Chicago, Ill.

OFFICERS

Alfred Shuster
August Osols
Otto Osols

CONSOLIDATED FILM INDUSTRIES, INC.

729 Seventh avenue, New York City

Manufacturers and distributors of a process known as "Consolidizing," whereby films are protected from oil, scratches and other damages.

CORNELL WOOD PRODUCTS COMPANY

307 No. Michigan avenue, Chicago

Manufacturer of Cornell wood board, Indian board, industrial board Number 1, industrial board Number 3, 4 ply blackboard, 6 ply blackboard.

President.....W. I. Osborne
Vice President and General Manager.....W. I. Osborne, Jr.
Secretary and Sales Manager.....W. W. Race
Treasurer.....R. B. Havens

BRANCHES

New York City, L. A. Dussol & Company, 25 Broadway.
Los Angeles, Cal., Gauthier & Hutchins, Inc.
Minneapolis, Minn., General Materials Company.
Washington, D. C., Van E. Rouse & Company, 410 Bond building.

FACTORY

Cornell, Wis.

COVINGTON METAL PRODUCTS CORP.

Successors to Architectural Metal Products, Inc.

17 West 8th street, Covington, Ky.

Manufacturer of marquees, metal covered doors, and ornamental bronze.

President.....A. L. Castellini
Secretary and Treasurer.....Geo. D. Miller

COXSACKIE HOLDING CORPORATION

38 Mansion street, Coxsackie, N. Y.

Manufacturer of professional projectors.

President.....Herman A. Kelp
Vice President.....George M. Overbaugh
Secretary-Treasurer.....J. L. Myer

BRANCHES

Cleveland, O., Oliver Moving Picture Supply Company, 204 Film building.
Charlotte, N. C., Carolina Theatre Supply Company, United Film building.
Pittsburgh, Pa., Superior Motion Picture Supply Company, 1028 Forbes street.
Chicago, Movie Supply Company, 844 South Wabash avenue.
Albany, N. Y., Empire Theatre Supply Co., 42 Orange street.
Birmingham, Ala., Queen Feature Service, Inc., 1912½ Morris avenue.
Dallas, Tex., King Scenic & Theatre Supply Company, 309 South Harwood street.
Kansas City, Mo., A. A. Electric Machinery Company, Inc., 1117 Cherry street.
Detroit, Mich., McArthur Equipment Company, 2301 Cass avenue.
Louisville, Ky., Louisville Film & Supply Company, 555 South First street.
Omaha, Neb., O. S. Theatre Supply Company, Film Exchange building.
Providence, R. I., Wright & Macomber, 76 Dorrance street.
Buffalo, N. Y., United Projector & Film Corporation, 228 Franklin street.
Tampa, Fla., Amusement Supply Company, 709 Twiggs street.

CRAFTEX COMPANY

37 Antwerp street, Brighton, Mass.

Manufacturer of Craftex, Craftexsize, Craftcoat, Sunflex and Shadowall.

President.....David Murray
Treasurer.....H. C. Gardner
Vice President.....W. R. McComb

BRANCHES

New York City, 285 Madison avenue.
Chicago, 203 No. Wabash Ave.

C. CRETORS & COMPANY

620 West 22nd street, Chicago

Manufacturer of corn popping and peanut roasting machinery.

CRYSTALITE PRODUCTS CORPORATION

1708 Standard avenue, Glendale, Calif.

Manufacturers of changeable theatre letters.

President.....Paul D. Howse
Vice President.....Morris B. Miller
Secretary and Treasurer.....Harry Stewart

BRANCHES

All branches of the National Theatre Supply Company.

CRYSTAL MOVIE SCREEN CORPORATION
10316 Madison avenue, Cleveland

Manufacturer of motion picture screens.

President....Leo E. Dwyer
Secretary....M. L. Dwyer

CUTLER-HAMMER, INC.
12th street and St. Paul avenue, Milwaukee, Wis.

Manufacturer of theatre dimmers.

President....B. L. Borden
Vice President....J. C. Wilson
Treasurer....H. F. Vogt
Secretary....W. C. Stevens
Sales Manager....G. S. Crane
Manager of Operations....H. A. Sedgwick

BRANCHES

New York City, 8 West 40th street.
Philadelphia, Pa., 1201 Chestnut street.
Buffalo, N. Y., 295 Main street.
Boston, Mass., 52 Chauncey street.
Pittsburgh, Pa., 132 Seventh street.
Cincinnati, O., 49 East Fourth street.
Cleveland, O., 815 Superior street.
Chicago, 323 North Michigan avenue.
St. Louis, Mo., 611 Olive street.
Detroit, Mich., 2539 Woodward avenue.
Atlanta, Ga., 1514 Healey building.
Milwaukee, Wis., 530 Wisconsin avenue.
San Francisco, Cal., 970 Folsom street.
Seattle, Wash., 2207 First avenue, South.
Los Angeles, Cal., 229 Boyd street.

FACTORIES

Milwaukee, Wis. New York City.

SUBSIDIARY

Trumbull-Vanderpoel Elec. Mfg. Co., Bantam, Conn.

D

DA-LITE SCREEN COMPANY
922-24 West Monroe street, Chicago

Manufacturer of screens.

A. L. DeBerri Heck
J. C. Heck

THE DAVIS BULLETIN COMPANY, INC.
Lock street, Buffalo, N. Y.

Manufacturer of Davis lobby display bulletin and Davis act annunciators.

President....H. M. Davis
Secretary-Treasurer....D. A. Borchard

FACTORY

Lock street, Buffalo, N. Y.

THE DAYTON SAFETY LADDER COMPANY
121-123 West Third street, Cincinnati, O.

Manufacturer of Dayton safety ladders.

President and Sales Manager....J. A. Scallan
Manager of Works....W. E. Scallan

BRANCHES

Chicago, Ill., 447 Monadnock building.
New York, N. Y., 116 West 39th street.

DAZIANS, INC.
142 West 44th street, New York City

Manufacturer and importer of fabrics for stage curtains, fabrics for costumes, trimmings for stage curtains, trimmings for costumes and window display fabrics.

President....Henry Dazian
Vice President....Emil Friedlander
2nd Vice President....George Feinberg
Treasurer....Rudolph Werthmann
Assistant Treasurer....George Gottlieb
Secretary....Frank C. Green

BRANCHES

Chicago, 203 North Wabash avenue.
Los Angeles, Cal., 728 South Hill street.
Boston, 126 Bedford street.
Philadelphia, 401 Fox building, 16th and Market street.

DEL CASTILLO THEATRE ORGAN SCHOOL
State Theatre building, Boston, Mass.

Director....L. D. del Castillo
Assistant Instructor....Earl Weidner

DeMOULIN BROS. & CO.
Greenville, Ill.

Manufacturer of uniforms.

President....Ed DeMoulin
Vice President and General Manager....U. S. DeMoulin
Secretary-Treasurer....H. C. Diehl

DISPLAY STAGE LIGHTING COMPANY, INC.
410 West 47th street, New York City

Manufacturer of baby spotlight, 1,000 watt spotlight, 1,000 watt floodlight, gelatines, dimmers, footlights and borderlights.

President....John Higham
Vice President....E. F. Kook
Secretary-Treasurer....A. A. Price

BRANCHES

Washington, D. C., 839 Florida avenue, N. E., L. T. Souder, district Representative.

OLIVER DITSON COMPANY
179 Tremont street, Boston, Mass.

Manufacturer of musical instruments and publisher of music and musical literature.

President....Charles H. Ditson
Vice President....Wm. Arms Fisher
Treasurer-Comptroller....R. A. Ostburg, Jr.
Assistant Treasurer....Wm. J. Reilley
Sales Manager....David C. King

PLANTS

Boston, Mass., Oliver Ditson Company.
New York City, Chas. H. Ditson Company.

DOWSER MANUFACTURING CORPORATION
225 Broadway, New York City

Manufacturer of change over and light control, and foot switch.

President....J. M. Feldhun
Vice President....Sydney Krause
Treasurer....Chas. S. Thide

FACTORY

2340 Woodbine street, Ridgwood, L. I.

DRAMAPHONE CORPORATION
3701 Cortland street, Chicago

Manufacturers of synchronous machines, both disc and film, also non-synchronous equipment.

President of the Dramaphone Corp....Elmer E. Rullman
Sales Division of the Dramaphone Corp....Aaron Courshon
Chief Engineer of the Dramaphone Corp....L. J. Andres
Vice President, 1st Natl. Bank, of Oak Park....Edw. McDonnell
President, State Life of Illinois....Eugene Steffens
Efficiency Engineer....Julius Keller

DISTRIBUTORS

Sound Equipment, Inc., West Coast, Hollywood, Cal.
Dramaphone Distributing, Kansas and Nebraska, Omaha, Neb.
All other territories are open.

H. DRYFHOUT
736 South Wabash avenue, Chicago, Ill.

Manufacturers of paper and muslin banners, cards.

Manager....H. Dryfhout.

DUNBAR & COMPANY
2652 West Lake street, Chicago, Ill.

Manufacturer of corn poppers and peanut roasters.

Owner....C. F. Dunbar
Manager....H. Eifert

E

EASTMAN KODAK COMPANY
Rochester, N. Y.

Manufacturers and distributors of photographic supplies of all kinds.

Chairman of the Board....George Eastman
President....William G. Stuber
Vice President....Frank W. Lovejoy
Vice President....Lewis B. Jones
Vice President....Walter S. Hubbell
Secretary....Thomas J. Hargrave
Assistant Secretary....Mrs. A. K. Hutchison
Treasurer....Rudolph Speth
Assistant Treasurer....J. L. Gorham
Second Assistant Treasurer....P. W. Turner

BRANCHES

Los Angeles, Cal., 643 South Hill street.
Los Angeles, Cal., 510 South Broadway.
San Diego, Cal., 419 Broadway.
San Francisco, Cal., 545 Market street.
Denver, Colo., 626 16th street.
Washington, D. C., 607 14th street, N. W.
Atlanta, Ga., 183 Peachtree street.
Chicago, 133 North Wabash avenue.
Davenport, Ia., 318 Brady street.
Des Moines, Ia., 810 West Locust street.
Sioux City, Ia., 608 Pierce street.
New Orleans, La., 213 Baronne street.
Baltimore, Md., 223 Park avenue.
Boston, Mass., 38 Bromfield street.
Boston, Mass., 46 Providence street.
Detroit, Mich., 1235 Washington boulevard.
Duluth, Minn., 330 West Superior street.
Minneapolis, Minn., 112-116 South Fifth street.
St. Paul, Minn., 91 E. 6th street.
St. Louis, Mo., 1009 Olive street.
Lincoln, Nebr., 1217 "O" street.
Omaha, Nebr., 419 South 16th street.
Atlantic City, N. J., 1735-37 Boardwalk.
New York City, Madison avenue at 45th street.
New York City, 235 West 23rd street.
Cleveland, O., 1126 Euclid avenue.
Portland, Ore., 312 Washington street.
Portland, Ore., 345 Washington street.
Philadelphia, Pa., 1020 Chestnut street.
Pittsburgh, Pa., 606 Wood street.
Seattle, Wash., 1415 Fourth avenue.
Milwaukee, Wis., 427 Milwaukee street.
San Francisco, Cal., 241 Battery street.
Chicago, Indiana avenue and 18th street.
New York City, 350 Hudson street, Graphic building.
Calgary, Alta., Can., 1003 1st street.
Montreal, Que., 286 Craig street, W.
Montreal, Que., 886 Catherine street, W.
Toronto, Ont., Kodak Heights.
Toronto 2, Ont., 66 King street.
Vancouver, B. C., 610 Granville street.
Winnipeg, Manitoba, 472 Main street.
Kansas City, Mo., 916 Grand avenue.
Kansas City, Mo., 1006 Main street.
Kansas City, Mo., 21 East 11th street.

EDISON LAMP WORKS OF GENERAL ELECTRIC COMPANY
Harrison, N. J.

Manufacturer of incandescent electric lamps.

General Sales Manager....G. C. Osborn
Assistant General Sales Manager....E. E. Potter
Assistant General Sales Manager....W. H. Thompson
Advertising Manager....J. W. McIver

THE EDWARDS MANUFACTURING COMPANY
409-459 East Fifth street, Cincinnati, O.

Manufacturer of marquise, booths, ventilators, skylights, sheet metal building material.

Chairman of Board....E. W. Edwards
President....H. W. Edwards
Vice President....G. R. Edwards
Vice President and Secretary....C. D. Myers
Vice President and Assistant Secretary....O. S. Larkby

BRANCHES

Dallas, Tex., Market and Cillin.
New York Office, 81-83 Fulton street.

ELECTRICAL RESEARCH PRODUCTS, INC.
(Subsidiary of Western Electric Company)
250 W. 57th street, New York City

President....J. E. Otterson, 195 Broadway
Vice President....W. Drake, 250 W. 57th street
Vice President....J. J. Lyng, 250 W. 57th street
Treasurer....F. L. Gilman, 195 Broadway
Secretary....H. B. Gilmore, 195 Broadway

THE ELECTRIC STORAGE BATTERY COMPANY
Allegheny avenue and 19th street, Philadelphia, Pa.

Manufacturer of Exide Storage Battery for emergency lighting and emergency power, also for emergency projector and talking equipment operation.

President....John R. Williams
Vice President....Kenneth B. Schley
Vice President and General Manager....Bruce Ford
Vice President....H. B. Gay
Secretary and Treasurer—Walter G. Henderson

PLANT

Crescentville, Philadelphia, Pa.

BRANCHES

Boston, Mass., 100 Ashford street.
New York, N. Y., 23-31 W. 43rd street.
Rochester, N. Y., 642 Plymouth avenue, S.

Cincinnati, O., 1142 Sycamore street.
Cleveland, O., Chester avenue and East 24th street.
Detroit, Mich., 8051 W. Chicago boulevard.
San Francisco, Cal., 6150 Third street.
Seattle, Wash., 1041 Railroad avenue, S.
Atlanta, Ga., 210 Walker street, S. W.
Philadelphia, Pa., 1955 Hunting Park avenue.
Pittsburgh, Pa., Union Trust building.
Washington, D. C., 1823-33, N. W.
Chicago, Ill., 613 Marquette boulevard.
Denver, Colorado, 1420-24 Wazee street.
Kansas City, Mo., 129 Belmont boulevard.
Minneapolis, Minn., 3 No. 15th street.
St. Louis, Mo., 1058 S. Vandeventer avenue.

ELEC-TRO-FONE CORPORATION

2470 University avenue, St. Paul, Minn.

Manufacturers of sound equipment for theatres.

President and Treasurer....Fred H. Strom
Secretary....Joel L. Wallin

EMPIRE LABORATORIES, INC.

723 Seventh avenue, New York City

Developing and printing of motion picture film.

President....Richard Fiedler
Vice President....Albert Fiedler
Secretary-Treasurer....M. Fiedler

FACTORY

West New York, N. J.

THE ENTERPRISE OPTICAL MANUFACTURING COMPANY

564 West Randolph street, Chicago

Manufacturer of The Motiograph projector.

President and General Manager....O. F. Spahr

ERKER BROTHERS OPTICAL COMPANY

610 Olive street, St. Louis, Mo.

Manufacturer of ticket holders, ticket boxes, ticket office window shutters, bookkeeping system or theatre ledger, ticket window speaking tubes, film rewinders, film waxers, film cement, advertising slides, film trailers, lighting fixtures, motor attachments.

Distributor of screens, frames, operator's tools, National carbons, stereopticons, booth equipment, spot lamps, lenses, stage lighting apparatus and electrical supplies.

ESSANNAY ELECTRIC MANUFACTURING COMPANY

1012 South Tenth avenue, Maywood, Ill.

Manufacturer of changeover and speed indieator.

Ceneral Manager....L. D. Strong

BRANCHES

Associated with all branches of National Theatre Supply Company.

EXHIBITORS PRINTING SERVICE

711 South Dearborn street, Chicago

Publishers of programs and posters.

President....E. H. Newquist

F

M. G. FELDER SALES COMPANY, INC.

1560 Broadway, New York City

Distributors of "Bio" carbons and "SA" carbons.

President....M. C. Felder

THE FICKS REED COMPANY

424 Findlay street, Cincinnati, O.
229 Borden avenue, Long Island City, N. Y.

Manufacturer of reed and fibre furniture.

President....Robert L. Ficks
Vice President....Louis P. Ficks
Secretary-Treasurer....Cerald J. Ficks
General Sales Manager....C. H. Davis

BRANCH

Cleveland, O., 1825 East 18th street.

FIDELITY ELECTRIC COMPANY

Lancaster, Pa.

Manufacturer of motion picture motors, ventilating fans and motor generators.

FILMACK COMPANY, INC.

730 South Wabash avenue, Chicago

Manufacturer of special announcement trailers, heralds, window cards and programs.

President....Irving Mack
Secretary-Treasurer....Samuel Mack
Vice President....Louis Mack

FILMUSIC COMPANY

8315 Santa Monica boulevard, Hollywood, Cal.

Manufacturers of Picturoll, organ music rolls for automatic theatre organs.

FILM INSPECTION MACHINE COMPANY, INC.

630 Ninth avenue, New York City

Manufacturer of theatre film inspection machine and Duo film inspection machine for exchanges.

General Manager....H. B. Coles

THE FILM SPEAKER COMPANY

1305 North Hudson street, Oklahoma City, Okla.

Manufacturers of talking picture systems.

Officers {Harry C. Waldron
{Robert C. Sieber

FLEXLUME CORPORATION

1100 Military road, Buffalo, N. Y.

Manufacturer of electric signs.

President....R. R. Wiley
Vice President....W. K. Wiley
Secretary-Treasurer....E. B. Bennett

FOREST ELECTRIC COPORATION

272 New street, Newark, N. J.

Manufacturers of MP-15, MP-25-25 and MP-30 rectifiers for projection lamps, signs and special transformers.

President....Geo. W. Reynon
Vice President....J. K. Elderkin
Secretary-Treasurer....Chas. T. Schmitt

BRANCH

San Francisco, Cal., West American Sales Company.

THE FOTO-VOICE COMPANY, INC.

817-19 Granby street, Norfolk, Va.

Manufacturers of the Foto-Voice.

President....R. F. Haller
Vice President and General Manager....H. S. Byrd
Secretary and Treasurer....W. M. Haller

THE FOXBORO COMPANY

Neponset avenue, Foxboro, Mass.

Manufacturer of humidity controllers, temperature controllers, temperature recorders, humidity recorders, steam flow meters, recording thermometers, pressure gauges.

President....E. H. Bristol
Treasurer....B. B. Bristol
Factory Manager....I. W. Reynolds
Sales Manager....C. E. Sullivan

BRANCHES

New York	Rochester
Boston	Philadelphia
Chicago	Baltimore
Detroit	Atlanta
Pittsburgh	San Francisco
Cleveland	Los Angeles
Tulsa	Dallas
Minneapolis	Portland, Ore.

E. E. FULTON COMPANY

1018 South Wabash avenue, Chicago

Manufacturer and distributor of adapters, carbon aisle lights, admission signs, arc feeds, booths, projection belting, leather boxes, ticket bowl cleaner, brass fixtures, cases and cans, reel carrying cement, film cabinets, film carbon savers, chewing gum removers, cleaners, film color hoods, color wheels, disinfectants and sprays, drain cleaner, exit lights, fabric cleaner, film cleaning fluid, film racks, fire extinguisher fluid, fireproofing materials, flashers, electric sign, furniture polish, inspection tables, janitor supplies, lights, spot, lamp dip (coloring), liquid soap and soap containers, lubricants (oil), lugs and terminals, wire, marble cleaner, metal polish, projectors, standard projection machine parts, projection room equipment, reels, film rewinders, rheostats, sprocket and pin removers, safety devices, projector screen paint, sharpeners, carbon shutters, Isis stripping flanges, film shutters, metal sign flashers, sound reproducing equipment, speed indicators, spot lights, ticket boxes and choppers, tool kits, tables, film inspection, ticket holders, waste cans.

President....C. H. Fulton
Vice President....Pat Casey
Vice President and Sales Manager....F. A. Van Husen
Treasurer....A. C. Jarmin
Secretary....Frank Meyer
Director....C. C. Moskowitz

BRANCHES

Chicago, Ill., 1018 S. Wabash avenue.
New York City, N. Y., 115 W. 45th street.
San Francisco, Cal., 255 Golden Cate avenue.
Atlanta, Ca., 146 Walton street.
St. Louis, Mo., 3403 Olive street.
Indianapolis, Ind., 340 N. Illinois street.
Milwaukee, Wis., 151 Seventh street.
Boston, Mass., 65 Broadway.
Los Angeles, Cal., room 5 Film building.
Philadelphia, Pa., 1337 Vine street.

Branches will soon be located in: New Orleans, La.; Dallas, Tex.; Cleveland, O.; Detroit, Mich.; Kansas City, Mo., and Minneapolis.

G

THE GARVER ELECTRIC COMPANY

Union City, Indiana

Manufacturer of mazda regulators.

President....Floyd Garver

GATES RADIO AND SUPPLY COMPANY

116 North Fifth street, Quincy, Ill.

Manufacturer of the Motio-Tone, a Synchronous equipment, the Wonder Electrograph, a Non-synchronous Device, and broadcast station equipment.

Manager....H. C. Gates
Chief Engineer....P. S. Gates
Assistant Chief Engineer....P. S. Tourney
Comptroller....L. J. Odear

BRANCHES

Sioux Falls, South Dakota	Scranton, Pennsylvania
Wellsville, Utah	San Francisco, California
Santa Rosa, N. Mexico	Boston, Mass.
Portland, Maine	Oelwin, Iowa
Chicago, Illinois	Pittsburgh, Pa.
Wichita, Kansas	Birmingham, Alabama
Syracuse, New York	New Orleans, La.
Minneapolis, Minn.	

GLOBE TICKET COMPANY

112 North 12th street, Philadelphia, Pa.

Manufacturer of coupon reserve seat tickets (dated, undated, die cut, double end, etc.), subscription strips, destructible pass out checks, exchange tickets, wardrobe tickets, door checks, roll and machine tickets, drawing tickets.

President....W. E. Hering
Vice President....P. C. Snow
Ceneral Sales Manager....W. P. Snow

BRANCHES

Cleveland, O., 815 Superior avenue.
Baltimore, Md., 1301 Munsey building.
Cincinnati, O., 1030 Chamber of Commerce building.
Syracuse, N. Y., 524 Loew Theatre building.
Pittsburgh, Pa., 410 Diamond Bank building.

FACTORIES

Philadelphia, Pa., 112 N. 12th street.
Boston, Mass., 113 Albany street.
New York City, 160 W. 14th street.
Los Angeles, Cal., 420 San Pedro street.
Jacksonville, Fla., Union and Ionia streets.

GOLDIE LINEN COMPANY, NOT INC.

14 West Lake street, Chicago

Manufacturer of chair covers.

George W. Coldstine
Milton D. Goldstine

FACTORY

14 W. Lake street, Chicago.

GOOD-ALL ELECTRIC MANUFACTURING COMPANY

Ogallala, Neb.

Manufacturer of Goodall Reproducers, Goodall Talkies, Goodall Orchestrola.

President....Robert A. Goodall

BRANCHES

Thirty-five branches in all of the key cities of the United States.

GREAT WESTERN STAGE EQUIPMENT COMPANY

817 Holmes street, Kansas City, Mo.

Manufacturer and distributor of scenery, draperies, stage riggings, stage electrical equipment.

Manager....Thomas L. Greening
President....L. J. Adler
Vice President....S. F. Hann
Secretary....E. E. Hann

GRIES REPRODUCER CORPORATION
485 East 113th street, New York, N. Y.

Manufacturers of sound on film and disc equipment.

GENERAL SOUND EQUIPMENT COMPANY
Film Exchange building, Omaha, Nebr.

Manufacturer of sound equipment.

GENERAL TALKING PICTURES CORPORATION
218 West 42nd street, New York City

Manufacturers of Phonofilm, Phonodisc talking apparatus.

President.....M. A. Schlesinger
Vice President.....R. F. Woodhull
Treasurer.....Joseph Stark
Secretary.....Robert E. Saunders

BRANCHES

Seattle, 2607 Second avenue.
Cleveland, O., 207 Film building.
Boston, 50 Melrose street.
Los Angeles, 1584 West Washington boulevard.
Charlotte, N. C., 208 South Poplar street.
Dallas, Tex., 304½ South Hardwood street.
Chicago, 810 South Wabash street.
Philadelphia, 1339 Vine street.
Denver, 519 Temple Court building.
Memphis, 502 South Second street.
Atlanta, 101 Marietta street.
Eustic, Fla., Eustic Theatre building.

F. B. GRIFFIN
Oshkosh, Wis.

Manufacturer of film cement.
F. B. Griffin

THE EDWIN F. GUTH COMPANY
Washington boulevard at Jefferson, St. Louis, Mo.

Manufacturer of lighting fixtures for theatres.

President.....Edwin F. Guth
Vice President.....Geo. S. Watts
Treasurer.....O. D. Guth
Sales Manager.....Joe Chassaing

BRANCHES

Kansas City, Mo.	Columbus, O.
New York City	Detroit, Mich.
Philadelphia, Pa.	Atlanta, Ga.
Boston, Mass.	Los Angeles, Cal.
Milwaukee, Wis.	St. Paul, Minn.
Pittsburgh, Pa.	Cleveland, O.
San Francisco, Cal.	

BRANCHES

National Theatre Supply Company distributes this product.

H

J. H. HALLBERG
112 West 42 street, New York City

Distributor of motor generators, dynamos and dynamotors, electric transformers for arc and Mazda lamps, gasoline electric plants, projector carbons, low intensity reflector arcs, Holmes projectors, Hall & Connolly high intensity arc lamps and Minusa screens.

HALL & CONNOLLY, INC.
24 Vandam street, New York City

Manufacturer of HC high intensity projection lamps, high intensity reflector projection lamps, high intensity spot lights, studio high intensity lamps.

President.....Theodore Hall
Treasurer.....J. J. Connolly

HALL ORGAN COMPANY
680 Campbell avenue, West Haven, Conn.

Manufacturers of pipe organs.

President and Treasurer.....George A. North
Vice President.....Clarence B. Floyd
Assistant Treasurer.....Edward H. North

IRVING HAMLIN
1500 Lincoln street, Evanston, Ill.

Patentee and manufacturer of the Evanston soundproof door and the Hamlinized folding partition.

HARKER MANUFACTURING COMPANY
121-123 West Third street, Cincinnati, O.

Safety engineers and manufacturer of "Queen" brand of fire extinguishers and other safety appliances.
J. A. Scallan

HEDMAN MANUFACTURING COMPANY
1158 Center street, Chicago

Manufacturing and distributor of the F. & E. lightning coin changer.

President.....H. R. Hedman
Vice President-Treasurer.....D. F. Fesler
Secretary and General Sales Manager..B. G. Henn

BRANCHES

Chicago, F. & E. Lightning Coin Changer Sales Company, 608 South Dearborn street.

THE HENNEGAN COMPANY
311 Genesee street, Cincinnati, O.

Manufacturer of program covers, one sheets, window cards, date strips.

President.....John F. Hennegan
Vice President.....Joseph F. Hennegan
Secretary-Treasurer.....Stanley J. Hennegan
Sales Manager.....John E. Hennegan

FACTORY

Cincinnati, O.

THE HERTNER ELECTRIC COMPANY
12690 Elmwood avenue, Cleveland, O.

Manufacturer of the Transverter, a line of motor generators for the theatre and rheostats in various sizes.

President-Treasurer.....J. H. Hertner
Secretary.....C. C. Dash
Superintendent.....L. J. Benbow

BRANCHES

Represented by the National Theatre Supply Company.

HEYWOOD-WAKEFIELD
209 Washington street, Boston

Manufacturer of theatre chairs.

President.....Levi H. Greenwood
Treasurer.....H. C. Perry
Manager of Factories and Warehouses.....Richard N. Greenwood
Sales Manager.....Paul B. Posser

BRANCHES

Baltimore, Md.	New Orleans, La.
Boston, Mass.	New York City.
Buffalo, N. Y.	Oklahoma City, Okla.
Chicago, Ill.	Philadelphia, Pa.
Denver, Col.	Portland, Ore.
Kansas City, Mo.	Pittsburgh, Pa.
Los Angeles, Cal.	San Francisco, Cal.
Minneapolis, Minn.	Seattle, Wash.

FACTORIES

Gardner, Mass.	Chicago, Ill.
Erving, Mass.	Orillia, Ont.
Wakefield, Mass.	Menominee, Mich.

HILLGREEN LANE & COMPANY
170 East Market street, Alliance, O.

Manufacturer of pipe organs.
Robert Hillgreen
Charles A. Lane

AGENCIES

Dallas, Tex., Will A. Watkins Company.
New York City, G. F. Dohring, 225 5th avenue.
Berwyn, Ill., Fred W. Witt, 2713 Clarence avenue.
Omaha, Neb., Sullivan Pipe Organ Company.
Honolulu, T. H., Honolulu Music Company.

FACTORY

Alliance, O.

HOEFER CHANGE-MAKER COMPANY
3700 East Twelfth street, Kansas City, Mo.

Manufacturer and distributor of Hoefer-Change-Makers (coin-changers).

President and Treasurer.....B. C. Hoefer
Vice President.....Daniel Hoefer
Secretary.....I. S. Hoefer

BRANCHES

New York City, J. W. Gallagher, Office Machine Company, 90 West Broadway.
Los Angeles, Cal., J. R. Wright, 308 West Tenth street.
San Francisco, Cal., D. G. Story, 7 Front street.
Seattle, Wash., R. C. Hitchcock, 301 Occidental avenue.
Detroit, Mich., B. A. Hackett, 3-123 General Motors building.
Fort Worth, Tex., The Stafford-Lowdon Company.
Baltimore, Md., The Dulany-Vernay Co., 337-341 North Charles street.
Cincinnati, O., The Burton Range Company, 7th and Sycamore streets.

HOFFMAN & SOONS
387 First avenue, New York City

Manufacturer remote control rheostats.

HOLMES PROJECTOR COMPANY
1816 Orchard street, Chicago

Manufacturer of Holmes portable, professional and Imperial projectors.

President.....O. J. Holmes
Vice President.....A. B. Gould
Secretary-Treasurer.....C. M. Swan

HUB ELECTRIC COMPANY
2219-29 West Grand avenue, Chicago

Manufacturer of stage switchboards, power switchboards, panel boards, theatre lighting equipment, floodlights, cove lighting, attraction board sign letters.

President.....F. L. Decker
Secretary.....A. M. Knauber
Treasurer.....K. G. Rennie

BRANCHES

New York City, 1457 Broadway.
Milwaukee, Wis., 123 South Second street.
Toledo, O., 1214 Madison avenue.

HUNTINGTON LABORATORIES, INC.
900-970 East Tipton street, Huntington, Ind.

Manufacturer of Zefir perfumed blocs, crystals, blocketts, Liquasan liquid soap, perfumed disinfectants and cleaning materials.

President.....J. L. Brenn
Vice President.....B. Alexander
Secretary-Treasurer.....T. P. Annan, Jr.

BRANCHES

Des Moines, Ia., Ninth and Mulberry streets.
Sioux City, Ia., 7 Blackstone avenue.
Denver, Col., 1429 Eighteenth street.
Chicago, Ill., 64 East Jackson boulevard.
New York, 1 Madison avenue.
San Francisco, in care of Lawrence Warehouse.

I

THE IDEAL ELECTRIC & MANUFACTURING COMPANY
East First & Oak, Mansfield, O.

Manufacturer of electric motors for heating, ventilating and cooling purposes, and motor-generator sets for lighting, battery charging, motion picture arcs, etc.

President and General Manager.....S. Glen Vinson
Secretary-Treasurer.....O. H. McDaniel

BRANCHES

New York	Milwaukee
San Francisco	New Orleans
Cincinnati	Pittsburgh
Jacksonville	St. Louis
Philadelphia	Cleveland
Kansas City	Atlanta
Los Angeles	

INTERNATIONAL PROJECTOR CORPORATION
90 Gold street, New York City

Manufacturer motion picture projectors.

INTERNATIONAL REGISTER COMPANY
15 S. Throop street, Chicago, Ill.

Manufacturers of scroll cutting machines (International Cutawl).

President.....A. H. Woodward
Vice President.....John Benham
Vice President.....A. H. Boettcher
Secretary.....W. E. Richmond
Treasurer.....W. J. Volkins

INTERNATIONAL TICKET COMPANY
50 Grafton avenue, Newark, N. J.

Manufacturer of reserved seat tickets, machine folded tickets and roll tickets, and distributor of ticket issuing machines, ticket racks, ticket boxes, ticket punches, and ticket choppers.

President.....Chas. Manshel
Vice President.....Milton M. Manshel
Secretary-Treasurer.....Louis F. Dodd

BRANCHES

New York City, 225 Fifth avenue.

JEFFERSON ELECTRIC COMPANY

1500 South Laflin street, Chicago

Manufacturer of Union renewable fuses, Gem switch boxes, Gem powerlets (conduit fitting), Union outlet boxes, Gem plug fuses, Jefferson bell and signal transformers, Jefferson sign transformers.

President.....J. A. Bennan
Treasurer.....J. C. Daley
Vice President.....A. R. Johnson
Vice President.....A. E. Tregenza

BRANCHES

New York — St. Louis
Philadelphia — Detroit
Cleveland — Oakland, Cal.

FACTORIES

1500 South Laflin street, Chicago.
501 South Green street, Chicago.

J

JOHNS-MANVILLE CORPORATION

292 Madison avenue at 41st street, New York City

Acoustical engineering and contracting. Manufacturer of hot and cold pipe insulation, fire proofing compounding, motion picture booths, transite asbestos wood, asbestos roofing, asbestos theatre curtains.

President.....Lewis H. Brown
Vice President in Charge of Sales.....L. R. Hoff
Vice President and Industrial Sales Manager.....J. S. Carroll
Staff Manager of Acoustical Section.....R. V. Parsons

BRANCHES

New York, N. Y. — Toronto, Ont.
San Francisco, Cal. — Chicago, Ill.
Cleveland, O.

FACTORIES

Manville, N. J. — New Orleans, La.
Cincinnati, O. — Waukegan, Ill.
Nashua, N. H. — Pittsburg, Cal.

K

S. KARPEN & BROTHERS

801-811 South Wabash avenue, Chicago

Manufacturer of lobby, foyer and mezzanine furniture.

New York Office.....Jack S. Karpen
Chicago Office.....S. B. McDonald
Los Angeles Office.....A. T. Crutcher
Philadelphia Office.....C. J. Maxfield

BRANCHES

New York City, 37th and Broadway.
Chicago, 636 West 22nd street
Huntington Park, Cal., 925 West Irvington street.
San Francisco, Cal., 180 New Montgomery.
Philadelphia, Pa., Finance building.

FACTORIES

Chicago. — Michigan City, Ind.
Long Island City, N. Y. — Huntington Park, Cal.

KAUSALITE MANUFACTURING COMPANY

8129 Rhodes avenue, Chicago, Ill.,

Manufacturer aisle lights and organ heaters.

KERSTEN RADIO EQUIPMENT, INC.

Kalamazoo, Mich.

Manufacturer of Speakers for theatrical purposes, electrical Dynamic Speakers, Magnetic Cones, the K-85 Exponential Power Unit.

President.....L. W. Sutherland
Vice President and General Manager.....J. Kersten
Treasurer.....L. Kirby
Secretary.....C. Farrell

GEORGE KILGEN & SON, INC.

4016 Union boulevard, St. Louis

Manufacturer of theatre organs and manufacturer of the Kilgen Wonder Organ for theatres.

President.....Charles C. Kilgen
Vice President.....Alfred G. Kilgen
Vice President.....George J. Kilgen
Secretary.....E. R. Kilgen
Treasurer.....Charles C. Kilgen, Jr.

BRANCHES

Distributed by the National Theatre Supply Company whose branch offices are listed in this issue. The export department is located at George Kilgen & Son, 4016 Union boulevard, St. Louis.

FACTORY

4016 Union boulevard, St. Louis.

KINETIC ENGINEERING COMPANY

Lansdowne, Pa.

Manufacturer of electric organ blower for pipe organs.

Secretary-Treasurer.....H. J. Knoll

BRANCH

New York City, 41 Park Row.

KING STUDIOS, INC.

309 South Harwood, Dallas, Texas

Manufacturer of acoustical felt banners, dealers in theatre equipment.

President and General Manager.....W. B. King
Secretary and Treasurer.....E. S. Segal

KLIEGL BROS. UNIVERSAL ELECTRIC STAGE LIGHTING COMPANY, INC.

321 West 50th street, New York City

Manufacturers of Klieglights for movie studios, theatre and auditorium lighting.

President.....John H. Kliegl
Vice President and Treasurer.....Herbert A. Kliegl
Secretary and General Manager.....Frank H. Bliss

L. V. KUTTNAUER

910 South Michigan avenue, Chicago, Ill.

Handles Gennett Synchronizer and Holmes sound on film in Illinois, Indiana, Michigan and Wisconsin.

BRANCHES

Detroit, Mich.
Milwaukee, Wis.

KNOWLES MUSHROOM VENTILATOR COMPANY

202-204 Franklin street, New York City

Manufacturers of cast iron and steel mushroom air diffusers and deflectors for auditoriums, Nu-notch mushroom air diffuser, Aerovalve mushroom air diffuser, Dis-loc gallery riser ventilator, Oblong gallery riser ventilator, Tu-way air deflector, Aisle hood air deflector and Camelback air deflector.

Manager.....Arthur F. Knowles
Secretary.....Elliot Knowles
Advertising.....Charles Z. Offin
Factory Superintendent.....R. A. McMillan

FACTORIES

Newark, N. J. — Albany, N. Y.

KOHLER COMPANY

Kohler, Wis.

Manufacturers of enameled iron and vitreous china plumbing fixtures, plumbing brass, and electric plants for domestic, industrial and auxiliary uses.

President.....Walter J. Kohler
Executive Vice President.....Herbert V. Kohler
Secretary-Treasurer.....O. A. Kroos

BRANCHES

Atlanta, Ga., 662-664 Peachtree street, N. E.
Boston, Mass., 445 C street.
Chicago, Ill., room 2215 Tribune Tower.
Detroit, Mich., 35 Parsons street.
Houston, Tex., 1319 Texas avenue.
Indianapolis, Ind., 337 North Penn street.
Kansas City, Mo., 1113 Wyandotte street.
Los Angeles, Cal., 1100 Santa Fe avenue.
Milwaukee, Wis., 437 Jefferson street.
Minneapolis, Minn., 1100 Nicollet avenue.
New York City, 711 Fifth avenue.
Omaha, Neb., 1907 Farnam street.
Philadelphia, Pa., 1603-1619 North 32nd street.
Pittsburgh, Pa., 401 Penn avenue.
Richmond, Va., 120 West Grace street.
St. Louis, Mo., 524-26 Arcade building.
San Francisco, Cal., 544 Second street.
Seattle, Wash., 1000 Mercer street.

THE KOHLER-LIEBICH COMPANY, INC.

3549-53 Lincoln avenue, Chicago

Manufacturer of organ chimes, organ marimbas, organ harps, organ celestes, organ xylophones, organ orchestra bells and organ glockenspiels.

President.....Dr. T. G. Wallin
Vice President.....Oswald D. Luby
Secretary-Treasurer.....Otto H. Liebich

FACTORY

3549-53 Lincoln avenue, Chicago.

L

LAKESIDE COMPANY

Hermansville, Mich

Manufacturer of ventilators, Type "K," "L," "L-1," "L-2" and "M" also Furblo for warm air furnace heating.

President.....S. E. Earle
Vice President.....G. H. Earle
Secretary and Treasurer.....I. W. Rowell

THE LINK COMPANY, INC.

Binghamton, N. Y.

Manufacturer of theatre pipe organs, pianos and Autovox, an amplifying phonographic instrument playing any standard record, with two turn tables, so picture can be cued.

President.....E. A. Link
Vice President.....G. R. Thayer
Secretary-Treasurer.....G. T. Link

LAKESIDE SUPPLY COMPANY

73 W. Van Buren street, Chicago, Ill.

Manufacturers of Electro-Phone Non-Synchronous device and the Electro-Phone synchronizer; Lakeside pick-up tone arm, 10-inch, 12-inch, 16-inch and 18-inch turntable discs complete with hubs, gear reduction devices, complete governors for electrical motors.

President.....G. C. Fricke
Vice President.....E. F. Fricke
Secretary.....P. R. Weiss

LITTLEFORD BROTHERS

443-57 East Pearl street and 456-70 East Second street, Cincinnati, O.

Cable: Littlebros, Cincinnati

Manufacturer of horn tower for mounting horns for sound installation.

General Manager.....Roger S. Littleford
Sales Manager.....Wm. H. Reuter
Advertising Manager.....Allen E. Beach

THE LIT-WAR COMPANY

200-300 West Second street, Wellston, O.

Manufacturer of Sunbeam reflecting arc lamps, olivette, senior spot, junior spot, footlights, top lights, strip lights.

President.....I. W. Warden
Vice President.....Isaac A. Cook
Secretary-Treasurer.....E. D. Blanchard

LOUCKS & NORLING, INC.

245 West 55th street, New York City

Producers of motion pictures and filmslides, also specialists in cartoon, technical and novelty animation.

M

MACY MANUFACTURING COMPANY

1451 39th street, Brooklyn, N. Y.

Manufacturer of horns for sound equipment installation.

MAIER-LAVATY COMPANY

2141 Lincoln avenue, Chicago, Ill.

Manufacturer of uniforms.

MAJOR EQUIPMENT COMPANY, INC.

4603 Fullerton avenue, Chicago

Manufacturer of footlights, borderlights, spotlights, floodlights, olivettes, exit lights, stage switchboards and panelboards.

President.....R. E. Major
Vice President and General Sales Manager.....P. J. Rabon

BRANCHES

Toronto, Ontario, Canada, 11-17 Charlotte St., Toronto, 2.
Tampa, Fla., 109 East Jackson street.
Salt Lake City, Utah, 318 Dooly block.
Minneapolis, Minn., 442 Builders Exchange building.
Atlanta, Ga., 64 Cone street, N. W.
Boston, Mass., 231 Congress street.
Tulsa, Oklahoma, 214 South Victor street.
Omaha, Neb., 213 South 12th street.
Cleveland, O., 328 Chester-Twelfth building.
Denver, Colo., 1940 Blake street.
Buffalo, New York, 1890 Hertel avenue.
New Orleans, La., 203 Natchez building.
Jacksonville, Fla., 2822 St. Johns avenue.
Brooklyn, N. Y., 182 North 11th street.
Seattle, Wash., 2914 First avenue, S.
Detroit, Mich., 2683 Wabash avenue.
Pittsburgh, Pa., 319 Third avenue.
Memphis, Tenn., 203 Monroe avenue.
Cincinnati, O., 44 East Third street.
Indianapolis, Ind., 230 South Pennsylvania street.
Toronto, Canada, 145 King street, W.
Dallas, Tex., 1814 Allen building.
Baltimore, Md., 320 South Hanover street.
San Francisco, Cal., 1108 Howard street.
Los Angeles, Cal., 1127 South Wall street.

THE MARR & COLTON COMPANY, INC.

Warsaw, N. Y.

Manufacturers of theatre organs and player organs.

President.....David Marr
Vice President.....John J. Colton

BRANCHES

Detroit, Mich., 3001 E. Grand boulevard.
New York, N. Y., 2013 Paramount building, Times Square.

MARSH LABORATORIES, INC.

64 East Jackson boulevard, Chicago

Recording of phonograph records for personal, commercial, broadcasting and all other purposes.

President and Treasurer.....Orlando R. Marsh
Vice President.....G. H. Trout
Secretary.....M. Morley

MAXCY-BARTON ORGAN COMPANY

314 Mallers building, Chicago

Manufacturer of organs.

President.....W. G. Maxcy
Secretary.....I. T. Maxcy
General Manager.....Dan W. Barton

FACTORY

Oshkosh, Wis., which is also the general offices.

THE J. E. McAULEY MANUFACTURING COMPANY

552-554 West Adams street, Chicago, Ill.

Manufacturers of high reflector arc lamps.

A. G. MEIER & COMPANY

205 West Monroe street, Chicago

Manufacturer of uniforms of all kinds for theatres.

Proprietor.....E. G. Meier
Manager.....M. F. Birk

MELLAPHONE CORPORATION

Keith Albee building, Rochester, N. Y.

Manufacturers of sound equipment.

President.....C. Fenyvesy.

BRANCHES

New York, N. Y., J. A. Tannenbaum, 1600 Broadway.
Pittsburgh, Pa., M. S. England, 1025 Forbes street.
Branch offices in all leading cities.

MIDLAND TERRA COTTA COMPANY

105 West Monroe street, Chicago

Manufacturer of architectural terra cotta.

President.....Hans Mendius
Vice President.....Walter A. Hull
Secretary-Treasurer.....Walter S. Primley

FACTORY

54th avenue and West 16th street, Cicero, Ill.

MIDWEST ENGINEERING AND CONSTRUCTION CORPORATION

209 South Third street, Columbus, O.

Designers, constructors and equippers of theatres, handling the complete project from beginning to completion.

President.....Gustav Hirsch
Vice President.....K. S. Lopina
Secretary-Treasurer.....E. F. Ferguson
General Manager.....Fred D. Jacobs

MILES MANUFACTURING CORP.

31 West 21st street, New York
'Phone: Gramercy 5081

Manufacturers of Miles Dynamic Air Column Units, Miles Dynamic Air Columns, Theatrical Speakers, Exciters, Rectifiers.

Distributors of amplifiers, non-synchronous machines, synchronous machines, tubes, transformers.

President.....J. Miles

FACTORY

Newark, N. J., Jelleff avenue.

BRANCH FACTORY

New York, 42 Union Square.

MILNE ELECTRIC SIGN COMPANY

614-18 Cherry street, Milwaukee, Wis.

Manufacturer of electric signs, changeable letters for marquise or canopies.

THE MISSOURI FIRE DOOR & CORNICE COMPANY

3144 Easton avenue, St. Louis, Mo.

Manufacturer and distributors of standard fire doors, shutters for booths and fusible links.

President.....A. P. Faessler

THE MOHAWK CARPET MILLS

295 Fifth avenue, New York City

Manufacturer of rugs and carpets.

M. P. MOLLER, INC.

Hagerstown, Md.

Manufacturer of pipe organs, especially the Moller DeLuxe Unit Theatre organ.

President.....M. P. Moller
Vice President.....J. O. Frunkhouser
Treasurer.....G. S. Frunkhouser
Secretary and Sales Manager.....E. O. Shulenberger

BRANCHES

Minneapolis, Minn., 4109 Lyndale avenue.
Cincinnati, O., 223 West Seventh street.
Atlanta, Ga., 129 North avenue, N. E.
Philadelphia, Pa., 1203 Franklin Trust building.
New York City, 1203 Loew building, 1540 Broadway.
Memphis, Tenn., Medical Arts building.
Buffalo, N. Y., 1046 East Ferry street.
Pittsburgh, Pa., 1514 Forbes street.
Seattle, Wash., 1009 First avenue.
Chicago, 6054 Cottage Grove avenue.
Denver, Col., 1626 California street.
San Francisco, Cal., 116 Golden Gate avenue.
New Orleans, La., 415 Bouny street.
San Antonio, Tex., Jefferson hotel.

MONARCH THEATRE SUPPLY COMPANY

Memphis, Tenn.

Manufacturers of general theatre equipment.

Officers: I. M. Cohen, N. Bernstein.

MOVIE SUPPLY COMPANY

844 South Wabash avenue, Chicago, Ill.

Manufacturers of special products.

MUSICAL DISCS, INC.

1841 Broadway, New York City

Manufacturer 16-inch records for sound-on-disc equipment.

MORELITE COMPANY, INC.

600 West 57th street, New York City

Manufacturer of Morelite deluxe reflector arc lamps, super-morelite reflector arc lamps, improved super-morelite reflector arc lamps, morelite rectifiers, accessories for morelite reflector arc lamps and rectifiers, mirror reflectors.

Distributors for motion picture projectors and parts.

President and Treasurer.....Arnold Tyroler
Vice President and Secretary.....Sidney Nickelsburg

THE MORROW CO., INC.

400 West Madison street, Chicago, Ill.

Manufacturer of vacuum cleaner of electric portable type, and attachments for the machine.

President.....R. H. Morrow, Sr.
Vice President-Treasurer.....R. H. Morrow, Jr.
Secretary.....M. B. Morrow

FACTORY

626 Grand avenue, Waukegan, Ill.

ROBERT MORTON ORGAN COMPANY

1560 Broadway, New York City

Manufacturer of organs.

MOVIE-PHONE CORPORATION

724 South Wabash avenue, Chicago
Phone: Harrison 8251-8252

Manufacturer of non-synchronous and synchronous devices, both disc and film.

General Representative.....L. E. Goetz

DISTRICT REPRESENTATIVES

Chicago, Ill., 724 South Wabash avenue, L. E. Goetz, distributor; K. Leach, office manager.
New York City, 220 West 42nd street, S. Efrus.
Boston, Mass., 45 Church street, E. Markell.
Philadelphia, Pa., 3125 Diamond street, B. Budin.
Charlotte, N. C., H. R. Scofield.
Abbeville, La., Frank's Chain Theatres, F. DeGraauw.
Cincinnati, Ohio, 19 Duttenhofer building, C. W. Tyler.
Indianapolis, Ind., Colonial theatre, L. E. Garrison.
Kansas City, Mo., 115 West 17th street, A. Burke.
St. Louis, Mo., 2735 Cherokee street, F. Wehrenberg.
Detroit, Mich., 412 Film Exchange building, Shean & Levy.
Minneapolis, Minn., 3505 Colfax avenue South, B. F. Bishop.
Des Moines, Ia., 513 Sixth avenue, Des Moines Radio Service.
Omaha, Neb., 1506 Davenport street, P. Wintroub.
Little Rock, Ark., Lafayette Hotel, J. Shanfeld.
Dallas, Tex., 1801½ Commerce street, O. Korn.
Denver, Colo., 2040 Broadway, F. P. Brown.
Phoenix, Ariz., Plaza theatre, A. R. Vavaness.
Spokane, Wash., Audian Theatre building, G. P. Endert.
Los Angeles, Cal., 2011 S. Vermont avenue, Movie-Phone Sales Company.
San Francisco, Cal., 209 Golden Gate avenue, M. E. Sebastian.

N

NATIONAL CARBON COMPANY, INC.

(Carbon Sales Division)

P. O. Box 400, Cleveland, O.

Manufacturers of carbons for motion picture projectors, spotlights and effect lights; brushes (carbon and graphite) and metal-graphite for electric motors, generators and converters.

Manager.....E. A. Williford
Arc Department Manager.....J. A. Hammond
Brush Department Manager.....N. F. Bowman
Advertising Manager.....A. Broggini

BRANCHES

New York, N. Y., 300 Fourth avenue.
Chicago, Ill., 230 North Michigan avenue.
Pittsburgh, Pa., 411 Clark building.
Birmingham, Ala., 1824 Ninth avenue, North.
San Francisco, Cal., 599 Eighth street.

FACTORIES

Cleveland, O.
Fostoria, O.

NATIONAL ELECTRIC TICKET REGISTER COMPANY

1806 Kienlen avenue, St. Louis, Mo.

Manufacturer of ticket registers.

President.....W. L. Sullivan
Secretary-Treasurer.....W. L. Peabody

BRANCHES

National Theatre Supply Company (all offices).
Midwest Ticket & Supply Company, 845 South Wabash avenue, Chicago.
Simplex Ticket Company, 3120 West Grand avenue, Chicago.
World Ticket & Supply Company, 1600 Broadway, New York City.

NATIONAL KEI-LAC COMPANY

557 West Jackson boulevard, Chicago

Manufacturer of theatre advertising clock and slides and lamps for same.

President.....M. Dubin
Vice President.....Ben G. Phelps
Secretary-Treasurer.....George Willens

NATIONAL LAMP WORKS OF GENERAL ELECTRIC COMPANY

Nela Park, Cleveland, O.

Manufacturer of incandescent lamps.

General Sales Manager.....J. E. Kewley
Assistant General Sales Manager....N. H. Boynton
Assistant General Sales Manager.....W. G. McKitterick

BRANCHES

Cleveland
Boston
Oakland, Cal.
Kansas City, Mo.
St. Louis
Buffalo
Atlanta
Pittsburgh
Detroit
New York
Minneapolis
Chicago
Philadelphia

NATIONAL SCREEN SERVICE CORP.

126-130 W. 46th street, New York City

Producer of actual scene, talking, sound and silent trailers, also animated pictorial silent trailers, advertising films, advertising trailers, animated leaders, announcements, art titles, advertising cartoons, day sets for trailers, film titles, film trailers, industrial films, leaders (film music trailers), organ novelties, film overture descriptions, film song reel trailers, synchronized trailers, talking trailers, titles (film), trailers.

President.....Joseph Pollak
Vice President and General Manager.....Herman Robbins
Vice President.....Toby Gruen
Vice President.....A. Weinberg
Sales Manager.....W. P. Garyn

BRANCHES

Trailer distribution points and special service departments.

New York, 126-130 West 46th street.
Chicago, 810 South Wabash avenue.
Los Angeles, Cal., 1922 South Vermont avenue.
London, Eng., 25 Denmark street, W. C. 2.

SALES OFFICES

Oklahoma City, Okla., Wallace Walthall, 531 West Main street.
Kansas City, Mo., Beverly Miller, 110 West 18th street.
Philadelphia, Pa., Harry Kirchgessner, 1220 Vine street.
Boston, Mass., Edward Connelly, 45 Church street.
Cleveland, O., Robert S. Gordon, 713 Film building.
Minneapolis, Minn., E. B. Kopman, 33 Glenwood avenue.
Detroit, Mich., C. H. Powell, 66 Sibley street.
Buffalo, N. Y., Mell R. Edwards, 505 Pearl street.
San Francisco, Cal., Louis Reichert, 298 Turk street.
Dallas, Tex., R. F. Mims, 1807½ Commerce street.

STUDIOS

New York City, 126-130 West 46th street.
Chicago, 810 South Wabash avenue.
Los Angeles, Cal., 1922 South Vermont avenue.
London, Eng., 25 Denmark street, W. C. 2.

NATIONAL PROGRAM & PRINTING COMPANY

729 South Wabash avenue, Chicago, Ill.

Producers of theatre promotional literature, programs and general theatre printing.

NATIONAL MOTION-AD COMPANY

2448-50 Prairie avenue, Chicago, Ill.

Manufacturers of sound equipment.

NATIONAL THEATRE SUPPLY COMPANY

624 South Michigan avenue, Chicago, Ill.

Distributors of general line theatre equipment; complete mechanical service.

DISTRICT OFFICES

Chicago, Illinois, 624 South Michigan avenue.
New York, N. Y., 723 Seventh avenue.
Atlanta, Ga., 189 Walton street.
San Francisco, Cal., 121 Golden Gate avenue.

BRANCHES

Chicago, Ill., 825 South Wabash avenue.
Cincinnati, O., 524 Broadway.
Cleveland, O., 2112 Payne avenue.
Denver, Colo., 2106 Broadway.
Detroit, Mich., Cass and Montcalm streets.
Indianapolis, Ind., 128 West Ohio street.
Kansas City, Mo., 108 West 18th street.
Milwaukee, Wis., 719 Wells street.
Minneapolis, Minn., 56 Glenwood avenue.
Omaha, Neb., 1510 Davenport street.
St. Louis, Mo., 3315 Olive street.
Baltimore, Md., 309 North Gay street.
Boston, Mass., 211 Columbus avenue.
Buffalo, N. Y., 376 Pearl street.
New Haven, Conn., 133 Meadow street.
New York, N. Y., 1560 Broadway.
Philadelphia, Pa., 1315 Vine street.
Pittsburgh, Pa., 1006 Forbes street.
Washington, D. C., 937 H street, N. W.
Atlanta, Ga., 187 Walton street.
Charlotte, N. C., 222 West Fourth street.
Dallas, Tex., 306 South Harwood street.
Memphis, Tenn., 400 South Second street.
New Orleans, La., 220 South Liberty street.
Oklahoma City, Okla., 516 West Grand avenue.
Los Angeles, Cal., 1961 South Vermont street.
Portland, Ore., 460 Glisan street.
Salt Lake City, Utah, 248 West First South street.
San Francisco, Cal., 121 Golden Gate avenue.
Seattle, Wash., 1st and Battery streets.

NATIONAL TICKET COMPANY

Pearl & Webster streets, Shamokin, Pa.

Manufacturer of tickets of every description—roll, folded, flat, strip, book, reserved seat, etc.

Treasurer.....N. R. Ludes
Secretary.....W. A. Conway
Vice President.....J. J. Conway
President.....A. E. Conway

W. P. NELSON COMPANY

153-9 West Ohio street, Chicago
Show Room at the Drake

Interior decoration and furnishings.

President.....N. J. Nelson
Vice President.....Wm. T. Nelson
Vice President.....C. H. Schmitz
Treasurer.....N. J. Nelson
Secretary.....E. C. Glasser

BRANCHES

New York City, 209 West 33rd street.
Philadelphia, Pa., 703 Ranstead street.
Cleveland, O., 4408 Carnegie avenue.

NELSON WIGGEN PIANO COMPANY

1731 Belmont avenue, Chicago

Manufacturer of selector duplex organ, super duplex organ, duplexophone amplified talking machine.

President and Treasurer.....O. Nelson
Secretary.....Peder Wiggen

CLAUDE NEON LIGHTS, INC.

50 East 42nd street, New York City

Manufacturer of commercial display signs, interior and exterior decorative lighting, building and marquee lighting and aviation beacons.

President.....W. T. P. Hollingsworth
Vice President.....R. L. Kester, Jr.
Treasurer.....William Franksen
Publicity Manager.....J. H. O'Neil

BRANCHES

Alpha-Claude Neon Corporation, Pittsburgh.
Bellows Claude Neon Company, Cleveland.
C. I. Brink, South Boston, Mass.
Claude Neon Displays, Inc., Buffalo, N. Y.
Claude Neon Federal Company, Chicago, Ill.
Claude Neon Federal Company, Wichita.
Claude Neon Federal Company, Oklahoma City and Tulsa.
Claude Neon Federal Company, Shreveport, La.
Claude Neon of Connecticut, Inc., Bridgeport, Conn.
Claude Neon Lights, Inc., New York City.
Claude Neon Lights of Maryland, Inc., Baltimore, Washington, D. C.
Claude Neon-Lyman, Inc., Jamestown, N. Y.
Claude Neon Southern Corporation, Miami, Fla.
Claude Neon Virginia Corporation, Richmond, Va.
Electrical Products Corporation, Los Angeles and Oakland, Cal.
Electrical Products Corporation, Denver.
Electrical Products Corporation, Great Falls, Mont.
Electrical Products Corporation, Portland, Ore.
Electrical Products Corporation, Salt Lake City.
Electrical Products Corporation, Seattle.
Federal Brilliant Company, St. Louis and Kansas City, Mo.
Kelly Claude Neon Corporation, Erie, Pa.
Kolite Electric Sign Manufacturing Company, Schenectady, N. Y.
Munn Sign Advertising Company, Atlanta, Ga.
New Jersey Claude Neon Corporation, Newark, N. J.
Philadelphia Sign Company, Philadelphia, Pa.
Quehl Sign Company, Cincinnati, Ohio.
Southwest Claude Neon Corporation, El Paso, Texas.
Strauss & Company, New York City.
Walker & Company, Detroit.
Claude Neon Light Company of Canada, Ltd., Montreal, Que.
Claude Neon-Macey, Ltd., Toronto, Ont.
Neon Products of Western Canada, Ltd., Vancouver, B. C., and Victoria, B. C.
Western Claude Neon Lights, Ltd., Winnipeg, Man.
Anuncios K P Luz Neon, S. A., Havana, Cuba.
Claude Neon Lights of Australasia, Ltd., Melbourne, Australia.
Claude Neon Lights of New Zealand, Ltd., Auckland, N. Z.
Claude Neon Lights, Federal, Inc., U. S. A., Shanghai, China.
Claude Neon Denki Kabushiki Kaisha, Tokio, Japan.

NORTH AMERICAN SOUND & TALKING PICTURE EQUIPMENT CORP.

729 Seventh avenue, New York City

Manufacturers of sound equipment.

NORTHWESTERN ELECTRIC COMPANY

408 South Hoyne avenue, Chicago, Ill.

Manufacturer of the Martin rotary converter for changing AC to DC for projection lamps.

President-Treasurer.....S. H. Martin
Vice President.....E. P. James
Secretary.....M. J. Clark

NOVELTY SCENIC STUDIOS

340 West 41st street, New York City

Manufacturers of stage scenery, draperies, rigging and interior decoration.

OFFICERS

Abraham I. Kessler.
Maurice Golden.

BRANCHES

Cleveland, O., 409-71st Euclid building.

O

OLIVER MANUFACTURING COMPANY

1705 E. 21st street, Cleveland, O.

Manufacturers of synchronous and non-synchronous reproducers.

President.....E. E. Oliver

BRANCHES

Chicago, Ill., Movie Supply Company.
Rainelle, W. V., Electric Sound Equipment Company.
New York, N. Y., Amusement Supply Company.
Denver, Colo., Franklin Sales Company.

OPERADIO MANUFACTURING COMPANY

St. Charles, Ill.

Manufacturers of power amplifiers, Faders Control Panels and Electro Dynamic Speakers for use in theatres and public address systems.

President.....J. McWilliams Stone
Secretary and Treasurer.....Laurence A. King
Chief Engineer.....Harold H. Shotwell
Sales Manager.....Laurence A. King

THE ORO-TONE COMPANY

1010 George street, Chicago, Ill.

Manufacturers of pickups, pickup arms and sound equipment.

President.....Fillmore W. Todd
Secretary.....Carl Bramming
Treasurer.....Thos. A. Galt

P

PACENT REPRODUCER CORPORATION

630 Ninth avenue, New York City

Manufacturers of reproducing systems.

President.....L. G. Pacent

BRANCHES

Chicago, Ill.
Cleveland, O.
San Francisco, Cal.
Detroit, Mich.
Boston, Mass.
Philadelphia, Pa.

THE PAGE ORGAN COMPANY
Lima, O.

Manufacturers of pipe organs.
President.....E. A. Williams

THE PAINE COMPANY
2949-51 Carroll avenue, Chicago

Manufacturer of expansion shells, toggle bolts, countersunk washers and finn head bolts.
President-Treasurer.....E. C. Hall
Vice President.....J. R. Nicolson
Secretary.....H. F. Kellogg
Assistant Treasurer.....P. M. Bolger

BRANCH
New York City, 79 Barclay street.

FACTORY
2949-51 Carroll avenue, Chicago.

THE PAINE COMPANY
2951 Carroll avenue, Chicago, Ill.

Manufacturers of chair anchors and toggle bolts.
President and General Manager.....E. C. Hall

BRANCHES
New York, N. Y., 79 Barclay street.
Dallas, Tex., 3011 Main street.
Los Angeles, Cal., 923 E. Third street.
Seattle, Wash., 1108 Post street.

PERFEX ELECTRIC COMPANY
122-124 Southard avenue, Toledo, O.

Manufacturer of Perfex high intensity lamp, Perfex low intensity lamp with 8" mirror, Perfex low intensity lamp with 6⅝" mirror, and model L rectifier.
President.....C. A. Pennoyer
Secretary and Treasurer.....H. F. Bush

PERKINS CURTAIN CARRIER COMPANY
312 South street, Waterloo, Ia.

Manufacturer of curtain tracks, curtain controls, and electric cycloramic tracks.
President and Manager.....S. E. Perkins
Secretary.....G. M. Perkins

FACTORY
517 Bluff street, Waterloo, Ia.

THE PETTIBONE MANUFACTURING COMPANY
626-632 Main street, Cincinnati, O.

Manufacturer of uniforms.

BRANCHES
San Francisco, Cal., 621 Market street.
Washington, D. C., 608 Washington Loan & Trust building.

PHOTOTONE COMPANY
North Vernon, Ind.

Manufacturers of Phototone non-synchronous and synchronous sound devices.
President.....C. E. Platter
Secretary and Treasurer.....O. R. Platter

BRANCHES
Cincinnati, O., 531 Broadway.
Chicago, Ill., 210 S. Michigan.
New York, N. Y., 630 Ninth avenue.
Suffolk, Va., Jones building.
Philadelphia, Pa., 1325 Vine street.
Boston, Mass., 28 Piedmont street.
Atlanta, Ga., 125 Walton street.
Oklahoma City, Okla., 705 W. Grand street.
St. Louis, Mo., 3320 Lindell boulevard.
Seattle, Wash., 2418 Second avenue.
Minneapolis, Minn., 5332 Chicago avenue.
Kansas City, Mo., 118 West 18th street.
Dallas, Texas, 2017 Jackson street.
Salt Lake City, Utah, 960 E. 9th street.
Portland, Maine, 69 West street.
Natchitoches, La., 306 Second street.
Pittsburgh, Pa., 425 Van Braan street.
Baltimore, Md., 563 Calvert building.
Toledo, Ohio, 1740 W. Bancroft street.
Mt. Hope, W. Va., 951 Main street.
Detroit, Mich., 308 Fox Theatre building.
Bridgeport, Conn., Colonial Theatre building.
New Orleans, La., 1209 Pere Marquette building.
Birmingham, Ala., Redmont Hotel building.
Nashville, Tenn., Hermitage Hotel building.

ALBERT PICK-BARTH COMPANY, INC.
1200 West 35th street, Chicago
34-44 Cooper Square, New York

Specialists in theatre furnishings and equipment, such as carpets, carpet cushion, draperies, lobby furniture, janitor's supplies, linoleum and lamps.

BRANCHES

Detroit	Boston	Cincinnati

HENRY PILCHER'S SONS, INC.
918 Mason avenue, Louisville, Ky.

Manufacturer of pipe organs.
Chairman of Board.....R. E. Pilcher
President and General Manager.....W. E. Pilcher
Vice President.....Paul B. Pilcher
Vice President.....Wm. E. Pilcher, Jr.
Secretary-Treasurer.....G. W. Pilcher

THE PIONEER RUBBER COMPANY
Willard, O.

Manufacturer of toy balloons, plain and advertising.
General Manager.....J. C. Gibson
President.....T. W. Beelman
Secretary.....K. L. Milligan

BRANCHES
Los Angeles, Cal., 1240 South Main street.

FACTORIES
Plant No. 1, General Offices, Willard, O.
Plant No. 2, Attica, O.

POWERS-CINEPHONE EQUIPMENT CORPORATION
723 Seventh avenue, New York City

Manufacturers of sound equipment.

POSTER ART DESIGN SERVICE, INC.
516 Newfield building, Bridgeport, Conn.

Manufacturer of lobby display posters, Posterscope.
President.....J. Edwin Elicker
Manager and Treasurer.....Chas. H. Armstrong
Secretary.....Russ Stewart

WALTER G. PREDDEY
187 Golden Gate avenue, San Francisco, Cal.

Manufacturer of mirror arc, Preddey mirror dissolve, rewind cabinet, heavy duty spotlamp, projectophone, baby spotlamp and reel end alarm.
Proprietor.....Walter G. Preddey
Manager.....Robert Bemis
Secretary.....J. W. Martin
Superintendent of Shop.....M. Lewis

BRANCHES
Omaha, Neb., Quality Theatre Supply Company.
Los Angeles, Breck Photoplay Supply Company.
Chicago, Guercio & Barthel.
Seattle, Wash., Great Western Theatre Equipment Company.
Fargo, N. D., McCarthy Theatre Supply Company.
New Orleans, La., Harcol Motion Picture Industries.
Oklahoma City, Okla., Davidson Theatre Supply Company.
Salt Lake City, Utah, Service Theatre Supply Company.

PROJECTION IMPROVEMENT COMPANY
Drifton, Pa.

Manufacturer of standard new intermittent sprocket and pin press.
President.....Morris Finkel
Vice President and Treasurer.....William Waskevich

THE PROMETHEUS ELECTRIC CORPORATION
360 West 13th street, New York City

Manufacturers of organ heaters, ticket booth heaters.
President.....A. M. Hess
Vice President.....B. F. Herman
Secretary.....A. Haussmann
Treasurer.....W. G. Bunzl

PYRENE MANUFACTURING CO.
560 Belmont avenue, Newark, N. J.

Manufacturer of special automatic projector fire extinguisher and electric cut off. All types of hand fire extinguishers.
President and Treasurer.....Edward A. Clapp
First Vice President.....Edward J. Waring
Vice President and Secretary.....Edward G. Weed

BRANCHES
Atlanta, Ga., 242 Spring street, N. W.
Chicago, 444 West Grand avenue.
Kansas City, Mo., 2010 Grand avenue.
San Francisco, Cal., 977 Mission street.
Pyrene Manufacturing Company of Canada Ltd., 1197-1207 King Street West, Toronto, Ont., Canada.

FACTORIES
560 Belmont avenue, Newark, N. J.
Meeker avenue, Newark, N. J.

Q

QUALITY SLIDE COMPANY
6 East Lake street, Chicago, Ill.

Manufacturer of slides, flashagraphs and trailers.
President and General Manager.....Harry S. Block
Secretary-Treasurer.....H. C. Lahann

R

RACON ELECTRIC COMPANY, INC.
18 Washington place, New York. N. Y.

Manufacturer of horns, dynamic horn units, dynamic cone units.
President.....Max Abrahams
Vice President and Treasurer.....A. I. Abrahams

PLANTS
New York, N. Y., 18 Washington place.
Slough, Bucks, England.
Toronto, Canada, 3 Mutual street.

BRANCHES

Toronto	Australia
England	Belgium

RADIO INDUSTRIES OF CANADA, LTD.
120 Fort street, Winnipeg, Manitoba, Canada

Manufacturer of sound equipment, amplifiers, horns, speakers, accessories for sound devices, talking screens and service on all makes of sound equipment. Also manufacturer of "Ritone" radio parts.
President.....Ernest F. Hutchings
Vice President.....Harold Johnson
Secretary-Treasurer.....W. D. Lawrence

BRANCHES
Toronto, Ont., Can., 211-212 Brook building Don Leitch, manager.
Calgary, Alta., Can., 303 Riley building, Len Cook, manager.

RADIO RECEPTOR COMPANY, INC.
106 Seventh avenue, New York City

Manufacturers of Powerizer amplifiers, and complete power supply units.
President.....Victor Greiff
Vice President and Sales Manager.....Ludwig Arnson
Treasurer.....Hugh Cohn

BRANCHES

Buffalo	Chicago
Boston	St. Louis
Cleveland	Denver

RANSLEY STUDIOS
54 West Randolph street, Chicago

Manufacturer of slides, transparencies and special trailers.
J. F. Ransley

RAVEN SCREEN CORPORATION
1476 Broadway, New York City

Manufacturers of Haftone motion picture screen.
President.....A. L. Raven
Vice President.....F. A. Raven
Secretary-Treasurer.....E. D. Reif

FACTORIES
College Point, L. I.
Cornell and Newman avenues, Clason Point, New York City.

R C A PHOTOPHONE, INC.

411 Fifth avenue, New York City

Manufacturer of sound recording equipment for motion picture producers; Combined sound and picture projection equipment for theatres.

President.....David Sarnoff
Executive Vice President.....Elmer E. Bucher
General Sales Manager.....S. E. Abel

FACTORY

Product of this company is manufactured by General Electric Company, Schenectady, N. Y., and Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

G. REISING & COMPANY

227 West Austin avenue, Chicago

Manufacturer of artificial flowers, trees, shrubs, vines, baskets, etc.

President and Manager.....G. Reising

B. F. REYNOLDS & CO.

609-611 North La Salle street, Chicago

Air conditioning engineers and contractors and manufacturers of heating and ventilating systems.

Alfred P. Brown
R. T. Brackett
E. B. Brown, Jr.

BRANCHES

Detroit, Mich., 487 West Alexandrine avenue, rear.
Seattle, Wash., 424 Dexter Horton building.

REYNOLDS ELECTRIC COMPANY

2650 West Congress street, Chicago

Manufacturer of theatre color lighting equipment for footlights, prosceniums spots, olivets, coves, etc., also sign flashers, dimmer flashers and color hoods.

President.....O. D. Ziegler
Vice President and Treasurer.....W. L. Laib
Secretary.....E. J. Whitman

BRANCH

New York City, 256 W. 31st street.

RIALTO IMPORT CORPORATION

135 West 44th street, New York City

Manufacturer of crystal chandeliers, crystal brackets and torchiers.

President.....Joseph L. Weiss
Treasurer and Secretary.....Harry H. Freedman
Vice President.....David Cohen

JAMES E. RICHARDS COMPANY

2 Norwood street, Dayton, O.

Manufacturer of white trousers for ushers.

President and General Manager.....James E. Richards

RICHARDS-WILCOX MANUFACTURING COMPANY

31 Third street, Aurora, Ill.

Manufacturer of theatre curtain operators.

President and General Manager.....W. H. Fitch
Secretary-Treasurer.....Milton D. Jones
Superintendent.....P. L. Hoffman

BRANCHES

New York City, 85 Walker street.
Chicago, 166-168 West Lake street.
Detroit, Mich., 505 Donovan building.
Philadelphia, Pa., 507 Arch street.
Cleveland, O., 459 Hippodrome Annex.
St. Louis, Mo., 2006 Locust street.
Boston, Mass., 124-126 Pearl street.
Los Angeles, Cal., 500-501 Hibernian building.
Des Moines, Ia., 619 Hubbel building.
San Francisco, Cal., 111 Sutter street.
Minneapolis, Minn., 321 Plymouth building.
Cincinnati, O., 512 Provident Bank building.
New Orleans, La., 709 Hibernia building.
Kansas City, Mo., 206 Reliance building.
Indianapolis, Ind., 1939 North Meridian street.
Seattle, Wash., 1214 Hoge building.
Omaha, Neb., 202-203 City National Bank.
Milwaukee, Wis., 445 Milwaukee street.
Atlanta, Ga., 406 Southeastern Trust building.

ROCKBESTOS PRODUCTS CORPORATION

Nicoll and Canner streets, New Haven, Conn.

Manufacturer of Rockbestos motion picture cable for projectors, arcs, spots, etc., Rockbestos switchboard wire, Rockbestos fixture wire, and Rockbestos rheostat wire.

President.....A. G. Newton
Treasurer.....W. C. Armstrong, Jr.
General Manager.....B. H. Reeves

BRANCHES

New York City, 5942 Grand Central Terminal.
Chicago, 9 South Clinton street.
Pittsburgh, Pa., 903 Clark building.
George E. Anderson Company, Allen building, Dallas.
Lyman C. Reed, 628 Hibernia Bank building, New Orleans.
Wood & Anderson Company, 915 Olive street, St. Louis.
R. E. T. Pringle, Ltd., 60 Duchess street, Toronto.
Anaconda Wire & Cable Company, 314 Twelfth street, San Francisco; 336 E. Fourth street, Los Angeles; 524 First avenue, South, Seattle.
J. Leo Scanlon Company, 393 Ellicott Square building, Buffalo.
United Electric Supply Company, Salt Lake City.

ROTH BROTHERS & COMPANY

1400 West Adams street, Chicago

Manufacturers of Actodectors and emergency lighting plants.

President.....C. H. Roth
Vice President.....G. A. Roth
Sales Manager.....Max L. Robinson

BRANCHES

Birmingham, Ala., Queen Feature Service Company, Potter building.
San Francisco, Cal., E. E. Fulton Company, 255 Golden Gate avenue.
Winnipeg, Man., Canadian Theatre Supply Company, Capital Theatre building.
Montreal, Que., Electrics, Ltd., Albee building, 20 Mayor street.
Toronto, Ont., Canadian Theatre & Electrical Supplies, 61 Albert street.
Vancouver, B. C., Theatre Equipment Supply Company, 906 Davies street.
Denver, Col., Graham Brothers, 546 Lincoln street.
Washington, D. C., Motion Picture Theatre Supply Company, 908 G street, N. W.
Tampa, Fla., Amusement Supply Company, 709 Twiggs street.
Chicago, E. E. Fulton Company, 1018 South Wabash avenue.
Chicago, Movie Supply Company, 844 South Wabash avenue.
Indianapolis, Ind., E. E. Fulton Company, 340 North Illinois street.
Gary, Ind., Cinema Specialty Manufacturing Company, P. O. Box 1037.
Wichita, Kan., Southwest Theatre Equipment Company, 321 North Main street.
Louisville, Ky., American Motion Picture Company, Alama Theatre building.
Louisville, Ky., Louisville Film & Supply Company, 555 S. First street.
New Orleans, La., Electrical Supply Company, Magazine and Common streets.
Boston, Mass., Independent Theatre Supply Company, 47 Church street.
Baltimore, Md., J. F. Dusman, 213 North Calvert street.
Detroit, Mich., McArthur Equipment Company, 2301 Cass avenue.
Duluth, Minn., Northern Theatre Supply Company, 209 West First street.
Kansas City, Mo., Chas. M. Stebbins Picture Supply Company, 1820 Wyandotte.
St. Louis, Mo., E. E. Fulton Company, 3403 Olive street.
Omaha, Neb., Quality Theatre Supply Company, 1605 Davenport street.
New York City, E. E. Fulton Company, 115 West 45th street.
New York City, Amusement Supply Company, 630 9th Avenue.
New York City, Crown Motion Picture Supply Company, 729 Seventh avenue.
Buffalo, N. Y., United Projector & Film Corporation, 228 Franklin street.
Charlotte, N. C., Carolina Theatre Supply Company.
Dayton, O., Dayton Theatre Supply Company, 225 Jefferson street.
Toledo, O., American Theatre Equipment Company, 310 St. Clair street.
Portland, Ore., B. F. Shearer, 148 N. 10th street.
Portland, Ore., Portland Moving Picture Machine Company, Rivoli theatre building.
Philadelphia, Pa., Clem Rizzo, 262 North 13th street.
Pittsburgh, Pa., Superior Motion Picture Supply Company, 1028 Forbes street.
Providence, R. I., Rhode Island Theatre Supply Company, 27th and Snow.
Greenville, S. C., Independent Theatre Supply Company, 111 West Coffee street.
Sioux Falls, S. D., American Theatre Supply Company.
Memphis, Tenn., Monarch Theatre Supply Company, 395 South Second avenue.
Dallas, Tex., King Scenic Company, 300 South Harwood street.
Houston, Tex., Southern Film Service, 811 Franklin avenue.
Charleston, W. Va., Charleston Electric Supply Company.
Wheeling, W. Va., Standard Theatre Supply Co., 3608 Jacob street.
Seattle, Wash., B. F. Shearer Company, 2318 Second avenue.
Milwaukee, Wis., E. E. Fulton Company, 151 Seventh street.
A. A. Electric Machinery Co., 1117 Cherry street, Kansas City, Mo.
American Theatre Equipment Co., Columbus, Ohio.
Breck Photoplay Supply Co., 1909 S. Vermont avenue, Los Angeles, Cal.
Davidson Theatre Supply Co., 705 W. Grand street, Oklahoma City, Okla.
Des Moines Theatre Supply Co., Des Moines, Iowa.
C. L. Dietderich, 112 S. Pleasant street, Prescott, Ariz.
Empire Theatre Supply Co., 42 Orange street, Albany, N. Y.
Erker Optical Co., 608 Olive street, St. Louis, Mo.
B. F. Shearer Co., 727 Howard street, San Francisco, Cal.
J. Slipper & Co., Los Angeles, Cal.
Ray A. Smith, Milwaukee, Wis.
Stevens Theatre Supplies, Ltd., Calgary, Canada.
A. W. Starbird, 18 N. Washington street, Minneapolis, Minn.
Western Theatrical Equipment Co., 146 Leavenworth street, San Francisco, Cal.
Western Motion Picture Co., 124 N. Main, Danville, Ill.
E. E. Fulton Co., 65 Broadway, Boston, Mass.
E. E. Fulton Co., 146 Walton street, Atlanta, Ga.
E. E. Fulton Co., 1914 S. Vermont avenue, Los Angeles, Cal.
E. E. Fulton Co., 1337 Vine street, Philadelphia, Pa.
J. M. Rice & Co., Canada building, Winnipeg, Can.
Mr. E. C. Scobey, 220 W. Ohio street, Indianapolis, Ind.
B. F. Shearer Co., 801 East 7th street, Los Angeles, Cal.

ROXBURY CARPET COMPANY

Central street, Saxonville, Mass.

Manufacturers and distributors of carpets and rugs.

President.....J. F. Brown
Vice President.....W. S. Febiger
Treasurer and General Manager.....H. B. Sprague

BRANCHES

New York City, 295 Fifth avenue.
Boston, Mass., 99 Chauncy street.
San Francisco, Cal., 833 Market street.
Chicago, 1906 Republic building.
Detroit, Mich., 519 Book building.
Kansas City, Mo. 913 Main street.

MARCUS RUBEN, INC.

625 South State street, Chicago
Phone: Harrison 0970-0971

Manufacturer of wool uniforms as well as wash ones.

President.....Harold J. D'Ancona

FACTORY AND SALES ROOM

Chicago, 625 South State street.

RUSSELL UNIFORM COMPANY

1600 Broadway, New York City

Manufacturer of uniforms for every purpose.

President.....Joseph A. Russell

S

SAMSON ELECTRIC COMPANY

Canton, Mass.

Manufacturers of amplifiers and faders.
Branches in all principal cities.

SCREEN PUBLICATIONS, INC.

Box 216, Appleton, Wis.

Manufacturers of weekly programs.
President.....David Smith
Vice President.....A. C. Bosser
Secretary.....L. K. Hoffman

SCOREDISC SERVICE CORPORATION

701 Eighth avenue, New York, N. Y.

Manufacturers of cueing service on discs.
President.....George I. Matthews
Secretary.....S. D. Matthews

SCREW MACHINE PRODUCTS CORPORATION

1012 Eddy street, Providence, R. I.

Manufacturer of Select-O-Phone automatic interior telephone.
President.....George Briggs
Treasurer.....S. E. Lummis

BRANCHES

Hartford, Conn., 752 Asylum avenue.
Boston, Mass., Room 318, 10 High street.
New York City, 551 Fifth avenue.
Chicago, 6524 Oliphant avenue.
Seattle, Wash., B. I. Schwartz, 244 Central Bldg.

J. P. SEEBURG PIANO COMPANY

1510 Dayton street, Chicago

Manufacturer of reproducing pipe organ, automatic phonograph, automatic pianos, automatic orchestrions.
President.....J. P. Seeburg
Treasurer.....N. Marshall Seeburg
Secretary.....R. H. Malmquist

SEMON BACHE & COMPANY

636 Greenwich street, New York City

Manufacturer of lenses, mirrors and colored glass.
President.....J. Dreyfuss
Vice President.....I. Sobel

SENTRY SAFETY CONTROL CORPORATION

13th and Cherry streets, Philadelphia, Pa.

Manufacturers for fire prevention apparatus for projectors.

SILVER-MARSHALL, INC.

6401 West 65th street, Boston, Mass.

Manufacturer of dynamic speakers and amplifiers.

SIMPLIMUS, INC.

37 Winchester street, Boston, Mass.

Manufacturer of sound equipment.

SOBEL & KRAUS, INC.

517-21 East 136th street, New York City

Manufacturer of roofing and sheet metal work and the Esskay automatic ventilator.

STAR MANUFACTURING COMPANY, INC.

4477 Finney avenue, St. Louis, Mo.

Manufacturers of Star Popcorn Machines and 3-Purpose Electric Grills.
Factory and General Offices, 4477 Finney avenue, St. Louis, Mo.

BRANCHES

Spencer Popcorn Sales Company, Spencer, Ia.
Hedrick Brokerage Company, 4215 Live Oak street, Dallas, Tex.
The Star Popcorn Machine Company, 215 W. California street, Oklahoma City, Okla.
The Star Popcorn Machine Company, 510 City Bank building, Shreveport, La.

STEEL FURNITURE CO.

1480 Buchanan avenue, Southwest, Grand Rapids, Mich.

Manufacturer of all types of theatre chairs.
President and General Manager.....E. S. Irwin
Sales Manager.....R. F. Winegar

BRANCH

New York City, 570 7th avenue.

STEVENS SOUND PROOFING COMPANY

520 North Michigan avenue, Chicago

Manufacturer of a system of sound proofing designed for every type of sound transmission problem encountered.
President.....G. F. Becker
Vice President.....C. R. Jacobs
Secretary and Treasurer.....R. J. Neassen
Manager.....J. F. Foster

BRANCHES

St. Louis, Mo., R. V. Aycock Company, 3900 Chouteau avenue.
Kansas City, Mo., R. V. Aycock Company, 1522 Grand avenue.
Dallas, Tex., R. V. Aycock Company, 2114-16 Griffin street.
Tulsa, Okla., R. V. Aycock Company, 119 West First street.
Boston, Mass., F. E. Berry Jr. & Company, Inc., Little building.
Hartford, Conn., F. E. Berry Jr. & Company, Inc., Essex building.
Seattle, Wash., Asbestos Covering & Supply Company, 1037 Sixth avenue, S.
Tacoma, Wash., Asbestos Covering & Supply Company, 1720 Pacific avenue.
Portland, Ore., Asbestos Covering & Supply Company, 124 North Fifth street.
Cincinnati, O., Cincinnati Builders & Supply Company, 209 E. Sixth street.
Philadelphia, Pa., Albert Zellfelder, 1324 Walnut street.
New York City, Ferro Building Products Company, Graybar building.
Buffalo, N. Y., Niagara Asbestos Corporation, 206 Main street.
Pittsburgh, Pa., Pittsburgh Building Specialties Company, Jones Law building.
Minneapolis, Minn., H. O. Johnson, Builders exchange.
Duluth, Minn., Walker Jamar Company, 365 South First avenue, E.
Detroit, Mich., Wm. Foster Shaw, Buhl building.
Indianapolis, Ind., Charles E. Wehr, Hune Mansur building.
Washington, D. C., W. Lester Baker, Peoples Life Insurance building.
Louisville, Ky., Building Equipment Company, 912 South Eighth street.
Cleveland, O., Rivet Grip Steel Company, 2404 Prospect avenue.
Nashville, Tenn., Ryan Sales Company, 1122 Stahlman building.
Atlanta, Ga., Ryan Sales Company, 1219 Mortgage Guarantee building.
Memphis, Tenn., Ryan Sales Company, Claridge Hotel.
New Orleans, La., Nachary Builders Supply Company, 802 Perdido street.
San Francisco, Cal., Albert B. Mann, 417 Crocker building.
Houston, Tex., R. V. Aycock, 1308 Conti street.
Los Angeles, Harold E. Shugart Co., 7470 Santa Monica boulevard.

THE STRONG ELECTRIC COMPANY

2501 Lagrange street, Toledo, O.

Manufacturer of mirror arc lamps (junior, standard and hylo), and rectifier single 15 amp., rectifier single 30 amp., and rectifier double 15 amp.
President and Manager.....Harry A. Strong
Purchasing.....Edward Hitchcock

A. STROBL

58 W. 50th street, New York City

Manufacturer of luminous paints.

SUPREME HEATER & VENTILATING COMPANY

1915 Pine street, St. Louis, Mo.

Manufacturer of heating and ventilating equipment.

T

TIFFIN SCENIC STUDIOS

Tiffin, O.

Manufacturer of stage scenery, stage draperies, stage rigging, curtain controls, and auditorium draperies.
Business Manager.....P. T. Sennett
Production Manager.....E. E. O'Connell

THE THEATRE SOUND EQUIPMENT COMPANY

Hope, Arkansas

Dealers in accessories for sound equipment.
President.....Harold T. King

TIME-O-STAT CONTROLS COMPANY

Elkhart, Ind.

Manufacturer of organ heaters and electric sign flashers.

THE TOYCRAFT RUBBER COMPANY

East 7th street, Ashland, O.

Manufacturer of Toyco promotion balloons for publicity work.
President.....H. D. Winbigler
Vice President and Sales Manager.....C. C. Spies
Secretary-Treasurer.....R. T. Scantlebury

TRICO FUSE MANUFACTURING COMPANY

Tenth and McKinley avenue, Milwaukee, Wis.

Manufacturers of Trico renewable fuses, Kantark non-renewable fuses, Trico Colortop plug fuses, Trico fuse pullers.
General Manager.....O. H. Jung
Sales Manager.....B. M. Slicting
Purchasing.....J. A. Krebs
Advertising Agent.....E. Shubert

THE TRUMBULL ELECTRIC MANUFACTURING COMPANY

Plainville, Conn.

Manufacturer of Trumbull controlite, the ideal control board for theatre lighting, safety switches, panelboards and switchboards for electrical distribution.
President.....Gov. John H. Trumbull
Vice President.....Frank T. Wheeler
Treasurer.....Henry Trumbull
Secretary.....Stanley S. Gwillim

BRANCHES

Boston, Mass., 1002 Statler building.
Chicago, 2001 West Pershing Road.
New York City, 114 Liberty street.
San Francisco, Cal., 599 Mission street.
Atlanta, Ga., 1097 Los Angeles avenue, N. E.
Philadelphia, Pa., S. E. corner Broad and Spring Garden streets, room 206.

FACTORIES

Plainville, Conn., main factory and office.
Ludlow, Ky., branch panelboard and switchboard factory.
Trenton, N. J., porcelain plant.

TYPHOON FAN COMPANY

345 W. 39th street, New York City

Manufacturer of ventilating equipment.

U

ULTRATONE MANUFACTURING COMPANY

1046 W. Van Buren street, Chicago, Ill.

Manufacturers of sound devices.
President.....J. A. Kreutzer
Vice President.....Frank Kreutzer
Secretary.....A. Billikopf
Treasurer.....A. Billikopf

REPRESENTATIVES

Minneapolis, Minn., James C. Pope, Jr., 409-423 Boston block.
Denver, Colo., C. M. McIntosh Company, 1554 California avenue.
Dallas, Tex., F. P. Case, P. O. Box 410.

New York, N. Y., Brown, Johnson & Co., Inc., 85 Chambers street.
Kansas City, Mo., F. C. Somers, 115 E. 68th street terrace.
Seattle, Wash., Northwest Radio Laboratory, 321 Lloyd building.
Cleveland, O., Sterling Sales Corporation, E. 22nd and Prospect avenue.
Milwaukee, Wis., Walter E. Bran, 123 Wisconsin avenue.
Philadelphia, Pa., Lyons Radio Corporation, 150 North Eighth street.
St. Louis, Mo., Gardner Radio Corporation, 2728 Locust street.
San Francisco, Calif., N. F. Andruss, 426 Larkin street.
Chicago, Ill., Earl L. Rahm, 230 S. Franklin street.
Pittsburgh, Pa., W. C. Bittner, 440 Penn avenue.

UNITED STATES GYPSUM COMPANY

300 West Adams street, Chicago

Manufacturer of sheet rock, Sheetrock Tile Board, rocklath, gyplap, red top plaster, moulding plaster, gauging plaster, pottery plaster, dental plaster, orthopedic plaster, hydrated lime, oriental stucco, plastint, textone, textolite, pyrobar, thermofill, pyrocell, structolite, sabinite, Standard and Plastering System, etc.

President.....S. L. Avery
Vice President in charge of production.....O. M. Knode
Vice President in charge of sales.....C. F. Henning
Secretary-Treasurer.....R. G. Bear

BRANCHES

Boston	Detroit
New York City	Milwaukee
Buffalo	Minneapolis
Pittsburgh	Denver
Baltimore	Kansas City
Washington	St. Louis
Atlanta	Dallas
Memphis	Los Angeles
Cincinnati	San Francisco
Cleveland	

FACTORIES

Boston	Piedmont, S. D.
New York City	Loveland, Colo.
Philadelphia	Denver
Oakfield, N. Y.	Southard, Okla.
Gypsum, O.	Eldorado, Okla.
Plasterco, Va.	Sweetwater, Tex.
Alabaster, Mich.	Laramie, Wyo.
Detroit	Heath, Mont.
Chicago	Arden, Nev.
Milwaukee	Midland, Cal.
Fort Dodge, Ia.	

UNITED STATES OZONE COMPANY

500 North Dearborn street, Chicago

Manufacturer of United States ozone water purifiers, United States controlled ozone air conditioning equipment and Radi-Ion ionizing air conditioning apparatus.

President.....F. H. Montgomery
Vice President and Chief Chemist.....Frank E. Hartman
Secretary-Treasurer.....W. Ray Montgomery
Sales Manager.....M. H. Wodlinger

BRANCHES

San Francisco, Cal., 61 Fremont street.
Detroit, Mich., 220 Bagley street.
St. Louis, Mo., 580 Arcade Bldg.

FACTORY

Waukegan, Ill.

U. S. SANITARY SPECIALTIES CORPORATION

435 South Western avenue, Chicago

Manufacturer of soap equipment, liquid soap, deodorizers, spray fluids, theatre sprays, metal polish, furniture polish and cleaners.

President.....H. I. Koppelman
Vice President.....George L. Simmonds
Secretary-Treasurer.....L. Koppelman

BRANCHES

New York City, 59 East 12th street.
Birmingham, Ala., 1326 First avenue.

FACTORIES

Chicago, 435 South Western avenue.
New York City, 59 East 12th street.

UNIVERSAL ELECTRIC WELDING COMPANY

Webster avenue and Hancock Street, Long Island City, N. Y.

Manufacturers of film reels.

Vice President.....L. S. Lachman
Secretary and Treasurer.....Edward Fulda

UNIVERSAL MOTOR COMPANY

Harrison street, Oshkosh, Wis.

Manufacturer of electric lighting plants of all sizes, in both direct and alternating current for either permanent use or for emergency.

President.....E. H. Fahrney
General Manager and Vice President.....J. B. Eck
General Sales Manager.....R. H. Garrison
Secretary-Treasurer.....G. L. Sitter

UNIVERSAL STAMPING & MANUFACTURING COMPANY

2839-2851 North Western avenue, Chicago

Manufacturer of Coinometer change machine.

President.....A. A. Monson
Secretary.....A. Sapier
Treasurer.....L. Havalsen
Sales Manager.....W. H. Geisser

UPCO PRODUCTS CORPORATION

270 Lafayette street, New York City

Manufacturers of UPCO Electric Pickup theatre model.

President and Treasurer.....Anton Borsuk

V

VALLEN ELECTRICAL CO., INC

Akron, O.

Manufacturer of Vallen noiscless all-steel safety curtain track, high speed curtain control, junior curtain control, syncontrol, hand and fixture winches, noiseless wood curtain track, automatic screen masts.

President and owner.....E. J. Vallen

VOIGT COMPANY

1743 North 12th street, Philadelphia, Pa.

Manufacturers and designers of lighting fixtures, drinking fountains, illuminated mirrors, exit and direction signs.

President.....Max Voigt
Secretary and Treasurer.....A. Voelker, Jr.
Sales Manager.....C. J. Frank

VOLLAND SCENIC STUDIOS

3737 Cass avenue, St. Louis, Mo.

Manufacturer of stage scenery, draperies and decorations.

W

WALKER SCREEN COMPANY

85 35th street, Brooklyn, N. Y.

Manufacturer for motion picture screen and theatre stage equipment.

President.....Robert O. Walker
Vice President.....Richard L. Walker

WALL-KANE NEEDLE MANUFACTURING CO., INC.

3922 Fourteenth avenue, Brooklyn, N. Y.

Manufacturer of phonograph needles, marketed under the following trade-names: Wall-Kane, Jazz, Concert, Cinema Talking Needles, Human Voice, Lion-Tone, Best Tone and Petmecky needles.

President-Treasurer-General Manager.....N. Cohen

WARD LEONARD ELECTRIC COMPANY

31 South street, Mount Vernon, N. Y.

Manufacturer of theatre dimmers, arc rheostats, projection lamp rheostats.

President.....Leonard Kebler
Vice President and General Manager.....D. J. Burns
Sales Manager.....L. H. Haight
Treasurer.....W. H. Mott

WALT'S THEATRE COMPANY

Kenesaw, Neb.

Manufacturers of Walt's disc talking picture equipment.

Owner.....Walter C. Schultz

WEBER MACHINE CORPORATION

59 Rutter street, Rochester, N. Y.

Manufacturers of Syncrodisk.

BRANCHES

Pittsburgh, Pa., Crescent Sound Company.
Grand Rapids, Mich., Progressive Reeltone Company.
Toronto, Canada, Coleman Electric Company.
Kilgore, Tex., Dixie Phone Company.
Calgary, Alta., Can., C. L. Dowsley.
Tampa, Fla., Amusement Supply Company.
Montreal, Quebec, Master Sound Equipment Company.
Boston, Mass., Talking Picture Equipment Company.
Alkmaar, Holland, J. Weber.
New York, N. Y., Rocke International Electric Company.
New York, N. Y., Ra-Mo-Phone Company, Mr. H. A. Lube.
Paris, Ra-Mo-Phone Company, Mr. H. A. Lube.

THE WEBSTER COMPANY

850 Blackhawk street, Chicago, Ill.

Manufacturer of amplifiers and accessories.

President and General Manager.....R. F. Blasch
Sales Manager.....R. M. Garvey
Chief Engineer.....John Erwood

WEBSTER ELECTRIC COMPANY

Racine, Wis.

Manufacturers of electric phonograph pick-up power amplifiers.

President.....S. A. Loeb
Vice President.....A. C. Kleckner
Secretary.....P. G. Crewe

WESTERN COMMERCIAL COMPANY

8 Beach street, New York City

Distributor and importer of carbons.

I. WEISS & SONS

508 West 43rd street, New York City

Manufacturer of curtains, draperies and scenery.

Isidor Weiss
Henry Weiss
Mac Weiss

WELDON, WILLIAMS & LICK

Fort Smith, Ark.

Manufacturer of amusement tickets of all kinds.

President.....C. A. Lick
Vice President.....W. T. Hennig
Secretary-Treasurer.....S. W. Jackson
General Sales Manager.....C. A. Lick, Jr.

WESTERN ELECTRIC COMPANY

195 Broadway, New York City

President.....Edgar S. Bloom
Vice President.....H. A. Halligan
Vice President.....C. G. Stoll
Vice President.....W. F. Hosford
Vice President.....W. T. Teague
Vice President.....J. W. Bancker
Vice President.....W. P. Sidley
Vice President.....G. C. Pratt
Vice President.....C. L. Rice
Vice President.....S. S. Holmes
Vice President.....W. H. Meese
Comptroller.....R. H. Gregory
Treasurer.....F. L. Gilman
Secretary.....H. B. Gilmore
Director Public Relations.....P. L. Thomson
Personnel Director.....F. W. Willard

PLANTS

Hawthorne, Chicago	Philadelphia
Kearny, N. J.	Baltimore

TURING COMPANY
East Pittsburgh, Pa.

Manufacturer of motion picture MG sets, control panels, ballast rheostats, starters, fans, floodlights, lighting fixtures, lamps, fan and compressor motors, control panel boards, theatre switchboards, safety switches.

BRANCHES

Atlanta, Chicago, New York, Philadelphia, Pittsburgh, St. Louis, San Francisco

Also motion picture equipment distributed through Buckeye Distributing Company, Cleveland, O., and National Theatre Supply Company, Chicago.

WESTINGHOUSE LAMP COMPANY
150 Broadway, New York City

Illuminating engineers and manufacturer of Mazda incandescent electric lamps of all sizes.

President.....Walter Cary
Vice President.....A. E. Allen
Treasurer.....T. J. Illing

FACTORIES

Bloomfield, N. J.
Belleville, N. J.
Trenton, N. J.
Milwaukee, Wis.
Brooklyn, N. Y.

WESTON ELECTRICAL INSTRUMENT CORPORATION
Waverly Park, Newark, N. J.

Manufacturer of speed indicators, voltmeters, ammeters, wattmeters, vacuum tube testers, phase angle meters, electrical testing instruments.

President.....E. F. Weston
Vice President and Secretary.....Caxton Brown
Treasurer.....E. R. Mellen
Sales Manager.....H. L. Gerstenberger

BRANCHES

New York City, L. C. Nichols, 50 Church street.
Philadelphia, L. D. Joralemon, 912 Otis building.
Chicago, Westburg Engineering Company, 703 Monadnock block.
San Francisco, J. H. Southard, 682 Mission street.
Boston, J. O. Murray, 176 Federal street.
Detroit, T. F. Mueller, General Motors building.
Rochester, Schiefer Electric Company, 89 East avenue.
Cincinnati, Beedle Equipment Company, Union Trust building.
Atlanta, E. A. Thornwell, Candler building.
Seattle, Graybar Electric Company, 84 Marion street.

WESTERN FELT WORKS
4029-4133 Ogden avenue, Chicago, Ill.

Manufacturers of Acoustical Westfelt

President.....Henry Faurot
Vice President.....Geo. M. Silverthorne
Treasurer.....Henry Faurot, Jr.
Secretary.....J. A. Hessler

BRANCHES

Chicago, Ill., 4029 Ogden avenue.
New York, N. Y., 42-44 E. 20th street.
New York, N. Y., E. W. Potter & Company, 295 Fifth avenue.
Detroit, Mich., 916 Fisher building.
Cleveland, O., 750 Prospect avenue, Room 611.
St. Louis, Mo., 434 Paul Brown building.
San Francisco, Cal., 808 Postal Telegraph building.
Boston, Mass., Chamber of Commerce building, 80 Federal street.

WHEELER REFLECTOR COMPANY
275 Congress street, Boston, Mass.

Manufacturer of exit signs, footlights, borderlights, proscenium reflectors, cove lighting and special reflectors.

President.....H. C. Hawks
Vice President.....G. J. Henry
Treasurer.....Russell Burrage

BRANCHES

New York City, 68 Thomas street.
Atlanta, Ga., 201 Red Rock building.
Cleveland, O., 616 St. Clair avenue, N. E.
St. Louis, Mo., G. H. Cohn Agency Company, Arcade building.
Chicago, Daniel Woodhead Company, 15 North Jefferson street.
Indianapolis, Ind., Scott-Jaqua Company, Terminal Warehouse.
Seattle, Wash., H. B. Squires Company.
San Francisco, Cal., H. B. Squires Company.
Los Angeles, Cal., H. B. Squires Company.
Canada, Canadian General Electric Company.
Export, Parr Electric Export Corporation, New York City.

FACTORIES

Main plant, Burrage, Mass.
Shop, Boston, Mass.

WICKS PIPE ORGAN COMPANY
Highland, Ill.

Manufacturer of pipe organs.

President.....John F. Wick
Vice President.....Eugene Buchheim
Secretary-Treasurer.....Louis J. Wick

BRANCHES

St. Louis, Mo., Wicks Pipe Organ Company, 3680 Lindell boulevard.
Indianapolis, Ind., Wicks Pipe Organ Company, c/o Hewes College of Fine art.
Kansas City, Mo., J. W. Jenkins Music Company.
San Francisco, Cal., Sherman Clay & Company.
Montrose, Cal., W. J. Mullaney.
Winnipeg, Canada, J. J. H. McLean, Limited, 329 Portage street.
Honolulu, Hawaii, Ware & McCreery.
Washington, D. C., Arthur Jordan Company, G street, corner 13th street.

WINDOWCRAFT VALANCE & DRAPERY COMPANY
328 Superior avenue, N. W., Cleveland, O.

Manufacturer of draperies and fabric stage sets.

Alfred M. Emerling
Julius L. Cohen

WITTENMEIER MACHINERY COMPANY
850 North Spaulding avenue, Chicago

Manufacturer of air cooling systems, and CO_2 refrigerating machinery.

President.....Stephen Sholtes
Vice President.....E. F. Bergman
Secretary.....A. F. Hunt

BRANCHES

New York City, 30 Church street.
New Orleans, La., H. F. Kelly, Southern representative, Louisiana building.

REPRESENTATIVES

St. Louis, Mo., 2300 Morgan street, Sodemann Heat & Power Co.
Los Angeles, Calif., 3631 Avalon boulevard, Stewart Ice Machine Co.

THE WOOTEN-GEDGE COMPANY
7310 Woodward avenue, Detroit, Mich.

Manufacturer of opera chairs.

President.....W. W. Gedge
Treasurer.....E. A. Wooten

DISTRIBUTORS

The Superior Seating Co., 105 W. 40th street, New York City.
Barker Bros., Ltd., Los Angeles, Cal.

FACTORY

Union City, Ind.

WRIGHT-DE COSTER, INC.
2233 University avenue, St. Paul, Minn.

Manufacturers of dynamic reproducers.

President.....D. H. Wright
Secretary-Treasurer.....D. W. DeCoster

BRANCHES

Buffalo, N. Y., J. H. Ambrose, 291 S. Elmwood avenue.
New York, N. Y., Ben. J. Aplin, 30 Church street.
Seattle, Wash., Jas. J. Backer, 2607-11 Second avenue.
Chicago, Ill., W. P. Brush, 1108 City Hall Square building.
Philadelphia, Pa., L. P. Clark, 1207 Race street.
Kansas City, Mo., C. M. Clifton, 323 Railway Exchange building.
Montreal, Quebec, Can., W. T. Croysdill, 619 St. James street.
New York, N. Y., DeForest Sp. Phonofilm Prod., Inc., 287 Broadway avenue.
Detroit, Mich., B. J. Fitzner, 159 E. Elizabeth street.
St. Louis, Mo., M. S. Gardner, 2728 Locust street.
Washington, D. C., L. M. Church, 300 Eleventh street, S. W.
Miami, Fla., John C. Gilbert, 1911 Northwest 25th avenue.
Denver, Colo., J. G. Kennedy, 1640 Broadway.
New Orleans, La., Pendleton E. Lehde, 1812 Masonic Temple building.
Salt Lake City, Utah, J. G. McCollom, 221 Southwest Temple street.
New York, N. Y., Mr. J. F. Nava, Melchior, Armstrong & Dessau Co., 116 Broad street.
Boston, Mass., Fred W. Ross, 146 Summer street.
Los Angeles, Calif., Carl A. Stone, 407 E. Pico street.
Lakewood, O., Chas. F. Saenger, 1354 Hall avenue.
Pittsburgh, Pa., H. C. Snaderson, 613 Fulton building.
Bluefield, W. Va., Southern Electrical Mfrs. Agency.
San Francisco, Calif., E. J. Watkins, 90 9th street.
New York, N. Y., Rocke International Elec. Co., 15 Laight street.

THE RUDOLPH WURLITZER COMPANY
121 East Fourth street, Cincinnati, O.

Manufacturers of musical instruments, organs.

President.....Rudolph H. Wurlitzer
Vice President and Treasurer..Farny R. Wurlitzer
Vice President.....Thomas P. Clancy
Secretary.....John P. Weis

BRANCHES

Ashland, Ky., Ventura Hotel building.
Boston, Mass., 120 Boylston street.
Buffalo, N. Y., 674 Main street.
Chicago, Ill., 329 S. Wabash avenue.
Cincinnati, O., 121 E. Fourth street.
Cleveland, O., 1017 Euclid avenue.
Columbus, O., 144 S. High street.
Dayton, O., 124 S. Ludlow sereet.
Detroit, Mich., 1509 Broadway.
Hamilton, O., 119 S. Second street.
Kansas City, Mo., 1015 Grand avenue.
Los Angeles, Cal., 816 S. Broadway.
Louisville, Ky., 658 S. Fourth street.
Middletown, O., 16 N. Main street.
Milwaukee, Wis., 421 Broadway.
New York City, 120 W. 42nd street.
Niagara Falls, 333 Third street.
Philadelphia, Pa., 1031 Chestnut street.
Piqua, O., 417 Main street.
Pittsburgh, Pa., 719 Liberty avenue.
Rochester, N. Y., 76 Clinton avenue, south.
St. Louis, Mo., 1006 Olive street.
San Francisco, 250 Stockton street.
Springfield, O., 38 S. Limestone street.
Syracuse, N. Y., 444 S. Salina street.

Y

YORK SAFE AND LOCK COMPANY
York, Pa.

Manufacturer of safes, burglary chests and vault doors.

President and General Manager....S. Forry Laucks

BRANCHES

New York City, 55 Maiden Lane.
Baltimore, Md., 7 West Redwood street.
Boston, Mass., 98 Sudbury street.
Chicago, 217 West Monroe street.
Philadelphia, Pa., 711 Chestnut street.
Seattle, Wash., 112 Third avenue, South.
St. Louis, Mo., 408 North Fourth street.
Cleveland, O., 109 East St. Clair avenue.
San Francisco, Cal., 200-218 Howard street.
Pittsburgh, Pa., 233 Oliver avenue.
New Haven, Conn., 273 State street.
Houston, Tex., 1120 Main street.
Los Angeles, Cal., 914 Towne avenue.
Montreal, Que., 830 St. James West.
Havana, Cuba
Buenos Aires, Argentina
Honolulu, Hawaii
Tokyo, Japan
Paris, France

FACTORIES

York, Pa.
Baltimore, Md.

Z

ZERO VALVE & BRASS CORPORATION
634 Fourth street, Buffalo, N. Y.

Manufacturers of brass railing and ornamental bronze work.

LAW FOR EXHIBITORS IN NEW DECISIONS

(*Continued from page* 36)

For illustration, in Rowland & Sons v. Bock (148 S. E. 549), a tenant sued a landlord, proving that although the lease contract contained no stipulation regarding repairs, the landlord had verbally promised to keep the premises in good condition. In commenting upon the law, the court said:

"There is no question as to the correctness that an independent contract to make repairs to a rented building, where the lease contract is silent as to repairs, may be established."

Expenses for Improvements Not Income Tax Expense

In George H. Bowman Company v. Commissioner of Internal Revenue (32 F. [2d] 404), it was disclosed that a theatre owner rented a building from month to month and to better adapt the building for the intended purposes, he installed certain improvements consisting of fire doors, partitions, and plumbing, at a cost of $7,084.69. The theatre owner in making his yearly return of income and profits tax deducted the total cost of the improvements as business expense. The theory that the improvement represented a capital expenditure which could be recovered only by an annual deduction for depreciation extending over the useful life of the property. The commissioner disallowed the deduction on the

The theatre owner contended that since he had rented the building without a lease, the expenditures could not be calculated over a greater period than a single year because he might not remain in occupancy of the building. However, the court held the expenditures must be recovered by small annual deductions for depreciation extending over the life of the building.

Owner of Several Theatres Not Monopolist

It is important to know that a person cannot be prosecuted for violating an antitrust law on the grounds that he owns all of the theatres in a city.

For instance, in Good v. Dickinson (278 Pac. 730), it was disclosed that two persons entered into a contract by the terms of which one agreed to build a theatre building and the other agreed to lease it for ten years. The latter assigned his lease to a person who owned several theatres. The owner of the property filed suit, contending that the purchaser of the lease had violated the monopolistic laws, because "it is and has been at all times his announced, avowed, and determined purpose to obtain and preserve control of the theatre business in the city to the end that he may entirely stifle and prevent any and all forms of competition in that business." However, the court held the theatre owner not liable, saying:

"A trust is declared to be 'a combination of capital, skill, or acts, by two or more persons, firms, corporations, or associations of persons, or either two or more of them, for either, any or all of the following purposes,' . . . The allegation shows that the statute referred to was not violated, for the reason that there was no combination of capital, skill, or acts by two or more persons or corporations, or associations of persons, for the purposes to which reference is made."

Bank Liable for Filled-In Checks

It is well known that banks are liable for payment to a depositor of money paid out on forged checks. However, few persons realize that a depositor may recover from a bank money paid on altered or filled in checks previously signed by the depositor, providing the bank *should have discovered the discrepancy by the application of ordinary care.*

For example, in Gutfreund v. East River National Bank (167 N. E. 171), it was disclosed that a bookkeeper was authorized to write out checks for payment of merchandise and present them to his employer for signature. Frequently he would make out checks to fictitious persons and attach them to fictitious bills, and after obtaining his employer's signature, he would endorse the fictitious names of the checks and present them to the bank for payment. When the employer discovered the bookkeeper's fraud, he sued the bank for recovery of the money thus paid, on the contentions that the bank employes were negligent in failing to observe the suspicious circumstances of the bookkeeper cashing the checks. The bank attempted to avoid liability on the grounds that a financial institution is required *only* to know that the depositor's signature is genuine. However, the court held the bank liable, stating the following important law:

"The depositor in drawing checks is bound to take usual and reasonable precautions to prevent forgery, although he is *not* required so to prepare the check that no one can successfully tamper with it. The drawer of a check may be liable where he draws the instrument in such an incomplete state as to facilitate or invite fraudulent alterations. . . . If the negligence of the depositor enables the clerk to alter the check, and so causes the bank to make payment on a forged order, the depositor is estopped from disputing the authority of the banker to pay. . . . A bank is bound by contractual obligation to the exercise of due care in the payment of checks bearing the genuine signatures of its depositors. Its negligence defeats the defense of negligence on the part of the depositor."

When Employer Is Not Liable for Injury

The law is well established that a negligent theatre owner is liable in damages for injuries sustained by an employe who is working within the scope of the employment. But if the employe was aware of the dangers and sustained the injury as a result of his own carelessness the theatre owner is not liable.

For illustration, in Blair v. Kinema Theatres (277 Pac. 398), it was disclosed that a theatre employe sustained serious injuries while ascending to the roof of the theatre for the purpose of repairing a defective electric sign. On the center of the roof was an unguarded ventilating fan in which the employe accidently put his hand.

The injured employe filed suit against the owner of the theatre to recover damages contending that the latter was negligent in failing to provide an adequate guard or safety device on the fan. However, since it was proved that the employe was aware of the location of the dangerous fan, the theatre owner was held not liable, and the court instructed the jury in the following language:

"If you find that plaintiff (injured employe) climbed or attempted to climb up the steel bars in front of the fan-house in the darkness on the night in question, and that while climbing he slipped, causing the injuries complained of, and if you find the plaintiff knew or by the exercise of reasonable care should have known of the existence and operation of the fan and of the dangers attendant thereof, then he assumed the risk and all the dangers incident to such climbing in the proximity of the fan, and if such was the proximate cause of the injuries, plaintiff cannot recover."

What Are Legal Fixtures?

Generally speaking, a fixture is an article which *was* a chattel, but by being physically annexed or affixed to realty, became accessory to it and a part and parcel of it. However, it is important to know that under certain circumstances personal property or chattels may be permanently attached to real property and yet not be a legal fixture.

For instance, in Williamson v. Pye (18 S. W. [2d] 707), it was disclosed that a person obtained permission from a landowner to build a house on the property. Twenty years later the builder sought to remove the structure. The landowner refused to permit him to do so, contending that the house was a legal fixture and therefore it was annexed to the real property. However, the court held the builder of the building entitled to remove the house, stating the following important law:

"The improvements belong to the owner of the land, *when made under a stipulation to this effect.* But where an improvement, such as a building, is put upon the land of another, by his permission, under an agreement or understanding that it shall belong to the occupant or may be removed at any time, it does not become a part of the real estate but continues to be personalty, and the property of the person making it. If the improvement is made by the owner's permission, an agreement that it shall remain the property of the person making it is *implied* in the absence of any other facts or circumstances showing a different intention."

Contract by President Binds Corporation

Generally speaking, a corporation is bound by any and all contracts signed by its president, particularly where such contracts relate to corporation business.

For example, in Browne-Brun Company v. Hinton (18 S. W. [2d] 369), it was disclosed that a corporation employe owed the corporation a sum of money as advanced salary when he resigned. The president of the corporation signed a release. Later the corporation sued the employe to recover this amount. However, since it was shown that the president was informed that the employe owed the corporation the money when he signed the release, the court held the corporation not entitled to recover from the employe, saying:

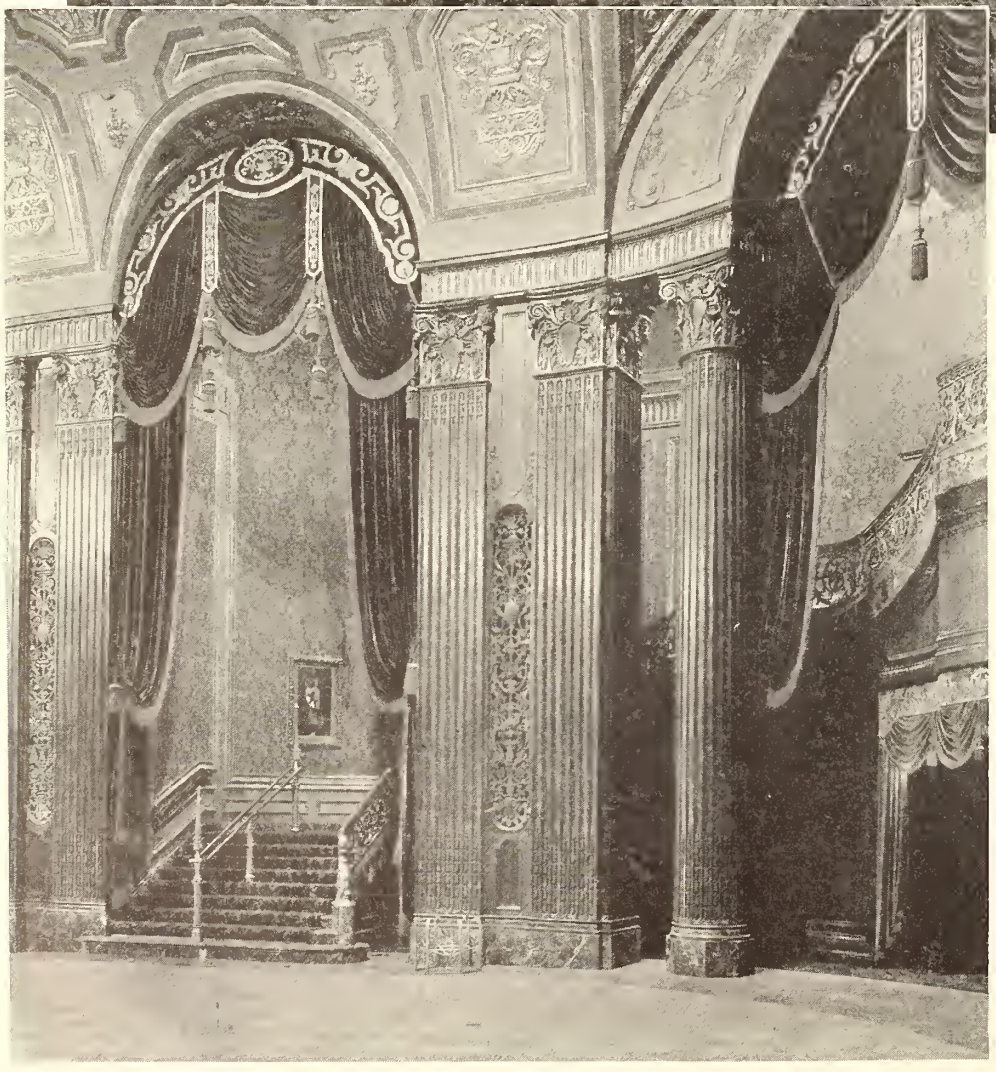
"Browne was president and general manager of appellant (corporation). This gave him authority to execute contracts which were necessary to conduct the business of appellant. The release was a contract which was necessary to carry on the business, and Browne had the authority to execute it."

Compensation Laws Cannot Be Waived

It is well to know that in the majority of states, a theatre owner is not permitted to settle a claim for injuries with an injured workman or his dependents, unless the terms of the settlement conform with the provisions of the workmen's compensation laws.

For illustration, in Comingore v. Shenandoah Company (226 N. W. 124), it was disclosed that the dependents of a deceased workman who was killed while performing his regular duties, compromised with the proprietor for $4,500. This settlement was approved by the industrial commission. However, in view of the fact that this amount was less than that specified in the compensation laws, the higher court held the agreement void, stating the following important law:

"In law, no contract, rule, regulation, or device whatsoever shall operate to relieve the employer from any liability created by the Workmen's Compensation Act. . . . It is further provided that no employe or beneficiary shall have the power to waive any of the provisions of this act in regard to the amount of compensation which may be payable to such employe or beneficiary, to whom the act applied. . . . The Industrial Commissioner has power to approve an agreement only when the terms of such agreement conformed to the provisions of the act."



THE KINGS—FINE LOEW HOUSE

Discussed by Arthur F. Adams

THE new Kings theatre is a new member of the Loew family of theatres recently opened in Brooklyn. The Kings was designed by Rapp & Rapp of Chicago and New York, in the spirit of the old French kings, in their architecture, furnishings and atmosphere. The design has been done in the motif of Louis XIV, but it also employs details and embellishment from the reigns of Louis XV and Louis XVI.

The Kings seats 4,000, although it is a neighborhood house. More and more will the neighborhood house become popular due a great deal to difficulty in parking facilities in the city, and also because it draws on a surrounding territory which offers a staple patronage. Owners and architects find that the same crowd more or less will visit the neighborhood theatre every week, sometimes several times a week. It is for this reason that the designers sought to use elements which give an atmosphere of close contact,

Upper view: Auditorium showing wall decorations.

Left: Foyer, leading to mezzanine floor.

NEW 4,000-SEAT IN BROOKLYN

of the designers, Rapp & Rapp

making the entire environment one to create community feeling and to impress upon the patrons that this house was built for them, that it is their meeting place.

The entrance to the Kings has a capacity of 40 feet. This entrance is surmounted by a huge canopy dotted with myriads of lamps. The main entrance leads one to the ticket lobby, and from thence into the grand lobby. The grand lobby is 40 feet in width, and 75 feet in length. The end is elliptical in shape, with two huge portals—one leading to the inner lobby, the other to the orchestra foyer.

The walls of the grand lobby, rising to a height of 30 feet, are all in walnut, embellished with walnut fluted columns, pilasters, mirrors, etc. The entire ceiling is divided into decorative panels enriched with modeled ornament, decorated in gold and colors. No expense has been spared in the treatment of the lobby, which fact can be well seen in the use of im-

(*Continued on page 125*)

Upper view: Foyer, showing the grand staircase.

Right: A corridor on the mezzanine floor.

EQUIPMENT DEALERS

A directory of concerns throughout the United States and Canada supplying theatre equipment either nationally or over restricted territories.

A

AMERICAN MOTION PICTURE COMPANY
Alamo Theatre building, Louisville, Ky.
General theatre supplies.
OFFICERS
Owner.....Charles N. Koch
TERRITORY
Southern Illinois — Indiana

AMERICAN THEATRE SUPPLY CO., INC.
320 S. Phillips avenue, Sioux Falls, S. Dak.
General theatre supplies.
OFFICERS
President.....Jos. A. Bradley
Vice President.....M. L. Huntley
Secretary and Treasurer.....G. M. Bradley
TERRITORY
South Dakota — Iowa
North Dakota — Nebraska
Southern Minnesota

AMUSEMENT SUPPLY COMPANY
709 Twiggs street, Tampa, Fla.
Supplies, opera chairs, scenery, ventilators, projectors, generators, etc.
OFFICERS
President.....W. C. Burgert
Vice President.....Leone Burgert
Secretary.....George Hayman
TERRITORY
Florida

B

BRECK PHOTOPLAY SUPPLY COMPANY
1909 S. Vermont avenue, Los Angeles; 170 Golden Gate avenue, San Francisco, Cal.
General theatre supplies.
OFFICERS
President.....J. F. MaGuire
Vice President.....M. J. MaGuire
General Manager.....J. E. MaGuire
TERRITORY
California — Arizona
Nevada

C

CANADIAN THEATRE SUPPLY COMPANY
Albee building, 12 Mayor street, Montreal, Can.
General theatre supplies.
OFFICERS
General Manager.....R. B. Burko
Sales Manager.....H. H. Burko
TERRITORY
Quebec — Maritime Provinces
Part of Ontario

CAROLINA THEATRE SUPPLY COMPANY
206 South Poplar street, Charlotte, N. C.
General theatre supplies.
OFFICERS
Manager.....J. U. McCormick
Secretary.....Ruth Mathews
TERRITORY
North Carolina — Tennessee
South Carolina — Virginia

CHARLESTON ELECTRICAL SUPPLY COMPANY
914 Kanawha street, Charleston, W. Va.
General theatre supplies.
OFFICERS
President.....C. B. Peck
Vice President.....A. F. Peck
Secretary and Sales Manager.....J. T. Morgan
Special Representative.....A. W. Lambert
TERRITORY
Radius 150 miles of Charleston

COLEMAN ELECTRIC COMPANY
258 Victoria street. Toronto, Can.
General theatre supplies.
OFFICERS
Owner and Manager.....J. H. Coleman
TERRITORY
Dominion of Canada

D

THE DAYTON THEATRE SUPPLY COMPANY
224 S. Main street, Dayton, O.
General theatre supplies.
OFFICERS
President.....L. White
Manager.....C. D. Wall
TERRITORY
Central States

E

EASTERN NEW MEXICO THEATRE SUPPLY COMPANY
Box 548, Clovis, N. M.
General theatre supplies.
OFFICERS
E. R. Hardwick and C. F. Hardwick
TERRITORY
Eastern New Mexico — Panhandle of Texas

ELECTRICS LIMITED
366 Mayor street, Montreal, Can.
General theatre supplies.
OFFICERS
President.....R. D. Sutherland
Divisional Manager.....W. E. Laduke
TERRITORY
Eastern Canada

ELECTRICS (MARITIME) LIMITED
62 Union street, Saint John, N. B., Can.
General theatre supplies.
OFFICERS
President.....A. C. Sprague
TERRITORY
New Brunswick — Nova Scotia
Newfoundland — Prince Edward Island

F

E. E. FULTON COMPANY
1018 S. Wabash avenue, Chicago, Ill.
General theatre supplies.
OFFICERS
President.....C. H. Fulton
Vice President.....Pat Casey
Sales Manager.....F. A. Van Husan
Treasurer.....O. G. Jarmin
Secretary.....Frank Meyers
TERRITORY
United States through ten branches

E. E. FULTON COMPANY
255 Golden Gate avenue, San Francisco, Cal.
General theatre supplies.
OFFICERS
President.....C. H. Fulton
Vice President.....F. A. Van Husan
Secretary and Treasurer.....A. G. Jarmin
TERRITORY
California — South Oregon
Nevada — Hawaii

H

HARRISON HARRIES
255 Franklin avenue, Hartford, Conn.
Complete equipment for non-theatrical trade only; Acme distributor in Connecticut and Rhode Island; complete line of 16-mm. equipment for homes and schools.
OFFICERS
Owner.....Harrison Harries

I

INDEPENDENT THEATRE SUPPLY COMPANY
309 N. 13th street, Philadelphia, Penn.
General theatre supplies.
OFFICERS
A. B. and H. C. Gompertz
TERRITORY
Southern New Jersey — Eastern Pennsylvania
Delaware

INDEPENDENT THEATRE SUPPLY COMPANY
111 W. Coffee street, Greenville, S. C.
General theatre supplies, Mellaphone and Carrollphone.
TERRITORY
North and South Carolina — Georgia

K

L. V. KUTTNAUER
910 S. Michigan avenue, Chicago, Ill.
Gennett sound equipment.
TERRITORY
Middlewestern United States

M

MONARCH THEATRE SUPPLY COMPANY
395 S. Second street, Memphis, Tenn.
General theatre supplies.
OFFICERS
Manager.....I. M. Cohen
TERRITORY
United States

N

NATIONAL EQUIPMENT COMPANY
409 W. Michigan street, Duluth, Minn.
General theatre supplies.
OFFICERS
Manager.....G. R. Richards
TERRITORY
United States and Canada

Lounge, State Theatre, Sydney, Australia. John Eberson and Henry White, architects.

NATIONAL THEATRE SUPPLY COMPANY
516 W. Grand avenue, Oklahoma City, Okla.
General theatre supplies.
OFFICERS
Manager.....C. P. Anderson
TERRITORY
Oklahoma — Panhandle of Texas

P

PERKINS ELECTRIC COMPANY, LTD.
2027 Bleury street, Montreal; 21 Wilton Square, Toronto; 402 Film Exchange building, Winnipeg
General theatre supplies.
OFFICERS
President.....George F. Perkins
Vice President and Toronto Manager.....L. F. Hoffman
TERRITORY
Dominion of Canada

WALTER G. PREDDEY
187 Golden Gate avenue, San Francisco, Cal.
General theatre supplies.
OFFICERS
Owner.....Walter G. Preddey
TERRITORY
West of Mississippi

Q

QUALITY THEATRE SUPPLY COMPANY
1518 Davenport street, Omaha, Neb.
General theatre supplies, also Qualitytone talking picture equipment.
TERRITORY
Iowa — South Dakota
Nebraska — Kansas

QUEEN FEATURE SERVICE, INC.
1912½ Morris avenue, Birmingham, Ala.
General theatre supplies.
OFFICERS
Manager.....Miss V. Harwell
Assistant Manager.....Oscar J. Howell
TERRITORY
Alabama — Florida
Mississippi — Georgia
Tennessee

R

J. M. RICE & COMPANY
202 Canada building, Winnipeg, Canada
General theatre supplies.
OFFICERS
President.....J. M. Rice
TERRITORY
Western Canada

S

E. C. SCOBEY
220 W. Ohio street, Indianapolis, Ind.
Repair work and general supplies.
OFFICERS
President.....E. C. Scobey
TERRITORY
Indiana — Ohio
Illinois — Kentucky

J. SLIPPER & COMPANY
922 Olive street, Los Angeles, Cal.
General theatre supplies.
OFFICERS
Manager.....Guy Slipper
TERRITORY
Southern California — Arizona
New Mexico

THE RAY SMITH COMPANY
145 Seventh street, Milwaukee, Wis.
General theatre supplies.
OFFICERS
President.....Ray A. Smith

SOUTHERN FILM SERVICE, INC.
106 Main street, Houston, Tex.
General theatre supplies.
OFFICERS
President and General Manager.....I. P. Haring
TERRITORY
Texas — Western Louisiana

SOUTHWEST THEATRE EQUIPMENT COMPANY
309 West Douglas avenue, Wichita, Kan.
General theatre supplies; also manufacture Steco synchronizers.
OFFICERS
Owner and Manager.....C. D. Peck
TERRITORY
Kansas — Missouri
Oklahoma — Arkansas

SPOKANE THEATRE SUPPLY COMPANY
724 First avenue, Spokane, Wash.
General theatre supplies.
OFFICERS
Maxwell and Franks
TERRITORY
Northern Idaho — Western Montana

STEBBINS THEATRE EQUIPMENT COMPANY
1804 Wyandotte street, Kansas City, Mo.
General theatre supplies.
OFFICERS
Vice President.....C. H. Badger
Assistant Manager.....W. A. Porter
Sales Manager.....G. H. Breneman
TERRITORY
Missouri — Arkansas
Kansas — Oklahoma
Texas

T

THEATRE EQUIPMENT SUPPLY COMPANY
906 Davis street, Vancouver, B. C., Canada
General theatre supplies.
OFFICERS
Owner.....P. L. Fletcher
TERRITORY
British Columbia

U

U. S. THEATRE SUPPLY COMPANY, INC.
and
U. S. SCENIC STUDIOS, INC.
1506 Davenport street, Omaha, Neb.
General theatre supplies.
OFFICERS
President and Treasurer.....W. C. Raapke
Vice President and Secretary.....F. H. Parker
TERRITORY
South Dakota — Iowa
North Dakota — Kansas
Nebraska — Missouri

W

WESTERN THEATRICAL EQUIPMENT COMPANY
146 Leavenworth street, San Francisco, Cal.
General theatre supplies.
TERRITORY
California — Nevada
Oregon

WRIGHT & MACOMBER, INC.
76 Dorrance street, Providence, R. I.
General theatre supplies.
OFFICERS
President and Treasurer.....Charles D. Macomber
TERRITORY
Rhode Island — Southeastern Massachusetts

The Kings—Fine New 4000 Seat Loew House in Brooklyn

(*Continued from page* 123)

ported walnut woods and marbles for flooring, wainscots, stairways, etc.

The inner lobby leading from this grand lobby, is likewise in a treatment of walnut and with an elliptical ceiling of decorative panel work, done somewhat in the character of the grand lobby. The inner lobby measures a distance of 80 feet in length and is 32 feet in width. Leading from this lobby is the grand staircase of marble and bronze. The stair railing has been designed in the character of that famous stairway of the Chateau Chantilly in France.

Off the inner lobby are retiring rooms, cosmetic rooms and lounging rooms. These rooms are done in individual styles, some in modernistic design, others in English periods, and others in the more delicate treatment of Louis XVI.

The grand lobby and inner lobby, although two units, are so planned that they give the effect of a continuous lobby. The arrangement permits patrons to leave the theatre through the grand lobby without coming in contact with those waiting.

From the end of the grand lobby at the side of the inner lobby, one enters the orchestra foyer. This foyer is 185 feet long and 30 feet wide, which in itself is one vast space of promenade. From this foyer one enters the auditorium. There are seven portals leading to the seven aisles on the main floor. The auditorium is 160 feet wide and 155 feet deep, and seven banks of seats. The seating capacity on the first floor is 2900, while the remaining seats are on the mezzanine floor.

The auditorium is equipped with side aisles. The side walls rise to a height of 50 feet and consist of huge pylons flanked with Corinthian columns measuring in height 35 feet, and three feet in diameter. These pylons are beautifully decorated and recall the scale and magnitude of the old triumphal arches seen in cities of Europe. These huge pylons support a mammoth dome covering the entire area of the auditorium, which rises to a height of 75 feet and conforms to the general shape of the auditorium. The dome is supplied by two sources of light, a lower and an upper trough, which give various tones of colored lighting controlled from the stage and mechanically operated.

The stage gives the impression of a huge portal or gateway. The decorations on either side of the proscenium arch are of the baroque Renaissance garden type. Features are niches designed to give the effect of fountains, water falls, grottoes, lighted in color through the dimmer system.

The side walls of the auditorium, with its introduction of pylons, are treated to give a series of large arched openings. Through these openings are to be seen mural paintings, depicting scenes from the courts of the later Bourbons. The dome is enriched in decorative panels and colored in tones of gold, red and blues.

The stage measures 34 feet in depth and 80 feet in width and has a proscenium opening of 60 feet. The stage has been equipped with the Transvox enlarging screen, which can be enlarged or shortened while the picture is in projection to a maximum width of 40 feet. There are 20 large dressing rooms located on different floors.

The auditorium has been found to be excellent acoustically, doubtless due to the breaking up of its wall areas by two huge pylons and sculpture detail. Danger was felt that the dome would be a source of acoustical trouble, but the breaking up of this unit by decorative features has apparently precluded such a possibility.

One of the greatest problems in designing an auditorium of this size is to give the effect of intimacy and not the effect of a huge coliseum, which is likely to be the result unless the scale of its different elements are well studied and well placed. For this reason the architects decided upon the use of large pylons, huge plaques of ornamental treatment and similar treatment on a large scale, which they felt was the only way to make a theatre of this size an intimate one.

The entire theatre is equipped with forced ventilation. The fans and intakes, refrigerating machinery, heating apparatuses, etc., are in the basement.

Although sound pictures have a tendency to diminish the orchestra work, which nevertheless the pit in this house measures 50 feet in width and 14 feet in depth, all on a lift and also with an organ console, and piano lift. This pit will accommodate 40 musicians.

The rotunda and foyer of the Beaufort above and opening into the foyer. The windows are of stained glass.

NEW BRITISH THEATRES IN LONDON AND BIRMINGHAM

Tudor design is adapted to a screen theatre in the Beaufort, while the Commodore is a semi-atmospheric theatre built for suburban patronage

CONSTRUCTION of motion picture theatres in England goes on apace. The insular Briton, notorious or notable, as you wish, for his conservatism, yet resists the American idea of boisterous exterior and superabundant interior, quite as persistently as he refuses to embrace the mechanistic severity of the Continental designers. Yet, though in their own way, the English exhibitor and theatre architect are going in for luxury, and among the notable houses of recent construction, are the Commodore in suburban London, and the Beaufort in Birmingham.

To consider the Beaufort: It is an architectural achievement, as a theatre, of unusual interest. The design is by Hurley Robinson. The style is Tudor, which is one that has seldom lent itself in the minds of architects as especially suited to the requirements of a gay palace of pleasure. The adaptation of this motif in the Commodore is arresting, if not entirely convincing, to those who have not been closely associated with it. It is no style for the blatant, for the proverbial theatricalism which in many instances clings to the motion picture in a degree unwarranted by its prestige and method. Set back a good distance from the thoroughfare on which it is located, the Beaufort stands on a spacious site, its flags flying and its mullioned windows aglow with color. Nearby are two sentinel lantern towers which at night flood the facade and reveal below the parapet of the entrance hall the two gargoyles stationed there.

Passing through massive oak doors, one finds oneself in a domed chamber which might be the outer court of a 16th Century fortress, or even the vestibule of a cathedral. Here are stained glass windows which tell in their designs a story of Tudor life, the designs being based on the careers of the five Tudor sovereigns who occupied the English throne from 1485 to 1603. There are also secondary panels which represent events and personages of the period.

The main facade presents a variety of interesting features. The main entrance is circular in plan, with the flanking walls set at an angle of approximately 30 degrees with the main axis. This provides an equally effective elevation from each of the four principal approaches and a very convenient vestibule. Three pairs of Tudor headed doors provide ample room for incoming traffic and emphasize the main approach. Above each pair is a delightfully traceried panel in Guildstone surmounted by a nine-light Tudor headed window. This arrangement very cleverly provides the first floor foyer with an ample supply of natural light.

The main facade is boldly set upon a broad plinth of Guildstone which gives an effect of great solidity, and the side walls are enlivened by four mullioned windows, with additional interest provided by pierced and traceried panels in the parapet above in effective combination with multi-colored brickwork.

Patrons enter through heavy oak doors glazed with antique glass, the glazing being protected with a series of wrought iron Fleur-de-lis standards, secured with wrought iron studs. Across the vestibule is a handsome oak screen, effectually shutting out all unwelcome draughts and street noises.

Within the booking hall, visitors cannot fail to be impressed agreeably by the harmonious and beautiful decorations. The ceiling is enriched with mediaeval plaster work of intriguing design, providing an excellent foil for the massive oak staircase leading to the crush hall. The ticket-issuing office is well arranged and conveniently placed, the hall being skilfully planned to provide the maximum amount of accommodation without crowding.

The grand staircase is broad and spacious, a notable feature being the boldly carved lion finals surmounting the two initial newels. The color scheme is restful and restrained throughout. Special attention has evidently been given to the various electric light fittings, which are in strict accord with the old-world atmosphere of the decorations. The spacious well on this floor is surrounded with a very fine oak balustrade, above which rises a highly decorative dome, enriched with mediaeval glazing and designed in sympathy with the general scheme of decorations, as are the three large windows overlooking the main entrance.

From this hall, the oak staircase leads in easy stages to the balcony, where patrons obtain their first impression of the auditorium. A luxurious carpet covers the floor, and well-appointed seats provide comfortable support for the body and free the mind to extract the utmost enjoyment from the program, whilst appreciating to the full the beautiful surroundings.

A striking feature is the massive masonry arch boldly spanning the proscenium opening and flanked with delightfully traceried pilasters terminating in canopies of exquisite design. The walls are treated in bays of half-timbering, alternating with panels of random masonry interplayful devices of old-world design. The balcony rises above the auditorium ceiling, supported on an immense timber truss spanning the auditorium. The balcony ceiling is divided into a number of bays with heavily moulded beams, the auditorium ceiling being upheld by a series of arched ribs enriched at intervals with gorgeously colored and gilded motifs of delightfully varied design.

Above the balcony rises an exceptionally fine dome, the base of which is encircled with a broad moulded band. Above this band is a wide frieze enriched with beautifully modelled foliage and surmounted with a mediaeval cornice studded at intervals with old-world motifs. The dome itself is enlivened with a series of moulded ribs supporting a wonderful traceried lantern illuminating the dome with softly glowing color. A pair of smaller lanterns of similar design hang suspended from the main ceiling, alternating with traceried vents. The whole ceiling has been treated in skilfully blended colors to represent mottled hide.

The walls are ablaze with light from a

ABOVE: AN EXTERIOR VIEW OF THE BEAUFORT. BELOW: THE AUDITORIUM OF THE BEAUFORT AT THE BALCONY

number of attractive lanterns arranged at suitable intervals, whilst peculiarly appropriate is the imposing array of wrought-iron lanterns arranged under the main windows.

The lighting effects are mellow and subdued, illuminating the vast auditorium with an entire absence of disagreeable glare. The ventilation is exceptionally good and, like the rest of the other specialist work, has been arranged in harmony with the general effect. The screen is of ample size.

The tableau curtains are in orange featuring two Tudor lions in blue and gold, surrounded by a diapered pattern of Tudor Rose and Fleur-de-Lis. Blue screen curtains are provided with a rising-sun motif for use in conjunction with color-lighting effects. Under the main proscenium arch is a portcullis pelmet in blue and gold.

The exceptionally fine organ which has been installed is capable of interpreting, in adequate manner, the wonderful series of super films which has been secured for the entertainment of patrons.

ABOVE: A VIEW OF THE FOYER OF THE BEAUFORT. BELOW: THE ENTRAN CE HALL OF THE COMMODORE.

The Beaufort is equipped with its own power house at the rear of the theatre, comprising one 78 and one 35 h.p. crude oil engine. The former drives a 38 kilowatt generator for interior lighting, and a 7 kilowatt generator for the projectors, while the latter drives a 15 kilowatt generator for lighting and a 7 kilowatt generator for projectors, these being controlled by an up-to-date switchboard in the engine house, which gives a supply from either of the machines either singly or together.

The supply is then brought underground by an armored cable to the switch room (leading off the crush hall) through isolating switches controlling both the house

The layout of this switch room is very neat and compact, considering the number of lights and amount of power to be controlled. Besides housing the switchgear, the dimmers controlling both the house and stage lighting are mounted in this room, these being operated from the operating box by means of extended

(*Continued on page* 131)

THEATRE ARCHITECTS

A Directory of the Leading Designers of Motion Picture Houses, Including (for Architects Who Have Supplied the Information) The Principal Theatres They Have Designed

A

R. S. Abbott, 816 Dryden Drive, Toledo, O.

George Abernathy, 83 South High Street, Columbus, O.

Adams & Adams, San Antonio, Tex.

William Aitken, 330-33 Lyon Building, Seattle, Wash.

Principal Theatre Designed

Fox, Everett, Wash., 700 seats.

Walter W. Alschlager, 565 Fifth Avenue, New York City, and 65 Huron Street, Chicago.

A. S. Alschuler, 28 East Jackson Boulevard, Chicago.

Ernest A. Arent & Kenneth Mac M. Towner, Kinmouth Building, Asbury Park, N. J.

L. A. Asbury, 1514 East 4th Street, Charlotte, N. C.

Augustine & Klinger, 5619 Sixth Avenue, Kenosha, Wis.

B

George Bachmann, Jr., Flint P. Smith Building, Flint, Mich.

Backes & Uthus, 208 Third Street, Milwaukee, Wis.

Charles Bacon, 1104 I. O. O. F. Building, Indianapolis, Ind.

Leonard H. Bailey, 1207 Colcord Building, Oklahoma City, Okla.

Balch & Stanberry, Film Exchange Building, Los Angeles, Cal.

The Ballinger Company, 105 South Twelfth Street, Philadelphia, Pa.

Elmer F. Behrns, 605 N. Michigan Ave., Chicago, Ill.

Principal Theatres Designed

Dekalb, Dekalb, Ill., Egyptian, 1600 seats.
Pekin, Pekin, Ill., Chinese, 1400 seats.
York, Elmhurst, Ill., Spanish, 1200 seats.
Arcada, St. Charles, Ill., Spanish, 1100 seats.
Ridge, Park Ridge, Ill., French, 1100 seats.
Miller, Woodstock, Ill., Moorish, 1000 seats.
El Tovar, Crystal Lake, Ill., Adobe, 1000 seats.

R. F. Beresford, 1115 Connecticut Avenue, Washington, D. C.

Berger & Kelley, Lincoln Building, Champaign, Ill.

Besecek & DeFoe, 114 West 10th Street, Kansas City, Mo.

William B. Betts, 32 W. Randolph Street, Chicago, Ill.

Principal Theatres Designed

Desplaines, Desplaines, Ill., Spanish, 1000 seats.
Glen, Glen Ellyn, Ill., English, 1000 seats.
Catlow, Barrington, Ill., English, 850 seats.
Willard, Villa Park, Ill., Modern, 850 seats.
Chelten, Chicago, Ill., Modern, 1100 seats.

Alvin C. Bieber, 1520 Locust Street, Philadelphia, Pa.

Fred A. Bishop, 903 Electric Building, Richmond, Va.

Principal Theatres Designed

Byrd, Richmond, Va., 1600 seats.
Bluebird, Petersburg, Va., 1300 seats.

E. R. Bitting, 1104 Hamilton Street, Allentown, Pa.

W. S. Bittner, 4902 Forsythe Street, East Chicago, Ind.

Boller Brothers, 114 W. Tenth Street, Kansas City, Mo.
Members of firm: Robert Boller, Kansas City; Carl Boller, 340 Douglas Building, Los Angeles, Cal.
Associates: N. E. Palmquist, Clifford E. Geery, L. D. McDonald, engineer.

Principal Theatres Designed

Granada, Kansas City, Kan., Spanish, 1200 seats.
Coleman, Miami, Okla., Louis XV, 1700 seats.
Granada, Emporia, Kan., Spanish-Colonial, 1400 seats.
Citizens, Plainview, Tex., Spanisb, 1200 seats.
Nomar, Wichita, Kan., Mexican, 1000 seats.

Walter Earle Bort, 201-03 Tucker Building, Clinton, Ia.
Members of Firm: Walter Earle Bort, John H. Ladehoff.

Principal Theatre Designed

Capitol, Morrison, Ill., 600 seats.

H. A. Brandt, 1319 F Street, N. W., Washington, D. C.

B. A. Branson, 1502 West 26th Street, Indianapolis, Ind.

Finley Brooke, Conway Avenue, Cincinnati, O.

Murray Brown, Confederation Life Building, Toronto, Canada.

Brussel, Black & Vitterbo, 307 North Michigan Boulevard, Chicago.

A. O. Budina, 200 West 57th Street, New York City.

Building Service Bureau, 301 Broadway, Market Building, Detroit, Mich.

Clarence C. Bulger, 207 Construction Industry Building, Dallas, Tex.

L. E. Burkett, 244 Farmers Trust Building, Fort Wayne, Ind.

Busboom Brothers, Fairbury, Neb.

C

G. R. Callis, Hearst Tower Building, Baltimore, Md.

Cannon & Fetzer, 506 Templeton Building, Salt Lake City, Utah.

Frank B. Carpenter, Brown Building, Rockford, Ill.

Swan A. Clausen, 701 Milikin Building, Decatur, Ill.

J. W. Clyde, Proctor Building, Mt. Vernon, N. Y.

Clinton B. Cook, Asbury Park Trust Building, Asbury Park, N. J.

A. P. Coolidge, Helena, Ark.

Jos. H. Cornell, Far Rockaway, N. Y.

Arthur Cottrell, 527 Bangs Avenue, Asbury Park, N. J.

S. A. Craig, 103 South Capitol Avenue, Indianapolis, Ind.

C. Howard Crane, Elmer George Kiehler and Ben A. Dore, Associates, 1230 Michigan Theatre Building, Detroit, Mich.

W. Holmes Crosby & Company, 31-32-33 Beers Bldg., Oil City, Pa.

Perry E. Crosier, 916 New York Life Building, Minneapolis, Minn.

Samuel N. Crowan Company, 2 West Monroe Street, Chicago.

R. H. Cutting, 1842 E. 81st Street, Cleveland, O.

D

Davis & Wilson, Lincoln, Neb.
Members of Firm: Ellery Davis, Walter F. Wilson.

Principal Theatre Designed

Stuart, Lincoln, Neb., 2000 seats.

L. A. Desjardins, 409 Bank Block, Denver, Colo.
Members of firm: L. A. Desjardins, J. H. Thomas.
Associate: J. J. Huddart.

Dick & Bauer, Inc., 208 Third Street, Milwaukee, Wis.
Members of firm: G. A. Dick, A. H. Bauer.

Principal Theatres Designed

Milwaukee, Milwaukee, Wis., Georgian, 1400 seats.
Tower, Milwaukee, Wis., Spanish, 1650 seats.
Colonial, Milwaukee, Wis., Colonial, 1654 seats.
Oriental Milwaukee, Wis., Indo Saracenic, 2400 seats.
Garfield, Milwaukee, Wis., French, 2000 seats.
National, Milwaukee, Wis., Italian Renaissance, 1500 seats.

Clari W. Ditchy, 415 Brainard Street, Detroit, Mich.

J. A. Dempwold, Cassett Building, York, Pa.

H. B. Dox, 502 Lehmann Building, Peoria, Ill.

S. T. Dubitzky, 161 Main Street, Fall River, Mass.

W. Scott Dunne, Dallas, Tex.

Principal Theatres Designed

Arcadia, Dallas, Texas, Italian, 1162 seats.
Ritz, Big Spring, Texas, Italian, 1000 seats.
Texas, San Angelo, Texas, Spanish, 2000 seats.
Ritz, Big Spring, Texas, Italian, 1000 seats.
Plaza, El Paso, Texas, Spanish, 2750 seats.

E

John Eberson, 200 W. 57th Street, New York, N. Y.

Principal Theatres Designed

Capitol, Chicago, Ill., Spanish, 2400 seats.
Avalon, Chicago, Ill., Persian, 2500 seats.
Valencia, Jamaica, L. I., Spanish, 4000 seats.
Paradise, Chicago, Ill., Bourbon, 5000 seats.

George E. Eichenlaub, C. P. A., R. E., Commerce Building, Erie, Pa.
Associates: R. C. Stevens, C. W. Bowen, R. A. Eichenlaub.

Principal Theatres Designed

Southern, Dothan, 1500 seats.
Standard, Marianna, 1200 seats.
Panama, Panama, 1400 seats.

Ellerbe & Company, 510 Essex Building, Minneapolis, Minn., and 692 Endicott Building, St. Paul, Minn.

Douglas Ellington, 16½ Malt Street, Asheville, N. C.

Fred W. Elliott, Columbus, O.

Principal Theatres Designed

Fairmont, Fairmont, W. Va., Spanish, 1600 seats.
Majestic, Columbus, O., Italian, 1200 seats.
Smoot, Parkersburg, W. Va., Classical, 1200 seats.
Lincoln, Parkersburg, W. Va., Modern, 1000 seats.
Hippodrome, Marietta, O., Italian, 1200 seats.
Ceramic, East Liverpool, O., Classical, 1600 seats.

Max Egerman and Frank K. West, 811 Rebecca avenue, Wilkinsburg, Pa. c/o Pittsburgh Contracting & Engineering Company.

F

Fridstein Company, 111 West Washington Street, Chicago.

George L. Fisher, 1439 City National Bank Building, Omaha, Neb.

N. E. Durand, c/o Frederick Foltz & Company, 310 North Dearborn Street, Chicago.

G. Herbert French, Builders Exchange Building, Tampa, Fla.

Clyde N. & Nelson Friz, Lexington Building, Baltimore, Md.

G

M. Del Gaudio, 160 West 45th Street, New York City.

Giesecke & Harris, 405 Littlefield Building, Austin, Tex.

J. Kerr Giffen, 804 Brant Bldg., Canton, O.

Principal Theatres Designed

Bexley, Dover, O., Spanish, 950 seats.
Samuele, Dillonvale, O., Modernistic, 955 seats.

John Graham & Co., 1610 Euclid Avenue, Cleveland, O.

Graham, Anderson, Probst & White, 80 East Jackson Boulevard, Chicago.

A. S. Graven, Inc., 100 N. LaSalle Street, Chicago, Ill.

Principal Theatres Designed

Fisher, Detroit, Mich., Mayan, 3000 seats.

Minnesota, Minneapolis, Minn., Renaissance, 4050 seats.
Alabama, Birmingham, Ala., Moorish, 2800 seats.
Tennessee, Knoxville, Tenn., Moorish, 2200 seats.
Keith Albee, Rochester, N. Y., Renaissance, 3200 seats.
Avalon, Detroit, Mich., Renaissance, 2000 seats.
Hollywood, Detroit, Mich., Spanish, 3200 seats.
Wesbend, West Bend, Wis., Modern German, 1000 seats.

H

ALFRED A. HAHN, 513 Adison Avenue, Toledo, O.

HECTOR O. HAMILTON, 369 Lexington Avenue, New York City.

F. A. HENNINGER, Securities Building, Omaha, Neb.

C. H. HINNANT, Peoples Bank Building, Lynchburg, Va.

HODGENS & HILL, 130 S. 15th Street, Philadelphia, Pa.
Members of firm: H. C. Hodgens and A. D. Hill.

Principal Theatres Designed

Tower, Philadelphia, Pa., 3500 seats.
Roosevelt, Philadelphia, Pa., 2200 seats.
State, Johnstown, Pa., 2500 seats.
Rexy, Philadelphia, Pa., 2200 seats.
Nixon, Philadelphia, Pa., 2000 seats.
Colony, Philadelphia, Pa., 2000 seats.

HOFFMAN-HENON COMPANY, Finance Building, Philadelphia, Pa.
Members of firm: P. J. Henon, Jr., D. T. Henon.

Principal Theatres Designed

Warner, Atlantic City, N. J., Atmospheric, 4250 seats.
Mastbaum, Philadelphia, Pa., Renaissance, 4800 seats.
Circle, Philadelphia, Pa., Atmospheric, 3050 seats.
Boyd, Philadelphia, Pa., Modernistic, 2400 seats.
Enright, Pittsburgh, Pa., Modernistic, 3231 seats.
Erlanger, Philadelphia, Pa., Renaissance, 1848 seats.

HOOPER & JANUSCH, INC., 879 N. State Street, Chicago, Ill.

THE E. C. HORN SONS, 1476 Broadway, New York, N. Y.
Members of firm: Charles T. Horn, Stephen S. Horn.

Principal Theatres Designed

State, Waterbury, Conn., 15th Century Italian, 1950 seats.
Strand, New Britain, Conn., Italian Renaissance, 2020 seats.
State, Harrisburgh, Pa., Italian Renaissance and Spanish, 2058 seats.

HOUCK & SMENNER, 108 East Washington Street, Muncie, Ind.

C. G. HOWELL, 1018 Glenn Building, Atlanta, Ga.

PETER M. HULSKEN, HULSKEN & STRONG, Domestic Building, Lima, O.

J

JENS J. JENSEN, 1105 Lawrence Avenue, Chicago.

JOHNSON & BRANSON, Lynchburg, Va.

EDWARD ARTHUR JUUL, Security National Bank Building, Sheboygan, Wis.

Principal Theatres Designed

Empire, Manitowoc, Wis., Classic, 1000 to 1200 seats.
Bowler, Sheboygan, Wis., Classic, 1000 seats.

K

ALBERT KAHN, INC., 1000 Marquette Building, Detroit, Mich.

LOUIS S. KAPLAN, Fizcharges Building, Trenton, N. J.

JOHN EDMUND KELLEY, 38 Chauncy Street, Boston, Mass.

KENNE & SIMPSON, 1005 Land Bank Building, Kansas City, Mo.

MELVIN L. KING, 300 Dennison Building, Syracuse, N. Y.

RICHARD D. KING, Los Angeles, Cal.

W. H. KING, Magee Building, Pittsburgh, Pa.

FLOYD F. KINGS, Lake Worth, Fla., and Mitchell, S. Dak.
Associates: G. W. Hutchinson, C. S. Weller.

Principal Theatres Designed

Oakley, Lake Worth, Fla., Spanish, 640 seats.
Show Boat, West Palm Beach, Fla., Spanish, 1100 seats.

KIRCHOFF & ROSE, 1300-13 Empire Building, Milwaukee, Wis.

WADE H. KLAMBERG & COMPANY, 317 N. 11th Street, St. Louis, Mo.

A. J. KLINKHART, Kohler Building, Hagerstown, Md.

CHARLES E. KOUNTZ, 115 Young Building, Hagerstown, Md.

H. K. KRAPP, 1 West 47th Street, New York City.

E. D. KRENN & H. BEIDLER, 952 North Michigan Avenue, Chicago.

KROKYN, BROWNE & ROSENSTEIN, 120 Milk Street, Boston, Mass.
Members of firm: Ambrose A. Browne, J. Frederick Krokyn, Arthur Rosenstein.

Principal Theatres Designed

Seville, East Boston, Mass., 1750 seats.
Colonial, North Attleboro, Mass., 1250 seats.
Strand, South Boston, Mass., 1600 seats.
Noody Street, Waltham, Mass., 2800 seats.
Humbolt Avenue, Roxbury, Mass., 1100 seats.

L

THOMAS W. LAMB, 644 Eighth Street, New York City.

C. W. LAMPE, 155 North Clark Street, Chicago.

W. J. LAWS & COMPANY, First National Bank Building, Oklahoma City, Okla.

W. H. LEE, 1505 Race Street, Philadelphia, Pa.

Principal Theatres Designed

Astor, Reading, Pa., 2600 seats.
Anthony Wayne, Wayne, Pa., 1800 seats.
Forum, Philadelphia, Pa., 1700 seats.

LEON M. LEMPERT & SON, 1058 Mercantile Building, Rochester, N. Y.

S. R. LEWIS, c/o Lewis & Capron, 407 South Dearborn Street, Chicago.

LEWIS & DAUGHERTY, Adams Building, Danville, Ill.

C. W. LINSLEY, Lamar Building, Jackson, Miss.

H. C. LOOMIS, Fidelity Mortgage Building, Cleveland, O.

J. HAL LYNCH & SON, 625 Locust Street, St. Louis, Mo.

M

MACKENZIE & PRATT, 306 Genesee County Bank Building, Flint, Mich.

EDW. GEO. MCCLELLAN, 7440 Cottage Grove Avenue, Chicago.

MAGAZINER, EBERHARD & HARRIS, 603 Chestnut Street, Philadelphia, Pa.

J. MANDOR MATSON, Racine, Wis.

A. G. MAYGER, Fisher Building, Detroit, Mich.

Principal Theatres Designed

[Note: A. G. Mayger was a member of the firm of Graven & Mayger when that firm designed the following theatres.]

Fisher, Detroit, Mich., Mayan, 3000 seats.
Alabama, Birmingham, Ala., Moorish, 2800 seats.
Minnesota, Minneapolis, Minn., Renaissance, 4050 seats.
Tennessee, Knoxville, Tenn., Moorish, 2200 seats.

MEGINNIS & SCHAUMBERG, Federal Trust Building, Lincoln, Neb.

Principal Theatre Designed

Sun, York, Neb., Spanish, 900 seats.

C. MEYERS, 104 North 6th Street, Springfield, Ill.

MIDWEST ENGINEERING & CONSTRUCTION CORPORATION, Interurban Terminal Building, Columbus, O.

JOS. C. MORESI, 418 Canyon Avenue, Fort Collins, Col.

B. A. MUELLER, Arcade Building, East St. Louis, Ill.

N

J. E. NASSON, 622 Corn Exchange Building, Minneapolis, Minn.

A. E. NEUCKS, 604 Old State National Bank Building, Evansville, Ind.

NEWHOUSE & BERNHAM, 5257 Cottage Grove Avenue, Chicago.

M. NIRDLINGER, NIRDLINGER & MARLIER, 905 Empire Building, Pittsburgh, Pa.

C. H. NORTH, 1711 Sansom Street, Philadelphia, Pa.

O

OPPENHAMER & OBEL, 503 Bellin Building, Green Bay, Wis.

P

URBAN F. PEACOCK, (Formerly Peacock & Frank) 445 Milwaukee Street, Milwaukee, Wis.

OLIVER RANDOLPH PARRY, 1524 Sansom Building, Philadelphia, Pa.

HENRY T. PHELPS, Hicks Building, San Antonio, Tex.

POPE & MANNING, Equitable Building, Wilmington, Del.

J. E. O. PRIDMORE, 38 South Dearborn Street, Chicago, Ill.
Associate: Herbert Tyson.

Principal Theatres Designed

Sheridan, Chicago, Ill., 3000 seats.
Varsity, Evanston, Ill., 2000 seats.
Ambassador, Chicago, Ill., 2000 seats.

R

C. W. AND GEORGE L. RAPP, 231 West 43rd Street, New York City, and 190 North State Street, Chicago.

VICTOR A. RIGAUMONT, 1540 Broadway, New York; Penn Avenue, Pittsburgh.

PETER ROSSELLO, 505 Cadillac Square Building, Detroit, Mich.

LEROY B. ROTHSCHILD, 215 East Broad Street, Philadelphia, Pa.

RUBIN & VESHANCEY, 960 Union Trust Building, Pittsburgh, Pa.

RUBUSH & HUNTER, 430 American Central Life Building, Indianapolis, Ind.

PAUL P. RUEHL, 247 Park Avenue, New York, N. Y.

Principal Theatres Designed

Ward & Glynne's, Patchoque, L. I., N. Y., Adams, 1400 seats.
Ward & Glynne's, Bay Shore, N. Y., Adams, 2100 seats.
Ward & Glynne's, Greenport, N. Y., Adams, 1200 seats.

S. RUSSELL, 11 East Lexington Street, Baltimore, Md.

S

C. A. SANDBLOM, 145 West 45th Street, New York City.

HENRY J. SCHNEIDER, 66 Baldwin Block, Council Bluffs, Ia.

CHARLES SHAEFER, JR., 332 E. 149th Street, New York City.

R. L. SIMMONS, Elkhart, Ind.

WILLIAM W. SLACK & SON, Trenton Trust Building, Trenton, N. J.
Members of firm: William W. Slack, L. W. Slack.

Principal Theatres Designed

Broad, Trenton, N. J., 3000 seats.
Gaiety, Trenton, N. J., 1600 seats
Stacy, Trenton, N. J., 1200 seats.
Bijou Trenton, N. J., 1000 seats.

C. H. SORBER, 710 First National Bank Building, Greensburg, Pa.

HORACE L. SMITH, c/o C. K. Howell, Inc., Richmond, Va.

E. STEINBERG, 360 North Michigan Avenue, Chicago.

A. M. STRAUSS, 415 Cal-Wayne Building, Fort Wayne, Ind.

Principal Theatres Designed

Emboyd, Fort Wayne, Ind., Italian Renaissance, 3100 seats.
Paramount, Anderson, Ind., Spanish Atmospheric, 1800 seats.
State, Fort Wayne, Ind., Classical, 1200 seats.
Court, Auburn, Ind., Spanish Atmospheric, 1200 seats.
Paramount, Ft. Wayne, Ind., Modernistic, 2300 seats.

T

THALHEIMER & WEITZ, 10 South 18th Street, Philadelphia, Pa.
Members of firm: Clarence S. Thalheimer, David D. Weitz.

Principal Theatres Designed

Lansdale, Lansdale, Moderne, 1200 seats.
Nineteenth Street, Allentown, Moderne, 1200 seats.
Capitol, Allentown, Moderne, 1000 seats.
Mt. Ephriam, Mt. Ephriam, Italian, 1000 seats.
Provident, New Rochelle, Atmospheric, 1500 seats.
Jenkintown, Jenkintown, Pa., Moderne, 1800 seats.

TILGHMAN-MOYER COMPANY, 141 West 19th Street, Allentown, Pa.

C. TOTTEN, 101 Hassayampa Hotel, Prescott, Arizona.

U

UNITED STUDIOS, INC., 14 West Lake Street, Chicago.

JOSEPH URBAN, 5 E. 57th Street, New York, N. Y.

Principal Theatres Designed

Ziegfeld, New York, N. Y., 1622 seats.
Paramount, Palm Beach, Fla., 1356 seats.

V

VAN GUNTEN & VAN GUNTEN, 26 East Huron Street, Chicago, Ill.

Member of firm: Orlano Van Gunten, Tillman Van Gunten.

Principal Theatres Designed

Tivoli, Downers Grove, Ill., Spanish, 1500 seats.

FREDERICK T. VEZZELL, Yoakum Building, Ocala, Fla.

Principal Theatres Designed

Etta, Ocala, Fla., Spanish, 1200 seats.
Dixie, Ocala, Fla., Spanish, 500 seats.

P. A. VIVARTTAS, Union City, N. J.

C. EDWARD VOSBURY, 509 Binghamton Savings Bank Building, Binghamton, N. Y.

W

WARREN & WETMORE, 17 East 47th Street, New York City.

HARRY E. WEAVER, 502 Esperson Building, Houston, Tex.

Principal Theatres Designed

Criterion, Enid, Okla., 1000 seats.
Orpheum, Wichita, Kan., 2500 seats.
York Rite Temple Auditorium, Wichita, Kan., 1500 seats.

C. W. WEBSTER & L. J. LATZ, 5 North Genesee, Waukegan, Ill.

W. C. WEEKS, INC., 720 Michigan Avenue, Sheboygan, Wis.
Members of firm: W. C. Weeks, W. F. Weeks, I. Lohman, H. T. Disbrow.

Principal Theatre Designed

Rex, Sheboygan, Wis., Renaissance, 950 seats.

EMILE WEIL, INC., Whitney Bank Building, New Orleans, La.

ARTHUR WEISER, 510 Madison Avenue, New York City.

FRED WESLEY WENTWORTH, 140 Market Street, Paterson, N. J.
Members of firm: Fred W. Wentworth, Fred J. Vreeland.

Principal Theatres Designed

Stanley, Jersey City, N. J., Atmospheric, 4400 seats.
Fabian, Paterson, N. J., Spanish, 3300 seats.
Fabian, Hoboken N. J. French, 3200 seats.
Branford, Newark, N. J., Empire, 3000 seats.
Ritz, Elizabeth, N. J., Italian, 2800 seats.

WM. J. WESTFALL, 1104 Nixon Building, Corpus Christi, Tex.

ALBERT E. WESTOVER, 109 South 22nd Street, Philadelphia, Pa.

THOS. W. WILLIAMSON, Central National Bank Building, Topeka, Kan.

WM. WRIFFORD, 724 Washington Street, Camden, N. J.

Z

CHARLES B. ZALESKY, Security Building, Cedar Rapids, Ia.

JOHN J. ZINK, 2826 Overland Avenue, Baltimore, Md.

Principal Theatres Designed

Rialto, Washington, D. C., Greek Revival, 2500 seats.
Tivoli, Frederick, Md., Colonial, 1800 seats.
Colony, Washington, D. C., Colonial, 2000 seats.
Takoma, Takoma Park, D. C., Greek Revival, 1200 seats.
Parkway, Wilmington, Del., Modern, 1750 seats.

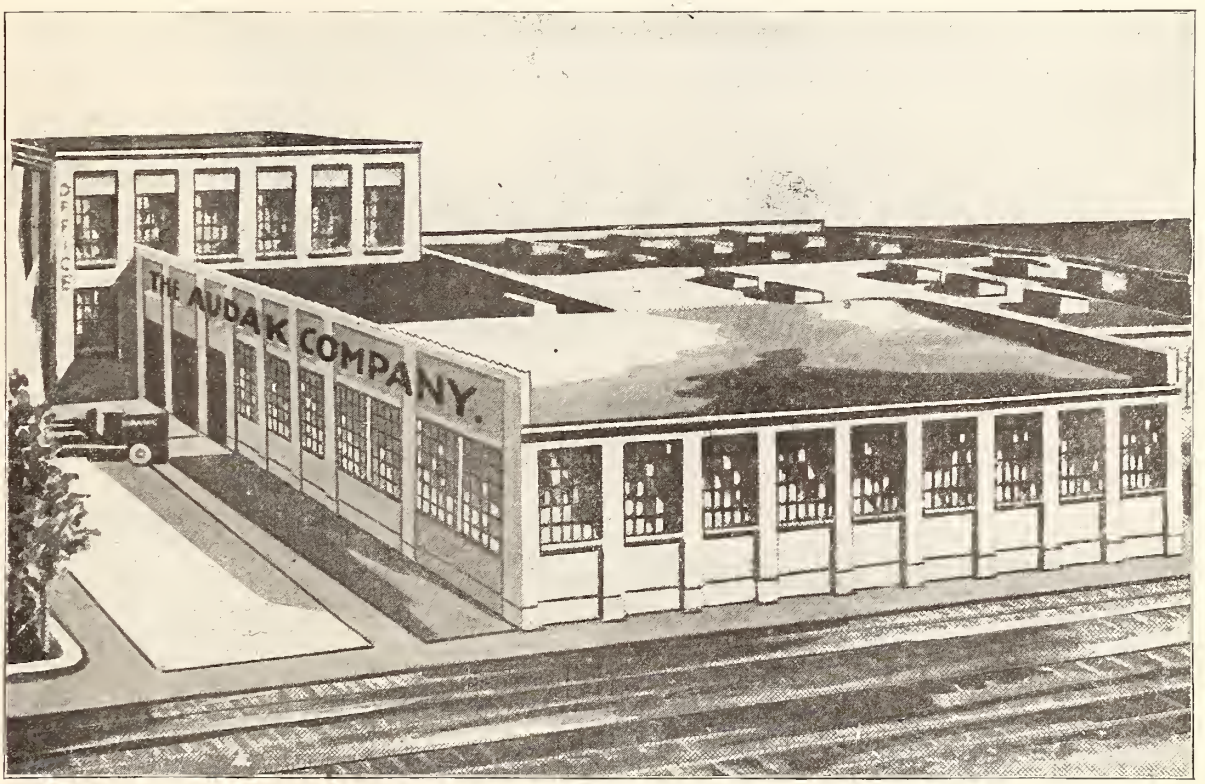
ZOOK & MCCAUGHEY, 222 W. Adams Street, Chicago, Ill.
Members of firm: W. F. McCaughey, R. Harold Zook.

Principal Theatre Designed

Pickwick, Park Ridge, Ill., Modernistic, 1600 seats.

NEW FACILITIES TO MATCH GROWTH OF SOUND

Right: New plant of Audak Company



Below: Maximilian Weill, President of Audak Company

THE growth in popularity of sound pictures has meant a similar growth as an institution of the Audak Company of New York. The Audak Company was formerly entirely devoted to the manufacture of mechanical phonograph reproducers. Although the company had a highly developed organization for the making of this product, and had brought its phonograph reproducer to an excellent standard, it was found that it was not adaptable with equal success to the requirements of sound reproducing equipment as it concerns motion pictures. This led to the creation of an entirely new type of pickup, however, based on the original one, and the result was the Electro-Chromatic pickup designed exclusively for motion picture work.

Introduction of the new product on the motion picture sound equipment market brought in only a short time a definite need for greater facilities for its manufacture. A new plant was necessary. The larger factory was also required for other products which, it is said, will be manufactured soon for the radio trade.

W. L. Marshall Advertising Head of Victor-Radio Corp.

CAMDEN, N. J.—W. L. Marshall, formerly advertising manager of the Victor Talking Machine Company and one of the most widely known personalities in the music industry, has been appointed general advertising manager of the Radio-Victor Corporation of America, with headquarters at the executive offices of the company in New York. Mr. Marshall, who has already assumed his new responsibilities, will be in charge of all the advertising, sales promotion and publicity activities of the Radio-Victor Corporation, the merchandising subsidiary of the Radio Corporation of America.

TWO NEW BRITISH THEATRES

(*Continued from page* 128)

shafts through the wall.

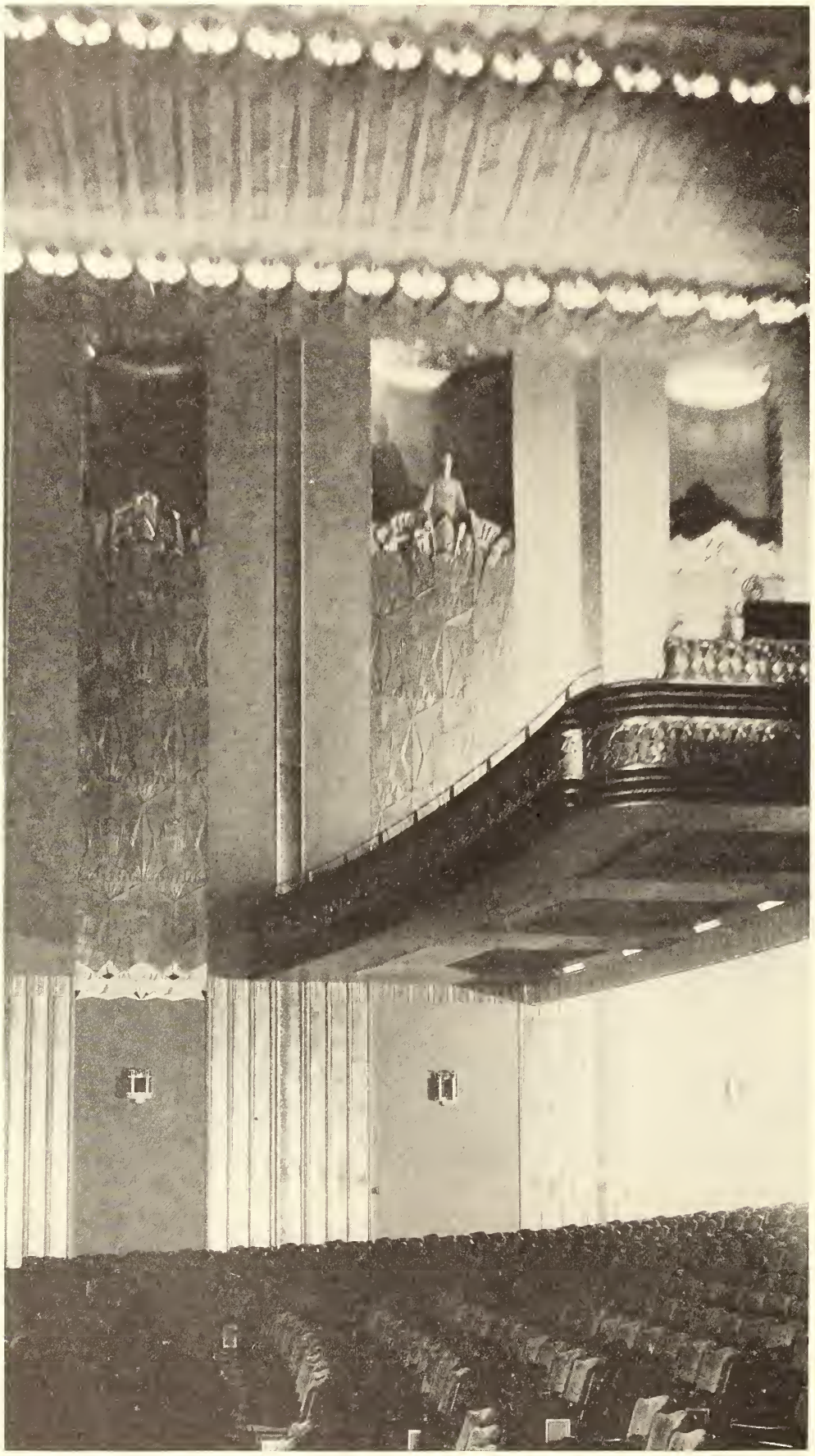
The house lighting has been carefully studied from the point of view of both the type and the positions of the fittings employed. It will be noticed that, while the lighting of the house is all that could be desired, the fixtures are absolutely in keeping with the period of the house.

Contractors for the exterior and interior stonework decorations and plaster work, were the Allied Arts & Crafts Guild of Birmingham.

The Commodore in Hammersmith is one of the really outstanding examples of the new class of London suburban super-theatres. It was designed by George Coles. The Commodore has a seating capacity of about 3,000 and also provides ample standing room. The balcony alone is furnished with 1,000 comfortable seats.

The Commodore is a landmark of King street, Hammersmith. The rectangular form of the site allows for a deep, wide building, with direct access to the road along the West-

(*Continued on page* 146)



Left: View of the auditorium toward the side and at the balcony, showing the modernistic design executed in soaring pilasters, deeply contrasting panels and cubistic figurines.

THE MODERNISTIC DESIGN OF THE STATE IN PHILADELPHIA

Presenting a new Warner Brothers theatre designed by Ralph B. Bencker

A NEW note of modernistic decoration characterizes the State theatre, the recently opened $1,500,000 Warner Brothers house at 52nd and Chestnut streets, Philadelphia. Taking for his inspiration the newest trend in art, Ralph B. Bencker, the architect, has created a theatre which in beauty of line and coloring is most striking. Artistic simplicity and restful color tones are employed to achieve an effect which is distinct from the ornate decorative nature of the majority of new theatres. Soft tones of blue, rose and silver accented with black, constitute the color scheme of the house. The State has a seating capacity of 3,500.

The exterior of the State is of buff and black brick, limestone and terra cotta, carried out in the modernistic style of architecture. The main entrance doors and the ticket booth are of cast bronze and are surmounted by a marquise of cast iron with myriads of lights.

The lobby is striking in the extreme, with panels and wainscoting of gleaming black vitrolite relieved by bands of silver and contrasting beautifully with the soft tones of blue found in the ceiling. Concealed lights lend charm to the whole.

At each side of the lobby is a novel and striking modernistic panel of snowflake patterns, in silver on a black background, with bold, diagonal designs in silver representing ice crystals. A silver and glass chandelier of modernistic design with blue lights, like a great ice crystal, gives an added touch of beauty to the lobby. At each side of the lobby white marble stairways lead to the mezzanine. On the landings are lofty windows composed of two panels of blue glass

separated by one of silver and illuminated from the rear.

The foyer is imposing in a severe kind of beauty, with columns of black and silver vitrolite and a blue ceiling with indirect lighting. Plaque lights of unusual design adorn the side walls, and the drinking fountains carry out the blue and silver modernistic design, with blue panel lights, Venetian mirrors, German silver fixtures and crystal bases extending to the floor.

The decorations of the auditorium are characterized by simplicity and restfulness. The ceiling is very unusual and striking, with a square, stepped dome in three planes and vertical breaks concealing the exquisite illumination. Lofty columns of silver at the sides of the auditorium are separated by niches, and the whole is illuminated by soft blue light.

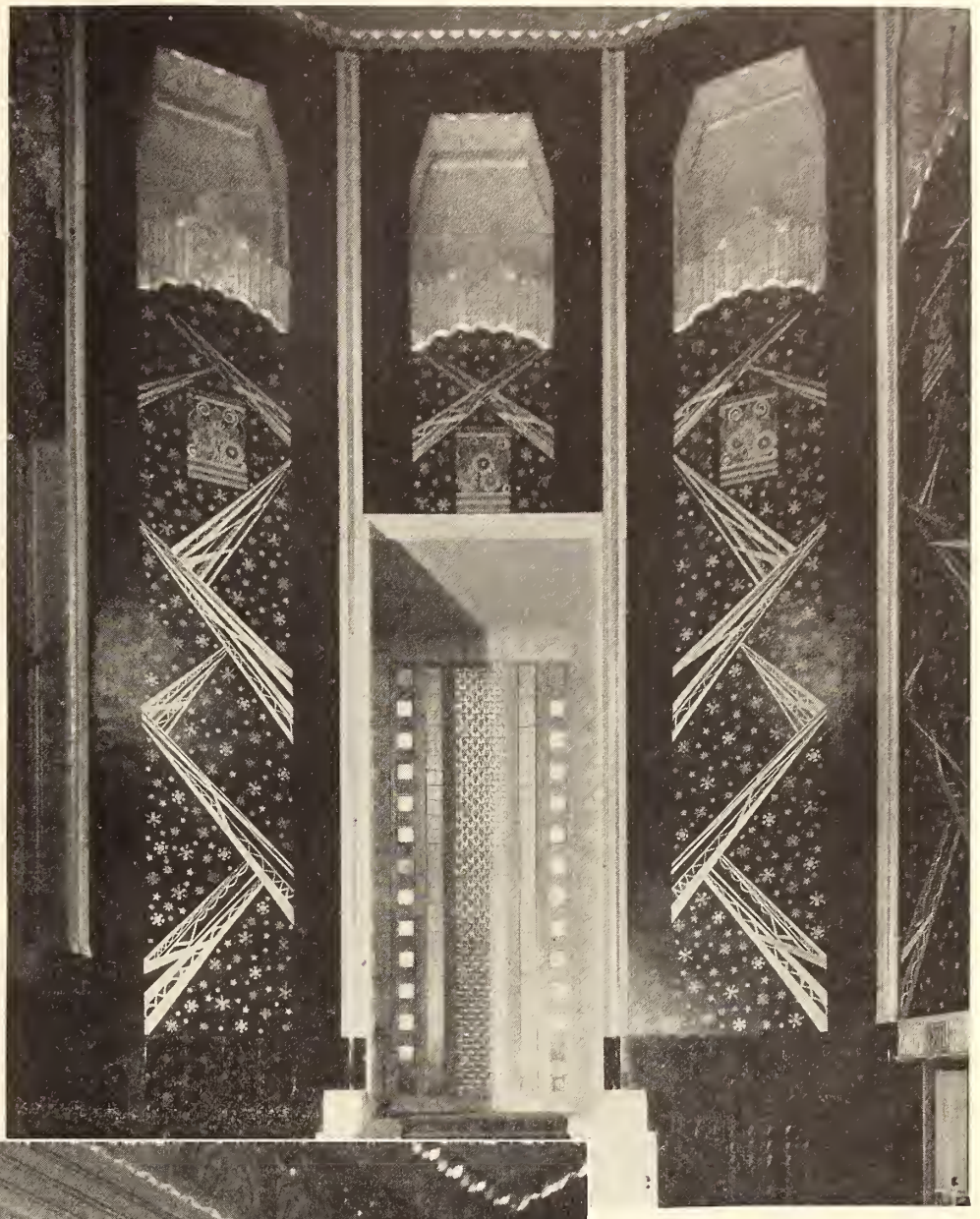
Three large figures, each holding a camera in outstretched hands, ornament the front of the balcony. These cameras form the portholes of the projection room, which has three projection machines equipped to project either sound on disc or on film.

The stage has 42 sets of counterweights, permitting an interchange of settings for any requirement. There is a Westinghouse five-scene multi-preset switchboard, while the stage lighting equipment consists of border lights, footlights and a battery of spotlights. The latter are located in the ceiling and in front of the balcony and may be focused to flood the stage with many colored lights.

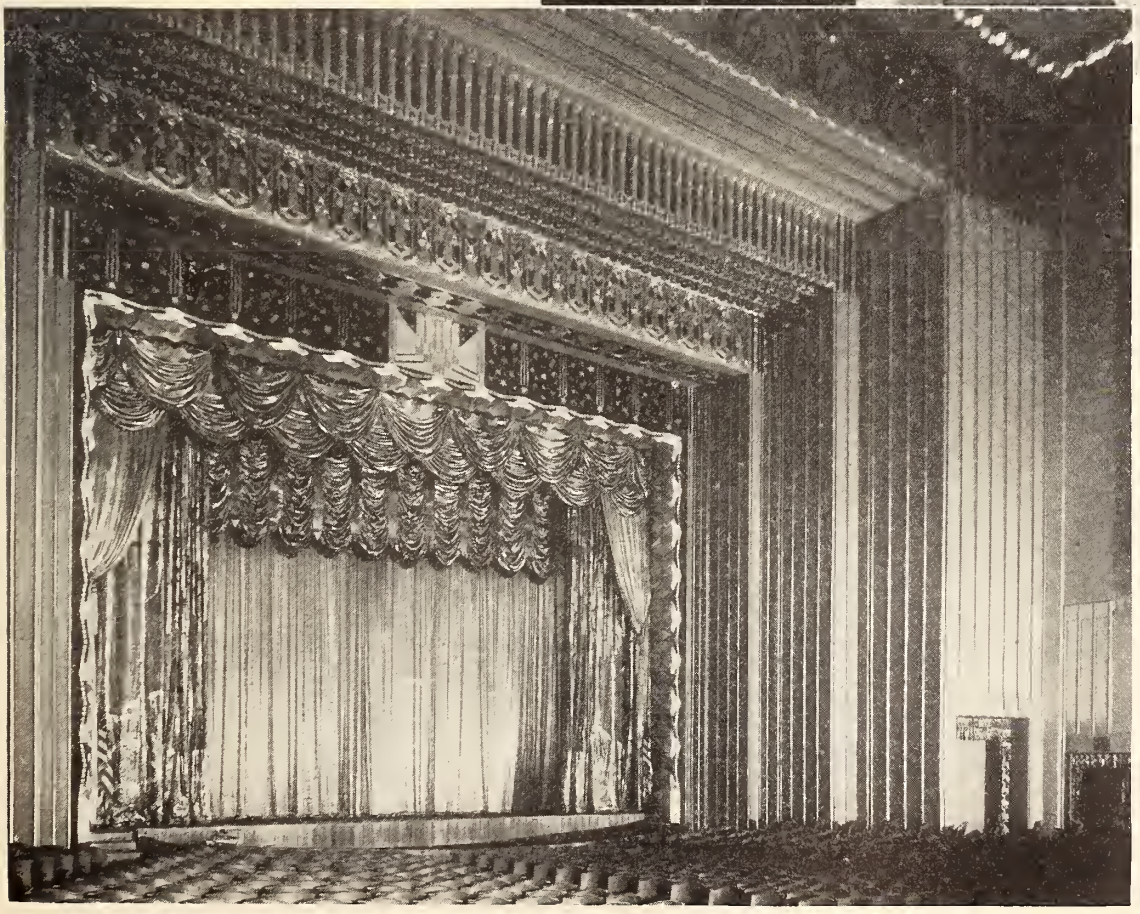
There is an elevator orchestra pit which will accommodate 35 musicians and the three-manual console is also mounted on an elevator platform. The organ chamber is overhead in front of the proscenium, providing for an even distribution of tone. The heating and ventilating systems are of the latest type. The refrigerating plant is of 500 tons capacity.

The mezzanine floor is devoted to promenades, lounges, retiring rooms, a children's play room, a first-aid room and the theatre offices. The children's play room is designed in the modernistic spirit even to its

(*Continued on page* 146)



Above: Approach to a doorway, showing the decorative character typical of the theatre, in which straight lines, angles and contrasting colors accentuated by black express designs in a severe yet warm modernistic motif.



Left: The auditorium, at the proscenium arch which is fashioned in the manner of a great portico set in the wall of a mighty skyscraper. Color is supplied by concealed lighting.

The auditorium as seen from the stage.

A fountain in the foyer.

THE CIRCLE THEATRE IN PHILADELPHIA, A NEW WARNER HOUSE

A neighborhood theatre seating 3,500 is the Circle. Spanish in style, it was designed by the Hoffman-Henon Company of Philadelphia

TO the Warner Brothers chain of theatres has been added a structure of unusual beauty for neighborhood houses, in the Circle theatre recently opened at Frankford avenue and Orthodox street, Philadelphia. The Circle possesses every conceivable convenience and luxury in modern theatre design. The construction is, of course, entirely fireproof, with concrete foundations and structural steel framework. The exterior is of light brick and terra cotta.

The Circle is Spanish in design and artists of high repute in Spain and Italy worked in conjunction with the architects,

The foyer, showing stairs to the balcony.

the Hoffman-Henon Company of Philadelphia, to adapt Spanish creative art to the needs of the modern motion picture theatre. The design is atmospheric, with the auditorium representing a formal garden, with vases, clipped trees and trailing vines surmounting the marble balustrade, while overhead a sky of midnight blue across which fleecy clouds float from the sides of the proscenium arch. Interesting features of the side wall treatment are Spanish stained glass windows and small niches containing classic statues selected in Italy, with indirect lighting from the rear.

While the two sides of the auditorium are in perfect harmony, monotony is avoided by the dissimilarity of the decorations on either side, according to the usual practice in atmospheric design. The utmost care has been taken to adhere to the Spanish atmosphere throughout, and with this in mind, M. Gibelli, who designed the decorations of the theatre, selected art material for its decoration in Europe.

The lighting fixtures of wrought iron, made in both the United States and Spain, were designed by a Spanish artist. The iron work throughout the theatre is hand-hammered and hand-wrought, and each piece is a fine example of the ironworker's craft. Unusual attention was paid to artistic tiling, and as will be noted in one of the photographs, the fountains of tiling with Venetian mirrors are of most attractive and unusual design. Some of the most effective pieces were contributed by Spain, and in some instances a period of nine months was required to complete the more elaborate designs. In the effort to adhere to the Spanish idea, hand-made furniture, designed by the architects especially for this theatre, with coverings in Spanish effects, has been provided. Hangings and draperies of imported Spanish damask are everywhere in evidence. The auditorium measures 161 feet by 98 feet and has a seating capacity of 3,500.

The lobby has a highly-decorated ceiling, while the side walls are adorned with Venetian mirrors. Then comes the two-story foyer, where there are three large candelabra suspended from the ceiling. Along the sides of the foyer are railings of hand-wrought iron, while at either end are curtained balconies. The side walls are further ornamented with drinking fountains laid with tile in beautiful and unusual designs, and with mirrors of Venetian glass.

The stage measures 74 feet by 32 feet and is equipped with every modern appliance. A system of counterweights permits the shifting of scenery with the greatest facility. The Kimball three-manual organ is on a lift. The cooling and ventilating system employ the ejector principle—and is designed to provide pure air of any desired temperature at all times. The projection room is equipped with four machines.

Stage equipment and the organ console elevator were supplied by Peter Clark, Inc., New York.

The lobby, showing the ceiling decorations.

THE EXPORT MARKET

The European Motion Picture Equipment Market

Continuing the reports from overseas representatives of the U. S. Department of Commerce on the conditions confronting American exporters of motion picture equipment in the countries of the Old World, as compiled

By N. D. GOLDEN

Assistant Chief, Motion Picture Section, U. S. Department of Commerce

SPAIN (continued)

In the theatres of the small towns and in the smaller theatres of the larger cities, rarely more than one projector is in operation, but the larger and more important houses are equipped with at least two. Some of the large theatres which operate in the open air in the summer time have as many as six. At present, many of the larger theatres are installing two projectors in order to avoid interruption between reels. In the large theatres the most modern equipment is used, but in the small towns secondhand equipment is frequently purchased. There are so few American projectors in use that there is no favorable basis for comparison with those of other makes. However, one American machine in use has given satisfactory service.

Dealers.—Equipment dealers who might be interested in handling American motion-picture projectors, both theatrical and nontheatrical types, are:

Luis Martinez Sanchez, Mendez Nunes 5, Alicante.
Ideal Cinema, Avenida Zorrilla, Alicante.
Monumental Salon Moderno, Alfonso el Sabio, Alicante.
Cine Popular, Barcas, Murcia.
Media Luna Cinema, Gonzalez-Conde, Murcia.
Salon Sport, Plaza Merced, Cartagena.
Don Alejandro Campa, Plaza Cataluna 17, Barcelona.
Lorenzo Espiga, Calle Berastiqui 5, Bilbao.
Amado Avila, Gran Via 4, Bilbao.
Bertrand Auban, Gasquet, Sierpes 34, Seville.
Guillermo Green, Velazquez 8, Seville.
Eduardo Jimenez Gonzales, O'Donnell 34, Seville.
Casa Kodak, Campana 10, Seville.
Sucesor de Hijo de Perez Romero, Rioja 22, Seville.
Vicente Alagon, Calle Lauria 9, Valencia.

There has recently been organized an exhibitors' trust including Barcelona and near-by towns. It is to handle equipment as well as contract for films, is friendly to American products, is backed by the Banca de Barcelona and Banco Gentral, and claims a capital of 5,000,000 pesetas. The firm might well be approached by an American manufacturer who could make it an interesting offer. For the present, to reach the trust, inquirers should address Alejandro Campa, Plaza Cataluna 17, Barcelona.

Inasmuch as the market in the Canary Islands is so limited, and the German and French machines already have such good representation, it is not thought that there would be an opening for an American company.

As for Spain in general, it is believed that American machines having the qualities which have made for the popularity of French and German machines could find a good market with proper sales efforts. Best results could probably be obtained by establishing live agencies in Barcelona or Madrid.

Generators.—There would be no opportunity for the sale of American generator sets in Madrid for use in motion-picture theatres for converting alternating to direct current, inasmuch as direct current is employed. This is likewise true in Barcelona, Bilbao, Seville and Valencia.

In Alicante there are various Spanish-made generator sets on the market for converting alternating to direct current. It is understood, however, that American generator sets would have a good market in the Alicante district, should they be able to compete favorably in price and quality.

Arc lamps.—Almost all the theatres are equipped with high-intensity and mirror-reflector arc lamps.

Screens.—Linen cloth and white canvas of different sizes and cloth painted with aluminum paint are used in Spain for screens. In Madrid, several theatres are using an American screen.

Visual education.—Visual education as it is known in the United States is practically unknown in Spain. Motion pictures are used in some schools to a small extent, but as a means of entertainment. Matters pertaining to education are under the jurisdiction of the minister of public instruction, Madrid.

Portable apparatus.—The following are the prices at which portable motion-picture cameras and projectors are selling on this market at present: Pathé Baby, camera 130 to 265 pesetas, projector 150 pesetas; Ica, camera 500 to 900 pesetas, projector 135 to 400 pesetas; an American make, camera 540 to 1,200 pesetas, projector 260 to 600 pesetas.

Price considerations control in the Spanish market, and for that reason the Pathé Baby seems to lead in popularity. The Ica has also met with some success. No Spanish motion-picture cameras are on the market and none are known to be manufactured in Spain.

Voltage.—The current available generally is 110 voltage and 50 cycles. This electric power is available in nearly all private homes.

Import duties.—The Spanish customs duties on motion-picture cameras and projectors would be assessed under the following excerpts from the Spanish import tariff. It should be noted that all duty is payable in the Spanish gold peseta, which is worth $0.193.

	Pesetas per kilo, net
Cameras, hand or studio, size 13 by 18 centimeters and upwards, both with and without lenses; stereoscopic and cinematographic machines with their parts and photographic accessories, such as amplifiers, projectors, plate holders, stands, and similar articles	1
Blank films	1
Exposed films	15
Lenses of all kinds, with mountings, and all other optical apparatus not previously mentioned	15

A certificate of origin is required with each shipment of goods in these classes.

Credit terms.—German and French houses grant terms more liberal than is customary for Americans, and credits of 90 and 120 days are not unusual. Most American manufacturers selling to importers generally ask cash against documents on c. i. f. shipments, or offer 30 or 60 days after acceptance of draft. The opening of a branch house would, of course, change the credit situation materially. The demanding of bank guaranties is looked upon in Spain as a reflection upon the honor of the merchant, although in many instances it is the only safe recourse for the shipper.

SWEDEN

From reports by T. O. Klath, American commercial attaché, and John Ball Osborne, American consul general

With its total of about 1,400 motion-picture theatres of all sizes and types, with an estimated combined seating capacity of approximately 220,000, Sweden, in proportion to its population of about 6,000,000, is an unusually important market for motion-picture projectors and other film-theatre accessories. Projectors are not made in Sweden, and the market is almost entirely in the hands of German manufacturers, although a limited number of French and a few of American makes are in use.

Standard projectors.—The following makes of projectors comprise over 90 per cent of the total installed and probably account for even a higher percentage of current sales in the Swedish market: Ernemann I, Ernemann II, Hahn-Goerz, A. E. G., Erko, Nitzsche, and Bauer. In addition, there are in operation a few of the older type Pathé machines and a very few American machines that were imported seven or eight years ago.

Current selling prices for the various types of machines are:

	Crowns
Ernemann I, equipped with small mirror-reflector arc lamp	2,150
Ernemann II, equipped with large mirror-reflector arc lamp	3,015
Ernemann II, equipped with small mirror-reflector arc lamp	2,835
Hahn-Goerz	about 2,000
A. E. G.	about 2,000
Erko	about 2,000
Nitzsche	about 2,000

The popularity enjoyed by the German type seems to be due to various reasons. It seems that they are cheaper, easier for an inexperienced person to operate, and fully meet all requirements. Furthermore, the trade is of the opinion that they are much easier to keep in proper running condition. Swedish legislation requires that only the film wheels themselves must be protected, and consequently

there is no necessity for having the large number of other parts covered as is the case with American machines. Swedish theatre operators are of the opinion that because of their more complicated construction it would take much longer to change reels on the American machines.

In practically all Swedish cities and towns of any size, all of the larger theatres are equipped with two machines, and a few of the very largest theatres have three projectors. In the smaller towns and in the country, however, as well as the smaller houses in the cities, the theatres ordinarily have but one machine.

It appears that because of the interest that has been aroused among theatre owners in Sweden in the technical improvements that have been made and that still are being announced by the German manufacturers, the operators have been taught the necessity of modernizing their projection technic. This also, in many cases, has come about because of the severe competition for business which makes it necessary to give the best possible service to the public.

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American projection machines never have met with any degree of success on the Swedish market. Eight or nine years ago a lot of about 20 projectors was imported from the United States, but it is estimated that most of this number is not now in operation. In order to dispose of this particular shipment it was found necessary to sell the machines below cost. The trade maintains that because of their complicated construction, lack of servicing facilities, and the necessity of employing operators especially skilled in their operation and care, combined with their high initial cost, American machines have made no headway in this market.

Dealers.—Swedish firms that might be interested in handling American motion-picture projectors of both the theatrical and non-theatrical types are listed below. It should be remembered that most of these now sell German equipment, and for that reason caution should be exercised by any American manufacturer who might enter into correspondence with them regarding an agency contract. All these firms are located in Stockholm.

Aktb. Biografteknіska Ingenjorsbyran, Sveavagen 21.
Skandinaviska, Kinematograffabriken Aktb., Kungsgatan 29.
Axel Ohlander, Klarabergsgatan 58.
Forsners Aktb., Klarabergsgatan 44.
Maskin Aktb. Perfect.
Aktb. Bennos Fotomagasin, Drottninggatan 15.
Hasselblads Fotografiska Aktb., Hamngatan 16.
Industri och Reklamfilm Aktb., Kungsgatan 7.
Tullbergs Film Aktb., Kungsbroplan 3.

Generators.—The possibilities of selling American generator sets for use in motion-picture theatres to convert alternating to direct current do not appear to be promising. In the first place, a very large part of Sweden is supplied with direct current, and in the second place, Sweden occupies such an outstanding position as a producer of electrical apparatus of nearly all types that imported apparatus is seldom found.

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Arc lamps.—High-intensity lamps never have been used in Sweden, practically all theatres employing mirror-reflector lamps.

Screens.—For screens, either a wall or a frame over which a cloth has been stretched is used. In either case, the surface is usually treated with paint, generally a dull white oil paint. In a few cases, trials have been made with American crystal glass and silver screens.

Visual education—Educational practice involving the use of films in schools has reached a high development in Sweden, very largely owing to the efforts of Aktb. Svensk Filmindustri (division for school film), Mastersamuelsgatan 31, Stockholm, the largest Swedish film producer and motion-picture theatre operator.

Portable projectors and cameras.—Thus far no Swedish motion-picture camera has appeared on the market. Although more expensive than its French rival, the American motion-picture camera for amateurs is reported to be the most popular. This may be attributed in part to the popularity and prestige enjoyed by American motion pictures; about 90 per cent of all films shown in Sweden are of American origin.

The Pathé Baby, most in demand in Sweden, costs 180 crowns ($48.24) without accessories. The projector for this camera sells at 115 crowns ($30.82), while there are a number of additional accessories and equipment, such as leather case ($5.90), view finder ($1.21), and the so-called "Pathexgraph" for taking of texts in film ($2.28). The camera holds 9 meters of film, which can all be run off automatically at one time if desired. The older hand-operated type of the Pathé Baby sells at 90 crowns ($24.12), or, with automatic spring attachment which exposes the film without hand cranking, at 145 crowns ($38.86). This automatic machine, however, exposes the film in three separate "shots," whereas the newer type is capable of taking the whole film in one "shot," and may be stopped at any desired point in the taking. Film for this camera costs about $1 per roll.

The French cameras Sept and Pathé, as well as the two American makes, have been established for some time. The German Zeiss camera has not yet appeared, but is expected within a short time. An Agfa camera is understood to be in preparation for introduction on the Swedish market.

It is not possible to determine Swedish preferences in regard to amateur motion-picture apparatus, although a preference has been expressed for cameras of 30-meter film capacity. In general, it may be said that the Swedish public insists on first-rate quality, and after that, price is a decisive factor. The Zeiss product is expected to sell wholesale at $48.25. Pathé has on the market two "cine-baby" cameras, retailing at $48.25 and $34, respectively.

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Sales methods.—Amateur motion-picture apparatus is sold in stores handling photographic supplies and cameras. Although most of the machines of this type are sold to persons of comparative affluence, the Swedish stores all offer to sell machines on the installment plan in order to make possible their purchase by photographic enthusiasts of small means.

Import duties.—Motion-picture cameras are not specifically listed in the Swedish import tariff, but the customs officials are inclined to believe that such products are classified in the tariff under Section XVI, paragraph 1265, which prescribes a duty of 2 Swedish crowns ($0.536) per kilo.

Current.—The voltage and cycles vary greatly in different parts of Sweden. In the city of Malmo 220-volt current is used, while the surrounding rural districts have a voltage of 110. Current for lighting purposes costs 0.35 Swedish crown ($0.0938) and current for running of motors 0.20 Swedish crown ($0.0536) per kilowatt hour, with rebates of from 5 to 20 per cent in case of annual consumption of between 500 and 3,000 crowns ($134 to $804). For lighting purposes up to 100 watts there is a contract price for the year of 11 crowns ($2.948) per 33 watts (corresponding to a 25-candlepower lamp).

Sales methods.—The most successful method for the introduction of American products into Sweden has been an agency representation for all of Sweden. A few of the large firms in Stockholm purchase supplies directly from foreign firms as well as through agents, but the method of representation is believed to be the more effective—a commission agency, or other agency, which has facilities to canvass the trade throughout Sweden.

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Swedish dealers resent the practice of American firms establishing at Copenhagen, Denmark, a general agency for all of Scandinavia. A preference is always shown for foreign products sold by Swedish agents. Due attention should be given to advertising an article in which severe competition may be expected. Window displays, demonstrations, and newspaper advertisements should be included in a thorough campaign.

In corresponding with Swedish firms it is well to remember that form letters rarely receive careful attention. Swedish business men prefer brief typewritten letters signed by the foreign correspondent. Although Swedish is the language of the country, most business firms can correspond in English. All advertising matter for retail sales purposes should be in Swedish.

Credit terms.—If American exporters are to compete in the Swedish market against European manufacturers, the extension of reasonable credit terms, providing in appropriate cases an opportunity to inspect the goods, is an almost necessary condition. It is difficult enough for American firms to overcome their other handicaps, such as time and cost of transportation. Swedish firms of high repute and good financial standing are accustomed to favorable credit terms from European manufacturers, and it is natural that they should expect similar treatment at the hands of American exporters. In general, credit varying from 30 to 90 days may be extended to Swedish firms of good standing.

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SWITZERLAND

From report by Kenneth M. Hill, assistant trade commissioner, Berne

Standard projectors.—At the present time, the majority of motion-picture projectors in use in Switzerland are of German make. The Ernemann Imperator model is believed to be the most widely used. This machine sells for 3,300 Swiss francs (about $635), and is capable of handling 900 meters of film in one reel. The Mechau, Siemens, and Nitzsche are other popular German makes now on the market, with a price range of from 1,200 to 5,000 Swiss francs ($230 to $965). There are also a few British projectors in use in Switzerland, but these do not form an appreciable part of the equipment. The two Italian companies, Cinemaccania S. A. and the Fabrica Italiana Lamine S. A., both of Milan, are represented in Switzerland and have sold a few machines. As far as can be learned, no projectors of American manufacture are in use in the theatres, except a very few portable models. It is very difficult to learn the proper explanation for the almost complete German domination of this field; undoubtedly, however, the price factor is one of the considerations. According to several distributors and exhibitors, very little effort appears to have been expended by American projector companies in developing the Swiss market.

Dealers.—Distributors of motion-picture projection equipment who might be interested in taking on the Swiss representation for American equipment are W. Preiss, Lindenbachstrasse 41, Zurich 6; Walz & Co., Multergasse 27, St. Gall; Lang-Joseph, Iris-Films, Wembergstrasse 31, Zurich; A. G. Aksa, Rennweg 35, Zurich 1; and R. Hohl, Lyss, Canton Berne. These firms handle primarily large projection outfits for theatres together with all kinds of accessories, and some of them are also film distributors. For the smaller home outfit, it is believed that much more satisfactory results would be obtained by dealing through the larger photograph-supply houses.

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As a rule, Swiss motion-picture theatres are equipped with two projection outfits. In the smaller houses, where performances are

Writers In This Issue

. . . are the subjects of biographical notes in "Better Theatres Authors," on a page adjoining the Index to Advertisers. Writers in each issue will be similarly identified.

given only occasionally, only one machine is usual. In the better-class houses, however, two and sometimes three outfits are in use. The usual custom is to show from three to four reels continuously followed by a short intermission of three to five minutes.

During the past year there has been a fair amount of activity in cinema construction, particularly in the larger cities of Switzerland. For that reason it would seem that the present would be a favorable time to introduce the latest American cinema accessories on the Swiss market. It must be remembered, however, that the country itself is small, correspondingly limiting its absorption powers. This factor, together with the high degree of competition, will make large sales volume impossible.

Arc lamps and screens.—Mirror-reflector arc lamps are generally used throughout Switzerland. Motion-picture screens are, with few exceptions, made of common linen treated with some tincture.

Visual education.—As in the case in the United States, the federal government has nothing to do with the educational system. The cantons have approximately the same powers as do our states, while the final control and purchasing powers are delegated to the communes, or townships, under the supervision of cantonal inspectors. Thus, all purchases of equipment for visual education in the Swiss schools must be made by the authorities in the various communes.

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The use of motion pictures as an educational aid has long been known in Switzerland, and appears to be making steady progress. Owing to the expense involved, however, the educational film is utilized chiefly in the larger cities and richer communes. Basel, Geneva, and Zurich have now provided appropriations for their use, and the city of Berne is planning to make similar arrangements for the regular showing of educational films in the schools. In the cities practically all of the schools have been equipped with screens of some sort to enable an occasional exhibition. Small portable projection outfits are used for this purpose; one of American make is regarded with particular favor. There is beginning to be a tendency also for the smaller and less wealthy communes to club together for the purchase of a projection outfit.

Educational films are obtained from many different sources. Naturally, those of Swiss origin are very popular, as are those obtained from Germany. The United States Department of Agriculture has also sent considerable number.

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Portable projectors.—In Switzerland, as well as in France, Germany, Great Britain, and the other principal European countries, amateur motion-picture cameras are very popular and growing daily in use among local camera enthusiasts as well as tourists, who appear to carry them in increasing numbers.

Amateur motion-picture cameras which have been observed on the local market are of Swiss, German, French, and American manufacture. The latter is now said to be leading in sales, although considerably more expensive. The Swiss product, named Bolex, manufactured by a firm in Geneva which has been specializing in commercial motion-picture apparatus, has only recently been placed on the market. It is understood to be winning favor with the public, is of convenient size, simple in operation, and sells at a comparatively low price ($35.70 for the camera and $65.60 for the projector). The smaller models of the Pathé camera are also popular, and are sold at $35.70 for the camera and $47.30 for the projector. The larger and more expensive apparatus does not have the same sales as the smaller types, which have a lower first cost and are more economical to operate. The preferences of the local market, both transient and native, are for a moderate-priced apparatus, simple in operation, which gives satisfactory results at a minimum cost. been manufactured for the use of amateurs However, an American camera, the Kinamo of the Zeiss Ikon Co., the Bol Cinegraph of the Bol Co., and a few others using the 35-millimeter films are intended for and are used by both amateurs and professionals.

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Foreign competition.—It is understood that there will soon be placed on the Swiss market, in addition to those listed above, several types of apparatus using 16-millimeter films manufactured by two German firms, Zeiss Ikon and Agfa, as well as a French company and an English company. No further details concerning those new cameras are as yet available.

Import duties.—Calculations under the Swiss tariff are usually made on the basis of gross weight, but there is a provision for a minimum tare which may be added to the net weight in cases where the gross weight of a consignment presented for appraisal does not reach the figure which would represent the net weight plus the prescribed tare.

The duty on motion-picture apparatus and projectors is 60 francs per quintal, equivalent to $5.28 per 140 pounds gross weight, or net weight with an additional tare of 50 per cent which may be imposed under certain conditions as outlined above. Cameras are dutiable at 100 francs per 100 kilos gross, or net weight plus 60 per cent tare.

Current.—Electric current in Switzerland is in general 125 to 250 volts, although Berne and Zurich have 500-volt service. About 30 per cent of the cities in the country use 250 volts, the current generally being alternating, 40 to 50 cycles.

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YUGOSLAVIA

From report by Stewart E. McMillin, American consul, Belgrade

Standard projectors.—Motion-picture projectors used in Yugoslavia are almost entirely of German make, the most popular being the Ernemann, the A. E. G., the Sieger, the Mechan, and the Ika. The Pathé, both French and British, are also used.

The Ernemann equipment is considered to be the best of the apparatus used in Yugoslavia and is employed in nearly all first-class cinemas. The special features are said to be durability and good workmanship. The prices range from 45,000 to 50,000 dinars ($792 to $880). The A. E. G. projectors sell from 30,000 to 35,000 dinars ($528 to $616), and the principal feature is convenience of operation. The Sieger, selling for 30,000 to 35,000 dinars, is no longer satisfactory, and only older types are said to be in use. The Ika is very little used and only in the Provinces. This make is much cheaper and prices vary.

The special features making the Mechan projector appeal to the owner of the only theatre so equipped are said to be the excellent service rendered, the automatic stoppage when the film is broken, its modern and very simple operation, and the 10-year guaranty given with it.

The French Pathé is very little used and not at all popular. The British make of that name is considered better than the French, but is likewise not widely used at the present time.

Projectors are usually sold for cash only, but there are cases where they are sold on the installment plan. Secondhand projectors are very frequently sold on the installment plan, ranging from 6,000 to 15,000 dinars ($107 to $268).

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Theatres regarded as first class and with 600 seats or more are usually equipped with two projectors; others have but one. As a general rule the projectors in use are old types purchased in many cases secondhand, and are not exceptionally efficient.

Generators.—At the present time a few generator sets are in use in the provinces. American generator sets may perhaps be sold to advantage, provided they can compete with German and Austrian makes which are already on the market in Yugoslavia. Generators are manufactured to a certain extent in the kingdom. In a few months it is expected that the Belgrade electric plant will be adapted for alternating current converted from the old system of direct current, and there may be possibilities for sale of American generator sets.

The problem of conversion of the electric plant at Belgrade is still before a special committee, which has to decide whether a new plant should be constructed or the existing one enlarged. The date when this decision will be made and action taken can not be stated at present. The voltage is to be augmented from 120 volts to 220 volts, and from 42 cycles to 50 cycles.

Arc lamps.—Mirror-reflector arc lamps are used, but not of high intensity.

Screens.—Ordinary linen cloth is used for screens in the majority of Yugoslav cities and towns. This cloth is sometimes, though rarely, given a white coloring. Gypsum boards are also used as screens in some of the theatres.

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Visual education.—Visual education through the motion-picture film is almost entirely new in Yugoslavia, and has taken hold only to a slight degree in educational institutions, principally in the cities where electric current is available. Accumulators and artificial light are used occasionally. Film topics are limited entirely to popular entertainment. A few short films portraying some national event, such as festivities, processions, trips made by the royal family, and a few other similar subjects are produced in Yugoslavia and shown. These films are very short, and there are rarely more than 40 or 50 of them a year, generally being produced in Belgrade or Zagreb, the two chief cities in the kingdom. The average cost of production amounts to approximately 10,000 dinars, depending upon the subject.

Import duties.—Import duties on motion-picture equipment are assessed under the Yugoslav tariff at a minimum of 200 and a maximum of 250 gold dinars per 100 kilos. Import duties, assessed in gold dinars, are collected in paper dinars at the rate of 11 paper dinars to 1 gold dinar. This tariff is subject to change, but no change has occurred since 1925. The paper dinar is now worth $0.0176.

Ohio

ELYRIA.—The Capitol theatre, J. Pekras, Broad street, has awarded general contract to J. Kaiser & Brothers, 405 Elyria Savings & Trust Building, for constructing theatre balcony addition, to cost $25,000.

*HAMILTON.—The Oxford theatre has been remodeled and sound equipment installed.

Oregon

PORTLAND.—The Blue Mouse theatre has been remodeled.

South Carolina

EASLEY.—L. A. Long plans to remodel the Lyric theatre, double the seating capacity, install heating system and enlarge the lobby, etc.

Texas

MERCEDES.—Extensive improvements have been made to the Empire theatre. Sound equipment will be installed.

WHARTON.—The Queen theatre has been remodeled for audiens.

LIBERTY, N. C.—The Curtiss theatre opened recently.

MARION, N. C.—The Marion theatre, costing over $70,000, and operated by the Marion Amusement Company, has opened under the management of E. J. House.

KENTON, O.—The new Schine theatre opened recently.

HENDERSON, TEX.—The East Texas Theatres, Inc., recently opened the Palace theatre. House has seating capacity of 600.

Silent Panel Installed

LAFAYETTE, IND.—A special silent type of Hub stage panel is being installed in the Purdue University memorial building here, by the Hatfield Electric Company.

The panel was developed by the Hub Electric Company of Chicago, for use on small stages where a complete pilot board could not be installed.

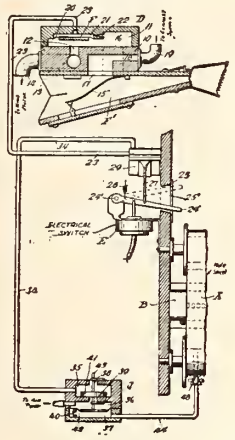
NEW INVENTIONS

The list of patents published in this department is furnished by the patent reporter of Better Theatres—.

WILLIAM N. MOORE

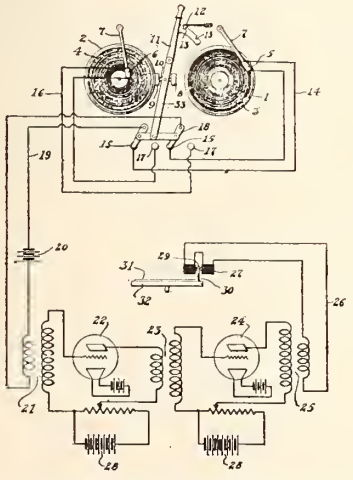
Washington, D. C.

1,727,809. STOPPING MECHANISM FOR RECORD-CONTROLLED MUSICAL INSTRUMENTS. Tolbert F. Cheek, New York, N. Y., assignor, by mesne assignments, to Welte-Mignon Corporation, New York, N. Y., a Corporation of Delaware. Filed Jan. 29, 1924. Serial No. 689,339. 16 Claims. (Cl. 84—123.)



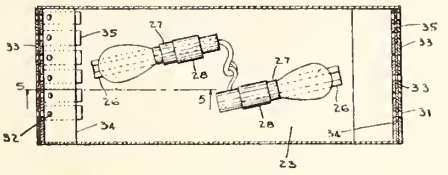
In a record controlled player mechanism for musical instruments, having a circuit closing switch and a cut-off valve, the combination with said switch and valve, of means to hold the switch in circuit closing position and means having connection with said valve and switch-holding means and operative under the control of a record to cause the valve to close and the switch-holding means to be released from the switch to permit the latter to open the circuit.

1,726,546. APPARATUS FOR MAKING PHONOGRAPH RECORDS. Frank L. Dyer, Montclair, N. J. Filed Oct. 19, 1927. Serial No. 227,191. 7 Claims. (Cl. 179—100.1)



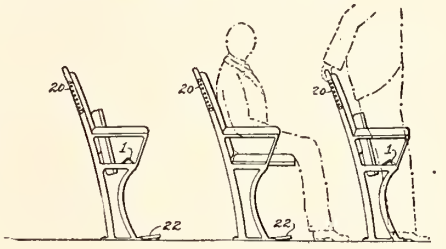
An apparatus for recording sounds of long duration comprising in combination, two turntables for receiving alternately successive records each representing a fraction of the sounds to be recorded, an electrical pick-up mechanism cooperating with the record on each of said turntables, whereby the sounds recorded on said records will be converted into telephone currents, a third turntable rotating at a substantially reduced speed, a micro-blank thereon, magnetic recording mechanism operated by the telephone currents for forming a groove in said micro-blank, and means for thermionically amplifying the telephone currents located between the magnetic recording mechanism and said pick-up devices, said amplifying means being common to both pick-up devices, substantially as set forth.

1,729,163. ILLUMINATED COLOR CHANGER FOR SPOT AND FLOOD LIGHTS. Willis Stewart Drew, Lankershim, Calif. Filed June 29, 1927. Serial No. 202,316. 12 Claims. (Cl. 240—3.)



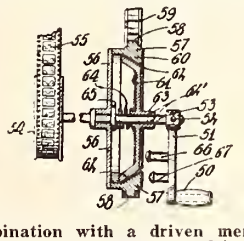
A color changer comprising in combination a casing, a plurality of screens of different colors slidably mounted therein, and means carried by said casing and operatable from opposite sides of the casing on the outside thereof to selectively slide any screen optionally to or from operative position.

1,728,110. MEANS FOR INDICATING EMPTY SEATS IN THEATRES. John A. Dienelt, Alexandria, Va. Filed Oct. 31, 1928. Serial No. 316,182. 4 Claims. (Cl. 177—311.)



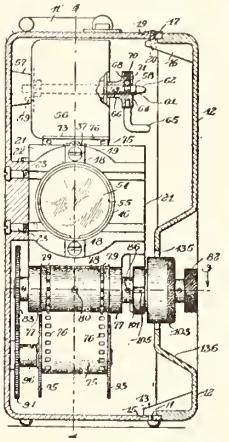
In combination with rows of seats in a theatre or other building, a circuit maker and breaker device associated with each seat, means whereby the device is moved to circuit breaking position when the seat is occupied, a group of lamps, a circuit for each lamp which includes the circuit breaker of each chair whereby each lamp is lighted when the seat is unoccupied, but the circuit to each lamp is broken when the seat is occupied and means associated with each seat and operated by the occupant of the seat when he stands up, for breaking the circuit of each lamp.

1,729,427. SYNCHRONIZING MEANS FOR MOVING PICTURE AND TALKING MACHINES. Louis Kovacs, Throop, Pa. Filed Mar. 10, 1927. Serial No. 174,187. 2 Claims. (Cl. 74—7.)



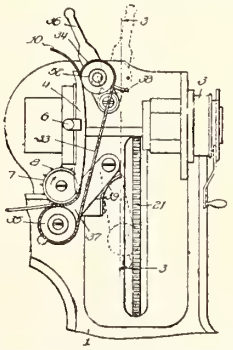
The combination with a driven member, of a shaft firmly connected with said driven member, a disc member rotatively mounted on the shaft, a ring member attached to the disc for driving a second member, and formed with sprocket teeth, said ring member being provided with a frustum conical portion, a cone member keyed to the shaft and slidably mounted and capable of frictionally engaging the frustum conical portion, means for normally urging these parts into engagement, a crank connected with the shaft, and an extended portion thereon abuttable against the cone member upon depression of the crank to disengage the cone member from the conical portion so as to permit the sprocket chain to stand still so as to synchronize the driven member therewith.

1,727,900. OPTICAL PROJECTION DEVICE. William L. Patterson, Rochester, N. Y., assignor to Bausch & Lomb Optical Company, Rochester, N. Y., a Corporation of New York. Filed Jan. 30, 1926. Serial No. 84,870. 5 Claims. (Cl. 88—28.)



A projection device comprising a casing having a removable side wall, projection mechanism carried within the casing and having supports for a film strip carried by the side wall opposite the removable wall, and operating means for said projection mechanism for feeding the film strip through projecting positions, said operating means including a plurality of operating elements extending through the removable side wall, one of said elements being movable relative to the other for framing the film.

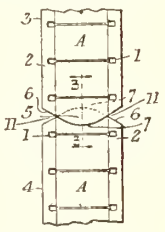
17,443. INTERMITTENT GEARING FOR MOTION-PICTURE APPARATUS. Ralph Pulliam De Vault, Chicago, Ill., assignor, by mesne assignments, to Acme Motion Picture Projector Company, Chicago, Ill., a Corporation of Illinois. Filed July 18, 1922. Serial No. 575,825. Original No. 1,355,543, dated Oct. 12, 1920. Serial No. 298,013, filed May 19, 1919. 9 Claims. (Cl. 74—41.)



In a structure of the class described, the combination with a film sprocket, of a driving means therefor comprising a driving wheel provided with a driving pin having a cylindrical body portion and a segmental extension provided with a flat inner face, and a coacting driven wheel provided with radially disposed slots having inner portions with which the body portion of said driving pin coacts to actuate the wheel and outer portions of a width less than the diameter of the body portion of the said pin coacting with said pin extension, said outer portions of said slots having flat outwardly diverging surfaces at the entrance thereof with which the flat surface of said pin extension coacts as the pin passes into and from the slots, said driven wheel having concave surfaces between its said slots, said driving wheel having a cylindrical cam coacting with said concave surfaces of said driven wheel with a recess therein at the pin, permitting the actuation of the driven wheel by the pin.

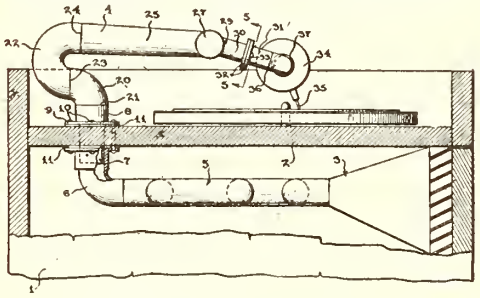
NEW INVENTIONS

1,727,349. MOTION-PICTURE-FILM SPLICE. Donald F. Lyman, Rochester, N. Y., assignor to Eastman Kodak Company, Rochester, N. Y., a Corporation of New York. Filed Jan. 22, 1927. Serial No. 162,772. 12 Claims. (Cl. 88—19.5.)



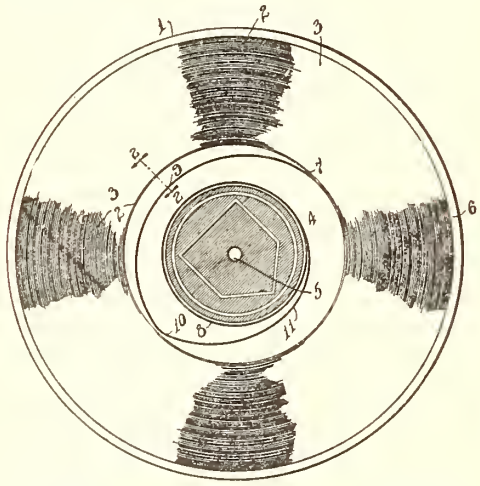
A motion picture film strip comprising longitudinally aligned sections of film of a cellulosic plastic material having at each edge a longitudinally extending, wear taking portion, and a splice of the welded type uniting the ends of the film sections only between the wear taking portions.

1,727,136. SOUND AMPLIFIER. Anthony Seufert, Albuquerque, N. Mex. Filed Mar. 29, 1926. Serial No. 98,203. 1 Claim. (Cl. 274—24.)



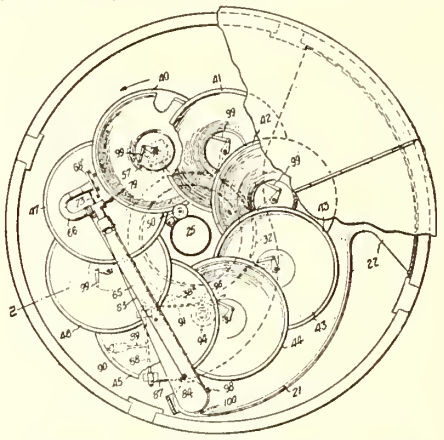
In a talking machine amplifier, a tone arm, a sound box, a pair of elbows connecting the sound box with the tone arm, one of said elbows having a swivel connection with the tone arm and the other a swivel connection with the sound box, the adjacent ends of said elbows being provided with flanges of which one is provided with diametrically disposed arcuate slots of approximately ninety degrees in length, and set screws mounted in the flange of the other elbow and traversing the slots in relative angular or turning movement of the two elbows.

1,728,932. PHONOGRAPH RECORD. John E. Guernsey, Indianapolis, Ind. Filed Nov. 25, 1927. Serial No. 235,527. 2 Claims. (Cl. 274—42.)



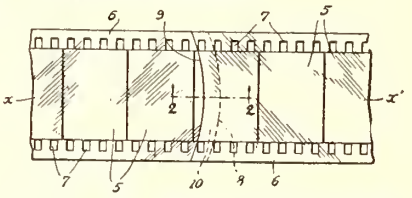
A sound record provided with a record groove and an auxiliary spiral groove continuing beyond the inner end of the record groove and so formed as to cause the tone arm of a reproducer to be moved toward the center of the disc, then away from the center of the disc and then toward the center of the disc a distance greater than the initial movement toward the center of the disc.

1,727,263. MULTIPLE-DISK-TYPE TALKING MACHINE. Edgar Osmond Yeager, Coraki, and Robert Hamilton York, Swan Bay, New South Wales, Australia. Filed Apr. 24, 1925. Serial No. 25,702, and in Australia Apr. 26, 1924. 10 Claims. (Cl. 274—10.)



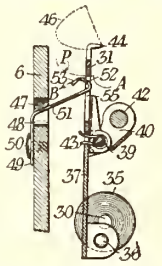
A multiple disk talking machine including a carrier ring rotatable in a plane disposed at an angle to the horizontal, overlapping record-carrying tables, an axle spindle for each table, bearings for said spindles symmetrically spaced on the carrier ring and disposed at an angle to the plane of said ring, the angular relation of the spindle bearings and the plane of rotation of the carrier ring being such that the tables are successively brought to horizontal position in operative relation to the reproducer, means for lifting the reproducer from each record at the finishing point thereof, for swinging the reproducer clear to accommodate the incoming movement of the succeeding record table and for thereafter lowering the reproducer on to the last mentioned record table with the reproducer needle located at the starting point of the record.

1,728,974. ARCUATE FILM SPLICE. William F. McLaughlin and Alfred J. Swing, Bloomfield, N. J., assignors to Automatic Film Machine Corporation, New York, N. Y., a Corporation of Delaware. Filed Apr. 8, 1927. Serial No. 182,143. 3 Claims. (Cl. 88—19.5.)



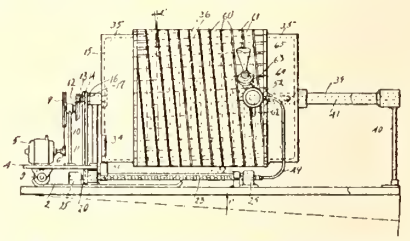
An arcuate film splice for repairing breaks in motion picture film, wherein the two ends of the film are arcuately cut to form convex and concave ends which ends are brought into overlapping relation and cemented together.

1,727,356. MOTION-PICTURE APPARATUS. George F. Phillips, Rochester, N. Y., assignor to Eastman Kodak Company, Rochester, N. Y., a Corporation of New York. Filed Dec. 8, 1927. Serial No. 238,620. 10 Claims. (Cl. 88—18.4.)



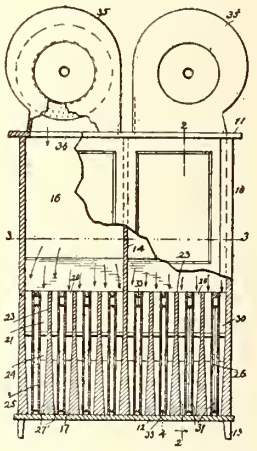
In motion picture apparatus, a structure constituting a guideway for a film band, mechanism including a film engaging member having a normal path of movement traversing said guideway for engaging and advancing a film therethrough, said film engaging member only being manually movable out of its normal path of movement, and a device positioned away from the guideway in a position to engage and hold the film engaging member only when out of its normal path.

1,729,048. METHOD OF MAKING TALKING MOTION PICTURES. George Francis Myers, New York, N. Y. Filed July 10, 1922. Serial No. 573,864. 2 Claims. (Cl. 88—16.2.)



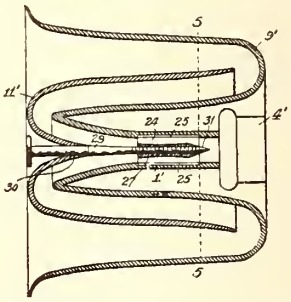
A method of producing sound synchronously with the actions in a motion picture film that is being projected, consisting in running the film containing a picture record through a projection machine, making a separate and independent sound record synchronously while the film is being shown, and operating the sound record synchronously with the picture record.

1,726,834. FILM DRIER. George W. Hopkins, Cleveland, Ohio. Filed Dec. 7, 1927. Serial No. 238,390. 21 Claims. (Cl. 34—26.)



The method of drying films which consists in directing air onto both sides of the film and proportionately distributing the air over the film surfaces to cause the various surface portions of the latter to be dried simultaneously.

1,727,105. SOUND AMPLIFIER. Jesse B. Hawley, Wilmette, Ill., assignor, by mesne assignments, to United Reproducers Corporation, St. Charles, Ill., a Corporation of New Jersey. Filed Sept. 27, 1924. Serial No. 740,160. 11 Claims. (Cl. 181—27.)



A sound amplifier comprising a horn member formed with a central passage, a flaring annular wall extending rearwardly from the forward end of said passage, a flaring reflector opposite the forward end of said central passage and spaced from the same and the wall to provide a reflex passage therebetween for the sound leaving the forward end of the central passage, a threaded block in the central passage and formed with apertures having stream-line surfaces to provide minimum obstruction to the passage of sound waves, a threaded adjusting member carried by the reflector and threadedly engaging said block to provide for the adjustment of said reflector relative to said horn member.

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BETTER THEATRES AUTHORS

John Eberson is the noted architect. He has specialized for years in motion picture theatre architecture and is generally credited with having originated the atmospheric type of design so much in vogue. Among the theatres he has designed either entirely or in association with other architects, are some of the most costly structures of their kind in the United States and Australia. He came to the United States from Austria. His office is in New York.

▲ ▲ ▲

Douglas Fox is a member of the editorial staff of EXHIBITORS HERALD-WORLD. *F. H. Richardson,* also a member of the HERALD-WORLD staff, is editor of projection for both the HERALD-WORLD and BETTER THEATRES. He is an internationally known authority on projection and besides his books and magazine articles on the subject published in the United States, his writings appear in *The Bioscope,* a leading British film trade journal.

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Jean Wade is connected with the Armstrong Cork Company, manufacturers of linoleum and similar floor coverings.

▲ ▲ ▲

Milton B. Kanter is an illumination engineer. He is a graduate of the Armour Institute of Technology, receiving the degree of electrical engineer and he specialized in lighting problems. A member of the engineering staff of the Chicago Cinema Company, he has had broad experience in the lighting of the motion picture theatre.

▲ ▲ ▲

Leo T. Parker is a regular contributor to BETTER THEATRES on law as it intimately concerns the affairs of the motion picture industry. He is a Cincinnati attorney.

▲ ▲ ▲

Hugh S. Knowles is an electrical engineer who has been specializing in sound recording and reproduction the past two years. He was graduated from Columbia University and thereafter was connected with manufacturers of radio equipment. He has had a great deal of intimate experience with sound problems in both the studio and theatre.

▲ ▲ ▲

Dr. Lee DeForest is the noted scientist and inventor. He created the radio tube known as the Radiotron, and is also the developer of the sound-on-film recording process incorporated in Phonofilm equipment.

▲ ▲ ▲

H. Pfannenstiehl is well known in the circles of electrical science. He is connected with the apparatus development department of the Bell Laboratories.

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Peter Clark, Inc.

STAGE SCENERY
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Volland Scenic Studios.

THEATRE PRINTING, PROGRAMS
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National Program & Printing Company.

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Automatic Ticket Register Corporation.

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UNIFORMS
Maier-Lavaty Company.

VENTILATING EQUIPMENT
Arctic Nu-Air Corporation.
Kooler-Aire Engineering Company.
Lakeside Company.
Supreme Heater & Ventilator Company.

Controlling the Stage Lights In Front of the Curtain

A NEW system of controlling the lights of a theatre, involving new and unique principles and minimizing time, labor and valuable space, has been developed by the General Electric Company and installed in the new Chicago Civic Opera House. The lighting director (usually the stage electrician), heretofore unseen to the audience but vitally important to the success of the production, now leaves his position back-stage for the first time in theatrical history, and takes his place in front of the curtain along with the prompter and the musical director.

In front of the curtain, the lighting operator will control the stage and house lighting as easily and as intelligently as the orchestra conductor now directs the orchestra. In front and on each side of him will be arranged dials, knobs, tumbler switches, indicating lights, etc. By the mere manipulation of a single knob all the complexities of stage lighting will be controlled, lights of various colors fading and brightening at various points and at the proper moments. Scenes requiring complex lighting effects such as sunsets, sudden thunderstorms, ballets, etc., will require no more effort in their control than is required to flick a lighting switch in the home or to turn a door knob.

The advantages of the new method are manifold. Heretofore, the control of theatre lights was centralized in a switchboard backstage which, in the larger theatres, sometimes was 40 feet long by eight feet high. Arranged on this switchboard were rows upon rows of "dimmers" with large levers whose movement controlled the brightening or dimming of the various lights or groups of lights. The operation of these dimmers required much physical effort and agility, and many elaborate and ingenious mechanical schemes were often resorted to in order to simplify the work. Their manipulation made it necessary for the electrician to be at a point "off-stage" where he could not see, except indirectly, the effects he was producing and where he had to rely on cues of words or sounds to inform him when it was necessary to change the lighting effects. Such a switchboard is no longer necessary.

The new method also follows the modern trend which makes simplicity an essential, especially in theatres. By eliminating the old bulky switchboard in the wings, more space is made available to stage operations, and co-ordination of activities results.

The General Electric control scheme which makes the new method possible involves principally the use of three important devices: the self-synchronous motor, the low-vacuum rectifying tube marketed under the trade name of "thyratron" and a new type of saturated-core reactor. Reactors have been used before in stage lighting but a new type had to be designed to fit the new system.

The selsyn is a device resembling an ordinary electric motor in appearance and general construction. Contrary to the operation of a motor, however, the rotating element does not revolve at a high rate of speed, but moves slowly—rarely more than a complete revolution. When two selsyns are interconnected electrically, the movement of the rotating element of one produces a corresponding movement of the other rotating element in the same direction and by exactly the same amount. It is by the use of these devices that the operation of the Panama Canal locks is controlled, and they are also used in this country for various purposes including the opening and closing of bridges, operation of elevators, etc.

One side of the voltage supply to each light or group of lights passes through one winding of a saturated core reactor. The other winding of this reactor is fed by direct current in varying amounts from a pair of thyratrons. The amount of rectified current supplied by these thyratrons depends on the electrical relationship between the elements of each tube, and this is determined by the control devices governed by the lighting operator. As the amount of direct current fed by the thyratrons to the reactor varies, the resistance of the reactor to the lighting supply load varies from a point where the lights are out, to full brilliancy.

The immediate determination of the relationship of the elements of the thyratrons is through the agency of devices called phase modulators. There are two of these for every individual lighting circuit, one for use during the present scene and the other for the purpose of "setting up" the next scene. The operation of the modulators is, in turn, governed mechanically either by the action of a selsyn or by knobs in front of the lighting operator.

By manipulating the knobs on the individual modulators, the lighting operator could control the lights, but it would involve the operation of a possible 141 knobs in the case of the Chicago Civic Opera House, as there are that many lighting circuits on the stage. By the use of the selsyns, however, it is possible to govern all the lighting circuits through one knob, or to split the control into major and minor divisions, depending on color, location and function, each group in turn controllable through the agency of a knob. This is done in the following manner:

The grand master knob controlling all the lights on the stage electrically controls the movement of the rotating element of a grand master selsyn. This selsyn is electrically connected with selsyn governing not only the major and minor groups of lights, but also the individual modulators for single lighting circuits. Therefore, movement of the ground master selsyn's control knob causes all the selsyns operating the modulators to move in conformity with it, and the modulators, preset in accordance with the requirements of the scene, operate to control the lights. If, however, individual control of any major or minor group or individual lighting circuit is desired, the knob in question may be turned and the resulting movement does not interfere with any of the other circuits.

There are 141 individual stage lighting circuits in the new Chicago Civic Opera House. Each of these circuits includes lights of but one of the four colors used on a theatre stage—amber, white, blue and red. A typical circuit may cover the amber lights at one side or the center of the footlights, the red lights in one of the light bridges, or the white lights in one of the "pockets." These individual circuits are grouped under the control of master knobs governing, for example, all the blue lights in the borders and footlights, all the amber in the pocket lights, all the white in the light bridges, etc. In addition, all the lights of each color, no matter where, are controlled by a color master knob. Finally, all the color master knobs can be group controlled by the grand master knob. The same system is followed with the "house" lights of the theatre, but in a much simpler form as the lighting circuits involved are comparatively few.

The energy involved in the control of any of the individual lighting circuits is approximately one-tenth that consumed by a pocket flashlight. The energy controlled, however, runs as high as 30,000 watts in a given circuit—more than half as great as the power ratings of the largest broadcasting stations in this country.

In actual operation, the lighting operator will preset the individual modulators to create the desired lighting effect in the first scene and, when the performance starts, the modulators will be connected in the circuit by means of a master tumbler switch.

TWO NEW BRITISH THEATRES

(*Continued from page* 131)

ern side.

The front of the Commodore, carried out in Ivory Hathernware, is particularly arresting. A main entrance comprising three pairs of double swinging doors, is surmounted by an ornamental canopy classically modeled to harmonize with the general decoration. On the fascia there is an arrangement for interchangeable lettering which makes for artistic effect as well as utility. A screen of light tracery steel and glass in the illuminated soffit of the canopy floods the entrance with pleasantly suffused light. Above the canopy there are three large Georgian windows, and higher comes an illuminated sign. The vestibule is spacious and warmly decorated in marble and delicate plaster work.

On either side of the vestibule is a comfortably large area where patrons are accommodated while waiting to enter the auditorium, at the same time being entertained with music relayed from the theatre.

On the first floor is a sumptuous tea-room adequately equipped for the serving of teas and light refreshments and open to both patrons and the general public.

The auditorium, designed in a semi-atmospheric manner of Italian style, is probably the first in London to be designed specially for the satisfactory production of the talking film. Every seat has an uninterrupted view of the screen, and those in the auditorium waiting for seats can see and hear the whole performance.

The decoration in the auditorium is an entirely new conception of the atmospheric house combined with the architectural features which must of necessity be provided in a building of this character. It is carried out in the form of arcaded treatment on either side of the hall, giving vistas of Italian gardens enhanced by wonderful lighting effects.

The proscenium arch is worked out in gold relief with blues and other colors behind. Above the proscenium arch is a gold-painted grill. The slightly curved orchestra pit has an ornamental open work balustrade and contains the organ console, which is mounted on a rising platform. The organ is the first of its kind to be installed in a London theatre. The orchestra consists of 120 performers and is probably the largest and most well-equipped body of musicians ever in a British film theatre.

In addition to the successful efforts of George Coles, the architect, credit is due to the consulting engineers, F. B. O'Hanlon and E. W. Cook, for their achievements on the electrical and constructional sides, respectively.

The Commodore has Western Electric sound equipment and three screens set at varying distances from the front rows.

The Modernistic Design Of the State

(*continued from page* 133)

tiny chairs, tables, low seats and lighting fixtures. The women's retiring room is a symphony in orange and glazed silver, with modernistic furniture, panel lights and deep curtained windows. An angular design in orange and tan is the motif for the floor coverings throughout the theatre.

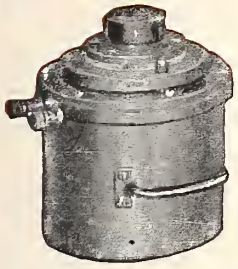
The following is a partial list of contractors:

Engineer, Charles S. Leopold, Philadelphia; structural engineers, Eugene S. Powers & Son; general contractors, Golder Construction Company; decorative lighting, E. Lewis Dales; wainscoting and partitions in lobby and foyer, Vitrolite Products Company; ornamental iron work, West Philadelphia Iron Works; carpets, Breslin Brothers Company; electrical equipment and wiring, Robinson Electrical Company; brickwork, Swartz & Funston; refrigerating machinery, York Ice Machinery Company, York, Pa.

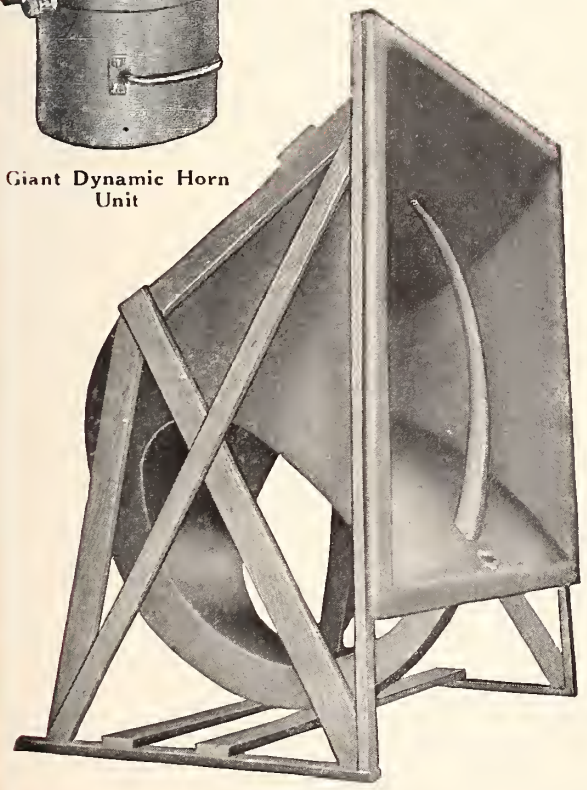
STARTLING-NEW

A RADICAL DEPARTURE IN EXPONENTIAL HORN AND ELECTRO-DYNAMIC UNIT CONSTRUCTION THAT DEFIES THE INNUMERABLE RACON IMITATORS

A Departure in Horn and Unit Construction That Will Increase Your Efficiency Over 30%—Give Perfect Voice and Musical Reproduction Long Sought by Theatre Owners But Unobtainable Till This NEW RACON PRODUCT Was Released.



Giant Dynamic Horn Unit



No. 4320

Air Column 10 feet
Depth 34 inches

Bell 40 in. by 40 in.
Weight 45 pounds

The new Racon Horn and Unit will outplay and outperform both in quality and volume anything that has been produced heretofore.

Those rich, full tones distinguished by clearness and distinctiveness, as produced by Racon Horns and Units, are the joy of theatre owners and the despair of the pirates who have always tried to imitate everything Racon has produced.

Theatre prosperity these days depends upon the latest and best in vocal and instrumental reproductions. Audiences flock where they are to be found.

Why not INSURE yourself with Racon superiority—the revolutionary Racon Horn and Unit which we guarantee to increase efficiency at least 30%?

Let us mail you a Catalog with vital facts

RACON ELECTRIC CO. INC.

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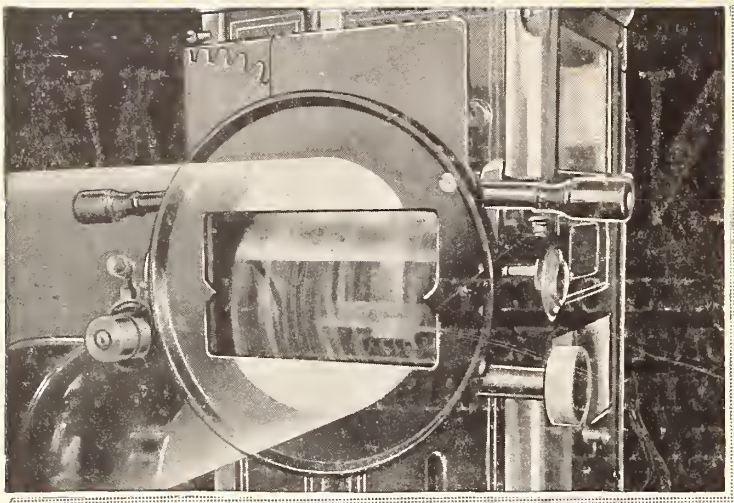

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ROY E. HEFFNER

AKRON, O.
TWO BLACK CROWS DID LARGEST OPENING DAY BUSINESS IN HISTORY OF COLONIAL THEATRE. MANAGEMENT TIED UP HANDLING CROWDS. SLATED FOR RECORD RUNS THROUGHOUT ENTIRE CLEVELAND TERRITORY.
M. SIMON

SIOUX CITY, IA.
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A. MENDENHALL

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MORAN: "Charlie, I got to get down off here. My feet are hot."

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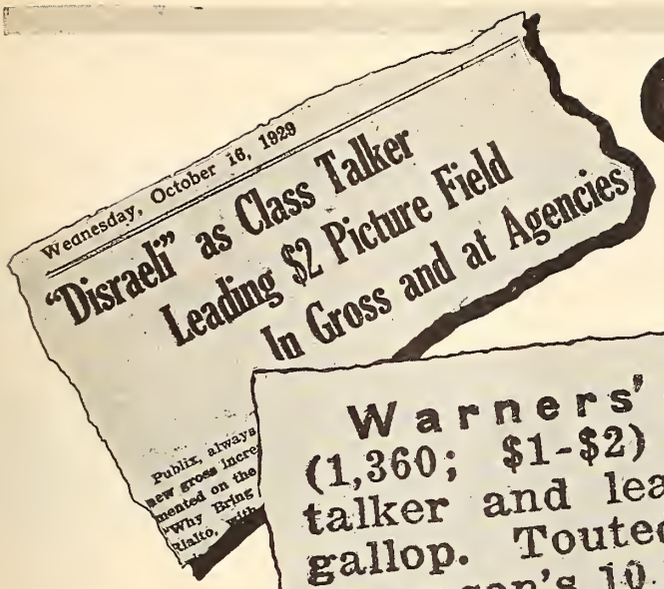
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mented on the
"Why Bring
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Warners' — "Disraeli" (WB) (1,360; $1-$2) (2nd week). Class talker and leading $2 field at full gallop. Touted as candidate for one of season's 10 best. Word-of-mouth plug and general form indicates big takings for good run. Last week, $25,700.

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MARY NOLAN in

SHANGHAI LADY. *With James Murray, Wheeler Oakman. From the play by John Colton, author of "Rain." A John Robertson Production.*

MARY NOLAN in

UNDERTOW. *With John Mack Brown. Story by Wilbur D. Steele. A Harry Pollard Production.*

COLLEGE RACKETEER

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JOSEPH SCHILDKRAUT in

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Don't fail to read complete details in UNIVERSAL WEEKLY

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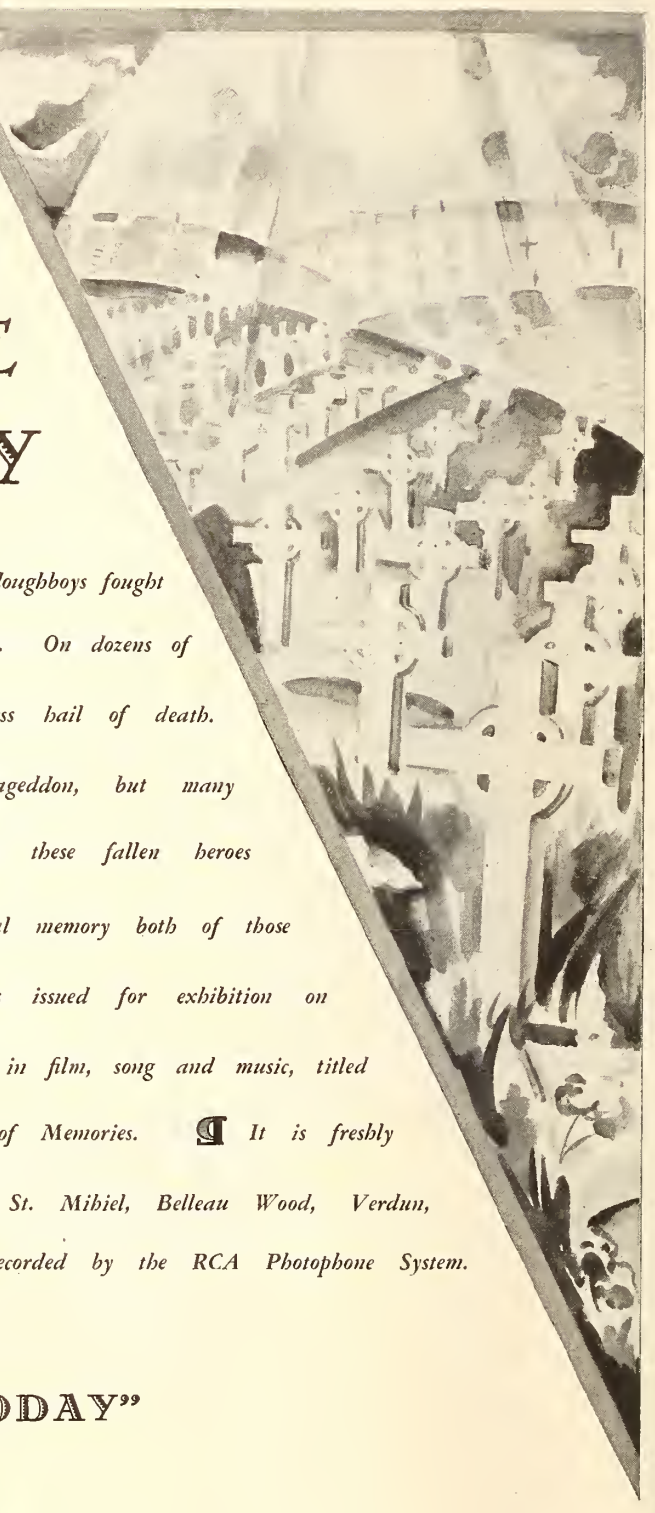
"It Speaks for Itself"

1919 PEACE 1929

OVER THERE TODAY



LEGIONS of American doughboys fought desperately in France, ten years ago today. On dozens of battlefields they struggled under the merciless hail of death. Many thousands returned from that Armageddon, but many thousands did not. And over there today, these fallen heroes sleep. ¶ *In sincere reverence for the immortal memory both of those who returned and those who remained, Pathé has issued for exhibition on Armistice Day, November eleventh, a commemorative reel in film, song and music, titled "Over There Today" — a Journey Through the Land of Memories.* ¶ *It is freshly photographed material, blending the decade-old war scenes of St. Mihiel, Belleau Wood, Verdun, Cantigny, and other fronts with scenes of the peaceful present. Recorded by the RCA Photophone System.*

"OVER THERE TODAY"

THE PERFECT SUBJECT FOR ARMISTICE DAY

EDITED BY RAY L. HALL

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GOOD NEWS!"

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The Independent Film Trade Paper

HERALD WORLD

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IN THIS ISSUE—

M P T O A CONVENTION

SIDNEY R. KENT OF ADJUSTMENT COMMITTEE SPEAKS STRAIGHT FROM SHOULDER TO EXHIBITORS AT M P T O A CONVENTION AT MEMPHIS—M. A. LIGHTMAN IS RE-ELECTED PRESIDENT—SQUARE DEAL FOR INDEPENDENT MORE LIKELY NOW THAN EVER BEFORE, SAYS M. E. COMERFORD.

ALLIED AT DETROIT

AL STEFFES, ACTING PRESIDENT OF ALLIED STATES, BRANDS HAYS AND PETTIJOHN AS "MENACES," IN ADDRESS AT CONVENTION OF M P T O OF MICHIGAN—DECLARES FAIR CONTRACT COULD BE WRITTEN WITHOUT ANY POLITICAL ORGANIZATION—ALLEN JOHNSON NAMED PRESIDENT.

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Brookhart makes new move to saddle censorship upon motion picture industry—Industrial art commission would be created to start inquiry.

Trade answers charge of Musicians Federation that sound is dehumanizing music—Reply is that synchronization is bettering standards of appreciation.

Loss in fire at laboratory of Consolidated Film Industries in Hollywood is estimated at $1,500,000—One killed, girl worker is rescued.

Hammerstein will produce four all-color sound pictures for United Artists—It's a long road to stardom, says "Jaysee" Jenkins on Hollywood visit.

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WORLD

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Vol. 97, No. 5 November 2, 1929

The Contract Crisis

THE United States Court decision against the present Standard Exhibition Contract is not even nearly the sensational development which it is being acclaimed in certain quarters in the trade.

This Contract, a highly intricate form of agreement, covering the highly intricate business of leasing motion picture film, has been carefully examined and found wanting by an United States Court. The court has emphasized what has long been accepted, both by fair-minded exhibitors and by fair-minded distributors; namely, that the contract is far from a perfect document.

But granting the best possible good-will on both sides, there is no good reason for believing that a perfect instrument is to be arrived at now, or even later. The best to be expected is that with the accumulated experience, and the maintenance of a right attitude on both sides, progress can be made in the direction of a better form of contract from time to time.

The Standard Exhibition Contract, now in effect, and the accompanying provisions for arbitration, traces its history back to the exhibitors' demand for an uniform rental contract. However bad the present contract may be—and we do not think that any reasonable person can deny that it has many recognizable faults—it has afforded, on the whole, a decidedly better basis for distributor-exhibitor relations than the old practice under which each distributor had his own pet form of contract and the exhibitor in signing any one of the various forms had little or no idea, unless he were a legal specialist, what he was signing.

Faulty as they have been, the Standard Exhibition Contract and the related plan of arbitration have been a very good thing for the industry at large and for every branch of the industry. But their imperfections have permitted many individual injustices and inequalities. This means, obviously, that there is nothing wrong with the idea of a standard contract or with some form of arbitration in the industry; the trouble—again obviously—lies in certain terms in the contract and in certain provisions in the arbitration agreement.

This leads plainly to the one proper conclusion which the present state of affairs warrants:

This conclusion is that the industry, in the branches directly concerned, should undertake immediately, in the best possible spirit, to re-write the Standard Exhibition Contract and the accompanying provisions for arbitration in such a way as not only to eliminate the Government's objections but also to eliminate a great many other objections which have become apparent in the practical operations of the contract in the trade.

A standard form of contract and a plan of arbitration are no less desirable and no less necessary to exhibitors than they are to distributors.

The existing situation recalls a recommendation which has frequently been made by the Herald-World. It is that in view of the intricacies and difficulties involving a standard form of contract and arbitration in the trade, and the obvious necessity for periodic readjustment of the provisions of the contract in order to keep up a steady progress toward a more perfect and less faulty instrument, a permanent contract revision committee should be established.

It should not be permitted that wrangling over some obviously unfair provision of the contract go on indefinitely until a crisis has been reached. The contract is of such importance and it involves such difficulties that there should be constantly in existence some authority competent and qualified to deal with new developments as they show up.

The present situation calls for an immediate effort, by all parties concerned, to provide a better form of contract.

And if a renewal of the present situation is to be avoided some time in the near future, arrangements must be made to provide corrections, promptly and effectively, for inequalities which are bound to show up from time to time.

* * *

The New Audience

EVIDENCE of the far-reaching effects of the introduction of sound and dialog pictures continues to accumulate. One exhibitor in a typical average situation has discovered that the new subjects have brought a ten per cent increase in patronage. This is doubtlessly well below the average for the country over but it affords to theatre owners at large a figure that may be considered the minimum upon which they may base their calculations and future plans.

It is interesting, also, to note that the increase in patronage attributable to talking pictures is not based merely upon a momentary awakening of interest on the part of regular patrons; the new subjects are bringing in a following to which the silent picture did not have an appeal. The increased patronage is due to a new audience—an audience which now for the first time has become included within the motion picture's sphere of influence.

* * *

Calendar Morals

THE maze of absurdity into which political censorship of motion pictures inevitably leads is illustrated in the current practice in Boston in which a certain set of eliminations are dictated for week-day exhibitions and an additional set of eliminations are called for in the case of subjects which are to be shown on Sundays.

If there is something eliminated from a motion picture to be shown on Sunday on the ground of it being morally destructive, it is difficult indeed to see how a change in the day of the week is going to effect a change in the moral significance of the scene.

—MARTIN J. QUIGLEY.

Showmanship, Not Politics, To Save Independents, Says Kent

What Happened At Memphis!

By EDWIN S. CLIFFORD

CONVENTION HEADQUARTERS, MEMPHIS, Oct. 30.—A glittering banquet and ball brought to an end the tenth annual convention of the Motion Picture Theatre Owners of America tonight.

Despite the lavish hospitality of the Memphis theatre owners, the informative equipment displays and well-selected programs offered, the convention, like its predecessors since the stormy Los Angeles gathering four years ago, seemed more like a ghost of the past than a meeting of the fiery theatre owners who formed the MPTOA at Cleveland ten years ago.

Four outstanding leaders of former days were present, Past President Pete Woodhull, now a representative of the DeForest General Talking Pictures company; Frank Rembusch, active as president of the Motion Picture Congress; Eli Whitney Collins, former president and now recently returned to the business, and Willard C. Patterson, now with Publix. None took an active part in the deliberations.

FUSION OF SOUTHERN BLOOD IS BIG HOPE

The principal hope that Memphis holds out to the theatre owners is the fusion of Southern blood into the organization.

M. A. Lightman, a Memphis man, slated to remain president, is probably the most dynamic recruit that the old organization has obtained in the last four years. His enthusiasm promises much. His personality promises even more.

Talking with Lightman, one is impressed with his deviation from the usual type of exhibitor leader. He speaks deliberately with a slight Southern drawl. He answers questions frankly but declines to be drawn into a controversy. If he has a dislike for any of the leaders in exhibitor politics, he does not express it. Here in Memphis the admiration of local theatre owners for him and for his ability is equal to that almost frenzied loyalty that Sydney S. Cohen received, and still does, from his "Old Guard."

LIGHTMAN NOT CONTENT WITH COOPERATION GESTURE

Lightman probably is not satisfied to see the theatre owners of the country split into two major factions and a dozen smaller ones. But the probability is that he will make no public move toward effecting a reconciliation of the factions unless the time is opportune, and the chance of its success favorable. He does not appear to be of the political frame of mind that would content itself with a gesture towards fusion and forget it almost before the ink was dry on the trade press.

Surprising as it may seem, the attendance at Memphis did not fall far below that at Toronto. This is not an easy city to get to. New York is a tedious two-nights-and-a-day. The Atlantic

(Continued on page 22)

3,000 Theatres Represented At MPTOA Memphis Session

Lightman Slated for Re-election—Industry Needs No Undue Official Regulation, Says Comerford

By JAY M. SHRECK

(Managing Editor of the Herald-World)

CONVENTION HEADQUARTERS, MEMPHIS, Oct. 30.—The tenth annual convention of the Motion Picture Theatre Owners of America has established a record in exhibitor organization activities.

More than 3,000 theatres—some contend 5,000—are represented by delegates from 36 states. Theatre holdings which the delegates represent extend into enough states to give the country almost 100 per cent representation.

Sound, from the opening session to the closing, has been the keynote of the convention, which, with the exception of a short business meeting Thursday morning for formal election of officers, closed tonight with a dinner dance in the grand ballroom of the Peabody hotel.

This afternoon's session ranked the most important in accomplishment. The slate called for re-election to the presidency of M. A. Lightman of Memphis, a comparative newcomer in national exhibitor affairs. With Lightman in the chair for the next twelve months, leaders are expressing confidence for a decidedly bright future for the organization.

Kent Speech Is Sensation

The outstanding pronouncement of the convention was made by Sidney R. Kent, general manager of Paramount Famous Lasky, who, because of important developments in New York, could not be present to deliver his address this afternoon. It caused a sensation when read from the manuscript by M. A. Lightman.

> In considering the new conditions in the field brought about by chain operation and sound, Kent spoke with surprising frankness. He did not attempt to predict prosperity for all of the smaller theatres. He stated that times have changed; that the incompetent small operator would probably be eliminated entirely; that the competent small operator would survive, but that he faced stiff competition from the larger cities now accessible by automobile and from the chain theatre, which had the advantage in buying, just as the chain grocer has the advantage over the independent grocer in buying.

"I believe that the test of good faith of the entire industry will be its treatment of the small town exhibitors in the years to come," was his keynote, "and I also believe that the treatment accorded this type of exhibitor will be the measure of greatness and wisdom accorded the leaders of the big companies of our industry in the future."

A highlight of the convention was the address of M. E. Comerford, owner of independent theatres in New York, New England and Pennsylvania. To those who have viewed with concern the present day status of the independent house, Comerford gave reassurance that the "well managed independent the-

(Continued on page 20)

Kent Address Straight from the Shoulder

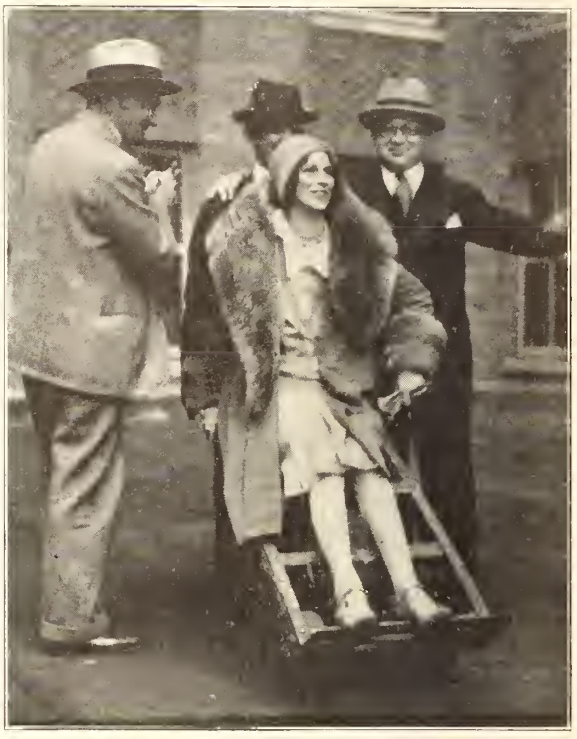
Probably no address delivered at an exhibitors' convention in recent years will create more wide-spread comment than will be occasioned by the speech of Sidney R. Kent, general manager of Paramount Famous Lasky, read at the Memphis convention. Kent personally was unable to be present.

Kent discusses the small town situation. He does not attempt to paint a very rosy picture. He states that many will fail. He states that the best small town managers have a hard task ahead. He says that the industry's leaders must do what they can to help. For complete text see Page 21.

THE MPTOA MEMPHIS AS SEEN

Looking Through the Herald-World

M. A. Lightman, Memphis; Charles Picquet, Pinehurst; M. J. O'Toole, national secretary, New York; J. Emanuel, national treasurer, New York.



Above:
Taken for a ride. E. S. Clifford of the Herald-World, Mrs. Walter Griffith, David Hochreich of General Talking Pictures. (The "other fellow" escaped unidentified.)

Left:
E. A. Eschmann of Electrical Research Products; M. A. Block, in charge of convention promotion; Walter Eberhardt of Western Electric; Mr. Ridge of Dallas, Tex.

Below:
David Hochreich, New York, and Walter Griffith, North Carolina, both of General Talking Pictures; Mrs. Griffith; W. A. Smale and F. E. McCormick of American Seating Company, Chicago; (seated) Charles Picquet, Pinehurst.

M. A. Lightman, president of the MPTOA (right), and J. F. Norman, England, Ark.

CONVENTION IN BY THE CAMERA

Lens at the Tenth Annual Meeting

Above:
"Please be seated." A bit of byplay involving J. F. Norman, England, Ark., exhibitor, and Mrs. Alma Walton, secretary of the Memphis Film Board of Trade.

Right:
On the scene early. Some of those attending the convention who showed up according to schedule and were therefore rewarded by having their "pitcher took."

Below:
From four different sections of the country. M. A. Lightman of Memphis, J. F. Norman of England, Ark., F. D. Russell of Waverly, N. Y., and W. H. Rush of Chicago.

Fred Desberg, Cleveland; William Cadoret, Scranton, Pa.; M. E. Comerford, Scranton; E. M. Fay of Providence, R. I.

Film Board secretaries. Evelyn McNamee, Cincinnati; Alma Walton, Memphis; Julie Heine, New Orleans.

Keep Talking Films Clean, Is Plea

(*Continued from page* 17)

atre" is in a better position today than ever before to show a consistent profit.

"Mr. Hays has realized the obligation of the industry to preserve to the small community the same quality of entertainment enjoyed by his metropolitan neighbor," said Comerford.

"Sharp practices are disappearing from this business. Brains and ability will tell the real story. The independent theatre owner never asked any more than a square deal, and he is more likely to get that now than at any other time in our business. Of course, business situations generally have changed. Economic conditions are different. But taking these into consideration, which are fundamental factors in all kinds of business, the independent will find his position more secure.

"We can meet with producers and in a fair, honest business way make the independent theatre owner reasonably secure. This can be done through co-operation, and not through antagonism.

Meet Problems from Within

"We can and will handle all of the problems of this business from within. We need no outside control or undue official regulation. We will adjust our business to meet up with any needed community regulation and even lead in the way of making our theatres better community centers.

"Combinations and efficiency systems are good if handled squarely, as these reduce production costs and cut out all waste. That is what every one wants. Economy in production, efficiency in theatre management will give the public real entertainment and enable all in the business to make money."

Woodhull Gives Surprise Address

Pete Woodhull, former president, surprised everyone Tuesday in the speech which he made giving the presidency of the M P T O A over to M. A. Lightman. Woodhull, with Dr. Lee DeForest present, gave the organization one of the talks for which he is famous. However, Pete's talk was prejudiced naturally because of the fact that he is now one of the executives of the Lee DeForest corporation.

Biechele in Chair at Opening

The first day of the convention, Tuesday, consisted for the most part of speeches. R. R. Biechele, president of the M P T O of Kansas-Missouri, was in the chair. President Lightman of the M P T O A did not come to the fore-front until the afternoon session.

During the morning the chairman of the censorship board of Memphis aroused the most curiosity. During the afternoon session President Lightman delivered his address.

Lightman's speech was one of the most sane addresses which this writer recalls ever having been delivered at a national convention. His address on sound was a panacea for smaller exhibitors. President Lightman is for the talking picture, and he believes the talking picture is a salvation of the theatre owner, whether it be a small house or a big house.

Throughout the sessions Tuesday morning and afternoon the thought was expressed that care has to be taken in the production of the sound films. In other words, speakers said, they must be kept in the bounds of propriety.

Must Present Films in Clean Fashion

One of the delegates to speak at the morning session Tuesday was Fred Desberg, chairman of the board of directors of the M P T O A and an executive of the Loew corporation at Cleveland. Desberg said:

"We must present our pictures in a clean fashion. Our business is to appeal to the family, and to the family we must cater. None of us can visualize the development of the talking picture which is to be done yet. Some of us have bought the right equipment and some of us not. Some of us have played the right pictures, and some not. But there is 'plenty of gold in them thar hills'."

Through most of the sessions Biechele presided. Among speakers were Dr. Lee De Forest, Pete Woodhull, Col. E. P. Hawkins of R C A Photophone, Frank Rembusch, S. K. Wolf, head of the acoustical department of Electrical Research Products, Fred Desberg, C. C. Pettijohn of the Hays office, Gov. H. H. Horton (by sound picture proxy), and Comerford. Each discussed sound, and the consensus seemed to be, in the words of Pettijohn, that the exhibitor must either install sound or sink.

Rembusch, after reminiscing, discussed, as would be expected, the new plan of picture rentals and distribution which he is offering through the Motion Picture Congress.

Best o' luck. R. F. Woodhull, former president of the M P T O A, snapped by the Herald-World camera as he greets M. A. Lightman, his successor, at the opening of the convention in Memphis.

Lightman Heading Slate of Officers For Coming Year

(Special to the Herald-World)

MEMPHIS, Oct. 30.—Although the formal election of officers of the M P T O A will not take place until tomorrow morning, it appeared practically certain tonight that the following would be named:

President—M. A. Lightman, Arkansas.

Vice-President—Charles Picquet, North Carolina.

Vice-President—F. C. Walker, New York.

Vice-President—Willard C. Patterson, Georgia.

Vice-President—R. R. Biechele, Kansas.

Secretary—M. J. O'Toole, Pennsylvania.

Treasurer—Jay Emanuel, Pennsylvania.

Directors nominated at the afternoon session today include: Jack Miller, Illinois; Major L. E. Thomson, New York; Fred Wehrenberg, Missouri; M. E. Comerford, Pennsylvania; E. M. Fay, Rhode Island; Moe Silver, New York; Fred Desberg, Ohio; Harold B. Franklin, California; Sam Dembow, New York; William Benton, New York.

Kent Proposes Independent Agency

[The following is the address of Sidney R. Kent, general manager of Paramount, read before the M P T O A convention in Memphis on Wednesday by President M. A. Lightman.]

I am indeed sorry and disappointed that I am unable to be with you as I planned, but Mr. Zukor is now in Europe and has left some very important matters in connection with our company in my hands, the developments in which make it absolutely impossible for me to leave my desk.

I do want to wish your convention every success, and pledge you my personal assistance in any program that you may plan for the future.

I believe that this is the time to talk frankly. My experience, much of it outside of the motion picture industry, taught me that the problems within this business, the same as in any other, cannot be solved without common sense cooperation on the part of all branches of the industry.

The fact that distributors are on one side and exhibitors on the other means just this: That although we are on different sides of the fence when it comes to our commercial negotiations for film, we still have this much in common—that it means a livelihood for both of us, and for us to stand like opposing armies, sniping at each other, resorting to poison gas and every other method of attack, is as silly as one army divided against itself, one side fighting the other.

I have yet to see any reform in this business secured by coercion or legal procedure, while on the other hand, those steps that have been taken in common sense cooperation have come through a group of men sitting openly around a table and discussing their mutual problems.

We are all in the motion picture business. It is a business in which we are making our living. We have a joint obligation of maintaining its supremacy as a moderate-priced amusement, and we should take joy from that thought by standing together, shoulder to shoulder, in keeping it supreme throughout the world.

Too many discussions in the past have been marked by unnecessary bitterness.

If any fair-minded man is not willing to admit today that the time has gone for these old-fashioned, old-time methods, then I think all of the constructive work that has been done is indeed futile. But I cannot believe this to be the case. Each side must realize the problems of the other or there can never be any fair basis on which minds can meet. With all of the sabotage and tearing down that has existed within the industry, without any constructive remedy being offered, what has it all brought? Show me one single gain that has come through anything other than common sense cooperation.

If a man or an industry feel that they are to be damned in any event, and if, in spite of the constructive things that they want to do, they are to be pounded anyway, then we get the feeling of "what's the use?" No matter what is done, the answer is the same.

I am happy to see a man of your type [M. A. Lightman] leading the exhibitors of the country. With us you have put your cards on the table. You have dealt with an open mind, and this type of dealing will, in my opinion, bring out the maximum amount of good and harmony that can be gotten out of our respective situations.

Adjustments Over 3,800

I was chairman of the distributors' committee with you and your committee in New York. This practical cooperation brought realization to hundreds of small exhibitors. While the figures are from four to six weeks in arrears, we have records of approximately 3,800 adjustments having been made, with figures of two of the companies still missing these adjustments run up to about $1,300,000.

While we do not state that every exhibitor who deserved it received an adjustment, we do believe in this way many have been able to tide themselves over and stay in business through our joint cooperation, a result that never could have been accomplished by threatening, coercion or sabotaging methods.

We want to see this cooperation continue, and I want you to know that my contact with the other producers and distributors has shown me that they are fully aware and ready to realize the position of the small, independent exhibitor in this country.

However, it is well to discuss where we are going with the changing conditions we now face. What is the future of the small, independent exhibitor? When I say independent, I mean that type of exhibitor standing alone, making his living out of the operation of his theatre, with no open or undercover affiliations upon whom he can draw for support.

Today, one must be a student of economics in order to realize what is going on in the world of business. Influences outside of our own industry help to shape the course of our own business. This is a day of widespread chain operation in every branch of organized industry. Even the banks have finally gone in for chain banking throughout the states. However, this doesn't necessarily mean that all the important banks in the country are going out of business. The live, up-to-date, alert banker will maintain his place in the community and, in my opinion, will have an advantage over the chain bank.

Just the same, as I believe, the alive, independent exhibitor who operates his theatre properly, who sells his personality to his own community will always have a large following in his theatre.

If you will examine closely into the status of the independent exhibitor today, you will find the course he is taking is not much different from any other widespread operating industry. Thousands of small, independent exhibitors and small chain operators, have sold their business at tremendous prices. Others who have stayed still are bound to lose their place in the sun unless they keep pace with the amusement demands of the public.

There is a certain psychology back of all this. We have heard many of the ills of the independent exhibitor laid at the door of the chain theatre, but what of the thousands of small exhibitors who have no chain theatre competition and whose business has still suffered to some extent? There is a percentage of independents in this business, who, in my opinion, are going to fail, even if they get their film rental for nothing.

If you still refer to the recent report of Mr. Klein of the United States Department of Commerce, you will find that in a survey made of the independent operators in many lines of business throughout the country, that are actively in competition with chain stores, he made the statement that 60 per cent of the failures were due to the fact that the men, themselves, were not fitted for the business in which they were engaged and would have failed in any event in time.

Silent House at Disadvantage

As a matter of fact, the fierceness of chain operation and competition doesn't exist in our industry to anywhere near the degree that it does in other kinds of merchandising.

Many of the small-town exhibitors are at a tremendous disadvantage in operating their theatres, due to the fact that they haven't been able to purchase sound equipment, either at a price satisfactory to them, or to get the quality machines they desire at a price they can pay. This condition, in my opinion, is only temporary and will be remedied within the next few months.

However, even with the installation of sound equipment, the exhibitors must realize that there is basic public demand for entertainment presented in a different way, and I will illustrate what I mean: You all remember the story of the Ford car. The best car for the money was put out by Ford and yet he was forced to change his model to please more than the sense of value. He had to please the sense of vanity,

(*Continued on next page*)

Tragic Ticker Depletes Convention Attendance

(Special to the Herald-World)

CONVENTION HEADQUARTERS, MEMPHIS, Oct. 30.—The collapse of quotations on the stock market, reduced the attendance at the M P T O A convention Wednesday. When the news came over the ticker Tuesday afternoon, a number of prominent individuals found it necessary to cut short their stay in Memphis and catch night trains for home. One very prominent theatre owner admitted a loss of $40,000, and there were reports that two or three other theatre owners had lost in excess of $100,000.

Boat Trip and "Rio Rita" Supply Fun—and Casualties

(Special to the Herald-World)

CONVENTION HEADQUARTERS, MEMPHIS, Oct. 30.—The good ship Idlewild and the R K O musical extravaganza, "Rio Rita," shared honors in affording the delegates a lively evening's entertainment Tuesday night. Although the trip up the Mississippi, when the exhibitors were the guests of the exchanges, would—and should—have been a big evening in itself, the R K O showing at the Orpheum at midnight drew capacity—and applause. The trip on the Idlewild wasn't, but it could have been, an exploitation stunt for Universal's "Show Boat." However, everybody was good natured and gave the credit to the exchanges. The only casualties of the Mississippi trip were J. F. Norman, who wore out the ends of his fingers on a banjo; A. S. Smale, who got three blood blisters pounding a piano, and a drum head broken by David R. Hochreich.

Cites Producer Problem

(Continued from preceding page)

the sense of comfort, the sense of color and of style.

It is no different with your theatre patrons today. They are not satisfied with many of the old shooting-galleries, improperly kept and improperly run, that answered the purpose a few years ago. Today, not only must you give the public entertainment; you must give it to them in comfortable seats, among clean and beneficial surroundings and in an up-to-date manner.

This doesn't mean that the small town operator must build a theatre entirely out of proportion to the possibilities of his town, but it does mean that no matter how small his theatre may be, he must operate it in such a manner and so conduct it that it pleases as many of the senses of enjoyment of his public as they demand.

With good roads and the automobile, with a natural tendency away from the small town to the big centers of population, it becomes all the more vital and necessary that the small town exhibitor be alert and be a modern merchandiser in an intimately operated theatre, in order to offset the natural disadvantages inherent in small town operation today.

These are not impossible situations to meet, as attested to by the fact that many independent exhibitors are doing better today than ever before, especially where sound has been installed.

If the large operators, who today control big circuits, did not build them, someone else would have built them. The general tendency in business has been in this direction since the war, and no matter what the ambitions of anyone in the industry might have been, this business could not have remained in a status that is considered almost old-fashioned today, in operating a nation-wide industry.

There are conditions that you may not like, but that neither you nor I can stop. How far they will go depends upon the brains and wisdom with which they are handled. If the chain operation of small theatres is not conducted on a very careful and wise basis, these theatres will pass back into the hands of independents without any question of doubt.

Great Misunderstanding

There has been a great misunderstanding among all of us with regard to sound. What the industry went through in all its branches needs some analysis. First, a change was necessary and the old silent film was dying—and no one now can refuse to admit this fact—so that it was vital to the producer and the exhibitors, as well, that this new form of entertainment be generally admitted.

Exhibitors rushed in, in the beginning, and signed contracts 'way beyond their ability to pay. These were not contracts fraudulently forced on the exhibitors by the distributor. Many of the impossible prices that were taken came out of this new situation through the inexperience of both sides, not knowing what its real possibilities were. These are becoming more and more adjusted down to a common sense level.

While the exhibitor has committed himself to a block or year's supply of pictures, in many cases at impossible prices, the producers in this industry jointly made an investment running into hundreds of millions of dollars. They have commitments that run for 15 years, not just for one year, and the producers must pay for at least five years of that term whether profitable or not. You must realize the gamble was not taken by just one side. It has been a gamble and a big investment spread over all branches of the industry.

I have heard practically every difficulty in our business laid at the door of almost everyone of our trade practices. These practices, however, do not control the above fundamentals affecting the economics of our industry.

There is no use to deny the fact that the larger towns and the larger theatres are, to some extent, sucking the business away from the smaller towns and the smaller theatres. It is my opinion that this will continue in spite of all that can be done.

Obligation to Small Exhibitor

However, there is a definite obligation that this industry owes to the small, independent exhibitor. We may not, beyond a point, be able to help the plight of those who find themselves in difficulties after having done everything within their power, and if a percentage of these small operators are to go out of the business, I say that they should go out under the most humane condition possible. As I said before, there are many who, in my opinion, cannot succeed if they get their product for nothing, but, on the other hand, you and I have seen many on both sides of the industry sit back in their seats and collect easy and fat profits. Those days are gone forever.

The obligation this industry owes you is to get film rental on the basis of a fair proportion of what you take in at your box office; and this type of consideration which is owing to the small, independent exhibitor, can best be secured, in my opinion, by a frank and open discussion of the problem in all of its phases and by common sense cooperation. It will never be brought about by the old-fashioned, old-time methods of shot-gun attack.

I believe that the test of the good faith of the entire industry will be its treatment of the small-town exhibitor in the years to come; and I also believe that the treatment accorded this type of exhibitor will be the measure of greatness and wisdom accorded the leaders of the big companies of our industry in the future.

Proposes New Agency

I have heard it said that there are certain greedy and grasping individuals on our side of the picture. Our recent meetings in New York showed a very fair disposition to realize the problems of the small man; but if, in your mind, there is any doubt as to the attitude of any one among the producers and distributors, certainly the quickest way to find that out is in a round table discussion where the facts are laid before everyone.

A man may sit in his office and plan most anything he likes; but get him in the open, in the presence of several fair-minded men, and it is pretty hard for him to take an unfair position, and if any one does, at least you will know who he is.

I hope the work of cooperation that has been started will carry on. I still hope to see some agency set up where the small-town man can come with any type of complaint that imposes an unfair burden upon his business, for a hearing where justice will be rendered him.

There has been too much inclination, however, to lay the ills of the exhibiting end of the industry on the chain operating methods, film boards of trade, arbitration, etc., without analyzing the economic conditions in this industry that affect all types of operation today and which are not conditions imposed by one side upon the other.

Friendly Cooperation Needed

Every man in this industry started at least with an equal opportunity. Every man or corporation that ever owned a chain of theatres started with the first one. Many men, by choice, have not expanded, and in not expanding have lost their opportunity. All have had the opportunity of adding to their holdings in years gone by who worked towards that end and were deserving of it. Marcus Loew started as humbly as anybody in the business.

There is no way today in any business that I know of to bring the advantages of the big operator down to the basis of the small operators. The difference in buying power existing today between the small theatre owner and the chain operator, presents the same disadvantage that the retail grocer faces when he buys against the chain grocer. But I repeat, the industry does owe this type of operator the most humane and just consideration that can be given him.

Our business can be played two ways. One is by getting the best out of the industry—by working out in a friendly manner the problems that are constantly concerning us, and the other way is to make it a political game. One is sure to have some benefits to both sides (as nearly as anything can be sure), and the other is proven by happenings in the past to be without constructive possibilities and to bring greater trouble for all.

What Happened At Memphis!

(Continued from page 17)

Coast states are about 20 hours away. From Chicago there is one excellent train a day.

When you reach Memphis, however, you feel repaid for the trip. It is a delightful city, and the Peabody hotel would do credit to any place in the country.

Anna Eugene Aiken Patterson, regional editor and now a theatre owner herself, explained that when you reach Memphis you are just entering the South. The city, she says, is not typical of the South, yet it has sufficient Southern characteristics which give you an idea what you will find farther down.

City "Convention Minded"

The city is "convention minded": that is, it seems fully aware that most conventioneers want to find out just what corn is and that most of them go to bed a little later, and perhaps a little noisier than commercial travelers. So aside from indulgent "tut tut" to the too-enthusiastic, it merely smiles.

Southerners are proud of this city, and in fact of the entire South. And they have a great many reasons for it, not apparent unless they are pointed out to you.

Walter Griffith of Charlotte makes the flat statement that there are greater theatrical opportunities today in the South than any other part of the country. He states that in the Charlotte territory there have been more sound installations, proportionately, than in any other division of the entire United States.

Oklahoma Not with Allied

P. R. Isley, owner of the Palace theatre at Tulsa, and other houses, attended the convention as an unofficial representative of the Oklahoma Associated Theatres. He asked that public denial be made of the report that Oklahoma had signed up with the Allied States organization. Isley explained that his organization stands independent of either national organization.

Exhibitors Herald-World has the distinction of being the only national motion picture trade paper represented by staff editors. A number of regionals sent on their editors, but, aside from the Herald-World, all the nationals are dependent upon their local correspondents for news of the convention.

"OPTIMISM Is the Word"-Woodhull

[*Following is the text of the address by R. F. Woodhull, former president of the M P T O A, at the Memphis Convention.*]

Although now outside the exhibitor section of the motion picture industry, due to my having affiliated myself with the talking picture division, I yet have the obligation resting upon me to render an account of my encumbency in the office of national president of this organization from the Toronto convention in 1928 to September 1 of the present year.

I will make this report as short as circumstances will permit, as I know you have a long and interesting program.

The work of organization in the Motion Picture Theatre Owners of America always meant to me that I was in the harness to give service.

All Interests Connected

In the interpretation and development of that line of procedure, we were obliged to give consideration to the rapid changes within the industry in deciding how this service could best be adapted to the use and benefit of the theatre owners.

Fundamentally this industry is one unit when considered among the bigger American enterprises. In its separated relation, however, it is like other industries with its several component parts. But all are so intimately related that one cannot move without influencing the interests of the other. Hence in caring for the interests of exhibitor organization, we have always endeavored to take into account the welfare of the whole industry.

Experience has taught us that differences and quarrels are costly and we aimed to make our interests mutual. The Motion Picture Theatre Owners of America has occupied that logical premise for several years and has been able as a result to give immeasurable service to the exhibitor and relative benefit to all parts of the industry. Since the Toronto convention this work was carried on with increased vigor and substantial advances have been recorded.

The many changes in theatre ownerships and the rapid extension of the chain system have created new problems, and to some extent set aside others. It is the new day in the business. If we move right we can make it the better day. Mass financing and merged exhibition and production is the order of the day. We are not able to combat any such advance, as it is distinctly an American business practice now generally accepted in all other lines of effort. But we can make our advances coincide with the new order, change where it may be necessary and try to have situations meet up with justice and equity to all concerned.

Reviews Adjustments

I realize that these statements are general. But the process outlined can be made workable in its application and every effort should be exerted to that end.

Where the new practices, the introduction of the talking picture, the chain advancement and centralized management of theatres seemed to unduly inflict a hardship on any exhibitor, we sought to remedy the complaint. We found that this could best be done by having the whole situation considered by accredited representatives of both sides. Hence our conference in New York last July with the managers of the distributing companies. We found these men entirely disposed to be mutual in their relations and finally did arrive at the definite conclusion that where talking picture contracts were oppressive to the smaller exhibitor the adjustment should in all cases be made downward until their individual problems were solved, or nearly so. We wanted to make it possible for the independent theatre owner to remain in business and make money, and I know in a general way we succeeded.

Your very efficient national president, M. A. Lightman, is chairman of the exhibitors' division of this conference. Sidney R. Kent, of Paramount-Famous-Lasky Corporation, is chairman of the distributors' section. I want to commend them and others who took part for their patient and painstaking efforts. They were in sessions several days and gave to the situation the very best thought possible and with a sincere desire to solve the problems presented.

While I was your national president, I made many trips to different conventions of state and regional bodies, as well as other meetings of theatre owners in different parts of the country. In every section the question uppermost in exhibitor minds was of the future of the independent theatre owner. I have always believed, and still believe, that in our business, as well as in other lines, there will be substantial independent interests. This may change in personnel, and in many other ways, but the independent phase will always remain to a greater or less degree throughout the entire fabric of our business. It is very difficult to harness an idea and keep it in a given spot when dozens of other ideas may come along to serve kindred purposes. After all, our business is based on making the idea take tangible shape in story, sound and talk in the theatres.

It pleases me very much to know that at this convention some of the big leaders in the industry are here to tell you about the present situation, and what the future has in store for all of us. This is the natural procedure, as our business is surely susceptible to mental measurement and understanding to the end that we can form very definite conclusions regarding the present, and with reasonable safety approach the future with confidence regarding our destination.

Urges Real Optimism

Others in the convention will also make reports covering much of the detail of the national organization work. My statement here is just to give you a general outline of what has been done with a view of inspiring you to renewed effort on behalf of the theatre owners, and the whole industry. There is no occasion for inaction now, and I know there never need be anything but real OPTIMISM. We are subject to evolutionary changes. There is nothing which affects any other business in this country which will not affect ours. We are in a position to take advantage of everything, and we are immune from nothing.

Therefore, OPTIMISM is the real word in speaking of the present and the future of this industry. I have an abiding faith in the integrity and problem-solving ability of a majority of those who are connected with it all the way down the line, and in passing from the exhibitor division into another part of the business, I carry with me, I hope, the good will of all of my former associates in organization work, and I assure them that they have my very best wishes all of the time for ultimate success and contentment in whatever they undertake.

Above all, may our friendship continue!

"Days of Sound-on-Disc Are Numbered"—DeForest

(Special to the Herald-World)

CONVENTION HEADQUARTERS, MEMPHIS, Oct. 30.—The days of sound-on-disc are numbered, the M P T O A convention was told yesterday by Dr. Lee DeForest, radio pioneer and inventor of Phonofilm. The disc method will soon become obsolete, he prophesied. stating it was his belief that the film process would offer greater advantages both as to sound and flexibility.

Declaring that present sound equipment was imperfect, Dr. DeForest said that this deficiency lay for the most part in reproduction. Recording, he said, is much further advanced, and that as soon as microphones are further improved, sound pictures will have taken a great step forward.

Dr. DeForest opened his address in praise of exhibitors for their "whole-hearted response to the summons of the talking picture."

Continuing, he said, "Never in the history of any industry has a similar upheaval been witnessed. That your industry could undergo this major operation with no signs of suspended animation bespeaks eloquently the fundamental sound condition of that industry and its basic prosperity.

"The demands of us 'sound fanatics' upon you have been terrific and insistent. In your haste to comply, many of you have overshot the mark—and have paid several times more for sound equipment than it was worth. While a smaller number, seeking the maximum of noise for the minimum of money, have secured exactly that.

"It is time now for calm consideration, consideration of the path traversed so hastily, and of the lessons which have cost you or your friends and competitors dearly. First realize that no sound equipment, at whatever price, can overcome bad acoustics in your theatre. These must be properly remedied or all your sound investment will be wasted and your patrons driven elsewhere. But with good acoustics achieved, your sound equipment, carefully designed by experienced engineers, properly installed and protected by basic patents should not impose on you a burdensome cost. The highest-priced is by no means necessarily the best, based on actual results obtained. It has today been abundantly demonstrated that naturalness of sound reproduction, a minimum of service troubles and outlay, can be obtained with a reasonable cost.

"Simplicity in installation and operation, combined with the maximum of realism in sound reproduction, with intelligent control of volume and pitch quality in accordance with the audience actually in your theatre, and the scene actually showing—these are the essential elements which alone can bring satisfaction to you and your patrons."

Registered at Memphis Convention

A

Adams, Byron, First Natl. Pictures, Memphis, Tenn.

B

Baker, P. M., R K O, Memphis, Tenn.
Beacham, C. R., World Wide Company, Atlanta, Ga.
Benton, William, Saratoga, N. Y.
Biechele, R. R., Motion Picture Theatre Owners of Kansas & Missouri, Kansas City, Kans.
Bland, Ollie, National Theatre Supply Co., Memphis, Tenn.
Brown, H. J., Palace, Newbern, Tenn.
Brylawski, A. J., President, M. P. T. O. Washington, Washington, D. C.
Butler, E. H., Community Theatre, Russellville, Ark.

C

Cadoret, W. H., Riveria Theatre, Scranton, Pa.
Callaway, W. E., Pathe, Dallas, Texas.
Calquhoun, N. J., R K O, Memphis, Tenn.
Cameron, James R., New York.
Campbell, T. J., Gem Theatre, Bald Knob, Ark.
Campster, G. R., Monticello, Ark.
Carey, G., Strand Theatre, Paris, Ark.
Chalmers, Charlie, Earle, Ark.
Cianciolo, Andrew, Memphis, Tenn.
Cianciolo, Frank, Rosemary Theatre, Memphis, Tenn.
Clarke, G. A., Bell Tel. Laboratories, New York.
Clarke, F. L., Cozy Theatre, Hazen, Ark.
Clifford, E. S., Exhibitors Herald-World, Chicago.
Coffin, S. E., Malco Theatres Inc., Stuttgart, Ark.
Collins, Eli Whitney, Motion Picture Congress, Jonesboro, Ark.
Comerford, M. E., Scranton, Pa.
Cooper, John I., Ritz Theatre, Baxter Springs, Kans.
Croome, Howard, Memphis, Tenn.
Cullen, N. J., Western Electric, Memphis, Tenn.
Cupp, Cecil, Royal Theatre, Arkadelphia, Ark.

D

Dailard, Mrs., Orpheum, Memphis, Tenn.
Davis, R. A., Natl. Theatre Supply Co., Charlotte,
DeForest, Dr. Lee, General Talking Pictures, New York.
Desberg, Fred, Loew's Ohio State, Cleveland, O.
Devoto, J. B., Mrs., Yazoo Theatre, Yazoo City, Miss.
Douglas, Don, Secy., Dallas Film Board, Dallas, Texas.
Dodson, F. R., Fox Films, Memphis, Tenn.
Dunwoodie, L., Fox Films, Memphis, Tenn.

E

Eberhardt, W. F., Western Electric, New York.
Elkin, W. E., Temple Theatre, Aberdeen, Miss.
Elliott, O. R., New Theatre, DeWitt, Ark.
Emanuel, Jay, Forum Theatre, Philadelphia, Pa.

F

Fay, Edward M., Providence, R. I.
Fieldman, J. M., Phototone Company, Atlanta, Ga.
Fischer, W. W., Memphis, Tenn.
Florence, W. P., Macco Theatre, Magnolia, Ark.
Friend, Arthur S., Motion Picture Congress, New York.

G

Gardner, Hugh, Orpheum Theatre, Neosho, Mo.
Garyn, Pat, National Screen Service, New York.
Greig, James, Pathe, Memphis, Tenn.
Greenleaf, J. W., First Natl. Pictures, Memphis, Tenn.
Grifith, Walter, Mrs., Secy., M P T O of North Carolina, Charlotte, N. C.
Griffith, Walter, General Talking Pictures, Charlotte, N. C.

H

Harris, A. W., Harcol Theatre Co., New Orleans, La.
Harrell, L. B., Secy., Southeastern Theatre Owners, Atlanta, Ga.
Harris, Buddy, Alexander Film Co., Colorado Springs, Colo.
Haven, L. F., Imperial Theatre, Forrest City, Ark.
Heine, Julie V., Secy., New Orleans Board of Trade, New Orleans, La.
Hendren, W. H., Jr., Motion Picture Advertising Theatres Company, New Orleans, La.
Henry, A. F., Celotex Company, Chicago.
Herber, B. C., Photo Talking Inc., Dallas, Texas.
Hermer, Cal, Acousta-Felt Company, Chicago.
Hickman, Chas. H., Motion Picture Congress, New York.
Hochreich, David R., General Talking Pictures Corp., Atlanta, Ga.
Horton, F. M., New Grand Theatre, Hope, Ark.
Howell, S. G., Motion Picture Journal, Dallas, Texas.
Howell, W. R., Oklahoma City.
Hummel, C. M., Uptown Theatre, Carlisle, Ark.
Hunt, H. H., National Theatre Sup. Co., Memphis, Tenn.

I

Isley, P. R., Oklahoma City, Okla.

J

Jeffress, J. A., Photo Talking Inc., Dallas, Texas.
Jenkins, C. N., Roxie Theatre, Ozark, Ark.
Johnson, S. B., Regent Theatre, Cleveland, Miss.
Jones, F. H., Dixie Theatre, Wynne, Ark.
Joyner, G. W., R K O, Memphis, Tenn.

K

Kauffman, Wallace R., Imp Theatre, Benton, Ark.
Kays, George, Electrical Research Products, New York.
Keene, Lionel H., Loew's Theatre, Atlanta, Ga.
Kelley, C. H., Loew's Palace, Memphis, Tenn.
King, William I., 1697 Broadway, New York.
Krimm, Fred, Columbia Theatre, Dayton, Ohio.
Kunzman, W. C., National Carbon Co., Cleveland, O.
Kupper, W. J., New York.
Kuykendall, E. L., Princess and State Theatres, Columbus, Miss.

L

Lang, A., Electrical Research Products, New York.
LaRue, A. C., Theatre Underwriters, Philadelphia, Pa.
Leach, E. H., Buckeye China Co., Chicago.
Lehr, O. C., New Shenandoah Theatre, St. Louis, Mo.
deStefano, A., Natl. Theatre Supply Co., Memphis, Tenn.
Limebeck, M., Electrical Research Products, New York.
Lipsey, Roy V., First National Pictures, Memphis, Tenn.
Lohrenz, Rud, United Artists Pictures, St. Louis, Mo.
Logsdon, R. E., Chamber of Commerce, Memphis, Tenn.

M

Maceri, J. M., Lamar Theatre, Memphis, Tenn.
Martin, H. O., Buckeye China Co., Chicago.
Manning, H. V., Gem Theatre, Etowah, Tenn.
McCord, M. S., Malco Theatres Inc., Camden, Ark.
McCormack, F. E., American Seating Co., Memphis, Tenn.
McDougal, B. V., Amusu Theatre, Monticello, Ark.
McGinnis, R. V., Wright Theatre, Gurdon, Ark.
McLeskey, J. K., Linden Circle Theatre, Memphis, Tenn.
McWilliams, W. F., Rialto Theatre, Eldorado, Ark.
Mohler, E. M., Royal Theatre, Memphis, Tenn.
Miller, Jack, M P T O, of Chicago, Chicago.
Miller, R. A., Bell Tel. Laboratories, New York.
Marshall, Charles A., Victory Theatre, Rogers, Ark.
McNamee, Evelyn, Miss, Secy., Cincinnati Board of Trade, Cincinnati, Ohio.
McCarvey, Bill, Metro, Memphis, Tenn.
McCroskey, C. H., The Allied, Dermot, Ark.
McCormick, J. U., Carolina Theatre Supply Co., Charlotte, N. C.
McKean, Claude, Tiffany-Stahl, St. Louis, Mo.
Myar, Sam A., Gem Theatre, Memphis, Tenn.
Miller, Beverly, National Screen Service, Kansas City, Mo.

N

Nutt, Sidney M., Princess Theatre, Hot Springs, Ark.
Northern, Catherine, Miss, Kansas City Film Board, Kansas City, Mo.

O

Ollinger, C. J., National Carbon Co., Cleveland, O.
Oldknow, O. S., Natl. Theatre Supply Co., Atlanta, Ga.
O'Donnell, E. J., New York.
O'Toole, M. J., Secy., M P T O A, State Theatre, Scranton, Pa.

P

Powell, S. M., Brown Theatre, Stamps, Ark.
Parkinson, John S., New York.
Pollack, A. M., American Screen Company, St. Louis, Mo.
Parham, W. M., Royal Theatre, Memphis, Tenn.
Picquet, Charles W., Pres., M P T O of North Carolina, Pinehurst, N. C.
Pfannenstiehl, H., Bell Tel. Laboratories, New York.
Patterson, W. C., Publix Theatres Inc., Atlanta, Ga.
Parks, H. E., Universal, Memphis, Tenn.
Patterson, Anna A., Weekly Film Review, Atlanta, Ga.
Pettey, H. L., R C A, New York.
Pierce, Mrs., Memphis, Tenn.

R

Renco, R. S., National Carbon Co., St. Louis, Mo.
Richards, J. M., Beauty Theatre, Memphis, Tenn.
Rosenbaum, Louis, Princess Theatre, Florence, Ala.
Rundell, F. D., Capitol Theatre, Waverly, N. Y.
Richards, W. T., Pacent Reproduction Co., Memphis, Tenn.
Reeves, W. M., Highland Theatre, Little Rock, Ark.
Ruffin, W. F., Palace, Covington, Tenn.
Rembusch, Frank J., Indianapolis, Ind.
Rush, W. H., Southern Pines, N. C.
Reyes, Dave, First National, Memphis, Tenn.
Reagin, R. V., R K O Memphis, Memphis, Tenn.
Robertson, E. C., R C A Photophone, Oklahoma City, Okla.
Rembusch, Truman, Rembusch Amusement Co., Indianapolis, Ind.
Rembusch, F. J., Mrs., Rembusch Amusement Co., Indianapolis, Ind.

S

Soriero, Thomas D., St. Louis, Mo.
Sturgis, F. F., Chicago.
Smale, W. A., American Seating Co., Chicago.
Searles, A. J., Electrical Research Products, New York.
Shimko, Anthony, Patio Theatre, St. Petersburg, Fla.
Snow, Guy B., Memphis, Tenn.
Slaughter, W. F., Lyric Theatre, Idabel, Okla.
Smith, Martin G., 519 Main St., Toledo, Ohio.
Silver, Moe, Warner Brother, New York.
Shapiro, William, Ritz Theatre, Memphis, Tenn.
Shreck, Jay M., Exhibitors Herald-World, Chicago.
Shepherd, B. M., Royal Theatre, Sheridan, Ark.
Schofield, L. B., Miss, Secy., St. Louis Film Board, St. Louis, Mo.
Shlyen, Ben, Associated Publications, Inc., Kansas City, Mo.
Sipe, A. E., Universal, Memphis, Tenn.
Sipe, W. E., Universal Film Co., Memphis, Tenn.
Shanfeld, Jack, Moviephone Corp., Chicago.

T

Thompson, L. E., New York.

W

Wyley, G. H., Motion Picture Congress, New York.
Weinberg, I., Virginia.
Whaley, E. M., Vitaphone, New York.
West, J. A., Louisville Theatre, Louisville, Miss.
Williams, R. X., Lyric Theatre, Oxford, Miss.
Wehrenberg, Fred, Cinderella Theatre, St. Louis, Mo.
Wink, J. C. H., Crescent Theatre, Dalton, Ga.
Wilson, Ray, The New Theatre, DeWitt, Ark.
Walton, Alma A., Mrs., Memphis-Little Rock Board of Trade, Memphis, Tenn.
Wilkinson, Lupton A., 32 Broadway, New York.
Wilson, Ray, DeWitt, Ark.
Walthall, Wallace, Rex Theatre, Ardmore, Okla.
Weyer, Clint, New York.
Wharton, H. D., Pastime Theatre, Warren, Ark.
White, W. L., Photo Talking Inc., Dallas, Texas.
Wolff, Vale, Rembusch Amusement Co., Indianapolis, Ind.

Y

Young, F. W., Arctic Nu-Aire Corp., Atlanta, Ga.

Z

Zears, C. R., Okla. City Film Board of Trade, Oklahoma City, Okla.
Zerilla, Paul, Rialto Theatre, Memphis, Tenn.

Al Steffes at Detroit Brands Hays and Pettijohn "Menaces"

Says Fair Contract Could Be Penned Without Political Body

Joining Allied Was Michigan's Biggest Achievement in Year of Progress, Declares Richey

[Registration list on page 32]

By G. M. WITCHELL

CONVENTION HEADQUARTERS, DETROIT, Oct. 30.—Taking pot shots at Will H. Hays and C. C. Pettijohn, W. A. (Al) Steffes today outlined to the Motion Picture Theatre Owners of Michigan the results of the more than 13,000 mile trip he has just completed in behalf of Allied States. He was accompanied on the trip by Oscar Hanson, general sales manager of Tiffany Productions. Steffes' address was the climax of the tenth annual convention of the organization, meeting at the Statler hotel. Business sessions opened yesterday after a Monday spent on the golf course.

Steffes indicated that Allied now had going organizations in 30 states and a membership which he estimated at 10,000. In each case, he said, the quota necessary for Allied membership not only had been subscribed but enough additional had been pledged to permit the employment of a business manager for each state organization.

"The days of 'on paper' are over," said Steffes in commenting on this phase of the situation. "Cash has been subscribed in each instance in sufficient amount not only to cover the Allied quota but to permit the financing of a competent state organization.

Calls Hays, Pettijohn "Menaces"

"I consider Bill Hays and C. C. Pettijohn the biggest menaces to the motion picture industry today. The Allied is ready and willing to discuss with the producers, themselves, or the U. S. Government or anyone else in authority an equitable contract or a system of arbitration that is legal. As far as I, personally, am concerned, I refuse to deal with the Hays organization, which I consider merely a fifth wheel as far as the motion picture industry is concerned.

"I believe that Sidney Kent, Felix Feist, Jimmy Grainger and others could sit across the table from us and write a contract fair to all of us. I do not think we need the assistance of a political organization to help us write a contract. If the industry insists on a third party let's take the United States Government.

"I ask any exhibitor in this assembly to take the floor and point out any single thing the Hays organization has done to benefit any exhibitor or the industry at large.

"Notwithstanding Judge Thacher's decision, Allied will insist that theatre owners live up to their legitimate obligations."

The important part that the Michigan organization has played in the past year in aiding independent exhibitors was the keynote of earlier addresses. Sound came in for its share of attention, too, and an address by an acoustical engineer was one of the highlights of the opening business session.

R. L. Lindahl, of the Celotex Company, pointed out to the exhibitors just what problems they had run up against in adapting their houses for playing talking pictures.

"The most necessary adjustment in most motion picture theatres is adjustment for reverberation," Lindahl said. "Sound bounces when it hits a material which will not absorb it, particularly concrete walls. Heavy velour hangings on the stage will help absorb sound to prevent reverberations; in fact, the more such hangings the better. Draping the back of your loud speaker horns with heavy cloth also helps. Carpets in the aisles are of great value, particularly when they have a lining beneath them. Changing wood veneer seats for upholstered seats also is helpful."

Richey Traces Big Year

The importance of the work done by the organization in the last year was stressed by H. M. Richey, the business manager, in his annual report. The past year, he said, was the most active one in the history of the organization and during that time more persons joined the organization than in any previous five-year period.

"Four laws effecting theatre operators were defeated," he said. "The most serious menace was a tax on theatre tickets. Such a tax would have cost the state exhibitors $6,000,000 and would have put between 100 and 150 houses out of business.

"Another taxation bill, which would place a tax of 50 per cent on advertising done in theatres, was defeated. A censorship bill was defeated and an arbitration bill, which would have legalized the unfair methods of arbitration against which we are battling, also went down to defeat.

"In the purchase of sound equipment we were able to save our members some $50,000. In September we concluded one of the most successful negotiations with the Musicians' Union.

"But, to my mind, the greatest achieve-

(Continued on page 32)

The New Officers

The new officers of the M P T O of Michigan, elected Wednesday, are as follows:

President, Allen Johnson, Grand Rapids.

Vice President, A. E. Eisman, Flint.

Secretary, H. T. Hall, Detroit.

Treasurer, John E. Neibes, Detroit.

Michigan Makes Real Showing at Detroit Meeting

By GEORGE CLIFFORD

CONVENTION HEADQUARTERS, DETROIT, Oct. 30.—With registration exceeding the 200 mark the tenth annual convention of the Motion Picture Theatre Owners of Michigan swung into session here yesterday. Business which has been the keynote of this determined organization of motion picture theatre owners since its inception manifested itself from the opening tap of the gavel in the hands of Charles W. Porter. president of the association.

A program which abounded with speakers who had a message to bring to the assembled exhibitors got off with a bang when Harvey Campbell, while on the regular program, in Board of Commerce, apologized for his inability to give the visitors the keys to the city as "it would take a wheelbarrow to carry them around because of the padlock situation." Mr. Campbell, while on the regular program, in reality pinch-hit for the mayor of Detroit and a substitute appointed by him, neither of whom made an appearance. The delegates seemed well satisfied with the situation.

Pooling or Showmanship?

Then in rapid succession followed P. J. Wood, business manager of the Motion Picture Theatre Owners of Ohio, and William James, president of that association, showing widely divergent views on the future of the motion picture exhibitors. The former advocated pooling of interests as the panacea for present ills and the latter emphasized the viewpoint that showmanship was coming into its own which was reiterated by President Porter a few moments later.

However, the man to "stop the show," in the parlance of vaudeville, was H. M. Richey, general manager of the Michigan association, in the giving of his annual report, part of which he read "for accuracy's sake" and part of which he spoke from notes.

Richey Lauds Allied Move

While Richey laid due stress on what had been accomplished during the past year—"The toughest year in all my nine years association with the organization"—he concluded his address with the opinion that the greatest thing the Motion Picture Theatre Owners of Michigan had done in the time designated was to affiliate with Allied States. The speaker estimated that the defeat of the ticket tax bill alone produced to the exhibitors of Michigan a saving of $6,000,000 annually. At the conclusion of Richey's address the assembled theatre owners for the first and only time during the first day's session rose to their feet and cheered.

Acoustics were dealt with at length by R. L. Lindahl of the Detroit office of the Celotex Company, who pointed out defects in present day construction which militated against perfect sound reproduction.

Equipment Chief Topic

Oscar Hanson, sales manager of the Tiffany organization, outlined briefly the success of

(Continued on page 32)

BROADWAY

Mergers

THE conclusion of negotiations between Paramount and the Warners has had a salutary effect on both organizations. There is no doubt but that fears of the merger had something to do with unsettling both organization a bit. Now things have settled down and each is disposed to go ahead full steam.

Just what Paramount's plans are for the future, with a great sum of new capitalization available, will be well worth watching. Paramount has something very big up its sleeve.

The Stock Market

THE market, when it took its crash last week, brought dismay to certain motion picture quarters as it did to every walk of life. Perhaps now the "merger" between the market and the men of motion pictures has been washed up, to an extent, and that won't do business any harm either.

"Lummox" in German

I HAD the opportunity to see an unusual picture last week when one reel of the German version of "Lummox" was privately shown for a small audience.

This is hardly a matter of news for exhibitors through this country inasmuch as the picture that I saw is intended to be shown only in Central Europe, but it is another evidence of the ingenuity with which American producers attack their problems. It may mean the solving of the picture problem abroad, which has grown more and more difficult since pictures began to talk and the screen ceased to be an international language.

The German version was made by Fred Zelnik, who is even better known in Germany than in this country, and who did something very unsual. He took the print of "Lummox" as it was made under the direction of Herbert Brenon, played it over and over and over again with painstaking care, and finally had a German version made which fit exactly into the one in English. In other words, he simply studied the English version as though it were a piece of music and substituted beats for the English syllables, beats to be replaced by German syllables.

It is remarkable how well Mr. Zelnik did the job. While it is true that occasionally one can notice that the voices are not exactly synchronized to their sounds, still it is surprising how often the German words fit exactly into the mouths of the English speakers. It is not impossible. You may judge for yourself by the fact that "I'm coming, mother" translates into "Ich komm, mutter," and I defy anyone to see a great difference in the movement of the lips in those sentences.

I wonder, however, if Mr. Zelnik isn't attempting something that has a boomerang connected with it. I doubt if the Germans will be satisfied with faked synchronizings any more than we are. But Mr. Zelnik, who is fully aware of this difficulty, points out that the Germans are at least a year behind us in the matter of sound pictures and that the present system will be plenty good enough as an introduction.

Mr. Zelnik feels that if America could see and hear a great picture by Eisenstein, the Russian, it wouldn't make a terrible lot of difference if the synchronizing were out of line once or twice if the great spirit of the picture and the mastery of the direction were successfully retained.

PETER VISCHER.

The Broadway Campus

THE Great White Way, "Broadway" has been turned into a campus for M G M's "So This Is College," which opened at the Capitol theatre last week. Into this picture, Sam Wood has put all the spirit of college life and the principal roles are played by Sally Star, Phyllis Crane, Robert Montgomery, Elliott Nugent and Cliff Edwards.

Elliott Nugent

Robert Montgomery

Sally Starr

The students hold a rally bonfire.

Brookhart Makes New Move to Saddle Censorship on Industry

Bill Provides for Inquiry by Board with Five $6,000 Jobs

Proposal to Create Industrial Art Commission Is Prompted by Head of National Farmers' Union

By FRANCIS L. BURT

WASHINGTON, Oct. 29.—Another measure designed to impose censorship upon the motion picture industry has been introduced in the Senate by Senator Smith Wildman Brookhart of Iowa.

Acting in response to a request from C. S. Barrett, executive head of the National Farmers' Union, Union City, Ga., Brookhart Thursday introduced a bill for the creation of an industrial art commission.

This commission, to be composed of five members receiving salary of $6,000 a year, would be authorized to investigate the motion picture, talking picture and theatrical and amusement field to promote the general welfare of those industries, making such recommendations to Congress as it might deem proper.

Barrett's excuse for getting into the reform game is that "the recreation of the man on the farm is generally limited to the motion or talking picture and the nature of entertainment that is given to him must of necessity leave its mark and impression upon his mind and character. For that reason it is important to the country at large that a watchful eye be exercised over the subject and character of entertainment that is being broadcast throughout the land."

"While it is not necessarily the purpose of the bill to create a censorship," Barrett declared in his letter to Brookhart, "yet the existence of a federal commission with a watchful eye upon this gigantic industry is bound to exert a constructive and moral effect upon the persons and corporations engaged in it."

Attacking "big business" in the film industry and referring to the recent New York cases, Barrett asserts that indictments under the antitrust laws have taken place only after the weaker individuals have been "economically prostrated" and that the proposed commission could prevent the commission of such violations.

"In different states an attempt has been made to recognize and deal with the problems growing out of this situation by the creation of local censorship boards," he declares, in discussing the character of entertainment. "It is significant, however, to note that censorship boards do not agree and that there is frequently hardly more than nominal responsibility in the personnel that goes to make up some of these boards.

"The existence of an industrial art commission, as is provided for in the bill, would be a means of cooperating with the industry for the purpose of eliminating the immoral and obscene subject matter as well as curbing cleverly contrived but insidious propaganda."

The bill having been introduced at Barrett's request, it is not probable that Brookhart will press the matter very heartily, particularly in view of the fact that his own bill, directly imposing censorship, has the approval of the reform group generally.

Radio Merger Links Victor with R C A, GE, Westinghouse

(Special to the Herald-World)

CAMDEN, N. J., Oct. 29.—A huge merger of four leading companies for the manufacture of radio equipment was announced here last week. The companies are the Victor Talking Machine Company, the Radio Corporation of America, General Electric and Westinghouse. The announcement was made by Gen. James G. Harbord, president of R C A. The merger will become effective January 1.

The main manufacturing plant of the new company will be here, while the executive offices will be in New York. The factory personnel is expected to be increased from the present 13,000 to about 25,000. E. E. Shumacker, president of Victor, will head the new company. J. L. Ray, a vice-president of R C A, and H. C. Crubbs, a vice-president of Victor, will have similar titles with the new organization.

Victor and R C A sales now are $50,000,000 annually, and those of the merged companies are exepcted to total a half billion.

Embassy Newsreel Shows 1 Hour Long; Admission 35 Cents; To Start Nov. 2

(Special to the Herald-World)

NEW YORK, Oct. 29.—For the first time in history the newsreel is to have its own theatre. On Saturday, November 2, the Embassy, located at Broadway and 46th street, in the heart of the theatrical district, will change its policy from long runs of feature motion pictures to a policy devoted exclusively to the showing of sound newsreels. The Embassy will be known as the newsreel theatre.

Every important news event happening in New York territory will be seen and heard on the screen of the Embassy within a few hours of its happening. Similarly every big news event throughout the world will be rushed there for an immediate showing. Programs will be changed from day to day as spot news develops and there will be no weekly or regular change of program as in most theatres. The house will open at 10 a. m. and close at midnight. Admission will be 25 cents and the duration of shows one hour.

De Forest Increases Common by Exchange With Jenkins Company

(Special to the Herald-World)

NEW YORK, Oct. 29.—The no par capital stock of the De Forest Radio company has been increased 345,680 shares through exchange with that of the Jenkins Television company. The exchange basis was one DeForest for 1¾ of Jenkins. The total outstanding stock of De Forest is now 1,330,332 shares.

Film Starts Booth Fire

(Special to the Herald-World)

SEATTLE, WASH., Oct. 29.—A film caught fire while going through the machine in the projection room of the Rialto theatre, while a show was in progress. The flames resulted in several thousand dollars damage.

Thomson Re-Elected President of A B C At Chicago Session

P. L. Thomson, public relations director of the Western Electric company, was re-elected president of the Audit Bureau of Circulations, at the annual session held last week in Chicago.

Among the guests attending the meeting were C. F. Goldwaithe, publicity director for the Canadian National Railway; C. C. Younggreen, president of the Advertising Federation of America; John Benson, president of the American Association of Advertising Agencies; Homer Guck, publisher; Herman Black, publisher; Walter A. Strong, publisher, and S. E. Thompson, publisher.

The session was held at the Stevens hotel and closed with a banquet and program of entertainment.

Bombers Threaten Fox Detroit House; One Arrested on Extortion Charge

(Special to the Herald-World)

DETROIT, Oct. 29.—What is said by police to have been a plot to obtain $5,000 by threatening to bomb the Fox theatre, Detroit's largest motion picture house, was nipped last week with the arrest of Orlando Morris, 37 years old.

Morris was arrested in the lobby of a downtown office building after a parcel, made up to look like a package of money, had been delivered to him by an usher from the theatre. He denied any knowledge of the plot and said he had been paid $5 by an unidentified man to receive the parcel.

John Shour, business manager of the house, received the threatening letter on October 22. Shour was instructed to have the money wrapped in a parcel and taken to the lobby of the office building at 9 p. m. on October 24, where a man would be waiting to receive it. Morris is held on a charge of attempted extortion and police are searching for others believed involved in the plot.

MOTION PICTURE FINANCE

Break to Benefit Amusement Shares

By LAURENCE STERN

NEW YORK, Oct. 29.—Little can be said of the behavior of motion picture stocks during the last week. If an earthquake is severe enough, all human-made structures topple. It was a financial earthquake which struck the market last Wednesday and Thursday. It spared no security. Wall Street is still trying to catch its breath, and will not soon recover from the most amazing speculative setback ever known.

IN retrospect it is clear that the movement is merely the natural culmination of months of top-heavy speculation. Unfortunately, it makes little difference that various classes of stocks, including the motion picture issues, have had scant part in the process of inflation. All have suffered alike.

* * *

Since the market's break has turned attention to the fundamental realities of earnings and dividends, however, it is possible that it will ultimately work to the advantage of amusement shares. No group is now more reasonably priced in relation both to earnings and dividends. At present prices leading film stocks are selling at seven to ten times earnings, and there is every prospect that those earnings will continue to expand.

There is much concern in Wall Street as to whether the severe decline will react unfavorably on business, especially in the luxury lines. Broadway theatrical men already are gloomy. Because of the high price of their tickets, however, it stands to reason that their problem is distinct from that of the motion picture industry. In the financial district there is no suggestion that a general industrial recession will seriously cut into the film business.

* * *

There is much corporate news of the industry. The Paramount-Warner merger negotiations have been definitely and officially abandoned, for reasons not made public. Paramount earnings are officially estimated at between $14,000,000 and $15,000,000 for the year, as compared with $8,713,063 in 1928.

It is proposed to split the stock two-for-one and pay a $2 dividend on the new shares. The Warner dividend has been raised to $4 a share annually, giving the issue an 8 per cent yield at recent quotations.

German Trade Appeals To Government as Sound Device War Gets Hotter

[By Special Correspondent to the Herald-World]

BERLIN, Oct. 19.—[By Mail.]—The war between sound equipment manufacturers, over patent rights and supremacy in the market, rages hotter than ever, drawing a bitter statement from allied trade organizations and calling upon the talent of detectives.

The latter have been directed to find the source of an anonymous booklet which, by a series of questions and answers, seeks to point out deficiencies in Klangfilm.

A fervid denunciation of the entire sound situation was contained in a statement issued by the Spitzen organization, which comprises all of the German film trade associations. Endorsing the views of exhibitor organizations, the Spitzen statement declares that the sound device quarrel is being carried on at the expense of exhibitor and public and directs the attention of the government to the resulting damage to culture.

Wiring, however, is making progress. In Berlin there are now 40 theatres having Klangfilm, and 24 with Tobis. Both devices aggregate 120 installations throughout Germany. It is said that houses are being wired at the rate of two a day.

U F A again reports that it will pass no dividend this year. Net profits are placed at 14,358 marks, although gross profits reached a total of 23 million marks, an increase of over a million marks.

M P T O A May Meet In Dixie Next Year Too

(Special to the Herald-World)

CONVENTION HEADQUARTERS, MEMPHIS, Oct. 30.—The South may get the next M P T O A convention, also. Southern hospitality has captured the delegates to the convention. Gossip in the lobby of the Peabody hotel indicates that the delegates would look with favor on an invitation to hold the 1930 convention in either Atlanta or New Orleans. Two years ago this would have seemed practically impossible, as a big faction considered it a mistake not to hold the convention away from the densely populated districts, and there was considerable agitation to make either Chicago or Cleveland the permanent convention city.

Censor Action Affects Bookings; Ontario Bars Three Important Films

(Special to the Herald-World)

OTTAWA, Oct. 29.—The Ontario board of moving picture censors has been cutting a wide path in the routine of the moving picture business in Ontario because of recent decisions. "The Cock-Eyed World" has been recalled by Chairman Boylen for further consideration after it had been passed by the board in his absence and fears are expressed that this production will be condemned. A number of important bookings had already been made and these are held up.

Three important features have also been condemned outright by the Ontario board, these being "The Godless Girl," "Dynamite" and "The Thunderbolt." The latter, starring Fred Bancroft, has been banned, it is said, because the censors decided that the majesty of the law was not upheld in the story.

In the meantime, "The Cock-Eyed World" has been released in Quebec and has created a sensation during its first run in Montreal.

Announce Engagement

(Special to the Herald-World)

PHILADELPHIA, Oct. 29.—Announcement has been made of the engagement of Miss Doris Hettie Einstein, daughter of Abe L. Einstein, director of publicity of the Stanley Company of America, to Joseph Shaw Livingston, of Philadelphia. They will be married November 6.

SECURITIES PRICE RANGE

Week Ending October 26

NEW YORK STOCK MARKET

	Sales	High	Low	Close
American Seating	1,600	32¼	30	30
Brunswick-Balke-Collender	16,000	35	29½	31
Consolidated Film	24,200	22½	12	17½
Consolidated Film, pfd.	10,200	25	18¼	21
Eastman Kodak	77,800	240	211	224
Do. pfd.	10	123¾	123¾	123¾
Fox Film "A"	65,100	93½	70	81
Loew's, Inc.	44,500	58⅝	50	55
Do. pfd. x. w.	1,000	88½	87	88¼
Do. pfd. w. w.	400	92½	89⅛	89⅛
Metro-Goldwyn-Mayer, pfd.	900	24⅜	24⅛	24⅛
Motion Picture Capital	2,700	31½	18	21½
Paramount	192,200	76½	50	60
Pathe Exchange	60,600	8	4	6⅛
Do. "A"	14,900	15	10⅛	11¾
Radio Keith Orpheum	183,200	30⅞	18¼	25⅜
Shubert Theatres	12,500	25½	23	25
Stanley Company	430	33½	30	33½
Warner Bros. "A"	357,500	55½	40⅛	50¼
Do. pfd.	4,400	48⅞	41½	42¾

CHICAGO STOCK MARKET

	Sales	High	Low	Close
Balaban & Katz	150	79	76	76
Marks Bros. cvt. p.	1,250	15¼	14	14¼

NEW YORK CURB

	Sales	High	Low	Close
Columbia Pictures	5,100	29¾	27	29
Film Inspection Mch.	200	2	2	2
Fox Theatres "A"	60,100	25	20¼	22¼
General Theatre Equipment	33,900	54¼	35	38¾
Loew's, rts.	1,100	24	20	20
Do. war.	400	27	25	25
National Screen	1,200	20	17½	17½
Sentry Safety	5,600	9⅝	6	8½
Trans-Lux. Dv. P.	12,600	10	8	8⅛

Film News in Pictures

PICTORIAL SECTION

Stories Told by the Camera

Marilyn Miller as she appears in a scene from First National's "Sally," her first talking picture. This story was taken from the Florenz Ziegfeld production in which Marilyn had a leading role.

Joan Marsh, age 15, who is being hailed as Hollywood's latest "discovery," but that is wrong to the extent that she made her first appearance in pictures, at the age of three, with Mary Pickford. She has recently signed a long term contract with Universal.

Peanuts Byron, First National player, who is appearing in "The Forward Pass," in which Douglas Fairbanks, Jr., has the leading role. In this picture will appear the football squad from the University of Southern California.

Anti-tonsillectomy—can't explain it now, but anyway it is "Doctor" Lawrence Grey's own idea as to how a couple of musical comedy singers should be kept in good vocal condition. The "patients," who are receiving the treatment and who are apparently not afraid of the doctor, are the Duncan Sisters whom Grey supports in their first M G M audien, "Cotton and Silk" which is being directed by Sam Wood.

James Stanley, noted baritone, who will be seen and heard in "Song Sketches," produced by The Van Beuren corporation and released through Pathe exchanges. His first releases are entitled "On the Road to Mandalay" and "The Trumpeter." Vanburen also produces "Topics of the Day" and "Sportlights."

Ted Lewis playing and singing a sweet ditty to Alice Day to amuse her between scenes of "Is Everybody Happy?" a new Vitaphone production in which Warner Brothers are starring the high-hat tragedian of jazz. The way they look upwards we are led to believe that the "ditty" might be a spring song.

In the rough and the laugh is on Charlie Guest, so thinks Harry Gribbon, who by his ear-to-ear smile leads us to believe that he must be considerable over par. Maybe Charlie is using the wrong club, he looks like to want a "billie." Thelma Hill and Andy Clyde look on as this quartette appear in a scene from "The Golfers," an Educational Mack Sennett talking comedy. Did some one "holler" FORE?

A scene from "Jazz Heaven," a Radio Picture musical production in which Johnny Mack Brown, Sally O'Neil, Joseph Cawthorne and Albert Conti have the prominent roles. This musical opens on Broadway at the Globe theatre October 29 for an extended run. In the above picture, left to right, are Joseph Cawthorne, Albert Conti and Sally O'Neil.

William Bakewell, First National player, who critics say is headed for stardom at a rapid pace. He is now playing opposite Alice White in Vina Delmar's story "Playing Around." Chester Morris is also in the cast and the picture is under the direction of Mervyn Le Roy.

No, Richard Dix isn't going to shoot Al Steffes, head of the Northwestern Exhibitors Association. This picture was taken at R K O studios during the three day convention of the Allied States Association held in Los Angeles. In the foreground are (left to right) Al Steffes, Richard Dix and Abram F. Myers, president and counsel of the Allied States. Myers has named Steffes to act as president of the Association while he takes a trip to Europe.

Evalyn Knapp, leading lady and Harry Delmar, producer of Pathe comedies have just announced their engagement and reenact the incident of their introduction to each other by George LeMaire, which happened during the making of a talking comedy at Pathe sound studios in New York.

Maurice Chevalier and Madame Chevalier arriving in New York from France. The French musical comedy favorite and Paramount star will go to the West Coast immediately to resume his motion picture work for Paramount. He will have an important role in "Paramount on Parade" which is now in production. His first picture for Paramount was "Innocents of Paris" in which he made a great hit and sang "Louise."

Jackie Carrier, aged four, who went around the world on M G M's Trackless Train, which was superintended by his father. He was only a few months old at the start of the trip and literally grew up "on the go." He learned to walk in Europe and to talk in many countries. (International Newsreel Photo.)

Merge Interests, Says Wood; Be Showmen, James Advises

(Continued from page 25)

ment of the year was the affiliation of our organization with Allied States.

"Allied States forced producers to provide audiens for any kind of sound equipment which would reproduce the films properly. It worked out a plan whereby producers gave them pictures suitable for reproduction over either the sound on film or disc system and, realizing the necessity of providing independent exhibitors with sound films at low prices, it forced down the prices of such films to a more nearly reasonable level. This latter step was brought through the franchise plan."

Oscar Hanson, sales manager of Tiffany Productions, was the next speaker.

1,000 Franchises Signed

"The franchise plan has been successful," Hanson said, "and I am glad to announce here we have enrolled our first 1,000 franchise holders. It is a plan which, I believe, is fair to everyone. The exhibitors will make money under it and, in the natural course of events, the producers will make a profit."

The business session was opened with a brief address by Harvey Campbell, secretary of the Detroit Board of Commerce.

Charles W. Porter, president of the M P T O, was in charge of the session and opened by saying "We all of us are optimistic in business or we wouldn't be here."

He introduced Fred Herington of Pennsylvania; P. J. Wood and William James of Ohio.

"Most of the headaches because of the advent of the audiens have been caused by men of the industry," Herington said. "They have struggled to control all and to put out of business, if it is necessary, the greatest pioneers of the industry.

Charges Politics Played

"These men have played politics. Now it is up to us, as exhibitors, to play politics for the same reason. I say to you, that the time has come for you to merge your interests for the common good and to fight for your independence and rights."

Wood said he believed independent exhibitors had about reached the end of their string and that the only solution was to merge as the producers have done.

"I don't mean by this merely a plan for the cooperative purchase of films, but a merger by which all will benefit," he said. "I mean that the independent producer must bury his own private interests, to a certain extent, so that all may survive. A group tried to do that in Ohio not long ago, and in almost every case they put the purchase price of their properties so high that they were all out of reason.

"These men, if they had put a lesser value on their theatres, would have been saved. As it is, many of them are on the verge of being forced out of business."

James Urges Showmanship

William James took a different view and said that "not all of us will go to the poorhouse."

"I believe the time for real showmanship has arrived," he said. "A lot of us made money in spite of ourselves in the old days. Today we have to work a little harder than ever before. If we do that, I think we will come out all right."

"The day of the butcher, the baker and the candle stick maker in the theatre industry has gone. Showmanship is what counts now, and those of us who can sell our business to our public will survive. We will have to study our business to do it, but I am sure that the showmen among us will survive."

Harry Reichenbach, exploitation expert was to share speaker's honors with Al Steffes this afternoon and tonight. Reichenbach was to be master of ceremonies at the banquet.

The golf tournament was held at the Redford Country Club. Some 30 delegates took part, the winner being O. H. Leason, of the American Seating Company and the runnerup being Jack Morgan, a salesman for Metro-Goldwyn-Mayer.

Tuesday evening, the delegates were the guests of S. J. Stebbins, managing director of the Fox theatre, at a theatre party. Later, they went to a preview of Tiffany's "Woman to Woman" at the Oriental theatre.

During the day, the women who accompanied their husbands to the convention were given a luncheon at the Hotel Statler and later inspected the J. C. Hudson department store here.

Michigan Makes Real Showing

(Continued from page 25)

the junketing trip throughout the West in company with Al Steffes, and said that the number of franchise holders now exceeded the 1,000 mark.

While no mention was made of the various types of sound equipment during the first day's session, this important phase of present day theatre was uppermost in the minds and conversations of groups of exhibitors who gathered in the lobby and ballroom floor of the Statler prior to the convention being called into session. It was apparent that the consensus was that something would have to be done for the small town exhibitor that would permit him to show modern day talking pictures that would have a not too marked contrast between his exhibition and that of the metropolitan centers.

A day of drab skies and endless rain characterized the opening day of the convention—making the attendance that much more remarkable.

Carmel Myers Sings Well At "Broadway Scandals" Cohan Theatre Opening

(Special to the Herald-World)

NEW YORK, Oct. 29.—Carmel Myers and Doris Dawson made personal appearances at the Broadway premiere of "Broadway Scandals" at the George M. Cohan theatre last night. Miss Myers sang the theme song of the picture. She has one of those soft carrying voices which, last night at least, was better au naturel than recorded and reproduced.

Three shorts preceded the feature. They were "Springtime," a Disney Silly Symphony; "In Dutch," Photocolor's first talking short, in which the color was excellent and the rest not much to rave about, and "Station B.U.N.K.," in which Georgie Price imitated Will Rogers, Al Jolson and Eddie Cantor to the moderate amusement of the first-night crowd.

Jack Egan's imitation of a radio announcer was the highlight of the lavish but rather slow-moving film which followed.

200 Are Registered at Detroit Exhibitor Convention

(Special to the Herald-World)

DETROIT, Oct. 30—More than 200 were registered on the first day of the convention of the M P T O of Michigan at the Statler hotel.

Custer Carland, Frankfort, Mich.; Mr. and Mrs. Eric Dahl, Grand Rapids; Fred Herington, Pittsburgh; M. E. Frank, Wayland, Mich.; L. V. Kuttnauer, Chicago; Mr. and Mrs. Harry Hobolth, Imlay City, Mich.; Mrs. Harry Grauk, Imlay City; Mr. and Mrs. A. J. Berube, East Tawas, Mich.; F. R. Forman, Oxford, Mich.; R. P. Leahy, Bay City; Mrs. F. R. Forman, Oxford; Mr. and Mrs. C. R. Beechler, Charlotte, Mich.

Herbert A. Wood, Bangar, Mich.; Mr. and Mrs. S. J. Marz, Saginaw; Mrs. J. Dabik, Saginaw; Mr. and Mrs. M. E. Schneider, Saginaw; Mr. and Mrs. J. R. Denniston, Monroe, Mich.; Mr. and Mrs. W. A. Cassidy, Midland, Mich.; J. C. Peck, Fenton; Mr. and Mrs. G. A. Cross, Battle Creek; Mr. and Mrs. C. E. Cady, Lansing; Mr. and Mrs. R. D. Hewitt, Milford, Mich.

Mr. and Mrs. H. H. Chase, of Lake Odessa, Mich.; Mrs. Lee Kaufman, Pittsburgh; Mrs. F. E. Friedman, Cleveland; H. M. Terry, Lansing; Mrs. Oscar Barneau, Grand Rapids; Mrs. H. T. Reynolds, Grand Rapids; Mrs. Allan Johnson, Grand Rapids; Mrs. Ray Branch, of Hastings, Mich.; P. C. Schram, Kalamazoo; Florence Schram, Kalamazoo.

Ray Branch, Hastings; Mrs. H. R. Schilds, Grand Rapids; Mrs. Walter Brown, Grand Rapids; Mrs. E. N. Brown, Grand Rapids; Lewis Kimmel, Royal Oak, Mich.; L. L. Ward, Mt. Pleasant, Mich.; Walter Brown, Grand Rapids; Mrs. Shafer, Grand Rapids.

Among those from Detroit were: William W. Slocum, Mr. and Mrs. John Niebes, Helen Niebes, Lyda M. Pfeifle, Mrs. G. C. Ritter, Mrs. E. E. Kirchner, Mrs. T. D. Williams, Mrs. T. W. Lancaster, Mrs. H. M. Richey, H. E. Applegate, R. D. Applegate, Wanda Hall, Loula Wadlow, Mrs. R. Fisher, Mrs. H. Wagner, Mrs. C. W. Porter, William Flemion, W. A. Loadau, William P. Finch, Mrs. F. DeLodder, Mrs. D. C. Millerville, Mr. and Mrs. F. E. Berchi, C. W. Porter, S. V. Taylor, Mrs. F. W. Taylor, Carl H. Sualie, Mrs. Samuel Ackerman, Mrs. Harry Oppenheim, Fred DeLodder, Mr. and Mrs. J. D. Menahan, Mr. and Mrs. J. E. Stoffard, Mrs. A. Ruttenberg, Mr. and Mrs. H. P. Hall and Mrs. R. H. Stubbs.

U All-Talking Western Opens Nov. 2 at Colony

(Special to the Herald-World)

NEW YORK, Oct. 29.—With a view to determining whether a different kind of picture will break the Colony jinx, Universal will present its first all-talking Western show there on Saturday, and, if it is successful, stick to that kind of entertainment.

The feature picture is "The Long, Long Trail," Hoot Gibson's first in dialog. Shorts have not yet been decided upon, although it is believed that Christie's "Faro Nell" may find a place on the program.

Stallings Signs New M G M Contract

NEW YORK—Laurence Stallings, dialog writer and adapter of original stories, has signed a new contract with Metro-Goldwyn-Mayer. Stallings was the author of "The Big Parade."

Mrs. Winter Denies She Said Stupidity Supplants Immorality in Pictures

"Producers are trying their best to eliminate the banal and the stupid, and in this effort they deserve understanding rather than censorship or half-informed criticism," says Mrs. Thomas G. Winter in a letter to Martin J. Quigley in reply to an editorial in the October 19 issue of the HERALD-WORLD. Mrs. Winter declares that she was misquoted in the newspaper interview upon which the editorial was based.

Her letter, written on the stationery of the Association of Motion Picture Producers at Hollywood, where she is representing 11 national women's organizations, is as follows:

"Dear Sir:

"Your little editorial in the October 19th number in the EXHIBITORS HERALD-WORLD gives me an opportunity to write to you, because, as sometimes happens, a half-statement has seemed to set me in a very false light. What I tried to say in the Chicago interview was that I believed the chief danger of censorship was that it would keep the films to the level of banality.

"I assure you that I am not coming to my new undertaking with any such absurd and autocratic attitude of mind as you very justly inferred from the statement as it appeared. You perhaps know that my assignment was suggested by the representatives of eleven national organizations of women at the New York Conference of Motion Pictures, and that Mr. Hays very graciously and with every generosity made it possible for me to enter into the work of trying to better the understanding between such women's organizations and the industry, with every cordial sympathy toward both sides.

"I believe that the producers are trying their best to eliminate the banal and the stupid, and that in this effort they deserve understanding support rather than censorship or half-informed criticism.

"Very sincerely yours,
"Alice Ames Winter,
"Public Relations."

—

EDITOR'S NOTE: Mrs. Winter was quoted in the newspapers as saying, in effect, that stupidity has supplanted immorality in motion pictures and that her mission is to eradicate stupidity from the films.

It now appears that what Mrs. Winter wished to say, but was not quoted as saying, is that in her belief the chief danger of censorship is that it would keep the films to the level of banality.

Our criticism was, of course, directed at what Mrs. Winter was quoted as saying, and not at the belief which she now expressed.

Sunday Shows Win Long Battle at LaGrange, Ill.; Ballot's 1,809 to 1,654

La Grange, a suburb of Chicago, won the right to allow Sunday pictures in their only theatre at a special election on October 25. The vote in favor of Sunday amusement stood 1,809 while those opposed registered 1,654.

Sunday pictures had not been played in the town since 1926 when they were defeated by a vote of 2 to 1. A. C. Dallach, builder of the La Grange theatre, obtained a petition to hold the special election.

Churches got together and ministers fought the issue from their pulpits. Posters with the slogan, "Why Did You Move to La Grange? Cicero has Sunday pictures," were scattered about the town.

Charge That Sound Dehumanizes Music Is Answered by Industry

Music Federation Taking Full Page Space in 600 Newspapers in 400 Cities to Learn Whether Public Prefers Synchronized Pictures—Exhibitors Point to Higher Standards

By DOUGLAS FOX

NEW YORK, October 29.—The robot as an entertainer—is his substitution for real music a success? That is the question which the American Federation of Musicians is firing at the heads and hearts of a susceptible public.

The Federation is taking full page space in some 600 newspapers in 400 cities to find out whether or not the public prefers to hear music out of a horn.

The Federation states: "If a mechanical man played a harp, folk would flock to see the curiosity. But few would expect an artistic treat."

Dehumanizing, Says Federation

Canned music, we are told, is dehumanizing the theatre. No longer may small boys suck lemons in front of cornet players. No longer may the motion picture public watch the patterns of perspiration on the domes of men who wrestle with bass viols. No longer may it gaze, fascinated, at the rhythmic counterpoint of a conductor's posterior as he leads his players through the maze of "Hearts and Flowers."

For the spiritual tie between the musician and his audience is gone. Music is dehumanized—that is, so says the Federation.

Half Million Spent on Space

The Federation is serious. It is telling the public not to listen to music out of a can. And for a very good reason. The rapid rise to popularity of sound and talking pictures has resulted in the dropping of orchestras by numerous theatres with the result that already 5,000 musicians have lost their places. It is at this movement that the advertising campaign is aimed.

Half a million dollars is being spent on newspaper space. The money comes from a defense fund which has been collected for the past 18 months from the 30,000 members of the Federation who are employed in theatre orchestras. The Federation claims a total membership of 140,000.

The advertisements, while not absolutely opposing canned music (because, after all musicians are required to make it), argue that a human orchestra supplies elements to a program which cannot be duplicated by a mechanical process. There is that "je ne sais quoi" which the public is missing out on.

Better Music Now

While the exhibitor with talking picture equipment thinks he is giving his patrons better music more finely interpreted than ever before, the Federation maintains that "if the theatre-going public accepts this vitiation of its entertainment program, a deplorable decline in the Art of Music is inevitable. Musical authorities know that the soul of art is lost in mechanization. It cannot be otherwise because the quality of the music is dependent on the present mood of the artist, upon the human contact, without which the essence of intellectual stimulation and emotional rapture is lost."

But, argues the motion picture man, the artist must be in some kind of mood when he is called upon to fiddle for synchronization. This mood dribbles out of the horn into the hearts of the audience just as surely as if the player were perspiring in the orchestra pit. Moreover, mechanization, instead of sounding the death knell of musical appreciation, is spreading this same appreciation everywhere. The motion picture and the radio are introducing the masses to good music, are educating them to like it and ask for more.

Instrument Sales Increase

Sales of musical instruments, since the introduction and popularity of sound and talking pictures, are greater than ever before, the demand for various types of instruments much wider.

To be sure, 5,000 musicians are out of work, and the number will be 7,000 in a few weeks, it was said. But that's an economic problem and does not devolve on the public appreciation of what is good or bad. The better artists will be kept on to record for pictures and to entertain over the air. The standard is bound to rise. Competition among individuals will force it upwards. Far from causing a decline, it will bring about an increase in musical appreciation. Educated by the sound and talking picture, more and more people will attend the concerts of individuals and those of the great American symphony orchestras which, throughout the world, have no superior.

Hits at Synchronization

The Federation, in its newspaper copy last week, took an indirect poke at what has become to be known as synchronization. "Mechanical music," it stated, "takes on no added merit by being synchronized, so it seems fair to say that the 'synchronization' exploitation is largely humbug. Nevertheless, it is upon the synchronization idea that the attempt to 'sell' mechanical music is based. Amplified phonograph records could have been used just as effectively before the synchronization devices were perfected. But a 'smoke screen' such as synchronization was required to lend some sort of scientific color to the substitution."

Which, those inside the industry maintain, has no bearing on the case. No one has claimed better tone for music out of a can. But it is a fact that synchronization makes better music available to more people.

In last week's copy the Federation claims

(*Continued on page* 40)

Dropping of Paramount-Warner Deal Is Laid to Complicated Control of FN

(Special to the Herald-World)

NEW YORK, Oct. 29.—Paramount Famous Lasky and Warner Brothers Corporation have gone to work with renewed vigor as a result of last week's announcement that negotiations looking toward a merger between the two organizations had been dropped. The primary causes of the failure of the two parties to arrive at a complete understanding were not made public. It is understood however, that the complicated ownership of First National Pictures, owned partially by Fox and yet dominated by the Warners, was apparently responsible.

Sound Leading to Broader Cultivation Of Music, Declares Tibbett

Operatic and Concert Baritone, After Completing "Rogue's Song," Says Picture Presents Voice Better Than Metropolitan Performance

(Special to the Herald-World)

NEW YORK, October 29.—Far from dehumanizing the art of music, talking pictures are the opening wedge to a broader musical cultivation.

This is the opinion of Lawrence Tibbett, a leading operatic and concert baritone of the day, who has just finished "The Rogue's Song" for Metro-Goldwyn-Mayer.

TIBBETT cannot sing in the smaller towns. He's too high priced. But the people in these towns can afford to see and hear his picture and through the picture become acquainted, at least, with the voice and manner of singing which are part of the expensive tradition of the Metropolitan Opera House.

Lawrence Tibbett

"And they can get a better idea of it than if they came to the 'Met,'" Tibbett said. "There the voice is often lost in the volume of the orchestra, but in the picture the man in the mixing box preserves just that right balance between the voice and the music which is one of the many advantages of the talking screen."

Tibbett likes the idea of the closeup. It helps an actor to get his personality over to the audience. "The audience can get close to the actor's face," he said, "can see a thought growing behind his eyes even before he himself expresses it."

See New Musical Form

The singer believes that talking pictures present a possibility for a new musical form which will be definitely American. He looks on the motion picture, and especially the talking picture, as an essentially American art. "The popularity of Puccini among the masses in Italy is the result of a certain definite national outgrowth," he said. "I think that something of the sort will take place with a certain type of music in pictures here.

"There is, for instance, the chance of setting dialog to music. Occasionally, in making 'The Rogue's Song,' we found ourselves drifting into it. But it took too long. We didn't have the time. If you're fond of music I think you'll like this film. Had lots of fun in making it and enjoyed working under Lionel Barrymore. He was the sort of person I needed. After seven years of opera I had a tendency to overact, to overproject my voice. Barrymore corrected these things. We worked under pretty difficult conditions. The picture being done entirely in color, we had to work in the blazing glare of tremendously powerful lights. In one or two cases I had to cut a song in two to get the prespiration off my face. In another instance the cameras had to be stopped when one of the assistant directors noticed that the brilliantine on my hair was smoking in the heat.

Seven Songs in Picture

"'The Rogue's Song' is the story of a Cossack Robin Hood. He's an amusing swashbuckling fellow who gets away with everything but murder because he does it so delightfully. Naturally, too, he insists on singing on every possible occasion. There are seven songs. Six of them grow out of the action. Only one could be called obvious. Continuity is much better than that of the average musical picture. It will be interesting, too, to get the public reaction on some of the singing. Three of the songs are quite serious, something that's a little unusual in talking pictures. Of course, everyone knows that singing, like an orchestra, is a highly stylized convention.

"In life people don't move about the streets singing their innermost thoughts any more than a symphony orchestra is found out on the desert, in the woods, or anywhere else where the location of your story may be.

Rehearsing with Jeritza

"It's a stylized and popular dramatic treatment. In this picture it's a little different. I am interested in how the public will react to it, whether or not it will start a demand for something new in picture," he concluded.

Tibbett is now rehearsing with Jeritza for "The Girl of the Golden West," the Metropolitan's 20 year old revival. He's booked all through the winter and spring. Next summer he hopes to make another picture for Metro. It is rumored that the story will have an operatic background and that some of the sequences will actually be made within the ancient precincts of the world famous Metropolitan Opera House.

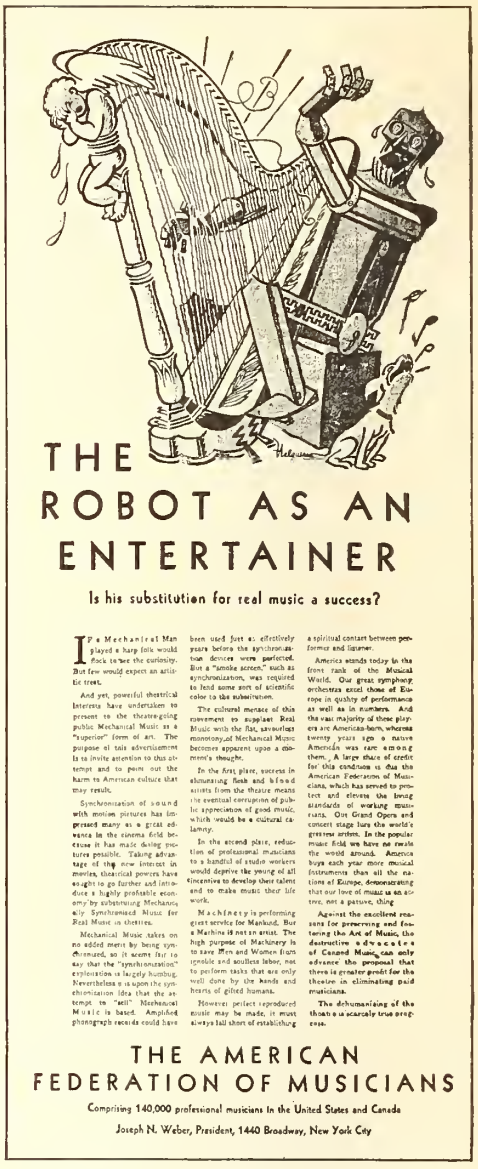
Talking Pictures Shown On Los Angeles Limited; Portable Projector Used

(Special to the Herald-World)

YERMO, CALIF., Oct. 29.—Culminating months of research and experimenting, a talking motion picture was successfully shown for the first time aboard a moving train last night. Using Western Electric equipment, the experiment was performed through cooperation of Electrical Research Products, Inc., Paramount-Famous-Lasky, and the Union Pacific System.

Nearly 100 passengers aboard the Limited from Los Angeles to Chicago were invited to the theatre car which had been specially provided for the experiment by the railroad. The showing consisted of a current issue of a Paramount sound newsreel on the screen followed immediately by "The Virginian," a Paramount feature picture. The experiment marked one of most important steps in progress of sound projection and screening of motion pictures.

"We have been working for many months on various applications of this portable equipment," representatives of Electrical Research Products said after successful showing tonight. "The results of the experiment are very encouraging. We are not at liberty to reveal the process that was incorporated in the experiment tonight but it is hoped that we will be able to make it public in the near future. The experiment is first time we have attempted use of our portable projection and sound apparatus in a similar field and in view of fact the portable equipment has been perfected for nearly a year we expect to devote much of our efforts in the expansion of its application and uses."



A sample of the advertisements being used in the newspapers by the American Federation of Music in its campaign against sound pictures.

Germans Lose Patent Infringement Suit to Stop W. E. in Spain

(Special to the Herald-World)

NEW YORK, Oct. 29.—German interests have lost a suit against Western Electric, on patent infringements, which would stop performances on Western Electric equipment in the Coliseum theatre at Barcelona, Spain.

Western Electric has instituted a nullity suit contesting the validity of the patent involved.

The latter part of July German interests succeeded in securing an injunction against a theatre in Berlin in which Western Electric sound equipment had been installed. This injunction was not granted as the result of a trial of the case on its merits. A hearing on the question as to whether any infringement existed was set down for October 25th, and Western Electric Company was ready and anxious to proceed with the hearing, but over its protest the German interests succeeded in having the case postponed until December 13. The Court indicated its intention to go into the merits thoroughly and not necessarily adhere to any previous judicial construction of the patent.

WHILE "FLIGHT"

with
JACK HOLT
LILA LEE
RALPH GRAVES
A Frank R. Capra Hit

the sensational money maker of the year is socking house records in the countrys fin-est theatres

Broadway hails another Columbia hit! The jazziest, snappiest, all talking, singing, dancing musical comedy you ever saw!

Following "Flight" into the Geo. M. Cohan Theatre

A $2 Natural

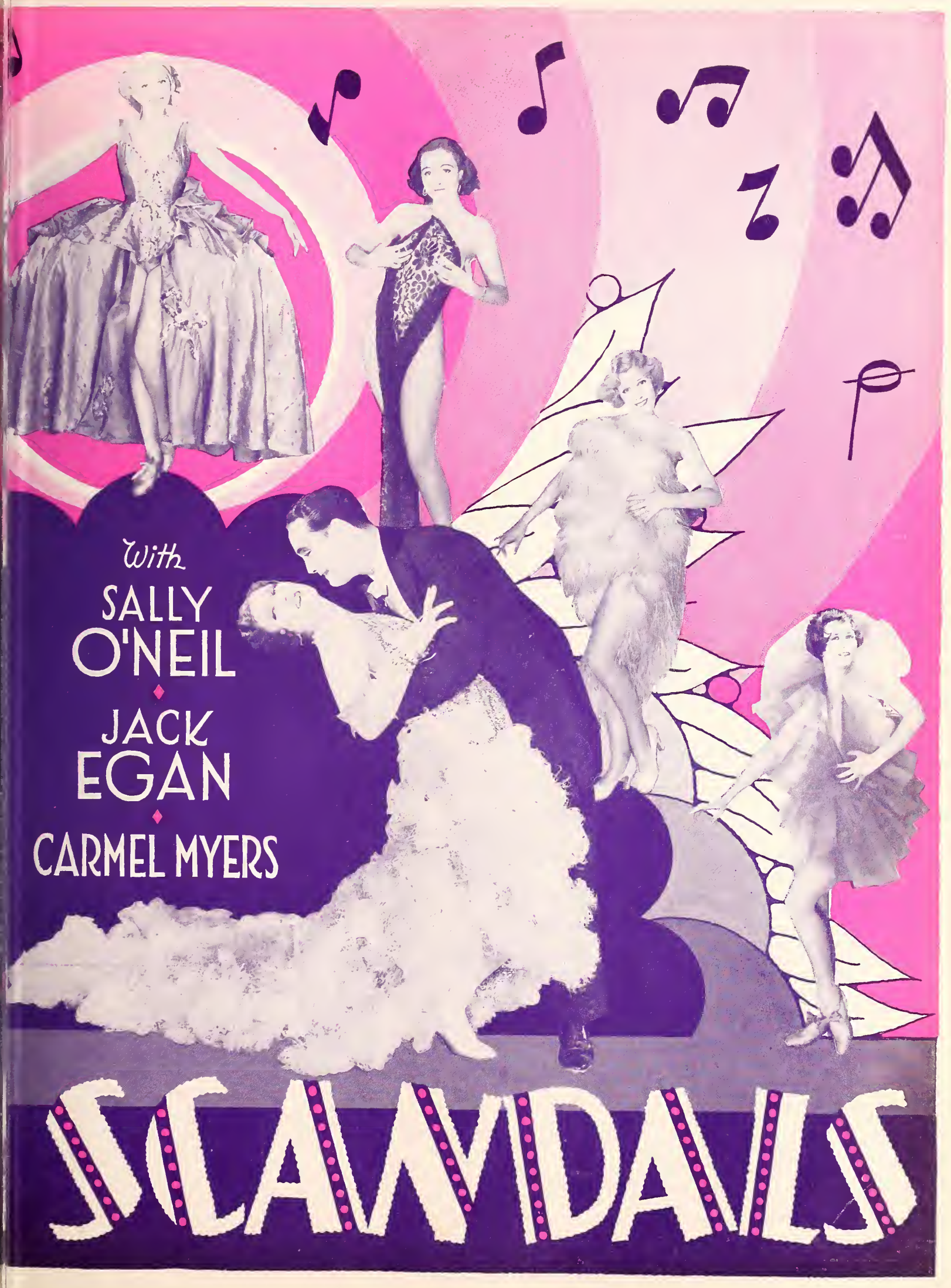
A Cross-country Clean-up!

COLUMBIA PICTURES

GEMS OF THE SCREEN

Directed by
GEORGE ARCHAINBAUD

BROADWAY


With
SALLY
O'NEIL
JACK
EGAN
CARMEL MYERS
SCANDALS

to be followed by

BELLE BAKER

The Favorite of Broadway

in

"Song of Love"

with

RALPH GRAVES • DAVID DURAND

Directed by ERLE C. KENTON

COLUMBIA PICTURES

For Better Entertainment!

SOUND PICTURES

Settling An Argument on—

EXCITING LAMP FILAMENT

By F. H. Richardson

FROM South Chicago comes this letter: "Like many others I admit I only write our department when I want help, but just the same I read every word of it and have for many years. It has helped me out of many a hole and has together with the Bluebook, of which I have every edition except the first, been my source of inspiration and information.

Just now I am having an argument with our house manager. He refuses to let me discard exciting lamps when the filament is sagged only a little. He will not be convinced that such lamps are not all right, not even by the service engineer. He is a great admirer of yours, though. He reads your department and often quotes you to us when something goes wrong. Won't you please tell him that we are right in discarding exciting lamps as soon as the filament sags even a little. The entire projection force of this theatre joins in sending best wishes, both to the department and its editor."

All right, brother! I'll accept them and return twice as many. How's that? As to the lamp, while I would not wish to offend a manager who evidently is a friend of mine, still I am obliged to tell him that in this matter he is entirely wrong. Here is the dope:

The exciting lamp filament supplies illumination to the slit, which is a perfectly straight, horizontal opening only 1.5 ten thousandths of an inch from top to bottom, which must, for best results have absolutely even illumination throughout its entire length.

Now the exciting lamp filament is, as you doubtless very well know, in a horizontal position, which means that unless it be perfectly straight and in perfect vertical register with the slit openings, then that opening will not have equal illumination throughout its length, therefore the lines upon the sound track of the film will not have equal illumination throughout their length, and as a result the sound will suffer.

For example: If the filament of an exciting lamp be perfectly straight throughout one-half of its length and then dropped downward through the other half (that condition would never really exist, but it is an easily understood example) then, assuming the straight half to be in correct register with the slit, one-half of the slit would receive maximum illumination, but the most intense illumination would drop downward at the other end in exact proportion as the filament dropped or sagged down.

A filament does not sag that way though. Instead, it usually warps itself into more or less of a letter S, and when it does the light at the slit does exactly the same thing. Put in another way, friend manager, the strongest light from the filament goes forward in exactly the same line the filament makes. If the line be straight, then the strongest light will be in a straight line. If it be S shape, then the strongest light will also be S shape.

There! It is not quite as easy to describe intelligently as I had thought, but I think you will get the idea, Mr. Manager. Might I suggest, however, that had the correspondent shown the manager page 1059, Volume 3 of the Bluebook of Projection, the inquiry would have been unnecessary.

CAREFUL WITH FILM!

MR. PROJECTIONIST, again permit me to direct your attention to the fact that each and every bit of harm you do to film, every injury worked upon it while it is in your possession, will thereafter work injury to the work of your brother projectionist who must use the films when you have done with them; will work injury to the show of every theatre which must use them thereafter, and will lower the value of every ticket purchased in every theatre which uses them when you have done with them.

A pretty serious matter, then, is it not, when you work unnecessary damage by permitting your projector aperture tension to be and remain too heavy for the reason that you are too negligent, lazy or shiftless to take the trouble to adjust that tension properly, or because you don't know how to do it because you do not believe in books and do not own and study the Bluebook of Projection????

What's that? A harsh indictment? No, I hardly think so. You surely must admit that if unnecessary damage is done to the film by you, it will be reflected upon the screens of the theatres using the film thereafter, to the damage of their show and of the work of the projectionist. You surely must agree that a too-heavy projector aperture is damaging to both the film and your projector. Not much chance of side-stepping that, is there? And if you admit that and then admit that you either don't know whether the tension at the apertures of your projector is too heavy or not, or don't know how to test it properly or to adjust it properly, then you surely must admit that since that knowledge has been available to you for years through the Bluebook, and was given you through this department years ago, you are, to say the very least, very negligent in that you don't know about it.

Going a bit further, if you do know how to test and adjust the aperture tension and you have not done it, is it not true that that spells just plain LAZINESS or SHIFTLESSNESS in your work???? Don't get yourself all insulted and everything. Just think that proposition over a bit.

Then, too, there is that rewinder which is (?????) a bit out of line and doing damage to the film and the sound track on it. Then, too, that rewinder which is made to run unnecessarily fast, to the damage of film—and so on through a fairly long list.

Gentlemen, when you handle film you are handling something which does not belong to you. It belongs to the exchange, viewed merely as property. But, in addition, what it carries on its surface belongs to the theatre—your theatre and other theatres. It belongs to the thousands upon thousands of people who will individually and separately BUY IT AND USE IT FOR ENTERTAINMENT. When you, Mr. Projectionist, handle it carelessly and by so doing unnecessarily injure what it carries, then ARE YOU NOT DIRECTLY DISHONEST with those same thousands of thereafter purchasers? Think it over. I know you don't mean to be dishonest, but just calmly consider what I have said and decide for yourself whether or not I have stated the matter fairly and rightly.

The Difference Between FAILURE AND SUCCESS Is Doing Things NEARLY RIGHT and Doing Them EXACTLY RIGHT

Grant L. Cook, executive vice president of Tiffany-Stahl inspecting one of the new sound trucks, recently purchased. Left to right: George Sawley, property manager; Arthur Guy Empey, who is supervising "Troopers Three" for Tiffany-Stahl and wrote the story; Helen Foster, Al Rogell, director; Joe E. Brown, star in "Painted Faces;" Bud Barsky, production supervisor; Ira Seidel, comptroller; Grant L. Cook, Abe Meyers, Buck McGowan, assistant director; Louis Myers, manager electrical department. Sitting are Harry Knight, assistant production manager and Lester Cole. Tiffany also has four new sound stages under construction.

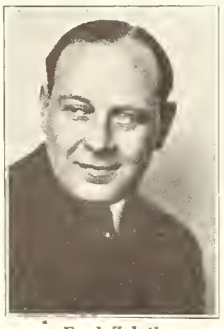
Director Fits German Dialog to Lip Action of An American Cast

(Special to the Herald-World)

NEW YORK, Oct. 29.—Something new in the technique of talking pictures was demonstrated here last week when Fred Zelnik, famous German director, showed the first reel of the Teutonic version of Herbert Brenon's Lummox.

Zelnik has taken German voices and fitted them to the lip movements of the American cast. He has done this throughout the picture and, according to the critics here, has made a very nice job of it. The same players and photography are used as in the American production. Zelnik has simply taken the original picture and molded German voices to it.

The German synchronization was done in Hollywood. Zelnik took an American picture because he believes in the effectiveness of American direction which, he says, is the best in the world. He is not very much impressed with the progress which his own country has made in the new field. In commenting on this he said: "Germany is far behind us here. I'd have done this synchronization in Germany had it been possible. In fact, I would have liked to have made the whole picture over again there with a complete German cast. But I found I could get better results this way because Germany is still far behind America in both the matter of equipment and technique. Germany has the best lenses, but it takes American cameramen to produce the best photography. The same thing applies to many of the other angles of production."



Fred Zelnik

Zelnik went on to explain his manner of working, a method so painstaking that only a German, meticulously careful of the most minute detail could achieve success with it.

Speech in Musical Tempo

Speakers, he said, pronounced their syllables in a certain musical tempo. Each word to be spoken has to be fitted very carefully to the lip movement of the American player. And while a certain amount of faking was noticeable in the finished product if you were looking for it, the rhythmic synchronization was exceptionally well done.

On occasion, when the proper expressions could not be made to fit a certain lip movement, he'd have the voice come from off screen, the film only portraying the facial reaction of the person addressed. It took, he said, hours and hours of rehearsing, of carefully studying the picture as it was projected on the screen in front of the speakers. And as they spoke he beat time with a baton, like a conductor leading his orchestra, seeing that the German inflection went where the American lips had put it without losing effectiveness or being absurd.

He had no difficulty in finding good German voices in Hollywood. When he advertised for them more than a hundred players came forward for the doubling. There was and is no shortage of Germans in the world's film capital.

Will Adapt Several Films

Zelnik will apply this treatment to five or six American pictures, outstanding films which will lend themselves to it. When they are done he believes Germany will have progressed sufficiently in the technique of talking pictures to enable him to make originals or complete foreign versions of American successes over there.

In his next picture he will have an advantage that he didn't have in "Lummox." It's the "Case of Sergeant Grischa." He'll watch it while it is being made for the first time by the American company and if there are any sequences which are not adaptable to German he'll have the company make a few extra scenes then and there for the exclusive use of his own production. Thus he can insure himself of a proper continuity and facilitate the lingual adaptation in every possible way.

Unfortunately, he did not decide to make a German version of "Lummox" until after the original version had been completed.

Believes in Multi-Lingual Films

He believes in the Jaydee Williams plan of multi-lingual production with different casts using the same sets and costumes for multi-lingual versions of the same picture but he does not believe this is possible in Germany or in England at the present time. And until such time as the Germans have caught up with American expertness and facility in production he can only supply the picture houses of his own country with native voices deftly put into foreign mouths.

"And there's no reason," he said, "provided we take the proper care, why our version should not be just as good as the original. In many cases it may be better because, in voice synchronization, we absolutely eliminate the surface noises which so often are the cause of spoiling what is otherwise an excellent picture."

Edward Auger Named Assistant Sales Head Of R C A Photophone

(Special to the Herald-World)

NEW YORK, Oct. 29.—Edward Auger, prominent in the film importing and exporting field, has been named assistant general sales manager of R C A Photophone, it is announced by Sydney E. Abel, general sales manager, concurrent with heavy exhibitor demands for R C A Photophone's new low-priced sound equipment.

Auger comes to R C A Photophone after 23 years in the motion picture industry. He was general sales manager of the Vitagraph company for a number of years, and later transferred his activities to the exporting and importing of pictures. Auger was the managing director of the Fox interests in Paris, and represented French Pathe in its raw stock sales in this country.

With nearly a quarter century of sales direction in the motion picture field, Auger's experience internationally and with the American exhibitor will be of great value in caring for the tremendous volume of business in R C A Photophone's Type G reproducing system.

DeForest Gives Radio Talk on Sound Device

(Special to the Herald-World)

NEW YORK, Oct. 29.—Dr. Lee DeForest, inventor of Phonofilm, explained the workings of talking pictures to the radio audience listening on the WNYC station last week. Dr. DeForest gave a non-technical talk and pointed out the fundamental principles of the recording and reproducing of talkers.

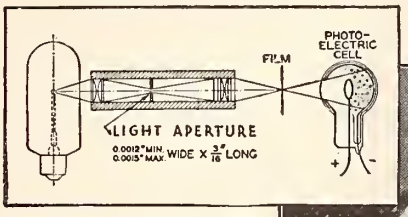
Educational Program Is Success at Winnipeg Fair

(Special to the Herald-World)

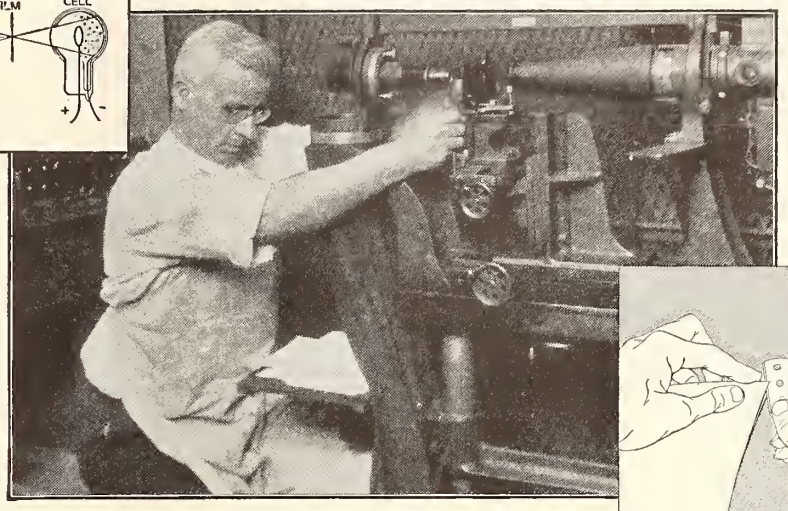
WINNIPEG, Oct. 29.—A unique moving picture demonstration of an educational nature was presented at the Walker theatre in the form of a "Film Week" under the direct auspices of the National Council of Education and the Department of Education of the Manitoba Provincial Government with fair success.

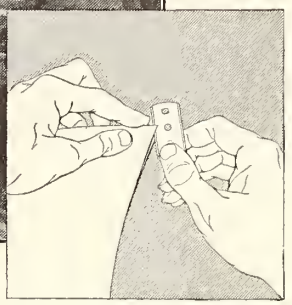
Each afternoon the Walker theatre was reserved for Winnipeg high school students, who attended in a body, and on Saturday morning the audience comprised Boy Scouts, Girl Guides and pupils of private schools.

THE SIXTH OF A SERIES ON QUALITY REPRODUCTION *by* WESTERN ELECTRIC



The optical system must be made and adjusted with extreme accuracy.





A mil is one thousandth of an inch — much less than the thickness of a sheet of paper. Yet to the makers of Western Electric sound equipment, a mil is as important as a mile.

Where a MIL *is as bad as a* MILE . . .

THE precision with which the "light aperture" is made is typical of the care devoted to every part of the Western Electric Sound System.

In the sound-on-film system of reproduction, voice and music are transmitted as a beam of light. This light beam passes through a knife-edge slit fifteen ten-thousandths (.0015) of an inch wide. To check such minute magnitudes a microscope which magnifies 100 times is used! The light beam as an image one thousandth (.001) inch wide must be focused on the film—if it varies more than two ten-thousandths (.0002) of an inch, quality reproduction is lost.

More than 50 years' experience in making voice transmission equipment has taught Western Electric how to maintain these narrow limits which alone make quality sound reproduction possible. The public, without knowing the reason behind it, appreciates quality in sound—as is proved by the constantly mounting receipts of Western Electric equipped theatres.

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

Gloria Swanson being received in London at the world premiere of her first talking picture, "The Trespasser," held at the New Gallery Kinema, Sept. 9. The gentleman on the left holding a cigar is C. M. Woolf, managing director of the P. C. T. circuit of theatres.

Educators at All-Talkie Dinner Hear Bucker in Dialog Picture

(Special to the Herald-World)

NEW YORK, Oct. 29.—The first all-talkie dinner has been held—and a real success it was. It was conducted here last week at the Hotel Biltmore on R C A photophone portable equipment. A distinguished gathering of educators and business leaders attended. Every after dinner speaker was presented through the medium of the talking film.

Sponsored by "Talking Picture Epics" the dinner celebrated R C A's entry into the industrial and educational field of talking pictures. George Palmer Putnam, publisher, was screen master of ceremonies. The feature picture of the evening, "Hunting Tigers in India," taken by Commander George Dyott and described by him on the R C A sound track, met with great applause.

Among those present at the dinner were George Palmer Putnam, H. P. Davidson, Jr., of J. P. Morgan & Co., Daniel E. Pomeroy, director of the Bankers and New York trust companies; George D. Pratt, of the Standard Oil Co.; George Eastman, film manufacturer.

"A New Day," Says Bucher

E. E. Bucher, executive vice president of R C A, in his screen address, told his listeners that "this is the new day of world wide education." In other words, that talking pictures were the ne plus ultra of the educational field. William Fox has said the same thing. The humanitarian side of civilization would appear to be catching the attention of the larger producers.

Talking Picture Epics will synchronize its lecture pictures at R C A's Gramercy studio. Among them will be "The Fight to Live," with Dr. Raymond L. Ditmars; "Across the World with Mr. and Mrs. Martin Johnson"; "Arctic Mummies and Wild Game," with Harold McCracken; "Wild Men of Kalihari," with Dr. Ernest Cadle, and "The Bird Islands of Peru," with Robert Cushman Murphy of the American Museum of Natural History.

E. E. Bucher in discussing talking pictures for educational purposes points out that talking pictures surpasses the pinting press and the lecture platform in its simultaneous appeal to the eye and the ear. His address is in part:

"I am happy to be able to say that many of the most distinguished men in our public life, celebrated as educators of first rank and industrialists of eminence, have expressed active interest and sponsorship in the educational and informative resources of talking pictures. You gathered here tonight are directly concerned with this new medium of approach to the thoughts and opinions of all peoples; an approach that surpasses the printing press and the lecture platform in its simultaneous appeal to the eye and ear.

Talkies Eclipses Silent Screen

"The progressive parade of scientific wonders which has marked the twentieth century is added to immeasurably by the talking motion picture. Within the past two years it has eclipsed the silent screen as an entertainment art. It has brought the finest artists of the stage and music platform to the world with an economic feasibility impossible with personal appearances. That celluloid strip of film, packed away in a tin can, has been the answer to the expensive road travel which was depriving the majority of the country from seeing and hearing the greatest entertainers.

"Now the talking picture faces its two most impotant fields of public contact, education and industry. Supported by the twin assets of sight and sound, the sound film represents, I feel confident, the ultimate method of bringing the world's knowledge to the greatest number. The great obstacle was suitable sound and picture projection equipment for hundreds of thousands of universities, schools, churches, service clubs and industrial organizations.

Handicaps Removed

"This R C A Photophone has overcome after a period of experimentation in association with the Radio Corporation of America, the General Electric, the Westinghouse Electric and its other affiliates. Portable projection equipment which can be set up in any room or auditorium in fiifteen minutes is now a possibility; you are seeing and hearing me on just such apparatus; every handicap to the Talking Film University is removed.

"I say every handicap with confidence. For, tonight Talking Picture Epics, a group formed by many of you within the range of my voice and picture at this moment, launches a new era in the educational annals of the world. It celebrates the immediate presentation of the world's foremost travelers, scientists and explorers in lecture films to be exhibited in schools, churches and similar institutions of an educational nature. And this presentation will be accomplished in exactly the fashion I and the other speakers on tonight's program are employing."

Heat of Studio Lights Affect Sensitivity of Film in Colored Work

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—Screen actors may be required to move faster on hot days and slower on cold ones, if discoveries in film lighting just made are carried to a logical conclusion. In filming "The Rogue's Song," an all-color production with Lawrence Tibbett, opera star, an M G M set was used with more light than had ever before been employed in picture work, for a special color process.

The heat generated, it was found, increased the sensitivity of the film, or made it photograph faster, so that shorter exposures had to be used, and actors moved faster to cover the new exposure factor. The new discovery, according to Percy Hilburn, chief cameraman, who also photographed "The Mysterious Island" in color, may lead to a new rule of coordination of heat and action in future pictures. Studio light experts are now working on the new discovery.

The picture in which the discovery was made is a singing talking drama with the famous opera star as a Russian bandit chief. Three times the light ordinarily used was employed in a new color process. As much as 10,000 amperes of current was used at one time, with the result that the heat about the cameras increased the speed of the film by one-third in many "shots." Lionel Barrymore is directing the new picture,

Spanish Royal Family At Photophone Opening

(Special to the Herald-World)

NEW YORK, Oct. 29.—R C A Photophone officials in New York were advised yesterday of the successful introduction of talking pictures at the Tivoli theatre in Barcelona, Spain. The inauguration of talking pictures in Spain was distinguished by the attendance of the Royal family and court. A four hour program was presented on the R C A Photophone system, including an American film, musical comedy, a number of American shorts, and the Barcelona Exposition film.

Gates Appoints Cuban Dealer for Motio-Tone

(Special to the Herald-World)

QUINCY, ILL., Oct. 29.—Gates Radio & Supply company have appointed Mauricio Soriano, of Havana, Cuba, as distributor of their amplifiers, reproducers and non-synchronous assemblies, for Cuba and the surrounding islands.

Two Install Duofone

(Special to the Herald-World)

CLEVELAND, Oct. 29.—Fred Schram, local sales representative for France Duofone has sold two machines to Scoville, Essick and Reiff for installation in the Madison and Ezella theatres, Cleveland. Duofone is also installed in their Gordon Square house, while Western Electric equipment is in the Rialto and Willoby.

Special Truck Carries 'Trader Horn' Recorder Through Africa Jungle

(Special to the Herald-World)

NEW YORK, Oct. 29.—News of the most intricate portable sound recording plant ever sent on location with a film company has arrived in the story of the recording apparatus sent to Africa to record "Trader Horn" in the jungles. Mechanical and electrical details, kept secret during the building of the apparatus were announced following field tests of the equipment.

The outfit, moved on a huge truck that contains recording room, monitor room, all sound proof and glass enclosed, in a bus chassis, also has a caterpillar tread, for use in heavy mud. Three separate sets of microphones were designed by the M G M sound experts for the production, which W. S. Van Dyke is directing with Harry Carey, Edwina Booth, Duncan Renaldo and other players. One, a "super low frequency" affair, is for picking up the roars of gorillas and lions, in deepest tones. One is for human speech, and a "super high" frequency microphone is used for the songs of birds. This is so sensitive that it picked up the hum of the tsze-tsze fly in tests.

W. H. Anderson is sound technician in charge of the outfit, which has traveled over Uganda, British East Africa and the Belgian Congo, often over roadless jungle. Light shields for microphones, to keep the blazing sun from distorting the voice, and nettings to keep insects away lest their hum be recorded, are tricks utilized in operating the outfit.

Gaumont Studio Buys R C A Sound Truck

(Special to the Herald-World)

NEW YORK, Oct. 29.—Among the many recent shipments of R C A Photophone recording and reproducing equipment for studios and theatres in the British Isles and on the Continent are two improved-type R C A Photophone sound location trucks for the Gaumont producing studios in England, the foreign department of Photophone announces. These trucks embody the newest design in technical facilities for remote sound recording on film.

These new sound camions contain special microphone amplifiers and mixing units which permit the sound technician to operate his sensitive microphones hundreds of feet from the truck. He can operate directly at the camera, keeping in communication with his recordist in the truck by means of a telephone wire line. The great advantage of these new R C A Photophone sound trucks over any other mobile recording units lies in this feature, which allows the microphones to be carried 10 floors into a building, up a mountain, out into a body of water, or into any hitherto inaccessible point of operation remote from the truck and its equipment.

Wales Appointed DeForest Representative in Florida

(Special to the Herald-World)

NEW YORK, Oct. 29.—General Talking Pictures announces that Herbert Wales has been named representative for DeForest Phonofilm and Phonodisc in Florida. He will be under the supervision of the Atlanta office and will maintain headquarters in the Eustic theatre building.

Nat Steinberg who has been handling the Kansas territory has been shifted to the Missouri and Southern Illinois district. He will handle the entire state of Missouri with the exception of Kansas City. Mr. Wilson succeeds Steinberg as representative for Kansas.

Great Future for Opera in Sound Films Is Opinion of Bruno Walter

(Special to the Herald-World)

NEW YORK, Oct. 29.—Bruno Walter, famous symphony conductor, now en route to Berlin following his successful season with the San Francisco Symphony Orchestra, and at the Hollywood Bowl, is an enthusiastic proponent of grand operas in sound pictures. While in Hollywood, he made a close study of talking picture production at the M G M studios and in Berlin he plans to film and record several symphony orchestra numbers as novelty reels.

"Grand opera," said Dr. Walter, "on the talking screen will be handled just as grand opera is on the stage. That is, the film opera will be shown at special showings, called road shows, I believe, in America, and will cater to the same type of audience that the stage opera caters to. But the advantage of the film opera will apear in several phases.

"Primarily, no opera company, no matter how great, can afford an ideal cast. The expense, if every role was filled by a perfect artist, would be far too great to bear. But in a film, with the whole world for its market, this cost would not matter. Then, too, spectacular settings and handlings impossible on the stage could be utilized and a greater orchestra, too.

Will Benefit Small Cities

"But best of all, it could be shown in every city in the world—the smaller cities where stage opera could never go—just as "The Hollywood Revue" has brought, or will bring, to the smallest towns and hamlets a revue bigger than any of the Ziegfeld spectacles which, on the stage could never be moved from New York because of the expense.

"While America has done some wonderful things in the talking picture field, I feel that the great operas of the screen will come from Europe. Americans have their own methods, and in many forms of drama can far surpass us, but, of course, in Opera Europe has the bulk of the material. I think that the outstanding European pictures of the future, which achieve world markets, will be of this type.

Public Will be Opera Educated

"I think that a great opera, presented on a more lavish scale and with more artists than any stage opera could afford, will be shown internationally, to class audiences, just as opera has been in the past. But, because a profit can be made at lower admission prices, eventually the great general public will become educated to operas as entertainment, and thus the demand for them will grow."

Brown points out that the stagecraft of the film, tightening up the dramatic action of opera, will make them more forcible drama than is possible in stage presentations. Like Dr. Walter, he is inclined to the idea that the outstanding operatic films of the future will be of European origin, but believes that America may also go into this form of production sooner or later. Technical problems are the principal obstacles at the present time, in Brown's opinion.

"For instance, reproduction in many theatres is imperfect, and much of the value of an opera would be lost," he said.

Perfected Recording Needed

"As a matter of fact," said Dr. Walter, "recording of a symphony orchestra has not really been achieved yet. There will be much research before a perfect orchestration with a symphony orchestra will be correctly recorded, much less reproduced, and I think that America will be first to solve this difficulty. In fact, while I think we in Europe will make the first operatic sensations, still we will have to look to America for the method of getting them onto record and film. Our studios are still barely on the threshold of this part of the art."

Dr. Walter is deeply interested in Ramon Novarro's desire to sing in a film opera, and also in his plan to sing on the stage next season in Berlin.

Mary Anderson to Make Film

WASHINGTON.—Mary Anderson, director of the woman's bureau of the Labor Department, and the 40 members of her staff will produce a one-reel picture called "The Story of the Women's Bureau." The purpose of the film is for educational work and will be shown in women's clubs, schools and colleges, as well as civic, industrial and labor organizations.

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Hammerstein Will Make Four Talkers for United Artists

First of Four Color Pictures with Singing and Dancing Will Be Version of "Bride 66"—Says Technical Problems of Sound Have Now Been Solved

By PETER VISCHER

NEW YORK, Oct. 29.—The stage sent still another of its prominent figures into motion pictures this week when Arthur Hammerstein announced that he will produce talking pictures for the United Artists Corporation. And this announcement means the stage in its broadest sense, for the name of Hammerstein has a significance that goes into opera and drama as well as musical comedy.

Hammerstein, who now has one of the smash hits of the New York season with "Sweet Adeline," the musical comedy starring Helen Morgan, signed a contract with Joseph M. Schenck and left on Monday for Hollywood.

Within a month or so he will begin work on the first of four all-color, talking, singing and dancing pictures to be made during the next two years at the United Artists Studio.

"Bride 66" Will Be First

The first picture to be made will be a musical version of "Bride 66," by Herbert Stothart, who is already on the West Coast.

Hammerstein could not say what players would be in his first film, nor whether he would bring Broadway stage stars to Hollywood for his pictures. Mary Ellis, Dennis King, Helen Kane, Helen Morgan, Ed Wynne, Mae West, Frank Tinney and Charles Butterworth were given their major opportunities on the musical comedy stage in Hammerstein's productions, which have included "Good Boy," "Golden Dawn," "Katinka," "High Jinks," "Naughty Marietta," "Song of the Flame," "Wild Rose," "Sometime," "Tumble Inn" and "The Blue Kitten."

Brought Russian Film to U. S.

Hammerstein's only previous connection with the motion picture industry has been in the role of exhibitor. He brought to New York the Russian-made film, "The End of St. Petersberg," and exhibited it last season at his theatre.

Before his departure from New York for Hollywood Schenck made the arrangements with Hammerstein that culminated in the signing of contracts. From Hollywood, last night, Schenck sent his welcome to Hammerstein from the United Artists group and the industry.

"The new medium of sound is attracting to motion pictures more and more distinguished figures of the theatre," said Schenck. "I am personally happy and professionally proud to bring to the screen the demonstrated talents of Arthur Hammerstein, talents that will find greater scope, literally, and fresh opportunity in a field that offers boundless range in size, color, sound and dimension. Our technicians and experience are at the disposal of the splendid showman and good friend that I welcome to our organization."

Had Three Offers, He Says

Hammerstein, in New York, said he had received three offers from as many film organizations to devote part of each year to film production, but that his desire to function independently, as do all the independent producers for United Artists, had impelled him to go along with Schenck.

The producer emphasized that he is not deserting the theatre, that his theatrical productions will continue to occupy much of his time during each of the next two years, and that he will divide his time between New York and Hollywood.

Hammerstein said he had deferred his motion picture work until such time as the talking pictures should have demonstrated sufficient perfection in reproduction.

New World for Music

"I didn't want to let a fine singer's voice come out into a theatre, from a screen, and seem like anything else but that artist's excellent voice," said the producer. "But now I'm sure the technical problems have been settled, the sibilant sounds come through splendidly and the giant screens in theatres and the excellent color processes combine with the uniformly good sound reproduction to make for a simulation of reality. Surely everyone has acknowledged that the talking pictures throw open a great new world to music, and it is now possible to bring to small towns all the costly musical productions that have been hitherto necessarily restricted to key cities.

"Yes, I think the 'talkies' are here to stay, but I also think that they definitely lend themselves better to musical productions than to straight dialog plays. I look forward to this Hollywood trip as a great chance to do something fine in a medium that has so many possibilities any intelligent person must be awed by them."

Among his future plans, Hammerstein said, were musical films based on "The Darling of the Gods" and "The Dove," and film operas such as "Thais."

Tiffany-Stahl Changes Name to Tiffany; Goldstone to Do "Resurrection" Version

(Special to the Herald-World)

NEW YORK, Oct. 29.—The name of Tiffany-Stahl will be changed to Tiffany Productions, Inc., according to announcements by Grant L. Cook, executive vice-president. This action follows the retirement of John M. Stahl.

"We are now going ahead with greater impetus than ever before," said Cook. "Our plans are highly elaborate. With four big productions practically completed and with work ready to start on the all-talking version of 'Journey's End,' we have only touched the surface."

Cook also made the announcement that Phil Goldstone is now connected with Tiffany and will make a number of pictures, the first to be a musical version of Tolstoy's "Resurrection." A. P. Younger, who at present is with M G M, will be head of Tiffany's story department.

Industry Answers Charge That Sound Dehumanizes Music; Says It Is Benefit

(Continued from page 33)

that "reduction of professional musicians to a handful of studio workers would deprive the young of all incentive to develop their talent and to make music their life work."

To which those in the motion picture industry make the very obvious reply that fame in the talkers, where a player can be heard in 100 theatres in 20 different countries at one time, is an inducement to develop the talent of an aspiring virtuoso. And it is to be noted also that the largest theatres are keeping their orchestras for presentations even while they use canned music for the pictures.

The Federation concludes: "Against the excellent reasons for preserving and fostering the art of music, the destructive advocates of canned music can only advance the proposal that there is greater profit for the theatre in eliminating paid musicians.

"The dehumanizing of the theatre is scarcely true progress."

Two Sides to Economic Score

The theatre man not using presentations can come right back at the Federation on the economic score. Of course he wants to make a profit. So do the musicians.

And as far as dehumanizing the theatre is concerned, those on the legitimate stage might (and sometimes do) just as well contend that the motion picture is dehumanizing the ancient art of pantomime.

Motion pictures, a few years ago, were frowned upon by the art world. Since then they have opened up new channels of artistic achievement, have brought about a greater appreciation of art per se. And there is no reason, motion picture people say, why the talking picture should not do just the same thing with music.

Milliken Says MPPDA Is Supplying Demand And Aiding Social Uplift

(Special to the Herald-World)

ATLANTA, Oct. 29.—Carl E. Milliken, secretary of the M P P D A, was honor guest at the monthly luncheon meeting of the Atlanta Better Films Committee last Wednesday at the Ansley hotel. In a brief address, Milliken outlined the research work that has been completed by his organization during the past 10 years. He explained that efforts had been extended to supply the public demand and, at the same time, place a social uplifting force in pictures.

Pictures Are Asset To Community Health, Says Bavarian Doctor

(Special to the Herald-World)

NEW YORK, Oct. 29.—Motion pictures are an indispensable asset to community health, is the opinion of Doctor Franz Koelsch, State Councillor and Industrial Physician to the Bavarian government, who recently addressed the committee on public health and sanitation of the Fifth Avenue Association at a luncheon given at the Biltmore hotel.

Gallagher Signs Again

(Special to the Herald-World)

NEW YORK, Oct. 29.—Richard "Skeets" Gallagher, Paramount feature player, has been signed to a new long-term contract. His latest picture with Paramount has been "Fast Company." He will next appear in "Sweetie."

U.S. Calls Contract Case of Greatest Legal Importance

(By Special Correspondent of the Herald-World)

WASHINGTON, Oct. 29.—Suit to restrain motion picture producers and distributors from enforcing arbitration provisions of the uniform film contract, decided by the federal court at New York in favor of the government, was called far more important than the previous suit decided adversely to the government, according to officials of the department of justice.

The New York devisions, it was stated, upholds the government's demand for an injunction restraining motion picture distributors from enforcement of the arbitration provisions as contained in the uniform contract, while in the previous case the action of the government was dismissed on the ground that the government had failed to prove its charge of restraining competition by means of so-called "credit committees."

"In the case just decided," says a statement by the department of justice, "it is represented by government attorneys that a much more important result has been achieved on behalf of the government because of the fact that the structure of credit commitees was founded and grew out of the operation of the film boards of trade. The suit of the government followed complaints of independent exhibitors that their business was being controlled and restrained by the producers and distributors of motion pictures through the operation of the film boards of trade and arbitration boards."

Make Sure Communities Welcome Good Pictures, Mrs. Winter Tells Women

Quoting a newspaper man as saying that producers are "almost pathetically desirous of making better pictures than the public will endure," Mrs. T. G. Winter, representative in Hollywood of 11 national women's organizations, in a letter to the member societies declared last week that "our job, as organized public groups, is to recognize all evidences of good work on their part, to make sure that our committees welcome good shows and express that recognition in such ways as shall be a constant encouragement and stimulus to the flow of better films."

Censorship, Mrs. Winter declared, "tries to measure morals by a foot rule," and added that "it is as true of this problem of ours as it is of international relations that 'the only way to conquer an enemy is to make him a friend.'"

She requested constructive suggestions from the members and asked for the names of "people in your town who are interested, not savagely but helpfully, in getting good pictures."

32 Organizations Recommend Columbia Pictures to Public

(Special to the Herald-World)

NEW YORK, Oct. 29.—Thirty-two organizations have recommended Columbia pictures as wholesome entertainment to the public, according to a recent survey by the M P P D A. These are pictures released between July 1, 1928 and July, 1929.

"Submarine" was the most popular, "The Donovan Affair" and "The Younger Generation" rated second.

The pictures indorsed by the above organizations include practically all of the subjects released by Columbia during the year. Some of the groups such as the Child Welfare review pictures that offer appeal to a single class, while others only recommend films with educational appeal.

$1,500,000 Is Estimated Loss In Consolidated Films Flames

Chief Damage Is in Negatives Burned or Made Useless by Melting of Emulsion—Mechanic Loses Life—Girl Worker Rescued—Laboratory Building Destoyed

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—The first serious fire in the history of the town occurred here this week. Although losses are not fully determined at this time, it is estimated by studio heads that the losses resulting from the Consolidated Film Industries fire will exceed $1,500,000.

The main loss is that of negatives which were destroyed when the heat within the building either burned them or raised them to such a temperature that the emulsion melted.

Metro-Goldwyn-Mayer's "Hallelujah" was one of the pictures listed as having its negative in the ruined vaults. Many prints of the picture have been made and shipped, however, so that the picture is not entirely lost.

Many Rushes Lost

Other pictures in the vaults were "Jazz Heaven," part destroyed; "Condemend," part destroyed; "Vagabond Lover," entirely destroyed, and "Dance Hall," part destroyed.

Rushes to dozens of pictures had been sent to the laboratory the night before the fire and entailed the shooting of hundreds of scenes and sequences over again the following day.

Consolidated Film Industries is the largest plant of its kind in the world and is one of the heaviest consumers of Eastman raw products. It was well equipped and was one of the chief laboratories used by Hollywood studios.

Starts in Polishing Machine

The fire started in the second floor of the building when a polishing machine broke into flames and set fire to the film which was being run through it. One of the girls working on the night shift gave the warning that the building was afire and all the workers except two escaped alive.

Al Lung, a mechanic, lost his life after he had attempted to save some of the film by throwing it into huge vaults. Irene Beardsley, another worker, was trapped in the structure and was rescued by firemen. It is believed she will recover.

The flames spread rapidly and fire engines from every part of Los Angeles rushed to the scene. Explosions rocked the entire neighborhood. The flames spread to the Paramount Famous Lasky studios and to the stages of Radio Pictures, but these were saved from serious damage.

R K O Loss Estimated $500,000

William Le Baron made the following statement:

"Our loss is as follows: One complete foreign negative of 'Jazz Heaven,' the complete negative of the Rudy Vallee picture, 'The Vagabond Lover,' together with the complete silent version of 'Night Parade,' together with the complete silent negative of 'Dance Hall,' 'Hit the Deck,' 'Love Comes Along,' and 'Seven Keys to Baldpate.'

"Our known loss represents about $500-000. This loss is entirely covered by insurance."

Considerable of "Hell's Angels" was destroyed but whether it will prove to be the major portions of the story only Howard Hughes knows.

The building in which the film was kept was practically razed. Although the vaults in which the stock was stored were saved in most cases, the heat reached such a high point that the film became useless.

The flames set fire to property on all sides of the laboratories.

R K O and U A Assure Public Pictures Will Show

(Special to the Herald-World)

NEW YORK, Oct. 29.—To set at rest any fears on the part of public or exhibitors that the fire might cause a delay in release of R K O productions, William Le Baron sent the following wire from the R K O studios in Hollywood to Lee Marcus, executive vice-president:

"Knowing your worry about Consolidated fire, want to assure you that while it has put us to considerable extra cost our production schedule will be maintained. You will have all pictures for release as originally planned. 'Hit the Deck,' 'Case of Sergeant Grischa,' 'Vagabond Lover,' 'Love Comes Along,' 'Seven Keys to Baldpate,' 'Radio Revels' will not be held up. Please assure exhibitors and public of this."

Mary Pickford and Douglas Fairbanks in "The Taming of the Shrew" and Gloria Swanson in "The Trespasser" will be seen and heard by the American public regardless of any possible consequences of the Consolidated Film Laboratory fire in Hollywood, H. D. Buckley, vice-president of United Artists, announced today.

The negative of "The Trespasser" is in New York, where prints have been made the last three months, Buckley said. "The Taming of the Shrew" prints are in all United Artists exchanges throughout the country already, Buckley said. And there is another negative of that picture, aside from the one that is at the Consolidated Film Laboratory in Hollywood, this second negative being at the United Artists studio in Hollywood.

$2,500,000 Blaze Razes Film Homes

(Special to the Herald-World)

MALIBU BEACH, CAL., Oct. 29.—A fire estimated to have destroyed $2,500,000 of property here Friday razed the beach homes of 11 Los Angeles families. The buildings were in a row of about 100 beach homes located along the edge of the ocean. Most of them are owned and occupied by film people.

The following owners are reported to have lost entire dwellings:

Ned Marin, Dr. Harold Van Meter, Richard Rosson, Paul Blair, Walter Murphy, Annabelle Lee, Paul Fletcher, Eleanor Seemon, Robert Williams, Walter Cox, Mrs. Carton.

Marin's place was the last to burn. It is next door to B. P. Schulberg's bungalow. The latter was saved.

J. C. Jenkins Warns "Don't Go to Hollywood for a Career!"

Colyumnist Sees Too Many Wrecked Hopes Among the Varied Sights of the Film Capital and, as Usual, Offers the World Some Advice

By J. C. JENKINS

HOLLYWOOD, October 29.—I'm here and I've learned about Hollywood!

Cocoanut Grove, Ambassador Hotel, Cahuenga Pass, Santa Monica Beach, Mulholland Drive, Richard Dix and the Hollywood Bowl. The Roosevelt hotel, The Brown Derby. The Hollywood Plaza, the Montmartre, the Chinese theatre, the impressive studios, the $20,000 Rolls-Royce that Jack Warner drives, Sid Grauman's blond hair and the lights that blind at night. I am chock full of this, that and the other thing, besides a couple of hot dogs.

HAD I been susceptible to idle gossip, I would have placed myself under the protection of the authorities as soon as I arrived in town, for the consensus throughout the country is that Hollywood is bad. Laymen believe it because the preachers preach it. So far I have been unable to discover any wings except out at the flying field. But, also, so far as his Satanic Majesty has not guided my wayward feet away from the paths of rectitude.

Not So Different, After All

Hollywood is like the rest of the world—neither all bad nor all good. Some of the most delightful people I have had the good fortune to meet in my lifetime, I have met here in Hollywood.

Hollywood has probably got more girls with wrecked hopes and wrecked ambitions who came here expecting to step into stardom and who are now taking orders for "eggs over easy" and operating mangle machines, than any city of like dimensions in the land.

The word "star" is a magnet that has drawn many a well-meaning and right-thinking girl into the maelstrom from which many never escape, and to become a star would be the consummation of all their hopes and ambitions.

As we see conditions here in the studios, our advice to girls would be to quit dreaming of motion picture careers and devote their thoughts and energy to the building of American homes. After all, a true American home is the only place where happiness and contentment can be found. We only wish this message could be broadcast to every girl in the land.

They Seek the Pot of Gold

Ten years ago the place where Hollywood now stands was a sagebrush plain. Today there are lovely homes and stately buildings that comprise a city of no mean proportions. Her social, commercial and spiritual life differ but little from other cities of the same class. The motion picture industry is largely responsible for the remarkable growth the city has enjoyed, and by reason of that industry there have been drawn to Hollywood men and women from all walks of life, in the hope that through this industry they might reap a sure and quick reward. Some have been drawn by financial reasons, others by vanity, and to all of those who are so inclined I would say, STAY AWAY FROM HOLLYWOOD.

If you are looking for a place to live where Nature smiles the year 'round and where climatic conditions are ideal, come to Hollywood, Los Angeles, Beverly Hills, Santa Monica, or, in fact, any Pacific slope city, and you will be content. If you are looking for a place in which to make money, stay away from any of these places unless you come with adequate means to tide you over until you get your bearings.

Ah, Those Press Agents!

Since coming to Hollywood, one of our pet suspicions has been fully confirmed regarding the motion picture colony. We learn that out here all that glitters is a long ways from being gold. For example, press agents. The matter of salary has always been a favorite theme with the press agent. If his star drew a thousand dollars a week, he multiplied it by ten and thereby enhanced his importance just tenfold—simply a little matter of mathematics, plus the gullibility of the public.

Hollywood has several boulevards, all built for the convenience of the citizens to exercise their cars on. If a driver can exceed 75 miles per hour, he is booked for an early release; if he drives 50, he is said to be convalescing; and should he only drive 30, he is listed as a hopeless case and his relatives are notified. Doug Hodges got his release today—I was with him when he got it.

Hollywood Versus L. A.

Hollywood has it over Los Angeles in this respect: she doesn't have to go through there to go to the beaches to take a bath. Los Angeles retaliates by taking Hollywood in for taxation purposes.

Beverly Hills is located close to Hollywood. She says she's too close. The most of Beverly Hills is down in a valley, but there are some hills on one edge. It is out in these hills where most of the stars live. Bill Hart used to live out there, but he got so disgusted with Will Rogers and Mary Pickford coming over to his place to borrow cigarets that he built him a shack up on top of a high mountain about six miles out.

There is a lot more to be told about Hollywood, and it might pay you to watch for it.

U. S. Census Bureau Will List Data On Talking Pictures in Separate Class

[By Washington Correspondent of the Herald-World]

WASHINGTON, Oct. 29.—Data on motion picture production in 1929, to be taken next year by the United States Census Bureau, will, for the first time, cover sound and dialog pictures as separate classes. Schedules covering the industry have been prepared by the bureau, and will shortly be sent to the Government Printing Office. It is planned to have them in the hands of the producers before the first of the year, with a request that they be completed and returned with as little delay as possible.

French Authors and Playwrights Protest Broadway's Invasion

(Special to the Herald-World)

PARIS, Oct. 19.—(By Mail.)—French authors, playwrights and producers are protesting the invasion of Broadway theatrical troupes. They complain that with American bars, theatres, restaurants, clubs and autos the Americans ought to at least leave the French theatres to the French.

Charles Mere, president of the French Actors' Union, is particularly angry and stated that the coming of American players is a grave danger to them and that they should not be admitted unless the Americans accepted a French theatre in New York in exchange. French artists are heavily taxed, as citizens, from which the Americans escape.

Several authors agreed to demand governmental action, not only against the American players but also against the French theatres playing American casts on their stages.

Phil Reisman Appoints Raynor Head of Pathe Short Subject Sales

(Special to the Herald-World)

NEW YORK, Oct. 29.—Phil Reisman, general sales manager of Pathe, has appointed W. E. Raynor as director of short subject sales, which includes the news and review reels. Raynor has been at the home office since September as director of sales of two-reel comedies.

Before assuming his duties at the home office, Raynor was a Pathe branch manager. He began his film career with George Kleine in 1913.

Dave Bader Interviewed Over Radio Station WGBS

(Special to the Herald-World)

NEW YORK, Oct. 29.—Dave Bader, personal representative of Carl Laemmle, was interviewed by Michael L. Simmons, over station WGBS last week. The subject of the interview was "My Impressions of Erich Remarque," author whom Bader met in Europe.

Fox Managers to Give Dinner for John Zanft

(Special to the Herald-World)

NEW YORK, Oct. 29.—Major John Zanft, executive head of Fox Theatres, will be tendered a dinner by the Fox managers in his circuit on November 12. William Fox and other executives will attend. Louis Pincus manager of the Fox Audubon theatre, is handling the distribution of tickets for the affair.

James Hood Macfarland Associated with Allvine

(Special to the Herald-World)

NEW YORK, Oct. 29.—James Hood Macfarland, formerly with Universal, is now associated with Glendon Allvine, director of advertising and publicity, at the Fox Film Corporation.

B and K to Open Crystal Theatre, Chicago, Nov. 1

The Crystal theatre will be opened November 1, under the direction of Balaban and Katz. The house was formerly operated by Frank Schaeffer, who leased the theatre to B & K.

THE STUDIO

Reicher Writes Dialog; Book Stalls Lose Accent

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.— The book stalls of Hollywood have lost their German accent. Frank Reicher is writing dialog for "A Ship Comes In" at Pathe. Before starting work Reicher ransacked every available bookstore for German dictionaries and synonym books.

The picture was released some time ago and the dialog had to be written so that it would fit the lip action of players as they spoke when it was originally made. Joseph Schildkraut and a company of German players supplied the dialog.

Laemmle Back at U; Business Good; Buys New Story Material

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—Carl Laemmle, Sr., returned to Universal this week after a trip in which he surveyed the foreign market and bought story material which includes the latest works of Erich Remarque, author of "All Quiet on the Western Front."

According to Laemmle, conditions have never been better. He is convinced that the industry never faced a greater year than that before them now. Universal is concentrating their efforts entirely on the Paul Whiteman and "Western Front" films which are soon to start production.

Warners Build; $45,000 In Improvements Begin

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—Warner Brothers have started construction on office improvements to cost $45,000 at their main studio. Reconstruction of the main office building is preliminary to many improvements which will be installed in preparation for the coming season.

Kathryn Crawford Begins "Ahoy" at U; Craft Directs

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—Kathryn Crawford has the feminine lead in "Paradise Ahoy" at Universal. Glenn Tryon is featured. James Craft is directing.

De Mille Named Chairman

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—Cecil B. De Mille has been named chairman of the Los Angeles Community Chest for the motion picture section. The Chest is a charity organization which will begin its campaign for funds in November.

Fox Season Nears End; Ford Halperin and Seastrom Begin

Hoffman Completes "Glory"—Al Green Finishes—Cline Directs Varieties—Bow in "Humming Bird"—M G M Signs Neilan Del Rio in "Bad One" for U A—Darmour Builds

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—The Fox studios are far ahead with their production schedule for the 1929-30 program. Of the 48 feature length films on the list, 22 have been completed. There are seven in production and nine to start. Ten are left to be produced before the deadline set for March 1, 1930.

John Ford has started production on the "White Flame" for Fox. There will be no women in the large cast of men. Ford and J. K. McGuiness wrote the story. The cast includes Walter McGrail, Farrell MacDonald, Roy Stewart, Kenneth McKenna, Warner Richmond, Paul Page, Frank Albertson and seven other prominent men players.

Victor and Edward Halperin have started production on "Dangerous Business" at the Metropolitan studios. Douglas Fairbanks, Jr., has the male lead. Victor Halperin will direct. Monte Katterjohn wrote the dialog and adaptation. Marie Prevost has the feminine lead. No other cast announcements have been made.

Dowling Finishes

Production on "Blaze O' Glory" has been completed. The picture was made in two versions. One in English and one in Spanish. Eddie Dowling and Betty Compson and their English speaking company worked in the daytime. Jose Bohr and Mona Rico and their Spanish speaking company worked at night. Renaud Hoffman directed. The story is by Hoffman. George W. Weeks of Sono Art will leave for New York soon to arrange for the showing.

Green Finishes

Production on "The Man" was brought to a close this week at Warner Brothers. Al Green directed. John Barrymore has the starring role. The story is light comedy and unlike anything Barrymore has ever attempted.

Cline and McGann

Two directors this week were assigned to direct Vitaphone Varieties for Warner Brothers. Eddie Cline will make "The Baby Bandit" as his first, and William McGann will start "The People Versus." McGann was recently elevated to director and made one picture called "On the Border." Ann Cornwall has the lead in the Cline picture.

Del Rio at U A

Dolores Del Rio will make "The Bad One" as her next picture. George Fitzmaurice will direct for United Artists. Edmund Lowe will play opposite. He will be borrowed from the Fox organization. According to John Considine, the film will be unlike anything Del Rio has done. The story is based on an original by John Farrow.

Paul Stein Rehearses

Paul L. Stein is directing rehearsals on "The Swan" for United Artists. It will be the first dialog picture for Lillian Gish and she has a part that permits her to wear modern gowns. The story is adapted from Ferenc Molnar's stage play by Melville Baker. In the cast are Rod La Rocque, Conrad Nagel and O. P. Heggie. Production will begin shortly.

Clara Bow will make "The Humming Bird" as her next picture for Paramount. Lothar Mendes will direct. The story was written for the stage by Maude Fulton and R. L. Griffen. Herman Mankiewicz will write the adaptation and Alice D. G. Miller will do the scenario.

Neilan to M G M

Marshall Neilan has been signed by M G M to direct "The Song Writer." Crane Wilbur wrote the story. The film will be a musical production based on the life of a popular song composer.

Darmour Soundproofs

An extensive building program is under way at the Darmour R K O studios. Since taking over the building more than one year ago, Darmour has made many improvements. Another sound stage is being treated with sound-proof material. Darmour is planning the erection of a school to house children working in his pictures.

Seastrom and Banky

Production started this week on "Sunkissed" at the M G M studios. It is the first picture for Vilma Banky under her new contract. Victor Seastrom is directing. No cast announcements have been made.

Whiteman at U

Paul Whiteman returned to Universal this week to begin work on "The King of Jazz Revue." John Murray Anderson is staging the revue. No director has been chosen. All of Universal stars and other notables in the entertainment world will be included. Production will start some time in November.

Hersholt Featured

Jean Hersholt has started production on "Mamba" for Colorart Synchrotone. Eleanor Boardman has the feminine lead. Al Rogell is directing. In the cast are Ralph Forbes, Ian McLaren, Arthur Stone and William Von Brincken. It will be filmed in color. Most of the scenes will be made at the Tiffany studios.

Milestone Preparing

Lewis Milestone is completing the dialog and adaptation of "All Quiet on the Western Front" at Universal. The picture will be a faithful reproduction even to the extent that it will have no conventional love story.

Eddie Lambert Proves Funnier'n Ever as Screen Comedian

Work in Educational's "The Great Jewel Case" Promises More Gaiety for World in Series of Jack White Two-Reelers

By DOUGLAS HODGES

HOLLYWOOD, October 29.—Eddie Lambert is on the screen. His first picture is "The Great Jewel Case," a Jack White production for Educational, and Educational declares Lambert has signed a contract for a series of two-reel pictures to follow this jewel-laughometer.

Lambert's stage career is well enough known, and it was probably more than a pleasure to Jack White to discover that his work on the screen possibly surpasses his work on the stage. It's very, very, very funny.

LAMBERT, peculiarly enough, is a detective who is half of the team that protects the great jewel case in the home of Mr. and Mrs. McCloskey. Lambert stands the first inside watch and immediately finds himself tangled up with a cat and a black butler. A veiled woman enters the darkened scene. A thick-necked man complicates affairs. Pandemonium breaks out.

Lambert is a clever fellow and keeps the show moving rapidly. Whether he is to be "discovered" all over again and elevated to new heights as a comedian, is difficult to say, but it is safe to guess that he ranks as an outstanding two-reel comedy star among the number that boast the name.

Lambert's charm is his distinctive diction, his priceless butchering of the King's English. He can get a laugh where a director and scenarist had not thought of one. He murders one word, and the audience comes down on him. He is a pantomime comic, but he is also a monologist. The combination is what Hollywood producers walk the streets nights looking for.

* * *

Jaysee Jenkins has been looking Hollywood over and his reports are to be found in other pages of this issue. His reports are witty and uncompromising; critical and pointed. He has reported on everything he has seen. Everything with the exception of an affair that he asked Hollywood newspapermen and their bosses not to print. The only paper that will expose Jaysee is the one that "covers the field like an April shower" in his own manner.

While he was sitting at his portable Remington, a police officer from the Hollywood station entered the door. The scene went on much as follows:

COP: What is your name?
JCJ: Jenkins is my name.
COP: D'you drive a car?
JCJ: Mmmm. Well, yeah!
COP: Is it a Plymouth?
JCJ: Yes, Officer. It's a Plymouth.
COP: Been up North?
JCJ: I came down from Oregon two weeks ago.
COP: Yeah. Well, you're the man I'm lookin' fer. Come on with me. (Jenkins meekly remonstrates.) Don't give me that. Come on along. Tell it to the chief. You're wanted for bringin' contraband into the state from Oregon.
JCJ: Officer, just a minute. I didn't bring anything into the state except my two shirts and some socks.
COP: Come on wid me. (Jenkins follows the cop to the hall and halts.)
JCJ: Say, Officer, what was that contraband you are talking about?
COP: Seein' you don't understand our Western ways, pardner, I'll tell you. I'm letting you go this time on account of it, but don't ever let anybody see you bring one of them Plymouth cars into this state again. They're worse than Fords!

* * *

Carey Wilson will leave the Tiffany-Stahl Studio this week to begin a picture at United Artists. The announcement at the same time refutes a story going the rounds here that Delores Del Rio is leaving Carewe's management. Wilson will direct under Edwin Carewe's supervision, and the picture will star Miss Del Rio.

* * *

A brush fire endangered the Hollywood Bowl last week, the Pilgrimage Plays, First National studios and a big acreage of Hollywood property. It spread over the hills separating First National from Hollywood.

* * *

There is a peculiar sport near Hollywood. Ray Hoadley and Steve Roberts have returned from duck hunting on the desert. Their hunting grounds consists of a chain of six lagoons. The lakes were built in the middle of the desert by a rich Californian who had struck oil.

Wallace Smith's Pal, Webb Miller, Arrives

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—That magnetic force that seems to propel prominent people toward Hollywood is no doubt responsible for the arrival of Webb Miller. Since his intimate friend and cohort of wanderlust days, Wallace Smith, announced that he will stay in Hollywood, his friend decided to make the trip and see for himself what the magnet could be. Immediately upon his arrival Miller departed for Smith's ranch. His future plans have not been decided.

Mackaill Film Halted; Bacon to Direct Dove

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—Billie Dove will have Lloyd Bacon as her director when "Faithful" goes into production. He had previously been assigned to direct Dorothy Mackaill in "Green Stockings," at the First National studios. J. Grubb Alexander is doing the adaptation on "Faithful."

Hammons Returns to N. Y. After Production Session

(Special to the Herald-World)

LOS ANGELES, Oct. 29.—E. W. Hammons, president of Educational Film Exchanges, has left the West Coast for New York. He spent three weeks at the studios and held conferences with Jack White, Mack Sennett and Harry D. Edwards in regards to production of future talking comedies.

Add Cline to Warner Short Feature Staff

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—Eddie Cline is the latest director to join the Warner Brothers Vitaphone Varieties staff. His first picture will be "The Baby Bandit." Anne Cornwall is featured. Warners have been adding many of their prominent directors to this department.

JACK WHITE

F N Breaks Ground For New Recording Plant at Burbank

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—Ground has been broken yesterday at the First National Burbank studios for a $300,000 recording plant which, according to plans, will be one of the most complete talking picture units thus far erected on the coast.

The new structure, supplementing the recording laboratories already in use, will provide for recording 20 productions simultaneously from 10 stages and 10 location units.

The new building, 150 by 75 feet, will be two stories including two projection rooms, approximating theatre sound conditions, several monitor rooms and rooms for electrical apparatus. An ingeniously arranged ventilation and heating system will assure ideal working conditions for the several hundred men employed in this building.

French Newspapermen Pay Hollywood a Visit

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—Seven French newspapermen, who arrived in the United States a few weeks ago as guests of Paramount, are now in Hollywood. The seven were present at a luncheon given at the Paramount studio. Those present at the dinner were: Maurice Chevalier, Albert Kaufman, M. C. Levee, David O. Selznick, Henry Herzbrun, Charles Rogers, Mary Brian, Kay Francis, Lillian Roth, Ernst Lubitsch and Lothar Mendes.

Tiffany Studio Joins In Edison Celebration

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—Tiffany-Stahl Productions joined in honoring the achievements of Thomas A. Edison by stopping work for three minutes. All electric lights in the studio were turned on. Grant Cook sent a telegram to Edison congratulating him.

U Buys Branch Story As Vehicle for Boles

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—Universal has purchased the film, music and dialog rights to "Land of Song." The story is by Houston Branch. It will be used as a vehicle for John Boles. Branch will write the dialog and screen version.

Duped Pupils Testify in Film School Case; J. E. Ince Named in Complaints

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—Serious charges against John E. Ince, V. M. Barnett and the Cinema Schools, Inc., were made here this week. One of the pupils paid $110 as the first installment on the training course. For a period of one month the pupil did nothing but practice choking.

Other witnesses are scheduled to take the stand this week. Several are said to have paid the school more than $200 each without receiving benefits.

Cook Signs Lewyn for 13 Short Features on Allied Tiffany Program

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—Grant L. Cook has signed Lewis Lewyn for a series of 13 single reel short subjects. Lewyn will direct as well as produce. This is the first series of short features contracted for since the franchise tie-up between Tiffany and Allied States Association. Production will be at the Tec Art studios.

Columbia Talking Films To Be Shown in Indies

(Special to the Herald-World)

NEW YORK, Oct. 29.—Through a deal with W. P. Humphey, director of the Colonial Film Exchange Limited, operating theatres in the British West Indies, Columbia will play their talking films in that territory. Humphey also signed for the Company's 116 short subjects. Humphey's first theatres to be wired in sound are: Port of Spain, Trinidad; San Fernando, Trinidad; Bridgetown, Barbadoes; Georgetown, British Guiana and New Amsterdam.

8 Technicolor Films On W B 1929-30 Program

(Special to the Herald-World)

NEW YORK, Oct. 29.—Warner Brothers will release eight Technicolor productions on their 1929-30 program. Six of the films to be filmed entirely in natural color are: "Gold Diggers of Broadway," "Song of the West," "Under a Texas Moon," "Golden Dawn," "Show of Shows" and "Hold Everything." John Barrymore's "General Crack" and Al Jolson's "Mammy" will use technicolor.

Schildkraut, Kennedy Sign New U Contracts

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—Contracts of three players and one director have been renewed by Universal. Those signed are Joseph Schildkraut, Merna Kennedy, Barbara Kent and William J. Craft.

U Signs Bakewell for Role In "Western Front" Film

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—William Bakewell has signed for the featured juvenile lead in "All Quiet on the Western Front" by Universal. Lewis Milestone is directing.

Littlefield in Dix Film

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—Lucien Littlefield has been signed by R K O for the featured character role in "Seven Keys to Baldpate." Richard Dix is the star. Reginald Barker is directing.

A Bit Quiet on the Eastern Front as Schedules Slacken

Except, of Course, in the Vitaphone Sector—Paramount Concentrating on Helen Morgan Vehicle—Jack Noble Still Doing "Schoolday Frolics" Series at American Sound

By DOUGLAS FOX

NEW YORK, October 29.—After last week's announcement of big plans for the future, Paramount has temporarily quieted down and is concentrating the energies of its studio officials on Ben Hecht's story now titled "The River Inn." "The Laughing Lady" is completed and work has not yet begun on "The Big Pond," bilingual picture with Maurice Chevalier.

All's quiet at Pathe's sound studios. The production heads went to Europe last week, and new ones have not yet been appointed. George LeMaire, ahead of his schedule, contents himself with a little rehearsing.

Making Youngster Series

At the American Sound Recording Corporation, Jack Noble is going ahead with his "Schoolday Frolics" series. Last week he took his kids out to Newark to make personal appearances in conjunction with one of their pictures.

As for the Gramercy Photophone studios, it's a little quiet there, too. They talk about what they're going to do, which is plenty, and not about what they're doing, which is little just now.

The Vitaphone plant out in Brooklyn is the same old factory. Every Monday morning they turn on their formula for producing pictures. They keep it going all week, and then, if they have golfing engagements, they give it a rest on Sunday. They are the busiest producers in the East and turn out five or six shorts (usually acts) each week.

"Varieties" at Vitaphone

Just now they're concentrating their fire on "Vitaphone Varieties." Last week Claire Whitney and her husband, Robert Emmett Keane, made one entitled "Room 909." George M. Fisher and Honey Hurst, vaudevillians, made another, as did Zelda Santley, who goes in for aviation as a diversion after the routine of three-a-day engagements.

Helen Morgan is introducing her distinctive coiffure on the Paramount lot. In "Applesauce" she wore a wig. In "The River Inn" the Morgan foliage is the Morgan foliage, nothing phoney about it. It's just, as the lady said in the first place, "distinctive."

Mort Blumenstock, former scenarist and title writer, is now a full-fledged director for Paramount. I suppose that it isn't any secret that Blumenstock sat in with Basil Dean on "The Return of Sherlock Holmes" and instructed that distiguished gentleman and excellent director of legitimate work in the A-B-C's of talking pictures.

New Producers at Astoria

Paramount is making a two-reel featurette, something I should have mentioned earlier. It's called "Where Boobs Come From," and is the initial Schwab and Manwel effort in the talking picture field. Schwab and Mandel are the producers who sponsored the legitimate successes, "Good News," "Follow Through" and "New Moon." They will make a feature at the Astoria plant in the near future. Blumenstock, by the way, is directing the short.

Clive Brook, Paramount featured player, has gone to the coast.

Molly Picon, smart little actress, has made a "Vitaphone Variety" which, if it gives her a chance to display the snappy comedy stuff that has made her so popular, should be *swell*. This is the young woman whom David Wark Griffith wanted to star.

John Ford Directs Own Story at Fox; Men Only In Cast of Sea Audien

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—John Ford is directing "The White Flame" at the Fox studios. It is an undersea story and no women will appear in the film. Ford and J. K. McGuiness wrote the story. Dudley Nichols wrote the screen play and dialog.

The cast includes Kenneth MacKenna, Frank Albertson, Paul Page, Walter McGrail, Warren Hymer, Farrell MacDonald, Warner Richmond, Roy Stewart, Charles Girard and Pat Somerset.

Niblo to Direct Chaney; Kraly Writes Scenario

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—Fred Niblo will direct Lon Chaney in his next picture. Hans Kraly and Niblo are writing the scenario. The dramatic characterization will be entirely unlike anything Chaney has attempted. Production will start at M G M soon.

Neilan, Sweet Divorced

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—Blanche Sweet divorced Marshall Neilan on grounds of cruelty this week. Neilan did not appear in court. The couple were married in June 1922.

Benny Rubin Is Father

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—Lillian Mary Rubin is the name of Benny Rubin's daughter born October 22. The mother is reported doing well.

RENAUD HOFFMAN
now DIRECTING
HIS own ORIGINAL story
"Blaze O' Glory"
starring Eddie Dowling
with Betty Compson
for Sono-Art

Insurance Denied Players Under New Mortality Rating

Members of Acting Profession Now Being Classed as Worst of Bad Risks —They Work and Play Too Hard

(Special to the Herald-World)

HOLLYWOOD, October 29.—Screen, stage and vaudeville actors and actresses are fast becoming a class of 100 per cent undesirables in the eyes of the many life, casualty and accident insurance companies in this country.

Five of the big line insurance companies, two located here and three in New York, are putting "thumbs down" on all applicants for policies of any kind from both the masculine and feminine contingents of actors and actresses in all branches of the show business. This vast army of players is classified by the insurance companies as the "triple X" crowd, or in other words, as absolutely bad risks. This frame of mind on the part of insurance companies in this country has already reached into foreign insurance organizations.

THROUGH the far-reaching investigation carried on by the entire coterie of insurance companies, a decision has been reached that classifies the players as those who "do not fit in with the mortality table." In insurance parlance, the mortality table is technically called the "American Experience Table," which scientifically determines the value of insurance risks of all classes of workers. Hard work for screen and stage players usually means that they play equally as hard, thus cutting down their resistance to disease.

All Automatically Included

This condition, while existing among many of the screen players, does not cover the whole field of players. Many are very good "risks," but the insurance companies cannot draw any line of distinction, so they have decided to turn down all applicants in the show business.

Directors, writers, executives and others connected with the show business, but not as players, are on the "okay" list. An actor who becomes a director, writer or executive, immediately is taken out of the n. g. list and classed among the "up-and-up" risks. Thus, if a director, who was formally an actor, applies for insurance and is accepted by the insurance company, and later becomes an actor again, his policy is valid.

Lost on "Bad" Policies

Statistics compiled by the various insurance companies show that last year 14 deaths among screen players were risks that should not have been passed by the companies. These 14 were heavily insured and caused the companies losses they could have saved had they enforced the present strict inspection of players.

This stand has been taken by several insurance companies since June of this year and is fast spreading among all the insurance companies. At present, an actor or actress can obtain insurance at a very high rate with some of the companies which are not so particular about the risks, feeling that they can reap the benefit of the existing condition by charging a rate based on an age ten years more than the age of the applicant.

Machine Tells Rating

The "actuary" machine employed only by insurance companies, is a device that determines the mortality percentage of all kinds of workers. One man operates this machine, doing the work that formerly needed an army of auditors. These machines cost the companies $7,800 each and have figured largely in determining the fate of the actor and actress, as to the exact status of his or her mortality rating.

At present there are several applicants among the film colony that are being held up by the rigid investigation carried on by the insurance companies. Many of these applicants, it is believed, will find their applications for the large insurance they want turned down. Once a company turns down an applicant, the report goes out to every insurance company in the world, and it becomes almost impossible to obtain insurance after a refusal.

"Trader Horn" Party Has Exciting Thrills

(Special to the Herald-World)

NEW YORK, Oct. 29.—The "Trader Horn" unit is having exciting adventures traveling through the African jungles, according to reports to the M G M office. When the party made ready for camping it was found that several lions were prowling about. Director Van Dyke cleared the site by firing a shotgun. He killed a seven-foot specimen.

Principal Pictures Sued By West Coast Theatres For Recovery of $60,000

(Special to the Herald-World)

HOLLYWOOD, Oct. 29. — West Coast Theatres will appear in superior court today in a suit against Principal Pictures Corporation for the recovery of $60,000 alleged to be owed on two promissory notes. The defendant corporation claims that it and Sol Lesser and Irving Lesser, also defendants, borrowed $236 from the plaintiff and gave six notes paying 6 per cent interest in return. They claim this money was paid. The amount in controversy consists of two notes which the defendants assert were given as a bonus but it is added that they realize now that these notes are invalid because such a bonus would make the rate of interest above the legal 12 per cent.

Wallace Beery in Hospital After Trip in His Airplane

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—Wallace Beery is in the hospital and is said to be suffering from neuralgia in the back of his head. He and Alan Roscoe had just returned from Wichita, Kan., in Beery's plane. It was reported that Beery was forced to give up control of the plane when he collapsed at the stick.

David Russell Secretly Weds

ST. LOUIS.—David E. Russell, manager of the St. Louis Municipal Opera Association and formerly manager of the old Columbia and Strand theatres, and Miss Marian Garvey, 28 years old, a member of the chorus in the opera, were married secretly October 24 by Probate Judge Sam Hodgdon at Clayton, Mo.

News Notes

HOLLYWOOD, Oct. 29.

RALPH B. STAUB has completed the ninth of the series of one reel Screen Snapshots. They are released by Columbia. Appearing in this issue are the Gleasons, Ken Maynard, George K. Arthur, Gwen Lee and Alan Hale with his family.

LARRY DARMOUR has returned from New York. During his stay there he conferred with R K O officials regarding future productions. Going East by plane Darmour ran into a storm. He returned by train.

JAMES PARROTT directed Laurel and Hardy in the comedy sequences of "Rogues Song" for M G M. Lawrence Tibbett has the featured role. The film is completed and the comedians have returned to the Roach studios to prepare for their next picture.

MAX SCHECK, dance director, is staging and directing "And How" for Warner Brothers. Ann Greenway has the leading role. It is a Vitaphone Variety in technicolor.

KAY FRANCIS has been signed for an important role in William Powell's next starring picture, "The Color of Money." Nick Stuart has been borrowed from Fox to appear in the film. Jean Arthur and Joan Standing complete the cast. Production will begin shortly.

FRANK REICHER is directing the dialog for the German version of "A Ship Comes In" for Pathe. He also wrote the dialog. Rudolph Schildkraut is featured. Leo Birinski is directing.

JACQUELINE LOGAN has been signed on a long term contract by George Weeks of Sono-Art. Her first picture has not been announced but production will start soon. Miss Logan recently finished an important role in "General Crack" for Warner Brothers.

Ben Garetson Signed by Talking Picture Epics

(Special to the Herald-World)

NEW YORK, Oct. 29.—Talking Picture Epics, Inc., distributors of Martin Johnson's "Simba," have announced the appointment of Ben Garetson as director of advertising and publicity. Garetson was formerly commercial manager of the Hearst Radio stations KYW and KFKX.

Sono-Art Productions Sign Jacqueline Logan

(Special to the Herald-World)

NEW YORK, Oct. 29.—Jacqueline Logan has signed a contract with Sono-Art which calls for her services as a feature player. Miss Logan's first Sono-Art picture will be announced shortly. Her last picture was with John Barrymore in "General Crack."

Art Acord Jailed; Theft And Battery Is Charged

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—Art Acord is in jail here this week following battery, theft and liquor charges against him and two women. The actor denied the theft and liquor charges. Mrs. Grace Acord and Marian Morrell are the two women. The case was set for trial November 8.

Fox Signs Robert Ames

(Special to the Herald-World)

NEW YORK, Oct. 29.—Robert Ames, who played in Fox's "Nix on Dames," has been signed to a long term contract.

THE SHORT FEATURE

Anna Chance, featured opposite Charley Grapewin in "Ladies Choice," a Paramount-Christie talking play.

Newspictures

M G M INTERNATIONAL NEWSREEL NO. 21.—Giant coast guns rain ruin on invading fleet in defense training—Soviet fliers warmly greeted in California—President of France welcomed to Belgium with military pomp—England launches largest dirigible ever constructed—90,000 see Notre Dame defeat Wisconsin at Chicago.

PARAMOUNT NEWS NO. 24.—Crowds congratulate Edison on light's 50th anniversary—Giant wave driven by rising sea tides rushes up river as freak tide hits China—$4,200,000 dam at Skagit River, Wash., nears completion—Army and Harvard play tie game at Cambridge.

UNIVERSAL NEWSPAPER NEWSREEL NO. 85.—70,000 see California crush Pennsylvania team at Philadelphia 12 to 7—War torn church in France is rebuilt by "Yankees"—Jap scouts visit shrine—Diable dam at Skagitt River, Wash., nears completion—Whole world honors Thomas Edison on 50th anniversary of light.

KINOGRAMS NO. 5546.—President Hoover leads greetings in honoring Edison on light's 50th anniversary—Yankees rebuild French church that was destroyed in war—Russian airmen make bid for flying fame—California defeats Pennsylvania in East-West gridiron battle—Harvard and Army play tie game.

PATHE NEWS NO. 87.—Uncle Sam tests eyes of battle fleet at San Diego—Long Island racing closes in the mud—Italy celebrates in honor of its wine—, MacDonald calls on labor to oppose war—Pacific liner piles on rocks in fog.—California students wage class battle.

Kemper Featured in Three Pathe All Talking Comedies

Charles L. Kemper, of the popular vaudeville team of Kemper and Noble, is featured by Gordon Bostock in three Variety brand comedies being released by Pathe.

"Hello, Baby" with Ann Pennington First All-Color Vitaphone Variety

The first of the all-natural color Vitaphone Varieties to be produced for the new season at Warner Brothers West Coast Studios is "Hello, Baby," a two-reel Vitaphone Musical Revue entirely in Technicolor. Production will start under the direction of Larry Ceballos, who stages ensembles and dance numbers for Warner Brothers' Vitaphone feature productions, and is to be associated with Jack Haskell in the direction of 26 of their Vitaphone Musical Revues during the season.

Ann Pennington, now appearing at the New York Winter Garden in Warners all-color Vitaphone feature, "Gold Diggers of Broadway," is the star of "Hello, Baby." Others in the cast are Norman Selby, Jimmy Clemmons, Wheeler Oakman, Phyllis Crane and Adrienne Dore. Singing and dancing are a feature of this Vitaphone Musical Revue.

"Stimulation," a Vitaphone Variety featuring Johnny Arthur, is in work at the West Coast studios under the direction of Bryan Foy. It is a two-reel comedy with Beatrice Blinn and Geneva Mitchell in the cast.

Roy Mack has just completed "Minstrel Days," a singing and dancing number with an all-colored cast of forty people including Mosby's Blue Blowers' Band of twelve pieces, while Bryan Foy has finished a Vitaphone Variety starring Gregory Ratoff, star of the play, "Kibitzer," made in three different languages—English German and French. The title of the English version is "For Sale," while in both French and German it is called "The Nervy American." Lila Georgie appears with Ratoff in all three versions while Guy Kibbee is in the English, Lee Kohlmer in the German and Armand Kaliz in the French version.

Blanche Sweet has been engaged for a two-reel comedy drama "Always Faithful," which Alfred E. Cohn will direct.

Releases

WEEK OF NOVEMBER 3

CHRISTIE—"The Fatal Forceps," Sterling-Roach, 1664 feet, runs 18½ minutes.

EDUCATIONAL—"Clancy at the Bat," Mack Sennett Talking comedy, two.

M G M—"Untitled Act," Tom Waring, one; "Stepping Out," Charley Chase, two.

PATHE—"Pathe Review," No. 45, one; "In and Out," Buck & Bubbles, two; "Sound Sportlight," No. 12, one; "Sound Topics," No. 17, one-third; Pathe Audio Review, No. 29, one; "Pathe Disc News," No. 123, one; "Pathe Disc Review," No. 222, one.

UNIVERSAL—"Be My Guest," Snappy comedy reissue, one; "Dead or Alive," Ace of Scotland Yards, series No. 6, Kent, two; "No Boy Wanted," Sunny Jim, two; "The Flying Eagle," Featurette, Lawrence, re-issue, two.

WEEK OF NOVEMBER 10

CHRISTIE—"The Dancing Gob," Buster West, 1823 feet, runs 20 minutes.

EDUCATIONAL—"Toot Sweet," Lloyd Hamilton Talking comedy, two; "Don't Get Excited," McPhail-Ingraham-Goodwin, Tuxedo, two.

M G M—"Untitled Act," Titta Ruffo, one; "Saturday's Lesson," Our Gang, two.

PATHE—"Pathe Review," No. 46, one; "After the Show," Melody comedy, two; "Sound Fable," No. 18; "Pathe Audio" Review No. 30; Pathe Disc News No. 124 and Pathe Disc Review No. 223, one.

UNIVERSAL—"Nutty Notes," Snappy, Oswald Cartoon, one; "Shadows of Fear," Adventure, Kent, two; "Broken Statues," Benny Rubin, one; "The Three Diamonds," Rooney Family, two; "Border Wolf," Featurette, Ted Carson, two.

WEEK OF NOVEMBER 17

CHRISTIE—"Dangerous Females," Dressler, Moran, 1873 feet, runs 21 minutes.

EDUCATIONAL—"Untitled," Lyman Howe's Hodge Podge, one.

M G M—"The Hoosegow," act; "Earl and Bell," Laurel-Hardy comedy, two.

PATHE—"His Operation," Variety comedy, two; "Pathe Audio News" No. 32; Pathe disc news and Pathe disc review.

WEEK OF NOVEMBER 24

CHRISTIE—"Brown Gravy," all-colored cast, 1627 feet, runs 18 minutes; "He Loved the Ladies," Taylor Holmes.

EDUCATIONAL—"Purely Circumstantial," Lupino Lane talking comedy, two.

M G M—"Untitled Act," Duci De Kerekjarto, one; "The Shooting Gallery," Revue, two.

PATHE—"His Operation," Variety comedy, two.

Robert Bruce Producing Short Series for P F L

Robert C. Bruce, pioneer producer of scenic pictures and outdoor story films, is making a unique series of outdoor talking pictures for Paramount, making his headquarters at Metropolitan sound studios in Hollywood and taking his pictures in scenic locations throughout the West with a portable Western Electric sound recording equipment.

Bruce, whose new films combine natural scenery with singing and dialog one-reel story novelties, is making each picture entirely outdoors, filling a definite demand for pictures of this type for the short subject end of theatre programs and offering considerable variety in talking pictures in contrast to the bulk of stage acts which have been presented to date.

Anthony Coldeway Appointed Editor of Vitaphone Varieties

(Special to the Herald-World)

NEW YORK, Oct. 29.—Anthony Coldeway, for several years connected with Warner Brothers and First National pictures as writer and executive scenario editor, has been appointed supervising scenario editor of Vitaphone Varieties dramatic playlets, according to an announcement received from Jack L. Warner, vice president in charge of production. The brief dramatic sketches of one and two reels are to occupy a very important place in the 400 Vitaphone Varieties for the coming year and Mr. Coldeway's experience will prove of great value.

Bryan Foy, in charge of the West Coast Studios production of Vitaphone Varieties, announces that Beatrice Van has been given a contract as a member of the writing staff. As a screen writer Miss Van has many successful pictures to her credit.

FitzPatrick

PEOPLE BORN IN SEPTEMBER: Horoscope, obtainable on disc and film. For release August 26. One reel.
BARCELONA TO VALENCIA: Traveltalk, on disc only. For release August 26. One reel.
LABOR DAY: Holiday short. Obtalnable on film only. For release August 26.
PEOPLE BORN IN OCTOBER: On film and disc. For release September 14. One reel.
VALENCIA TO GRANADA: Traveltalk. On film and disc. For release September 21. One reel.
COLUMBUS DAY: Holiday short. On disc only. One reel. For release September 21.
PEOPLE BORN IN NOVEMBER: Horoscope. On film and diso. For release October 3. One reel.
GRANADA TO TOLEDO: Traveltalk. On film and disc. For release October 15. One reel.
ARMISTICE DAY: Holiday short. On disc only. For release October 15. One reel.
THANKSGIVING DAY: Holiday short. On disc only. For release October 15. One reel.
PEOPLE BORN IN DECEMBER: Horoscope. On film and disc. For release October 2. One reel.
CHRISTMAS AND NEW YEAR: Holiday short. Disc only. For release November 9. One reel.
IN OLD MADRID: Traveltalk. Film and disc. For release November 15. One reel.
PEOPLE BORN IN JANUARY: Horoscope. Film and disc. For release Dec. 1. One reel.

Metro Movietone Acts

GEORGE LYONS (79). Numbers: a. "Beloved"; b. "Ah, Sweet Mystery of Life"; c. "Don't Be Like That"; d. "St. Louis Blues"; e. "Rainbow 'Round My Shoulder." 646 feet. For release August 3. 1929.
CECIL LEAN AND CLEO MAYFIELD (80): Number: "His Lucky Day." 1,735 feet. For release August 10, 1929.
GEORGIE PRICE (81): Numbers: a. "The One That I Love Loves Me"; b. "I'm Marching Home to You." 714 feet. For release August 17, 1929.
PHIL SPITALNY and His Pennsylvania Orchestra (82). Numbers: a. "Medley of Musical Comedy Hits"; b. "Farewell Blues." 71 feet. For release August 24, 1929.
VAN AND SCHENCK (83). Numbers: a. "That's How You Can Tell They're Irish"; b. "Rainbow 'Round My Shoulder"; c. "Ramona"; d. "The Dixie Troubadours." 838 feet. For release August 31, 1929.
GEORGE DEWEY WASHINGTON (84): Numbers: a. "Just Be a Builder of Dreams"; b. "Down Among the Sugar Cane." 632 feet. For release September 7, 1929.
TITTA RUFFO (85) in "Credo" from "Othello." 525 feet. For release September 14, 1929.
METRO MOVIETONE REVUE—"Bits of Broadway" (86). For release September 21, 1929.
MADAME MARIA KURENKO (87). Numbers: a. "The Jewel Song," from Faust, b. "Il Bacio"; c. "The Last Rose of Summer." 840 feet. For release September 28, 1929.
KELLER SISTERS AND LYNCH (88). Numbers: a. "How D'Ya Do"; b. "Ka Krazy for You"; c. "If I Had You." 727 feet. For release October 5, 1929.
YVETTE RUGEL (89). Numbers: a. "Paradise Lost"; b. "Marie"; c. "The Parting." 713 feet. For release October 12, 1929.
BILTMORE TRIO (90). Number: "Jail Birds." 860 feet. For release October 19, 1929.
CLYDE DOERR (91). Saxophone act. Numbers: a. "Saxophone March"; b. "Sunny South"; c. "Technicalities"; d. "Bye, Bye, Sweetheart." 795 feet. For release October 26, 1929.
TOM WARING (92). Numbers: a. "Glad Rag Doll"; b. "Just a Garden"; c. "I'm Marching Home to You." 565 feet. For release November 2, 1929.
TITTA RUFFO (93): Number: "L'Africaine." 520 feet. For release November 9, 1929.
EARL AND BELL (94): Numbers: a. "La Spagnola"; b. "Kiss Me Again"; c. "Blue Hawaii"; d. "Just a Melody." 700 feet. For release November 16, 1929.
DUCI DE KEREKJARTO (95): Numbers: a. "Serenade"; b. "Witches' Dance." 622 feet. For release November 23, 1929.
IRVING AARONSON'S COMMANDERS (96). Numbers: a. "She's Nobody's Sweetheart Now"; b. "The Sailor's Sweetheart"; c. "I'll Get By." 696 feet. For release November 30, 1929.
JIMMY HUSSEY (97). Number: "Uneasy Street." 841 feet. For release December 7, 1929.
ROY EVANS (assisted by Al Belasco) (98). in comedy sketch. Exclusive Columbia artist. 795 feet. For release December 14, 1929.
THE REVELLERS (99). Numbers: a. "I'm Looking Over a Four Leaf Clover"; b. "Rose of Waikiki"; c. "Breezing Along With the Breeze." 607 feet. For release December 21, 1929.
MADAME MARIA KURENKO (100). Numbers: a. "Shadow "Song" from "Dinorrah"; b. "Song of India." 714 feet. For release December 2, 1929.
WALTER C. KELLY (101), in "The Virginia Judge." 803 feet. For release January 4, 1930.
VAN AND SCHENCK (102). Numbers: a. "Everything's Going to Be All Right"; b. "Aain't Got Nothin' Now"; c. "St. Louis Blues." 799 feet. For release January 11. 1930.
CLYDE DOERR (103). Saxophone act. Numbers: a. "Wedding of the Painted Doll"; b. "If I Had You"; c. "Original Music." 572 feet. For release January 18, 1930.
BILTMORE TRIO (104) in "College Romeos." 853 feet. For release January 25, 1930.

Pathe Sound Act Releases

AT THE DENTIST'S (0501). George LeMaire and Louis Simon. Scene: Dentist's office. Louis Simon, suffering fom a toothache goes to George LeMaire for treatment. For release March 24, 1929. 2 reels.
DANCING AROUND: (0502). George LeMaire and Joe Pbillps. Scenes: Exterior and cabaret. George LeMaire and Joe Pbillips take girls out for big time. Ivan Brunnell's Montrealers play "My Album of Dreams" and Vivienne Johnson sings "Marie." For release April 21, 1929. 2 reels.
HER NEW CHAUFFEUR (0511). Louis Simon, Veree Teasdale, Averill Harris. Veree Teasdale thinks Louis Slmon is the new chauffeur, while he thinks Veree is his bride-to-be. For release May 19, 1929. 2 reels.
WHAT A DAY (0512). Louis Simon, Kay Mallory. What a picnio he had when he started to take his family on a picnic. For release June 19, 1929. 2 reels.
GO EASY, DOCTOR (0503). George LeMaire, Louis Simon. George LeMaire as the bone-breaker—Louis Simon as the nut—and how! For release July 14, 1929.
THE SALESMAN (0531). Frank T. Davis, Helyn Eby-Rock. Frank T. Davis sells a car to Helyn Eby-Rock. For release July 21, 1929. 2 reels.
HARD BOILED HAMPTON (0513). Harry Holman, Evalyn Knapp, Doris McMahon, Alice Bunn, Andy Jochim. Holman is a hard boiled lawyer witb a fast line. For release July 28, 1929. 2 reels.

SOUND ACT RELEASES

[Where exact date of release is not stated, the list of acts is compiled in order of release, the most recent release being listed first. Number of release follows name of act.]

BEACH BABIES: Charles Kemper, Evelyn Knapp, Naomi Casey. Charles Kemper tries to shine in tbe eyes of Evalyn Knapp while Naomi Casey makes him appear ridiculous. For release August 4, 1929. 2 reels.
GARDEN OF EATIN' (0561). James Gleason, Lucille Webster Gleason. The story of Mr. and Mrs. Jimmie's beanery that tried to become ritzy—and what bappened when Orchestra plays "Pouring Down Rain." For release August 11, 1929. 2 reels.
THE PLUMBERS ARE COMING (0504). George LeMaire. Louis Simon. LeMaire and Simon, two burglars, trying to act like plumbers. For release August 18, 1929. 2 reels.
TURKEY FOR TWO (0532). Frank T. Davis, William Frawley, Noel Francis. Two escaped convicts witb a fondness for turkey come to a Westchester inn at Thanksgiving. Jack LeMaire's Golden Rooster Orchestra features "I'll Say She's Pretty." For release August 25, 1929. 2 reels.
HAUNTED (0552). Bob Millikin, Evalyn Knapp, Charles Kemper. Mystery comedy embodying all the tbrills of "The Cat and tbe Canary," "The Gorilla," "Tbe Bat," and others. For release September 1, 1929. 2 reels.
SYNCOPATED TRIAL (0571). Morgan Morly, Lew Seymore. A musical mock trial. Eddie Elkins Orcbestra and Ed Prinz Dancers feature. For release September 8, 1929. 2 reels.
BLACK NARCISSUS (0521). Buck & Bubbles. Wildcat is enmeshed in the wiles of a siren while trying to rescue his pal Demmy from matrimony with another dusky charmer. Southern songs featured. For release September 15, 1929. 2 reels.
FANCY THAT (0541). William Frawley, Earle Dewey. What a party would look like if two hobos suddenly became millionaires. Frawley sings "Dearest One." For release September 22, 1929. 2 reels.
END OF THE WORLD (0553). Alexander Carr, Lorin Raker, Marcia Manning. A wealthy Hebrew, believing the world is about to end, gives his son thousands and his consent to the latter's marriage to an Irish maid. For release September 29, 1929. 2 reels.
BIG TIME CHARLIE (0514). Lew Hearn, Dick Lancaster, Evalyn Knapp. A hick comes to New York to make whoopee on New Year's Eve. Eddie Elkins Orchestra plays in night club sequence. For release October 6, 1929. 2 reels.

R K O All-Talking Shorts

R C A Shorts

THE BURGLAR (0801). Released Aug. 11, 1929. Two reels.
ST. LOUIS BLUES (0802). Released Sept. 8, 1929. Two reels.
TWO GUN GINSBURG (0803). Released Oct. 13, 1929. Two reels.

Record Breakers

THE CAPTAIN OF HIS ROLL (0601). Alberta Vaughn-Al Cooke. Released Sept. 8, 1929. Two reels.
AS YOU MIKE IT (0602). Alberta Vaughn-Al Cooke. Released Sept. 22, 1929. Two reels.
MEET THE QUINCE (0603). Alberta Vaughn-Al Cooke. Released Oct. 6, 1929. Two reels.
LOVE'S LABOR FOUND (0604). Alberta Vaughn-Al Cooke. Released Oct. 20, 1929. Two reels.

Mickey McGuires

MICKEY'S MIDNIGHT FOLLIES (0701). Mickey McGuire. Released Aug. 18, 1929. Two reels.
MICKEY'S SURPRISE (0802). Mickey McGuire. Released Sept. 15, 1929. Two reels.
MICKEY'S MIX-UP (0703). Mickey McGuire. Released Oct. 13, 1929. Two reels.

R C A Novelties

HEADWORK (0901). Released Sept. 15, 1929. One reel.
GODFREY LUDLOW AND N. B. C. ORCHESTRA (0902). Released Nov. 10, 1929. One reel.

R C A Marc Connelly's

THE TRAVELLER (0907). Released Aug. 18, 1929. Two reels.
THE BRIDEGROOM (0908). Released Oct. 13, 1929. Two reels.

Universal

Sound Version Only

THE ROYAL PAIR (A 204). Special, witb Rooney Family. Two reels. Released Sept. 30.
INCOME TACT (A 102). Special, witb Benny Rubin. One reel. Released Sept. 30.

Sound and Silent

ACE OF SCOTLAND YARD No. 2 (A 2202). Adventure picture, "Cry in the Night," Craufurd Kent. Two reels. Released Oct. 7.
WHOSE WIFE (A 4613). Universal comedy. All-star cast. Two reels.

Vitaphone Acts

MARCHING HOME with Douglas Stanbury and His Veterans (861). Scene: Trenches. Douglas Stanbury, star of Roxy's Gang and known to millions of radio fans and theatregoers, offers "I'm Marching Home to You" assisted by male chorus of fifty.
GOTHAM RHYTHM BOYS (832). Scene: Drawing room. Former musical comedy players, night club favorites, vaudeville headliners, radio broadcasters, and Victor and Columbia recording artists, these "kings of harmony" deliver. a. "Building a Nest for Mary"; b. "My Wild Irish Rose"; c. "Alabamy Snow."
BERT WHEELER (821) in "Small Timers." Scene: Theatrical Boarding House. Star of Ziegfeld's "Follies" and "Rio Rita" presented in a comedy of vaudeville hotels written by Eddie Welch and supported by Bernice Speer and Al Clair.
ALBERT SPALDING (799). Scene: Drawing room. Offering violin numbers, assisted by Andre Benoist at the piano. a. "Traumerei"; b. "Romanza Andaluza."
SOL VIOLINSKY (709). Scene: Living room. Composer and vaudeville star in a novelty act. Plays piano and violin simultaneously. Numbers: a. "Apache"; b. "Wedding March"; c. "Wooden Soldiers"; d. "Popularity."
NAN HALPERIN (863). Scene: Living room. Comedienne of Ziegfeld's "Follies" and "Little Jesse James" doing comic character songs. A jazz bride, singing her Wedding March in syncopated tune, she scintillates to a "hot" version of "Lohengrin." Numbers: a. "Clothes"; b. "Playing My Wedding March in Ragtime."
ANDERSDN & GRAVES (866) in "Fishing Around." Scene: Street waterfront. Playlet based on the activities of the amateur fisherman, presented by two vaudeville headliners.
"RED" NICHOLS AND HIS FIVE PENNIES (870). Scene: Band set. Former "hits" of Earl Carroll's "Vanities" and "Rain or Shine," also phonograph artists and popular radio entertainers, "Red" Nichols and His Five Pennies now appearing in Murray Anderson's "Almanac" offer: a. "Ida Sweet as Apple Cider"; b. "Who Cares"; c. "China Boy."
BEN POLLDCK and His Park Central Orchestra (872). Scene: Band set. Featured by the Victor company as one of their "Name" bands over the National Broadcasting Cbain, Pollack announces and directs: a. "Memories"; b. "My Kinda Love"; c. "Song of tbe Islands."
WILLIAM HALLIGAN AND MARY MULHERN (873) in "Somewhere in Jersey." Scene: Street, office. Broadway star and "Follies" beauty in a comedy romance. William Halligan of musical comedy, revues and vaudeville fame and Mary Mulhern one of Ziegfeld's "glorified" girls in a playlet.
COLETTA RYAN AND DUKE YELLMAN (874) in "Songology." Scene: Drawing room. Coletta Ryan, of George White's "Scandals" and "A Night in Spain" presents in soft contralto two love ballads, assisted by Duke Yellman, famous orchestra leader, at the piano. Numbers: a. "Mistakes"; b. "Yankee Rose"; c. "Hugh of Night."
GUIDD CICCOLINI AND ERIC ZARDO (876). Scene: Drawing room. Stars of opera and concert units. Ciccolini has been hailed as the new leading tenor in Paris, Brussels, London and every great music center of America. Zardo too, has achieved remarkable success as a concert pianist. Assisted by Joan Ruth of the Metropolitan Opera Company, they present: a. "Elegie"; b. "Prelude in C Sharp Minor"; c. "Serenade."
THE KIDDIES KABARET (878). Scene: Bedroom. Cabaret. Kiddie night Klub revue with a cast of youngsters singing, dancing and making whoopee just like their elders. Numbers: a. "Poo Poo Po Doop"; b. "Nola"; c. "Valse Blue."
EDDIE GREEN AND CO (880) in "Sending a Wire." Scene: Telegraph office. Colored comedy stars. A blackout skit from the musical revue "Hot Chocolates" transposed to the talking screen, with Eddie Green, Jimmy Baskett and Noma Davis.
ROGER WILLIAMS (882) in "Moments of Mimicry." Scene: Drawing room. Vaudeville favorite in a one-man show. Roger Williams imitates an entire orchestra—mandolin, banjo, guitar, trombone, saxophone and drums—and offers a perfect reproduction of a pipe organ. Numbers: a. "Baby, Oh Where Can You Be"; b. "There's a Rainbow Round My Shoulder"; c. "I'm Gonna Charleston Back to Charleston."
CLIFFORD AND MARION (883) in "Just Dumb." Scene: Drawing room. Marle Marion known as the girl witb the "Leon Errol Legs" and Nelson Clifford in a skit they have played in every vaudeville house from coast to coast. Number: a. "Gianni Mia."
ANN CODEE AND FRANK ORTH (885) in "Music Hath Charms." Scene: Living room. Frank Orth plays a bashful music student taking violin lessons from a gold-digging instructress. Ann Codee puts plenty of oo-la-la into the role of his artful teacher. Violin lessons turn into lessons in love.
JDHN T. MURRAY AND VIVIAN DAKLAND (889) in "The Hall of Injustice." Scene: Court room. Prosecutor makes whoopee with suspect in murder trial. Vivien Oakland as the beautiful blond vamping Jobn T. Murray, the judge, in an uproarious burlesque on murder trial pictures.
CHARLES HACKETT (890). Scene: Drawing room. Leading tenor of the Cbicago Opera Company, giving splendid rendition two popular numbers. a. "I Looked Into Your Garden"; b. "I Heard You Singing."
BURNS AND ALLAN (891) in "Lamb Chops." Scene: Drawing room. Song and dance team in an offering of snappy steps and stories. George Burns and Grace Allen, variety headliners and radio stars. Number: a. "Do You Believe In Me."
KIO GLOVES: Score (2981-2989). Synchronized score by Vitaphone Symphony Orchestra. Numbers 2981 to 2989 inclusive. Reels 1 to 9. Warner Bros. & Vitaphone talking picture.
HARD BOILED ROSE: Score (2011-3016). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3041 to 3047 inclusive. Reels 1 to 7. Warner Bros. & Vitaphone talking picture.
NO DEFENSE: Score (3061-3067). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3061 to 3067 inclusive. Reels 1 to 7. Warner Bros. & Vitaphone talking picture.
SDNNY BOY: Score (3081-3087). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3081 to 3087 inclusive. Reels 1 to 7. Warner Bros. & Vitaphone talking picture.
WHY BE GODD: Score (3091-3098). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3091 to 3098 inclusive. Reels 1 to 8. First National & Vitaphone talking production.
HIS CAPTIVE WOMAN: Score (3101-3109). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3101 to 3109 inclusive. Reels 1 to 9. First National & Vitaphone talking production.
DARK STREETS: Score (3155-3160). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3155 to 3160 inclusive. Reels 1 to 6. First National & Vitaphone talking picture.
THE GAMBLERS: Score (3171-3178). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3171 to 3178 inclusive. Reels 1 to 8. Warner Bros. & Vitphone talking picture.
PRISONERS: Score (3199-3207). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3199 to 3207 inclusive. Reels 1 to 9. First National & Vitaphone talking production.
TWO WEEKS OFF: Score (3215-3223): Synchronized score by Vitaphone Symphony Orchestra. Numbers 3215 to 3223 inclusive. Reels 1 to 9. First National & Vitaphone talking production.
HDNKY TONK: Score (3231-3237). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3231 to 3237

inclusive. Reels 1 to 7. Warner Bros. & Vitaphone talking picture.

THE GREEN GODDESS: Score (3224-3230). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3224 to 3230 inclusive. Reels 1 to 7. Warner Bros. & Vitaphone talking picture.

THE ARGYLE CASE: Score (3241-3249). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3241 to 3249 inclusive. Warner Bros. & Vitaphone talking picture.

FAST LIFE: Score (3262-3270). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3262 to 3270 inclusive. Reels 1 to 9. First National & Vitaphone talking production.

SKIN DEEP: Score (3271-3277). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3271 to 3277 inclusive. Reels 1 to 7. Warner Bros. & Vitaphone talking picture.

IN THE HEADLINES: Score (3281-3288). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3281 to 3288 inclusive. Reels 1 to 8. Warner Bros. & Vitaphone talking picture.

THE SAP: Score (3291-3299). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3291 to 3299 inclusive. Reels 1 to 9. Warner Bros. & Vitaphone talking picture.

THE MAN AND THE MOMENT: Score (3341-3347). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3341 to 3347 inclusive. Reels 1 to 7. First National & Vitaphone talking production.

TWIN BEDS: Score (3366-3373). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3366 to 3373 inclusive. Reels 1 to 8. First National and Vitaphone talking production.

THE CARELESS AGE: Score (3377-3383). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3377 to 3383 inclusive. Reels 1 to 7. First National and Vitaphone talking production.

DRAG: Score (3386-3394). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3386 to 3394 inclusive. Reels 1 to 9. First National & Vitaphone talking production.

HARD TO GET: Score (3402-3409). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3402 to 3409 inclusive. Reels 1 to 8. First National & Vitaphone talking production.

SAY IT WITH SONGS: Score (3417-3426). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3417 to 3426 inclusive. Reels 1 to 10. Warner Bros. & Vitaphone talking picture.

SMILING IRISH EYES: Score (3427-3436). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3427 to 3436 inclusive. Reels 1 to 10. First National and Vitaphone talking production.

THE GOLD DIGGERS OF BROADWAY: Score (3438-3447). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3438 to 3447 inclusive. Reels 1 to 10 inclusive. Warner Bros. & Vitaphone talking picture.

HEARTS IN EXILE: Score (3450-3458): Synchronized score by Vitaphone Symphony Orchestra. Numbers 3450 to 3458 inclusive. Reels 1 to 9. Warner Bros. & Vitaphone talking picture.

THE GREAT DIVIDE: Score (3467-3474). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3467 to 3474 inclusive. Reels 1 to 8. First National & Vitaphone talking production.

EVIDENCE: Score (3475-3482). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3475 to 3482 inclusive. Reels 1 to 8. Warner Bros. & Vitaphone talking picture.

A MOST IMMORAL LADY: Score (3483-3490). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3483 to 3490. inclusive. Reels 1 to 8. First National and Vitaphone talking production.

ISLE OF LOST SHIPS: Score (3491-3499). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3491 to 3499 inclusive. Reels 1 to 9. First National & Vitaphone talking production.

IS EVERYBODY HAPPY: Score (3500-3508). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3500 to 3508 inclusive. Reels 1 to 9. Warner Bros. & Vitaphone talking picture.

DISRAELI: Score (3531-3539). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3531 to 3539 inclusive. Reels 1 to 9. Warner Bros. & Vitaphone talking picture.

FOOTLIGHTS AND FOOLS: Score (3546-3553). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3546 to 3553 inclusive. Reels 1 to 8. First National & Vitaphone talking picture.

YOUNG NOWHERES: Score (3554-3560). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3554 to 3560 inclusive. Reels 1 to 7. First National & Vitaphone talking production.

THE GIRL FROM WOOLWORTHS: Score (3561-3567). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3561 to 3567 inclusive. Reels 1 to 7. First National & Vitaphone talking production.

FORWARD PASS: Score (3590-3597). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3590 to 3597 inclusive. Reels 1 to 8. First National & Vitaphone talking production.

HER PRIVATE LIFE: Score (3459-3466). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3459 to 3466 inclusive. Reels 1 to 8. First National-Vitaphone talking production.

HEARTS IN EXILE: Trailer (3364). Dolores Costello, Grant Withers, singing theme song "Like a Breath of Springtime," scenes of hardships suffered by prisoners in Siberia. Warner Bros. and Vitaphone talking picture.

GOLD DIGGERS OF BROADWAY: Trailer (3070). Conway Tearle as master of ceremonies, with chorus of 100 Hollywood beauties, plus songs of Winnie Lightner, dancing of Ann Pennington, crooning of Nick Lucas, comedy of Lilyan Tasbman, Gertrude Short and Albert Gran. 100 per cent natural color. Warner Bros. and Vitapbone talking picture.

IN THE HEADLINES: Trailer (3010). Edmund Breese, as the city editor in a newspaper office, talks things over with Grant Withers, Marian Nixon, Pauline Gardon and Frank Campeau, who appear as reporters. The beginning of a murder mystery is built up and audience left in suspense. Warner Bros. and Vitaphone talking picture.

SKIN DEEP: Trailer (2999). John Davidson, as district attorney, introduces cast as inmates of a prison. Cast includes Betty Compson, Alice Day and Davey Lee. To climax act, Monte Blue is shown in the bizarre make-up he uses in the picture. Warner Bros. and Vitaphone talking picture.

DAVE APOLLON AND HIS RUSSIAN STARS (875). Scene: Band set. Comedian-musician and recent Broadway star, producing revue for Vitaphone. His "Russian Stars" turn out to be Filipinos in Scotch kilties playing American jazz. Feminine lead, Isabelle Washington, crooning "Mean to Me." Numbers: a. "If I Had You"; b. "Louise"; c. "Mean to Me"; d. "Boo Boo Blues."

GRACE JOHNSTON AND THE INDIANA FIVE (869). Scene: Band set. Radio star and Brunswick artists, solos while the Indiana Five blow hot and cold, chasing the blues with blues. Also quintet of jazzmaniacs who have just completed radio, vaudeville and dance palace appearances, playing the "Box Office Melody." Numbers: a. "Bashful Baby"; b. "Clarinet Marmalade"; c. "Glad Rag Doll."

HURST AND VOGT (867) in "Before the Bar." Scene: Street. Comedians of variety stage, Frank Hurst and Eddie Vogt.

JOHN T. MURRAY and VIVIEN OAKLAND (849) in "Satires." Living room. Fast moving satire on mystery plays. Laughing spooks and spooky laughter. Two comedy stars of screen, stage and vaudeville. Number: a. "Excelsior."

MEL KLEE (826). Scene: Drawing room. Mel Klee, blackface "prince of wails," in offering of songs and stories. Headlined vaudeville bills from coast to coast. Hauls off the laugh honors with a highly spiced monologue that winds up with a composite imitation of Al Jolson and Ted Lewis. Numbers: a. "Rum Tum"; b. "Maybe Who Knows."

MADAME FRANCES ALDA (805). Scene: Drawing room. Diva offers two popular selections, accompanied by Frank LaForge, concert artist, at the piano. Numbers: a. "The Last Rose of Summer"; b. "Birth of Morn."

ALBERT SPALDING (800): Scene: Drawing room. A foremost American violinist, known for his concert work and phonograph recordings. Numbers: a. "Liebesleid"; b. "Cavatina."

THE ISLE OF LOST SHIPS: Trailer (3363). Virginia Valli, Jason Robards and Nosh Beery introduce "The Isle of Lost Ships." A First National-Vitaphone talking production.

SO LONG LETTY: Trailer (3090). Charlotte Greenwood sings "My Strongest Weakness Is You," and Grant Withers and Marion Byron follow with some vo-do-deo-do harmony. A Warner Brothers-Vitaphone talking picture.

SAY IT WITH SONGS: Trailer (3068). Al Jolson gives a monologue. A Warner Brothers-Vitaphone talking picture.

CARLENA DIAMOND (864). Scene: Drawing room. Carlena Dismond sings, dances and plays the harp, and climaxes her act by doing all three at the same time. Numbers: a. "Tura Lura Lura"; b. "Mighty Lak a Rose"; c. "Doll Dance"; d. "Nola"; e. "Harp Dance."

MILLER AND LYLES (862) in "They Know Their Groceries." Scene: Grocery store. Numbers: a. "Shuffle Along"; b. "Rang Tang"; c. "The Great Temptations" and "Running Wild."

KRAFT AND LAMONT (847) in "Rarin' to Go." Scene: Ranch. Jack Kraft attempts some rope throwing and Elsie Lamont dances. Numbers: a. "Cowboy"; b. "When We Get Together in the Moonlight"; c. "I'm Not a Romeo."

FRANCES SHELLEY and THE FOUR ETON BOYS (846). Scene: Drawing Room. Frances Shelley, known in musical comedy and on the radio as "The Girl With the Guitar," does her best vo-de-deo-doing with "If I Were You, I'd Fall in Love With Me." The Eton boys assist her in songs, a. "Finding the Long Way Home"; b. "If I Were You I'd Fall in Love With Me"; c. "Am I Blue."

EDISON AND GREGORY (845). Scene: Roadway. Edison and Gregory are the college boys who coax tunes from automobile tires, saws, balloons and pumps. They've appeared with Sousa's Band, Paul Whiteman and Ted Lewis. Numbers: a. "Stars and Stripes"; b. "Together"; c. "Let a Smile Be Your Umbrella"; d. "Sweet Adeline."

JACK WHITE and HIS CHATEAU MADRID CLUB ENTERTAINERS (844). Scene: Band Set. Jack White with His Chauteau Madrid Orchestra and Jeanne Fayal. Numbers: a. "Am I Blue"; b. "Kansas City Kitty"; c. "Then We Canoe-dle Oodle"; d. "Senorita."

JAMES J. CORBETT & NEIL O'BRIEN (842). Scene: Drawing Room. James J. Corbett, professional of the prize ring. Has been starred in Ziegfeld's "Follies," Winter Garden Revues, musical comedy and vaudeville.

GEORGIE PRICE (841) in "Don't Get Nervous." Scene: Vitaphone Studio. Georgie Price of "Artists and Models," "A Night in Paris," "The Song Writer," "A Night in Spain," and Victor records, in the role of a camera-shy actor in the screening of a Vitaphone picture in the making. Numbers: a. "Hello, Sunshine, Hello"; b. "Sweetheart's Holiday."

THE BIG PARADERS (840): Scene: Full stage. Tiny and Jack Waites, Elsie Thiel, Charlotte Conrad, Edna Howard and Ben Wise present a song and dance revue. Numbers: a. "Broken Hearted Blackbird"; b. "Prelude in C Sharp Minor"; c. "Doin' the Raccoon."

JUST LIKE A MAN (839). Scene: Kitchen. Husband takes wife's place at home.

THE INTERVIEW (838). Three scenes. Hugh O'Connell, as the veteran reporter, presents the second serio-comic sketch in the Russell Crouse newspaper series.

HARRY ROSENTHAL and HIS BATH AND TENNIS CLUB ORCHESTRA (836). Scene: Band set. Harry Rosenthal, composer, Dare and Belmonte, tango dancers, Ziegfeld beauties, Cornel Smelser, accordionist, and the Bath and Tennis Club Orchestra present songs and dances. Numbers: a. "Was It Love"; b. "Ida"; c. "Twelfth Street Rag"; d. "If I Could Get a Break With You."

BILLY "SWEDE" HALL & CO. (835) in "HILDA." Scene: Hotel Lobby. Billy impersonates a Scandinavian chambermaid.

THE OPRY HOUSE (834). Scene: Theatre. Lew Hearn, Broadway comedian and featured player in "The Royal Box"; Doris Walker, vaudeville and Vitaphone songstress; and The Mound City Blue Blowers, phonograph, radio and musical comedy stars. Numbers: a. "I Ain't Got Nobody"; b. "Let Me Call You Sweetheart"; c. "My Gal Sal."

CORA GREEN (825). Scene: Drawing room. Cora Green singing: a. "Brother-in-Law Dan"; b. "Travelin' All Alone"; c. "I'll Tell the World."

CHARLES C. PETERSON (815). Scene: Club room. Charles Peterson's magic cue performs hilliard miracles.

ALBERT SPALDING (797). Scene: Drawing room. Albert Spalding, violinist, playing : a. "Ave Maria"; b. "Waltz in A."

FRED ARDATH (786) in "These Dry Days." Scene: Park. Fred Ardath, as a happy vagabond, roaming the highways.

SESSUE HAYAKAWA (761-762) in "The Man Who Laughed Last." Five scenes. Sessue Hayakawa in a fast-moving drama of Oriental love and vengeance in "The Man Who Laughed Last," by Edgar Allan Wolf.

SMILING IRISH EYES: Trailer (3410). Irish songs, Irish scenes and an Irish Fair. Colleen Moore's first talking appearance. First National Vitaphone talking production.

HER PRIVATE LIFE: Trailer (3365). A glimpse of "Her Private Life." Billie Dove, Walter Pidgeon, Montagu Love, Thelma Todd and Holmes Herbert enacting several thrilling moments from the picture. Outdoor scenes, dramatic squences, romance and a song number by Walter Pidgeon. First National Vitaphone talking production.

DARK STREETS: Trailer (3349). Double exposure picture with Jack Mulhall in two roles, gangster and policeman seen and heard talking in the same scenes—in fact, two characters engage in dialog. First National Vitaphone talking production.

THE ARGYLE CASE: Trailer (3059). Thomas Meighan speaks and sells the public. Warner Bros. Vitaphone talking picture.

HONKY TONK: Trailer (3049). Sophie Tucker croons a few bars from several of the "Honky Tonk" song hits. Sophie and entire cast shown in night club scene. Warner Bros. Vitaphone talking picture.

THE HOTTENTOT: Trailer (2269). Comedy sketch in itself with Edward Everett Horton in extremely funny struggles with an electric horse and Patsy Ruth Miller opposite him. Warner Bros. Vitaphone talking picture.

SYMPATHY (803). Five scenes. Hen-pecked husband out on a spree despite orders of the "ball and chain." A night of wine, women and whoopee ends with hubby in a hospital cot as his wife and his sweetheart wreak their vengeance. Succession of hilarious situations. Cast headed by Hobart Cavanaugh, Regina Wallace, Harry Shannon and Wynne Gibson, who played with Richard Dix in "Nothing but the Truth."

HARRY TATE (778-779) in "Selling a Car." Scene: Garage exterior. Harry Tate gives an exhibition of his comedy power in this two reeler, with an equally talented supporting cast.

HARRY TATE (754-755) in "Motoring." Scene: Country road. Harry Tate, assisted by his company of boisterous clowns in a burlesque on motoring. Two reel comedy sketch.

WILLIE AND EUGENE HOWARD (750-751) in "My People." Five scenes. Two reels of songs and dances worked into a powerful human interest story of an actor who has to choose between his Ghetto friends and Broadway stardom. Numbers: a. "The Volga Boatman"; b. "Blue Grass"; c. "My People."

WILLIE AND EUGENE HOWARD (722-723) in "The Music Makers." Scene: Music salon. Former musical comedy stars in their first two reel comedy. Willie gives his famous imitations of Al Jolson, Eddie Cantor and Gallagher and Shean. Numbers: a. "Gallagher and Shean"; b. "It's Ray Ray Raining"; c. "Baby Curls."

CARELESS AGE: Trailer (3079): Holmes Herbert, as master of ceremonies, introduces Douglas Fairbanks, Jr., Loretta Young and Carmel Myers. Miss Myers sings "Melody Divine" the theme song.

HARD TO GET: Trailer (3078). An introductory playlet followed by a scene in a night club with vocal and orchestral renditions of the theme song. Dorothy Mackaill, Louise Fazenda, Charles Delaney, Jack Oakie and Edmund Burns head the cast of this all-star trailer.

THE MAN AND THE MOMENT: Trailer (3069). Billie Dove and Rod LaRocque tell about this picture with the theme song "Just a Lucky Moment" sung as a musical background.

HARRY FOX AND BEE CURTIS (829), in "The Fox and the Bee." Scene: Drawing room. Of musical comedy stage. Harry Fox has an excellent foil for his lightning-like chatter in Beatrice Curtis, beautiful songstress. Dance interlude by Miss Curtis. Numbers: a. "Underneath the Wabash Moon." b. "Love Baby."

HARRY FOX AND HIS SIX AMERICAN BEAUTIES (828). Scene: Drawing room. Star funster of musical comedy with his six ludicrous chsmher maids in a piece of travesty on the modern chorus girl. Musical numbers and breezy monologue by Fox. Numhers: a. "Half Way to Heaven"; b. "Belles of Hotels."

NORMAN THOMAS QUINTETTE (827), in "Harlem Mania." Scene: Drawing room. Colored entertainers singing and dancing. Also acrobatic drummer. Numbers: a. "Sleep, Baby, Sleep"; b. "Listen to the Mocking Bird"; c. "Melody in F."

SEGAR ELLIS AND HIS EMBASSY CLUB ORCHESTRA (823). Scene: Band set. Night cluh entertainer and record "name" is the star of this combination of vocal and instrumental numbers, supported by orchestra. Each player contributes a snappy solo hit in novel arrangement of "Am I Blue" the song hit from "On With the Show." Numbers: a. "How Can I Love Again"; b. "Am I Blue"; c. "I've Got a Feeling I'm Falling."

GUY ROBERTSON (813), in "High Water." Scene: Drawing room. Known as Broadway's "hit maker." Offering a rendition of a song poem of the floods that devastate the southland. Flood sceues have been double exposed over the artist's figure.

THE GAY NINETIES or "The Unfaithful Husband" (811). Scene: Living room and cafe. Burlesque of the plays of the "gay nineties." Numbers: a. "McSorley's Twins"; b. "We Never Speak as We Pass By"; c. "Up in a Balloon."

THE FAMILIAR FACE with Hugh O'Connell (807). Scene: Newspaper office and speakeasy. Atmosphere of metropolitan newspaper office, with disgraced capture of a notorious bank robber. Story from the pen of Russel Crouse, nationally known columnist and players picked from casts of current Broadway shows.

ALBERT SPALDING (798). Scene: Drawing room. Two performances from this master of the violin. Numbers: a. "Minuet in D"—Mozart; b. "Liebesfreud"—Kreisler.

THE OUT-LAW IN-LAW (782). Comedy of mother-in-law. Hubby having a hectic time with "mother" staying at the house, until he hires a circus strong woman to act as an antidote. Speedy farce with a cast of featured players and directed by Bryan Foy.

BROADWAY BABIES: Score (3351-3359). Synchronized by Vitaphone Symphony Orchestra. Numbers 3351 to 3359 inclusive. Reels 1 to 9. First National Vitaphone talking productions.

ON WITH THE SHOW: Score (3321-3332). Synchronized by Vitaphone Symphony Orchestra. Numbers 3321-3332 inclusive. Reels 1 to 12. Warner Bros. Vitaphone talking picture.

CAREERS: Score (3311-3320). Synchronized by Vitaphone Symphony Orchestra. Numbers 3311 to 3320 inclusive. Reels 1 to 10. First National Vitapbone talking productions.

GIRL IN THE GLASS CAGE, THE: Score (3301-3308). Synchronized by Vitaphone Symphony Orchestra. Numhers 3301 to 3308 inclusive. Reels 1 to 8. First National Vitaphone talking productions.

DRAG: Trailer (308). Scene from the musical show featured in the picture and cast sings "My Song of the Nile," the theme song. Richard Barthelmess then appears to introduce the cast. First National Vitaphone talking production.

DOOLEY AND SALES (824) in "Dooley's the Name." Scene: Drawing room. Winter Garden stars in gay presentation of mirth and melody, deliver rollicking repartee and laughable songs, plus a dance interlude. Numbers: a. "Oh, Mr. Dooley"; b. "Polly-Molly-O."

FRANK X. SILK (819) in "The Man About Town." Scene: Drawing room. Tramp comedian of burlesque and vaudeville. Clever monologue with droll songs put over in excellent tenor voice. Numhers: a. "The Millionaire Song"; b. "Oh! Oh! OH! What a Night."

ALL GIRL REVUE, THE (818). Scene: Band set. All singing and all dancing show. Cast includes Betty Lou Webb, a Paul Ash discovery; Lillian Price, the comedienne; Ellen Bunting with DePaco and Kaziki, acrobatic dancers; and Jean Rankin's Bluebell's orchestra. Numbers: a. "That's Her Now"; b. "I'm an Indian"; c. "Chrysanthemums"; d. "My Pet."

KATE SMITH (817). Scene: Drawing room. Offers red hot songs with a red hot voice. Known as "The Songbird of the South." Numbers: a. "Carolina Moon" b. "Bless You, Sister."

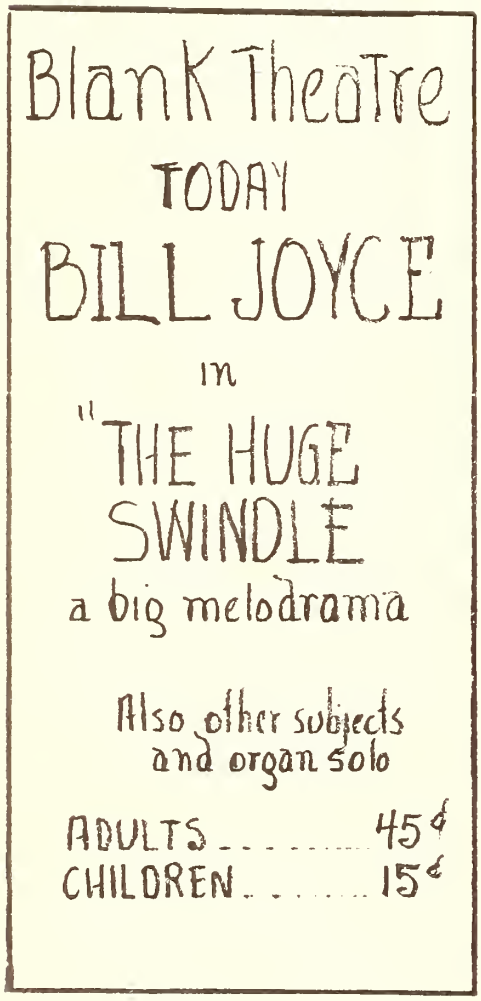
THE THEATRE

First Sell Yourself on Newspaper Ads—Then Sell Your Patrons

In this article is described and illustrated the use of engravers ink in making art layouts for theatre newspaper ads. Its advantages are for the exhibitor who cannot afford the cost of an artist and the expense of having plates made.

FIRST sell yourself on your newspaper ads and then sell your patrons is the code for merchandising a theatre advanced by George L. Phelman, display advertising manager of the *Illinois State Journal*, Springfield, Illinois, and who is also handling newspaper advertising of three downtown theatres in that city.

Many claim that it is only the attraction that



Here is illustrated the sort of an advertisement which Phelman says is not worth much. It is merely an announcement with nothing in it to sell the public on the theatre or the attraction.

GEORGE L. PHELMAN

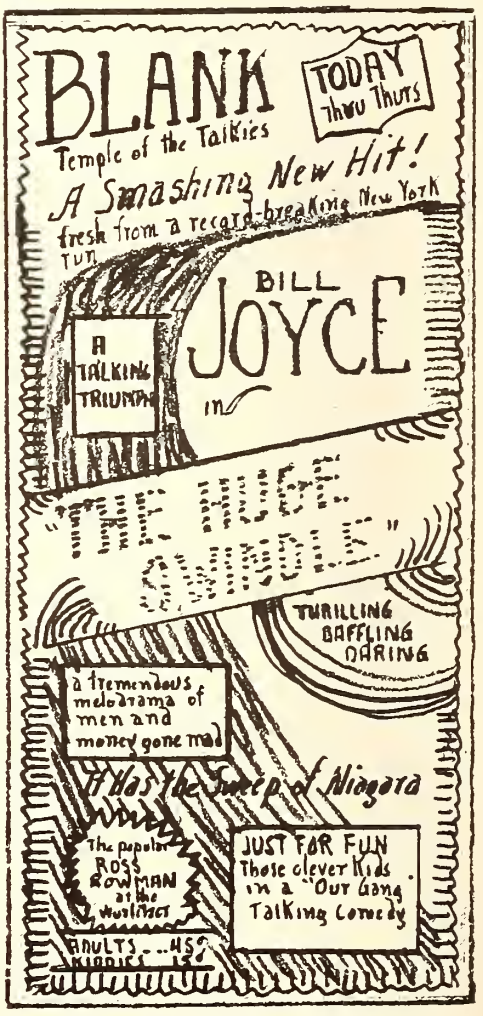
draws the patrons to the theatre but in discussing merchandising, Phelman points out that many exhibitors neglect to find out the potential factors in their theatres, beyond the attraction, which can be merchandised. In selling the theatre and the attractions to the patron, advertising is the medium through which the sale is made and it is this advertising to which the exhibitor should pay particular attention. In the editing of its copy he should first sell himself and then sell his patrons.

Many exhibitors, or I might add, most of the exhibitors, especially in the smaller cities do not have the facilities for art work makeup of their newspaper ads and even if they did so they could not afford the extra expense involved.

Phelman tells how he uses engravers ink to make effective layouts which does not necessitate the making of a zinc or plate, and this is something which many an exhibitor can well afford to make use of.

In discussing theatre merchandising and theatre advertising Phelman says:

"Many new businesses have developed during the last ten years, under the heading of amusements, which have added to the ever



Here is another illustration of "The Huge Swindle" advertisement which Phelman has revised in layout and copy. It is attractive to the eye and warrants enough reader attention to make a box office sale.

Ink That Puts a Kick in Theatre Newspaper Ads

Engravers ink was used in this layout which appeared in the paper 3 columns wide and 9 inches deep.

increasing seriousness of the theatre situation. As a result of these developments and expansions, the theatre operator of today is faced with the problem of having to actually sell the public what he has to offer, the same as a clothing merchant, an automobile firm or a hardware store. With the number of places where the public can spend its money increased ten-fold, those days are gone forever, when the theatre operator merely announced his attraction, cocked his feet upon his desk and waited for an assistant to bring in the hourly box office report.

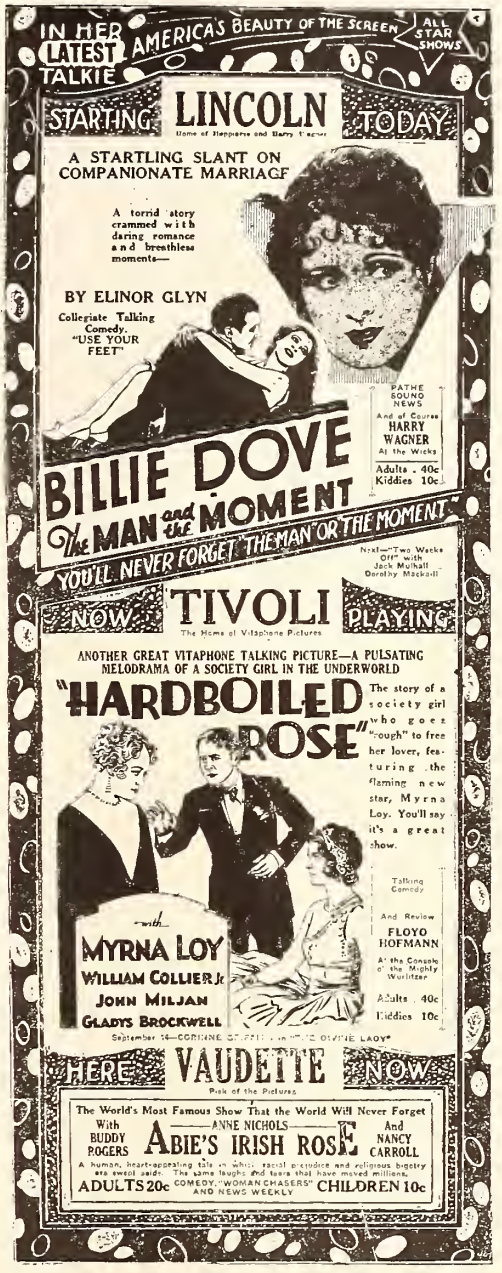
Must Merchandise Theatre

"The successful operator of today must merchandise his theatre as well as his attractions. Or more strictly speaking, the key to successful operation today is a complete about-face from the old conception of the function of a place of amusement. Finding out what can be sold patrons, not what can be crammed down their throats; gaining a thorough understanding of what patrons prefer; these are the things that help fill the paths to the box office. And this means daily study and contact. In this fast moving age preferences change rapidly. The public may accept murder today and want 'legs' tomorrow. Those who know merchandising know this.

"One of the principal faults with theatre operators is that they do not attempt to find out the potential factors in their theatre, beyond the attractions played, that can be merchandised. And there are many. Make a survey of the situation. Begin at the canopy; go into the box office, through the foyer, into the auditorium and back on the stage. Then go into the office and draw a sketch of the entire layout, together with every function of every employee throughout the hours that the theatre is open. Do this for seven days. I wager there are many things that will furnish a merchandising idea. If none are found the operator had better make some changes.

Put a Kick in the Copy

"And now we come to the subject of advertising. This subject is so closely allied to merchandising that it immediately becomes a part of it. To merchandise properly one must advertise properly. There are many mediums



Engravers ink was used in this layout which appeared in the paper 3 columns wide and 16 inches deep.

through which a theatre may advertise but I shall confine my remarks to newspapers since I have spent 16 years in that business, during which time I also have been affiliated with theatre operation. Theatre advertising in many newspapers during the last few years has become an art and great strides have been made, particularly in the larger cities. Particularly good is the advertising of Publix, B & K and Marks Brothers in Chicago. But the average theatre operator pays too little attention to his advertising copy. A lot of it is unintelligent. A man with all his dollars, and those of others, invested in a theatre wouldn't think of wearing overalls to get up before a crowd of 50,000, 100,000 or 500,000 people to tell them about that theatre. Yet that is exactly what he does when he fails to 'dress up' the ad that goes out to the subscribers of the newspapers.

"It is obvious that a large number of theatre operators do not consider fairly the intelligence of the vast army of newspaper readers to which his message is addressed. Too little time is spent in preparing advertising copy.

Engravers ink was used in this layout which appeared in the paper 3 columns wide and 21 inches deep.

Not enough thought goes into a large portion of them. An interesting advertisement is as interesting to prepare as it is to read. It's hard to get a kick out of anything that hasn't a kick in it. Read over your copy. It should interest you. A great advertising man once said 'before I release a piece of copy it must be able

(Continued on next page)

Here is outdoor billing, unique in the fact that it covers the entire side of a building and was used by the Stanley theatre, Philadelphia. The poster was specially arranged and the heavy black border outlines a silhouette of the building.

Trade Week Builds Community Good Will and Increases B. O. Receipts

Under the direction of Charles Winchell, manager of publicity for the northwest, Publix theatres staged a second Trade Week in this section. Trade Week, begun last spring, is a tieup between the theatre organization and merchants in all the towns of the northwest where Publix houses are located.

"For building community goodwill and increasing business at the theatres, trade week has no equal," Winchell said. "Last spring we tried out a northwest trade week. It was entirely successful with business men only too eager to cooperate. At first we planned to hold this event only once a year but after the success of the spring trial, we decided to make it semi-annual and stage one each fall and spring. Receipts showed a 15 per cent increase during the fall trade week over the spring. Furthemore, this increase in business has carried over beyond the original week."

Chamber of Commerce Helps

In each community, where a Publix house is located, the manager approached the Chamber of Commerce and the business men's association, if there were one. In other cases he went individually to the merchants to get their cooperation. With a few exceptions the proposition was the same. The merchants agreed to run special sales to induce people into town and the Publix theatre agreed to bill good pictures for the week. The Chamber of Commerce was called on in each instance for a sum of money to be used for street decorations and similar things.

The newspapers were also dragged in on the Trade Week. With the merchants running special sales, advertising naturally increased and with this revenue to make them feel good, the editors were only too glad to give space for writeups on the pictures. The whole Trade Week was turned into a community project, a sort of fair for everyone in the county and, even farther away, as heralds were distributed, in some cases, up to a 50 mile radius of the town.

Premiums and Passes Offered

In a few cities premiums and passes were offered but this was discouraged as much as possible. In one town, the first ten people making purchases of $5 or more in a certain store were given passes. In return for this, however, the merchant consented to inserts of the theatre's announcements in his daily ad. In another premiums of merchandise were offered by a dealer.

Many varieties of ads were used. At one town, a page of Paramount specials was got up in honor of the Paramount theatre in that city. Measuring approximately 2 columns by 4 inches these ads were all of a size and presented a very attractive page. In other towns merchants made up their ads according to individual taste.

Tieup with Railroad Exploits Chaney Film

Carl Kligge, manager of the Parthenon theatre, Hammond, Indiana, made a tieup with the Big Four Railroad to exploit the showing of M G M's "Thunder." He obtained permission to place a large banner over their tracks, near the terminal depot, which read as follows: "A Real Railroad Romance—Lon Chaney in 'Thunder' with Phyllis Haver." The large banner created unusual comment and its location was such that many people interested in railroading were notified about the picture.

The balance of his campaign was given over to window displays, and placards were posted in stores and shops near the railroad terminal. The box office of the theatre was dressed to represent the cab of an engine.

"Colleens" Given Passes

Manager W. P. McGeachie of the Algona theatre, Sault Ste. Marie, Ontario, pulled several Irish gags in presenting "Smiling Irish Eyes," starring Colleen Moore. Passes were presented to every girl in town with the name "Colleen" while the oldest Irish couple in the "Soo" were his guests at a performance.

Ink That Puts a Kick In Newspaper Ads

(*Continued from page 51*)

to sell me on the idea about which I have written. Then I know it's going to sell somebody else on the idea.'

How to Use Engravers Ink

"To those who are not familiar with engravers ink, I will explain what it is and how it is used. Four years ago I became interested in its possibilities, when a salesman tried to sell it to us for use in making reverse plates for sales headings, etc. Engravers ink comes in powder form. This powder is mixed with water before it is used. The first step toward making up a theatre layout, using engravers ink, is to get a piece of highly glazed cardboard, slightly larger than the layout. Then the ad, which you have in mind, is sketched out on the cardboard in pencil. Care must be exercised that the pencil does not make deep impressions on the board. After the complete sketch has been made you are ready for the engravers ink. Make sure the ink is not too thick or too thin. You can apply it with either a very small brush or pen. Every part of the ad that you wish to appear white should be covered with ink. All parts that are to appear black should be left untouched. Bear in mind that the process ordinarily works out into a reverse plate (white on black) but by reversing the process it also will make a positive plate.

"After all the ink has been applied it is allowed to dry. Then it is taken to a newspaper stereotyper who casts it the same as he does an ordinary matrix. Be sure, however, that the metal is not too hot. To insure best results the tempearture for casting should be from 20 to 25 degrees lower than with the ordinary matrix. You probably are interested in knowing what the ink has to do with making the plate. The instant hot metal strikes the ink it raises, much the same as unbaked bread. After it raises it crystalizes. This leaves an impression in the metal exactly where you intended it to be. After this the plate is taken from the casting box and is ready to be mortised for the insertion of type matter or special illustrations. Some very attractive designs can be worked out through the engravers ink process but don't expect too much. It cannot be compared with halftones and etchings. But it is inexpensive."

Full details concerning the use of engravers ink may be had by writing Roy Crawford, 1203 West Mulberry street, Kokomo, Indiana. So much for merchandising and advertising. Properly done both will yield appreciable returns. On the other hand they are not the cure-all for box office ailments. Far from it.

Foreign Stamps and Albums Bring Kiddies To Saturday Matinee

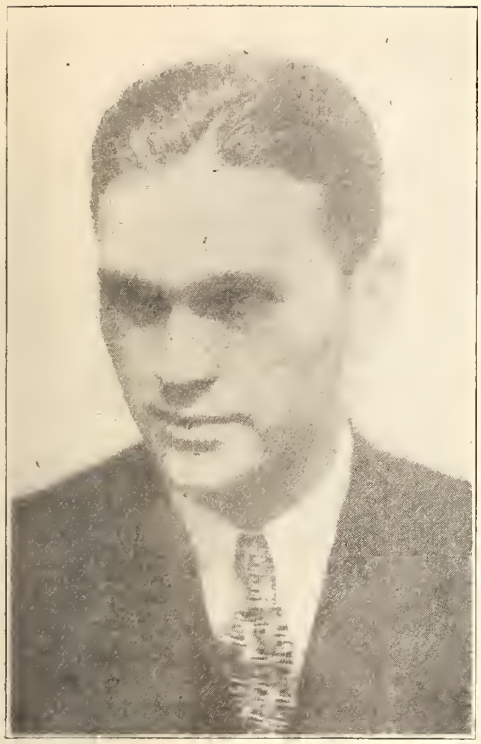
The management of the Uptown theatre, Detroit, which is operated by R K O, came through with an exploitation stunt for getting the youngsters to their Saturday matinees which sounds like a dandy.

Stamp albums and a number of packets of foreign postage stamps were obtained by the management, and these were given away free to all children attending the matinee. Boys and girls, the boys particularly, always have been intrigued by stamp collecting and it was the idea of the management the lure of gaudy foreign stamps would bring them to the theatre in droves.

The children who wished the books and the packets, were given them as they purchased their tickets at the box office.

U Buys Story for Mary Nolan

NEW YORK.—Universal has just bought the screen rights to "The Girl from Evil Lane," which will be used as a vehicle for Mary Nolan. The story concerns a girl who runs a night club.



Glen Jennings, one of the owners of the Globe theatre, Buena Vista, Virginia, which was recently destroyed by fire. Jennings and his partner, C. C. Bays, are negotiating for a site for a new house. Jennings is 21 years old, has been an exhibitor for two years and is said to be the youngest showman in the state of Virginia.

A window display of "Love," the song which Gloria Swanson sings in her first audien "The Trespasser" which had its premiere in London. The window used was that of Francis Day & Hunter, music publishers.

Roxy's Patrons Consider Coffee Service Part of Regular Program

Moving picture patrons like their coffee, just as the English theatre-goer enjoys his tea between performances. At least that is the experince of the Roxy theatre in New York which began serving free coffee in the grand lounge room more than a year and a half ago. Serving coffee at theatres was pretty much of a novelty when Roxy started it. Some of the little theatres had done it to contribute to the club-like atmosphere. But Roxy was the first to establish the service in a big time house and now it has become an expected part of the entertainment for thousands of guests.

The coffee, cream, sugar and service are furnished by a coffee roaster who considers his efforts repaid by the advertising given his brand.

"We average between 1,800 and 2,000 cups a day," said Miss Lage, the coffee hostess. "One day we served more than 2,400 cups. We generally have a steady patronage from 2 o'clock in the afternoon until 10 o'clock at night.

"It has been our experience that people really appreciate good coffee but that a great many of them do not know how to make it. Frequently we are asked how we get such delicious results by people who use exactly the same kind of coffee in their own homes. Then we tell them how simple it is.

"Inquires come from men as well as from women but perhaps our most interested patrons are the man and wife who attend together. Of course there are exceptions. I recall one man who asked all about the coffee and how it was made. His wife resented his questions and, turning to me, said, 'Young lady you can't tell me how to cook, I have been married for thirty years.'

"'Well!' said her husband, 'that does not mean that you know how to make coffee.'

"They left before I got to finish my explanation."

Formal Season Opening

The fall and winter moving picture season at Ottawa was formally opened by His Excellency, Viscount Willingdon, Governor-General, and Viscountess Willingdon, by their attendance at the Regent theatre for a performance of Paramount's "Dr. Fu Manchu."

Proxy Lloyd Sells Picture at Rivoli

His cardboard ambassadors, is the way Harold Lloyd feels about a series of life-size cutouts of himself, which formed part of the advance campaign on his first all talking picture, "Welcome Danger," for its world premiere at the Rivoli theatre, New York. There were all sorts of "Lloyds" distributed throughout the house. There was a clowning Lloyd and a pensive Lloyd. A fighting Lloyd and a scared Lloyd, and hardly least of these, a polite Lloyd.

Ambassador number one was perched above the box-office. He won considerable attention from passersby. Ambassador number two politely picked up ladies' kerchiefs as they passed into the theatre. A. number three stood aghast at the first landing, and usually the patrons did when they saw it. A. number four just lolled about the house, usually seated in a corner by himself. Many mezzanine promenaders turned quickly to see A. number five and an officer of the law coming through a window. And at the exit, A. number six, sent the crowds home with another reminder. No reading matter was used with these cutouts. Information regarding the engagement was confined to a five minute trailer. This trailer was a combination of five of his past releases and the sound trailer.

Century Circuit Using Managers Bonus System

Arthur Abeles, general manager of the Century Circuit, New York, announces that a bonus plan for the managers of the circuit is now in force. The plan is based, not on the biggest receipts but the efforts of the managers themselves in putting over their shows. Thus the smallest house on the circuit has as much chance of winning the monthly cash prize, as the largest de luxe.

Abeles also announces that every manager on the circuit must have his day off. No seven days work on this circuit. A manager must take it off.

Censors' Decision Is Theme of Campaign

The Laurier theatre in Hull, Quebec, made a special play for business in cities and towns on the Ontario side of the Ottawa river with "The Godless Girl" because of the fact that the DeMille feature had been condemned by the Ontario board of moving picture censors but had been passed by the Quebec board. Newspaper advertising splashed this fact, together with the suggestion that the showing in Hull would afford the only opportunity for the people of Ottawa, opposite to Hull to see it.

Theatre Men Form Club

The Theatrical Men's Social Club of Almeda and Contra Costa Counties, California, was organized recently at a lunchcon gathering at the Athens Athletic Club, when theatre owners and managers gathered at the call of C. C. Griffin. The temporary organization was formed at the first meeting.

SERVICE TALKS

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

By T. O. Service

HAW—HAW—HAW!

I'M sure that those of you who dwell within a reading radius of *The Chicago Tribune* will enjoy with me this morning's hearty laugh. Mae Tinee, picture critic of that paper, awards three of her gilt-edged stars to "One Hysterical Night" (which I haven't seen) in this morning's edition (October 29). But the laugh is contained in a parenthetical line set below the main title, which reads, (All-Talker. Also Silent Version.)

Haw—Haw—Haw!

—

"RIO RITA"

THE best news of the week ending herewith is that R K O have brought "Rio Rita" to the picture public. Also that they have brought Bebe Daniels to the singing-talking foreground. And that they have made of "Rio Rita" in film at least as much as Florenz Ziegfeld ever made of it on the stage, if not more. Yes, I think considerably more.

A bit of incidental news in this connection is that Mr. Jack Hess of R K O introduced the picture to Chicago (it's at the Woods, formerly a straight stage theatre) under circumstances such as local theatre addicts have heard about but not seen. The opening, with seats selling at $5.50 and none to be had hours before the gun, was staged as openings are staged in Hollywood, on Broadway, and in the imagination of hopeful showmen throughout the major and minor American cities. There was the packed curb upon which notables alighted from their motors, there was the searchlight playing up and down Randolph street—the town's Rialto, and there were the news cameras grinding merrily away. There was, in short, everything it takes to make a bang-up opening, including the mob, and next day, when the run came down to continuous exhibition at popular prices, there was the resultant mob of eager ticket-buyers, necessitating a 20-hour showing on the first day of the run. This, in case you don't know, is motion-picture history in Chicago. I hate to contemplate the attempts to imitate it that I shall have to struggle through if I am to keep you informed.

But it's "Rio Rita" you want to know about and so: Bebe Daniels is Rita, of course, looking more like her than any of the stage girls ever did and singing the role nearly as well. John Boles is the principal male performer, singing better and acting some thousand-fold better than in "The Desert Song." And Bert Wheeler, a stage comedian with apparently a million earnest admirers among the first nighters across America, is the principal comic, aided by Robert Woolsey and Dorothy Lee in some of the funniest stuff that has ever echoed from a silver sheet. These are but four of four hundred or four thousand actors who make "Rio Rita" a gay, gleaming musical show presented without the obstruction of a backstage plot which has nothing to do with the entertainment.

The first part of the picture is in black and white. The second part is in color. All is in key with the spirit of the show, with the temper of the times, and with the personal entertainment preference of the guy who signs this page. More, more and more is his final word on the subject.

—

"FLIGHT"

HOW many of you liked "Submarine?" How many of you remember "The Courtship of Miles Standish?" How many recall the Pacific Coast football game last year in which an earnest gridiron athlete ran the wrong way for a touchdown? Well, anyway, "Flight" is a combination of these three things, plus such flying as could have been obtained only with full co-operation of the U. S. Marine Corps, and it is also the best flying picture that has come to thrill us earthbound mortals who have not yet sprouted wings. It is a swift, bright, melodramatic and comic picture of the sort that man, woman and child may look at with equal comprehension and glee. Good, practical showmanship in terms of entertainment.

Jack Holt is the principal flyer, as he was the chief diver in "Submarine," and Ralph Graves is the other guy, as also in that picture, but Lila Lee is the girl in this case and the cast has far too many other good players to be named in this speedy, press-time notice. They all seem to have a good time affording a good time to the people who have paid to have them do it, and the somewhat longer than usual period of exhibition was to me a period pleasantly passed in a week that had a number of unpleasant personal experiences to make it gloomy.

It is not, as you know, my business to speak of others' reactions or probable reactions to a picture I have seen. But in this case I had foyer converse with a number of persons who ought to know a good picture when they see and hear it, and they were uniformly enthusiastic, in fact to a pitch beyond my own. I gather that the picture is pretty darn good.

—

"WHY BRING THAT UP?"

IF you know Moran and Mack by radio, or by having seen them in vaudeville or revue, you still do not know Moran and Mack. You will not know them until you have seen and heard them in "Why Bring That Up?" And then you will know them as the two greatest black-face comedians in this or any generation. Also as two splendid entertainers with whom it is a pleasure to spend an evening in the cinema.

The best little trick I've witnessed in a good many months is exercised in making "Why Bring That Up?" The story is about a couple of comedians who unite to make a vaudeville act, run it into stardom in a Broadway show, and then all but break up partnership over a dame. But instead of using phoney names for these comedians, Moran and Mack enact them as Moran and Mack, the resultant story being unified as none of its similar predecessors has been and a good many times as interesting for that reason. I submit this idea of Hollywood producers in general as the right way to handle these things.

The picture, by the way, is great.

—

"THE SATURDAY NIGHT KID"

FAR be it from me (you ought to see Mrs. Service) to hold a lady's avoirdupois against her. But I think Miss Clara Bow ought to do something about hers. For instance, she might try riding the reducing horse she is supposed to be selling in "The Saturday Night Kid," but which she doesn't ride in it. The exercise certainly wouldn't do any harm, whereas, if she doesn't do something of this kind before long, the avoirdupois will.

The picture is about a couple of sisters who sell merchandise in Ginsberg's department store. And who are in love with James Hall. And who wisecrack and scrap and scheme and sacrifice and get by as young women who hold this sort of position in life are supposed to by people who write about them. It isn't a bad little picture (for one reason, Edna May Oliver is in it, putting across one of her inimitable characterizations) but neither is it a very good one. I was not sorry that I sat through it but neither was I glad. The tip-off, perhaps, is that I had to dig out last week's newspaper just now to see what picture it was that I saw at the Oriental theatre. When they're like that, two paragraphs are enough for them.

MUSIC AND TALENT

Screen Setting New Song Records

Columbia Uses Radio Hookup For Film Debut

Song Hits from "Broadway Scandals" Broadcasts as Picture Opens

One of the greatest exploitation tie-ups in connection with a world premiere on Broadway was arranged by Columbia Pictures for the opening of its first musical comedy production, "Broadway Scandals." Simultaneously with the flashing of the first reel upon the screen of the George M. Cohan theatre on October 28th, the Ceco Courriers under the direction of Merle Johnson rendered two of the song hits of the picture during their nationally known radio hour.

Through the hook-up over the Columbia Broadcasting System more than 50 stations relayed the renditions to all parts of the country.

The songs selected for the broadcast were "Would I Love to Love You," which is sung by Carmel Myers and later imitated by Sally O'Neil, and the song rendered by Jack Egan entitled "What Is Life Without Love." Both of these numbers were made public for the first time at the George M. Cohan and over the Columbia Broadcasting System bringing them to the entire population of the United States and Canada simultaneously with the world premiere of "Broadway Scandals."

"Would I Love to Love You," was written by Dave Dryer and Sidney Claire. Dryer will be remembered for his "Me and My Shadow," "Back in My Own Back Yard," "The Spell of the Blues" and "Evangeline." "What Is Life Without Love," was written by Fred Thompson, Dave Franklin and Jack Stone. The trio has given to the world a number of the most popular airs of the day.

In addition to the broadcast, Carmel Myers and Doris Dawson, two of the feminine players in "Broadway Scandals" came to New York from Hollywood in order to make personal appearances at the gala opening. Miss Myers, who has a beautiful coloratura soprano voice is given her first opportunity to display its quality in "Broadway Scandals." The production was directed by George Archainbaud.

Virginia Buddies

When school chums get together they are sure to talk over the good old times, so consequently when Rudy Vallee stopped off in town the other day en route back to New York from Hollywood, he visited Charlie Crafts. Some real reminiscing about their school days in Virginia was one result. Both started out to win fame and both have in a measure succeeded. While Rudy has been corralling considerable cash via night club, radio and picture work, his chum Charlie has been garnering popularity and a bank account as a band leader at the Avalon and Capitol theatres on the south side of Chicago. Charlie Crafts has really created for himself a very large following that has grown by leaps and bounds.

LOUIS ADRIAN

Conducting Orchestral Features at the Balaban & Katz ORIENTAL Theatre CHICAGO

Affiliated with PUBLIX

45 Melodies in 8 MGM Films Spur Writers

And Airs Range from Opera to Comedy and Fast Dance Numbers

By W. S. RUSSELL

Singing pictures are leading the song writers—and publishers—into new Elysian fields. When sound introduced its own era into the motion picture industry, readjustments were in order in the business of providing talent for the stage of the screen theatre, but it is doubtful if anyone could have predicted the tremendous market it would offer for the writer and publisher of popular songs.

From the time of the immediate success of "The Jazz Singer" and then "The Singing Fool" songs became the most direct of all routes to popular approval of and enthusiasm for the new entertainment vehicle.

No better evidence of that development is needed than this case from Metro-Goldwyn-Mayer: forty-five songs in eight pictures! That is an average of almost six songs to a production. And with the combined schedules of the producing companies calling for between 900 and 1,000 feature pictures to be released within the coming year, the total of songs to be presented in pictures becomes staggering. Nor does this figure take in the huge number of short features in which songs are filling a new need.

63 on M G M Staff

The list of songs in the eight M G M pictures includes product from several music publishing companies, with a number from Robbins Music Corporation, as well as others such as Sherman Clay and Ager, Yellen and Bornstein.

Sixty-three composers, arrangers and musical directors on the staff of M G M alone, headed by Martin Broones, are presenting these 45 new songs referred to, and the subject matter of the songs runs from opera by Lawrence Tibbett to the character comedy of Van and Schenck and the Duncan Sisters. And the eight pictures have yet to be released, and the songs listed do not include hits from previous M G M productions, such "Singin' in the Rain" of "The Hollywood Revue;" "The Wedding of the

(Continued on next page)

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BY THE WAY

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New Song Records

(*Continued from preceding page*)

Painted Doll" and "You Were Meant for Me" of "The Broadway Melody;" "How Am I to Know?" of Cecil B. De Mille's production. "Dynamite," and "The Pagan Love Song" of "The Pagan."

In Lawrence Tibbett's picture, "The Rogue's Song," M G M enters the operetta field and nine songs have been written for this film by Herbert Stothart, co-composer of "Rose Marie," and Clifford Grey, lyricist of "Sally."

A Variety of Songs

The principal numbers of "The Rogue's Song," available for announcement at this date, include "I'm Looking at You," romantic number, "The Rogue's Song," a robust chorus number, "To Live, to Love," a waltz, "The Shame Cry," sung by the Wagnerian star, Elsa Alson, and "The Bandit Chorus," group number. "The Narrative" is called one of the finest numbers ever written for the baritone voice.

From operetta the M G M musical cycle swings to musical comedy of the jazziest sort, with ten songs in "Take It Big," with Van and Schenck featurerd with Bessie Love. Milton Ager and Jack Yellen, of Ager, Yellen and Bornstein wrote the songs for this film.

"There Will Never Be Another Mary" is a sentimental ballad, and provides the musical plot framework with "He's That Kind of a Pal," "Me and My Buddy," "Ain't You Baby?" and "Does My Baby?" "Harlem Madness" is a jazz song with a Negro background first sung by Van and Schenck, and "Man of My Own" is a love ballad, sung by Bessie Love. Three specialty character numbers are "I Have to See My Partner" (Jewish); "Dog-erty is the Name" (Irish) and "I'm an Old-Fashioned Guy" (Italian).

The songs written by Stothart and Grey for "Devil May Care," include "Why Waste Your Charms?" sung by Marion Harris. The theme song is "Charming," sung by both Ramon Novarro and Dorothy Jordan, and "The Shepherd's Serenade" sets off a principal love scene. "If He cared," "Pompadour," "Bon Jour Louie" and "The March of the Old Guard" are other numbers.

Five original numbers were written by Ballard MacDonald and Dave Dryer for the Duncan Sisters in "Cotton and Silk." "Following You" is a "blues" number, "Sailing on a Sunbeam" is a "flash" number, and "The Hoosier Hop" is a dance number of new rhythm. "It's an Old Spanish Custom" is a funny topical number, and "Smile, Smile, Smile with Mandelbaum and Veil" is a comedy song.

Love and March Songs

In "Their Own Desire," the new Norma Shearer picture, there are two very interesting songs, "Blue Is the Night," sung by Miss Shearer, and "She's Got the Boy Friend Blues," a lively number presented by "The Rounders" quartet.

"Road Show," presenting Charles King and Bessie Love, has "Lucky Me, Lovable You," "Happy Days and Here Again," and Bessie Love's dance number, "Everybody Tap." These were all written by Milton Ager and Jack Yellen, who also wrote "Do I Know What I'm Doing?" sung by Nita Martan.

Marie Dressler has another topical song of the humorous swing of "I'm the Queen" in "Dynamic Personality," and Louis Alter and Joe Goodwin wrote "Love Ain't Nothing but the Blues" for Charles King.

"Navy Blues" William Haines and a chorus of gobs sing a song by Roy Turk and Fred Ahlert, of the same name

"So This Is College" has the campus feel in its principal songs. "I Don't Want Your Kisses if I Can't Have Your Love," by Martin Broones and Fred Fisher; "Until the End," by Fisher and Broones, and "Campus Capers" by Martin Broones and Charlotte Greenwood.

Happenings this week and last. . . . Well, I understand that Chicago's own personality leader, **Paul Ash,** will soon play an engagement at the Palace theatre here. This may be followed later by a permanent engagement with another firm . . . **Gus Edwards,** that popular Chicago band leader, furnished the music for the first informal dance of the Chicago Black Horse Troop. . . . Due to **Phil Miller's** work about town his firm's songs, "Needing You Like I Do," "That's Why I'm Jealous of You," and "Daddy's Lullaby" are beginning to show up around town. . . . **Maurice,** organist from Grauman's Chinese theatre in Hollywood, made his debut at Loew's Century theatre, Baltimore, a few weeks ago. He replaces **H. Ramsay,** who went to Loew's Paradise in New York. . . . **Harold Pearl,** former organist of Chicago, is now attending the University of Illinois and expects to be playing as solo organist at a local theatre in Champaign, soon. . . . **De Wolf Hopper** has accepted the post of Master of Ceremonies at the Eleventh Equity Annual Ball at the Hotel Astor on Saturday night, November 9th. . . . **The Diehl Sisters** have signed with Fanchon & Marco. Both girls have played Orpheum and Pantages circuits. They are to be included in an early unit, not yet selected. . . . **David Reese,** tenor, replaced **Roberta Guzman** in "Screenland Melodies" when the Fanchon & Marco act played Seattle. . . . **Art Frasik,** musical director at the Belmont theatre, was married rather suddenly one day last week. Congratulations are in order. . . . **Jack Hess** staged one of the most colorful professional and guest previews of Radio Picture's "Rio Rita" at the R K O Woods Theatre last Friday evening. Nothing ever attempted in that line caused as much comment as the appearance of the guests in formal attire at a motion picture in Chicago. . . . **Balaban & Katz** will take over the Crystal theatre and operate it under the Publix Banner. . . . **Sidney Seaward,** British actor, and now playing in "Journey's End" will be heard on the air in the near future. Seaward is said to have an excellent "mike" voice. . . . **Billy Jones** and **Ernie Hare** broadcasted through KYW and NBC and dedicated their half hour song frolic to the **Berlin Music Company.** . . . **Sam Bramson** will in the future take up his duties as a Publix Production roadman. This will take him to every theatre on the Publix chain. . . . **Morton Downey,** star of the Rainbow Man has placed himself under the exclusive management of the NBC broadcasting chain. . . . I understand that Publix will again place an Orchestra in the pit of the Paramount theatre in New York City. That is something that no theatre should be without and I think in the near future you will see one in every theatre. . . . **Jack Pepper,** has signed a contract with the Loew's theatres as master of ceremonies for three years. His first theatre under his new contract will be the Leow's theatre in Pittsburgh. . . . **Edward Benedict** has replaced **Jean Anthony** as organist at the Edgewater Beach Hotel. . . . I have not had an opportunity to answer the letter sent to me by **Kenneth Wright,** organist at the Lloyds theatre in Menominee, Mich., and I sure hope he reads this column this week. . . . **Charles King,** star of the Broadway Melody is appearing this week at the Palace theatre and is going over big. On the same bill with him is **Dave Appolon,** held over for the second week, **Britt Wood,** popular presentation comedian and monologist and **Hap Hazzard.** . . . **Texas Guinan,** Broadway's best known play girl and "queen" of the night clubs has accepted an engagement at the Club Royale to appear nightly with her sixteen beauties. **Messrs. Gallet** and **Fritzel** predict a New Year's Eve celebration every night of the engagement. . . . The R K O Collegiate show with the **Fourteen Bricktops** girl band are doing very well this week at the State Lake theatre. . . . "Television Fright," is a new name for stage fright, is the latest ailment accredited to radio. At the radio show televisings many an air star left the television theatre with cold beads of perspiration on his brow. . . . **Frank Sylvano** long a popular favorite around Chicago, left last week for Hollywood where he has been engaged for the talkies by Radio Keith Orpheum. . . . Incidently **Sophie Tucker** of the red hot mama fame has been booked into The Green Mill on the North Side. It looks as though **Fred Mann** will have to book "Follow Thru," the musical comedy success to offset the other cafe managers.

W. S. Russell

STAGE SHOWS

Pittsburgh *Enright*

Week Ending October 25

Dick Powell, m.c., completes eight months at this house with "Au Revoir, but Not Good-Bye," and is being transferred to the Stanley theatre here, another Warner house.

The show is mostly Dick Powell, crooning and playing various instruments. This lad is one of the most likable m.c.'s to be found anywhere and his success and popularity is well earned and deserved.

The ensemble made a big hit with a colorful rendition of the "Bottoms Up" dance, with the orchestra as usual pepping things up considerably.

Lydia Harris put over two "blues" songs in a great big way. This lass has a powerful voice.

Eddie Stanley and Ginger put on a clever song and dance offering. Good comedy, too.

The Carr Family, father, mother and daughter, are exceptional tap dancers, and had the audience clamoring for more at every performance.

Chicago *Chicago*

Week Ending October —

Another good stage bill was presented by the Chicago and one, by the way, which did not have a tap dancer. The show was entitled "Gypsy Love," and was presented on only one set, which was very artistic and well lighted.

The show opened with the entire ensemble singing "Gypsy Love," accompanied by **Hans Muenzer** and his violin. The set represented a gypsy camp, set in a slight depression and surrounded by hills and bluffs. On the hills were several pine trees, and the manner in which it was lighted was very realistic.

At the close of "Gypsy Love," **Arch Cannon** sang "Play Gypsies," and he was followed by the Chicago theatre ballet in a tambourine routine dance. The song and dance number received a big hand, and at the close of the ballet number **Paul Olsen** and a dummy dancer gave a very unique dance, which also got a big hand. Hans Muenzer then played, as a violin solo, "Ziguenerweisen," and was followed by **Ruth Fisher** singing "Grafin Mariza." These numbers got a big response from the audience, as Miss Fisher and Muenzer are talented artists and favorites of the patrons of the Chicago.

Ben Dova then gave an eccentric dance in which a "tipsy" lamp post took an important role. Ben staggered atop the post and did a tumbling and balancing act that was very good. At the close of this number the ballet returned and gave a gypsy dance in which **Geniva Kuore** soloed.

As the ballet gave another dance the entire cast assembled for the finale. With a large bright moon coming up in the background the ensemble sang "Gypsy Love," accompanied by Ruth Fisher and Muenzer. Curtain.

Detroit *Michigan*

Week Ending October 24

As far as your reviewer was able to learn, they had a pretty good stage show at the Michigan theatre this week. It was the Publix production "Snap Into It," and it featured those two comedians, **Val and Ernie Stanton,** who bill themselves as "Pilferers of the King's English."

The reason your scribe isn't quite sure about the show is because it was his misfortune to sit in front of a nit-wit flapper and her jelly-bean boy friend who were engaged in a loud and heated conversation about the respective merits of two different college football teams.

Continued shushing from your scribe did no good, and the conversation went on with the exception of when some act was concluded. Then these disturbers of the peace would clap, although God knows why as they hadn't seen any of the act.

Anyhow, here's what we made of the show. It was one of those productions where the band is in the pit until the second half and there was the very slightest thread of a plot running through it. Val and Ernie appeared first as playwrights with an idea of selling a show to **Del Delbridge,** the genial master of ceremonies. What came after was the show Del bought.

The show opened in one in front of a drop bearing the sign "Val and Ernie Stanton, playwrights and plumbers." Then came the selling of the play to Del and some comedy stuff by Val and Ernie. The highlight of this was when one of the boys got fooling with an echo out in the house some place. All went along swell until Val called "How are you?" The planted "echo" came back with "Pretty good. How's yourself?"

Then the scene shifted to the playwright's office, and there was some more fooling by Val and Ernie and Del.

Next were the **Anderson Sisters,** who sang "Some Little Doll——"

"So, I sez to him they haven't paid the football players' salaries out there for years——"

Station **Flapper** broadcasting again right in the middle of the song. It sounded like a good one. Following this song was a number that even the flapper couldn't spoil. It was a novelty dance number by the **Serova Girls.**

The stage was pitch dark for the number and what appeared to be skeletons danced out onto the stage. The skeletons were luminous, and looked much as though the bones were composed of those glowing tubes used in Neon signs. Of course, the girls were wearing black tights on which the skeletons were sketched in luminous paint.

The paint was applied to the back and the front of the costumes and the novelty effect came when the girls turned sidewise. Then, with their black tights, they disappeared entirely and that was the big novelty ending for the dance. The whole line jumped into the air, turned sideways and disappeared.

Val and Ernie were next with an ancient skit "At the Dentist's." This is the one that has been used for years in burlesque where the one comedian pulls a tooth out of the other comedian's mouth. In the meantime, an assistant jabs the patient in the seat of the trousers with a pin, whereupon he exclaims, "I didn't know the roots went that far down." The audience laughed, though, so apparently not many of them attend burlesque shows.

Then the Anderson Sisters came back for some high kicking, finishing their number with a whirl of front handsprings. **Ann Williams** sang "Land of the Sky Blue Waters" very sweetly as an introduction to an Indian fantasy. This included the Serova Girls in many feathers and little else, while the De Toregos performed a classic dance.

The **De Toregos** have much the same routine offered by other dancers of their type, but their finish is a wow. The man grasps the woman by one of her wrists and one of her ankles and throws her around in a giant swing. At the finish, he lets go of her and she flies across the stage to do a split at the other side.

The band is on the stage by then, and Del offers as his orchestra specialty, "True Blue Lou" from Hal Skelly's "Dance of Life." **Maxine Henry,** a little dancer specializing in hock steps and particularly in a back kick from that crouching position, got a good hand for her routine.

The finale was highly spectacular. The Serova Girls came on in metal shoes with which they kicked sparks from an iron grating. A color wheel depicting flames was thrown on the back drop, in front of which other girls were grouped, and a curtain of electric lights was let down in front of the entire company.

Chicago *Stratford*

Week Ending October 26

The Stratford offered just a stage show this week. There was nothing extraordinary, like their band leader **Cookie** announced from the stage. Outside of a new cornet player, the show has the same band it had two years ago. They still continue to get click with patrons. **Al Gordone** and his Dogs were the big hit.

Fepino and Carthe offered a slow Spanish dance with a few acrobatic stunts. The team failed to get anyone excited.

Fay Cantrell, announced as a N B C radio star, was next on the program. She offered two numbers to a disappointed hand. Miss Cantrel, it seems, chose the wrong numbers.

Cookie and his Gingersnaps put a little pep in the audience with a couple of hot tunes. In one number Cookie played his educated saxophone in his educated way. It received a nice applause.

The feature number on the program was Al Gordone and his well-trained dogs. This number could

(*Continued on next page*)

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WHERE THE BUTTERFLIES

(Kiss the Buttercups Goodnight)

A SONG DERBY

Featuring

LET ME HAVE MY DREAMS

AM I BLUE?

from "On With the Show"

SMALL SETS

SMILING IRISH EYES

MY SONG OF THE NILE

from "Drag"

IF YOU WERE MINE

MAYBE—WHO KNOWS

MY MOTHER'S PHOTOGRAPH

WHERE THE BUTTERFLIES

(Kiss the Buttercups Goodnight)

WOULDN'T IT BE WONDERFUL

from Ted Lewis' picture "Is Everybody Happy"

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STAGE SHOWS

(*Continued from preceding page*)

have gone on for hours, due to the interesting tricks the dogs performed.

Morgan and Luke, comedians, were announced as the big hit, but they took no honors away from the preceding act. The pair were funny and went over.

It seems that a better stage show could be offered at this show, as there is no big band expense. Neither is there any expense for stage decorations.

San Francisco *Fox*

Week Ending October 24

A lot has been left to the imagination in this week's stage act, Fanchon and Marco's "Idea of Kisses," as osculatory performances are not especially in evidence, but this does not detract from the enjoyment of the show. There are a lot of novel features in the act and it gets over good.

The show opens in the usual manner with a number by the Fox Grand Concert Orchestra and Vocal Ensemble from the disappearing pit, the offering being selections from Bizet's ever-popular "Carmen." A soloist who looks as though she might have just arrived from sunny Spain sings the "Seguidilla" and the "Habanera," with the ensemble helping out with the latter, while director **Rube Wolf** offers a trumpet solo, his selection being "Micaela's Prayer."

The curtain goes up on a loving pair who sing "Why Can't We Kiss and Make Up," and the refrain **Will Cowan** brings this part of the act to a close with his conception of "The Spirit of '76" in the form of a tap dance.

Rube Wolf introduces a young expressman who appears in his overalls and sings "When Dreams is taken up by the **Sunkist Beauties** and six **Beau Brummels** who soon drift into "That Chicago Rhythm," which gives more of an opportunity for footwork. Come True," with trumpet accompaniment by Rube. The orchestra then plays the air, making use of novel instruments.

Jerome Mann, introduced as the Pep Kid, sings "Heaven" and then offers impersonations of Ted Lewis and Pat Rooney, mixing in some lively steps with his singing.

The Sunkist Beauties and their male admirers, dressed in rural costumes, come on and sing, "Where the Butterflies Kiss the Buttercups Goodnight." Myrtle Gordon, appearing for the third week, sings "I Don't Want to Get Thin" and "If You Believe in Me." She has a style that suggests Sophie Tucker, with the shouting toned down.

Joe and Jane McKenna sing "Do Something" and then proceed to do it themselves by knocking each other around the stage in a rough and ready manner not without its artistic touches. Their act proves the feature of the show and ends with a screamingly funny burlesque of the adagio, to some unusual sound effects.

A back curtain goes up and a wedding party dances down the steps. The six couples to be married and their attendants clog through the ceremony and the minister is vamped by a maid who interrupts with the song, "I Love You." Some lively dancing follows, with the minister showing the liveliest steps of all. The act comes to a close with a back curtain going up on Jane McKenna posed as a cupid.

Brooklyn *Fox*

Week Ending October 19

The Silver Jubilee stage show at this house is called "Through the Gates," and is a Fanchon and Marco idea.

Eddie Peabody, the popular master of ceremonies, introduces the show as the curtain rises, disclosing a beautiful garden scene in which nine girls and nine boys, assisted by fourteen ballet girls, offer a well-done and pleasing routine. Peabody next introduces **Benny and Western**, who offer an original and amusing dance in which they feature whisk brooms, and follow this with a very well done tap routine, which earns them a very fine reception. The ballet, dressed in raincoats, dance as the orchestra, who are in the pit, play "storm" music, serves as an introduction for Benny and Western's next dance. They enter, dressed in raincoats and carrying umbrellas and offer an exceptionally clever precision tap routine that is very well received.

The ballet, dressed as toy soldiers, next offer a difficult and pleasing military routine and gun drill to a good hand. In a beautiful garden setting, a deaf and dumb mute, surrounded by the ballet, offers an extremely difficult and well performed toe routine to a very fine reception.

Peabody, in front of back drop, enters and plays on a violin, "A Colonagra." Peabody's beautiful rendition of this number proves his ability. He then plays a very fine banjo solo of "Blue Skies," as, and in the tempos that, noted musicians would have written it. Also in the way Irving Berlin really wrote it. He then played it in a special "hot" arrangement that he composed. Eddie stopped the show cold and was forced to encore. His selections for the encore were "Ain't Misbehavin'" and "Am I Blue?" His unique manner of playing and the pleasing way he sings again stop the show, he offered to play and sing any number the audience might suggest. They wanted "Singin' in the Rain" and "Moanin' Low," which he accommodated them with. This, too, stopped the show and after a short speech (the theme of which was that he was just finishing his fourth week at this house and that he was happy to please them), he played his old favorite, "St. Louis Blues." This, too, brought him a tremendous hand, but Eddie begged off and then introduced Louis and Ames, a standard vaudeville team, man and woman, who offer comedy gags and songs that had the house in an uproar. A fantasy built around "The Pagan Love Song," which is sung by **Bush and Hutter**, as the ballet offer an adiago routine, closes this fine show.

Milwaukee *Wisconsin*

Week Ending October 18

Jazz Buccaneers was the idea presented this week at the Wisconsin theatre. The setting was laid on board an old pirate ship and the orchestra was dressed in pirate costumes.

The presentation was opened with dancing girls who were dressed in red and white shirts with skull and crossbones across the front. **Helen Warner**, dressed in a large exaggerated costume of a pirate, took the part of Mrs. Kidd.

Charlie Bruggs, comedian, in fur-trimmed trousers and wearing a small black moustache, played the mandolin. He stood on his head and played and tumbled about comically. Following this **Eddie Ray** in black and yellow with crossbone on his back, did a soft shoe dance.

The pirate girls did a dance number and little Helen Warner sang blue songs. At this point the captain of the pirate girls did an acrobatic dance and when attacked by the pirate girls she hangs by her teeth on a rope and is drawn up. Very good.

In the next scene the pirates pulled in a trunk. Dressed in purple costumes with headdresses of purple also, the pirate girls do a mournful dance holding in their hands long braids of yellow hair. At this point a man opens the trunk and a girl in an abbreviated dance costume of tan comes out and does an acrobatic dance.

The act comes to a close with the entire company cast on the stage and a girl hanging by her teeth from a suspended rope.

New York *Hippodrome*

Week Ending October 25

Horace Heidt and His Californians, featured here for the past four weeks, are responsible for bringing the "dear old Hip" back to life with their snappy musical programs and varied bits of versatility, which each and every one have an abundance of. At the show caught, Heidt led his men in some very good arrangements of popular numbers, which they play in a manner that surpasses any of the bands that have been booked in this house. Besides being first-class musicians, each of the boys does specialties, such as singing, dancing and comedy. A German police dog named Lobo, who is owned and trained by Clarence Moore, shows remarkable intelligence in doing stunts that are original and seemingly impossible.

This is the first appearance of Heidt and his orchestra here in the East, but it will not be the last, inasmuch as he is booked for many months hereabouts.

Philadelphia *Mastbaum*

Week Ending October 26

The stage show at the Mastbaum this week was an interesting collection of fanciful, beautiful and novel ideas.

The Symphony Orchestra made a decided hit with the overture "Killarney" and its stage accompaniment, which is beautifully planned and executed. In a stage setting representing an Irish village a male quartette sang "Mother Machree" as the Singing and Dancing Ensembles, dressed in tight-laced bodices, white caps and green skirts, trooped upon the stage singing "A Little Bit of Heaven," "When Irish Eyes Are Shining," and other melodies. Irish folk dances were charmingly done in costume by the Dancing Ensemble.

Stuart Barrie then gave the audience a few instruc-

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P. S.—BE SURE TO SEE AND HEAR ME IN MY FIRST STARRING-ALL-SINGING PARAMOUNT SHORT SUBJECT OF FRENCH SONGS

"THE TAPPING FLAPPER AND THE TWISTING FLIPPER"
PAUL and FERRAL
IN
PUBLIX "RADIO ROMANCE" UNIT
WEEK OF NOV. 1—UPTOWN, CHICAGO
WEEK OF NOV. 8—TIVOLI, CHICAGO
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tions about the methods employed in composing song hits. He also acted as master of ceremonies in the stage creation, "The Jazz Clock Store," in which the decorations were chiefly clocks, from grandfather clocks, down to tiny alarm clocks. The Tiffany Twins, dressed as little girls, rushed in to examine the clocks, and as they wound one, the orchestra played a catchy rhythm and the twins drifted into an exquisite little dance. The Dancing Ensemble then appeared dressed in blue frock coats, green stockings and trunks and high hats to suggest cuckoos.

Paul Kirkland was very much at home on a ladder and, without leaning it against anything, he balanced it in time to orchestra music and walked about on it, using it like a pair of stilts. He also did some clever tricks which he balanced on nose, ears and forehead, ending by setting fire to it and burning it close to his face.

The Tiffany Twins appeared in trouser costumes and berets of pea green velvet trimmed with silver. Their dancing in this number was delightful. **Bard and Avon** sang a touching ditty all about the love, disagreement and final happiness of the man and woman in a weather clock.

The **Fred Evans Girls,** dressed in fluffy white with purple streamers and large purple and white headdresses, danced up and down individual groups of steps in a very pleasing manner. Other members of the troupe joined them dressed in purple and white clown costumes with a long feather, and their dancing was heartily applauded.

Bob La Salle is a comedian who is really funny and he handled his act in such a way as to leave the audience clamoring for more. He read a clever letter to a sweetheart who "gave him the air" and used the tunes of a number of old song hits, substituting new words, to tell of the troubles of married life.

Jim Rentch added a few new kinks to his energetic dancing, which was vigorously applauded. The Fred Evans Girls danced in unison dressed in short chiffon dresses of soft shades of powder blue, forming a picture of dainty grace.

The final scene was most spectacular. Bard and Avon in shepherd and shepherdess costumes of white satin and orange sang a short selection as other groups of dancers grouped themselves about. A curtain at the back of the stage rose, revealing a French gilt clock upheld by nude gilded living figures. It was beautifully staged but the setting was so elaborate that the curtain descended before one could really appreciate its full beauty.

Kansas City *Mainstreet*

Week Ending October 25

The Weaver Brothers and Elviry were featured this week in "The Arkansaw Travelers," an all-Arkansas act. Abner and Cicero Weaver, dressed as backwoods farmer and country dude, play tunes not only on saws, but on jugs, rakes, rainbarrels, and washboards. Elviry is the sister who creates a great deal of laughter with her monkey-shines. The Weaver Brothers have added to their troupe this year and now have an "Arkansaw Chorus." The new members of the act are Brother Charlie Weaver, who specializes in the Virginia reel; Mack Horn, the fiddler; Rufe Davidson, the yodeler; Lennie Aleshire, the one-fingered fiddler, and Almoth Hodges, harmonica player.

The Baseball Four are a quartette who present amusement in the form of singing, dancing and talking.

The Gilbert Brothers give a clever acrobatic performance, with some skillful hand-to-hand balancing.

Cora Green, Creole singer, gives a varied program of songs.

Business Trip Into Middle West Gives New Slant To Joe Davis

Joe Davis, president of the Triangle Music Co., has just returned from a business trip which included the entire middle west and he is full of the news that the jobbers and dealers, there as elsewhere throughout the country are of the opinion that the raising of wholesale prices on songs will do more harm than good to the industry.

This raising of the prices by the publishers makes it almost impossible for the dealer to make a liberal amount of profit on the songs he has to sell. It is quite true that theme songs create quick demand, but on the other hand, they have a short life. There is no justification for a publisher to raise his price on a theme song, because he really has eliminated the tremendous cost of exploitation that the average popular song has to have. A very big jobber in the middle west, who operates around twenty sheet music stores has ordered all the high priced theme songs off the counter. This particular jobber is also taking all these numbers off the jobbing bulletin and has issued orders to the clerks in the various stores to keep under the counter the theme songs in demand only, and not to display any at all or to encourage the sale of same. This certainly will not help the sale of picture songs.

Hollywood Tunes

(Special to the Herald-World)

HOLLYWOOD, Oct. 29.—The audience now joins in and sings with Ken Maynard when his latest picture "The Wagon Master" is flashed on the screen. In the film Maynard plays and sings "Buffalo Gal," "The Lone Star Trail" and "Little Liza Jane." These numbers are real old time favorites. Universal has been receiving reports from all parts of the country that audiences are singing with Maynard.

* * *

"I Better Not Try It, I Might Like It" is the name of a song which Helen Kane will warble in "Paramount on Parade." It is written along the same vein as "Is There Anything Wrong in That." Herbert Magidson, Ned Washington and Michael Cleary are the composers. They have been loaned to Paramount by Warner Brothers for the revue.

* * *

Al Jolson now has music when he travels. His new Mercedes sedan has been equipped with the latest in radio receiving sets. There are two loud speakers. One in the driver's compartment and the other in the tonneau. Cars equipped with radio seem to be the real thing in Hollywood.

* * *

Four new songs have been added to the R K O production "Hit the Deck." They are "Smitty," "Says You, Says Me," "Africa" by Harry Tierney and a negro spiritual by Victor Baravalle head of R K O'S music department. The Vincent Youman numbers retained in the film will be "Hallelujah," "Keepin' Myself For You," "A Kiss or Two," "Oh Why, Oh Why," "Nothing Could Be Sweeter," "Join the Navy," "Looloo," "It's All in the Way You Manouver," "Harbor of My Heart," "Sailors Have Sweethearts in Every Port," "Shore Leave" and "Sometimes I'm Happy" the theme song.

* * *

Sammy Lee has started production on "Manhattan Serenade" at M G M. Nina May, of "Hallelujah," heads the cast which includes the Brox Sisters, Mitzi Mayfair and several others. The film will be mostly in colors. Song numbers by Lou Alter, Howard Johnson and Jo Trent will be featured. Charles Reisner wrote one of the tunes called "Harlem Heaven." Reisner also wrote "Goodbye Broadway, Hello France" during the war.

The songs are "Manhattan Serenade" by Alter and "What Does It Mean When the Owl Says Whoo?" by Alter and Trent. Nina May and a chorus of sixteen dusky singers will put over the "Harlem Heaven" number. Lou Alter's "Serenade" will feature the production.

* * *

George Gershwin's monumental music hit "Rhapsody in Blue" has been bought for "The King of Jazz Revue" by Universal. Paul Whiteman played it until it became one of his most celebrated numbers. Herman Rosse has designed a setting for the number which Whiteman declares is "music set to color." According to plans, each scene of the revue will carry a special setting, each one more gorgeous than the last. Whiteman and his hand are now rehearsing.

* * *

Raymond Hubbell, who wrote the music for many of the Ziegfeld shows in New York is in Hollywood. His plans have not been announced.

* * *

The team of Kane and Gallagher are about to make their bow. Helen Kane, the little girl that "boops" and Richard "Skeets" Gallagher have been paired as Dot and Dash. They will be seen and heard in "Pointed Heels" for Paramount.

MADAME OCTAVE.

Roy Sedley
in
Sound and Unsound

Week of Nov. 1 Buffalo, Buffalo

Week of Nov. 8 Paramount, Toledo

Touring Publix in the "5 and 10c Follies"
Personal Direction of Tony Shayne

ORGAN PRESENTATIONS OF GREAT SONGS

SMALL SLIDE SETS

(I'm a Dreamer)
AREN'T WE ALL?
from "Sunnyside Up"

IF YOU BELIEVED IN ME

THE RIGHT KIND OF MAN
from "Frozen Justice"

MARIANNE
WHEN I SEE MY SUGAR
(I Get a Lump in My Throat)
from "Marianne"

SO DEAR TO ME
from "Cock-Eyed World"
"Sensational Ballad"

SPECIALS

Medley of Hits from "Sunnyside Up"
Introducing
IF I HAD A TALKING PICTURE OF YOU
AREN'T WE ALL?
SUNNYSIDE UP
YOU'VE GOT ME PICKIN' PETALS OF O' DAISIES

Medley of AL JOLSON hits from
SAY IT WITH SONGS
Introducing
LITTLE PAL
WHY CAN'T YOU
USED TO YOU
I'M IN SEVENTH HEAVEN

"Fox Follies Chorus Medley"
Introducing
BREAKAWAY
THAT'S YOU, BABY
WALKING WITH SUSIE
BIG CITY BLUES

We Also Have Individual Chorus Sets for All Our Songs

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MUSIC of the MOMENT

Hits of the Day for Stage Bands and Organists

PAGAN LOVE SONG

Ramon Novarro's
SENSATIONAL SONG HIT FROM METRO-GOLDWYN-MAYER'S FILM TRIUMPH
"THE PAGAN"

THE FALL SEASON'S FIRST BIG HIT!

HOW AM I TO KNOW?

The Surprise Song from Metro's remarkable photoplay "DYNAMITE"

STILL THE ACE OF ALL SONG-PICTURES

THE BROADWAY MELODY
WITH THE SONGS THAT GET BIGGER EVERY DAY!!

YOU WERE MEANT FOR ME
BROADWAY MELODY
LOVE BOAT

I'VE WAITED A LIFETIME FOR YOU

SONG FEATURE OF "OUR MODERN MAIDENS"
Starring
Joan Crawford

THE GREATEST REVUE SONGS OF ALL TIME FROM THE

"HOLLYWOOD REVUE OF 1929"

Singin' in the Rain — Your Mother and Mine
Orange Blossom Time — Nobody But You
Gotta Feelin' for You — Low-Down Rhythm

The Score that's Making Music History--Each one a Hit
METRO-GOLDWYN-MAYER'S CROWNING ACHIEVEMENT

The Song Hits from MARION DAVIES' Crowning Achievement

MARIANNE

JUST YOU, JUST ME
HANG ON TO ME
BLONDY

Other Outstanding Song Offerings!

WHERE ARE YOU, DREAM GIRL

A BIG POPULAR FOX-TROT BALLAD

And the Songs from EARL CARROLL'S SENSATIONAL MUSICAL REVUE "SKETCH BOOK"

DON'T HANG YOUR DREAMS ON A RAINBOW
SONG OF THE MOONBEAMS
RHYTHM OF THE WAVES
FOR SOMEONE I LOVE
FASCINATING YOU
KINDA CUTE

ORGAN COPIES, ORCHESTRATIONS, SLIDES AND VOCAL ORCHESTRATIONS IN ALL KEYS NOW AVAILABLE

ROBBINS MUSIC CORPORATION

799 Seventh Avenue New York City

Hello, Everybody.—Don't get me wrong, but I noticed an odd coincidence in the songs **George and Arthur Piantidosi** are publishing for First National's forthcoming "gridiron" picture, "The Forward Pass." Here are the titles of the songs as they appear on the title page: "Hello, Baby—I Gotta Have You—Huddlin' (for) One Minute of Heaven." They are a bunch of sweet numbers, and George and Arthur will probably clean up on these.

* * *

Bibo-Lang are publishing a folio called, "Songs of Long Ago," which contains a collection of 46 of the world's well known songs and 21 jigs, reels and country dances. This has been arranged with tenor-banjo and ukulele accompaniment. This newest collection will supplement the firm's fast selling "Songs Everyone Loves," according to **Charles Lang** of the company.

* * *

Among the writers signed up by **Pat Flaherty**, manager of William Fox' **Red Star Music Company**, are **Joe McCarthy, Bryon Gay, George Little, Johnny Burke, Harry Pease, N. G. Nelson** and **Jimmy Monaco.** The officers of this new firm are at 739 Seventh avenue, New York City.

* * *

In the Fox Movietone production, "Sunny Side Up," **DeSylva-Brown & Henderson** did everything but act in the picture. They are credited with writing the story, dialogue, lyrics and music, and publishing the music. They undoubtedly had a hand in directing it, too, and I wouldn't be a bit surprised to see them in some scene in the picture. There are seven or eight songs in this picture that are given a lot of prominence. They are: "If I Had a Talking Picture of You," "Aren't We All?" "Sunny Side Up," "Turn On the Heat," "Pickin' Petals Off of Daisies" and "You Find the Time—I'll Find the Place."

* * *

M. Witmark's "Three Musketeers," **Magidson, Washington** and **Cleary**, are credited with writing, "I'd Like to be a Gypsy," the theme song in Corrine Griffith's next starring vehicle, "Lillies of the Field." This song is to be the subject of a two-reel Technicolor Vitaphone short and will be staged by **Larry Coballos.**

* * *

Jack Bregeman, the genial and very popular manager of Jack Robbins' firm, the **Robbins Music Corporation**, is having the entire force concentrate heavily on "Hollywood Revue's" big hit tune, "Singin' in the Rain." The "Pagan Love Song" is still enjoying a large sale, according to both **Jack** and **Harry Hoch**, the firm's B. and O. manager.

* * *

Anthony Trini's crooning voice can be heard over WMCA every night. "Tony" is the studio band's popular singer. The other night I caught him when he was singing Santly Bros' "Miss You" and "Lonely Troubadour," and believe me that boy can croon.

* * *

Herman Pincus and **Billie Dale** have written a clever comedy number called "I'm Nuts About Nuts," which **Charles Bayha** is publishing.

* * *

The Warner Brothers picture, "Spring Is Here," has the music score published by **Remick's** and written by **Sam Lewis, Joe Young** and **Harry Warren. J. J. McCauley** is now handling all the exploitation work on "picture" songs for Remick.

* * *

I "listened in" last Tuesday night on Jesse Crawford's hour over station WABC-WXXE, and besides hearing the pleasing music Crawford plays, I heard a voice singing, **Mills Music Company's** "Ain't Misbehavin'," and, believe me, this fellow's voice is the most wonderful I have ever heard over a radio. The voice belongs to **Paul Small**, who has sung in Paul Ash's band for three or four years.

* * *

Jack Yellen and **Milton Ager** have just completed ten (10) songs for Van and Schenck's M G M feature, production, "Take It Big." This picture will give Van and Schenck ample opportunity to exercise their talents as singing entertainers, as the score includes a wide variety of ballads, novelty and comedy songs. **Ager, Yellen & Bornstein** are the publishers.

E. F. Dawson

ORGAN SOLOS

Leo Weber (Jersey City, Loew's Jersey City) offered a classical medley of Victor Herbert numbers, which he called "Melody Highlights." The numbers he chose and beautifully played were, "Kiss In the Dark," "Gypsy Love Song," "Kiss Me Again," and "The Italian Street Song." The reception accorded him was very fine.

* * *

Charles Williams (New York, Loew's State) offered a selection of classical numbers for this week's solo, which he titled "Schubert Melodies." His very fine rendition of the following numbers gained him a gratifying reception from the audience. His numbers were: "March Militaire," "Moment Musicale," "Serenade," "The Unfinished Symphony" and "The Song of Love" from "Blossomtime," which he closed with.

* * *

Eloise Rowan, (Minneapolis, Minnesota) organist, and **Oscar Baum,** director of the orchestra, stage a battle royal in an effort to determine the merits of the two mediums. The audience is judge and appears to be generous in its applause of both. Miss Rowan, billed as Admiral Rowan, opens with her organ cruiser. She offers the march from "Aida." "General" Oscar Baum and his army of musicians come back with "Madelon" and "Evening Star," from "Tannhauser." For several numbers the two alternate their offerings, playing both jazz and classical numbers, after each of which the audience is asked to indicate their preference by applause. For the finale the orchestra, under Mr. Baum, and Miss Rowan at the organ go into a medley of popular and old tunes to close the presentation.

ON THE RADIO

EXHIBITORS

Tune in on these stations and learn why these organists have a following in their respective communities.

Bill Meeder, over station WEAF. R K O Theatre, Richmond, Hill, N. Y.

Jesse Crawford, over station WABC. Paramount Theatre, New York City.

Stanley Pinhero, over station WNJ. Proctor's Theatre, Newark, N. J.

Leo Weber, over station WNJ. Loew's Jersey City.

THEME SONGS

With an accompaniment of taps by a chorus of fifty chorus girls and boys and a thirty-piece symphony orchestra, Fannie Brice, mounted on a pedestal above a sea of billowing clouds, sings her new number, "Kickin' a Hole in the Sky," in the all-talking, all-singing picture, "The Champ," being directed by Thornton Freeland at the United Artists studios.

Billy Rose, the star's husband, wrote "Kickin' a Hole in the Sky" and other musical hits in "The Champ." In support of Miss Brice are Robert Armstrong, Gertrude Astor, Harry Green, Budd Fine and Jimmy Tolson, the fourteen-year-old "blues" singer.

* * *

Nacio Herb Brown and Arthur Freed, with the songs for "Lord Byron of Broadway" now added to their list, are more than justifying their reputation for both quantity and quality of photoplay song production. For "Lord Byron of Broadway" William Nigh directing, they have completed five numbers, "Should I," "A Bundle of Old Love Letters," "The Woman in the Shoe" and "Cotton" will be big chorus numbers, with scores of dancers and singers specially trained by Sammy Lee, formerly with Florenz Ziegfeld. "The Woman in the Shoe," it is "Should I," "A Bundle of Old Love Letters," "The Wedding of the Painted Doll" and "Singin' in the Rain." It is being pointed as a hit number of the comedy with music which Crane Wilbur evolved from the famous best-selling romance of a Broadway song writer, by Sarita Fuller. Brown and Freed have written songs, in rapid succession, for "The Hollywod Revue of 1929," "The Pagan," "Untamed." "The Broadway Melody" and the new Marion Davies picture, "Marianne." "Lord Byron of Broadway," their present task, features Charles Kaley in the title role with Ethelind Terry, Mary Doran, Cliff Edwards, Gwen Lee and others.

BEST SELLERS
Week Ending October 26

No. 1

"Am I Blue" (M. Witmark & Sons).
"When My Dreams Come True (Irving Berlin).
"My Song of the Nile" (M. Witmark & Sons).

No. 2

"Singing in the Rain" (Robbins Music Corp.).
"Tip Toe Thru the Tulips" (M. Witmark & Sons).

No. 3

"Piccolo Pete" (Jenkins).
"Sleepy Valley" (Harms, Inc.).

No. 4

"Love Me" (Leo Feist).
"Pagan Love Song" (Robbins Music Corp.).
"Painting the Clouds With Sunshine" (M. Witmark & Sons).

No. 5

"Little Pal" (DeSylva-Brown & Henderson).
"I'm Just a Vagabond Lover" (Leo Feist).

No. 6

"By the Way" (Remick Music Corp.).
"Miss You" (Santley Bros.).
"Satisfied" (Leo Feist).
"Congratulations" (Green & Stept).
"Little by Little" (DeSylva-Brown & Henderson).
"Let Me Have My Dreams" (Witmark & Sons).
"Wedding of the Painted Doll" (Sherman Clay).
"Desert Song" (Harms, Inc.).
"Lovable and Sweet" (Harms, Inc.).
"Moanin' Low" (Harms, Inc.).
"All That I'm Asking Is Sympathy" (Joe Morris).

* * *

WHEN THE REAL THING COMES YOUR WAY—(Remick Music Corp.)—The theme song of the Paramount picture entitled ILLUSION. Plenty of merit to this song and the picture also looks like a success. By Larry Spier.

* * *

WE'RE LONESOME FOR SOMEONE LIKE YOU—(Grossman & Lewis)—Two local boys have written a pretty number in this ballad and it sure sounds commercial. Words by George A. Little, music by Johnny Burke.

* * *

LITTLE BY LITTLE—(DeSylva-Brown & Henderson)—A great composition that is the theme song of the Pathe picture, THE SOPHOMORE. Sounds like a musical comedy number and the lyrics are great. By Walter O'Keefe and Bobby Donlan.

* * *

JUST AS LONG AS I HAVE YOU—(Milton Weil Music Co.)—A pretty song and thought in this new ballad. Both writers are local boys, as is the publisher. Words and music by J. Floyd Taylor and Victor Young.

* * *

WON'T YOU GIVE IN—(E. B. Marks Music Co.)—A melody that is already sweeping Europe has an American lyric. Has a chance to repeat its success in this country. Lyrics by Milton Pascal, music by Will Meisel.

* * *

I CAME TO YOU—(Remick Music Corp.)—The theme song of the Warner picture, SKIN DEEP. Written as a high-class waltz and sounds very pretty. By Con Conrad, Sidney D. Mitchell and Archie Gottler.

Sid Berman

QUICK REFERENCE PICTURE CHART

Amkino

FLAMES ON THE VOLGA, or Bulat Batyr: Anna Wozjik, Yaroslavtsev. (L) 7000f. (R) Mar. 30, 1929.
GENERAL LINE (D): Special cast. Forthcoming release.
HER WAY (D): Special cast. Forthcoming release.
IN OLD SIBERIA (D): A Zhilinsky, V. Taskin. (L) 6500f. (R) July 20.
KATORGA (D): A. Zhilinsky, V. Taskin, V. Popov. (R) June 1. (L) 7500f.
KRASSIN: Special cast. (L) 7000f. (R) Feb. 19, 1929.
LASH OF THE CZAR, THE: Kachalov, Meyerhold, Stenn. (L) 6800f. (R) Feb. 9, 1929.
MAN WITH THE CAMERA (D): Special cast. (R) September.
MOSCOW TODAY (D): Special cast. (R) April 11. (L) 5000f.
NEW BABYLON (D): Sophia Magarill, Sergei Gerasimow, Peter Soholewski, Elena Kusmina. (R) June 29. (L) 8000f.
PRISONERS OF THE SEA: O. Knipper, Tschechowa, N. Kutusow. (R) Apr. 13, 1929.
TWO DAYS: F. E. Samytschkowsky. (L) 6500f. (R) Feb. 1, 1929.
YELLOW PASS, THE: Anna Stenn. (L) 6600f. (R) Dec. 8, 1928.

Artclass

UNMASKED (D-AT): Robert Warwick, Sam Ash, Milton Krims, Lyons Wickland, Susan Corroy, William Corbett, Charles Slattery, Kate Roemer, Waldo Edwards, Roy Byron, Clyde Dillson, Helen Mitchell, Marie Burke. (L) Talking, 5449f.

Chesterfield

BELOW THE DEADLINE (D-Underworld): Barbara Worth, Frank Leigh, J. P. McGowan, Walter Merrill, Arthur Rankin, Virginia Sale, "Tiny" Ward, Lou Gory, Fred Walton, Bill Patton, Charles Hickman, Mike Donlin. (L) 5500f. (R) May 1, 1929. (NP) May 25.
CAMPUS KNIGHTS (CD): Raymond McKee, Shirley Palmer, Marie Quillen, Jean Laverty. (R) June 15, 1929.
CIRCUMSTANTIAL EVIDENCE: Helen Foster, Cornelius Keefe, Alice Lake, Charles Gerrard, Ray Hallor. (L) 6200f. (R) Jan. 15, 1929. (NP) Mar. 23, 1929.
HOUSE OF SECRETS (AT-D): Marcia Manning, Joseph Striker, Elmer Grandin, Herbert Warren, Francis M. Cerdl, Richard Stevenson, Harry H. Southard, Edward Ringham, (L) 6100f. Sound only.
JUST OFF BROADWAY (M): Donald Keith, Ann Christy, Larry Steers, DeSacla Mooers, Jack Tanner, Syd Saylor, Beryl Roberts, Albert Dresden. (L) 6200f. (R) Feb. 15, 1929. (NP) Mar. 3, 1929.
PEACOCK FAN, THE (M): Lucien Preval, Dorothy Dwan, Tom O'Brien, Rosemary Theby, Carlton King, Gladden James, David Findlay, James Wilcox, Fred Malatesta, Alice True, Spencer Bell, John Fowler. (L) 5300f. (R) Mar. 15, 1929. (NP) Mar. 23, 1929.
SOUTH OF PANAMA (D): Carmelita Geraghty, Lewis Sargent, Philo McCullough, Edouardo Raquello, Marie Messinger, Carlton King, Harry Arras, Joe Burke, Fred Walton. (L) 5800f. (R) Nov. 15, 1928.

Columbia

ACQUITTED: Forthcoming 1929 release.
BACHELOR GIRL, THE (D-TME): William Collier, Jr., Jacqueline Logan, Edward Hearn, Thelma Todd. (R) May 3, 1929. (NP) June 22. (L) Talking, 5967f; silent, 6245f.
BEHIND CLOSED DOORS (My): Virginia Valli, Gaston Glass, Otto Matiesen, Andre De Segurola, Fanny Midgley, Torben Meyer, Broderick O'Farrell, Otto Hoffman. (L) 5897f. (R) Feb. 24, 1929. (NP) June 15, 1929.
BROADWAY HDOFER, A: Forthcoming 1929 release.
CDLLEGE COQUETTE (CD-AT): Ruth Taylor, John Holland, William Collier, Jr., Johyna Ralston, Edward Piel, Jr. (L) Talking, 6149f; silent, 5566f. Recording on film and disc. (R) Aug. 5, 1929.
DONOVAN AFFAIR, THE (D-AT): Jack Holt, Agnes Ayers, Dorothy Revier, William Collier, Jr., John Roche, Fred Kelsey, Hank Mann, Wheeler Oakman, Virginia Brown Faire, Alphonse Ethier, Edward Hearn, Ethel Wales, John Wallace. (L) Talking, 7140f; silent, 7189f. (R) Apr. 11, 1929. (NP) May 18.
ETERNAL WOMAN, THE (D): Olive Borden, Ralph Graves, Ruth Clifford, John Miljan, Nena Quartaro, Joseph Swickard, Julia Swayne Gordon. (L) 5812f. (R) Mar. 18, 1929. (NP) Apr. 6, 1929.
FAKER, THE (D): Jacqueline Logan, Charles Delaney, Warner Oland, Charles Hill Mailes, Gaston Glass, Flora Finch, David Mir, Lon Poff, Fred Kelsey. (L) 5651f. (R) Jan. 2, 1929. (NP) Feb. 9, 1929.
FALL OF EVE, THE (CD-AT): Patsy Ruth Miller, Ford Sterling, Jed Prouty, Gertrude Astor, Arthur Rankin, Betty Farrington, Fred Kelsey. (L) Sound, 6245f. (R) June, 1929. (NP) July 20.
FATHER AND SON (D-AT): Jack Holt, Dorothy Revier, Helen Chadwick, Mickey McBan, Wheeler Oakman. (L) Talking, 6765f; silent, 6310f. (R) Apr. 22, 1929. (NP) May 18, 1929.
FLIGHT (AT-D): Jack Holt, Ralph Graves, Lila Lee, Alan Roscoe, Harold Goodwin, Jimmy de la Cruze. (NP) October 19.
FLYING MARINE, THE (D-TME): Ben Lyon, Shirley Mason, Jason Robards. (NP) June 29. (L) Talking, 5951f; silent, 5736f.
GREEN EYES: Forthcoming 1929 release.
GREENWICH VILLAGE: Forthcoming 1929 release.
HURRICANE (AT-D): Hobart Bosworth, Johnny Mack Brown, Lelia Hyams, Allan Roscoe, Tom O'Brien, Leila McIntyre, Joe Bordeaux and Eddie Chandler. (NP) Sept. 21. Forthcoming 1929 release.
LIGHT FINGERS (D-AT): Ian Keith, Dorothy Revier, Carroll Nye, Ralph Theodore, Tom Rickets. (L) Talking, 5700f. (R) July 29, 1929. (NP) Aug. 31. (L) Silent 5578f. Sound 5700f.
LONE WDLF'S DAUGHTER (TME): Lytell and Olmstead. (L) 6214f. (R) Jan. 13, 1929.
LOVE CAPTIVE, THE: Forthcoming 1929 release.

Key to Abbreviations

C—Comedy
D—Drama
R—Romance
MC—Musical Comedy
F—Farce
M—Melodrama
W—Western
O—Operetta
My—Mystery

SOUND

AT—All Talking
M—Musical Score
T—Talking Sequences
E—Sound Effects
S—Singing

The foregoing abbreviations follow immediately after the title. As an example, CD-TME signifies "comedy-drama with talking sequences, musical score and sound effects."

OTHER ABBREVIATIONS

L—Length
NP—New Pictures
R—Release
TOS—T. O. Service

NOTHING TO WEAR (CD): Jacqueline Logan, Theodore Von Eltz, Bryant Washburn, Jane Winton, William Irving, Edythe Flynn. (L) 5701f. (R) Nov. 5, 1928. (NP) Mar. 9, 1929.
OBJECT ALIMONY (D): Lois Wilson, Ethel Grey Terry, Douglas Gilmore, Roscoe Karns, Carmelita Geraghty, Dickey Moore, Jane Keckley, Thomas Curran. (L) 6266f. (R) Dec. 22, 1928. (NP) Jan. 12, 1929.
POWER OF THE PRESS, THE (D): Douglas Fairbanks, Jr., Johyna Ralston, Mildred Harris, Philo McCullough, Wheeler Oakman, Robert Edeson, Edward Davis, Del Henderson, Charles Clary. (L) 6456f. (R) Oct. 31, 1928. (NP) Mar. 9, 1929.
QUITTER, THE (D): Ben Lyon, Dorothy Revier, Fred Kohler, Charles McHugh, Sherry Hall, Jane Daly, Henry Otto, Claire McDowell. (L) 5671f. (R) Apr. 1, 1929. (NP) Mar. 9, 1929.
REDEMPTION: Forthcoming 1929 release.
RESTLESS YOUTH (D): Marceline Day, Ralph Forbes, Norman Trevor, Robert Ellis, Mary Mabery, Gordon Elliott, Coy Watson. (L) 6085f. (R) Nov. 30, 1928. (NP) Dec. 22, 1928.
SIDESHDW, THE (D): Marie Prevost, Ralph Graves, "Little Billy," Alan Roscoe, Pat Harmon, Texas Madesen, Martha McGruger, Esteban Clemento, Janet Ford, Paul Dismute, Bert Price, Chester Morton, Jacques Ray. (L) 5999f. (R) Dec. 11, 1928. (NP) Feb. 16, 1929.
SINNERS PARADE (M): Victor Varconi, Dorothy Revier, John Patrick, Edna Marion, Marjorie Bonner, Clarissa Selwynne, Jack Mower. (L) 5616f. (R) Sept. 14, 1928. (NP) Oct. 20, 1928.
STOOL PIGEON (M): Olive Borden, Charles Delaney, Lucy Beaumont, Louis Natheaux, Ernie Adams, Al Hill, Robert Wilber, Clarence Burton. (L) 5792f. (R) Oct. 25, 1928. (NP) Nov. 17, 1928.
SUBMARINE (D-ME): Jack Holt, Dorothy Revier, Ralph Graves, Clarence Burton, Arthur Rankin. (L) Synchronized, 8374f; silent 8192f. (R) Nov. 12, 1928. (NP) Mar. 9, 1929. (TOS) Dec. 1, 1928.
TRIAL MARRIAGE (D-ME): Norman Kerry, Sally Eilers, Jason Robards, Thelma Todd, Charles Clary, Naomi Childers, Rosemary Theby, Gertrude Short. (L) Talking, 6639f; silent, 6506f. (R) Mar. 10, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 20, 1929.
WICKED ANGEL, THE: Forthcoming 1929 release.
YOUNGER GENERATION, THE (D-TM): Jean Hersholt, Lina Basquette, Rosa Rosanova, Ricardo Cortez, Rex Lease, Martha Franklin, Julanne Johnston, Jack Raymond, Sydney Crossley, Otto Fries, Julia Swayne Gordon, Donald Hall, Bernard Siegel. (L) Synchronized, 7866f; silent 7246f. (R) Jan. 24, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 13, 1929.

Excellent

BROKEN BARRIERS: Helene Costello. (L) 5974f. (R) Dec. 1, 1928.
CLEANUP, THE: Delaney and Blake. (L) 5660f. (R) Jan. 25, 1929.
CONFESSIONS OF A WIFE: Helene Chadwick. (L) 6047f. (R) Dec. 10, 1928.
DREAM MELODY: Riche and Thelby. (L) 5050f. (R) Jan. 20, 1929.
DAVID VALLORY: Forthcoming 1929 release.
FANNY HAWTHORNE: Forthcoming 1929 release.
LIFE'S CROSSRDADS: Hulette and Hamilton. (L) 5355f.
HEARTS AND MODELS: Forthcoming 1929 release. (R) Oct. 20, 1928.
MASQUERADE MARRIAGE: Forthcoming 1929 release.
MELLDWING MONEY: Forthcoming 1929 release.
ONE SPLENDID HOUR: Viola Dana, George Periolot, Allen Simpson, Lewis Sargent, Jack Richardson, Lucy Beaumont, Florence Cooper, Ernie Adams, Hugh Saxon, Charles Hichman. (L) 6129f. (R) May 1, 1929.
ORCHID WOMAN, THE: Forthcoming 1929 release.
PASSIDN SDNG, THE: Noah Beery and Olmstead. (L) 5100f. (R) Oct. 20, 1928.
PENNY PRINCESS: Forthcoming 1929 release.
RDSES OF PICARDY: (R) Apr. 15, 1929.
WRECKERS, THE: Forthcoming 1929 release.

First Division

LINDA (ME-D): Warner Baxter, Helen Foster, Noah Beery, Mitchell Lewis. (L) 6775f.

First National

BROADWAY BABIES (M-TME): Alice White, Charles Delaney, Fred Kohler, Tom Dugan, Bodil Rosing, Sally Eilers, Marion Byron, Jocelyn Lee, Louis Natheaux, Maurice Black. (L) 8067f. (R) June 30, 1929. (NP) June 22.
CALIFORNIA MAIL (W): Ken Maynard, Dorothy Dwan, Lafe McKee, Paul Hurst, C. E. Anderson, Fred Burns. (L) 5446f. (R) Apr. 7, 1929. (NP) Apr. 20, 1929.
CAREERS (D-AT): Billie Dove, Antonio Moreno, Thelma Todd, Noah Beery, Holmes Herbert, Carmel Myers, Robert Frazer, Sojin. (L) 8435f. (R) June 2, 1029. (NP) June 22. (TOS) June 29.
CARELESS AGE, THE (CD): Douglas Fairbanks, Jr., Loretta Young, Carmel Myers, Holmes Herbert, Kenneth Thomson, George Baxter, Wilfred Noy, Doris Lloyd, Ilka Chase, Raymond Lawrence. (NP) Aug. 17. (L) Sound, 6308f.
CHEYENNE (W): Ken Maynard, Gladys McConnell, James Bradbury, Jr., Tarzan, William Franey, Charles Whittaker. (R) Feb. 3. (L) 5944f.
CHILDREN OF THE RITZ (ME-CD): Dorothy Mackaill, Jack Mulhall, James Ford, Eddie Burns, Lee Moran, Kathryn McGuire, Evelyn Hall, Doris Dawson, Aggie Herring, Frank Crane. (R) Mar. 3. (L) Sound, 6565f. Silent, 6287f. (TOS) Mar. 2.
CRASH, THE (D-M): Milton Sills, Thelma Todd, Wade Boteler, William Demarest, Fred Warren, Sylvia Ashton, Dewitt Jennings, (L) 6225f. (R) Oct. 7, 1928. (NP) Sept. 20, 1928. (TOS) Nov. 24, 1928.
DANCING VIENNA (D): Lya Mara, Ben Lyon, Herman Picha, Kurt Garron, Olga Engl, George Burghardt, Gustav Charle, Jullus Falkenstein, Arnold Korff, Eugene Burg, Albert Paulig. (R) Jan. 1. (L) 5683f. (NP) Feb. 2.
DARK STREETS (D-AT): Jack Mulhall, Lila Lee, Aggie Herring, Earl Pingree, Will Walling, E. H. Calvert, Maurice Black. (NP) Aug. 10. (L) Sound, 5416f; silent, 5514f.
DIVINE LADY, THE (D-TME): Corinne Griffith, Victor Varconi, H. B. Warner, Ian Keith, Marie Dressler, Dorothy Cummings, William Conklin, Montague Love, Julia Swayne Gordon, Michael Vavitch. (L) 9035f. (R) Mar. 31, 1929. (NP) Apr. 6, 1929. (TOS) May 11, 1929.
DRAG (D-TME): Richard Barthelmess, Lucien Littlefield, Katherine Ward, Alice Day, Tom Dugan, Lila Lee, Margaret Fielding. (L) 7642f. (R) July 21, 1929. (NP) July 13. (TOS) August 10.
FAST LIFE (D-AT): Douglas Fairbanks, Jr., Loretta Young, Chester Morris, William Holden, Frank Sheridan, Ray Hallon, John Sainpolis. (L) Talking, 7541f. (R) Sept. 29, 1929. (NP) Aug. 31. (TOS) Oct. 5.
GIRL IN THE GLASS CAGE, THE (D-TME): Loretta Young, Carroll Nye, Matthew, Betz, Lucien Littlefield, Ralph Lewis, George Stone, Julia Swayne Gordon, Majel Coleman, Charles Sellon, Robert Haines. (R) June 22, 1929. (NP) June 15. (L) Talking, 7159f; silent, 6705f.
GREAT DIVIDE (AT-MD): Dorothy Mackaill, Ian Keith, Lucien Littlefield, Ben Hendricks, Myrna Loy, Frank Tang, Creighton Hale, George Fawcett, Jean Laverty, Claude Gillingwater, Roy Stewart, James Ford, Jean Lorraine and Gordon Elliott. (NP) Sept. 21.
HARD TO GET (CD-AT): Dorothy Mackaill, Jimmie Finlayson, Louise Fazenda, Jack Oakie, Edmund Burns, Clarissa Selwynne, Charles Delaney. (NP) Aug. 10. (TOS) Sept. 28. (L) Sound, 7324f; silent, 5981f.
HER PRIVATE LIFE (T-D): Billie Dove, Walter Pidgeon, Holmes Herbert, Montagu Love, Roland Young, Thelma Todd, Mary Forbes, Brandon Hurst and Zasu Pitts. (NP) Sept. 21.
HIS CAPTIVE WOMAN (D-TME): Milton Sills, Dorothy Mackaill, Gladden James, Jed Prouty, Sidney Bracey, Gertrude Howard, Marion Byron, George Fawcett, William Holden, Frank Reicher, August Tollaire. (L) 8305f. (R) Apr. 7, 1929. (NP) Mar. 2, 1929.
HOT STUFF (CD-TME): Alice White, Louise Fazenda, William Bakewell, Doris Dawson, Ben Hall, Charles Sellon, Buddy Messinger, Andy Devine, Larry Banthim. (L) 6774f. (R) May 5, 1929. (NP) Mar. 22, 1929.
HDUSE OF HORROR (MyC-ME): Louise Fazenda, Chester Conklin, James Ford, Thelma Todd, William V. Mong, Emile Chautard, William Orlamond, Dale Fuller, Tenan Holtz. (L) 5919f. (R) Apr. 28, 1929. (NP) Apr. 13, 1929.
ISLE OF LOST SHIPS, THE (D): Jason Robards, Virginia Valli, Clarissa Selwynne, Noah Beery, Robert O'Connor, Harry Cording, Margaret Fielding, Katherine Ward, Robert Homans, Jack Ackroyd and Sam Baker. (P) Sept. 21.
LAWLESS LEGION, THE (W): Ken Maynard, Nora Lane, Paul Hurst, J. P. McGowan, Frank Rice, Howard Truesdell, Tarzan. (R) Mar. 3, 1929. (NP) Mar. 9, 1929. (L) 6109f.
LILAC TIME (D-ME): Colleen Moore, Gary Cooper, Eugenie Besserer, Burr McIntosh, Kathryn McGuire, Cleve Moore, Jack Stone, Emile Chautard, Arthur Lake. (L) 8967f. (R) Nov. 18, 1928. (NP) June 2, 1928. (TOS) Aug. 18, 1928.
LOVE AND THE DEVIL (D-ME): Milton Sills, Maria Corda, Ben Bard, Nellie Bly Baker, Amber Norman. (L) 6431f. (R) Mar. 24, 1929. (NP) June 29.
MAN AND THE MOMENT, THE (D-TME): Billie Dove, Rod LaRocque, Gwen Lee, Robert Schable, Charles Sellon, George Bunny. (L) Talking, 7086f; silent 6539f. (R) June 23, 1929. (NP) Mar. 23, 1929. (TOS) August 3.
MDST IMMORAL LADY, A (D-TS): Leatrice Joy, Walter Pidgeon, Sidney Blackmer, Montague Love, Josephine Dunn, Robert Edeson, Donald Reed, Florence Oakley, Wilson Benge. (NP) September 28.
NIGHT WATCH, THE (D-ME): Billie Dove, Paul Lukas, Donald Reed, Nicholas Sousanin, Nicholas Bela, George Periolat, William Tooker, Gus Partos. (L) 6612f. (R) Sept. 9, 1928. (NP) Oct. 13, 1928.
OUTCAST (D-ME): Corinne Griffith, James Ford, Edmund Lowe, Huntly Gordon, Kathryn Carver, Louise Fazenda, Sam Hardy, Patsy O'Byrne, Lee Moran. (L) 6622f. (R) Nov. 11, 1928. (NP) Oct. 27, 1928. (TOS) Dec. 1, 1928.
PARIS (TS-D): Irene Bordoni, Jack Buchanan, Louise Closser Hale, Jason Robards, Margaret Fielding, Zasu Pitts. (NP) October 19.
PRISONERS (D-TME): Corinne Griffith, James Ford, Bela Lugosi, Ian Keith, Julanne Johnston, Ann Schaeffer, Baron Hesse, Otto Matieson, Harry Northrup. (L) 7800f. (R) May 19, 1929. (NP) July 20.
RDYAL RIDER, THE (W): Ken Maynard. (L) 5957f. (R) May 5, 1929.
SATURDAY'S CHILDREN (D-TME): Corinne Griffith, Grant Withers, Albert Conti, Alma Teil, Lucien Littlefield, Charles Lane, Ann Schaeffer, Marcia Harris. (L) 7950f. (R) Apr. 14, 1929. (NP) Mar. 9, 1929. (TOS) May 25.
SCARLET SEAS (D-TME): Richard Barthelmess, Betty Compson, Loretta Young, James Bradhury, Sr., Jack Curtis, Knute Erickson. L) 6237f. (R) Dec. 9, 1928. (NP) Dec. 1, 1928. (TOS) Feb. 2, 1929.

SEVEN FOOTPRINTS TO SATAN (MY-ME): Creigbton Hale, Thelma McNeill, Thelma Todd, Sheldon Lewis, William V. Mong, Sojin, Laska Winters, 1van Cbristy, DeWitt Jennings, Nora Cecil, Kala Pasba, Harry Fitzgerald, Alonzo Rositto, Harry Tenbrooke. (L) 5405f. (R) Feb. 17, 1929. (NP) Mar. 9, 1929.

SMILING IRISH EYES (D-TS): Colleen Moore, James Hall, Claude Gillingwater, Robert Homans, Aggie Herring, Betty Francisco, Julanne Johnston, Robert O'Connor, John Beck, Edward Earl, Tom O'Brien, Oscar Apfel, Fred Kelsey, Otto Lederer. (L) 8550f. (R) July 31, 1929. (TOS) Sept. 7. (NP) July 27.

SQUALL, THE (D-AT): Myrna Loy, Alice Joyce, Richard Tucker, Carroll Nye, Loretta Young. (L) 9629f. (R) May 26, 1929. (TOS) June 29.

SYNTHETIC SIN (D-ME): Colleen Moore, Antonio Moreno, Kathryn McGuire, Edytbe Chapman, Montague Love, Gertrude Astor, Getrtrude Howard, Ben Hendricks, Jr., Raymond Tucker. (L) 6852f. (R) Jan. 6, 1929. (NP) Mar. 2, 1929.

TWIN BEDS (C-AT): Jack Mulhall, Patsy Ruth Miller, Armond Kaliz, Gertrude Astor, Knute Erickson, Edythe Chapman, Jocelyn Lee, Nita Martan, ZaSu Pitts, Eddie Gribbon, Ben Hendricks, Jr., Carl Levinnes, Alice Lake, Bert Roach. (R) July 14, 1929. (NP) July 20. (L) Talking, 7,266f.

TWO WEEKS OFF (CD-TME): Dorothy Mackaill, Jack Mulhall, Gertrude Astor, Jimmy Finlayson, Kate Price, Jed Prouty, Eddie Gribbon, Dixie Gay, Gertrude Messinger. (L) 8017f. (R) May 12, 1929. (NP) May 11, 1929. (TOS) June 8.

WEARY RIVER (MD-TME): Richard Barthelmess, Betty Compson, George Stone, William Holden, Louis Natheaux, Raymond Turner, Robert O'Connor. (L) 7976f. (R) Feb. 10, 1929. (NP) Mar. 9, 1929. (TOS) May 18.

WEDOING RINGS (T-D): Lois Wilson, H. B. Warner, Olive Borden, Kathleen Williams, Aileen Manning, James Ford, Hallam Cooley.

WHY BE GOOD (CD-ME): Colleen Moore, Nell Hamilton, Bodil Rosing, John Sainpolis, Edward Martindel, Eddie Clayton, Lincoln Stedman, Louis Natheaux, Collette Merton, Dixie Gay. (L) 7507f. (R) Mar. 17, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 30, 1929.

YOUNG NOWHERES (D): Richard Barthelmess, Marian Nixon, Bert Roach, Anders Randolf, Raymond Turner, Joselyn Lee. (NP) October 19.

Fox

AIR CIRCUS, THE (MD-TME): David Rollins, Arthur Lake, Sue Carol, Cbarles Delaney, Heinie Conklin, Louise Dresser, Earl Robinson. (L) 7702f. (R) Sept. 30, 1928. (NP) Oct. 20, 1928. (TOS) Jan. 5, 1929.

BEHIND THAT CURTAIN (MY-AT): Warner Baxter, Lois Moran, Gilbert, Emery, Claude King, Philip Strange, Boris Karloff, Jamiel Hassen, Peter Gawthorne, John Rogers, Montague Shaw, Finch Smiles, Mercedes De Valasco, E. L. Park. (L) 8300f. (R) June 30, 1929. (TOS) Aug. 31. (NP) July 6.

BIG TIME (AT-CD): Lee Tracy, Mae Clarke, Daphine Pollard, Josephine Dunn, and Stepin Fetchit. Directed by Kenneth Hawks. (NP) Oct. 5.

BLACK MAGIC (D-ME): Josephine Dunn, Earle Foxe, John Holland, Henry B. Walthall, Dorothy Jordon, Fritz Feld, Sheldon Lewis, Ivan Lindow, Blue Washington. (L) 5835f. Silent, 5855f. (R) June 2, 1929. (NP) Aug. 3.

BLACK WATCH, THE (R-AT): Victor McLaglen, Myrna Loy, David Torrence, David Percy, Joseph Diskay, Joyzelle, David Rollins, Lumsden Hare, Roy D'Arcy, Mitchell Lewis, Cyril Chadwick, Francis Ford, Walter Long, Frederick Sullivan, Richard Travers, Pat Somerset, Claude King. (L) 8487f. (R) May 26, 1929. (NP) June 15. (TOS) July 6.

BLINDFOLD (D-M): Lois Moran, George O'Brien, Earl Foxe, Don Terry, Maria Alba, Fritz Feld, Andy Clyde, Craufurd Kent, Robert E. Homans, John Kelly, Philips Smalley. (L) 5598f. (R) Dec. 9, 1928. (NP) Dec. 8, 1928.

BLUE SKIES (CD-M): Helen Twelvetrees, Frank Albertson, Rosa Gore, William Orlamond, Claude King, Carmencita Johnson, Freddie Frederick, Ethel Wales, Adele Watson, Helen Jerome Eddy. (L) Silent, 5367f; sound, 5408f. (R) Mar. 7, 1929. (NP) Apr. 6, 1929.

CAPTAIN LASH (D-M): Victor McLaglen, Claire Windsor, Arthur Stone, Albert Conti, Clyde Cook, Jean Laverty, Frank Hagney, Boris Charsky, Jane Winton. (L) 5453f. (R) Jan. 6, 1929. (NP) Mar. 9, 1929. (TOS) Feb. 16.

CHASING THROUGH EUROPE (D-TME): Sue Carol, Nick Stuart, Gustav von Seyffertitz, Gavin Gordon, E. Alyn Warren. (L) Silent, 5622f.; sound, 5581f. (R) June 9, 1929. (NP) Aug. 10.

CHRISTINA (D): Janet Gaynor, Charles Morton, Rudolph Schildkraut, Lucy Dorraine, Harry Cording. (L) 6955f. (R) Mar. 30, 1929. (NP) Aug. 3.

COCK-EYED WORLD, THE (D-AT): Lily Damita, Victor McLaglen, Edmund Lowe, Lelia Karnelly, Bobby Burns, Jean Bary, Joe Brown. (L) 10,611f. (NP) Sept. 7. (TOS) Oct. 5.

DRY MARTINI (D-M): Mary Astor, Matt Moore, Jocelyn Lee, Sally Eilers, Albert Gran, Albert Conti, Tom Rickets, Hugh Trevor, John T. Dillon, Marcelle Corday. (L) 7176f. (R) Oct. 7, 1928. (NP) Mar. 16, 1929. (TOS) Dec. 1, 1928.

EXALTED FLAPPER, THE (CD-ME): Sue Carol, Barry Norton, Irene Rich, Albert Conti, Sylvia Field, Stuart Irwin, Lawrence Grant, Charles Clary, Michael Visaroff, Don Allen, Landers Stevens. (R) May 26, 1929. (NP) June 22. (L) 5806f.

FAR CALL, THE (D-ME): Charles Morton, Leila Hyams, Ulrich Haupt, Stanley J. Sanford, Warren Hymer, Arthur Stone, Charles Middleton, Pat Hartigan, 1van Linow, Dan Wolheim, Randolph Scott, Charles Gorman, Bernard Siegel, Willie Fung, Harry Gripp, Frank Chew, Sam Baker. (L) Sound, 5313f; silent, 5285f. (R) Apr. 28, 1929. (NP) June 1.

FOUR DEVILS (D-TME): Janet Gaynor, Mary Duncan, Charles Morton, Barry Norton, Farrell MacDonald, Nancy Drexel. (L) 6500f. (NP) July 20.

FOUR SONS (D-ME): Margaret Mann, James Hall, Francis X. Bushman, Jr., Charles Morton, George Meeker, June Collyer, Wendell Franklin, Earle Foxe, Albert Gran, August Tollaire, Frank Reicher, Jack Pennick, Hughie Mack, Ruth Mix. (L) 8962f. (R) Sept. 2, 1928. (NP) Mar. 9, 1929. (TOS) Jan. 12, 1929.

FOX MOVIETONE FOLLIES (MC-ATS): Lola Lane, Frank Richardson, David Percy, Sue Carol, Dixie Lee, David Rollins, Sharon Lynn, John Breedon, Stepin Fetchit. (L) 8291f. (R) May 25, 1929. (NP) June 15. (TOS) June 29.

FUGITIVES (MD-M): Madge Bellamy, Don Terry, Arthur Stone, Earle Fox, Matthew Betz, Lumsden Hare, Hap Ward, Edith Yorke, Jean Laverty. (L) 5356f. (R) Jan. 27, 1929. (NP) Mar. 16, 1929.

GHOST TALKS, THE (My-TME): Special cast. (R) Mar. 30, 1929. (L) 6428f.

GIRL FROM HAVANA (AT-D): Paul Page, Lola Lane, Natalie Moorhead, Kenneth Thomson, Warren Hymer, Joseph Girard and Adele Windsor. Directed by Benjamin Stoloff. (NP) Sept. 21.

GIRLS GONE WILD (CD-M): Sue Carol, Nick Stuart, William Russell, Roy D'Arcy, Leslie Fenton, Hedda Hopper, John Darrow, Mathew Betz, Edmund Breeze, Minna Ferry, Louis Natheaux, Lumsden Hare. (L) Talking, 5332f. (R) Feb. 24, 1929. (NP) March 23, 1929.

HEARTS IN OIXIE (AT-D): Stephin Fetchit, Clarence Muse, Eugene Jackson, Dorothy Morrison, Bernice Pilot, Clifford Ingram, Mildred Washington, Zach Williams, Gertrude Howard, Vivian Smith, Robert Brooks, A. C. H. Billdrew, Richard Carlysle. (R) Mar. 10. (L) Sound, 7463f.; silent, 6444f. (TOS) May 25.

HOMESICK (F): Sammy Cohen, Harry Sweet, Marjorie Becbe, Henry Armetta, Pat Harmon. (L) 5153f. (R) Dec. 16, 1928. (NP) Mar. 9, 1929.

IN OLO ARIZONA (D-TME): Warner Baxter, Edmund Lowe. (L) 8724f. (R) Jan. 20, 1929. (TOS) Mar. 23, 1929.

JOY STREET (CD-M): Lois Moran, Nick Stuart, Rex Bell, Jose Crespo, Dorothy Ward, Ada Williams, Maria Alba, Sally Phipps, Florence Allen, Mabel Vail, John Breedon. (R) Apr. 7, 1929. (L) Silent, 5754f.; sound, 5748f. (NP) May 11, 1929.

LUCKY STAR (D-T): Charles Farrell, Janet Gaynor, Hedwiga Reicher, Guinn (Big Boy) Williams, Paul Fix, Gloria Grey, Hector V. Sarno. (L) Talking, 8895f.; silent, 8725f. (R) Aug. 18, 1929. (TOS) Sept. 28.

MAKING THE GRAOE (CD-M): Edmund Lowe, Lois Moran, Albert Hart, Lucien Littlefield, James Ford, Sherman Ross, John Alden, Gino Conti, Rolfe Sedan, Lia Tora, Mary Ashley. (L) Talking, 5903f.; silent, 5024f. (R) Feb. 10, 1929. (NP) Mar. 9, 1929.

MASKEO EMOTIONS (D-TME): George O'Brien, Nora Lane, Farrell MacDonald, David Sharpe, Edward Peil, Sr., Frank Hagney. (L) Silent, 5389f.; sound, 5419f. (R) May 19, 1929. (NP) June 15. (L) 5419f.

MASQUERADE (CD): Alan Birmingham, Leila Hyams, Clyde Cook, Farrell MacDonald, Arnold Lucy, George Pierce, Rita Le Roy, John Breeden, Jack Pierce, Pat Moriarity, Jack Carlisle, Frank Richardson. (N) July 27. (L) Talking, 5643f.

NEW YEAR'S EVE (D-M): Mary Astor, Charles Morton, Arthur Stone, Helen Ware, Freddie Frederick, Florence Lake, Sumner Getchell, Virginia Vane, Stuart Erwin. (R) Feb. 24, 1929. (L) Silent, 5959f; sound, 5984f. (NP) Mar. 16, 1929.

NOT QUITE DECENT (D-TM): June Collyer, Louise Dresser, Allan Lane, Oscar Apfel, Paul Nicholson, Marjorie Beebe, Ben Hewlett, Jack Kenney. (L) Talking, 4965f; silent, 4653f. (R) Mar. 24, 1929. (TOS) June 22. (NP) May 18, 1929.

ONE WOMAN IDEA, THE (D-ME): Rod La Rocque, Marceline Day, Sharon Lynn, Sally Phipps, Shirley Dorman, 1van Lebedeff, Douglas Gilmore, Gino Corrado, Joseph W. Girard, Arnold Lucy, Frances Rosay, Guy Trento, Daniel Hasson, Tom Tamarez, Coy Watson. (L) Talking, 6111f.; silent, 6106f. (R) June 2, 1929. (NP) June 22.

PLASTEREO IN PARIS (C-M): With Cohen, Pennick and Linow. (L) 5640f. (R) Sept. 23, 1928.

PLEASURE CRAZED (D-AT): Marguerite Churchill, Kenneth Macenna, Dorothy Burgess, Campbell Gullan, Douglas Gilmore, Henry Kolker, Frederick Graham, Rex Bell, Charlotte Merriam. (R) July, 1929. (NP) July 20. (L) Talking, 5560f.

PROTECTION (MD-ME): Dorothy Burgess, Robert Elliott, Paul Page, Ben Hewitt, Roy Stewart, Dorothy Ward, William H. Tooker, Joe Brown, Arthur Hoyt. (R) May 12. (L) 5511f.

REO WINE (CD-M): June Collyer, Conrad Nagel, Arthur Stone, Sharon Lynn, E. Alyn Warren, Ernest Hilliard, Ernest Wood, Marshall "Babe" Ruth, Dixie Gay, Margaret La Marr. (L) 6194f. (R) Dec. 23, 1928. (NP) Mar. 9, 1929. (TOS) Jan. 26, 1929.

RILEY THE COP (CD-M): J. Farrell MacDonald. (L) 6132f. (R) Nov. 25, 1928.

RIVER, THE (D): Charles Farrell, Mary Duncan, 1van Linow, Margaret Mann, Aldredo Sabato. (L) 7313f. (NP) July 20.

ROMANCE OF THE UNDERWORLD (D-M): With Astor and Boles. (L) 6162f. (R) Nov. 11, 1928. (TOS) Jan. 19, 1929.

SALUTE (AT-D): George O'Brien, William Janey, Frank Albertson, Helen Chandler, Joyce Compton, Clifford Dempsey, Lumsden Hare, Stephin Fetchit, David Butler, Rex Bell, John Breeden. (NP) Sept. 7. (TOS) Oct. 26.

SIN SISTER, THE (CD-M): Nancy Carroll, Lawrence Gray, Josephine Dunn, Myrtle Stedman, Anders Randolf, Richard Alexander, Frederick H. Graham, George Davis, David Callis. (L) 6072f. (R) Feb. 3, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 27, 1929.

SPEAKEASY CD-AT): Paul Page, Lola Lane, Henry B. Walthall, Helen Ware, Warren Hymer, Stuart Erwin, Sharon Lynn, Erville Alderson, James Guilfoyle, Helen Lynch, Marjorie Beebe, Sailor Vincent, Joseph Cawthorne, 1van Linow. (L) 5775f. (R) Mar. 24, 1929. (NP) Apr. 6, 1929. (TOS) Apr. 27, 1929.

STRONG BOY (D-M): Victor McLaglen, Leatrice Joy, Farrell MacDonald, Slim Summerville, Kent Sanders, Tom Wilson, Jack Pennick, Robert Ryan, David Torrence, Dolores Johnson. (L) 5567f. (R) Mar. 3, 1929. (NP) Mar. 16, 1929. (TOS) May 4, 1929.

TAKING A CHANCE: With Rex Bell. (L) 4876f. (R) Nov. 18, 1928.

THEY HAD TO SEE PARIS (AT-CD): Will Rogers, Irene Rich, Marguerite Churchill, Fifi Dorsay, Owen Davis, Rex Bell, Ivan Lebedeff, Christiane Yves, Edgar Kennedy, Marcelle Corday, Marcia Manon, Theodore Lodl, Bob Kerr, Andre Cheron, Gregory Gay. (NP) Sept. 21.

THROUGH DIFFERENT EYES (D-AT). Mary Duncan, Edmund Lowe, Warner Baxter, Earle Foxe, Donald Gallagher, Florence Lake. (R) Apr. 7, 1929. (L) 5166f. (NP) May 11, 1929. (TOS) June 8.

TRENT'S LAST CASE (My-M-M): Raymond Griffith, Raymond Hatton, Marceline Day, Donald Crisp, Lawrence Gray, Nicholas Soussanin, Anita Gravin, Ed Kennedy. (R) Mar. 31, 1929. (L) Silent, 5809f.; sound, 5834f. (NP) May 18, 1929.

TRUE HEAVEN (D-M): George O'Brien, Lois Moran, Philip Smalley, Oscar Apfel, Duke Martin, Andre Cheron, Donald MacKenzie, Hedwig Reicher, Will Stanton. (L) 5531f. (R) Jan. 20, 1929. (NP) Mar. 16, 1929. (TOS) Apr. 6, 1929.

VALIANT, THE (D-AT): Paul Muni and Churchill. (R) Apr. 21, 1929. (L) 5537f.

VEILED WOMAN, THE (D-M): Lia Tora, Paul Vincenti, Walter McGrail, Josef Swickard, Kenneth Thompson, Andre Cheron, 1van Lebedeff, Maude George. (L) Silent, 5185f. Sound, 5192f. (R) Apr. 14, 1929. (NP) Mar. 23, 1929.

WORDS ANO MUSIC (AT-CD): Lois Moran, David Percy, Helen Twelvetrees, William Orlamond, Elizabeth Patterson, Duke Morrison, Frank Albertson, Tom Patricola, Bubbles Crowell, Biltmore Quartet. (NP) Sept. 7. (TOS) Sept. 21.

General Pictures

BACHELORS CLUB, THE (D): Richard Talmadge, Barbara Worth, Edna Murphy, Edna Ellsmere, V. Talbot Henderson, Herbert Hayes, Barry Palmer. (L) 5600f. (NP) June 15.

BACK FROM SHANGHAI (D): Vera Reynolds, Sojin, Joseph W. Girard, Henry Sedley. (L) 5400f. (R) Mar. 15.

HEROIC LOVER (D): Leonard St. Leo, Stuart Holmes, Barbara Bedford, Ted Snell, Hugh Metcalf, William Franey. (R) Feb. 5. (L) 5500f.

Gotham

HEAD OF THE FAMILY, THE: Virginia Lee Corbin. (L) 6250f. (R) October, 1928.

KNEE HIGH: Virginia Corbin. (R) October, 1929.

MOOERN SAPPHO, A (T): Betty Bronson. (R) September, 1929.

RIVER WOMAN, THE (D-ME): Jacqueline Logan, Lionel Barrymore, Charles Delaney, Harry Todd, Mary Doran, Sheldon Lewis. (L) 8 reels. (R) April, 1929. (NP) Mar. 30, 1929.

TIMES SQUARE (CD-T): Alice Day, Eddie Kane, Emile Chautard, John Miljan, Natalie Joyce, Joseph Swickard. (L) 10,500f. (R) March, 1927. (NP) Mar. 30, 1929.

THROUGH THE BREAKERS: Livingston and Herbert. (L) 6420f. (R) September, 1928.

Edward L. Klein

AOVENTURES OF MAYA: (L) Silent, 5400f. (R) Apr. 28, 1929.

PRESIOENT, THE (D): 1van Mosjoukine, Suzy Vernon, Nikolai Malikoff, Heinrich Schroth, Luigi Servanti. (L) 8100f.

Ernest Mattsson

IN OALARNA AND JERUSALEM (D): Hanson and Veidt. (L) 14,000f. Forthcoming 1929 release.

Metro-Goldwyn-Mayer

ALIAS JIMMY VALENTINE (M-TME): William Haines, Lionel Barrymore, Leila Hyams, Karl Dane, Tully Marshall, Howard Hickman, Billy Butts, Evelyn Mills. (L) 8,000f. (R) Jan. 26, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 9, 1929.

ALL AT SEA (C): Karl Dane, George K. Arthur, Josephine Dunn, Herbert Prior, Eddie Baker. (L) 5345f. (R) Feb. 9, 1929. (NP) Feb. 23, 1929.

BELLAMY TRIAL, THE (D-TME): Leatrice Joy, Betty Bronson. (L) 7524f. (R) Mar. 2, 1929. (NP) Sept. 29, 1928. (TOS) Apr. 13, 1929.

BRIOGE OF SAN LUIS REY, THE (D-ME): Lily Damita, Ernest Torrence, Raquel Torres, Don Alvarado, Duncan Rinaldo, Henry B. Walthall, Mikhail Vavitch, Emily Fitzroy, Tully Marshall. (L) 7880f. (R) Mar. 30, 1929. (NP) May 18, 1929.

BROADWAY MELOOY, THE (MC-TSM): Anita Page, Bessie Love, Charles King, Jed Prouty, Kenneth Thomson, Edward Dillon, Mary Doran, Eddie Kane, J. Emmett Beck, Marshall Ruth, Drew Demarest. (R) Mar. 9, 1929. (L) Sound, 9372f.; silent, 5943f. (NP) Mar. 30, 1929. (TOS) Apr. 20, 1929.

BROTHERLY LOVE (C-TE): Karl Dane, George K. Arthur, Jean Arthur, Richard Carlyle, Edward Connelly, Marcia Harris. (L) 6053f. (R) Oct. 13, 1928. (NP) Oct. 13, 1928.

CAMERAMAN, THE (C): Buster Keaton, Marceline Day, Harold Goodwin, Sidney Bracy, Harry Gribbon. (L) 6995f. (R) Sept. 15, 1928. (NP) Sept. 15, 1928.

CHINA BOUND (CD): Karl Dane, George K. Arthur, Josephine Dunn, Polly Moran, Hatty Woods, Carl Stockdale. (L) 6000f. (R) May 18, 1929. (NP) May 11, 1929.

DESERT NIGHTS (D): John Gilbert, Ernest Torrence, Mary Nolan. (L) 6177f. (R) Mar. 9, 1929. (NP) Mar. 16, 1929. (TOS) Mar. 16, 1929.

DESERT RIOER, THE (W): Tim McCoy Raquel Torres, Bert Roach, Edward Connelly, Harry Woods, Jess Cavin. (R) May 11, 1929. (L) 4943f. (NP) June 22.

DREAM OF LOVE (D): Joan Crawford, Nils Asther, Aileen Pringle, Warner Oland, Carmel Myers, Harry Reinhardt, Harry Myers, Alphonse Martell, Fletcher Norton. (L) 7987f. (R) Dec. 1, 1928. (NP) Dec. 22, 1928. (TOS) Dec. 8, 1928.

DUKE STEPS OUT, THE (CD-TME): William Haines, Joan Crawford, Karl Dane, Tenen Holtz, Eddie Nugent, Jack Roper, Delmer Davis, Luke Cosgrove, Herbert Prior. (L) Silent-6210f. Sound-6206f. (R) Mar. 16, 1929. (NP) Mar. 30, 1929.

FLYING FLEET, THE (D-M): Ramon Novarro, Ralph Graves, Anita Page, Edward Nugent, Carroll Nye, Sumner Getchell, Gardner James, Alfred Allen. (L) 9044f. (R) Jan. 19, 1929. (NP) Feb. 2, 1929. (TOS) Jan. 19, 1929.

GIRL IN THE SHOW, THE (T-CD): Bessie Love, Ford Sterling, Raymond Hackett. (TOS) Aug. 31.

HALLELUJAH (D-ATS): Nina Mae McKinney, William Fountaine, Daniel L. Haynes, Harry Gray, Fannie Bell De Knight, Everett McGarrity, Victoria Spivey, Milton Dickerson, Robert Couch, Walter Tait, Dixie Jubilee Singers. (L) Talking, 9650f.

HIS GLORIOUS NIGHT (T-D): John Gilbert, Katherine Dale Owen, Nance O'Neil, Gustav von Seyffertitz, Hedda Hopper, Tyrell Davis, Gerard Barry, Madeline Seymour, Richard Carle, Eva Dennison, Youcca Troubletzkoy, Peter Cawthorne. (NP) October 19. (TOS) Oct. 26.

HOLLYWOOD REVUE, THE (MC-ATS): Bessie Love, Charles King, Marion Davies, Norma Shearer, William Haines, Gus Edwards, Joan Crawford, John Gilbert, Marie Dressler, Polly Moran, Brox Sisters, Anita Page, Buster Keaton, Albertina Ballet. (L) Talking, 11,699f.

HONEYMOON (CD): Polly Moran, Eddie Gribbon, Bert Roach, Flash. (L) 4823f. (R) Dec. 22, 1928. (NP) Mar. 9, 1929.

IOLE RICH, THE (D-AT): Conrad Nagel, Bessie Love, Leila Hyams, Robert Ober, James Neill, Edythe Chapman, Paul Kruger, Kenneth Gibson. (L) 7351f. (R) June 15, 1929. (NP) June 8. (TOS) June 22.

LAOY OF CHANCE, A (D-M): Norma Shearer, Lowell Sberman, Gwen Lee, John Mack Brown, Eugenia Besserer. Buddy Messinger. (L) 7126f. (R) Dec. 22, 1928. (NP) Mar. 9, 1929.

LAST OF MRS. CHEYNEY, THE (D-AT): Norma Shearer, Basil Rathbone, George Berraud, Herbert Bunston, Hedda Hopper, Moon Carrol, Madeline Seymour, Cyril Chadwick, George K. Arthur (in sound print only), Finch Smiles, Maude Turner. (NP) July 20. (L) Talking, 8651f; silent, 6484f.

LOVES OF CASANOVA (D): 1van Mosoujkine. Diana Kerenne, Suzanne Bianchetti, Jenny Jugo, Rina de Liguoro, Nina Kochitz, Olga Day, Paul Guide, Decoeur, Bouamerane, Rudolf Klein-Rogge. (L) 6179f. (R) Feb. 16, 1929. (NP) Mar. 9, 1929.

MADAME X (D-AT): Lewis Stone, Ruth Chatterton, Raymond Hackett, Holmes Herbert, Eugenie Besserer, John P. Edington, Mitchell Lewis, Ulrich Haupt, Sidney Toler, Richard Carle, Claud King, Chappell Dossett, ((L) 8806f. (NP) June 29. (TOS) Aug. 17.

MAN'S MAN, A (CO-ME): William Haines, Josephine Dunn, Sam Hardy, Mae Busch. (L) 6683f. (R) May 25, 1929. (NP) June 22. (TOS) June 22.

MARIANNE (CD-AT): Marion Davies, Oscar Shaw, Robert Castle, Scott Kolk, Emil Chautard, Mack Swain, Oscar Apfel, Robert Ames. Recorded on film and disc. (R) July 20, 1929. (NP) Aug. 31. (TOS) Oct. 19.

MORGAN'S LAST RAID (W): Tim McCoy, Dorothy Sebastian, Wheeler Oakman, Allan Garcia, Hank Mann, Montague Shaw. (L) 5264f. (R) Jan. 5, 1929. (NP) Mar. 9, 1929.

MYSTERIOUS ISLAND, THE (T-D): Lionel Barrymore, Jane Daly, Lloyd Hughes, Montagu Love, Harry Gribbon, Snitz Edwards, Gibson Gowland, Dolores Brinkman. (NP) October 19.

NAPOLEON (D): Waldimir Roudenko, Albert Dieudonne, Alexandre Koubitzky, Harry Krimer, Edmond Van Daele, Antonin Artaud, Gina Manes, Nicholas Koline. (L) 6893f. (R) Oct. 27, 1928. (NP) Oct. 27, 1929.

OUR MOOERN MAIOENS (AT-D): Joan Crawford, Rod La Rocque, Douglas Fairbanks, Jr., Anita Page, Edward Nugent, Josephine Dunn, Albert Gran. (NP) Sept. 14.

OVERLANO TELEGRAPH, THE (W): Tim McCoy, Dorothy Janis, Frank Rice, Lawford Davidson, Clarence Geldert, Chief Big Tree. (L) 4815f. (R) Mar. 2, 1929. (NP) Mar. 16, 1929.

PAGAN, THE (D-SME): Ramon Novarro, Renee Adoree, Dorothy Janis, Donald Crisp. (L) Silent-7150f. Sound-7359f. (R) Apr. 27, 1929. (NP) May 25, 1929.

SHOW PEOPLE (CD-TE): Marion Davies, William Haines, Dell Henderson, Paul Ralli, Tenen Holtz, Harry Gibbon, Sidney Bracy, Polly Moran, Albert Conti. (L) 7453f. (R) Oct. 20, 1928. (NP) Sept. 29, 1928. (TOS) Oct. 27, 1928.

SINGLE MAN, A (CD): Lew Cody, Aileen Pringle, Marceline Day, Edward Nugent, Kathlyn Williams, Eileen Manning. (L) 5596f. (R) Jan. 12, 1929. (NP) Feb. 9, 1929.

SINGLE STANDARD, THE (D): Greta Garbo, Nils Asther, John Mack Brown, Dorothy Sebastian, Lane Chandler, Robert Castle, Mahlon Hamilton, Kathlyn Williams, Zefie Tidbury. (NP) Aug. 17. (L) 6569f. (TOS) Aug. 17.

SIOUX BLOOD (W): Tim McCoy, Robert Frazer, Marion Douglas, Clarence Geldert, Chief Big Tree, Sidney Bracy. (L) 4811f. (R) Apr. 20, 1929. (NP) Apr. 27, 1929.

SPEEDWAY (T-CD): William Haines, Anita Page, Ernest Torrence, Polly Moran, Karl Daue, John Miljan. (TOS) Sept. 14. (NP) Sept. 14.

SPIES (M): Rudolph-Klein-Rogge, Greda Maurus, Lien Deyers, Louis Ralph, Craighall Sherry, Willy Fritsch, Lupu Pick, Fritz Rasp. (L) 7999f. (NP) June 15.

SPITE MARRIAGE (CD-M): Buster Keaton, Dorothy Sebastian, Edward Earle, Lella Hyams, William Bechtel, John Byron. (L) 7047f. (R) Apr. 6, 1929. (NP) Apr. 27, 1929.

THUNDER (D-TME): Lon Chaney, James Murray, Phyllis Haver, George Duryea, Francis Morris, Wally Albright, (L) 7783f. (R) June 25, 1929. (NP) Aug. 3. (TOS) Aug. 17.

TIDE OF EMPIRE (D-M): Rence Adorce and Duryea. (L) 6552f. (R) Mar. 23, 1929.

TRIAL OF MARY DUGAN (D-AT): Norma Shearer, Lewis Stone, H. B. Warner, Raymond Hackett, Lilyan Tashman, Olive Tell, Adrienne D'Ambricourt, Mary Doran, Dewitt Jennings, Wilfrid North, Landers Stevens, Charles Moore, Claud Allister. (NP) May 25. (L) 10,000f. (R) June 8. (TOS) July 13.

TRAIL OF '98, THE (D-ME): Dolores Del Rio, Ralph Forbes, Harry Carey, Tully Marshall, Emily Fitzroy, Tenen Holtz, Russell Simpson, Karl Dane, Cesare Gravina, George Cooper, John Down, E. Alyn Warner. (L) 8799f. (R) Jan. 5, 1929. (NP) Dec. 29, 1928. (TOS) Mar. 23, 1929.

VIKING, THE (D-ME): Donald Crisp, Pauline Starke, LeRoy Mason, Anders Randolph, Richard Alexander, Harry Lewis Woods, Albert MacQuarrie, Roy Stewart, Torben Meyer, Claire MacDowell. Julia Swayne Gordon. (L) 8186f (NP) Mar. 9, 1929. All in technicolor. (TOS) Oct. 26.

VOICE OF THE CITY, THE (D-M): Robert Ames, Willard Mack, Sylvia Field, James Farley, John Miljan, Clark Marshall, Duane Thompson, Tom McGuire, Alice Moe, Beatrice Banyard. (L) Sound-7427f. (R) Apr. 13, 1929. (NP) Apr. 27, 1929. (TOS) May 18.

WEST OF ZANZIBAR (D-M): Lon Chaney, Lionel Barrymore, Warner Baxter, Mary Nolan, Jane Daly, Roscoe Ward, Kalla Pasha, Curtis Nero. (L) 6150f. (R) Nov. 24, 1928. (NP) Dec. 8, 1928.

WHERE EAST IS EAST (D-TME): Lon Chaney, Lupe Velez, Estelle Taylor, Lloyd Hughes, Louis Stern, Mrs. Wong Wing. (L) 6500f. (R) May 4, 1929. (NP) June 22. (TOS) June 15.

WHITE SHADOWS OF THE SOUTH SEAS (D-TME): Monte Blue, Raquel Torres, Robert Anderson. (L) 7965f. (R) Nov. 10, 1928. (NP) July 7, 1928. (TOS) Dec. 1, 1928.

WILD ORCHIDS (D): Greta Garbo, Lewis Stone, Nils Asther. (L) 9235f. (R) Feb. 23, 1929. (NP) Mar. 2, 1929. (TOS) Feh. 23, 1929.

WISE GIRLS (T-D): Elliott Nugent, Norma Lee, Roland Young, J. C. Nugent, Clara Blandick, Marion Shilling, Leora Snellman, James Dolan. (NP) Octoher 12.

WOMAN OF AFFAIRS (D-M): Greta Garho, John Gilbert, (L) 8319f. (R) Deo. 15, 1928. (TOS) Feb. 16, 1929.

WONDER OF WOMEN (D-TME): Lewis Stone, Leila Hyams, Peggy Wood, Harry Myers, Sarah Padden, George Fawcett, Blanche Frederici, Wally Alhright, Jr., Camencita Johnson, Anita Louise Fremault, Dietrich Haupt, Ullric Haupt, Jr. (L) Talking, 8796f; ailent, 6835f. (R) July 31, 1929. (NP) July 27. (TOS) Aug. 17.

Paramount

ABIE'S IRISH ROSE (CD-TME): Charles Rogers, Nancy Carroll, Jean Hersholt, J. Farrell MacDonald, Bernard Grocey, Ida Kramer, Nick Cogey, Camillus Pretal, Rosa Rosanova. (L) Silent, 10,187f; sound, 10,471f. (R) Jan. 5. 1929. (NP) Nov. 3, 1928. (TOS) Feh. 2, 1929.

APPLAUSE (TS-D): Helen Morgan, Joan Peters, Fuller Mellish, Jr., Jack Camerson, Henry Wadsworth, Dorothy Cuming. (NP) October 19.

AVALANCHE (W): Jack Holt, Doris Hill, Baclanova, John Darrow, Guy Oliver, Richard Winslow. (L) 6099f. (NP) Dec. 1, 1928.

BEGGARS OF LIFE (M-ME): Wallace Berry, Louise Brooks, Richard Arlen, Edgar Blue Washington, H. A. Morgan, Andy Clarke, Mike Donlin, Roscoe Karns, Rohert Perry, Johnnie Morris, George Kotsonaros, Jacque Chapin, Robert Brower, Frank Brownlee. (L) 7805f. (R) Sept. 15. 1928. (NP) July 7, 1928. (TOS) Oct. 20, 1928.

BEHIND THE GERMAN LINES (D): Foreign cast. (L) Sound, 8254f. (R) Jan. 12, 1929.

BETRAYAL (D-ME): Emil Jannings, Gary Cooper, Esther Ralston, Jada Weller, Douglas Haig, Bodil Rosing. (L) Silent, 6492f; sound, 6614f. (R) May 11, 1929. (NP) Apr. 27. 1929. (TOS) June 1.

CANARY MURDER CASE, THE (My-AT): William Powell, James Hall, Louise Brooks, Jean Arthur, Gustav von Seyffertitz, Charles Lane, Eugene Pallette, Lawrence Gray, Ned Sparks, Louis John Bartels, E. H. Calvert. (L) Talking, 7171f; silent, 5943f. (R) Feb. 16, 1929. (NP) June 15.

CARNATION KID, THE (C-AT): Douglas MacLean, Frances Lee, William B. Davidson, Lorraine Eddy, Charles Hill Mallea, Francia McDonald, Maurice Black, Bert Swor, Jr., Carl Stockdale. (L) Silent, 6290f; sound, 7267f. (R) Feb. 23, 1929. (NP) Mar. 16, 1929.

CASE OF LENA SMITH, THE (D): Esther Ralston, James Hall, Gustav von Seyffertltz, Emily Fitzroy, Fred Kohler, Betty Aho, Lawrence Grant, Leono Lane, Kay DesLya, Alex Woloshin, Ann Brody, Wally Alhright, Jr., Warner Klinger. (L) 7229f. (R) Jan .19, 1929. (NP) Mar. 16, 1929. (TOS) Jan. 26, 1929.

CHARMING SINNERS (D-TME): Ruth Chatterton, Clive Brook, Mary Nolan, William Powell, Laura Hope Crews, Florence Eldridge, Montagu Love, Juliette Crosby, Lorraine Eddy, Claude Allister. (L) 6164f. (R) July 6, 1929. (NP) Aug. 10. (TOS) Aug. 3.

CHINATOWN NIGHTS (D-AT): Wallace Beery, Florence Vidor, Warner Oland, Jack McHugh, Jack Oakie, Tetsu Komai, Frank Chew, Mrs. Wing, Peter Morrison, Freeman Wood. (L) Silent, 7145f; sound, 7081f. (R) Mar. 23, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 6, 1929.

CLOSE HARMONY (CD-AT): Charles Rogers, Nancy Carroll, Harry Green, Jack Oakie, Richard (Skeets) Gallagher, Matty Rouhert, Ricca Allen, Wade Boteler, Baby Mack, Oscar Smith, Greta Grandstedt, Gus Partos. (L) Sound, 6271f. (R) Apr. 13, 1929. (NP) Mar. 30, 1929. (TOS) Apr. 13, 1929.

COCOANUTS, THE (MC-ATS): Four Marx Brothers, Mary Eaton, Oscar Shaw, Katherine, Francis, Margaret Dumont, Cyril Ring, Basil Ruysdael, Sylvan Lee, Gamhv-Hale Girls, Allan K. Foster Girls. (L) 8613f. (R) May 23, 1929. (NP) July 13. (TOS) July 20.

DANCE OF LIFE, THE (D-AT): Nancy Carroll, Hal Skelly, Dorothy Revier, Ralph Theador, Charles D. Brown, Al St. John, May Boley, Oscar Levant, Gladys DuBoia, James T. Quinn, James Farley, George Irving. (L) Talking, 10,619f; (P) Sept. 14. (Silent 7488f. (TOS) Sept. 21.

DANGEROUS CURVES (D-AT): Clara Bow, Richard Arlen, Kay Francis, David Newell, Anders Randolph, May Boley, T. Roy Barnes, Joyce Compton, Charles D. Brown, Stuart Erwin, Jack Lude. (R) July 13, 1929. (NP) Aug. 3. (L) Talking, 7278f; silent, 6539f. (TOS) July 20.

DANGEROUS WOMAN, A (D-AT): Baclanova, Clive Brook, Neil Hamilton, Clyde Cook, Leslie Fenton, Snitz Edwards. (L) Sound, 6643f. (R) May 18, 1929. (NP) Mar. 15, 1929. (TOS) May 18.

DARKENED ROOMS (MD): Evelyn Brent, Nell Hamilton, Doris Hill, David Newell, Gale Henry, Wallace McDonald, Blanche Craig, E. H. Calvert, Sammy Bricker. (NP) October 19.

DIVORCE MADE EASY (CD-AT): Douglas MacLean, Marie Prevost, Johnny Arthur, Frances Lee, Dot Farley, Jack Duffy, Buddy Watles, Hal Wilson. (R) July 6, 1929. (NP) July 13. (L) Talking, 5386f; silent, 5270f. (TOS) July 6.

DOCTOR'S SECRET, THE (D-AT): Ruth Chatterton, H. B. Warner, John Loder, Robert Edeson, Wilfored Noy, Ethel Wales, Nancy Price, Frank Finch-Smiles. (L) Sound, 5823f. (N) Mar. 16, 1929. (TOS) Feb. 16, 1929.

DUMMY, THE (D-AT): Ruth Chatterton, Frederic March, John Cromwell, Fred Kohler, Mickey Bennett, Vondell Darr, Jack Oakie, Zasu Pitts, Richard Tucker, Eugene Pallette. (L) Sound, 5357f. (R) Mar. 9, 1929. (NP) Mar. 16, 1929. (TOS) Mar. 6, 1929.

FASHIONS IN LOVE (D-AT): Adolphe Menjou, Fay Compton, Miriam Seegar, John Miljan, Joan Standing, Rohert Wyne, Russ Powell, Billie Bennett, Jacques Vanaire. (L) Talking, 6325f; silent 6024f. (R) June 29, 1929. (NP) July 13. (TOS) July 6.

FAST COMPANY (AT-CD): Jack Oakie, Skeets Gallagher, Evelyn Brent, Gwen Lee. (TOS) Sept. 7.

FLEET'S IN, THE (CD): Clara Bow, James Hall, Jack Oakie, Bodil Rosing. (L) 6918f. (R) Oct. 13, 1928. (NP) Sept. 22. 1928. (TOS) Sept. 15, 1928.

FOUR FEATHERS (SE): Richard Arlen, Fay Wray, William Powell, Clive Brook, Theodore von Eltz, Noah Berry, Zack Williams, Nohle Johnson, Harold Hightower, Phillipe de Lacey, Edward Ratcliffe, George Fawcett, Augustine Symonds. (L) Sound, 7472f; silent, 7472f. (TOS) Sept. 14.

GENTLEMEN OF THE PRESS (D-AT): Water Huston, Katherine Francis, Charles Ruggles, Betty Lawford, Norman Foster, Duncan Perwarden, Lawrence Leslie. (L) Sound, 7176f. (R) May 4, 1929. (NP) Apr. 13, 1929.

GREENE MURDER CASE, THE (My-AT): William Powell Florence Eldridge, Ulrich Haupt, Jean Arthur, Eugene Pallett, E. H. Calvert, Gertrude Norman, Lowell Drew, Morgan Farley, Brandon Hurst, Augusta Burmester, Marcia Hariss, Mildred Golden, Mra. Wilfred Buckland, Helena Phllips, Shep Camp, Charles E. Evans. (NP) July 20, 1929. (L) Talking, 6383f. (TOS) Aug. 17.

HERE COMES THE BANDWAGON (AT-D): Buddy Rogers, Jean Arthur.

HOLE IN THE WALL, THE (MyM-AT): Claudette Colbert, Edward G. Robinson, David Newell, Nelly Savage, Donald Meek, Alan Brooks, Louise Closser Hale, Katherine Emmet, Marcia Kagno, Barry Macollum, George McQuarrie, Helen Crane. (L) Sound, 5850f. (R) Apr. 27, 1929. (NP) Apr. 6. 1929.

HOMECOMING (D): Lars Hansen, Dita Parlo, Gustav Frohlich. (L) 8156f. (R) Feh. 16, 1929. (NP) Feh. 9, 1929.

HUNGARIAN RHAPSODY (D-TME): A Ufa picture. Lil Dagover, Willy Fritsch, Dita Parlo, Fritz Greiner, Gisella Bathory, Erich Kaiser Tietz, Lecpold Kramer. (NP) Aug. 3. (L) 6165f.

ILLUSION (D-AT): Buddy Rogers, Nancy Carroll, June Collyer, Knute Erickson, Eugenie Bresserer, Kay Francia, Maude Turner Gordon, Regis Toomey, William McLaughlin, Katherine Wallace, William Austin, Frances Raymond Eddie Kane, Michael Visaroff, Bessie Lyle, Emelie Melville, Carl Lukas, Col. G. L. McDonnel. (L) 7536f; silent 7538f. (NP) July 27. (TOS) Sept. 28.

INNOCENTS OF PARIS (R-ATM): Maurice Chevalier, Sylvia Beecher, Russell Simpson, George Fawcett, Mrs. George Fawcett, John Miljan, Margaret Livingston, David Durand, Johnny Morris. (L) Silent, 7816f; sound, 6148f. (R) May 25, 1929. (NP) May 4, 1929. (TOS) June 15.

INTERFERENCE (D-AT): William Powell, Evelyn Brent, Clive Brook, Doris Kenyon, Tom Rickets, Brandon Hurst, Louis Payne, Wilford Noy, Donald Stuart, Raymond Lawrence. (L) Silent, 6643f; sound, 7487f. (R) Jan. 5, 1929. (NP) Mar. 16, 1929. (TOS) Feh. 9, 1929.

JEALOUSY (AT-D): Jeanne Eagels, Frederic March, Halliwell Hohhes, Blanche Le Clair, Henry Danlell, Hilda Moore. (NP) Sept. 28. (TOS) Oct. 19.

KIBITZER (CD): Harry Green, Mary Brian, Neil Hamilton, David Newell, Lee Kohlmar, Henry Fink, Tenen Holtz, Guy Oliver, Albert Gran, Eddie Kane. (NP) Aug. 17.

LADY LIES, THE (AT-CD): Walter Huston, Claudet Colbert, Charles Ruggles, Betty Gorde, Tom Brown, Patricia Deering (TOS) October 12.

LAUGHING LADY, THE (AT-D): Ruth Chatterton, Clive Brook, Dan Healy, Nat Pendleton, Raymond Walburn, Dorothy Hall, Hedda Harrigan, Lillian B. Tonge, Margaret St. John, Hubert Druce, Alice Hegeman, Joe King, Helen Hawley, Betty Bartley.

LETTER, THE (D-AT): Jeanne Eagels, O. P. Heggie, Reginald Owen, Herbert Marshall, Irene Brown, Lady Tsen Mei, Tamaki Yoshiwara. (L) Silent, 5490f; sound, 5778f. (R) Apr. 13, 1929. (NP) Mar. 16, 1929. (TOS) May 18.

LOOPING THE LOOP (D-ME): Werner Kraus, Jenny Jugo, Warwick Ward, Gina Manes. (L) Silent, 6676f; sound, 6769f. (R) Mar. 16, 1929. (NP) Mar. 16, 1929.

LOVE DOCTOR (T-CD): Richard Dix, June Collyer, Morgan Farley, Miriam Seegar, Winifred Harris, Lawford Davidson, Gale Henry. (NP) September 28. (TOS) Oct. 19.

LOVE PARADE, THE (CD): Maurice Chevalier, Jeanette MacDonald, Lupino Lane, Lillian Roth, Edgar Norton, Lionel Belmore, Rohert Roccardi, Carleton Stockdale, Eugene Pallette, Russell Powell, Margaret Fealy, Virginia Bruce. (NP) Aug. 3.

MAN I LOVE, THE (R-AT): Richard Arlen, Mary Brian, Baclanova, Harry Green, Jack Oakie, Pat O'Malley, Leslie Fenton, Charles Sullivan, William Vincent. (R) May 25, 1929. (L) 6669f; silent, 6524f. (NP) Apr. 6, 1929. (TOS) May 25.

MARQUIS PREFERRED (F): Adolph Menjou, Nora Lane, Chester Conklin, Dot Farley, Mischa Auer, Alex Melesh, Michael Visaroff. (L) 5506f. (R) Feh. 2, 1929. (NP) Mar. 16, 1929.

MIGHTY, THE (AT-D): George Bancroft, Esther Ralston, Warner Oland, Raymond Hatton, Dorothy Revier, Morgan Farley, O. P. Heggie, Charles Sellon, E. H. Calvert, John Cromwell. (NP) Sept. 14.

MYSTERIOUS DR. FU MANCHU, THE (My-OT): Warner Oland, Jean Arthur, Neil Hamilton, O. P. Heggie, William Austin, Claude King, Charles Stevenson, Noble Johnson, Evelyn Selbie, Charles Bihlyn, Donald Mackenzie, Lawford Davidson, Lask Winter, Charles Stevens, Chappel Dosset, Tully Marshall. (NP) July 27. (L) Talking, 7663f. (TOS) July 20.

NOTHING BUT THE TRUTH (CD-AT): Richard Dix, Berton Churchill, Louis John Bartels, Ned Sparks, Wynne Churchill, Helen Kane, Dorothy Hall, Madeline Gray, Nancy Ryon. (L) Sound, 7256f. (R) Apr. 20, 1929. (NP) Apr. 20, 1929. (TOS) Apr. 27, 1929.

PATRIOT, THE (D): Emil Jannings, Florence Vidor, Lewis Stone, Vera Voronina, Nell Hamilton, Harry Cording. (L) 10,172f. (R) Sept. 1, 1928. (NP) Sept. 8, 1928. (TOS) Sept. 22. 1928.

RAINBOW MAN THE, (SR-TS): A Sono-Art picture. Eddie Dowling, Marian Nixon, Frankie Darro, Sam Hardy, Lloyd Ingraham, George Hayes. (L) Talking, 8500f. (R) May 18, 1929. (NP) June 22. (TOS) June 22.

REDSKIN (R-ME): Richard Dix, Gladys Belmont, Jane Novak, Larry Steers, Tully Marshall, Bernard Suegel, George Rigas, Augustina Lopez, Nohle Johnson, Joseph W. Girard. Jack Dunne, Andrew J. Callahan, Philip Anderson, Loraine Rivero, George Walker. (L) Silent, 7204f; sound, 7642f. (R) Feb. 23, 1929. (NP) Feb. 16, 1929. (TOS) Feh. 2, 1929.

RIVER OF ROMANCE, THE (CD-AT): Charlea (Buddy) Rogers, Mary Brian, June Collyer, Henry B. Walthall, Wallace Beery, Fred Kohler, Natalie Kingston, Mrs. George Fawcett, Anderson Lawler, George Reed. (L) Talking, 7009f; silent 7028f. (R) July 20, 1929. (NP) June 29, (TOS) Aug. 3.

SATURDAY NIGHT KID THE (T-D): Clara Bow, James Mall, Jean Arthur, Charles Sellon, Ethel Wales, Frank Ross, Edna May Oliver, Heymen Meyer, Eddie Dun. Leone Lane, Jean Harlow. (NP) Sept. 28.

SHOPWORN ANGEL (CD-S): Nancy Carroll, Gary Cooper, Paul Lukas. (L) Silent, 7112f; sound, 7373f. (R) Jan. 12, 1929. (NP) Feh. 9, 1929. (TOS) Jan. 19, 1929.

SINS OF THE FATHERS (D-M): Emil Jannings, Ruth Chatterton, Barry Norton, Jean Arthur, Jack Luden, Zasu Pitts, Matthew Betz, Harry Cording, Arthur Housman, Frank Reicher. (L) 7761f. (R) Dec. 29, 1928. (NP) Oct. 20, 1928.

SOMEONE TO LOVE (CD): Charles Rogers, Mary Brian, William Austin, Jack Oakie, James Kirkwood, Mary Alden, Frank Reicher. (L) 6323f. (NP) Dec. 29, 1928. (TOS) Dec. 22, 1928.

STAIRS OF SAND (W) Wallace Beery, Jean Arthur, Phillips R. Holmes, Fred Kohler, Chester Conklin, Guy Oliver, Lillian Worth, Frank Rice, Clarence L. Sherwood. (L) 4900f. (R) June 8, 1929. (NP) May 18, 1929.

STUDIO MURDER CASE, THE (My-AT): Neil Hamilton, Warner Oland, Frederic March, Florence Eldridge, Doris Hill, Eugene Pallette, Chester Conklin, Lane Chandler, Gardner James, Guy Oliver, E. H. Calvert, Donald Mackenzie. (L) Talking 6500f; silent, 6070f. (R) June 1, 1929. (NP) June 8. (TOS) June 22.

SUNSET PASS (W): Jack Holt, Nora Lane, John Loder, Christian J. Frank, Pee Wee Holmes, Chester Conklin, Pat Harmon, Alfred Allen, Guy Oliver. (L) 5862f. (R) Feb. 9, 1929. (NP) Feh. 23, 1929.

SWEETIE (CD): Nancy Carroll, Stanley Smith, Helen Kane, Joseph Depew, Jack Oakie, William Austin, Stuart Erwin, Wallace MacDonald, Aileen Manning. (NP) Aug. 17.

THREE WEEK ENDS (CD): Clara Bow, Neil Hamilton, Harrison Ford, Lucille Powers, Julia Swayne Gordon, Jack Raymond, Edythe Chapman, Guy Oliver, William Holden. (L) 5962f. (NP) Dec. 22, 1928.

THUNDERBOLT (D-AT): George Bancroft, Richard Arlen, Fay Wray, Tully Marshall, Eugenie Besserer, James Spottswood, Fred Kohler, Mike Donlin, S. S. R. S. Stewart, George Irving, William Thorne, E. H. Calvert, King Tut. (L) Talking, 8571f; silent, 7311f. (R) June 22, 1929. (NP) June 1. (TOS) Aug. 3.

VIRGINIAN, THE (D-AT): Gary Cooper, Walter Huston, Richard Arlen, Mary Brian, Chester Conklin, Eugene Pallette, E. H. Calvert, Helen Ware, Victor Potel, Tex Young, Charles Stevens. (L) 8717f. (NP) July 20.

WEDDING MARCH, THE (D): George Fawcett, Maude George, Erich von Stroheim, George Nichols, Zasu Pitts, Hugie Mack, Matthew Betz, Cesare Gravina, Dale Fuller, Fay Wray, Syd Bracey. (L) 10,400f. (R) Oct. 6, 1928. (NP) Oct. 27. 1928. (TOS) Jan. 26, 1929.

WHAT A NIGHT (CD): Bebe Daniels, Neil Hamilton, William Austin, Wheeler Oakman, Charles Sellon, Hill Mailes, Ernie Adams. (L) 5378f. (R) Oct. 6, 1928. (NP) Jan. 12, 1929.

WHEEL OF LIFE, THE (D-AT): Richard Dix, Esther Ralston, O. P. Heggie, Arthur Hoyt, Myrtle Stedman, Larry Steers, Regis Toomey, Nigel de Brulier. (L) 5153f; silent, 5305f. (R) June 22, 1929. (NP) Apr. 27, 1929. (TOS) July 6.

WHY BRING THAT UP (AT-CD): Moran and Mack, Evelyn Brent, Harry Green, Bert Swor, Freeman S. Wood, Lawrence Leslie, Helene Lynch, Selmer Jackson, Jack Luden, Monte Collins, Jr., George Thompson, Eddie Kane, Charles Hall. (L) 7,882. (NP) October 19.

WILD PARTY, THE (CD-AT): Clara Bow, Frederic March, Marceline Day, Shirley O'Hara, Jack Luden, Jack Oakie, Arthur Rankin, Lincoln Stedman, Joyce Compton, Ben Ilendricks, Jr., Jack Redmond, Adrienne Dore, Jean Lorraine, Virginia Thomas, Kay Bryant, Alice Adair, Amo Ingram, Renee Whitney, Marguerite Cramer. (L) Silent, 6036f; sound. 7167f. (R) Apr. 6, 1929. (NP) Mar. 23, 1929. (TOS) Apr. 13, 1929.

WOLF OF WALL STREET, THE (D-AT): George Bancroft, Baclanova, Paul Lukas, Nancy Carroll, Lane Chandler, Brandon Hurst, Paul Guertsman, Crauford Kent. (L) Silent, 6396f; sound, 6810f. (R) Feh. 9, 1929. (NP) Mar. 9. 1929. (TOS) Mar. 16, 1929.

WOLF SONG (R-TM): Lupe Velez, Gary Cooper, Louis Wolheim, Constantine Romanoff, Michael Vavitch, Russell Colombo, Augustine Lopez, George Rigas. (L) Silent, 6060f; sound, 6769f. (R) Mar. 30, 1929. (NP) Mar. 9, 1929 (TOS) Apr. 6, 1929.

WOMAN TRAP (M-AT): Hal Skelly, Evelyn Brent, Chester Morris, Leslie Fenton, Effie Ellsler, William B. Davidson, Guy Oliver, Charles Gihlyn, Wilson Hummell. (L) 6168f; silent 6384f. (NP) July 20. (TOS) Sept. 28.

Parthenon

WILD HEART OF AFRICA, THE (Animal Picture): (NP) June 22.

Pathe

ANNAPOLIS (CD-T): Allan, Brown, Loff. (L) 7008f. (R) Nov. 18, 1928.

AWFUL TRUTH, THE (D-AT): Ina Claire. (L) 6129f. (R) Aug. 10, 1929. (TOS) Sept. 7. (TOS) Oct. 19.

BACHELOR'S SECRET, A (CD-AT): Allan Hale. (R) June 2, 1930.

BIG NEWS (My-AT): Rohert Armstrong, Carol Lombard, Tom Kennedy, Warner Richmond, Wade Boteler, Sam Hardy, Charles Sellon, Robert Dudley. (L) Talking, 6028f. Recorded on film and disc. (R) Sept. 7, 1929. (NP) Sept. 7.

BIG SHOT, THE (D-T): (R) Feh. 8, 1930.

BLACK ACE, THE (W): Don Coleman. (L) 5722f. (R) Sept. 2, 1928.

BORDER PATROL (W): Harry Carey. (L) 4598f. (R) Dec. 23, 1928.

BURNING BRIDGES (W): Harry Carey. (L) 4846f. (R) Sept. 30, 1928.

CAPTAIN SWAGGER (D-ME): Rod La Rocque, Sue Carol, Richard Tucker, Victor Potel, Ulrich Haupt. (L) 6312f. (R) Oct. 14, 1928. (NP) Mar. 16, 1929.

CELEBRITY (D): Armstrong. (L) 6145f. (R) Oct. 7, 1928.

CLOTHES (D-AT): Constance Bennett. (R) May 3, 1930.

CRASHING THROUGH (D-AT): William Boyd. (R) June 7. 1930.

DEVIL'S TWIN (W): Leo Maloney.

FLYING FOOL, THE (D-AT): William Boyd, Marie Prevost. Tom O'Brien, Russell Gleason. (L) Talking, 6746f; silent, 6790f. (NP) July 27.

FORBIDDEN LOVE (D): Lily Damita. (L) 6787f. (R) Oct. 28, 1928.

.45 CALIBRE WAR (W): Don Coleman, Ben Corbett, Al Hart, Edward Jones, Duke R. Lee, Floyd Ames, Jeanette Loff. Murdock MacQuarrie, Orrin Jackson. (R) Feb. 17, 1929. (L) 4790f. (NP) Mar. 16, 1929.

GERALDINE (CD-TME): Eddie Quillan, Marian Nixon, Albert Gran, Gaston Glass. (L) 5587f. (R) Jan. 20, 1929. (NP) May 25, 1929.
GODLESS GIRL, THE (D-TME): Lina Basquette, Marie Prevost, George Duryea, Noah Beery, Eddie Quillan, Mary Jane Irving, Julia Faye, Viola Louie, Emily Barrye, Clarence Burton, Dick Alexander, Kate Price, Hedwig Reicher. (L) Talking, 9328f; silent, 9019f. (R) Mar. 31, 1929. (NP) June 1.
GRAND PARADE, THE (MC): (R) Jan. 11, 1930.
GREENWICH VILLAGE FOLLIES (MC): (R) Feb. 27, 1930.
HAWK OF THE HILLS (W): Allene Ray, Robert Chandler, Jack Ganshorn, Frank Lackteen, Paul Panzer, Wally Ottel, Harry Semels, Walter Miller, Jack Pratt, Parky Jones, Frederick Dana, John T. Prince, Chief White Horse, George Magrill, Evangeline Russell, Chief Yowlache. (L) 4840f. (R) Mar. 17, 1929. (NP) Mar. 30, 1929.
HER PRIVATE AFFAIR (D-AT): Ann Harding, Harry Bannister. Oct. 5, 1929. (NP) Oct. 5. (TOS) Oct. 5.
HIGH VOLTAGE (D-AT): William Boyd, Owen Moore, Carol Lombard, Diane Ellis, Billy Bevan, Phillips Smalley. (L) 5743f. (NP) June 29.
HIS FIRST COMMAND (D-AT): William Boyd. (R) Dec. 28, 1929.
HOT AND BOTHERED (CD-AT): Eddie Quillan. (R) June 28, 1930.
KING OF KINGS (D-ME): H. B. Warner, Jacqueline Logan, Dorothy Cummings, Ernest Torrence, Joseph Schildkraut, Robert Edeson, Sidney D'Albrook, Rudolpb Schildkraut, Sam DeGrasse, Victor Varconi, William Boyd, Matt Moore, Julia Faye, Kenneth Thomson, Alan Brooks. (L) 13,500f. (R) Sept. 30, 1928. (TOS) Mar. 10, 1928.
LEATHERNECK, THE (D-T): William Boyd, Alan Hale, Robert Armstrong, Fred Kohler, Diane Ellis, James Aldine, Paul Weigel, Jules Cowles, Wade Boteler, Philo McCullough, Joe Girard, Michell Lewis. (L) 6898f. (R) Feb. 24, 1929. (NP) Apr. 20, 1929. (TOS) June 1.
LOVE OVER NIGHT (CD): Rod La Rocque, Jeanette Loff, Richard Tucker, Tom Kennedy, Mary Carr. (L) 7530f, (R) Nov. 25, 1928. (NP) Sept. 8, 1928.
LUCKY IN LOVE (D-AT): Morton Downey, Betty Dawford, Colin Keith-Johnson, Halliwell Hobbes, J. M. Kerrigan, Richard Taber, Edward O'Connor, Mary Murray, Mackenzie Ward, Louis Sorin, Sonia Karlov, Tyrrell Davis, Elizabeth Murray. (L) 6870f. (R) Aug. 17, 1929. (NP) July 27.
MARKED MONEY (D): Coghlan. (L) 5506f. (R) Nov. 4, 1928.
MANMADE WOMEN (D): Leatrice Joy. (L) 5762f. (R) Sept. 9, 1928.
MOTHER'S BOY (D-TME): Morton Downey, Beryl Mercer, John T. Doyle, Brian Donlevy, Helen Chandler, Osgood Perkins, Lorin Raker, Barbara Bennett, Jennie Moskowitz, Jacob Frank, Louis Sorin, Robert Glecker, Tyrrell Davis, Allan Vincent, Leslie Stowe. (L) 7423f. (NP) Apr. 6, 1929.
NED McCOBB'S DAUGHTER (D-ME): Irene Rich, Theodore Roberts, Robert Armstrong, George Barraud, Edward Hearn, Carol Lombard, Louis Natheaux. (L) 6070f. (R) Dec. 2, 1928.
NEGLIGEE (D-AT): Ina Claire. (R) March 15, 1930.
NOISY NEIGHBORS (CD-TME): Eddie Quillan, Alberta Vaughn, Quillan Family, Theodore Roberts, Ray Hallor, Russell Simpson, Robert Perry, Mike Donlin, Billy Gilbert. (L) 5737f. (R) Jan. 27, 1929. (NP) Mar. 16, 1929.
OFFICER O'BRIEN (D-AT): William Boyd. (R) March 1, 1930.
OFFICE SCANDAL (CD-TME): Phyllis Haver, Leslie Fenton, Raymond Hatton, Margaret Livingston, Jimmy Adams, Jimmy Aldine. (L) 6511f. (R) Mar. 3, 1929. (NP) May 25, 1929. (TOS) July 27.
OH, YEAH! (D-AT): Robert Armstrong, James Gleason, Zasu Pitts, Patricia Caron. (R) Oct. 5, 1929. (NP) Oct. 19. (TOS) Oct. 26.
PARIS BOUND (D-AT): Ann Harding, Frederic March, George Irving, Leslie Fenton, Hallam Cooley, Juliette Crosby, Charlotte Walker, Carmelita Geraghty, Ilka Chase. (L) Talking, 6684f. (R) Aug. 3, 1929. (NP) July 20. (TOS) Aug. 10.
PLAY BOY (CD-AT): Eddie Quillan (R) Feb. 2, 1930.
PAINTED DESERT (D-AT): William Boyd. (R) Jan. 11, 1930.
PARACHUTE (D-AT): Robert Armstrong, Carol Lombard. (R) March 22, 1930.
RACKETEER (D-AT): Robert Armstrong, Carol Lombard, Roland Drew, Jeanette Loff, John Loder, Paul Hurst. (R) Oct. 12, 1930.
RED HOT RHYTHM (CD-ATMS): Alan Hale, Walter O'Keefe, Kathryn Crawford, Josephine Dunn, Anita Garvin, Ilka Chase. (R) Oct. 19, 1929.
RICH PEOPLE (D-AT): Constance Bennett, Regis Tooney, Robert Ames, Mahlon Hamilton. (R) Nov. 9, 1929. (TOS) Oct. 19.
SAILORS' HOLIDAY (CD): Allan Hale, Sally Eilers, George Cooper, Paul Hurst, Mary Carr, Charles Clary (NP) Sept. 21. (R) Sept. 14. (L) 5260f.
SAL OF SINGAPORE (D-T): Phyllis Haver. (L) 6804f. (R) Nov. 11, 1928.
SARATOGA (D-AT): Constance Bennett. (R) Mar. 15, 1930.
SHADY LADY, THE (D-TME): Phyllis Haver, Robert Armstrong, Louis Wolheim, Russell Gleason. (L) Talking, 6132f; silent, 5808f. (R) Jan. 20, 1929. (NP) June 1.
SHOW FOLKS (CD-T): Eddie Quillan. (L) 6581f. (R) Oct. 21, 1928.
SIN TOWN (CD): Elinor Fair, Ivan Lebedeff, Hugh Allan, Jack Oakie. (L) 4554f. (R) Jan. 20, 1929. (NP) June 1.
SOPHOMORE, THE (OD-AT): Eddie Quillan, Sally O'Neil, Stanley Smith, Jeanette Loff, Russell Gleason, Sarah Padden, Brooks Benedict, Spec O'Donnell. (L) Talking, 6526f. (R) Aug. 24, 1929. (TOS) Aug. 24.
SPEILER, THE (D-T): Alan Hale, Renee Adoree. (L) 5816f. (R) Dec. 30, 1928. (TOS) Mar. 9, 1929.
SQUARE SHOULDERS (M-TME): Louis Wolheim, Junior Coghlan, Philippe De Lacey, Anita Louise, Montague Shaw, Johnny Morris, Kewpie Morris, Clarence Geldert. (L) 5477f. (R) Mar. 31, 1929. (NP) Mar. 30, 1929.
STRANGE CARGO (D-AT): Lee Patrick, June Nash, George Barraud, Kyrle Bellew, Russell Gleason, Frank Reicher, Claude King, Ned Sparks, Josephine Brown, Charles Hamilton, Andre Beranger, Otto Matieson. (L) Talking, 7099f; silent, 6134f. (R) Mar. 31, 1929. (NP) June 1.
THIS THING CALLED LOVE (D-AT): Ann Harding. (R) Nov. 2, 1929.
TREASURE GIRL (MC-MSE): (R) Nov. 23, 1929.
UP AND AT 'EM (CD-AT): Alan Hale, Eddie Quillan. (R) Feb. 8, 1930.
WAR AND WOMEN (D-T): William Boyd. Ann Harding, Robert Armstrong. (R) Dec. 7, 1929.
WOMAN AFRAID, A (D-AT): (R) Feb. 1, 1930.

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ANNE AGAINST WORLD (D): Shirley Mason, Jack Mower, James Bradbury, Jr., Isabel Keith, Thomas A. Curran, Henry Roquemore, Belle Stoddard, Bill Franey. (L) 5732f. (R) Apr. 15, 1929. (NP) June 29.
BLACK PEARL, THE (My-M): Lila Lee, Ray Hallor, Carlton Stockdale, Thomas Curran, George French, Howard Lorenz, Sybil Grove, Baldy Belmont, Adele Watson, Lew Short, Art Rowland. (L) 5261f. (R) Jan. 1, 1929. (NP) Mar. 16, 1929.
BROTHERS (D): Bedford, Keefe. (L) 6092f. (R) Feb. 15, 1929.
DEVIL'S CHAPLAIN, THE (D): C. Keefe, Virginia Brown Faire. (L) 5451f. (R) Mar. 15, 1929.
HANDCUFFED (AT-MD): Virginia Brown Faire, Broderick O'Farrell, Frank Clarke, Charles West. (NP) Sept. 7.
ISLE OF LOST MEN, THE (D): Santschi, Connor. (L) 5800f. (R) October, 1928.
SHANGHAI ROSE: Irene Rich. (L) 6539f. (R) Mar. 1, 1929. (NP) May 18.
SHIPS OF THE NIGHT (M): Jacqueline Logan, Sojin, Jack Mower, Andy Clyde, Arthur Rankin, Glen Cavender, Thomas A. Curran, Frank Lanning, J. P. McGowan, Frank Moran. (L) 5940f. (R) December, 1928. (NP) Mar. 23, 1929.
SHOULD A GIRL MARRY? (D-TME): Foster, Keitb. (L) 6525f. (R) November, 1928.
SISTERS OF EVE (D): Mae Busch. (L) 5675f. (R) September, 1928.
SOME MOTHER'S BOY (D): Mary Carr, Jason Robards, Jobyna Ralston, M. A. Dickinson, Henry Barrows. (L) 6901f. (R) Feb. 15, 1929.
TWO SISTERS (D): Viola Dana, Rex Lease, Claire DuBrey, Irving Bacon, Boris Karloff, Tom Lingham, Thomas A. Curran, Adalyn Asbury. (L) 5161f. (R) Apr. 1, 1929. (NP) May 25, 1929.
WHEN DREAMS COME TRUE (D): Helene Costello, Rex Lease, Claire McDowell, Ernest Hilliard, Emmett King, George Periolat, Danny Hoy, Buddy Brown, Ranger, Rags. (L) 6242f. (R) Jan. 15, 1929. (NP) Feb. 16, 1929.

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AIR LEGION, THE (D): Ben Lyon, Antonio Moreno, Martha Sleeper, John Gough, Colin Chase. (L) 6361f. (R) Jan. 6, 1929. (NP) Jan. 12, 1929.
AMAZING VAGABOND, THE (M): Bob Steele, Tom Lingham, Jay Morley, Perry Murdock, Lafe McKee, Thelma Daniels. (L) 5081f. (R) Apr. 7, 1929. (NP) Apr. 6, 1929.
BIG DIAMOND ROBBERY, THE (W): Tom Mix. (L) 6114f. (R) May 13, 1929.
BLOCKADE (D): Anna Q. Nilsson, McDonald. (L) 6409f. (R) Jan. 30, 1929.
COME AND GET IT (W): Bob Steele, Jimmy Quinn, Jay Morley, Betty Welsh, James B. Leong, William Welsh, Marian Sais. (R) Feb. 3. (L) 5254f.
DELIGHTFUL ROGUE, THE (AT): Rod La Rocque, Bebe Daniels. (R) Sept. 22, 1929. Serial number 0203.
DRIFTER, THE (W): Tom Mix, Dorothy Dwan, Barney Furey, Al Smith, Ernest Wilson, Frank Austin, Joe Rickson, Wynn Mace. (R) Mar. 18. (L) 5896f.
FRECKLED RASCAL (W): Buzz Barton, Milburn Morante, Tom Langham, Lotus Thompson, Pat O'Brien, Bill Paton. (R) Mar. 31. (L) 4884f.
FURY OF THE WILD (D): Ranger, Barbara Worth, Robert Homans, Pat O'Brien, Al Smith. (R) Jan. 6. (L) 4899f.
GUN LAW (W): Tom Tyler, Barney Furey, Ethlyne Clair, Frankie Darro, Lew Meehan, Tom Brooker, Harry Woods. (R) Mar. 3. (L) 4688f.
HALF MARRIAGE (D-AT): Olive Borden, Morgan Farley, Ann Greenway, Sally Blaine, Ken Murray, Anderson Lawlor, Hedda Hopper, Richard Tucker. (L) Talking, 6481f. (R) Oct. 13, 1929.
HARDBOILED (D): Sally O'Neil, Donald Reed. Lilyan Tashman, Bob Sinclair, Ole M. Ness, Tom O'Grady, Alphonz Ethier. (R) Feb. 3. (L) 5940f.
JAZZ AGE (T-D): Douglas Fairbanks, Jr., Marceline Day, Henry B. Walthall, Myrtle Stedman, E. J. Ratcliffe, Gertrude Messinger, Joel McCrea, William Bechtal, Ione Holmes and Ed Dearing. (R) Feb. 10. (L) 6245f.
IDAHO RED (W): Frankie Darro, Tom Tyler, Patricia Caron, Lew Meehan, Barney Furey. (R) Apr. 21. (L) Sound, 4783f; silent, 4769f. With sound effects.
LAUGHING AT DEATH (D): Bob Steele, Natalie Joyce, Captain Vic, Kai Schmidt, Ethan Laidlaw, Armand Trillor, Hector V. Sarno. (R) June 2. (L) 5500f.
LITTLE SAVAGE (W): Buzz Barton, Milburn Morante, Willard Boeiner, Patrica Palmer, Sam Nelson, Ethan Laidlaw. (R) May 19. (L) 4781f.
LOVE IN THE DESERT (T-D): Olive Borden, Hugh Trevor, Noah Beery, Frank Leigh, William Tooker, Ida Darling, Alan Roscoe, Fatty Carr, Charles Brinley, Pearl Varnell, Gordon Magee. (R) March 17. (L) Sound, 5365f; silent 6365f.
NIGHT PARADE (T-D): Hugh Trevor and others. Serial No. 0204, (R) Oct. 27.
ONE MAN DOG (W): Ranger, Sam Nelson, Edward Hearn, Virginia Bradford, William Patton, Henry O'Connor, Art Robbins. (R) March 3. (L) 4481f.
OUTLAW (W): Tom Mix, Sally Blane, Frank M. Clarke, Al Smith, Ethan Laidlaw, Al Ferguson, Barney Furey. (R) Jan. 21. (L) 6057f.
OUT TO KILL (T-D): Joseph Schildkraut starred. Feb. 23, 1930.
PRIDE OF PAWNEE (W): Tom Tyler, Frankie Darro, Ethlyne Clair, Barney Furey, Jack Hilliard, Lew Meehan, Jimmy Casey. (L) 4750f. (R) June 9, 1929 (NP) June 22.
RED SWORD, THE (D): Marian Nixon, William Collier, Jr., Carmel Myers, Allan Roscoe. (L) 6243f. (R) Feb. 17, 1929.
RIO RITA (O-ATS): Bebe Daniels, John Boles. (R) Sept. 15, 1929. Serial number, 0102.
SIDE STREET (D-AT): Tom, Matt and Owen Moore, Kathryn Perry, Emma Dunn, Frank Sheridan. (L) Talking, 6965f. (R) Sept. 8, 1929. Serial number, 0202.
STREET GIRL (CD-ATS): Jack Oakie, Neb Sparks, John Harron, Joseph Cawthorn, Betty Compson. (L) Talking, 8188f. (R) Aug. 11, 1929. (NP) Sept. 28. (TOS) Sept. 21.
SYNCOPATION (AT-SD): Fred Waring and Band, Barbara Bennett, Bobby Watson, Ian Hunter, Morton Downey, Osgood Perkins, Makenzie Ward, Verree Teasdale, Dorothy Lee. (L) 7848f.
TANNED LEGS (T-D): June Clyde, Arthur Lake, Sally Blane, Allen Kearns, Nella Walker, Albert Gran, Edmund Burns, Dorothy Revier, Ann Pennington, Lincoln Stedman, Lloyd Hamilton. (R) Sept. 29.
VERY IDEA, THE (AT): Frank Craven, Hugh Trevor, Theodore von Eltz, Olive Tell, Doris Eaton, Adele Watson, Oeanne de Bard, Allen Kearns, Sally Blane. (L) Talking, 6139f, (R) Sept. 1, 1929. Serial number, 0303.

Tiffany-Stahl

BROADWAY FEVER (CD): Sally O'Neil, Roland Drew, Corliss Palmer. (R) Jan. 1. (L) 5412f.
LUCKY BOY (TS-CD): George Jessel, Margaret Quimby, Rosa Rosanova, William Strauss, Gwen Lee, Richard Tucker, Gayne Whitman, Mary Doran. (R) Feb. 2. (L) Sound, 8643f; silent, 6520f. (NP) Feb. 2. (TOS) Feb. 23.
MIDSTREAM (D-TME): Claire Windsor, Montague Love, Larry Kent, Helen Jerome Eddy, Louis Alvarez, Leslie Brigham, Genevieve Shrader. (L) 7353f. (NP) Oct. 12.
MISTER ANTONIO (AT-D): Leo Carrillo, Virginia Valli, Frank Reicher, Eugenie Besserer, Franklin Lewis, Gareth Hughes. (NP) October 19.
MY LADY'S PAST (D-TME): Belle Bennett, Joe E. Brown, Alma Bennett, Russell Simpson, Joan Standing, Billie Bennett. (NP) June 15. (L) Talking, 7948f.
NEW ORLEANS (D-TME): William Collier, Jr., Ricardo Cortez, Alma Bennett. (L) 6765f. (R) Aug. 1, 1929. (NP) Oct. 12.
TWO MEN AND A MAID (D-T): William Collier, Jr., Alma Bennett, Eddie Gribbon, George E. Stone. (L) Talking, 6423f. (R) Aug. 1, 1929. (NP) Oct. 12.
WOMAN TO WOMAN (AT-D): Betty Compson, George Barraud, Juliette Compton, Margaret Chambers, Reginald Sharland, Georgie Billings, Winter Hall.
WRECKER, THE (TE-D): Special cast. (L) Sound, 6520f. No silent print.

United Artists

ALIBI (M-AT): Chester Morris, Pat O'Malley, Harry Stubbs, Mae Busch, Eleanor Griffith, Irma Harrison, Regis Toomey, Al Hill, James Bradbury, Jr., Elmer Ballard, Kerman Cripps, Purnell B. Pratt, DeWitt Jennings, Edward Brady. (L) Talking, 8167f. (R) Apr. 20, 1929. (NP) June 1. (TOS) Sept. 21.
BROADWAY VAGABOND (TS-D): Harry Richman, Joan Bennett, James Gleason, Lilyan Tashman.
BULLDOG DRUMMOND (D-AT): Ronald Colman, Joan Bennett, Lilyan Tashman, Montagu Love, Lawrence Grant, Wilson Benge, Claud Allister, Adolph Millar, Charles Sellon, Tetsu Komai. (L) Talking, 8376f. (R) Aug. 3. (TOS) Oct. 19.
COQUETTE (D-AT): Mary Pickford, John Mack Brown, Matt Moore, John Sainpolis, William Janney, Henry Kolker, George Irving, Louise Beavers. (L) Silent, 6993f. (R) Apr. 12, 1929. (NP) June 1.
CONDEMNED (AT-D): Ronald Colman starred. (R) December 7, 1929.
CHAMP (AT-CD): Fannie Brice starred. Forthcoming release.
ETERNAL LOVE (D-ME): John Barrymore, Camilla Horn, Victor Varconi, Hobart Bosworth, Bodil Rosing, Mona Rico, Evelyn Selbie. (R) May 11, 1929. (L) 6948f; silent, 6318f. (NP) June 15. (TOS) June 1.
EVANGELINE (D-ME): Dolores Del Rio, Roland Drew, Alec B. Francis, John Holland, James Marcus, Paul McAllister, Lawrence Grant, Bobby Mack, George Marion. (L) 8268f. (NP) June 1. (R) Aug. 24.
IRON MASK, THE (D-TME): Douglas Fairbanks, Belle Bennett, Marguerite de la Motte, Dorothy Revier, Vera Lewis, Rolfe Sedan, William Bakewell, Gordon Thorpe, Nigel de Brulier, Ulrich Haupt, Lon Poff, Charles Stevens, Henry Otto, Leon Barry, Standley J. Sandford, Gino Corrado. (L) Talking, 8855f; silent, 8659f. (R) Mar. 0, 1929. (NP) June 15.
LADY OF THE PAVEMENTS (ST-D): Lupe Velez, William Boyd, Jetta Goudal, George Fawcett, Albert Conti, Henry Armetta. (R) Feb. 16. (L) Sound, 8329f; silent, 7495f.
LOCKED DOOR, THE: Stanwyck, Rod La Rocque, William Boyd, Betty Bronson. (R) November 16. (L) 6,844.
LUMMOX (AT-D): Winifred Westover, Ben Lyon, William Collier, Jr.
NEW YORK NIGHTS (AT): Norma Talmadge starred. (R) December 28.
RESCUE, THE (D-ME): Ronald Colman, Lily Damita, Alfred Hickman, Theodore von Eltz, John Davidson, Phillip Strande, Bernard Siegel, Sojin, Harry Cording, Laska Winters, Duke Kahanamoku, Louis Morrison, George Rigas, Christopher Martin. (L) Musical, 7980f; silent, 7910f. (R) Jan. 12, 1929. (NP) June 15. (TOS) Jan. 19.
SHE GOES TO WAR (D-TMS): Eleanor Boardman, John Holland, Edmund Burns, Alma Rubens, Al St. John, Glen Waters, Margaret Seddon, Yola D'Avril, Evelyn Hall. (L) 8864f. (R) July 13, 1929. (NP) June 1. (TOS) Aug. 10.
TAMING OF THE SHREW, THE (AT-D): Mary Pickford, Douglas Fairbanks. (R) October 26. (L) 6,116.
THREE LIVE GHOSTS (AT): Allister, McNaughton, Montgomery, Bennett. (R) Sept. 15. (L) 7,486.
THIS IS HEAVEN (D-TME): Vilma Banky, James Hall, Fritzie Ridgeway, Lucien Littlefield, Richard Tucker. (L) 7948f. (R) June 22. 1929. (NP) June 1. (TOS) July 20.
THREE PASSIONS, THE (D-M): Alice Terry, Ivan Petrovitch, Sbayle Gardner, Leslie Faber, Andrew Engelman, Claire Eames. (L) Talking, 6646f; silent, 7576f. (R) June 1, 1929.
TRESPASSER, THE (AT): Gloria Swanson starred. (R) October 5. (L) 8,223.
VENUS (D-ME): Constance Talmadge, Andre Roanne, Jean Murat, Max Maxudian, Baron Fils and Jean Mercanton. (L) Sound 6882f. (NP) June 1. (R) Oct. 12.

Universal

BEAUTY AND BULLETS (W): Ted Wells, Duane Thompson, Jack Kenney, Wilbur Mack. (L) 479f.
BODY PUNCH, THE (D): Jack Dougherty, Virginia Brown Faire, George Kotsonaros, Wilbur Mack, Monte Montague. (L) 4786f. (R) July 14, 1929. (NP) July 27.
BORDER WILDCAT, THE (W): Ted Wells, Kathryn McGuire. (R) May 12. (L) 4259f.
BORN TO THE SADDLE (W): Ted Wells, Duane Thompson, Leo White, Merrill McCormick, Bryon Douglas, Nelson McDowell. (R) Mar. 10. (L) 4126f.
BROADWAY (AT-D): Glen Tryon, Merna Kennedy, Evelyn Brent, Thomas Jackson, Robert Ellis, Otis Harlan, Paul Porcasi, Marion Lord, Fritz Field, Leslie Fenton, Arthur Housman, George Davis, Betty Francisco, Edythe Flynn, Florence Dudley, Ruby McCoy. (L) 9330f. (R) Sept. 15.
BURNING THE WIND (W): Hoot Gibson, Cessare Gravine, Virginia Brown Faire, Boris Karloff, Robert Holmes. Released Feb. 10. (L) 5202f. (NP) Jan. 12.
CHARLATAN, THE (T-D): Holmes Herbert, Rockcliffe Fellows, Margaret Livingston. (R) Apr. 14. (L) Silent, 5972f. Sound 6506f.
CLEAR THE DECKS (T-CD): Reginald Denny, Olive Hasbrouck, Otis Harlan, Colette Merton, Lucien Littlefield, Brooks Benedict, Robert Anderson, Elinor Leslie. (R) Mar. 3. (L) Sound, 5792f. Silent, 5740f.
COHENS AND KELLYS IN ATLANTIC CITY (T-CD): George Sidney, Mack Swain, Vera Gordon, Kate Price, Cornelius Keefe, Nora Lane, Virginia Sales, Tom Kennedy. (R) Mar. 17. (L) Sound, 7400f. Silent, 7752f.
COLLEGE LOVE (D-AT): George Lewis, Eddie Phillips, Dorothy Gulliver, Churchill Ross, Hayden Stevenson, Sumner Getchell. (L) Talking 6846f. (R) July 7, 1929. (NP) July 27.
COME ACROSS (M-TME): Lina Basquette, Reed Howes, Flora Finch, Craufurd Kent, Gustav von Seyffertitz, Clarissa Selwynne. (R) June 30, 1929. (NP) July 27. (L) Talking, 5330f; silent, 5593f.
DRAKE CASE, THE (AT-MD): Gladys Brockwell. (NP) Sept. 28. (TOS) Sept. 21. (R) Sept. 1.
EMBARRASSING MOMENTS (AT-CD): Reginald Denny, Merna Kennedy, Otis Harlan, William Austin, Virginia Sale, Greta Grandstedt, Mary Foy. (NP) Oct. 26. (L) 5230f.
EYES OF THE UNDERWORLD (W): Bill Cody, Sally Blane. (R) Apr. 28. (L) 4208f.
GIRL ON THE BARGE (T-D): Jean Hersholt, Sally O'Neil, Malcolm McGregor, Morris McIntosb, Nancy Kelly, George Offerman, Henry West, Rex. (R) Feb. 3. (L) Sound, 7510f. Silent, 6908f.
GIRL OVERBOARD (D-T): Mary Pbilbin, Fred Mackaye, Otis Harlan, Edmund Breese, Francis McDonald. (L) Talking, 7391f; silent, 7531f. (R) July 28, 1929. (NP) Sept. 21.
GRIT WINS (W): Ted Wells, Kathleen Collins, Al Ferguson, Buck Conners, Nelson McDowell, Edwin Moulton. (R) Jan. 27. (L) 4596f.
HARVEST OF HATE (W): Rex, Jack Perin, Helen Foster. Tom London. (L) 47-9f.
HIS LUCKY DAY (CO-TME): Reginald Denny, LoRayne Duval, Otis Harlan, Eddie Phillips, Cissie Fitzgerald, Harvey Clark, Tom O'Brien. (L) Talking, 6713f; silent, 5603f. (R) June 30, 1929. (NP) June 22.
HOLD YOUR MAN (T-D): Laura LaPlante, Walter Scott, Eugene Borden, Mildred Van Dorn. (NP) Oct. 26. (L) 5794f.
HOOFBEATS OF VENGEANCE (W): Rex, Jack Perrin, Helen Foster, Al Ferguson, Starlight. (R) June 16. (L) 4525f.

IT CAN BE DONE (ST-CD): Glenn Tryon, Sue Carol, Richard Carlyle, Jack Egan, Tom O'Brien. (R) March 24. (L) Sound 6560f; silent 6090f.
KID'S CLEVER (CD): Glenn Tryon, Kathryn Crawford, Russell Simpson, Lloyd Whitlock, George Chandler, Virginia Sales, Joan Standing, Max Asher, Florence Turner, Stephin Fetchit. (R) Feb. 17. (L) 5729f.
KING OF THE CAMPUS (T-CD): George Lewis, Dorothy Gulliver, Eddie Phillips, Hayden Stevenson, Churchill Ross, Collette Merton.
KING OF THE RODEO (W): Hoot Gibson, Kathryn Crawford, Slim Summerville, Charles K. French, Monty Moutague, Joseph W. Gerard. (R) Jan. 20. (L) 5509f.
LARIAT KID, THE (W): Hoot Gibson, Ann Christy, Cap Anderson, Mary Foy, Francis Ford, Walter Brennan, Andy Waldron, Bud Osborne, Joe Bennett, Jim Corey. (L) 5247f. (R) June 23, 1929. (NP) June 15.
LAST WARNING, THE (M-TME): Laura La Plante, Montagu Love, John Boles, Roy D'Arcy, Bert Boach, Margaret Livingston, Mack Swain, Burr McIntosh, Carry Daumery, George Summerville, Torben Meyer, D'Arcy Corrigan, Bud Phelps, Charles French, Fred Kelsey, Tom O'Brien, Harry Northrup. (L) Talking, 7980f; silent, 7731f. (R) Jan. 6, 1929. (NP) June 29. (TOS) Jan. 26.
LONG, LONG TRAIL, THE (W): Hoot Gibson, Sally Eilers, Kathryn McGuire, James Mason, Archie Ricks, Walter Brennan, Howard Truesdell. (NP) Oct. 26. (L) six reels.
LONESOME (T-CD): Glenn Tryon, Barbara Kent. (R) Jan. 20. (L) Sound 6761f; silent 6142f.
MAN, WOMAN AND WIFE (D-TME): Norman Kerry, Pauline Starke, Marian Nixon, Kenneth Harlan, Craufurd Kent, Byron Douglas. (L) 6589f. (R) Jan. 13, 1929. (NP) June 29.
MELODY LANE (ATS): Eddie Leonard, Josephine Dunn, Rose Coe, George Stone, Huntley Gordon. (L) Talking, 6350f. (R) July 21, 1929. (NP) Aug. 31.
MODERN LOVE (CD-AT): Charley Chase, Jean Hersholt, Kathlyn Crawford, Edward Martindel. (R) July 14, 1929. (NP) June 22. (L) Talking, 6501f; silent 5730f.
ONE HYSTERICAL NIGHT (T-CD): Reginald Denny, Nora Lane, E. J. Radcliffe, Fritz Field, Slim Summerville, Jules Cowles, Joyzelle, Walter Brennan, Harry Otto, Margaret Campbell. (NP) Oct. 26. (L) 6101f.
PLUNGING HOOFS (W): Jack Perlu, Rex, Barbara Worth, J. P. McGowan, David Dunbar. (L) Silent, 4344f. (R) Apr. 14. (NP) May 18.
POINTS WEST (W): Hoot Gibson, Alberta Vaughn, Frank Campeau, Jack Raymond, Martha Franklin, Milt Brown, Jim Corey. (L) 5491f. (NP) Sept. 28.
RED HOT SPEED (CD-TME): Reginald Denny, Alice Day, Charles Byer, Thomas Ricketts, De Witt Jennings, Fritzi Ridgeway, Hector V. Sarno. (L) 6621f. (R) Jan. 27, 1929. (NP) June 29.
RIDIN' DEMON, THE (W): Ted Wells, Kathleen Collins, Lucy Beaumont, Otto Bibber. (L) 4380f. (R) Aug. 18, 1929. (NP) Aug. 3.
TIP OFF, THE (W): William Cody, George Hackathorne, Duane Thompson, L. J. O'Connor, Jack Singleton, Robert Boider, Monte Montague, Walter Shumway. (L) 4109f. (R) June 2, 1929. (NP) July 13.
SCANDAL (T-D): Laura LaPlante, John Boles, Jane Winton, Huntley Gordon, Nancy Dover, Eddie Phillips, Julia Swayne Gordon. (R) May 4. (L) Sound, 6675f; silent 6475f. (TOS) June 13.
SHOW BOAT (D-T): Laura LaPlante, Joseph Schildkraut, Emily Fitzroy, Otis Harlan, Helen Morgan, Jane LaVerne, Alma Rubens, Jack McDonald, Neely Edwards. (L) 11,772f; silent, 10,290f.
SMILING TERROR, THE (W): Ted Wells, Derelys Perdue, Al Ferguson, Bed Osborne. (L) 4525f. (R) June 30, 1929. (NP) July 13.
THREE GODFATHERS (T-D): Charles Bickford, Raymond Hatton, Fred Kohler, Fritzie Ridgeway, Maria Alba, Joe de la Cruz, Buck Connors, Walter James.
YOU CAN'T BUY LOVE (T-D): Jean Hershoit, Charley Chase. (R) June 9.
WAGON MASTER, THE (W-TS): Ken Maynard, Edith Roberts, Frederick Dana, Tom Santschi, Al Ferguson, Jack Hanlon, Bobby Dunn, White Horse, Frank Rice. (L) Sound 6335f; silent, 5679f. (NP) Sept. 29. (R) Sept. 8.
WINGED HORSEMEN, THE (W): Hoot Gibson, Ruth Elder, Charles N. Schaeffer, Allan Forrest, Herbert Prior. (L) 5544f. (R) June 23, 1929. (NP) July 13.

Warner Bros.

AVIATOR, THE (AT-CD) Everett Edward Horton starred. Future release.
ARGYLE CASE, THE (AT-MD): Thomas Meighan, H. B. Warner, Gladys Brockwell, Lila Lee, Bert Roach. (TOS) Aug. 31. (L) 7794f.
CONQUEST (D-AT): Monte Blue, Lois Wilson, H. B. Warner, Tully Marshall. (L) 4706f. (R) Jan. 19, 1929. (NP) Aug. 3. (TOS) Jan. 12.
DESERT SONG, THE (TMS): John Boles, Charlotte Kinz, Louise Fazenda, Edward Martindel, Jack Pratt, Otto Hoffman, John Miljan, Del Elliott, Myrna Loy. (L) Talking, 11,034f. (R) May 11, 1929. (NP) May 18. (TOS) June 8.
DISRAELI (AT-D) With George Arliss starred. Future release.
EVIDENCE (T): P. Frederick starred. (TOS) Oct. 26.
FAME (T-D): Dolores Costello starred. Future release.
FANCY BAGGAGE (T-D): Audrey Ferris, Myrna Loy, George Fawcett, Edmund Breese, Hallam Cooley, Burr McIntosh, Wallace MacDonald, Eddie Gribbon, Virginia Sales. (R) Feb. 23. (L) Sound, 6447f. Silent, 5983f.
FROM HEADQUARTERS (T-D): Monte Blue, Edmund Breese, Ethlyne Claire, Guinn Williams, Lionel Belmore, Henry B. Walthall, Gladys Brockwell, Eddie Gribbon, Pat Hartigan, John Kelly, Otto Lederer, William Irving, Pat Somerset, J. Girard. (R) June 6. (L) 6323f.
FROZEN RIVER (T-D): Rin-Tin-Tin, Davey Lee, Lew Harvey, Nina Quartaro, Duane Thompson, Joseph Swickard, Frank Campbell. (R) May 25. (L) 5482f.
GAMBLERS, THE (D-AT): Lois Wilson, H. B Warner, Jason Robards, George Fawcett, Johnny Arthur, Frank Campeau, Pauline Garon, Charles Sellon. (L) Talking, 6611f; silent 4844f. Recorded on disc. (TOS) Aug. 24. (R) June 29, 1929.
GENERAL CRACK (T-D): John Barrymore starred. Future release.
GOLD DIGGERS OF BROADWAY (AT-MD): All star cast. (R) October 5. (L) 9122.
GOLDEN DAWN (T-D): Walter Woolf starred. Future release.
GREEN GODDESS, THE (T-D): With George Arliss and others. For release soon.
GREYHOUND LIMITED (T-D): Monte Blue, Edna Murphy, Grant Withers, Lucy Beaumont, Lew Harvey, Ernie Shields. (R) Mar. 23. (L) Sound, 6114f. Silent, 4996f.
HARDBOILED ROSE (T-D): Myrna Loy, William Collier, Jr., Lucy Beaumont, Gladys Brockwell, Edward Martindel, John Miljan. (R) May 4. (L) Sound, 5610f. Silent 4875f.
HEARTS IN EXILE (AT-D) Dolores Costello, Grant Withers and others. Pre-release August 14. (L) 7,877f.
HOLD EVERYTHING (AT-D): With an all-star cast. Future release.
HONKY TONK (AT-CD): Sophie Tucker, Lila Lee, Audrey Ferris, George Duryea, Mahlon Hamilton, John T. Murray. (L) Sound, 6412f. (R) Aug. 3. (TOS) Aug. 31. (NP) Sept. 14.
HOTTENTOT, THE (AT-CD): Edward Everett Horton and others. Pre-release August 10. (L) 7,241f.
IN THE HEADLINES (AT-D): Grant Withers, Marian Nixon, Clyde Cook, Spec O'Donnell and others. Pre-release August 31. (L) 6,427f. (TOS) Oct. 12.
IS EVERYBODY HAPPY (TM-D): With Ted Lewis and hand starred. Release soon.
ISLE OF ESCAPE (T-D): Monte Blue starred. Future release.
KID GLOVES (T-D): Conrad Nagel, Lois Wilson, Edna Murphy John Davidson, Tom Dugan and Edward Earle. (R) Apr. 13. (L) Sound 6273f; silent 5058f.
LITTLE WILDCAT (T-D): George Fawcett, Robert Edeson, Audrey Ferris. (R) Jan. 5. (L) Sound 5644f; silent 5161f.
MADONNA OF AVENUE A (D-ATM): Dolores Costello, Grant Withers, Louise Dresser, Douglass Gerard, Otto Hoffman, Lee Moran. (L) Talking 6461f; silent, 5294f. (R) June 22, 1929.
MILLION DOLLAR COLLAR (TE-D): Rin-Tin-Tin, Matty Kemp, Evelyn French, Tommy Dugan, Allen Cavin, Philo McCullough, Grover Liggon. (R) Feb. 9. (NP) March 16. (L) Sound 5561f; silent 4878f.
NOAH'S ARK (TE-D): Dolores Costello, George O'Brien, Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Anders Randolf, Nigel de Brulier, Armand Kaliz, Myrna Loy, William Mong, Malcolm White. (L) Sound 9473f; silent 7752f.
MAMMY (ATS-D): Al Jolson starred. Future release.
MAN, THE (AT-D): John Barrymore starred. Future release.
MY MAN (CD-AT): Fannie Brice, Guinn Williams, Andre de Segurola, Ann Brody, Richard Tucker, Billy Sealy, Edna Murphy, Arthur Hoyt. (L) 9247f. Silent, 6136f. (NP) June 29.
NO DEFENSE (D-AT): Monte Blue, May McAvoy, Lee Moran, Kathryn Carver, William Tooker, William Desmond, Bud Marshall. (L) Talking, 5558f; silent, 4712f. (R) Apr. 6. 1929. (NP) July 13.
ON WITH THE SHOW (ATS-D): Betty Compson, Sam Hardy, Molly O'Day, Joe E. Brown, Sally O'Neil, Louise Fazenda, William Bakewell, Purnell Pratt, Fairbanks twins, Wheeler Oakman, Sam Hardy, Thomas Jefferson, Lee Moran, Harry Gribbon, Arthur Lake, Josephine Houston, Henry Kirk, Otto Hoffman, Ethel Walters, Harmoun Four, Angelus Babe. (L) Sound 8864f; silent 8441f. (TOS) Aug. 17.
ONE STOLEN NIGHT (TM-D): Betty Bronson, Mitchell Lewis, Buster Collier, Rose Dione, Nina Quartaro, Harry Todd, Otto Lederer, Angelo Rossitto, Jack Santaro, Harry Shultz, Chashill Mailes. (R) Apr. 6. (L) Sound 5243f; silent 4787f. (NP) March 30.
ROUGH WATERS (T-D): Rin-Tin-Tin, Johyna Ralston, Lane Chandler, Walter Miller. 1930 release.
SACRED FLAME, THE ((T-D): Pauline Frederick starred. Future release.
SAP, THE (T-CD): Edward Everett Horton, Patsy Ruth Miller, Franklin Pangborn, Edna Murphy, Alan Hale, Russell Simpson, Louise Carver, Jerry Mandy. (L) 7,150.
SAY IT WITH SONGS (DA-TS): Al Jolson, David Lee, Marian Nixon. (L) Talking 8324f. (R) Aug. 24, 1929.
SKIN DEEP (T-D): Monte Blue, Betty Compson, John Davidson Tully Marshall. (TOS) Oct. 5.
SECOND CHOICE (T-D): Dolores Costello starred. Future release.
STOLEN KISSES (C-T): Claude Gillingwater, Hallen Cooley, May McAvoy, Edna Murphy, Reed Howes, Arthur Hoyt. (L) Talking, 6273f; silent, 5683f. (R) Apr. 13, 1929.
STARK MAD (M-AT): Louise Fazenda, Claude Gillingwater, H. B. Warner, John Miljan, Jacqueline Logan, Henry B. Walthall, Andre Beranger, Warner Richmond, Lionel Barrymore, Floyd Schackelford. (L) Talking, 6681f; silent, 4917f. (R) Mar. 2, 1929.
SHE COULDN'T SAY NO (AT-CD): With Winnie Lightner starred. Release soon.
SHOW OF SHOWS (AT-MD): With 100 stars. Future release.
SO LONG LETTY (T-D): With C. Greenwood starred. Future release.
THOSE WHO DANCE (T-D): Monte Blue starred. Future release.
TIGER ROSE (TS-D): Lupe Velez starred. Future release.
TIME, PLACE AND GIRL, THE (AT-D): Grant Withers, Betty Compson, James Kirkwood, Bert Roach. (TOS) June 22.
WIDE OPEN (AT-CD): Edward Everett Horton starred. Future release.
WOMAN'S GAME, A (T-D): Pauline Frederick starred. Future release.

World Wide

BERLIN AFTER DARK (MD): Kurt Green, Ernst Stahl Nachbauer, Fritz Kampers, Grita Ley. (L) 6553f. (R) June.
BLACK WATERS (AT-D): James Kirkwood, Lloyd Hamilton, Mary Brian, John Loder, Frank Reicher, Robert Ames, Ben Hendricks, Noble Johnson, Hallam Cooley. (L) 7322f. (R) Apr. 14. No silent version.
BONDMAN, THE (D): Norman Kerry. (R) Mar. 17. (L) 7000f.
KITTY (T-D): Estelle Brody, John Stuart, Marie Ault, Dorothy Cummings, Winter Hall, Olaf Hytten, Charles O'Shaughnessy. (R) June 15. (L) 8441f.
MIDNIGHT DADDIES (AT-C): Andy Clyde, Harry Gribbon, Rosemary Theby, Addie McPhail, Alma Bennett, Jack Cooper, Katherine Ward. (NP) October 12.
SCARLET DEVIL, THE (D): Matheson Lang, Margaret Hume, Nelson Keys, Hadden Mason, Juliette Compton, Douglas Payne, Harold Huth. (NP) October 12.
MOULIN ROUGE (ME-D): Olga Chekova, Eve Gray, Jean Bradin. (R) January 30. (L) Sound 8312f.
PAWNS OF PASSION (D): Olga Chekova, Sidney Suherly, Henry Baudin, Hans Stever, Lola Josane, Carmine Gallone. (R) Feb. 17. (L) 7196f
PICCADILLY (AT-MD): Gilda Grey, Anna May Wong, Jameson Thomas. (L) 8080f. (R) June 1. (NP) Oct. 12. (TOS) Aug. 24.
PRINCE AND THE DANCER (D): Dina Graller, Albert Paulig, Werner Pittschau, Anna Kallina. (R) June 29.
TRIUMPH OF THE SCARLET PIMPERNEL, THE (D): Matheson Lang, Margaret Hume, Nelson Keys, Hadden Mason, Juliette Compton, ouglass Payne, Harold Ruth. (L) 6490f. (R) June 22, 1929.

Miscellaneous Companies

Affiliated European

BEHIND THE ALTAR (D): Wilhelm Dieterle, Marcella Albani. (L) 6200f. Silent film.
ESCAPE FROM HELL (MD): Jean Murat, Louis Ralph, Countess Agnes von Esterhazy, Paul Heldman, R. Van Riel, Leo Penkert, W. Kaiser Hayl, Harry Frank, Lewis Brody.
PASSION OF JOAN DE ARC (D): Mlle. Falconetti, M. Silvain, M. Schutz, Ravet, Andre Berly, Antonin Artaud. (L) 7000f.
RUSSIA (D): Marcella Albani, V. Gaidarov, Wilhelm Dieterle, Louis Ralph. (R) May 12. (L) 7,500f.

Aida Films

KIF TEBBI: Marcello Spade, Donatelle Neri, Gini Vioti, Ugo Graccio. Silent film.

Amer.-Anglo

BETRAYAL, THE (D): Jerro 'd Robertshaw, Gerald Pring, Charles Emerald, Elissa Landi. (L) 7400f.
LIVINGSTONE IN AMERICA (D): M. A. Wetherall, Henry Walton, Molly Rogers, Reginald Fox. (L) 5799f.

Ass. Ind. Prod.

FAR WESTERN TRAILS (W): Ted Thompson, Bud Osborne, Lew Ames, Betty O'Doan. (R) May 20. (L) 4315f.
MIDNIGHT ON THE BARBARY COAST (D): William Barrymore, Kala Pasha, Jack Richardson. (R) Feb. 9. (L) 4250f.

Australasian Films

BLACK CARGOES OF THE SOUTH SEAS (D): Edmund Burns, Edith Roberts, Susan Dennis. Silent film.
FOR THE TERM OF HIS NATURAL LIFE (D): Eva Novak, Arthur McLaglen, George Fisk, Kay Soupen, Matlan Clark, Dunstan Webb, Susan Dennis. (L) 11,000f.

Aywon

BEAUTIFUL BLUE DANUBE (D): Hans Junkerman, Julius Falkenstein, Harry Liedke, Ernest Verebes and Lya Mara. Silent picture.

Bell Pictures

BAD MAN'S MONEY (W): Yakima Canutt. (L) 4850f. (R) Mar. 31.
BOHEMIAN DANCER (D): Lya Mara, Harry Liedtka. (L) 5800f. Silent only.

Bertad Pictures

BLACK CRUISE (MD): (L) 9000f. (R) June 1. Silent film.
FIGHTING THE WHITE SLAVE TRAFFIC (T-D): Emil Jannings, Werner Kraus. (R) June 15. (L) Sound, 9000f.

Biltmore Prod.

Conquest

REWARD OF FAITH (D): Andre Carnege, Marcel Charbrie, Pierette Lugand. (R) April 1. (L) 5,927. Silent film.
PHANTOMS OF THE NORTH (D): Edith Roberts, Donald Keith, Kathleen Key, Borris Karloff, Joe Bonomo, Josef Swickard. (R) June 2. (L) 4600f.

El Dorado Pictures

ARIZONA DAYS (W): Bob Custer, Peggy Montgomery, John Lowell Russell, J. P. McGowan, Mack V. Wright, Jack Ponder, Silent picture only.
FALSE FEATHERS (D): Noah Beery, Horace B. Carpenter, Francis Pomerantz, E. A. Martin.

Film Arts Guild

LIFE OF BEETHOVEN (D): Fritz Kortner, Ernest Baumeister, Lilian Gray, Heinz Altingen, Willy Schmeider. (L) 7000f.

Franco-Film

APASSIONATA: (L) 6800f. Silent film.

Gainsborough

CONSTANT NYMPH (D): Ivor Novello, Mabel Poulten, George Heinrich, Dorothy Boyd, Frances Dable. Silent film.

Michael J. Gourland

CRIME AND PUNISHMENT (D): Gregor Chmara, Michael Tarshanoff, Maria Germanova, Pavel Payloff, M. Toma, Vera Orlova, Ivan Bersennieff. (L) 6000f.

Capt. C. W. R. Knight

FILMING OF THE GOLDEN EAGLE: Silent picture.

Mutual

LUCRETIA BORGIA (D): Conrad Veidt, Diane Hald, Paul Wegener, Luigi Robaccio. (L) 7100f.

New Era

BATTLE OF MOMS (D): Special cast. (L) 5900f. Silent film only.

Pole Pictures

AT THE SOUTH POLE: Special cast. (L) 8000f. Silent film only.

Syndicate

LAW OF THE MOUNTED (D): Bob Custer, J. P. McGowan, MacV. Wright, Frank Ellis, Sally Winters, Cliff Lyons, Mary Mabery, Lynn Anderson. (R) Jan. 15. (L) 4694f.

Trinity

BROKEN HEARTED (D): Agnes Ayres, Gareth Hughes, Eddie Bronell. (L) 6000f. Silent only.
BYE, BYE BUDDY (D): Agnes Ayres, Bud Shaw, Fred Shanley, Ben Wilson, John Orlando, Arthur Hotaling, Dave Henderon. (R) Mar. 25. (L) 5700f.
CHINA SLAVER (D): Sojin, Albert Valentino, Iris Yamaoaka, Carl Theohald, Bud Shaw, Ben Wilson, Dick Sutherland, Jimmy Aubrey, Opal Baker. (R) Jan. 25. (L) 5500f.
GIRLS WHO DARE (D): Rex Lease, Priscilla Bonner, Rosemary Theby, Ben Wilson, Steve Hall, Hall Cline. (R) Jan. 1. (L) 5600f.
LITTLE WILD GIRL (D): Lila Lee, Cullen Landis, Frank Merril, Sheldon Lewis, Boris Karloff, Bud Shaw, Cyclone, Arthur Hotaling. (L) 5300f.
MUST WE MARRY (D): Pauline Garon, Loraine Eason, Bud Shaw, Vivian Rich, Edward Brownell, Louise Carver, Charles Hill, Thomas A. Curran. (L) 5400f.

U F A

ELEVEN WHO WERE LOYAL (D): Mary Nolan, Ernst Rueckert, Greta Reinwald, Gustav Semmler, Rudolf Meinert. (L) 6925f.
HIS LATEST EXCELLENCY (D): Willy Frisch, Ernst Gronau, Max Hansen, Hermine Sterler, Lydia Potechina, Olga Tschekova, Fritz Kampers, Hans Junkermann, Truus Von Aalten, Max Guekstorf, Julius Falkenstein.

Unusual Photoplays

MARIE ANTOINETTE (D): Diana Karenne, Walter Schwanneke. (L) 6000f. Unusual photoplays.

Franklin Warner

GREAT POWER (T-D): Hishel Mayall, Minna Gombell, Allan Birmingham, Nelan Jaap, G. Davidson Clark, John Anthony, Helen Shipman, Jack Leslie, Walter Walker, Conway Wingfield, Alfred Swenson, Walter F. Scott, Eleanor Martin.

Worldart Films

EAST SIDE SADIE (D): Bertina Goldin, Jack Ellis, Boris Rosenthal, Abe Sinkoff, Lucia Segar, Jack Hailiday, Al Stanley.

Zakoró

FACES OF CHILDREN (D): Rachel Devrys, Victor Vina, Henry Duval, Pierrietta Honyez, Arlette Teryon, Jean Henderson. (R) Mar. 25. (L) 5700f.

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ASSISTANT THEATRE MANAGER—at liberty. Several years' experience. Knows show business. Reliable, nice appearing. Address Assistant Manager, 403 Liberty street, Penn Yan, N. Y.

OPPORTUNITY WANTED: Young, married man, wishes opportunity to become first class motion picture operator. Has considerable experience in electricity and seven years in commercial radio. Would like to learn in some theatre as helper and make self generally useful about theatre for small wages while learning. Any responsible person interested kindly write—Emil Schoerner, 27 Spring St., Lewiston, Me.

MANAGER—Unquestionable record, now with largest circuit of first class theatres in Canada, desires change. Thoroughly experienced, real worker, go-getter, high pressure exploiter. Object of change to return to U. S. A. Circuit or Independent. Stand thorough investigation. Go anywhere. Address Box 440, Exhibitors Herald-World, 407 South Dearborn street, Chicago, Illinois.

CHICAGO YOUNG MAN, age 25, wishes opportunity to learn show business. Five years' amusement experience. Will consider anything that might lead to real future. Address Box 437, Exhibitors Herald-World, 407 South Dearborn street, Chicago, Illinois.

ORGANIST—Graduate organists available at short notice. Vermond Knauss School of Theatre Organ Playing, 210 North 7th street, Allentown, Pa.

Chairs for Sale

1,600 HIGH GRADE, spring constructed upholstered theatre chairs, made by the Heywood-Wakefield company, Upholstered in imitation Spanish leather, at very reasonable prices. 500 upholstered theatre chairs, back and seat covered in broadcloth. 1,000 upholstered seats covered in Spanish imitation leather. Veneered back and squab seats, very reasonable. 1,000 heavy 5-ply veneer chairs, ½ in. back. 1,500 light 5-ply veneer chairs at very reasonable prices. 300 folding chairs in sections of 2. Also a large stock of chair parts to match any style seat. In fact, everything for the theatre. We assure you great savings. For information, prices and literature on our merchandise, write Illinois Theatre Equipment Company, 12-14 East Ninth street, Chicago, Illinois.

BIG BARGAIN in used Opera chairs, 600 upholstered, 800 Veneer. Address Movie Supply Co., 844 Wabash avenue, Chicago, Ill.

2500 USED 5 PLY VENEERED theatre chairs in good condition. $1.00 each. Immediate delivery. Address Illinois Theatre Equipment Company, 12-14 East Ninth street, Chicago, Ill

For Sale

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

Equipment Wanted

WANTED—Parts for non-sync, amplifiers, pick-ups, electric turntables, speakers and microphones. Address Carl Millane, Orpheum theatre, Fairfield, Ia.

WANT SEVERAL MERCURY RECTIFIERS, good, bad or incomplete, cheap. Address Preddey, 188 Golden Gate avenue, San Francisco, Cal.

WANTED— Peerless or Simplex projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one third down and balance C.O.D. Address Box 337 Exhibitors Herald-World, 407 S. Dearborn street, Chicago, Ill.

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

LATEST TYPE UNIT ORGAN. Send specifications. Address Box 446, Exhibitors Herald-World, 407 S. Dearborn street, Chicago, Ill.

Cameras for Sale

AKELEY: Bell-Howell (professional). Write for booklet. Address Wood, 204 Inland Bank, Indianapolis, Ind.

Stationery

"NEARGRAVURE" ("Neargravuremboso" plateless embossing) processes. Special Neargravure 250 envelopes, 500 8½x7¼" letterheads $3.33, or 8½x11" $4.44, postpaid. Sollidays, EXH-124, Knox, Indiana.

Projector Repairing

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

BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash, Chicago.

Your Classified Ad Will Do the Work

Exhibitors Herald-World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organists all over the country, has helped in obtaining equipment, in selling equipment, and in solving many another problem that seemed difficult. The rates are but 10c per word payable with order, 10% discount if run for 3 insertions. See this week's classified pages. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.

THE VOICE OF THE INDUSTRY

LETTERS FROM READERS

Duck and Venison—Ah!

WILL YOU PLEASE READDRESS MY HERALD-WORLD to 2915 Dean boulevard, Minneapolis, Minn.? You know I have this paid for two years and don't want to miss even one issue.

Since taking the Minneapolis office for Publix film department I have been running around the territory getting acquainted with our towns and theatres. Mr. Martin Mullins (general manager of the Northwest) and I are this week making the Iron Range. So far we have had two duck dinners and one venison. Not bad, is it?

Thanks for taking care of the new address. —NAT WOLF, Duluth, Minn.

Yes, It's Tough to Lose

NEWS ITEM: "JONAS PERLBERG, who was directing manager of Karzas' State theatre at Hammond, Ill., before the explosion and before that manager of the Covent Garden and North Center and Marigold, Midway and Cinderella ballrooms, was last seen down in Jacksonville, Florida, riding an alligator down the main street in a wheelbarrow. Jonas bet on the Cubs and lost."

I am now house manager for the Publix Florida theatre and have been down there for the past seven months. The Florida hurricanes are much milder than the Chicago winds, and I invite all my former Chicago pals to spend a day with me if they come down to Florida for the winter.

Just to let the gang in Film Row and Randolph street know where I am.—JONAS PERLBERG, Florida theatre, Jacksonville, Fla.

Plan Restriction of Billboards in Frisco

(Special to the Herald-World)

SAN FRANCISCO, Oct. 29.—Additional billboards will be barred from the seventeen principal highways and boulevards within the confines of the city, providing an amendment to the billboard ordinance is adopted by the Board of Supervisors, as seems likely. Theatre owners are unopposed to the amendment, stating that they have no postings on the highways in question, confining their efforts in this form of advertising to the downtown district.

Projection Room Fire Damages Film, Building

(Special to the Herald-World)

SEATTLE, WASH., Oct. 29.—Fire in the projection room of the Winter Garden theatre burned one film and did damage of an additional $100 to the building. Although a show was in progress when the blaze occurred, there was no excitement. Defective electrical contact in the projecting apparatus was the cause.

Walter Davis Appointed Manager of RKO Theatre

(Special to the Herald-World)

WINNIPEG, Oct. 29.—Walter F. Davis, former manager of the Metropolitan theatre, Winnipeg, was appointed general manager of the Capitol theatre, Winnipeg, recently re-opened as a unit of the new RKO chain in the Dominion. Davis succeeds Harold Bishop.

Pictures Must Appeal To the Young Folk, Is Hobart Henley Theory

(Special to the Herald-World)

NEW YORK, Oct. 29.—Motion picture of today and of the future must appeal to the younger members of the screen's audience is the theory of Hobart Henley, Paramount director. To reach this large group, it is essential that the screen plays be more adult in its appeal that if it were designed to attract the parents of these youngsters.

"The younger generation of today is infinitely more grown-up than its parents," Henley argues, in supporting his theory. "It is not a question of morals or sex. The freedom enjoyed by the youngsters of today coupled with education and the general trend of the times in which we live have produced a clearthinking, mature strata of youthful citizens who are the backbone of the motion picture patronage. This group is far more wordly-wise than the generation that preceded it. It is to these grown-up youths and their youthfully mature successors that we must appeal with screen entertainment."

Patron Loses $200; Sues Theatre; Judge Rules "Not Guilty"

(Special to the Herald-World)

OTTAWA, Oct. 29.—A legal decision of wide interest to exhibitors has just been handed down by Justice Martineau in the Superior Court at Montreal in dismissing the action of Raoul Aubertin against Loew's theatre, Montreal, for the recovery of $200, which he claimed had been stolen from his pocket while a patron of the theatre. The plaintiff argued that the theatre had not provided sufficient protection for patrons and that, when the theft was reported to manager James Adams, not sufficient diligence was shown by theatre employes in apprehending the thief.

The defendant company denied the allegations and declared that the theatre was sufficiently staffed and that reasonable supervision of patrons was provided. His Lordship declared in his judgment that a theatre was obliged only to provide ordinary protection and was not responsible for thefts by one patron from another. In the present instance, no negligence had been proved.

Miss Claire and Alex Gray Are New FN Singing Team

(Special to the Herald-World)

NEW YORK, Oct. 29.—Two feature players to be teamed in a series of musical productions are Beatrice Claire and Alexander Gray, stage stars, who are now under First National contract. The two are now engaged in "Spring Is Here" and will follow with "The Song of the Flame."

NEW PICTURES

DEVIL'S PIT, THE: Universal foreign drama, with Patiti Warbrick and Witarina Mitchell. Directed by Lew Collins. Length 6,268.

TYPE AND THEME: Pangi is in love with Miro. Miro dislikes Pangi but an Indian custom requires that she become his bride on a certain day. Patiti, of the enemy tribe, comes to the camp to make peace between the tribes. When Patiti sees Miro the two fall in love. Pangi starts a fight with Patiti and is killed. A war between the two Indian tribes starts. Patiti and Miro leave on a boat to seek another land of romance.

* * *

TONIGHT AT TWELVE: Universal all-talking drama, with Madge Bellamy, George Lewis, Robert Ellis, Margaret Livingston, Vera Reynolds, Norman Trevor, Hallam Cooley, Mary Doran, Madeline Seymour, Josephine Brown, Don Douglas, Louise Carver and Nick Thompson. Directed by Harry Pollard. Length 6,884.

TYPE AND THEME: Alice Keith is jealous of her husband when she finds a note he wrote with "tonight at twelve" written on it. The gardener tells of seeing a couple in the garden. Tony, son of Keith, to save his father, says it was he who was in the garden with Mary, the maid, Tony thinks that this statement will break his affair with Jane. Jane, however, sticks to him. Tony is about to leave for Europe when Mary confesses that she wrote the note to the elder Keith and it was not Tony who was in the garden. Jane and Tony unite and Mrs. Keith is satisfied when the story is explained to her.

* * *

PRINCE AND THE DANCE, THE: World Wide drama, with sound effects, with Dina Gralla, Albert Paulig, Werner Pittschau and Carmen Cartellieri. Directed by Max Nuefeld.

TYPE AND THEME: The Archduke Sixtus is a gay old fellow, who loves to dance. Count Paladin, the duke's A. D. C., is also fond of dancing and in love with Mlle. Elisa Corelli, a dancer. Being late for work one morning Elisa accepts a ride in the Archduke's carriage. The Archduke becomes interested in Elisa and sends Paladin to invite her to a celebration. When Paladin sees that it is Elisa the duke is interested in he quarrels. The archduke's aunt arrives and becomes angry upon hearing about the dancer. But everything turns out right when the archduke leaves Elisa with Paladin.

* * *

LONE WOLF'S DAUGHTER, THE: Columbia drama from the story by Louis Joseph Vance, with Bert Lytell, Gertrude Olmstead, Charles Gerrard, Lilyan Tashman, Donald Keith, Florence Allen, Robert Elliott, Ruth Cherryington. Directed by Albert S. Rogell. Released Jan. 13, 1929. Length, 6,214.

TYPE AND THEME: Michael Lanyard, the Lone Wolf, comes to America to meet his adopted daughter. At an auction sale Lanyard outbids Helen Fairchild for an antique vase, to her displeasure. Next day Lanyard steals into the Fairchild home and places the vase in Helen's room. Helen sees him and refuses to accept it without paying. Lanyard steals a kiss and tells Helen it is ample pay. An engagement party for Lanyard's daughter, Helen, is attended by Count Polinac and Velma. While the party is going on, Count Polinac steals out and calls the police, telling them the Lone Wolf is operating in the neighborhood. The guests become panic stricken and, at the suggestion of the count, place their valuables in the vault. Polinac then forces Lanyard to open the vault. In the morning police arrive to investigate the case. A television shows that the count and Velma are crooks. Lanyard goes to the safe and takes out the guest valuables that he placed in a box file to prevent the count from obtaining them.

* * *

COLLEGE COQUETTE, THE: Columbia all-talking drama, with Ruth Taylor, William Collier, Jr., Jobyna Ralston, John Holland, Adda Gleason, Gretchen Hartman, Frances Lyons, Edward Piel, Jr., Edward Clayton, Morris Murphy, Billy Taft. Directed by George Archainbaud.

TYPE AND THEME: A college story. Betty, a peppy flapper, registers at the Dexter college where she falls for Coach Porter. Although Porter loves Betty, he pretends indifference. Betty's roommate is Dorrie, inexperienced in the ways of men, and in love with Tom, a heart breaking senior. Tom, however, is just stringing Dorrie along. At a college dance Porter breaks down and admits his love for Betty. Dorrie in the meantime is attending a party at Tom's room. Betty returns home and learns that Dorrie is in danger. She rushes to Tom's room and finds Dorrie intoxicated. Betty pleads with Dorrie to go home but she refuses. Betty decides to try other tactics. She plays up to Tom who falls for her and ignores Dorrie. This makes Dorrie brokenhearted and she returns home. Next day Dorrie wanders into Tom's home where she overhears him telling Betty he was only playing along with Dorrie. She kills herself. Betty, to protect her friend's name from scandal, takes the blame, saying she flirted with Tom and broke Dorrie's heart. Tom, knowing of the affair between Betty and Porter, goes to Porter and admits it was he not Betty that was responsible for Dorrie's death. Porter goes to Betty.

WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1929

AT—All Talking; T—Talking Sequences; M—Music (synchronous); E—Sound Effects. (Example: ATM, means the picture is all-talking and has a synchronized musical score. In the same way all other symbols may be combined.)

Columbia

STREET OF ILLUSION: Special cast—Fair. 50 per cent.—G. A. Hart, Roxy theatre, Stratford, Texas. —Small town patronage.

HURRICANE: Hobart Bosworth—Gave general satisfaction, good cast and splendid action.—Frank Johnson, Opera House, Louisville, Neb.—General patronage.

TRIAL MARRIAGE: Special cast—**October 9-10.** Fair, did not do much on this. Pleased all that came. G. A. Hart, Roxy theatre, Stratford, Texas.—Small town patronage.

FATHER AND SON (TM): Jack Holt—While it is a good picture, there is not enough of get-up-and-go in it—I mean, it is lacking in pep. It seems it could have had some good songs with piano accompaniments, for there was a great big piano in the scene which looked tempting for use. Well, I am going to keep on shooting hot air through the tattle-talker, the big hearted Herald-World column, which tell all the happenings to everybody in the big world who wants to know about better pictures, till I get them to use all those old musical instruments which I see sitting around idle in most of the pictures. Seven reels.—Walter Odom & Sons, Dixie theatre, Durant, Miss.—General patronage.

LIGHT FINGERS (AT): Dorothy Revier—Here is a dandy, and for perfect recording Columbia has them all beat. Played this in sound-on-disc, sure did sound good. Dialogue natural. The only fault was that the show was too short. Not enough of it. Six reels.—A. Mitchell, Dixie theatre, Russellville, Ky. — General patronage.

COLLEGE COQUETTE (AT): William Collier—**October 3-4.** Another college picture that gave satisfaction. Business fair, considering conditions.—H. G. Stettmund, Jr., H. & S. theatre, Chandler, Okla.—General patronage.

THE APACHE: Margaret Livingston—**October 10-11-12.** My audience did not care for it. Seven reels. —Ben Shnitka, Royal theatre, Innisfail, Alta, Canada. —Small town patronage.

First National

WEARY RIVER (T): Richard Barthelmess—**September 21-22-23.** Most excellent, one of the best pictures we have run. Pleased 100 per cent. Richard Barthelmess was good silent; he is better and best talking. Don't be afraid to boost this one. Recording very good. All the cast good, especially the actor taking the part of the warden. Eight reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

THE SQUALL (AT): Alice Joyce—A few will tell you it's good, but the majority will say rotten. This type of show will not please American audiences at all. If you have it booked in sound, get them all in the first day of it, as on the second day they will not come. A very ordinary program show that was sold me as a special. Ten reels.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

SHOW GIRL: Alice White—**September 30, October 1-2.** Good picture. Seven reels.—Ben Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.

CHILDREN OF THE RITZ: Mackaill-Mulhall—Have played better pictures from this pair. Drew pretty good, but picture a little draggy in spots. Seven reels. —Harold Smith, Dreamland theatre, Carson, Ia.—General patronage.

ROYAL RIDER: Ken Maynard—Oh, boy, boy! Yi-Ki-Yi—or whatever it means! Oh, what a picture to please these wild and woolies we have on Saturday! Well, it was just a lot of impossible stuff, but how they ate it up. They yelled and yelled and showed that they were enjoying themselves. It's too bad that it is the last one he made for First National. We tried to get his pictures from Universal, but they are using him as a club to force us to buy their other products. —W. J. Shoup, DeLuxe theatre, Spearville, Kan.—General patronage.

THE BARKER: Special cast — Our patrons seemed to like this one, so that's enough for me to report. "Good."—W. J. Shoup, DeLuxe theatre, Spearville, Kan.—Small town patronage.

HIS CAPTIVE WOMAN: Special cast—A very good picture. Not worth the price F N ask for it, though. First National specials have been the bunk. Some of their program pictures are pretty good. Eight reels. —Harold Smith, Dreamland theatre, Carson, Ia.—General patronage.

HIS CAPTIVE WOMAN: Milton Sills—The people who like Sills enjoyed this pictue. Unfortunately Sills is losing his drawing power.—George E. Fuller, The Playhouse theatre, Fairhope, Ala.—Small town patronage.

ROYAL RIDERS: Ken Maynard—**October 7-8-9.** Very good. Seven reels.—Ben Shnitka, Royal theatre, Innisfail, Alta, Canada.—Small town patronage.

NAMING J. C. JENKINS' NEW CAR

Here are several more letters suggesting names for J. C. Jenkins' new car, successor to the retired Nancy.

Editor: As per page 62, October 19, 1929 issue of Exhibitors-Herald, allow me to submit the following names for "Jaysee's" car:

Swiftly, Criss-Cross, Crossroads, Speedy, Buddy.—Miss Frances Weil, Paramount-Famous-Lasky, New York, N. Y.

* * *

Editor: I propose a name for J. C.'s new car—and you'll have to admit it fits that old timer to a T.

Now, hasn't that wandering scribe, ever sending in his tales of "who, what, where and when," always alluded to himself and his car as "we"? And "we" should be the name of his speed wagon, slow boat or whatever it really is.

All in favor of "we" say "aye!" The "ayes" have it. "We" wins! Thank you. —Philip Rand, Rex theatre, Salmon, Ida.

* * *

Editor: Tell Mr. Jenkins his car should be named Bor Zar Go.—Walter S. Odom, Sr., Dixie theatre, Durant, Miss.

THE WHIP: Dorothy Mackaill—Made the mistake of playing this the middle of the week. Did not pull or please. Not enough punch or action to suit.—George E. Fuller, The Playhouse theatre, Fairhope, Ala.—Small town patronage.

THE WHIP: Dorothy Mackaill—**September 18-19.** Good, high-class entertainment. Dorothy Mackaill is very good, the picture is pleasant, the fox chase and horse race furnish excitement. Gave satisfaction all around. Seven reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

Fox

THE PAINTED POST: Tom Mix—**October 10-11.** A good Mix with plenty of action and comedy that suited the Mix fans. Sorry to see Mix out of pictures. Five reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

LUCKY STAR: Gaynor-Farrell—September 26-27. Very good picture. This is the first of the 1929-30 Fox pictures I have used, and if it is a sample of their product for the season, then we have something to look forward to. Second night double the first night, which is a sure sign of a good picture in this town. As a rule the second night is small. It is a wonderful picture and was bought right. Eleven reels.—G. H. Wright, Jr., Star theatre, Wendell, N. C.—Small town patronage.

STREET ANGEL: Gaynor-Farrell—**September 30.** A splendid picture. Played after it was old. Bought at a good price and made some profit.—Al L. Stoddard, Rex theatre, Madisonville, Texas.—Small town patronage.

MOTHER MACHREE: Belle Bennett—**October 3.** A beautiful picture. However, we had raised prices to get film rental—and took in $50 more than rental. A very good picture that everyone liked who saw it. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE RED DANCE: Dolores Del Rio—**July 27-28.** One of Miss Del Rio's very best, which satisfied a full house.—A. Legnon, Smyles theatre, Weeks, La.—General patronage.

Metro-Goldwyn-Mayer

DESERT NIGHTS: John Gilbert—Dandy silent picture, and we did a nice business on it. Pleased all, even if it was silent.—Elmer E. Gailey, Ray theatre, Wayne, Neb.—General patronage.

FOUR WALLS: John Gilbert—**September 23-24.** A very good picture and seemed to please, though Gilbert does not draw extra for us. His pictures are always good.—Al L. Stoddard, Rex theatre, Madisonville, Texas.—Small town patronage.

A MAN'S MAN: William Haines—**October 12.** A sap hero, a sap heroine, a sap story. Haines deserves better vehicles. Eight reels.—P. G. Estee, S. T. theatre, Parker, S. D.—Small town patronage.

ALL AT SEA: Dane-Arthur—The best Dane-Arthur feature since "Rookies." They're always first rate Plenty good.—Frank Johnson, Opera House, Louisville, Neb.—General patronage.

BEAU BROADWAY: Special cast—I didn't see it. Reports vary. Some said I misled into believing it was a society play when it was a prize fight affair, others said it was good until the very end, when the wrong man got the girl (Sue Carol). Drew only fair.

Don't forget*—If picture has *sound*—Fill out blanks *accordingly

DON'T FORGET
If picture has *sound*
Fill out blanks
accordingly

Cody and Pringle are best in sophisticated society comedy-dramas, and this was not one.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE DUKE STEPS OUT: William Haines—**October 7-8.** Very fair picture, pleased all. Haines does not get us any money. Most of his pictures register no comment in our house.—Al L. Stoddard, Rex theatre, Madisonville, Texas.—Small town patronage.

THE SINGLE STANDARD: Greta Garbo—**October 7-9.** The best Garbo of the series so far, but she simply does not draw for me. The cast and production is of the best type. Eight reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

THE TRIAL OF MARY DUGAN (AT): Norma Shearer—September 30, October 1-2. This is something extra good. While a man's picture, yet everyone will be deeply interested in it. Every one of the cast was good, and H. B. Warner and Norma Shearer were foremost of them all. Recording good. We were glad they did not have music along with the talking. It is a big mistake to run any kind of music during the talking. The public does not like a mixture. Ten reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

THE FLYING FLEET: Special cast—This is a corker. Many told me it was better than "Wings," but the latter has the edge on drawing power, being better known. Get this and play it up big to raised admission. Metro has some splendid pictures for houses running silent, and it will pay small-town houses to hook up with Metro. Their service, courtesy, prices and output are A-1; at least I have found it to be.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE FLYING FLEET: Ramon Novarro—Right here I wish to broadcast that this picture is one of the best we have ever shown in our theatre, and our patrons were high in their praise of it, and, boys, listen to this: Metro is giving us prices on pictures that enable us to stay in business. All praise to Metro for their fair treatment of us small fellows. Hope they will give us more like this one. It brings in the kids, and they enjoy the picture, and we enjoy having them in our house. Eleven reels.—W. J. Shoup, De Luxe theatre, Spearville, Kan.—Small town patronage.

Paramount

INNOCENTS OF PARIS: Maurice Chevalier—Satisfactory as a silent picture.—George E. Fuller, The Playhouse theatre, Fairhope, Ala.—Small town patronage.

INNOCENTS OF PARIS: Maurice Chevalier—**September 16-17.** Very good, but would have been dandy as a "talkie." Not much of a picture for a silent house.—Al L. Stoddard, Rex theatre, Madisonville, Texas.—Small town patronage.

ABIE'S IRISH ROSE: Special cast—An honest-to-goodness big play, a real special. Now this has no big sets that spell money, but it has real heart appeal and splendid acting that spell solid satisfaction to the theatregoer. It may be better in sound, but it is good enough for us, silent. My patrons thoroughly enjoyed this and complimented me highly for giving them a real treat. Do not pass this up and step on the advertising.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

RIVER OF ROMANCE: Special cast—Just a little more advertising behind this than usual, and it pulled and pleased Sunday and Monday crowds.—George E. Fuller, The Playhouse theatre, Fairhope, Ala.—Small town patronge.

NO LOSSES in the BOX OFFICE
WITH GOLD SEAL ELECTRIC
TICKET REGISTERS
15th Year of Faithful Service
AUTOMATIC TICKET REGISTER CORP.
723 SEVENTH AVE. NEW YORK
TICKETS for Every Purpose at LOWEST Market Prices

DANGEROUS CURVES: Clara Bow—We considered this a nice clean little picture. But why should we be compelled to pay more money for Bow when she does not draw any more at the box office?—W. J. Shoup, DeLuxe theatre, Spearville, Kan.—Small town patronage.

THE SHOPWORN ANGEL: Cooper-Carroll—**October 5.** A good picture but just a wee bit slow. A rather peculiar ending that leaves the audience wondering. Eight reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

THE HOMECOMING: Special cast—**September 26.** Terible, terrible. From all such may we be delivered. Had it booked for two days but took it off after once seeing it. If this is the kind of pictures the German people have to look at, no wonder they went to war and wanted to kill. I for one will excuse them. If you have this one, pay for it but don't play it. Nine reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

WOLF OF WALL STREET: George Bancroft—Disappointing and did not pull.—George E. Fuller, The Playhouse theatre, Fairhope, Ala.—Small town patronage.

DIVORCE MADE EASY (AT): Douglas MacLean—All-talking comedy that pleased. Recording is the best we've had from Paramount.—J. J. Hoffman, Plainview theatre, Plainview, Neb.—General patronage.

DIVORCE MADE EASY: Douglas MacLean—Pitiful, pitiful—to force an exhibitor to show as good a star as MacLean in as poor a picture as this is. I was glad I did not have to be at the door when it was over, also glad we had a very small crowd to see it. And to think that Paramount charged me a fancy price for it! Well, as the old saying goes, "Live and learn." But then, they are always thinking up some new way to roof us in. I bought this picture before it was named, so didn't know what I was getting. It's a sight-unseen deal they gave me on this one. Barnum was right, one is born every minute, and I am one. Six reels.—W. J. Hhoup, DeLuxe theatre, Spearville, Kan.—General patronage.

SAWDUST PARADISE (ME): Esther Ralston—**September 16-17.** Another story of carnival life—on one side of the street and an evangelist's tent on the other. Good for Sunday show. Would have been much better in silent, for the recording was very bad. If all companies would retire—or revert to silent form—all of the old sound and talking pictures, especially the ones that were originally silent, the talking picture cause would be benefited. Seven reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.

SAWDUST PARADISE: Esther Ralston—**October 10-11.** One of the best program pictures we have ever shown. It appeals to the better class and has enough action for the rest. I can't understand how Paramount made it. They certainly did not intend for me to run anything as good as this or "Sunset Pass." Believe me I am running my last Paramount contract. Seven reels.—G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.

THE FOUR FEATHERS: Special cast—October 9-10-11. Very, very good. Did not draw as we hoped, but deserves good business at raised admission. Nine reels.—P. G. Estee, S. T. theatre, Parker, S. D.—Small town patronage.

REDSKIN: Richard Dix—**October 4-5.** Fair picture, did nice business.—G. A. Hart, Roxy theatre, Stratford, Tex.—Small town patronage.

SPEEDY: Harold Lloyd—October 11-12. Fine, full house. One big laugh all the way. Eight reels.—G. A. Hart, Roxy theatre, Stratford, Tex.—Small town patronage.

THUNDERBOLT (AT): George Bancroft—The men liked it, but women walked out on it. Recording just fair on disc. Ten reels.—Elmer E. Gailey, Ray theatre, Wayne, Neb.—General patronage.

THE WATER HOLE: Special cast—Went over big. A special at 40-20 admission. Don't know just why, as Jack Holt's previous Zane Grey "Vanishing Pioneer" did not pull. Perhaps it was the use of the colored 14-17 display cards, which certainly made a strong appeal. Also used 11x14 inserts, banner and stills, making a fine lobby display. I didn't see the play, but the family reported it A1.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

TAKE ME HOME: Bebe Daniels—**October 8-9.** A fair program picture and one that pleased pretty well. Joe E. again displays his talent. Six reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

HIS LAST COMMAND: Emil Jannings—Although a trifle old, this is one of the best pictures I have played. Nine reels.—Harold Smith, Dreamland theatre, Carson, Ia.—General patronage.

THE WHEEL OF LIFE (AT): Richard Dix—**October 13.**—Favorable reports on this from all patrons. Plenty of action, and reproduction by film

DON'T FORGET
If picture has *sound*
Fill out blanks
accordingly

method good.—Carl Veseth, Palace theatre, Malta, Mont.—General patronage.

THE FLEET'S IN: Clara Bow—**October 10.** Another good one from Paramount. This is a dandy comedy-drama. Eight reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

SUNSET PASS: Jack Holt—**October 7-8.** A Zane Grey-Jack Holt combination spells box office in Wendell. I believe that combination would get them in every morning before breakfast. Not a typical Paramount, but a very typical Jack Holt. It's good. Seven reels.—G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.

THREE WEEK ENDS: Clara Bow—**September 27-28.** Well pleased, full house. Seven reels.—G. A. Hart, Roxy theatre, Stratford, Tex.—Small town patronage.

MARQUIS PREFERRED: Adolphe Menjou—**October 9.** Good work by Menjou. Interesting story. This delightful little comedy-drama pleased every one.—Carl Veseth, Palace theatre, Malta, Mont.—General patronage.

THE CARNATION KID: Douglas Maclean—**October 12.** A good comedy and exciting in parts. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

Pathe

THE SPIELER: Special cast—Not a bad picture but had absolutely no pulling power.—George E. Fuller, The Playhouse theatre, Fairhope, Ala.—Small town patronage.

THE AWFUL TRUTH (AT): Ina Claire—This should have been titled "The Awful Thing." Here are some of your Broadway stage stars in all their agony. These stage stars have absolutely no screen personality and are a dismal flop in pictures. The sooner these gentry are sent back to the stage, the better off the picture houses will become.—H. G. Stettmund, Jr., H. & S. theatre, Chandler, Okla.—General patronage.

SHADY LADY: Phyllis Haver—**October 13.** Hijacker of gun runners as hero. Outside of that, fair picture. Haver good, in part, as was Wolheim and Armstrong. Seven reels.—P. G. Estee, S. T. theatre, Parker, S. D.—Small town patronage.

ANNAPOLIS: Special cast—**October 3-4.** A very nice little picture, clean, attractive, interesting. Drew well for us both nights because of our nearness to the Naval Academy, at which the scenes were made. The story is about two midshipmen and a "femme." Everyone liked it, but some of our young girls did not think it quite right to get Johnny Brown to do what they thought their Hugh Allen could do much better. Six reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

SQUARE SHOULDERS: Junior Coghlan—October 3-4. A very interesting picture and one that everyone enjoyed. A picture that makes an excellent program offering, Wolheim gives remarkable acting in this one. I think that he steals the picture from Coghlan. Seven reels.—H. B. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

POWER: Special cast—**October 5.** Light, amusing. William Boyd and Allen Hale do their best to entertain you, and it is a pity they were not given a better story. It was without any love or romance. And all the world loves a lover. Just a light comedy feature. Seven reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

CRAIG'S WIFE: Irene Rich—**September 20.** There is nothing wrong with this picture. It's a good lesson to the over-careful housewife. Our people were very much pleased with it. Business good, too. Film, photography, etc., okey. Seven reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

CAPTAIN SWAGGER: Rod La Rocque—Nothing to it, did not pay film rental in two nights.—George E. Fuller, The Playhouse theatre, Fairhope, Ala.—Small town patronage.

Rayart

SWEET SIXTEEN: Special cast—**September 10-11.** Very nice entertainment. Six reels.—A. Legnon, Smyles theatre, Weeks, La.—Small town patronage.

CASEY JONES: Special cast—**September 3-4.** One of the best railroad comedy programs on the market.

[Reports continued on page following Jaysee]

J. C. Jenkins—*His Colyum*

HOLLYWOOD, CAL.,
October 16, 1929.

DEAR HERALD-WORLD:

We would like to make a few remarks about Hollywood. Probably we should say (in order to be conventional) that Hollywood is the center of the fantastic in this universe, but our early training in the 11th commandment, "Thou shalt not lie," makes it necessary that we guard our language when referring to this celestial city.

Yesterday we saw them shooting a scene on the Hal Roach lot at Culver City. It was a hill-billy picture of some kind, supposed to be taken down in the Ozarks in Arkinsaw, and of all the conglomerated mess of humanity ever gathered together in one group, this one takes everything in the bake shop.

Doug Hodges is responsible for getting us in there, and we told him we wanted to get out, that we didn't feel safe around that bunch, but he said they were harmless and not to worry, that he would take care of us, so we stayed to watch them shoot a couple of scenes.

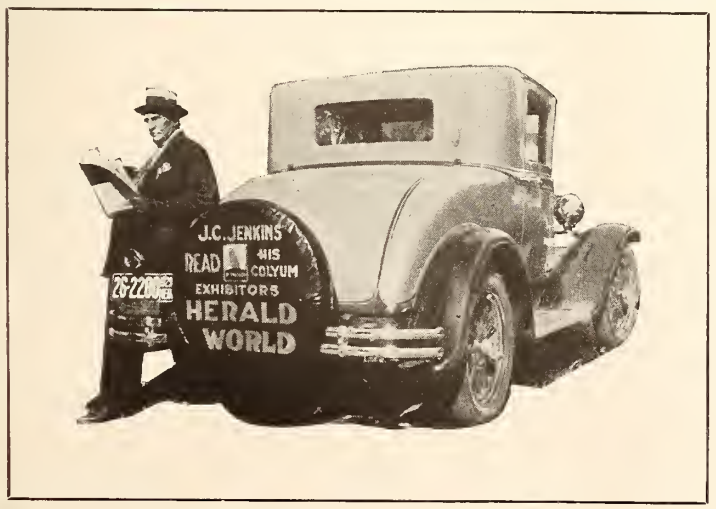
We heard a number of shots but if they weren't pot hunters, there must have been a few got away. If we were going to shoot in a bunch like that, we'd want a bell muzzle shotgun that would scatter all over the lot so as not to miss anybody.

Yesterday, through the courtesy of R K O, we were permitted to witness a preview of "Jazz Heaven," and the guy who selected that title for as good a picture as that, ought to be shot at sunrise with nobody present but the firing squad and the sexton. It will drive people away from a mighty good entertainment. Sally O'Neil, Johnny Mack Brown, Clyde Cook, Joseph Cawthorn and Albert Conti were the principal players that put the picture over.

If we have ever seen a better Jewish character than Joseph Cawthorn, it must have been when Bob Greenblatt refused to eat ham on Friday. If he and Albert Conti, as Jewish partners in a music publishing house, don't throw the audience into hysterics when they see these two guys play, then said audience must have just returned from the burial of a beloved mother-in-law. We never expected to see a funnier Jew character actor than George Sidney in "The Cohens and Kellys,"—but we've seen him, and his name is Joseph Cawthorn. And Albert Conti wasn't very far behind him, either.

Sally O'Neil and Johnny Mack Brown are always dependable, and whenever they appear in the cast it's a cinch. We won't predict how the cities will warm up to this one, but if it doesn't set fire to the short grass districts, then we are a bum prophet. But they ought to put a title to it with some sense. Mel Brown directed the picture, and this should cinch a life job for him with any producing company.

We also saw another picture, and it's a toss-up which is the best. It was a preview in the Paramount studio of "Sweetie." We are not going to use any sugar in our coffee for the next six months. "Sweetie" is a college musical comedy, and the press agent who writes the publicity says it will be the biggest surprise package that the Paramount studio hands the public in 1929-30, and this boy undoubtedly told the truth. Nancy Carroll, Stanley Smith, Helen Kane, Joseph Depew, Jack Oakie and William Austin were the principals responsible for making "Sweetie," one of the best pictures coming from the Paramount studio that we have witnessed in some time. The press agents will tell you about the story. We want to mention Jack Oakie and let it go at that, as you all know Nancy and the others. Jack suits us to a T. If he was any better we couldn't put up with him. He might be better but there isn't any sense of his being so. Jack was in "Close Harmony" and "Fast Company," unless we have our wires crossed. And if he wasn't "discovered" in those two, he certainly will be in this one. Any theatre equipped for sound can certainly cause a sensation with "Sweetie." If you don't get this one and put it over, you should stop kicking about bad business. Well, that's that about "Jazz Heaven" and "Sweetie." And now a little something about some of the folks we have met and seen. That might interest some of you.



Richard Dix (R K O)—Just as tall and handsome as you girls think he is. Is and always has been single and says he isn't worrying about it. Talks with intelligence and impresses one as being a real man.

Richard Arlen (Paramount)—A clean-cut looking chap that doesn't try to impress you with the idea that he is the only one in pictures. Looks like he had a bright future ahead of him.

C. C. Burr (Burr-Hines Comedies)—A most delightful gentleman to meet and one who has had a world of experience in the industry. Has been responsible for many of the "finds" in the business, among them being Clara Bow. Stands high in picture circles.

Buddy Rogers (Paramount)—Saw him but didn't meet him (too bad for Buddy).

Bebe Daniels (R K O)—Met Bebe on the lot where she was making a picture. She gave us a warm hand-shake and said she wanted to meet us again. (Ah-ha, boys! Did you hear that?) On and off the lot Bebe is about the same. Just a likable girl who has not yet met the right Mr. Wright. We played her when she was making one and two-reel comedies with Harold Lloyd and have been strong for her ever since. Everybody out here knows Bebe. We hope to meet her again.

Douglas Hodges (HERALD-WORLD staff)—His parents are said to have been very fond of him when he was a baby. Acquainted with everybody around town, and his mug is a passport to any studio in Hollywood. Is very fond of croquet. Has a fine baby and wants everybody to know it. They do.

Bobby Vernon (Christie Comedies)—Bobby sat right across a banquet table from us and passed the pickles when we asked him to. Bobby is an unassuming lad and would probably agree that there are others in comedies besides Bobby. We always liked him in comedies and we like him more since we have met him.

Madge Bellamy—Madge sat across the table from us. We got a good look at her and our eyes didn't pain us a bit. We weren't introduced to her, which will be one of the regrets of our life. (Hodges seems to be getting a bit jealous of us.)

Mack Swain (Christie Comedies)—He would be useless harvesting potatoes. He's too big and fat to pick 'em up.

Thelma Todd (Roach Comedies)—Thelma's right mitt is soft and warm. She told us she was delighted to meet us and we didn't faint. She was being photographed for a still on the Roach lot and was garbed in pink and blue mosquito netting that was very becoming in a hill-billy picture. Thelma said she would send in a name for our car. (Wonder if it will be Thelma! Hope so. She might win the prize.) Thelma has a lot in that head of hers—more'n most people know about.

There are a lot of people we haven't met yet, due in some measure to Hodges. If he tries to steer us away from Polly and Louise, we are going to get another chaperone. So far, we haven't been invited to any jazz and gin parties and we are beginning to doubt some of the tales we have heard regarding these festivities. Maybe Hollywood isn't as bad as she has been pictured. We hope they don't try to corrupt our morals, for we have always been considered a pretty good boy. We will let you know more about it later on. But whatever it is it will be the truth as we observe it.

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

P. S.—The HERALD-WORLD covers THE field like AN April shower.

(*Continued from page 70*)

Collections 95 per cent. Seven reels.—A. Legnon, Smyles theatre, Weeks, La.—Small town patronage.

RKO

AFLAME IN THE SKY: Special cast—Old but extra good. An airplane Western and a real one. Plot okey, actors fine. Did not draw, however. Fine for Saturday.—Philip Rand, Rex theatre, Salmon, Ida.—General patronage.

IDAHO RED: Special cast—**September 30-October 1.** Fair Western.—G. A. Hart, Roxy theatre, Stratford, Tex.—Small town patronage.

TRAIL OF THE HORSE THIEVES: Tom Tyler—Have been playing these Western pictures of R K O's on my off night with a serial, and business has increased wonderfully. Don't pass up these Westerns if your town likes the old hokum. "Trail of Horse Thieves" very good. Six reels.—Harold Smith, Dreamland theatre, Carson, Ia.—General patronage.

CIRCUS KID: Frankie Darro—**October 7-8.** Pleased the kids. Paid too much for it.—G. A. Hart, Roxy theatre, Stratford, Tex.—Small town patronage.

BLOCKADE: Special cast—**October 14-15.** Not much, did not please.—G. A. Hart, Roxy theatre, Stratford, Tex.—Small town patronage.

TROPICAL MADNESS: Leatrice Joy—**July 20-21.** Good program. Eight reels.—A. Legnon, Smyles theatre, Weeks, La.—Small town patronage.

LIGHTNING SPEED: Bob Steele—**July 4-5.** Very good action program, enjoyed by all. Six reels.—A. Legnon, Smyles theatre, Weeks, La.—Small town patronage.

HEY RUBE: Special cast—**September 7-8.** Good program about the carnival racket. Seven reels.—A. Legnon, Smyles theatre, Weeks, La.—Small town patronage.

LAUGHING AT DEATH: September 21-22. The kind of picture that pleased both the society and the Western crowd, and the collection is always good. Six reels.—A. Legnon, Smyles theatre, Weeks, La.—General patronage.

THE YOUNG WHIRLWIND: Buzz Barton—**June 29-30.** Good Western. Six reels.—A. Legnon, Smyles theatre, Weeks, La.—Small town patronage.

ROUGH RIDING RED: Buzz Barton—**August 24.** Good program, favorable comments from the old folks as well as the kids. Six reels.—A. Legnon, Smyles theatre, Weeks, La.—Small town patronage.

PALS OF THE PRAIRIE: Buzz Barton—**September 14-15-16.** Fine, clean Western. Six reels.—A. Legnon, Smyles theatre, Weeks, La.—General patronage.

KING COWBOY: Tom Mix—**July 13-14.** Not much Western but an excellent Mix entertainment. Seven reels.—A. Legnon, Smyles theatre, Weeks, La. —Small town patronage.

THE AMAZING VAGABOND: Bob Steele—**August 10.** Good action picture. Hope Bob Steele will give us action pictures in 1930. Six reels.—A. Legnon, Smyles theatre, Weeks, La.—Small town patronage.

United Artists

SHE GOES TO WAR: Special cast—**October 3-4-5.** A rather far-fetched drama of a woman in war time. The veterans panned it as most impossible, but it drew the women and how! Swell photography. Ten reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

THE AWAKENING: Vilma Banky—September 30-October 2. Splendid. Lavishly produced with a wonderful story. This production got the money. Miss Banky and Mr. Byron excellent. Nine reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

WILD JUSTICE: Special cast—**October 8-9.** Don't think much of this. Must be the original dog picture, and I guess we got the original print of it, judging from its mangled condition. A small attendance the first night told the rest of the town how rotten it was and killed business for the second night. Lay off of it. Makes us sad to get a dud picture and it makes us mad to get a bum print, so when we get the two together—Hmmm, it's just too bad! Six reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

THE DOVE: Norma Talmadge—**October 13-14.** Only fair, nothing big or extra good. We made our poorest guess and dated this for Sunday. Don't do the same if you show in a tight town, as it is not satisfactory for Sunday. This was all on that confounded lavender film stock—and had not too good photography, so we could not show it up very well with mazdas. Rather poor print. Just manages to make expenses, without taking a dime for our own time. Nine reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

TWO ARABIAN NIGHTS: Special cast—**September 28-29.** Very much enjoyed by large audience.—A. Legnon, Smyles theatre, Weeks, La.—General patronage.

NAMES FOR "JAYSEE'S" CAR

The following names have been suggested for J. C. Jenkins' new car, now taking the place of Nancy, retired:

ALICE
By Mrs. Cres Swails, Clay Center, Neb.

BETSY
By Mrs. G. V. Higgins, Crawford, Neb.

IRENE
PRUDENCE
HIRAM
By Miss Ashby Tibbetts, Bethel, Me.

PAT
PILL
PILGREE
LADY
PRISCILLA
LUCHADOR
By Miss Orva Worman, Ogden, Utah.

COLLEEN
By Mrs. H. C. Mullens, Hettick, Ill.

POLLY
LUPE
By Mrs. C. R. Grimes, Ackley, Ia.

ELMER
ELMERITA
MABEL
By Mrs. Raymond Robbins, Belt, Mont.

PRISCILLA
POLLY
By Mrs. Frances Estee, Parker, S. D.

AUSSIE
JUANITA
SHEBA
INA
By W. E. Dickson, Lemmon, S. D.

WHIFFLEPOOF
By Trag, formerly of Neillsville, Wis., and now a denizen of New York.

O' MIN
By G. H. Wright, Jr., Star theatre, Wendell, N. Carolina.

SLOWGO
By Ray W. Musselman, Lincoln, Kan.

LITTLE PAL
By Mrs. Mabel Hockenberry, Oakland, Ia.

CLARA
By W. H. Russell, Okeechobee, Fla.

SNIKNEJ
By F. P. Hollywood, Deering, Me.

DOUGLAS
By A. E. Sirica, Waterbury, Conn.

RUFF AND READY
By E. H. Hewitt, Francesville, Ind.

RESTLESS REBECCA
By Ponce De Leon theatre, Atlanta, Ga.

GOOFY
By John Cosner, Sargent, Neb.

OLD FAITHFUL
By R. R. Temple, Ludlow, England

KIBITZER
By Jonas Perlberg, Jacksonville, Fla.

SPEEDY
CRISS-CROSS
CROSSROADS
SPEEDY
BUDDY
By Miss Frances Weil, New York, N. Y.

WE
By Philip Rand, Salmon, Ida.

BOR ZAR GO
By Walter S. Odom, Sr., Durant, Miss.

All those caring to submit names are invited to do so, provided they are connected with the motion picture industry by either employment or kinship. An award of one year's subscription to the HERALD-WORLD will be made to the person submitting the chosen name.

Universal

SHOW BOAT: Laura La Plante—**October 2-3-4.** Seemed to us as good silent as with sound. This is a good picture from every angle, but did not draw as well as we expected. Some said too much sad stuff.—P. G. Estee, S. T. theatre, Parker, S. D.—Small town patronage.

THE WAGON MASTER (TME): Ken Maynard—October 10. Looks like the days of silent pictures are gone forever. It gave me a pain in the neck to have to play this Western. Put up my paper and wondered what would happen. It did—and plenty. The people flocked in from every corner of the county. Sound and dialogue put a thousand thrills into a Western that keeps the patrons on the edge of their seats from start to finish. They are asking for the next.—Carl Veseth, Palace theatre, Malta, Mont.—General patronage.

GRIP OF THE YUKON: Special cast—**October 9.** Excellent picture. Better, I think, than "Trail of '98" and was good enough to make up for that. Many favorable comments. Six reels.—G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.

POINTS WEST: Hoot Gibson—**October 10-11-12.** This is a really good Western with plenty of action. Hoot turns outlaw to capture an outlaw who murdered his father. Six reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

THE DRAKE CASE (AT): Special cast—**October 6.** Hope Uncle Carl keeps up the good work. Reproduction and dialogue by film method good and clear at all times. "Drake Case" keeps the audience interested from start to finish.—Carl Veseth, Palace theatre, Malta, Mont.—General patronage.

THE BORDER WILDCAT: Ted Wells—**October 11-12.** Bunk! Punk! Junk! A Universal Featurette stretched into five reels. Very little business and part of that walked out. Rotten photography. Five reels.—O. B. Wolfe, Screenland theatre, Nevada, O. —Small town patronage.

THE NIGHT BIRD: Reginald Denny—**October 5.** A good comedy-drama. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

SMILIN' GUNS: Hoot Gibson—**August 27-28.** As usual, a very good Gibson program. Six reels.—A. Legnon, Smyles theatre, Weeks, La.—General patronage.

THE WINGED HORSEMAN: Hoot Gibson—July 16-17. Good comical program. Miss Elder as an aviatrix and Hoot Gibson on a motorcycle were a good combination. Wish they would give us some more pictures like it. Six reels.—A. Legnon, Smyles theatre, Weeks, La.—General patronage.

GIRL ON THE BARGE: Special cast—**June 2-3.** Good picture, enjoyed by all. Eight reels.—A. Legnon, Smyles theatre, Weeks, La.—General patronage.

THE BODY PUNCH: Special cast—**September 1-2.** Very good action mixed with some prize fighting. Six reels.—A. Legnon, Smyles theatre, Weeks, La.—Small town patronage.

IT CAN BE DONE: Glenn Tryon—**August 20-21.** Good entertainment. Seven reels.—A. Legnon, Smyles theatre, Weeks, La.—General patronage.

THE LAST WARNING: Laura LaPlante—**September 17-18.** A very good spooky, dramatic and comical program. Eight reels.—A. Legnon, Smyles theatre, Weeks, La.—Small town patronage.

SLIM FINGERS: Special cast—Thin plot, impossible situations, padded to make even five reels of time killer.—George E. Fuller, The Playhouse theatre, Fairhope, Ala.—Small town patronage.

Warner Bros.

SAY IT WITH SONGS (AT): Al Jolson—It's a Jolson and, boy, how they do pay to see him and hear him! No trouble to get business when you have a show like this. Not a "Singing Fool," but it's good. Ten reels.—Elmer E. Gailey, Ray theatre, Wayne, Neb.—General patronage.

THE DESERT SONG (AT): John Boles—Clicked good and pleased all. Just dandy, and that's that. Boost it. Twelve reels.—Elmer E. Gailey, Ray theatre, Wayne, Neb.—General patronage.

THE HOTTENTOT (TM): Edward Everett Horton—**September 29-30.** This is not as good as the silent version by First National—a few years ago. Mr. Horton miscast on account of being too old for a lover. However, picture is good and will please. If Mr. Horton is cast properly he will be all right. He seems to be a nut about playing lovers' parts, judging by what I have seen of him. He should be cast in fatherly parts or old batchelor roles.—H. W. Stettmund, Jr., H. & S. theatre. Chandler, Okla.—General patronage.

THE GREYHOUND LIMITED (AT): Monte Blue —Very good picture with plenty of good shots and good recording. Business good.—Elmer E. Gailey, Ray theatre, Wayne, Neb.—General patronage.

GOLD DIGGERS OF BROADWAY (TM): Here is a 100 per cent production, if ever there was one. Beautiful settings that will hold you spellbound, rare comedy, all the singing is good, especially that of Nick Lucas. The New York reviewers said there was too much Nick Lucas and not enough Ann Pennington. Maybe so in New York, but not so in Plainview. As far as we were concerned, Nick could have sung several more. His voice is wonderful. The whole cast in this exceptionally good, and the color is perfect. We cannot find enough appropriate adjectives in Webster's to describe this properly. It must be seen and heard to be appreciated. Eleven reels.—J. J. Hoffman, Plainview theatre, Plainview, Neb.—General patronage.

ON WITH THE SHOW: Special cast—Give us more like this. Great, boys, you can't miss. Twelve reels.—Elmer E. Gaily, Ray theatre, Wayne, Neb.—General patronage.

ON WITH THE SHOW (TM): Special cast—All-natural color musical comedy show that gives excellent satisfaction. You can boost this to the limit without any regrets.—H. G. Stettmund, Jr., H. & S. theatre, Chandler, Okla.—General patronage.

FROZEN RIVER (AT): Rin-Tin-Tin—Not much of a "talkie," or much of a picture. Business just fair.—Elmer E. Gailey, Ray theatre, Wayne, Neb.—General patronage.

NOAH'S ARK: Special cast—**October 6-7.** It's a big picture, and the Biblical scenes are truly spectacular, but I do not consider it a great picture. In theme, it attempts to draw a parallel between the World war and the Flood, the former being exemplified as a flood of blood to purify an evil world. Too many people know that's all bunk, and so appeal to popular sentiment is lost. Also our people here are sick to death of war pictures, and six reels of this is nothing else but. Did not net us much. Ten reels. —O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

ON TRIAL: Pauline Frederick—**October 3-4-5.** No action, too tiresome to watch this one. Photography very poor. Six reels.—Ben Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.

FROM HEADQUARTERS: Monte Blue—**August 8-9.** Good picture, relative to what our Marines have to put up with in the tropics. Eight reels.—A. Legnon, Smyles theatre, Weeks, La.—General patronage.

THE GAMBLERS: Special cast—This is one Warner picture that we think was very poor in theme, and we could not figure out what it was all about. No reason for making it at all. Ten reels.—Elmer E. Gailey, Ray theatre, Wayne, Neb.—General patronage.

ONE STOLEN NIGHT: Special cast—**July 25.** Good program. Six reels.—A. Legnon, Smyles theatre, Weeks, La.—General patronage.

LAND OF THE SILVER FOX: Rin-Tin-Tin—July 11. A good program which pleased everybody. Seven reels.—A. Legnon, Smyles theatre, Weeks, La. —General patronage.

Serials

TARZAN THE MIGHTY (Universal): Special cast —Be sure and play it. It's the biggest drawing card that we have ever played. Two reels.—A. Legnon, Smyles theatre, Weeks, La.—General patronage.

A PIRATE OF PANAMA (Universal): Special cast—Just ran the second chapter of this and it sure is drawing. One of the best serials I have shown if it keeps going like it has started. Two reels.—Harold Smith, Dreamland theatre, Carson, Ia.—General patronage.

Miscellaneous

SIMBA: The Mr. and Mrs. Martin Johnson picture of photographing wild animals in Africa. Wonderful for its type. Rather dragged out and too long, the only criticism. If any exhibitor has ever run a geographic educational, this would be an ideal one to try out. If one has run several, this may not take. Our folks are fed up on this, and I failed to make anything.—Philip Rand, Rex theatre, Salmon, Idaho. —General patronage.

Short Features

(SILENT)

EDUCATIONAL

THE AIR DERBY, 2.—A novelty picture. My patrons don't care for those novelties. (W. J. Shoup, DeLuxe theatre, Spearville, Kan.—General patronage.)

DOROTHY DEVORE COMEDIES, 2.—"Little Rube." Good. (Benjamin Shnitka, Royal theatre, Innisfail, Alta, Canada.—Small town patronage.) **"Rah Rah Rah."** A good comedy. (H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.)

HOT TIMES, 2.—Second rate comedy. Poor print. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

IT'S ME, 1.—Rather silly. (S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.)

MERMAID COMEDIES, 2.—"Leaping Luck." Good comedy. Lots of laughs on this one. (H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.)

ONLY ME, 2.—Fair to good. (W. J. Shoup, DeLuxe theatre, Spearville, Kan.—General patronage.)

FOX

CALL OF THE SEA, 1.—Just fair, little interest. (Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.)

M G M

CHARLEY CHASE COMEDIES, 2.—"Off to Buffalo." Just fair. (Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.)

LAUREL-HARDY COMEDIES, 2.—"Angora Love." A knockout again. When the boys gave the goat a bath it brought down the house. (S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.) **"Habeas Corpus."** Oh, my, but this was a real comedy from the way our crowd carried on. This pair certainly is getting the laughs. (W. J. Shoup, DeLuxe theatre, Spearville, Kan.—General patronage.) **"Liberty."** When these two fail to give them a laugh, they must be sick. They are great. I have used seven of them so far this season and have yet to get hold of a bad one. Prints excellent. (G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.)

WHY IS A PLUMBER, 2.—Fair. (Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.)

PARAMOUNT

FRANCES LEE COMEDIES, 2.—"Tight Places." Good comedy. (Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.)

CONFESSIONS OF A CHORUS GIRL SERIES, 2. —"Nifty Numbers." A good comedy. We had a wow of a one-sheet on this one, and they thought that they were going to see something the censors missed. (H. D. Beebe, Rialto theatre, Nelson, Neb. —General patronage.)

BOBBY VERNON COMEDIES, 2.—"Hot Sparks." Good comedy. (H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.) **"Turn Him Loose."** Punk. (G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.)

PATHE

ALICE DAY COMEDIES, 2.—"The Plumber's Daughter." Good comedy. (Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.)

UNIVERSAL

A HALF HOLIDAY, 1.—Just another one of those Laemmle novelties. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

THE WALLOP: Harry Carey—Very good short Western. (G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.)

BAILEY AND BARNUM, 1.—This must have been one of Uncle Carl's first ones. It's not of much force, and your patrons tell you so. (Carl Veseth, Palace theatre, Malta, Mont.—General patronage.)

BOB CURWOOD COMEDIES, 2.—"Just in Time." Nothing to it. (G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.)

THE COLLEGIANS SERIES, 2.—Special cast—Just started the fourth series of these knockout college stories. One of the best two reel subjects on the market. (Harold Smith, Dreamland theatre, Carson, Ia.—General patronage.)

FLY COPS, 2.—This is not so bad. Knockout comedy. (S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.)

MIKE AND IKE COMEDIES, 2.—"Just the Type." Mike and Ike in another half-witted offering. Not funny. (O. B. Wolfe, Screenland theatre, Nevada, O. —Small town patronage.)

MISCELLANEOUS

REPORTING THE WORLD, 1.—An outline of the history of news reporting by United Press. Shows some flashes of the chief news breaks in the 22 years of U P's existence, but they are too fast for the average patron to follow properly, so his chief feelings are confusion and annoyance. The idea is good, but the treatment is poor. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

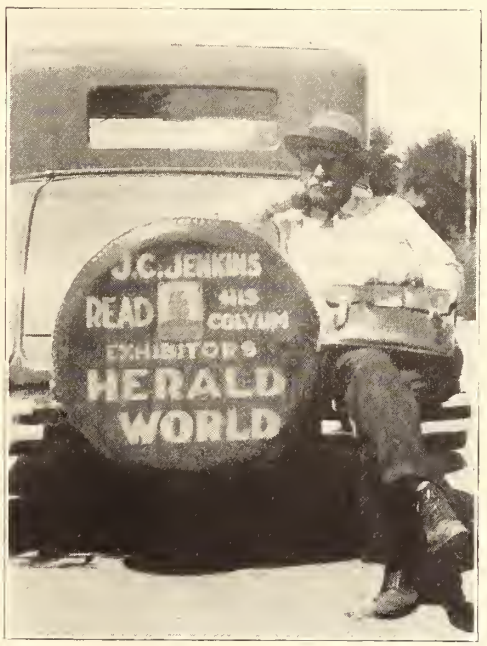
A Letter—A Picture And a Proposal

THE LETTER

Editor: I enclose herewith a snapshot taken of my father last summer in one of his familiar poses: i.e., sitting down, the same to be used by you, if you wish, in his Colyum. I note in recent issues that he is threatening suit or some such calamity if you do not desist from publishing the picture of him that you now use in connection with the Colyum. Hence, I rush forward with this substitute.

The snapshot, you will note, is not very good. However, the likeness is good, and I believe the criticism from Father will not be so much as with the one now being used. I am extremely sorry that I got so much of the Wyoming scenery and not enough of the car, but I did get the sign on the back of the car, also the scribe, so guess the absence of the left rear fender will be forgiven.—Ivan M. Jenkins, Kirby, Wyo.

THE PICTURE



THE PROPOSAL

Readers of this department are well aware of J. C. Jenkins' aversion to the picture of him regularly published at the bottom of the first column of his weekly letter. He is wont to call it a photograph of Abe Martin, in beautiful newspaper character, rather than of himself. Such criticism, emanating from the great Colyumnist himself, is not necessarily to be taken seriously, inasmuch as he has made no secret of his prodigious vanity. It is the opinion of those unbiased which must determine whether the picture above, sent out of a sense of filial duty and a fear for the safety of the editor, by Jaysee's son, should be substituted in the Colyum for the one now employed.

It is therefore proposed that the readers of this department and of the Colyum in particular, write the editor if they think the substitution should be made. How long it will take to make a decision cannot be determined at this time. It all depends on how promptly readers respond to the momentous issue. Tell us what you think of each picture and which one you think should be used. Be absolutely fearless—even reckless—in your comments. Though the decision go against the great Colyumnist and he threatens to sue, the opinion of the majority will be accepted and acted upon as fearlessly.

CHICAGO PERSONALITIES

By JOE FISHER

HUNDREDS representing the film trade, the press and the social and civic life of the town cheered R K O's scintillant production, "Rio Rita," at a gay, colorful preview arranged for invited guests at the Woods Friday night, October 25. The showing, which served also to inaugurate the Woods as an R K O house, was in a large sense a personal triumph for Jack Hess of the R K O publicity department, who had charge of the preparations. To Herbert Washburn, manager of the R K O exchange, also goes credit for the way in which "Rio Rita" was started on its Chicago run.

The picture proved a production of high entertainment value. Based on the Ziegfeld stage success of the same title, it presents Bebe Daniels in a serious role in which she adds to the laurels she has won as a comedienne. John Boles' sterling voice and dramatic talent makes him well suited for the masculine lead. Sets are lavish, and the music and dancing are truly Ziegfeldian. Last Friday night there was an intermission, and the audience returned to find the rest of the picture entirely in natural colors.

By eight o'clock, Randolph Street was witnessing the sight, none too frequent in recent years, of an eager crowd storming the gates of the Woods. Searchlights played upon marquise and people, from above and from across the street. There was an unexplainable wait. But there was also the warming atmosphere of welcome. And a rose for the ladies.

"Rio Rita" was preceded by a reel of Pathe Sound News and an R K O sound short, "St. Louis Blues."

* * *

Another successful preview was conducted by Columbia at the Studebaker Wednesday night, October 23. The picture was "Flight," and it made a decided hit with the members of the film trade and the press who were present. Cecil Maberry, district manager for Columbia, arranged the entertainment in a manner which was a delight to his guests. A considerable portion of the success of the event was also due to the efforts of Dan Roche, who acted as director of advertising.

* * *

It happened. It had to happen. The bears had watched the lambs accumulate, and the result, zoologically speaking, was a bull market. It is of last week's frenzied stock market, in both Chicago and New York, of which we speak, and ever since Film Row has been reflecting on the inevitabilities named at the beginning of this sad little report.

* * *

La Grange citizens won the right to have Sunday motion pictures at a special election October 25. The Blue law was defeated by a majority of 155 votes, the vote being 1,809 to 1,654. The election followed a campaign in which churches and civic clubs joined in opposition to Sunday shows. The combined groups went under the name of the La Grange Association Opposed to Sunday Movies, headed by Rev. Clifford Newham.

Banners of protest were carried by school children, and automobiles carried signs reading, "Why did you move to La Grange? Cicero has Sunday Movies."

Sunday pictures were barred in La Grange three years ago by a vote of two to one.

* * *

Henry Herbel, manager of the local Universal exchange, is a happy man these days having fought vigorously to bring Chicago in first in a recent Universal sales drive. Sharing honors with Chicago for first place was the Winnipeg exchange. The two exchanges will split a $500 prize given by Carl Laemmle.

* * *

Saul Bragin, booker for Educational the past seven years, has resigned to accept a position as booker of short subjects for Balaban & Katz. Bragin's resignation was a surprise to the Row. Succeeding Bragin will be Harry Goldman and Saul Goldman, the latter having served as booker for Educational four years ago. Harry started with Educational three years ago as poster boy. He rapidly rose to his present position.

* * *

Louie Rudolph is having sound equipment installed in his Emmett theatre.

* * *

Eddie Alger, owner of a circuit of houses, has taken over the Clohill theatre, Urbana, Ill. The house was formerly operated by Abe McCullin.

* * *

Eddie Brunnel is installing Dramaphone in his Metropole theatre.

* * *

Fox is losing an employe who has long been in its service. Jean Goldfork is leaving, bound for Hollywood.

* * *

Eddie Rosecan, R K O salesman, struck snow on his trip through Indiana last week. And it's a dry state, too!

* * *

Phil Reisman, general sales manager for Pathe, spent a few days with Harry Lorch last week.

* * *

"Rio Rita" Comes to Town

Hank Salkin enjoyed the show from the projection room, his second home.

* * *

Sam Gorelick, Herb Washburn's assistant, doubled as head usher.

* * *

Poor Eddie Phelps had to sit on a soap box and view the show. Some unexpected guest showed up and he willingly offered his seat. Noble fellow is Eddie.

* * *

Len Ullrich was there and how. So was his big smile.

* * *

Tommy Greenwood of Pathe shook hands with more people, by actual count, than Hoover did on the day of his inauguration. Of course, said handshakes were for the new arrival at the Greenwood home.

* * *

Dan Roche cordially greeted all he knew. And he knows everybody.

* * *

Irving Mandel also among these present.

* * *

We noted Mr. and Mrs. Eddie Grossman in conversation with Mr. and Mrs. Tom Gilliam.

* * *

Universal was well represented. Henry Herbel was there.

* * *

A distinguished guest was Cecil Maberry, district sales manager for Columbia.

* * *

Tiffany-Stahl had her colors out. Charlie Lindau, office manager; Harold Wise, booker; and Jimmy Abrose, manager, were present.

* * *

Not to forget the nine (count 'em) representatives of the HERALD-WORLD who were present.

* * *

Charlie Guise, Kinograms and Universal cameraman, glittered the place up with a sparkling necktie.

* * *

Bill Brumberg and Al Hoffman enjoyed the show immensely, they said, and privately announced that "The Great Gabbo" will follow "Rio Rita" at the Woods.

* * *

And we can't say any more because there were so many there whom we either did not know or did not have a chance to see. That's our tough luck.

Says Film Business Is Follow-the-Leader Game

(Special to the Herald-World)

NEW ORLEANS, Oct. 29.—A follow-the-leader policy in production is handicapping the motion picture industry, says an editorial in the Times-Picayune.

"Now that the 'talkies' have come," says the writer, "the first big success, namely Al Jolson's 'Jazz Singer,' set a precedent for a mixture of sentiment and song that still holds and which, we are inclined to believe, has stood in the way of the best development of the speaking screen's possibilities.

"We might have thought that by this time sentiment with incidental solos would have served their time, but the latest 'talkie' item is none other than John McCormack has signed on to lead in a talking film on the theme of a singing blacksmith, in which the Irish tenor will sing eight romantic incidental songs."

Jimmy Abrose, recently appointed manager of Tiffany-Stahl, and Henri Ellman, district manager. Both gentlemen are working hard these days on the Franchise. (Herald-World photo.)

COLOR

at the price of black-and-white

EASTMAN Sonochrome Tinted Positive Films were developed specifically to add color to sound pictures at low cost. They do just that. The sixteen subtle atmospheric tints, bringing new color moods to the screen, are so adjusted that they give unusually faithful sound reproduction. Yet the films cost no more than ordinary black-and-white positive.

EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

(ADVERTISEMENT)

"MARIANNE" 2nd WEEK, CAPITOL, N. Y.

Marion Davies in M-G-M song comedy clicks on Broadway

EXHIBITORS

HERALD

WORLD

CLOCK THE LAUGHS!

Here's Something to Cheer About!

IN an era of great entertainments, M-G-M has made the greatest natural audience hit of all!

MORE laughs, more song hits, more thrills than in any talkie thus far!

SO THIS IS COLLEGE

METRO GOLDWYN-MAYER

Doctor of Happiness!

erald-World Award for Sound Reproduction

EXHIBITORS HERALD WORLD

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NOV 17 1929
PERIODICAL DIVISION

ARAMOUNT'S SMASH MUSICAL COMEDY!

ol. 97, No. 7 *Entered as second-class matter, August 20, 1917, at the Post Office at Chicago, Ill., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., at 407 South Dearborn St., Chicago. Subscription, $3.00 a year. Single copies, 25 cents.* November 16, 1929

THE NEW YEAR WILL BRING A NEW—

Motion Picture

ALMANAC

ON January 1, the 1930 edition of The Motion Picture ALMANAC, which has proved so indispensable to all branches of the motion picture industry, and the public, will be issued by Exhibitors Herald-World.

THERE will be new departments of importance to the trade and to the public. The 1930 edition of The Motion Picture ALMANAC is now in preparation for its world-wide readers.

NOW FOR THE FIRST TIME!

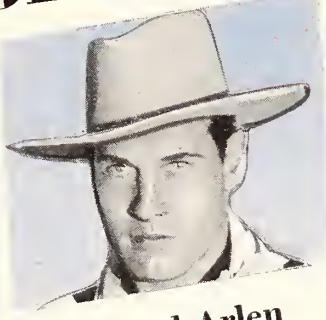
All the Broad Sweep of the BOOK...

All the Tense Drama of the PLAY...

FOUR STARS ...

Gary Cooper

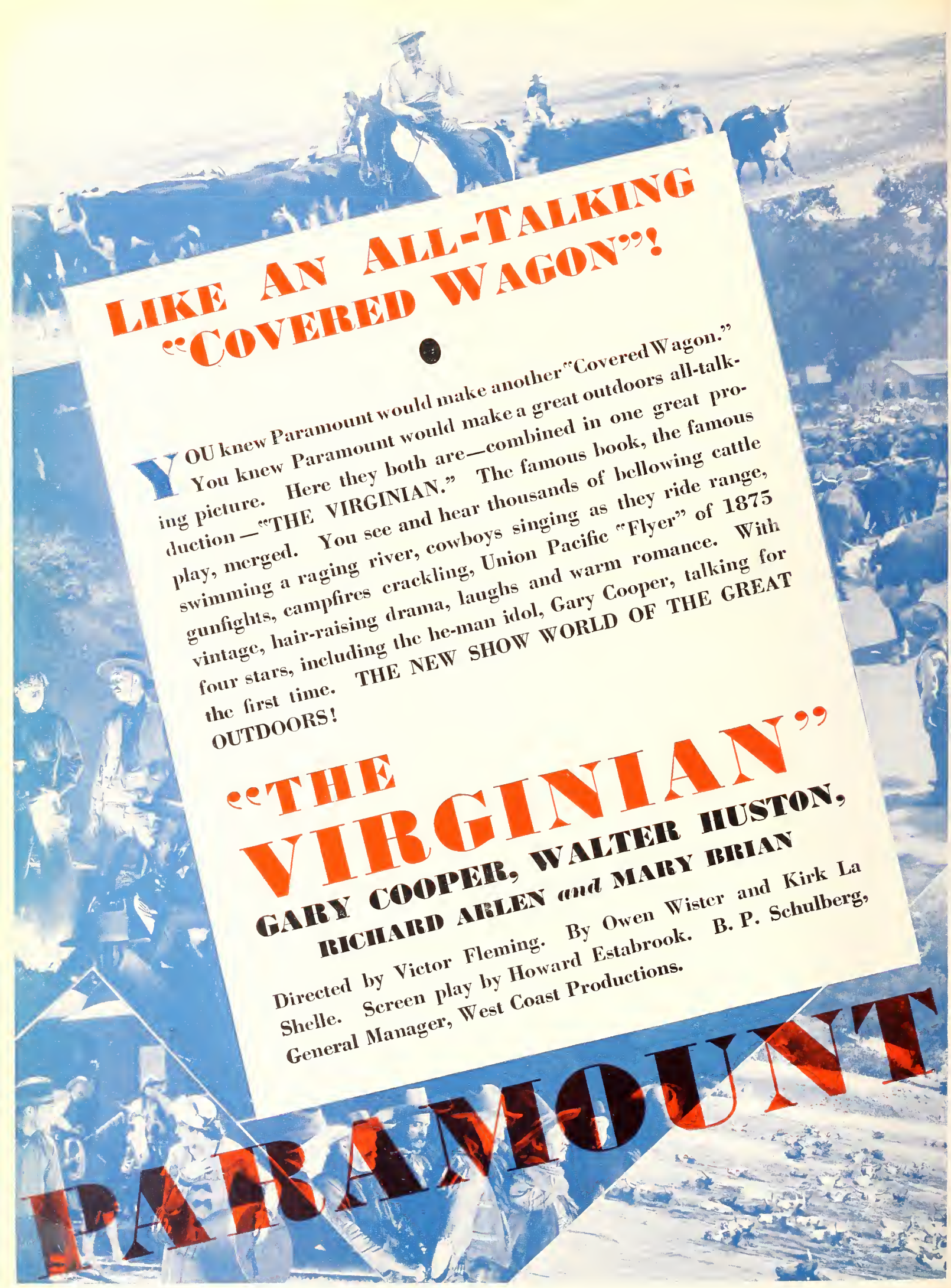
Walter Huston



Richard Arlen

Mary Brian

...in PARAMOUNT'S ALL-TALKING, ALL-OUTDOORS "THE VIRGINIAN"



LIKE AN ALL-TALKING "COVERED WAGON"!

YOU knew Paramount would make another "Covered Wagon." You knew Paramount would make a great outdoors all-talking picture. Here they both are—combined in one great production—"THE VIRGINIAN." The famous book, the famous play, merged. You see and hear thousands of bellowing cattle swimming a raging river, cowboys singing as they ride range, gunfights, campfires crackling, Union Pacific "Flyer" of 1875 vintage, hair-raising drama, laughs and warm romance. With four stars, including the he-man idol, Gary Cooper, talking for the first time. THE NEW SHOW WORLD OF THE GREAT OUTDOORS!

"THE VIRGINIAN"

GARY COOPER, WALTER HUSTON, RICHARD ARLEN *and* MARY BRIAN

Directed by Victor Fleming. By Owen Wister and Kirk La Shelle. Screen play by Howard Estabrook. B. P. Schulberg, General Manager, West Coast Productions.

PARAMOUNT

You're in Japan

with

FOX MOVIETONE NEWS

"It Speaks For Itself"

The sights and sounds of the Orient come to you without travelling, thanks to the world-wide recording facilities of the world's greatest newsreel organization

FOX MOVIETONE NEWS

has recorded more than 20 exclusive sound news views of Japan, including:

Baron Tanaka, Prime Minister addressing people of America.

Chichibu, Mikado's brother, greeting Prince George of England at Yokohama.

Opening of Shinto festivals in Tokyo.

Arrival of Graf Zeppelin at Tokyo.

Singing and dancing Geisha girls.

Buddhist worship and ritual of Jodo priests.

THESE ARE THE ONLY TALKING PICTURES EVER TAKEN IN JAPAN BY ANY NEWSREEL!

A BOX-OFFICE NATURAL

and no chance of losing! These dice are loaded with thrills, dramatic suspense, romance, intrigue — and will roll plenty of coin into the box-office.

AN
All Talking
Dramatic Smash
with

PAUL MUNI

playing 7 different roles

cast includes
Marguerite Churchill
Lester Lonergan

Pacemaker *for the* Industry

Story by Richard Connell — *Dialog by* Dana Burnet — *Staged by* Lester Lonergan
Directed by Berthold Viertel — *Presented by* WILLIAM FOX

THERE'S NO CRAP ABOUT THIS PICTURE'S BOX-OFFICE EARNING POWER—

SEVEN FACES

IT'LL CLEAN UP

Made To Top
The Cock Eyed World!

SUNNY SIDE UP

did just that at
PALACE, Cincinnati

And when any
theatre beats the record
of that record-wrecker
The COCK EYED WORLD
it's something to write home about

SUNNY SIDE UP

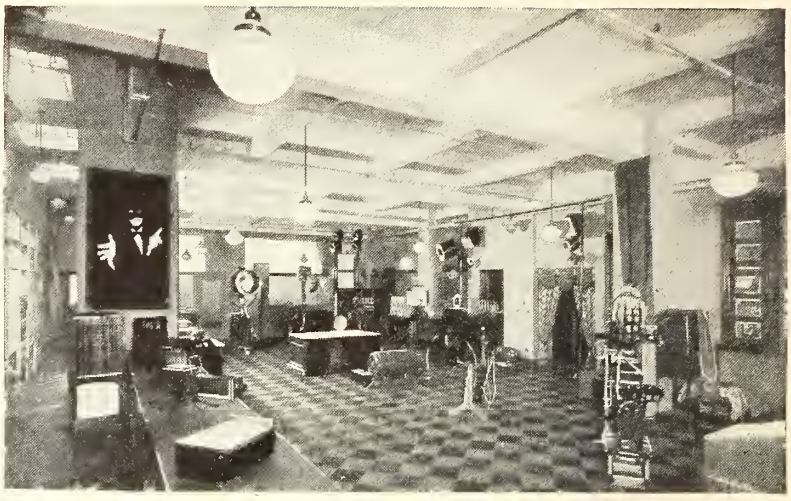
The screen's first original musical comedy

with

JANET GAYNOR
CHARLES FARRELL
singing and talking
and
SHARON LYNN • FRANK RICHARDSON
EL BRENDEL • MARJORIE WHITE
Story, words and music by
De Sylva, Brown and Henderson
Directed by DAVID BUTLER

The Cock Eyed World — FOX Hit after Hit — Sunny Side Up

Announcement—



Satisfactory Service . . .
Everything for the Modern
Motion Picture Theatre
. . . Except the Building

A NEW SERVICE TO . . . THE MOTION PICTURE INDUSTRY . . . . . .

Modern business demands every up-to-date facility for its convenient and efficient functioning. • • • • • • • • • •

CONTINENTAL THEATRE ACCESSORIES, INC., keeps pace with this modern trend with the opening of its new display room and supply depot at 325 West 44th Street, New York.

This magnificent headquarters offers:

Complete exhibits of all standard and new devices, where the purchaser can see exactly what he is buying.

An intelligent demonstration of every device under actual working conditions.

Efficient service for all theatres, schools and churches with modern motion picture equipment both sound and silent.

Instruction for janitors and cleaners in the various uses of chemicals, soaps, new methods of sanitation.

Here also the intelligent, progressive exhibitor can keep in touch with the most approved methods in the exhibition and projection of motion pictures. • • You are cordially invited to visit this new showroom and avail yourself of its service. • • • •

CONTINENTAL THEATRE ACCESSORIES, Inc.

Three-Twenty-Five West Forty-Fourth Street, New York

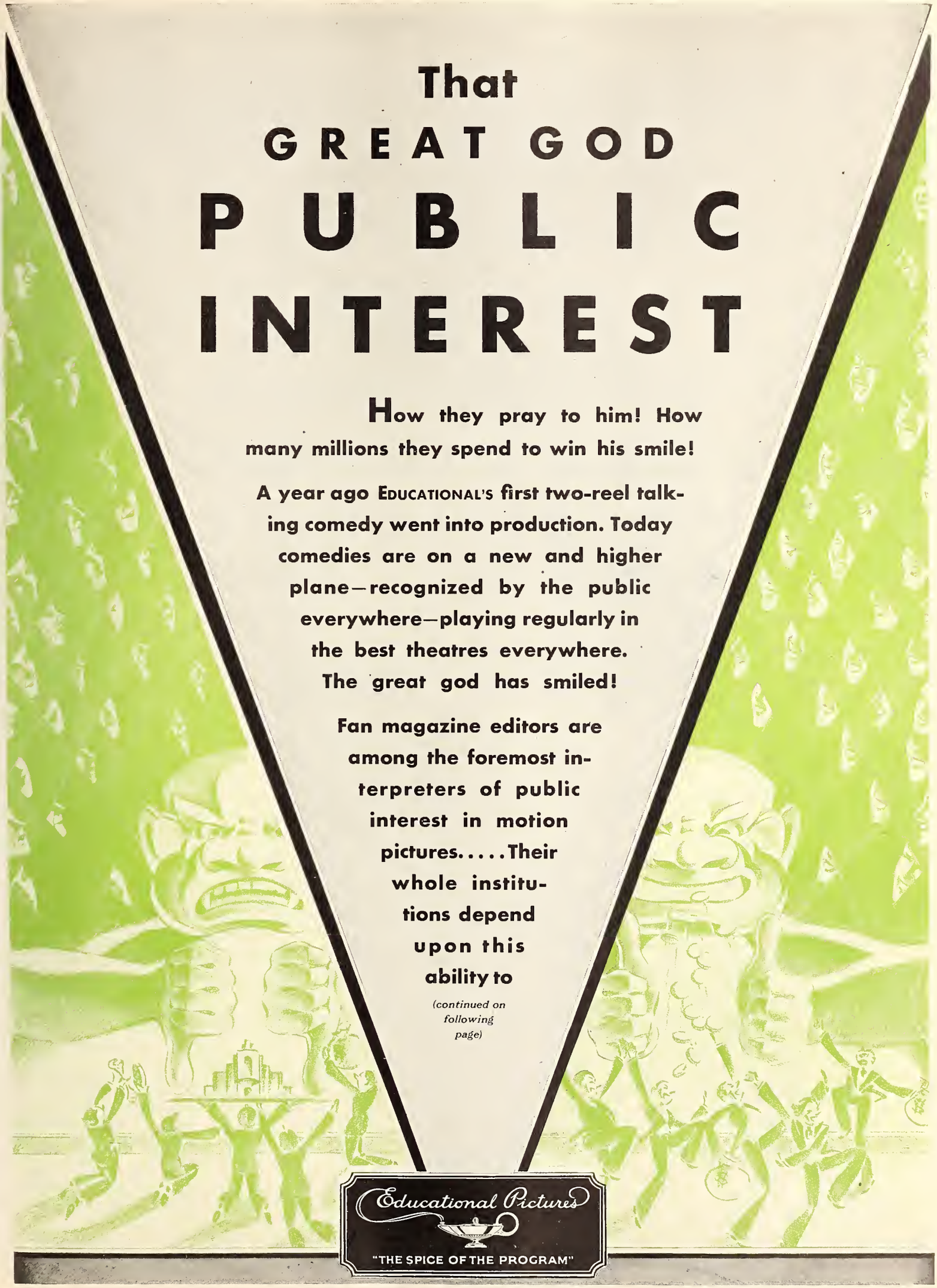
That GREAT GOD PUBLIC INTEREST

How they pray to him! How many millions they spend to win his smile!

A year ago EDUCATIONAL'S first two-reel talking comedy went into production. Today comedies are on a new and higher plane—recognized by the public everywhere—playing regularly in the best theatres everywhere. The great god has smiled!

Fan magazine editors are among the foremost interpreters of public interest in motion pictures.....Their whole institutions depend upon this ability to

(continued on following page)



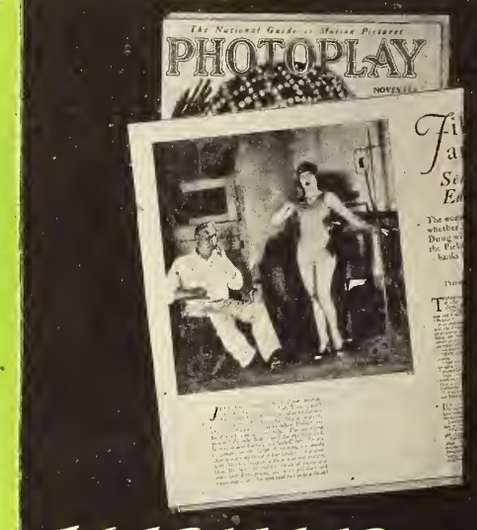
Fan magazines new glory of

judge what the picture public is interested in. Never before have the fan magazines printed so much news about short comedies and the people in them.

Acknowledgment of a great new public interest—and a wonderful stimulant to a still greater interest.

And EDUCATIONAL PICTURES dominate in the fans' reading, just as they dominate in the theatres' bookings.

The great god's smile is a golden smile for the exhibitor who recognizes public demand as his one big boss, and meets the big demand for talking comedies with the best.



MERMAID
Talking Comedies

Tuxedo
Talking Comedies

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, President.

Educational Pictures

"THE SPICE OF THE PROGRAM"

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

Watch the fan magazines. Every month you'll find more and more about the public's favorites in Short Features.

reflect short features

The Herald-World Bookshop

More than one thousand theatre owners took advantage of the service rendered by the HERALD-WORLD Bookshop during the first six months of 1929 to provide themselves with standard reference books.

While the HERALD-WORLD Bookshop can supply any book printed on the subject of motion pictures, it limits its recommendations to those books which it considers the best available on given subjects.

It recommends the following:

F. H. Richardson's HANDBOOK OF PROJECTION. Volumes 1 and 2. Completely covering the entire subject of projection with the exception of Sound. Beautifully bound in a gold stamped blue Leatherette cover.

POSTPAID $6.20

F. H. Richardson's Handbook of Projection. Volume 3. Usually referred to as the "Book on Sound," covering every phase of this new development. Indispensible to theatre owner who has wired his house.

POSTPAID $5.20

Special Offer

The complete set listed above consisting of three volumes will be sent:

POSTPAID $10.20

BUILDING THEATRE PATRONAGE by Barry and Sargent. Endorsed by the leading theatre owners of the country. Dealing with every problem met in the management of a theatre from advertising to ventilation and accidents. Thirty-six chapters covering different subjects.

Postpaid $5.20

MOTION PICTURE TRADE DIRECTORY. 1028 pages. Containing the most complete and accurate list of theatres yet offered for sale. Classified alphabetically by states showing population of town, admission charged, class of patronage, seating capacity and name of manager.

Postpaid $10.00

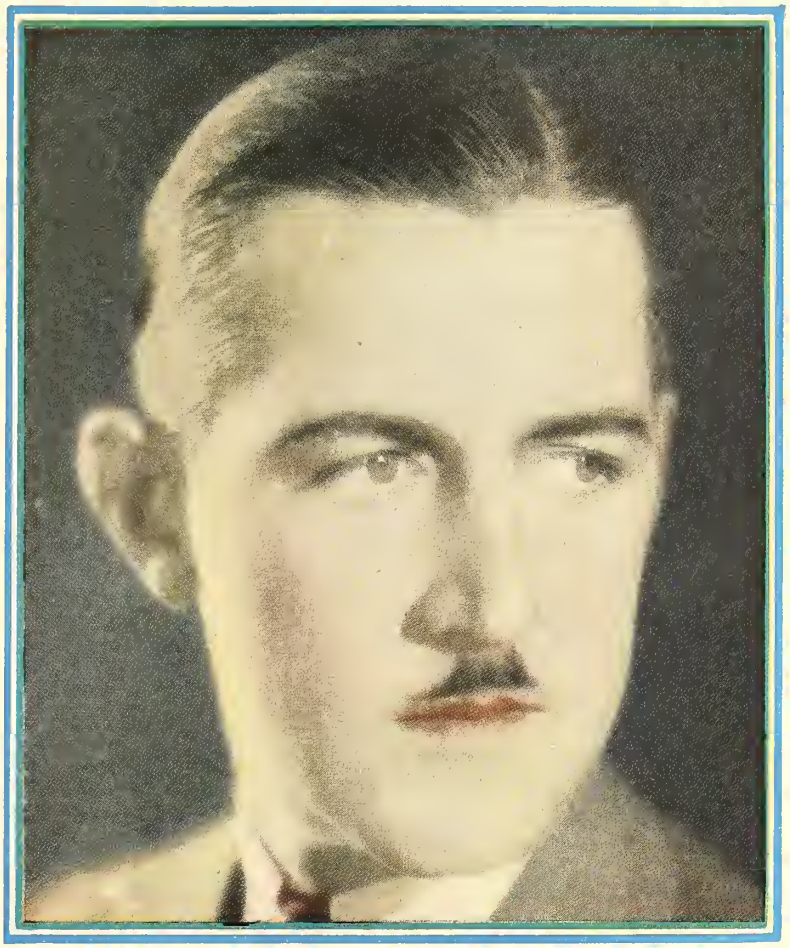
MOTION PICTURE ALMANAC—The 1930 edition of the Motion Picture Almanac, now being prepared by the Quigley Publishing Company, will be published on or about January 1. It will retail at $2.00. Advance orders for this book at $1.00 per copy will be accepted from HERALD-WORLD subscribers up to December 1.

Certified check or money order must accompany all orders unless you wish books shipped C. O. D.

Herald-World Bookshop

407 So. Dearborn St., Chicago, Illinois

"If it pertains to the motion picture industry, we have it."



THE TRUTH ABOUT CHARLIE CHASE

(The Inside Story of a Boy Who Made Good)

CHARLIE CHASE

CRITICS PLACE CHARLIE CHASE

among the most versatile of the screen's comic artists!

CHARLIE Chase is
CONSISTENTLY clever!
YOUR patrons know
WHEN you book a Chase comedy
THAT it's always good!
HIS flare for comedy—
HIS subtle mimicry
HIS rare ability to
TRAVESTY dancing—
THEY'RE just a few of his
REMARKABLE equipment.
CRITICS place this talented star among the
TOP-NOTCH comics of the screen
AND the box-office agrees!

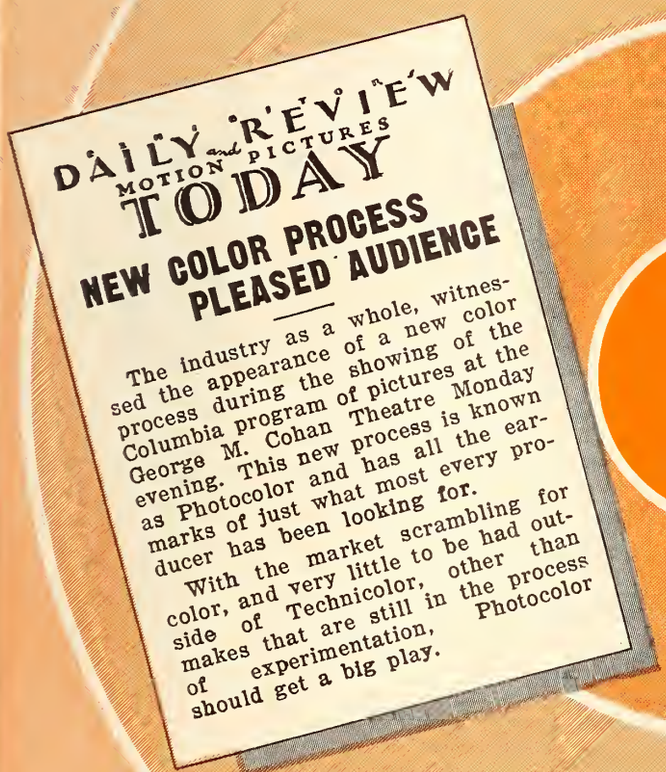
Charlie Chase's genius for interpretative dancing makes "Crazy Feet" one of the year's greatest short comedies. Grab it!

HAL ROACH WINNERS

METRO-GOLDWYN-MAYER

Long On Shorts!

COLUMBIA Keeps Abreast of Time with Color



DAILY and REVIEW MOTION PICTURES TODAY

NEW COLOR PROCESS PLEASED AUDIENCE

The industry as a whole, witnessed the appearance of a new color process during the showing of the Columbia program of pictures at the George M. Cohan Theatre Monday evening. This new process is known as Photocolor and has all the earmarks of just what most every producer has been looking for.

With the market scrambling for color, and very little to be had outside of Technicolor, other than makes that are still in the process of experimentation, Photocolor should get a big play.

THE Film DAILY

COLOR PHOTOGRAPHY is hitting its stride. The first public showing of the new Photocolor process was ushered in quietly without any fanfare of trumpets on Columbia's program at the George Cohan theater. The short subject "In Dutch" was in natural colors with talking and singing, and is the sort of thing that Roxy might have done in the way of a little stage divertissement. A pip. Dainty—charming—class entertainment. First time we've ever seen a vivid red on the screen. And Photocolor has worked out a make-up system that gives perfect human tints to eyes, lips and flesh. Two REAL accomplishments, if you ask us. Well, gents, it looks as if the color shortage is a thing of the past, with this organization able to deliver such quality product.

26 amazing single reel all talking subjects in natural colors, surpassing anything this film industry has ever produced before. Making shorts as important as features.

COLUMBIA PICTURES

PATHÉ *talking Comedies*

BOOKED *by the* BEST!

IN the Who's Who of American motion picture theatres, if one were written around the aristocracy of theatredom, would be found an amazing percentage of acknowledged exhibition bluebloods who have played, are playing today, and will continue to play Pathé talking comedies.

The statement that Pathé Comedies are being "booked by the best" is fact, not fancy. The proof lies in the imposing circuits and theatres listed on the opposite page. Hundreds of other important theatres not included there are likewise finding Pathé comedies the only two-reel humorous material capable of standing the wear of the public taste.

Pathé's 1929-30 talking-comedy program includes 3 series produced by George LeMaire, 8 *LeMaire Comedies*, 6 *Manhattan Comedies*, and 6 *Checker Comedies;* 6 produced by Harry Delmar, *Melody Comedies;* 6 *Golden Rooster Comedies*, 2 with the Gleasons and 4 produced by Charles Maddock; 8 *Variety Comedies*, 6 produced by Gordon Bostock; 6 *Buck & Bubbles Comedies* and 6 *Folly Comedies*.

HERE IS A SAMPLE LIST OF THE KIND OF THEATRES PROFITABLY PLAYING PATHÉ TALKING COMEDIES

ALBANY
Warner-Stanley Cir., Albany, Troy
Publix Paramount, N. Adams, Mass.
Schine's Glove, Gloversville, N. Y.
Farash's State, Schenectady, N. Y.

ATLANTA
Publix Circuit in Georgia, Alabama and Florida

BOSTON
Publix Circuit
Maine and New Hampshire Circuit
N. E. T. O. Company Circuit
RKO Circuit

BUFFALO
Publix Circuit
RKO Rochester and Syracuse
Shea's Hippodrome, Buffalo

CHARLOTTE
Publix Theatres, N. & S. Carolina
Publix Saenger Theatres, N. C.
Stevenson Amusement Co., N. & S. Carolina

CHICAGO
Fox's Monroe, Chicago
RKO Chicago
Balaban & Katz's Tower, Chicago

CINCINNATI
Libson Theatres, Cincinnati
Libson Theatres, Dayton
Libson Theatres, Columbus, Louisville
Keith Albee, Huntington, W. Va.

CLEVELAND
RKO Palace Theatres, Cleveland, Akron
Orpheum, Akron
Feiber & Shea Circuit, Youngstown

DALLAS
Publix, Dallas, Ft. Worth, Houston
Aztec, San Antonio
Dent Theatres, (25 leading Texas towns)

DENVER
Publix Theatres, Colorado Springs, etc.
Tabor, Denver
Palm & Rialto, Pueblo

DES MOINES
RKO Circuit
Paramount, Des Moines
Iowa, Cedar Rapids

DETROIT
Kunsky Publix Theatres, Detroit
Butterfield Michigan Theatres
Co-operative Booking Offices

INDIANAPOLIS
Publix Theatres
Stanley Theatres

KANSAS CITY
Mainstreet Theatre, Kansas City
Isis Theatre, Kansas City
Uptown Theatre, Wichita

LOS ANGELES
RKO Theatres San Diego
Fox Westco (5 leading towns)
Rickards & Nace Circuit, Arizona

MEMPHIS
Loew's Strand, Memphis
Gem, Jackson, Tenn.
Royal, Hot Springs, Ark.

MILWAUKEE
Orpheum Circuit, Milwaukee
Parkway Theatre, Madison, Wis.
Majestic Theatre, Sheboygan, Wis.

MINNEAPOLIS
Publix F. & R. Circuit
American Amusement Company, Minneapolis, etc.
Clinton Meyers Circuit, Duluth
Green Amusement Company, Minneapolis

NEW HAVEN
Majestic, Hartford, Conn.
Warner Bros. Cameo Th., Bridgeport, Roger Sherman Theatre, New Haven

NEW ORLEANS
Publix Saenger Circuit
RKO
Strand, New Orleans

NEW YORK
Keith Circuit, N. Y.
Loew Circuit, N. Y.
Stanley Circuit, N. J.
Strand Theatre, N. Y
Fox Metropolitan

OKLAHOMA CITY
Publix Theatres
Liberty, Oaklahoma, etc.

OMAHA
Orpheum, Omaha, Sioux City
Publix-Cooper Theatre, Lincoln, Neb.

PHILADELPHIA
Warner-Stanley Circuit, Philadelphia
Warner-Equity Circuit, Philadelphia and Reading
Comerford Amusement Co., Scranton, Pa., etc.
Wilmer & Vincent, Harrisburg, Reading, etc.

PITTSBURGH
Stanley Circuit, Stanley, Pittsburgh
Grand, Pittsburgh

PORTLAND
W. E. Tehhett's Oriental, Portland
Frank Bligh's Capitol, Salem
Fox Liberty, Astoria
Fox Castle, Vancouver

ST. LOUIS
Publix Theatres
RKO Theatres
Cluster Circuit, Southern Illinois
Senate, Springfield

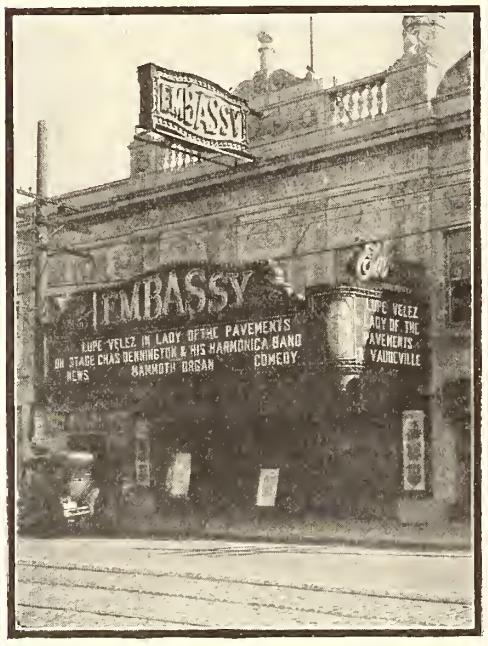
SALT LAKE CITY
Publix, Salt Lake, Ogden, Boise, Twin Falls
Capitol, Pocatello, Idaho
Marlow, Helena, Montana

SAN FRANCISCO
Fox West Coast
George Mann Theatre Circuit
Golden State Theatre Circuit
T & D Jr. Enterprises
National Theatre Syndicate

SEATTLE
West Coast Theatres (11 Washington towns)
Ray A. Gromhacker, Spokane Thea., Spokane
John Danz Theatre Circuit, Seattle

WASHINGTON
Hippodrome, Rivoli, Baltimore
Durkee Circuit, Baltimore
Loew's Palace, Washington
Loew's State, Norfolk, Va.

STEEL PIER, Atlantic City, N. J.



Embassy, North Bergen, N. J.

FINER PERFO

(Below) Cine Teresa, one of Mexico City's best known houses.

On DISC and FILM TRACK

(Below, lower left) The Globe, on the Boardwalk, Atlantic City, N. J.

SYNCHRONOUS DISC AND SOUND ON FILM

TYPE 2MDAF $3,500 for houses up to 2,000 seats

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RMANCE IS THE REASON

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Houses like those illustrated buy sound equipment on its performance and on its dollar for dollar value as essential equipment which must give unfailing service and satisfaction week in and week out. Today there are over 600 theatres throughout the world using Pacent Reproducer Systems. There performance has established new high standards of quality!

You can pay more for sound equipment than the price of the Pacent System for your house. But—will you get more, or even as much, in results as Pacent offers? Guess work is eliminated when you sign a contract for Pacent. Every feature essential to best quality reproduction on both disc and film track is yours with Pacent equipment.

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for houses up to 500 seats
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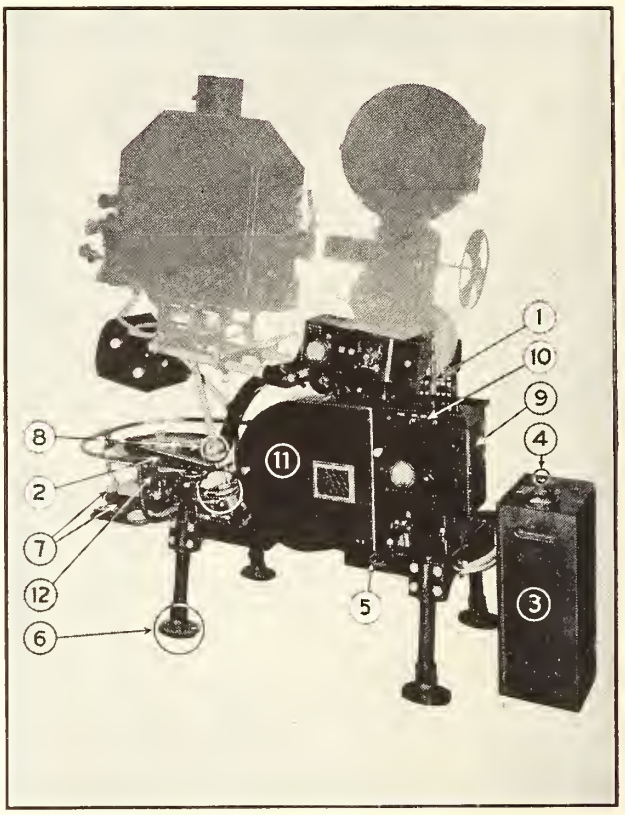
Synchronous disc
$2,500
disc and film track

TYPE 4MDAF **$4,500** for houses up to 4,000 seats

CORPORATION FILM CENTER BUILDING, NEW YORK, N. Y.

THE SEVENTH OF A SERIES ON QUALITY REPRODUCTION *by* WESTERN ELECTRIC

12 important features... *of the* Western Electric *Reproducer Set*



THE Western Electric reproducer set is built to weather the shocks and jars of many years of constant use. It stands four square on one base — no auxiliary pedestal to jar out of line. It combines highest quality sound reproduction with projection room requirements of durability, dependability and ease of operation.

These 12 points explain the world-wide popularity of the Western Electric reproducer set with exhibitors and projectionists:

1. All mechanical drives, no belts.
2. Highest quality reproducer, scientifically balanced to provide proper tracking.
3. Motor control box, exclusive Western Electric feature, guarantees uniform speed, eliminates changes in pitch.
4. Switch enables change from constant to variable speed when silents are shown.
5. Special foot brake and switch for quick stopping of machine.
6. Machine rests on ball joints, insures good mounting.
7. Rubber cushions eliminate shocks and jars from turntable.
8. Permits easy adjustment of machine to all projection angles.
9. Photo-electric cell amplifier, rubber cushioned and suspended on springs to eliminate noises caused by jars and vibrations.
10. Film-disc transfer switch enables projectionist to prepare machine for film or disc at time of threading rather than at moment of changeover.
11. Specially designed lower magazine, including a scientifically adjusted hold-back sprocket, eliminates "flutter" often caused by uneven film pull.
12. Scientifically designed mechanical filter system in turntable drive eliminates all noise due to action of gears.

A Guarantee of Film and Disc Quality Reproduction

Western Electric SOUND SYSTEM

THE VOICE OF ACTION

Distributed by

Electrical Research Products Inc.

250 West 57th Street, New York, N. Y.

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

EXHIBITORS

The Independent Film Trade Paper

HERALD WORLD

Home Office: 407 So. Dearborn St. Chicago

IN THIS ISSUE—

HERALD-WORLD AWARD

HERALD-WORLD WILL HONOR HOUSES FOR BETTER SOUND REPRODUCTION — MERIT AWARDS AWAIT THEATRES THAT ARE DESERVING RECOGNITION—TWO COMMITTEES OF MOTION PICTURE CRITICS WILL ASSIST IN THE AWARDING OF BRONZE PLAQUES—ROBERT E. SHERWOOD IS CHAIRMAN.

THEATRE CHAIN RACE

PUBLIX LEADS FOX BY ONLY 100 IN RACE FOR THEATRE CONTROL—P F L AHEAD WITH 1,200 HOUSES WHILE FOX ORGANIZATION IS CLOSE BEHIND WITH 1,100—WARNERS A DISTANT THIRD WITH 300 AND R K O COMES NEXT WITH 141—RECENT DEALS INTENSIFY DUEL.

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Operas will win absolute perfection on screen, says Arturo Bodanzky, former conductor at Metropolitan—M G M to make foreign versions.
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CHICAGO
407 South Dearborn St. Telephone Harrison 0036-37-38
Cable Address: *Quigpubco*
EDWIN S. CLIFFORD, *General Manager*
JAY M. SHRECK, *Managing Editor*
GEORGE CLIFFORD, *Business Manager*
ERNEST A. ROVELSTAD, *News Editor*

HOLLYWOOD
1605 North Cahuenga St. Telephone Gladstone 2118-2119
DOUGLAS HODGES
West Coast Manager

EDITORIAL AND ADVERTISING OFFICES

NEW YORK
565 Fifth Avenue Telephone Wickersham 2366-2367
PETER VISCHER, *New York Editor*
JAMES BEECROFT, *New York Advertising Manager*

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Vol. 97, No. 7 November 16, 1929

The "Herald-World" Award

ON AN adjoining page the HERALD-WORLD this week announces its plan for an award to theatre owners for better reproduction of sound pictures.

Believing that faithful and accurate reproduction of sound pictures constitutes, in many ways, the gravest question facing the motion picture industry, this publication offers a definite and practicable plan for stimulating greater interest among theatre owners and managers in better reproduction and for acknowledging and rewarding meritorious accomplishment in that direction.

The HERALD-WORLD in the accompanying campaign will definitely focus the attention of the whole industry upon the pressing question of better reproduction; it will seek out and discover, under a fair and equitable arrangement, instances in which superior reproduction is being offered, and it will award to these a valuable and artistic bronze plaque which will mean industry-wide recognition to the theatre owner and will also enable the theatre owner, through display of the plaque in his lobby, to draw the public's attention to the fact that the quality of reproduction being offered in the theatre has merited the award.

It is commonly recognized in the industry that poor reproduction of sound and dialog pictures has seriously handicapped the progress of the audible screen. Further, it must be admitted that in cases where the public's reception of the audible screen has been neither enthusiastic nor favorable the main cause has been poor reproduction. The attraction power of sound and talking pictures, where properly reproduced, cannot be denied or questioned. Also, it is true that improperly reproduced talking pictures not only do not build attendance but are, in fact, a serious threat on the habit of theatre attendance.

It is very plain that no matter how great and successful may be the results of the efforts of the studios to provide good, audible entertainment, no satisfaction can be rendered in the theatre unless the values built into the production in the studios are communicated to the public from the screen. And the only possible way in which these values may be passed on to the public is by means of faithful, adequate and pleasing reproduction.

Theatre owners have had plunged upon them many new and burdensome responsibilities in connection with the exhibition of sound pictures. A disheartening number of technical problems have been encountered and considerable expense and painstaking effort have been called for in order to solve these problems.

The task of the theatre owner has not been easy or light. But great and diligent efforts have been put forth and in many instances conspicuous successes have been accomplished. It is the intention of the HERALD-WORLD to point these out and to make a suitable award to them for their achievements.

During the coming theatrical season the public is not likely to be sympathetic or tolerant toward inferior reproduction. The audible screen is no longer a novelty. The public has been promised much and expects much and a serious recession in the public's interest in talking pictures can only be avoided if the talking pictures offered are properly presented.

The producers have already presented adequate proof of their ability to make fine attractions in the new medium. The one question remaining is concerned with just how these pictures are going to be presented to the public.

It is in no wise over-stating the case to say that the immediate future of the talking picture is in the hands of the exhibitors.

Adequate reproduction will insure the great success of the talking picture and consequently the great success—and prosperity—of the industry in all of its branches.

We are confident that the exhibitors in this case, as they always have in the past, will measure up to their responsibilities and their opportunities.

As a stimulant, however, toward greater effort toward the necessary better reproduction of sound pictures, and as an appropriate recognition to successful accomplishments in this direction, the HERALD-WORLD submits its Plan of Award, details of which are referred to elsewhere in this issue.

—MARTIN J. QUIGLEY.

Herald-World to Honor Houses For Better Sound Reproduction

The Award of Merit

1. *The HERALD-WORLD, to encourage better reproduction of talking pictures, is presenting to theatre owners an Award of Merit.*

2. *This Award of Merit is in the form of an attractive plaque designed by one of America's leading artists.*

3. *It will be awarded to theatres recommended by a competent and impartial committee, which have attained a high standard of reproduction.*

4. *This neutral Committee of Awards will be composed of leading motion picture critics in 32 of the country's key cities.*

5. *An Associate Committee of Awards will assist in selecting theatres worthy of the award in other cities and towns of the country.*

6. *Competition in the HERALD-WORLD campaign for better reproduction is open to every class of motion picture theatre.*

7. *Chairmanship of the Committee of Awards has been accepted by Robert E. Sherwood, noted writer and motion picture critic.*

8. *The first presentation of the HERALD-WORLD plaque will be announced in an early issue.*

9. *Offer of this Award of Merit is the first concrete recognition of the efforts of theatre staffs to improve reproduction.*

10. *It is offered in the hope that producer, distributor and exhibitor may realize the fullest returns from the new form of entertainment.*

Merit Awards Await Theatres Who Are Deserving Recognition

Two Committees of Motion Picture Critics Will Assist in The Awarding of Bronze Plaques

By PETER VISCHER

NEW YORK, Nov. 12.—EXHIBITORS HERALD-WORLD this week announces the launching of a campaign to encourage better reproduction of talking pictures in the motion picture theatres.

Awards of Merit will be presented to those theatres whose projection of the talking picture establishes a high standard of reproduction.

The Award, a plaque designed by one of America's leading artists and moulded in bronze, will be presented to all classes of motion picture theatres, the excellence of reproduction being the only factor determining the theatres to be honored.

A committee of awards has been selected from among the leading motion picture critics in 32 key cities of the United States. Chairman of this committee is Robert E. Sherwood, the outstanding critic of motion pictures in this country, whose articles in *Life*, *The New York Evening Post*, *The American Mercury*, *Scribner's* and other leading magazines and newspapers have won for him a nation-wide reputation.

Associate Committee to Make Awards in Smaller Cities

Supplementing this committee will be an Associate Committee of Awards composed of newspaper critics in cities and towns other than the key centers. Through these associates motion picture theatres everywhere will have an opportunity to be represented and therefore an opportunity to win this award.

The personnel of these committees is assurance of their fairness and impartiality for they are composed of men and women who are in constant attendance at motion picture theatres, men and women whose reputations as unselfish defenders and supporters of the silver screen are nationally recognized.

The New York City representative of the Committee of Awards is Quinn Martin, motion picture editor of *The New York World* and a fearless and respected critic whose articles in such magazines as *Liberty* and *The Saturday Evening Post* have won for him an enviable reputation. Representing the other cities are likewise critics of local and national prominence.

Herald-World Service Pages Instructive on Sound Reproduction

The fact that upon the high standard of reproduction will rest, to a great degree, the success or failure of the talking picture determined Martin J. Quigley, editor and publisher of the HERALD-WORLD, to offer some concrete recognition to those theatres whose owners, managers and projectionists are striving constantly to attain the best reproduction possible.

Each week in the service pages of the HERALD-WORLD, and every fourth week in BETTER THEATRES, the problems of reproduction are discussed comprehensively by authorities in different phases of this important work.

Theatres whose staffs have studied these instructions and applied the knowledge gained therefrom are in a commanding position to receive these awards of merit.

The manager who has denied the right of rehearsal and who has scorned the necessity of an expert monitor, as well as up-to-date equipment, has cheated his theatre of this award of honor, and he likewise has cheated his patrons. It is the hope of this publication that in offering the HERALD-WORLD Plaque theatres may be made to realize the danger of careless methods in talking picture presentation.

Pictures made with sound have opened a wide door upon vast new fields for the film industry. Amazing opportunities have been created for finer entertainment and countless new millions have been brought into motion picture theatres the world over by speech, sound and music, the heralds of the new order.

It may be admitted that the first new patrons were drawn to sound pictures out of curiosity. But by now incredulity has been changed into enthusiasm, interest into support. The world has accepted sound pictures as a greater form of entertainment, by far, than the silent films. The public believes in sound pictures, and so do artists and writers, actors and actresses, directors, executives and then men and women who work in the box offices.

Sound pictures are here to stay, a fact which is no surprise to those broadminded and broad-visioned students of the films who welcomed the new order when it first made its appearance. They are here to stay and to become better and better.

Tentative Committee of Awards

Following are leading motion picture critics in 32 key cities who have been invited to become members of the Committee on Awards:

Albany, N. Y., *Knickerbocker Press*, Wm. H. Haskell.
Atlanta, Ga., *Constitution*, Sam Cox.
Boston, Mass., *Boston Transcript*, Edwin F. Melvin.
Buffalo, N. Y., *Buffalo News*, Wallace D. Soderhelm.
Butte, Mont., *Post*, James Cummings.
Charlotte, N. C., *Observer*, M. P. Critic.
Chicago, *Chicago Tribune*, Mae Tinee.
Cincinnati, O., *Ciucinnati Enquirer*, Carl B. Adams.
Cleveland, O., *Plain Dealer*, W. Ward Marsh.
Dallas, *News & Journal*, John Rosenfield, Jr.
Denver, *Denver Post*, Albert de Bernardi, Jr.
Des Moines, *Tribune*, Leah Du Jand Jones.
Detroit, Mich., *Free Press*, Mrs. Ella H. McCormick.
Indianapolis, Ind., *News*, Tad I. Nicholas.
Kansas City, Mo., *Star and Times*, John C. Moffitt.
Los Angeles, Cal., *Los Angeles Examiner*, Gregory Goss.
Memphis, Tenn., *Commercial Appeal*, Frank R. Ahlgren.
Milwaukee, Wis., *Milwaukee News*, Miss Peggy Patton.
Minneapolis, Minn., *Journal*, M. P. Critic.
New Haven, Conn., *Journal-Courier*, Arthur J. Sloane.
New Orleans, La., *Times Picayune*, K. K. Knoblock.
New York City, *World*, Quinn Martin.
Oklahoma City, Okla., *Oklahoman*, Herbert C. Henderson.
Omaha, Neb., *Bee-News*, Ned E. Williams.
Philadelphia, Pa., *Philadelphia Inquirer*, Harry L. Knapp.
Pittsburgh, Pa., *Post Gazette*, A. Mittelhauser.
Portland, Ore., *Oregonian*, Palmer Holt.
St. Louis, Mo., *Globe-Democrat*, Miss Anita Mueller.
Washington, D. C., *Washington Post*, Nelson B. Bell.
Salt Lake City, Utah, *Tribune*, Waide Moore Condon.
San Francisco, Cal., *Bulletin*, A. F. Gillespie.
Seattle, Wash., *Post Intelligencer*, Everhart Armstrong.

But to hold the place they have won in the industry and in public preference, sound pictures must not only be well produced, but well reproduced. Reproduction is the crux of the motion picture problem, for without proper reproduction the finest talking pictures can be utterly ruined and the public's taste for this type of entertainment will be ruined.

It was for this reason that the leading trade paper in the motion picture field, and the oldest in point of service, determined to present Awards of Merit to the theatres sponsoring excellent reproduction.

The first award will be announced in an early issue of the HERALD-WORLD.

In admonishing the industry for lack of good reproduction, Mr. Quigley has written:

"Reports from various points throughout the country testifying to the lack of an uniformly high standard of reproduction in the theatres continue to accumulate. In some cases the devices which have been installed appear to be inadequate; in other instances, possibly because of the absence of proper servicing facilities, individual performances are of varying quality in reproduction and there is a wide range of quality between one show and the next.

"Directly traceable to this condition is the expression frequently encountered among the public to the effect that sound pictures may be all right in the long run but that they will have to sound a great deal better before they can take the place of good silent pictures.

"If production executives in California and distribution executives in New York could personally observe the kind of reproduction that is now being given at various places they would receive some unpleasant surprises. They would, in fact, be prepared for the outright failure of several of their pictures which they are now counting upon to be successes. We presume to say that these pictures will be failures because of the obvious fact that when an audible picture is given poor or indifferent reproduction it goes to the public under a handicap which no innate merit, however great, can overcome.

"The question of attaining at the earliest possible date an uniformly high standard of reproduction in all theatres which may attempt to exhibit sound pictures is as important as any issue now facing the industry. And, indeed, there are reasons for urging that this question is the most important, because the industry's very existence depends upon the widespread acceptance and popularity of audible pictures during the coming theatrical season. The greatest single influence working against this acceptance and popularity is poor reproduction."

The HERALD-WORLD plaque is now in the foundry being cast and will be ready for early presentation to the first theatre to receive the award.

"The very fine and constructive way in which the EXHIBITORS HERALD-WORLD handled affairs connected with our National Convention at Memphis, Tenn., is most gratifying to the members of the Motion Picture Theatre Owners of America and all affiliated in any way with our National body."—*M. J. O'Toole, Secretary.*

Publix Leads Fox by Only 100 In Race for Theatre Control

PFL Ahead with 1,200 Houses; Warners Have 300; RKO, 141

Acquisitions Reach Huge Totals, with Recent Deals Intensifying Financial Duel Between Zukor and Fox

(Special to the Herald-World)

NEW YORK, Nov. 12.—The race for theatres among the large corporations of the motion picture industry is assuming amazing proportions, according to a survey by the HERALD-WORLD which finds that Publix is now in the lead with some 1,200 houses. Next comes Fox with approximately 1,100 theatres and then Warners with 300. RKO, generally thought to be a formidable force in the rush for new acquisitions, has 141 houses.

Among the recent acquisitions by Publix are the Saenger Circuit (100); Finkelstein and Rubin (125); the Hofstetter chain (20); the Kunsky Circuit; Strand Amusement Company; Richards and Nace Amusement Company, and many individual theatres including the two magnificent Marks Brothers houses, the Granada and the Marbro, in Chicago.

Among the chains which have been acquired by Fox are the Midland Theatre and Realty Co. (64); Consolidated Amusement Company (40); West Coast Theatres, Inc. (250 in three states now expanded into eight more states); Fox Midwesco (60, three under construction); Ascher Circuit in Chicago; New England Theatres Corp.; Interstate Amusement Company, Hoblitzel circuit in the Southwest; Consolidated Theatres Circuit (28); Principal Theatres Chain and the Libson Circuit, to say nothing of additions to the Metropolitan Theatres Corporation which now boasts 130 houses in and around New York.

Warners, as far as could be ascertained, have recently bought control of the Gottesman and Hoffman chains in Connecticut; the Cameo Theatres Corporation, the Fabian houses and the Silveran Brothers Theatres. Other holdings of the company are the Stanley Philadelphia houses, the Stanley-Crandall theatres, the Stanley-Davis-Clark group, the St. Louis Amusement Company (Skouras Brothers), and the Mark Strand chain.

Recent acquisitions of RKO are the Pantages theatres on the Coast (6) and the Proctor Circuit (14). RKO has also become affiliated with the Century chain, which has 20 theatres in Brooklyn and on Long Island.

UA Theatres Net Jumps $600,000 to $1,113,000 on Aug. 31

(Special to the Herald-World)

NEW YORK, Nov. 12.—United Artists Theatre Circuit, Inc., and subsidiaries, report for the year ended August 31, 1929, net income of $1,113,732 after interest, taxes and provision for depreciation and amortization. This compares with $516,919 shown in the previous annual statement.

After deducting $280,000 for preferred stock dividends on the 40,000 shares of 7 per cent convertible preferred stock, there remains $833,732, equivalent to $1.66 a share on the 500,000 shares of common stock.

Cash and call loans stood on August 31, 1929, at $1,238,973. This compares with $207,151 a year ago. Total current assets on August 31, 1929, were $1,958,418, and current liabilities $372,589. There were no bank loans.

Holdup Gets 4 to 30 Years At St. Paul; Two Tacoma Bandits Flee with $1,500

Frank Starr, 23, was given a sentence of from four to thirty years for holding up of the box office of the President theatre, St. Paul, Minn., October 15 and obtaining $700.

Joseph Sikora was sentenced to 60 days in the workhouse for taking $10 from a dressing room in the same theatre.

The $1,500 day's receipts of the Fox Rialto Tacoma, Washington was taken by a pair of bandits who held up D. S. Kimberly, manager, and his cashier, Miss Nelda Thompson, as they were leaving the theatre.

Exhibitors Win Fight In Pathe Substitution

(Special to the Herald-World)

CINCINNATI, Nov. 12.—Biggio Brothers, exhibitors, Steubenville, Ohio, have won court fight based on their refusal to play or pay for two pictures contracted for with Pathe exchange. Exhibitors based refusal on substitution of story in picture, "High Voltage," and substitution of author and star in "Marked Money." Trial judge ruled that exhibitors were entirely within their rights in rejecting films and refusing payment, if films did not fulfill claims made in press book on which the contract for both pictures was made.

Joins Kansas Board

(Special to the Herald-World)

KANSAS CITY, Nov. 12.—Governor Clyde M. Reed of Kansas has named Miss Hazel Myers as a member of the Kansas board of motion picture review, to fill the vacancy left by Miss Fern Bauersfield, who resigned September 18.

Harry Scott Appointed New York Agent, Sales Head for James Cruze

(Special to the Herald-World)

NEW YORK, Nov. 12.—Harry Scott, well known sales executive, formerly sales manager of Pathe, has joined James Cruze, Inc., as New York representative in charge of sales. His headquarters will be with Sono-Art-World Wide Pictures, Inc., at 130 West 46th street.

MGM to Produce Its Notable Talking Films in English Also in Alien Tongues

(Special to the Herald-World)

NEW YORK, Nov. 12.—Outstanding American talking pictures of the coming year will reach audiences abroad in their own languages, according to plans determined at a conference between Arthur Loew, head of the Metro-Goldwyn-Mayer foreign department, with Louis B. Mayer, Irving B. Thalberg and other studio executives.

The new arrangement goes into operation at once, and the first picture to be translated into a foreign edition will be "Sun-Kissed," starring Vilma Banky, which will be made in German as well as in English, Victor Seastrom directing both versions. The English version is now in production at the Culver City studio and will be followed immediately by the foreign one.

MGM players and directors who are familiar with several languages include Greta Garbo, who in addition to her native Swedish speaks English, French and German fluently; Ramon Novarro, whose native tongue is Spanish; Jacques Feyder, noted French director; Renee Adoree, whose native language is French; Nils Asther, Scandinavian player who speaks five languages; Fred Niblo, considered one of the greatest linguistic experts in the industry; and Basil Rathbone, Lawrence Tibbett and Lewis Stone, each of whom speaks three languages.

BROADWAY

Newsreels

THE best show in town, so far as I'm concerned, is the new Newsreel theatre opened by William Fox. I went to this place three times the first week it was open, dropped my quarter at the gate, and went in full of excitement despite the fact that I knew I'd have to stand until somebody got up and despite the fact that I'd seen most of the pictures shown.

This doesn't mean that I am a nut on newsreels. There are others who feel the same way, and I didn't have to make any laborious inquiry to find that out. Each time I went to the Newsreel theatre they were standing three deep. And still you didn't get the feeling that this is a mighty uncomfortable procedure, because the show is only an hour long and they are coming in and going out all the time.

This Newsreel theatre is the real thing. It is bright, amusing, interesting, and thrilling. I defy any combination of actors and actresses, however good, to beat the thrill of that scene where a misguided young student fires at the Italian Crown Prince while he is visiting his fiance in Belgium. I defy any succession of tears to outdo the pity for that poor boy in Philadelphia, confessing a murder to the Movietone machine. I defy almost any of the comedians to leave you with a more amused feeling than that left by Adolph Lewisohn when he once more bursts into song (as the old gentleman does at the drop of a hat) or that left by the gink in Havana who smokes through his ears.

For drama, I would just as soon listen to Mrs. Charles Sabin in her fight for a revision of the accursed prohibition laws as to any of the Broadway actresses. For the lump in the throat, give me Helen Keller every time!

The Newsreel theatre is the best show in town. Why in the world there aren't hundreds of them in cities throughout the country, instead of just one modest little thing on Broadway, I don't know. There's only one thing the matter with the Newsreel theatre. Its show is too short.

* * *

The Stage on the Screen

I, FOR one, am sick to death of scenes on the screen which show a performance in the theatre. Whenever I see fake curtains part and know that in another second some star, great or small, is coming out as though I were sitting in a theatre I want to run, not walk, to the nearest exit.

This never was a particularly good gag. It got by at first because it was a novelty. Everybody knew what a theatre was like and it was a playful bit of mimicry to see picture actors and actresses give you the feeling that you were sitting in a flesh-and-blood theatre. But it was never more than a gag and now it is certainly done into the ground.

Why in the world should the screen imitate the stage? Is the inventive genius of the screen so confined that it can't think up something better than an imitation of the stage? Why should a photograph of the stage be shown over and over again, when everyone knows that this is, at best, only an imitation!

The screen has possibilities so far greater than the stage, with its limitations, ever had, that it seems like suicide for producers to hem themselves in of their own volition.

PETER VISCHER.

A Lady's Defense for a Kiss

THE vagaries of love lead a woman to the dock, charged with murder, there to find real love at last, in M G M's newest completed vehicle for Greta Garbo. In "The Kiss," Miss Garbo has notable support headed by Conrad Nagel. Jacques Feyder directed.

In these scenes from "The Kiss," that above shows Miss Garbo and Conrad Nagel; that at left, Miss Garbo and Lew Ayres as love maddens timid youth into action, and that below, Anders Randolf, Lew Ayres and Miss Garbo as tragedy is compounded.

An Award for Better Reproduction

MR. EXHIBITOR: Is your reproduction of sound meeting the standards necessary to bring new patrons into your theatre and, once there, to keep them?

That is one of the big problems facing the industry today.

As an incentive for better sound reproduction, the HERALD-WORLD *this week announces a plan for presenting to theatres having sound reproduction of merit a bronze plaque. Details of this campaign will be found on—*

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Kinograms Challenges Fox to Add Silent News at Embassy

Baynes Declares Success of Sound Newsreel, with Limited Scope, Has Depended on Novelty—Offers Two Issues a Week of Kinograms Free for Month

A challenge to the Fox-Hearst interests to use the pick of silent newsreels at the Embassy theatre in New York to complement the sound newsreel has been issued by George McL. Baynes, president of Kinogram Publishing Corporation, in an open letter to Fox-Hearst Corporation.

Backing up his suggestion, Baynes offers two issues a week of Kinograms for one month, without charge. Baynes holds that "the success of a sound newsreel, to date, has depended on its novelty and its scope is so limited that it is impossible to show the public what they have for years been accustomed to in the news of the world on the screen."

Baynes declares his proposal is made on behalf of silent newsreels in general and not because "Kinograms is the only organization in the business devoting its entire efforts to silent newsreels."

Urges More Newsreel Material

The open letter follows in full:

"May I take this opportunity to congratulate you on your courage and enterprise in opening The Newsreel Theatre. Your organization is the first in America to have enough faith in it to put it into operation. Your program is very entertaining and I should think that the success you had on Saturday and Sunday would prove to you that you have filled a hitherto unsupplied need in the amusement business.

"Please do not think I am assuming too much if I suggest that, although your program is very novel and entertaining, it really ought to have a much larger proportion of newsreel material. I am of the opinion that the success of a sound newsreel, to date, has depended on its novelty and that its scope is so limited that it is impossible to show the public what they have for years been accustomed to in the news of the world on the screen.

"I cannot help thinking that if you would add to your program the choice of the silent newsreels, which you could run in conjunction with your sound reels, you would undoubtedly give the public a most wonderful entertainment and one that would represent what the resources and the ability at the command of America's newsreel organizations can do.

Offers Free Issues for Month

"May I offer you, for the period of one month, Kinograms, two issues a week, free, as my contribution to your effort? I am sure that some of the other silent newsreels would gladly do the same thing. In this way you could allow your great public to be the judge of what really is a newsreel. This suggestion is entirely made in the spirit of cooperation, for there is no doubt in my mind, or in any experienced producer's mind, that the sound newsreel has its place as entertainment, but it is not a complete newsreel.

"Do not think I have any ulterior motive in making this suggestion because of the fact that Kinograms is the only organization in the business devoting its entire efforts to silent newsreels. This appeal is made on behalf of silent newsreels in general, and of the very genuine interest in the silent newsreel that the public unmistakably shows. If you would go over your own silent newsreel synopses of the past week you would undoubtedly see how, from the public's point of view, you could improve your program."

"It's Your Own Fault" Says Paper to "Legit" Bloc as Stage Declines

Greater Showmanship Called Reason Public Now Favors Picture Theatres

A share of the blame heaped on the motion picture industry by "legitimate" theatre interests for the decline of the stage, is turned back upon the heads of the latter by *The Nation* in its issue of November 6th.

"The cinema interests," says this publication, "have been accused of deliberately buying up regular theatres in order to keep them dark, and there is no doubt that they put great difficulties in the way of any manager who attempts to solve his financial problem by playing pictures on nights when no theatrical bookings are available. But there is obviously something wrong with an institution which succumbs so easily to the enterprise of a competitor, and it is interesting to note that the majority of the dramatic editors put the blame on the theatrical magnates themselves. These latter have not played fairly with their public. They have charged first-rate prices for second-rate companies, and they have, in general, acted as though the good name of the manager and the good will of the customer were worth nothing."

Contrasted with this attitude of the "legit" interests, are the efforts of the motion picture exhibitors, according to *The Nation*, to give the public the best of entertainment at low prices in beautiful, well kept, highly serviced theatres.

"At bottom," concludes the article, "it is a matter of what the trade journals call 'showmanship,' and there is no doubt which of the contending forces best understands what that means."

Mary Garden to Do Talker? Dickers with Fox, M G M Reported

Mary Garden, prima donna of the Chicago Civic Opera company, is about to join the talking picture stars, it is reported. The picture she will appear in is being written for her by Hamilton Forrest, composer of "Camile." The picture will have an Egyptian theme.

The name of the company who will make the picture is not known but, Miss Garden has been dickering with Fox and M G M.

Patron Awarded $7,000 For Theatre Injuries

(Special to the Herald-World)

MINNEAPOLIS, Nov. 12.—A jury in Hennepin county district court returned a verdict of $7,000 in favor of Bertha Klaman against C. H. Hitchcock in a damage suit as result of injuries suffered in the Princess theatre. The plaintiff asked $10,000 for an injury to her head, received, she alleged, when a part of a seat which had broken in the balcony fell and struck her.

Signs New P F L Contract

(Special to the Herald-World)

NEW YORK, Nov. 12.—Julian Johnson, head of the editing and title departments of Paramount studios in Hollywood, has signed a new conract.

Hurt in Saenger House; Asks $25,000 Damages

(Special to the Herald-World)

BILOXI, MISS., Nov. 12.—Mrs. Ruth Tickell, of Harrison county has filed a damage suit in the federal court for $25.000 against the Saenger Amusement company claiming she was injured October 11 while seeking entrance to the Saenger Columbia theatre while in Baton Rouge. She claims that the lobby was so jammed with people that there was almost a stampede, and that when she was shoved against a door which opened back she was injured. The case will be heard at the February term.

Juveniles Admitted to See "Disraeli" On Stage, But Barred From Screen Play

(Special to the Herald-World)

OTTAWA, Nov. 12.—An indication of the discrimination against the exhibitors of the Province of Quebes maintained in the statutory machinery of the Provincial Government was found in Montreal when "Disraeli" was presented in talking picture form at the Palace theatre. During the same week the stage play of the same name was presented at the Orpheum theatre. The slogan of the latter theatre for the occasion was: "Not a Motion Picture—Bring the Children." On the other hand, all children under 16 years of age were barred by law from seeing the Warner Brothers production at the Palace because of the statute which keeps all juveniles from any moving picture house in the Province of Quebec.

Telephoto is an established method of transmitting photos. But now comes the first appearance in print of a more elaborate process—Whattahelaphoto. It is invariably accompanied by the appearance of gray hair on the thatch of the photographer. Translating from the Icelandic, and reading from the man on the horse to the man doing the truckhorse act, we have R. F. Woodhull, past president of the M P T O A; M. A. Lightman, re-elected president, and R. R. Biechele, who presided at many of the sessions at Memphis. This act of theirs was so fast that the camera eye sprung a charleyhorse.

Organs Give Human Element to Film Programs, Says Lipstone

Balaban & Katz Realize Importance of Organists in All Theatres, Declares Company's General Musical and Production Supervisor

By W. S. RUSSELL

NOW that talking pictures have replaced silent pictures, and have become the most important feature in the motion picture theatre today, added significance must be given to the supplementary program.

The manager of today should not forget the organ, a sensitive and highly developed instrument in which thousands of dollars have been, and will be, invested. In the organ the theatre finds a departure from the all sound policy. After listening to an all talking feature, short subjects, and news, a patron welcomes the sight of something human in front of him as a feature, and whether it be a community song fest or an organ scrim presentation he really enjoys it.

MARKS BROTHERS, who have just recently merged with Balaban & Katz, have in the past realized the importance of each division of their entertainment, and have always given their full cooperation to Albert F. Brown, their chief solo organist. In fact, three weeks before the merger, they renewed the contract of Mr. Brown for another two years, showing that they realized the organ was an important part of their program. Some of the organ scrim presentations that were staged by Mr. Brown cost from $300 to $500 a week and at times over that, and these ranked with the best ever presented in any theatre.

While this may seem a large sum of money to be spent by the average theatre owner, the fact remains that such organ solos and scrim presentations paid for themselves at the box office. This only proves my contention, I believe, that the organ is an important feature and a distinct departure from the all sound policy, and should not be dropped by the wayside.

In a recent interview with Mr. Louis Lipstone, general musical and production supervisor for Balaban & Katz theatres, he informed me of the fact that they had installed Jimmy Savage, a well known writer of organ solos, in their Chicago office as organ and slide man. It is Mr. Savage's duty to originate organ solos for the Balaban & Katz Circuit. An organist on the circuit may have an idea and with Mr. Savage will work it out and present it in his theatre.

This, of course, means an added expense and shows that they, also, realize the importance of the organ in their theatres. I was further informed that a solo organist is, at present, installed in each of their theatres," and would be kept there indefinitely, as they realize that the organist was, and always will be, an integral part of their theatres."

They are also keeping an organist in their smaller houses, and by that I mean the neighborhood houses. The reason for this decision on their part is the fact that an organist playing trailers and an organ presentation tends to give the patrons that "human element that an all sound policy without some life fails to put over."

Of course a lot depends upon your choice of an organist, because, said Mr. Lipstone, "the organist must be able to produce, and must also be ready to improve his playing from time to time." The man you pick for your theatre should be able to study his audi-

(Continued on page 35)

Joe Goldberg Placed in Charge of Projection Development for Publix

Joe Goldberg, supervisor of projection for Publix, has been appointed head of a new department being established by Publix for research, development and construction of projection equipment. His headquarters will be in the Paramount Building in New York at the Publix home office.

Goldberg was chief projectionist with Balaban & Katz when that circuit became a subsidiary of Publix, and since then he has had a supervisory position with the Paramount theatre organization as well as with B. & K. His inventions and improvements in projection equipment have been many, and the research and development department has been established to give greater opportunities for this kind of work.

Goldberg was to be guest of honor at a farewell party to be given the evening of November 13 by projectionists and others representing the film industry.

Arrested Union Official Clears National Body in Labor Stench Bombing

(Special to the Herald-World)

CLEVELAND, Nov. 12.—Kenneth Mettle, 32, Columbus, O., secretary and treasurer of the projectionists' local No. 386, and Arthur D. Standley, also of Columbus, are being held on charges of aiding and abetting malicious destruction of property, and of malicious destruction of property, following the arrest of Standley for placing a stench bomb in the Grand theatre, one of the houses belonging to the J. Real Neth chain. Police declare Standley said he was employed by Mettle to place stench bombs in the Neth houses, for which he was to be paid $50 a theatre.

Mettle stated that he was acting on his own responsibility only, and was not following orders from the national union headquarters, according to the police.

It had been previously reported that Standley and his wife were being held. It is now asserted that Mrs. Standley is not implicated in the charge.

This Is News: Jack Cohn Is to Take a Vacation

(Special to the Herald-World)

NEW YORK, Nov. 12.—Jack Cohn, treasurer of Columbia, will leave for Europe to be gone six weeks on a vacation trip through the Continent. The vacation is said to be his first extensive one in 22 years. He will be accompanied by Mrs. Cohn.

Although intended primarily as relief from work, Cohn said that there were a few loose ends in the European situation which he hoped to tighten up. His departure follows the return of Joe Brandt, president of Columbia, from Europe just recently.

R K O Renews Contract With Nine Actresses

(Special to the Herald-World)

NEW YORK, Nov. 12.—Nine actresses had contracts renewed at the R K O studio last week. The players were: Nancy Lee Blaine, Mary Jane Halsey, Lita Chevret, Estelle Etterre, Kay English, Audrey Henderson, Dorothy Irving, Betty Recklaw and Dorothy Simms.

William Hughes Dead

(Special to the Herald-World)

SAN FRANCISCO, Nov. 12.—William J. Hughes, one of the owners of the Edison theatre is dead. He was a partner of H. J. Gosliner and was a familiar figure on Powell street.

California U Offers Talker Instruction

(Special to the Herald-World)

SAN FRANCISCO, Nov. 12. — A technical course in audien production is being offered by the University of California Extension Division. The course, launched this week. is being given under the direction of Herbert Metcalf, radio research engineer, and deals with the latest developments in synchronization, recording and reproduction. Several local moving picture operators have enrolled.

Much Cheaper Natural-Colored Films Claimed for New Method

Herald-World Representative Gives First Public Disclosure of Wolff-Heide Process Which Permits Use of Ordinary Camera and Printing Methods

[By Special Correspondent of the Herald-World]

PHILADELPHIA, Nov. 12.—In a specially equipped laboratory on Haverford Avenue in Ardmore, a suburb of Philadelphia, scientific specialists from Berlin and Zurich, assisted by American technicians, are setting the stage for the first presentation of what they announce as a revolutionary disclosure in all branches of color photography, as employed in motion pictures and also in still pictures of commercial and amateur photographers.

Several months ago a syndicate of Philadelphia capitalists secured control of the Wolff-Heide photochemical color patents, and this syndicate now has its own technicians engaged in equipping the new laboratory in Ardmore, where they were joined two weeks ago by Emil Wolff-Heide, the inventor, and his chief associates from Berlin and Zurich. Within the next three weeks at a private demonstration an opportunity will be given eminent color technicians from various parts of the country to inspect the new process.

Entirely Photo-Chemical

By the Wolff-Heide process which is said to be far less costly than present methods, no special mechanical devices of any kind are required in motion picture, commercial or amateur camera work. It is described as purely a photo-chemical process. The entire secret of the completely revolutionary method is that the colors requisite for reproduction of scene or object in its natural hues and tints are actually placed in the emulsion coating of the film. After this is done, the photographer, whether professional or amateur, without any change in present camera construction, or in developing or printing methods, has only to use the treated film to secure a picture in natural colors, according to laboratory officials.

To the eye of these technicians, the present day color pictures on the screen exhibit a number of crudities, all of which they say are due to the limitations and inefficiencies of the mechanical operations employed in their taking. One of the most frequently-noted defects referred to by them is the unnatural preponderance of a gaudy orange-red. An occasional defect visible to laymen is a marring "rainbow fringe" flashing across or around the picture. The latter is due to the prisms which form a part of the mechanical operation, the experts pointed out.

Use Ordinary Camera

One of the claims of the Wolff-Heide process is that, having discarded all mechanical devices, it presents the natural colors and hues of the original scene or object, and that in the taking of the picture, all types of cameras now in vogue may be used without any alteration.

These innovations, together with the great simplification of operation and the saving of cost and time effected by the new method, are said by laboratory officials to be what caused Jesse L. Lasky, first vice president in charge of production for Paramount, to predict that within a year, the black and white picture will be a thing of the past.

J. Balaban Succeeds George W. Trendle as Kunsky Chain Head

(Special to the Herald-World)

DETROIT, Nov. 12.—George W. Trendle, general manager of the Publix-Kunsky theatre chain here, has resigned that position, his resignation to become effective January 1. Trendle will be succeeded by John Balaban of the Balaban and Katz circuit of Chicago. Trendle long has been engaged in the theatrical business here, having become associated with John W. Kunsky in the early days of the motion picture business at the time Kunsky was building up his chain of theatres from a tiny nickelodeon to the present extensive group of first run houses.

George W. Trendle

John Balaban is vice president of the Balaban and Katz chain in Chicago and the Midwest. B & K is also a part of the Publix organization.

Tiffany Makes Bow on Broadway; Large Crowds See "Woman to Woman"

(Special to the Herald-World)

NEW YORK, Nov. 12.—Tiffany Productions made their bow on Broadway last night by giving their product a premiere at the Globe, a first-run house which has been leased for two weeks, especially for this showing. The picture "Woman to Woman," adapted from the play by Michael Morton and directed by Victor Saville, the Englishman, drew large crowds.

Tiffany Productions have leased the Gaiety for a year beginning with January 1. There they will show their larger pictures the company now being definitely committed to the conventional policy of a $2 top on Broadway.

"Trespasser" Breaks All Records at the Rialto; $65,158 Gross in 7 Days

(Special to the Herald-World)

NEW YORK, Nov. 12.—"The Trespasser," Gloria Swanson's first audible film, broke every record at the Rialto theatre during its first full seven days, grossing $65,158—more than $7,000 over the prior weekly gross record-holding picture, "Wolf of Wall Street." Ordinarily, $40,000 is a good week's business at the Rialto.

Fire Necessitates Remaking Picture

(Special to the Herald-World)

NEW YORK, Nov. 12.—Due to the fire in the Consolidated Film Laboratory at Hollywood which destroyed negatives of "Troupers Three," a Tiffany picture, a remake of the picture is necessary. David Manners will not appear in the new picture and will be replaced by Rex Lease.

Compromise of St. Louis Musician Strike Is Reported

(Special to the Herald-World)

ST. LOUIS, Nov. 12.—From unofficial but usually reliable sources it has been learned that a satisfactory settlement of the St. Louis musicians' strike has been reached. Official announcement is expected this week, and it is believed the pit orchestras will return by Friday.

The exact terms are not yet available, but it is understood a compromise has been decided on. Originally the musicians demanded renewal of the 1928-29 wage scale and working agreement, including the provision for a minimum orchestra based upon seating capacity. The question of wages became secondary to the demand that musicians be employed whether needed or not.

Joseph Weber, international president of the Musicians Mutual Benefit Association, came to St. Louis November 4. At his suggestion the St. Louis union authorized a committee to visit New York and settle the differences with Warner Brothers and Publix. Charles Skouras, president of Skouras Brothers Enterprises, and Fred Wehrenberg, president of the M P T O of Eastern Missouri and Southern Illinois, also attended.

Western Electric Gives Complete Equipment to Institute for Education

(Special to the Herald-World)

NAPLES, Nov. 2.—(By Mail).—Western Electric has presented the International Cinematographic Institute for Education with complete equipment for production of sound pictures. The Institute, with headquarters at Rome, is affiliated with the League of Nations.

At Turin the season of talking pictures opened with "Trafalgar" (this is the title used in Italy for First National's "The Divine Lady"). The exhibition won great success.

The Rifredi studio, with Director Lind from Denmark at the megaphone, has completed "Ninetta," with Leda Gloria, recently engaged by the Society Greenbaum of Berlin.

Film Shows 13 Lamb Cuts

WASHINGTON. — A U. S. Agriculture picture shows 13 new lamb cuts and many people have been thinking all the while that legs and chops were about all the good meat in a lamb.

Sono Art-World Wide at Bat

James Cruze

O. E. Goebel

George W. Weeks

Sono Art—World Wide in Flying Start With Talkers in Premier Group

Eighteen American All-Dialog Productions Already Listed As Well As Several From British International

(Special to the Herald-World)

NEW YORK, Nov. 12.—The newly merged Sono Art-World Wide Pictures, Inc., is all set for a flying start with a "Premier Group" of eighteen American all-talkers as well as several all-dialog productions from British International Studios. The "Premier Group" is to be made by James Cruze, Inc., with James Cruze as director-in-chief, and Sono Art Productions, Inc., with O. E. Goebel in charge of production. Sono Art-World Wide is headed by George W. Weeks, executive vice president, formerly Paramount's general manager of distribution.

JAMES CRUZE, INC., is financially sponsored by Henry D. Meyer and Nat Cordish, San Francisco capitalists. This company was brought into the new distributing organization by Samuel Zierler and Harry H. Thomas, New York producers and distributors who control the world rights to the Cruze product. Sono-Art Productions, Inc., has O. E. Goebel, veteran producer, as president, and George W. Weeks, vice president. S. Aronson and Joseph S. Skirboll of the former World Wide Company remain as foreign representative and sales manager respectively.

Sono Art-World Wide, according to Weeks, is starting with no special policy or plan for favor other than its purpose to make pictures with an eye on the box office and sell them at fair prices. The company neither owns nor operates theatres. Physical distribution will be through Educational exchanges. The company will maintain its own sales and publicity departments.

Following is a list of product to date:

JAMES CRUZE, INC., PRODUCTIONS

The Great Gabbo, the recent release, directed by James Cruze. Starring Erich von Stroheim, with Betty Compson and Margie Kane. From the story by Ben Hecht.

Circus Parade, from the novel by Jim Tully, personally directed by James Cruze.

The Big Fight, from the Belasco stage play by Max Marcin and Milton Grooper. Personally directed by James Cruze.

Clipped Wings, a modern youth picture from the story in the Delineator by Rita Lambert, supervised by James Cruze, directed by Walter Lang.

Once a Gentleman, from the humorous novelette by George Worts in the Argosy. Directed by Walter Lang. Supervised by James Cruze.

Ann Boyd, from the novel by Will N. Harben. Supervised by James Cruze, directed by Walter Lang.

Soul of the Tango, a sophisticated present day Argentine story with music. Supervised by James Cruze. Illustrated by Walter Lang.

Two James Cruze productions as yet untitled.

SONO-ART PRODUCTIONS, INC.

Blaze O'Glory, starring Eddie Dowling, with Betty Compson, Frankie Darrow, Henry B. Walthall and big cast. Present day drama with music and songs by Eddie Dowling and James F. Hanley. From the screen play by Renaud Hoffman, from the short story "The Long Shot" by Thomas A. Boyd; co-directed by Renaud Hoffman and George J. Crone.

A second Eddie Dowling starring vehicle as yet untitled.

Sawdust and Satin, a human interest circus story with Jacqueline Logan, Frankie Darrow and an outstanding cast in support. Directed by T. Haynes Hunter.

Reno, starring Ruth Roland in her talking debut. From the sensational story of the Reno divorce colony by Cornelius Vanderbilt, Jr., as published nationally in the Hearst newspapers and magazines.

Heart Strings, a romance of old California with singing stars Joe Bohr and Lola Wendrell. A good bad-man story of the most thrilling era of the Old West.

Encore, modern music drama based on the present success, "Symphony in Two Flats," with Sir Harry Woods' London Symphony Orchestra and Jack Hilton's Kit Kat Klub Jazz Band. To be produced under the personal supervision of George W. Weeks. Dramatic direction by Victor Saville. A Sono Art-Gainsborough production.

They All Want Something, starring Reginald Denny. A comedy drama from the stage play by Courtney Savage. The story of the lover who masquerades as a tramp to win a society girl. Lavish production.

Swanee River, a love story on the order of "Show Boat" with a sensational breaking-of-dam and flood climax. A charming musical background of the Old South.

Vaudeville, to be directed by Gundry, starring Constance Carpenter, former star of "Yankee of King Arthur's Court," with Nic Adam. A Sono Art-Gainsborough production, personally supervised by George W. Weeks.

The Talk of Hollywood, the first talking, singing, dancing, laughing expose of talkie-making, starring Nat Carr with Miss Fay Marbe. Samuel Zierler and Harry H. Thomas present this Mark Sandrich production.

WORLD WIDE WINNERS

Blackmail, the picture (just released) which secured praise from New York critics during its Broadway run.

Hate Ship, one of the first talking sea pictures. Something like "The Blood Ship." From the novel by Bruce Graeme, scenario by Eliot Stannard, with dialog by Monckton Hoffe. Director, Captain Norman Walker.

Atlantic, A. E. Dupont's big, powerful drama, based on the sinking of the Titanic. Adapted from "The Berg"—the play by Ernest Raymond. In both English and German language versions.

Tambourine, adapted from the story by Pauline Firmin-Haumont. A music-drama introducing Continental stars of the musical comedy stage.

Carnival, the novel by Compton Mackenzie, in which the dialog will be written by the author. A romance of Venice and London, to be lavishly produced.

Harmony Heaven, musical-all dialog, singing and dancing spectacle, directed by Alfred Hitchcock. Musical scores and lyrics by Eddie Pola and Edward Brandt.

The Plaything, directed by Carleton Knight, featuring Estelle Brody, Heather Thatcher, Nigel Barrie and Marguerite Allen. Adapted from the play, "Life's Pretty Much the Same."

Mary Was Love, adapted from the novel by Guy Fletcher, directed by Manning Haynes. Featuring William Freshman and Blanche Adele.

Compulsory Husband, directed by Harry Lachman, starring Lillian Manton. A story of modern matrimony.

Up the Congo, all talking travelog, presented by Alice M. O'Brien, one of two American women who crossed the dark continent.

Sunday Shows Win Six of Seven Cases; Grand Jury Acquits 2

Sunday show proponents were victorious in six out of seven cases last week, two of them being in Colorado, the others in Ohio.

Monte Vista, Col., adopted an amendment permitting Sunday showings, and Boulder repealed its blue laws.

At Portsmouth, Ohio, it took a petit jury in the common pleas court only 20 minutes to acquit Robert C. Risley and Francis P. McDonald, managers of Schine theatres, after they had been fined time after time during the past year and the opponents of Sunday exhibitions had tried in vain to indict Municipal Judge W. R. Sprague.

Sunday exhibitions are a possibility at Hillsboro because the council failed to enact an ordinance specifically prohibiting them. At Westerville, a referendum vote was favorable by 685 to 473. Re-election of Mayor Smith assures Coshocton that theatres will run on Sunday. The opposition won at Ashland by 250 ballots.

Jackter Leads Columbia Goldberg Drive, Second Place to Ben Rosenberg

(Special to the Herald-World)

NEW YORK, Nov. 12.—The fifth week of the Joe Goldberg $2,000,000 testimonial sales drive being conducted by Columbia throughout the country, saw Rube Jackter's group in the lead. Jackter's group, comprising the Western and middle states divisions, has 118.43 per cent of its quota already sold. Ben Rosenberg's group, consisting of the Eastern, New England and Greater New York divisions, maintained second place with a percentage of 112.09. The Midwestern, Southern and Southwestern divisions, under the supervision of Hal Hodes, showed 90.17 per cent of its quota sold.

Among the contracts secured during the week were the Knoel, Western, Ario and Cozy theatres in Los Angeles; Granada, Norton, Kan.; Rex, Caliente, Nev.; and Virginia, Los Angeles.

74, Dies at Theatre Feting Her Golden Wedding Year

(Special to the Herald-World)

OTTAWA, Nov. 12.—With dramatic suddenness, the death of Mrs. Duncan McMillan, aged 74 years, who was celebrating her golden wedding, took place in B. F. Keith's theatre, during a performance of "The Greene Murder Case." Her husband and daughter-in-law, who had accompanied the lady for the wedding anniversary treat, saw her collapse in the theatre seat. The physician who was called stated that Mrs. McMillan had expired immediately. The occurrence was noticed by but few in the audience and the performance was not interrupted.

Returns to Silent Films

(Special to the Herald-World)

VACAVILLE, CAL., Nov. 12.—The Clark theatre has returned to silent films, after having given audien productions a trial for four months. Returns from sound productions were no greater than for silent films, while operating costs were much higher.

An Award for Better Reproduction

MR. EXHIBITOR: Is your reproduction of sound meeting the standards necessary to bring new patrons into your theatre and, once there, to keep them?

That is one of the big problems facing the industry today.

As an incentive for better sound reproduction, the HERALD-WORLD *this week announces a plan for presenting to theatres having sound reproduction of merit a bronze plaque. Details of this campaign will be found on—*

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Myers and Lightman to Speak At Columbus Meeting Nov. 19-20

Affiliation of Ohio Organization with Allied States or M P T O A Is Expected to Be Settled at Ninth Annual Convention —DeForest and Hawkins to Talk on Sound

[Special Correspondent to the Herald-World]

COLUMBUS, Nov. 12.—With both Abram F. Myers, president of Allied States, and M. A. Lightman, re-elected leader of the M P T O A, both scheduled to speak, the ninth annual convention of the M P T O of Ohio takes on added importance, and the question of the Ohio organization's future affiliation is expected to be settled at a lively meeting.

President William M. James, who has served in that capacity for four years, will call the two-day convention to order November 19 at the Deshler-Wallick hotel. Mayor James J. Thomas of Columbus will welcome the delegates and J. J. Harwood of Cleveland, vice president, will respond.

Following the annual reports of the officers including P. J. Wood, business manager, Myers and Lightman will speak. Oscar T. Hanson, New York, general sales manager of Tiffany Productions, and M. Van Praag, New York, general sales manager of Universal Pictures, representing Carl Laemmle, also will address the convention.

Dr. Lee De Forest, one of the pioneers in the development of sound on the screen and head of General Talking Pictures Corporation, will talk on "The Future of Sound Pictures." Theatre acoustics will be discussed by H. A. Erf, chief engineer of the Celotex Company. Col. E. P. Hawkins of R C A Photophone, Inc., will discuss wide films and television.

One of the features of the convention will be the annual banquet to be held at the Deshler-Wallick hotel, November 19 with Harry Reichenbach of New York as toastmaster.

Speakers at the banquet will be Governor Myers Y. Cooper of Ohio; John L. Clifton, director of education of Ohio and head of the Ohio censor board; M. A. Lightman, Abram F. Myers, Maurice D. Kann, New York, editor of Motion Picture News, and C. C. Pettijohn, chief counsel for the Film Boards of Trade.

Loew Common Put On $3 Basis; Year Net Tops 14 Million

(Special to the Herald-World)

NEW YORK, Nov. 12.—Common stock of Loew's, Inc., was placed on an annual dividend basis of $3 a share, instead of $2, at a meeting of the board of directors last week. It was announced that the net profit for all corporations (theatres and M G M) for the fiscal year ending August 31, was $14,174,688.60.

The board voted a regular dividend of 75 cents, and also an extra dividend of 75 cents, both payable December 31, to stockholders of record December 13.

Gross income for all corporations was $116,201,937.28. Of this amount, $108,312,073.26 represents theatre receipts, film rentals, sale of accessories, etc. Loew's, Inc., takes $12,107,026.17 as its share of the total consolidated net income. Surplus on August 31 was placed at $20,725,083.86.

Plan Federal Board In Madrid to Protect Spanish Film Industry

(Special to the Herald-World)

MADRID, Nov. 12.—A Federal Board to build and protect the Spanish film industry is being discussed by the ministry of national economy. It has been said that American films were shown here so extensively that it was almost impossible to keep the film industry from falling.

The board will receive its taxes from foreign films, also box office receipts from foreign pictures will be taxed and import duties will be established.

Fox Theatre Suffers $25,000 Fire Damages

(Special to the Herald-World)

SACRAMENTO, CAL., Nov. 12.—Fire, believed to have originated in a small store room on the mezzanine floor, wrecked the upper balcony of the Fox Capitol theatre. Estimates of the damage run from $15,000 to $25,000. The house will be closed for a few days to make repairs.

Prisoners Help Pay for Leavenworth Equipment

Talking equipment has been installed in the chapel of the United States penitentiary at Leavenworth, Kansas. The prisoners are helping to pay for the sound equipment by monthly contributions.

Can German Government Really Run Film Concern? Next Few Weeks Will Tell

[By Berlin Correspondent of the Herald-World]

BERLIN, Nov. 2.—(By Mail).—Berlin news will be worth watching during the next few weeks, for then will be decided whether the German government can really enter into the picture producing and distributing field.

As officially stated, the deal between the Reich, the Commerz-und Privatbank and the Emelka is concluded. The Reich has bound itself to acquire the Emelka majority, now held by the Commerz-und Privatbank, in 12 months at a very high rate. A new board has been elected, two of them delegates of the German Ministry of the Interior, while three are connected with the Kuchenmeister-Tobis sound film concern.

But we hear that nothing is definite. The new directors, delegated by the government, are under obligation to vacate their seats at any time, and in the Reichstag deputies declare that the government had acted in a rather precipitate way. Six months ago I heard from deputies that none of the parties would allow public funds to be used for motion pictures.

The Spitzenorganisation, cinematograph trades council composed of delegates of every trade association, has given itself new rules and has elected a committee of ten, two representing the exhibitors, two the renters, two the producers, and one each the educational film producers, the laboratories and the studios. President is Herr Klitzsch, general manager of U F A.

The first business was the passing of a resolution against contract breaking artists. No picture in which appears a player who is guilty of breach of contract is to be handled by German renters and exhibitors, and trade organizations abroad are requested to follow the same rule.

This resolution is principally directed against Brigitte Helm, who has signed with an Italian firm after, it is alleged, having broken her contract with U F A.

25 Per Cent to Distributors

The Association of Berlin first run theatres has fixed the hire of sound pictures in the following way:

The normal weekly takings during the winter seasons are acclaimed for each house and of this amount 25 per cent rent is paid to the distributor after deducting the entertainment tax. Whenever the takings exceed the normal amount, the distributors receive 50 per cent.

And Now Edgar Wallace, The Author, Says Dialog Films Won't Kill Stage

(Special to the Herald-World)

NEW YORK, Nov. 12.—Talking pictures will not kill the "legitimate" theatre, but are merely recruiting potential audiences for the stage play, according to Edgar Wallace, noted English author and playwright, who addressed a capacity meeting of the Associated Motion Picture Advertisers at the Paramount hotel in New York last Thursday noon.

Wallace told of his own experience as a producer, being president of an English firm which he said had never earned a dollar. But the production he made cost only $15,000 and every dollar of it showed on the screen, he said. The author paid tribute to the advertising, publicity and selling forces of the industry.

Present at the meeting was Nellie Revel, famous woman publicist, who had as her guest Hazel Flynn (Rob Reel) of the Chicago *Evening American.*

Bessie Love, Leonard, King Sign M G M Contract

(Special to the Herald-World)

NEW YORK, Nov. 12.—Bessie Love and Charlie King, two feature players, have been signed for an extended term by M G M. Robert Z. Leonard, director has also been signed again. Leonard's first dialog directorial vehicle was "Marianne." Bessie Love and Charles King will be remembered for their work in "Broadway Melody."

MOTION PICTURE FINANCE

Patronage Continues Despite Panic

By LAURENCE STERN

NEW YORK, Nov. 12.—Wall Street is still struggling to clear up the financial wreckage left by the greatest securities panic the world has ever known. The collapse was essentially internal, having little connection with trade or industrial developments. It has been too far-reaching in its speculative effects to permit immediate or even early return of discriminating recognition of business realities.

IN the extension of distress liquidation during the last week, the motion picture and amusement stocks have suffered alike with all others. It is one of the ironies of panic that it tends to ignore even the primary factors of value. For example, companies dealing in standard food products have long been recognized as virtually immune to general business recession, and yet shares of this class have been ruthlessly depressed in a movement as unreasoning as the fall of a house of cards.

* * *

Responsible and informed analysts can only reiterate that the American people will continue to patronize the motion picture theatre and that no interruption in the present uptrend of earnings can be foreseen.

The misfortune of a minority of speculators has created a rare investment opportunity. This is an economic guarantee that the best motion picture stocks will not long remain at such low levels, for when reason returns enlightened self-interest will complete the task of reconstruction.

* * *

The timid need to be reminded that only a minority of the American people have engaged in marginal speculation, and that even the record-breaking transactions of the last two weeks involved not 10 per cent of the stock actually owned in this country. A solid 90 per cent lies, as always, in strong boxes and is paying dividends as usual.

The current financial news of the industry continues excellent. Loew's, Inc., has increased its dividend from $2 to $3 annually, and paid an extra of 75 cents. Earnings for the year ended August 31, were $7.91 a share, against $5.98 a year ago. For the same period net of United Artists' Theatre Circuit was $1,113,732, or more than double the $516,919 of the preceding year. Paramount net for October is estimated as 68 per cent above that of the same month in 1928.

Jesse Goldburg Named General Sales Manager Of Van Beuren Concern

(Special to the Herald-World)

NEW YORK, Nov. 12.—Jesse J. Goldburg has been signed by the Van Beuren Corporation as general sales manager for their releases, "The Grantland Rice Sportlight," "Aesop's Sound Fables," "Talking Topics of the Day" and the new series of "Song Sketches."

Goldburg, former producer, recently resigned as confidential assistant to M. A. Schlesinger, president and general manager of General Talking Pictures.

All the Van Beuren special salesmen have been called to New York to meet Goldburg and to confer on sales plans. Goldburg already has held several conferences with E. B. Derr executive vice president of Pathe, which releases the Van Beuren product.

Brylawski's Father Dies

(Special to the Herald-World)

WASHINGTON, Nov. 12.—Aaron Brylawski, father of A. Julian Brylawski, died recently at his home, aged 78. He built the Earle theatre here and for years was general manager of the Cosmos Theatre Company, subsidiary of the Stanley Company.

P F L Signs Dorothy Arzner Again

NEW YORK.—Dorothy Arzner, Paramount director, has signed a new contract to make productions for that company. Her latest directorial assignment was "The Wild Party," with Clara Bow.

At the New York Theatres

NEW FILMS

PARAMOUNT—"The Love Doctor," Paramount all-talker with Richard Dix, June Collyer, Morgan Farley and Miriam Seegar, directed by Melville Brown. Opened November 8.

CAPITOL—"So This Is College," M G M all-talker with Elliott Nugent. Opened November 8.

ROXY—"Romance of the Rio Grande," Fox all-taker with Warner Baxter. Opened November 8.

STRAND—"Footlights and Fools," First National all-talker with Colleen Moore. Opened November 8.

COLONY—"Shanghai Lady," Universal all-talker with Mary Nolan and James Murray, directed by John Robertson. Opened November 8.

HIPPODROME—"Night Parade," Radio all-talker with Hugh Trevor and Dorothy Gulliver, directed by Mal St. Clair. Opened November 9.

FILM GUILD CINEMA—"Arsenal," silent Russian film hailed abroad as successor to "Potemkin." Opened November 9.

55TH STREET—"Fanny Hawthorne," English silent picture directed by Victor Saville. Opened November 9.

GLOBE—"Woman to Woman," Tiffany-Stahl all-talking picture with Betty Compson, George Barraud and Juiliette Compton—adapted from stage play by Michael Morton. Opened November 11.

GEORGE M. COHAN—"Song of Love," Columbia all-talker with Belle Baker, Ralph Graves and David Durand, directed by Earl C. Kenton. Opened November 13.

HELD OVER AND REVIVED

ASTOR—"Hollywood Revue," M G M talker. Opened August 14.

WINTER GARDEN—"Gold Diggers of Broadway," Warner talker. Opened August 30.

WARNERS—"Disraeli," Warner all-talker, opened October 2.

GAIETY—"Sunny Side Up," For all-talker. Opened October 3.

EARL CARROLL—"Rio Rita," Radio talker. Opened October 6.

CRITERION—"Applause," Paramount talker. Opened October 3.

RIALTO—"The Trespasser," United Artists all-talker with Gloria Swanson, directed by Edmund Goulding. Opened November 1.

CAMEO—"Around the World with the Graf Zeppelin," M G M all-talker of historic flight.

LITTLE CARNEGIE—"The Last Performance," a silent Universal picture starring Conrad Veidt and Mary Philbin, directed by Dr. Paul Fejos. Opened November 2.

FIFTH AVENUE—"Paradise," a foreign picture with Betty Balfour and Alexander D'Arcy.

SELWYN—"Condemned," United Artists all-talker with Ronald Colman, directed by Wesley Ruggles and Digges. In cast are Ann Harding and Louis Wolheim. Opened November 3.

CENTRAL—"Paris," First National all-talker with Irene Bordoni, based on stage play of same name in which Bordoni starred. Opened November 7.

P F L Declares Dividend of 75 Cents on New Common

(Special to the Herald-World)

NEW YORK, Nov. 12.—The board of directors of Paramount Famous Lasky Corporation has declared the regular quarterly dividend of 75 cents a share on the new common stock payable December 28, 1929.

SECURITIES PRICE RANGE

Week Ending November 8

NEW YORK STOCK MARKET

	Sales	High	Low	Close
American Seating	4,100	27	23½	23½
Brunswiek-Balke-Collender	9,500	30¾	24	25
Consolidated Film	9,600	17⅞	13¼	14½
Consolidated Film, pfd.	6,400	22	17½	19⅝
Eastman Kodak	22,600	204¾	170⅛	181¾
Do. pfd.	150	120	117	120
Fox Film "A"	78,900	79½	61¼	70
Keith Albee Orpheum	300	23¼	18¼	18½
Do. pfd.	1,100	83½	78	78
Loew's, Inc.	26,600	49⅞	41⅛	48⅞
Do. pfd. new	300	83	81½	83¾
Do. pfd. ww	400	85⅛	82½	82½
Metro-Goldwyn-Mayer, pfd.	500	22⅝	22	22
Paramount	123,300	56	45	50⅝
Pathe Exchange	32,100	5¾	4¾	4⅞
Do. "A"	14,300	12⅜	8	9⅜
Radio Corporation	666,400	48	30	35½
Do. pfd. "A"	2,200	53	50	51½
Do. pfd. "B"	17,100	72	63	69
Radio Keith Orpheum	129,500	23	15½	19
Shubert Theatres	8,900	22	18¼	19¾
Stanley Company	520	33	30½	30½
Warner Brothers	230,800	46⅜	34¼	40⅛
Do. pfd.	3,100	41¾	36	37⅝

CHICAGO STOCK MARKET

	Sales	High	Low	Close
Morgan Litho.	1,350	10	7	8

NEW YORK CURB

	Sales	High	Low	Close
Columbia Pictures	2,100	27½	23	25⅝
Fox Theatres "A"	60,200	17¾	13⅛	14⅝
General Theatre Equipment	13,200	34	26	31
Loew's rts.	1,000	17	8¾	14⅞
Do. war.	300	6¾	4⅞	6¾
National Screen	200	19⅞	19⅞	19⅞
Sentry Safety	5,500	7	5½	6¾
Trans-Lux D. P.	4,000	7⅜	5⅝	6

Film News in Pictures

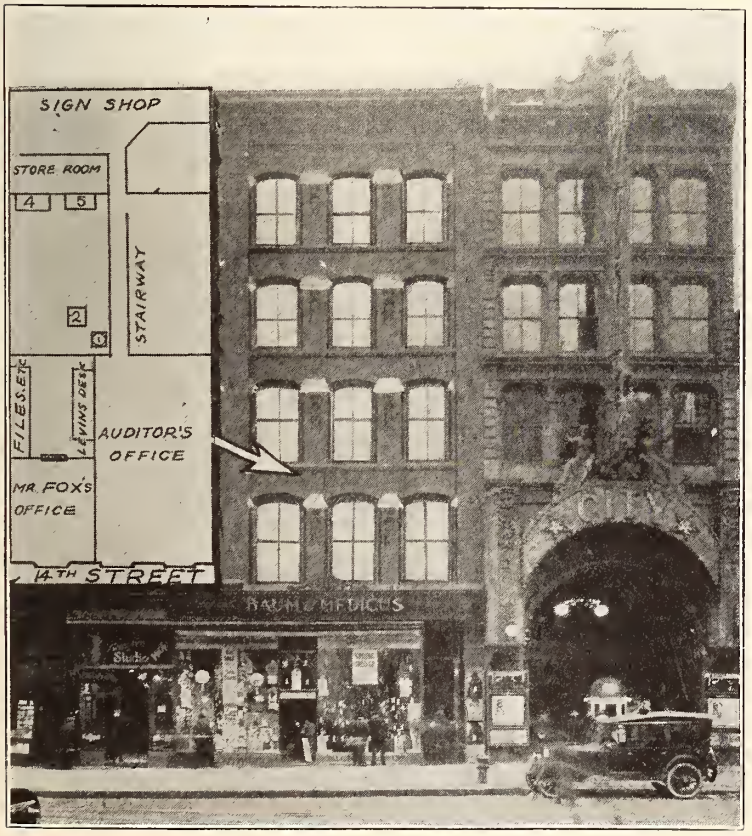
PICTORIAL SECTION

Stories Told by the Camera

Rewarded. Because of her good work for Educational in Mack Sennett comedies, Marjorie Beebe has been made a leading woman in Sennett product.

Gypsy maiden, lover of freedom, music, lover of love—but one must not go on like this. Hers is a name as lovely as herself—Armida. Spanish girl, you know, "discovered," they say, in a Los Angeles Mexican theatre. She is with John Barrymore in Warner Brothers' "General Crack."

Guess who! Yes, handsome James Murray himself, hiding behind a two-weeks' growth as in Universal's "Shanghai Lady," opposite Mary Nolan.



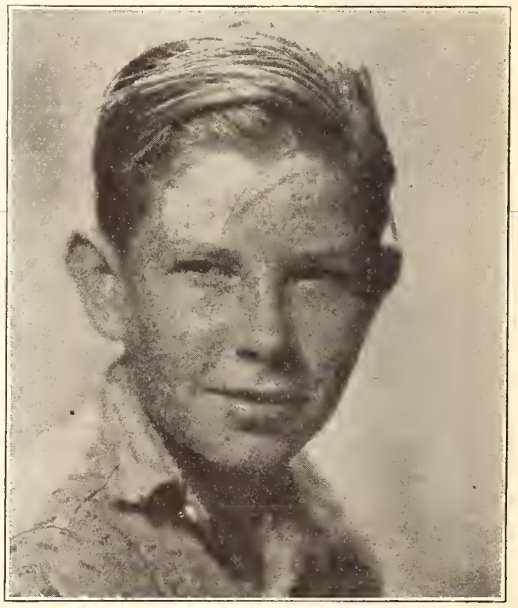
Turning back the pages of a fascinating story—a story of America and how she gives greatness to those who help make her great. Pictured here is where William Fox launched his career in the theatre business—the City theatre on 14th street in New York. And today—!

At the Eastern end of the motion picture trail. Mr. and Mrs. Ralph Blum arriving in New York. Perhaps some would say, Carmel Myers and her husband. At any rate, here they are within earshot of Broadway, having come for the opening of Columbia's "Broadway Scandals."

Have you seen this one? Perhaps not. The boys and girls do it every Saturday night at the dance halls. They call it the blue step, and he who conceived it, Albert DeMarco, is shown (at left) teaching it to Arthur Lake and Olive Borden for R K O's "Dance Hall," while Director Mel Brown (rather wondering what it's all about, it seems to us) looks on to see if it's o. k. with the maestro.

All dressed up in modern audien fashion. They sing more and dress less on the screen today, but—as this picture seems to indicate —'tis all for the best. And this is how Betty Becklaw appears in R K O's "Night Parade."

This could be a tableau, couldn't it?—expressing the marvelous cooperation of Man and Machine in the creation of dramatized stories. You see Norma Shearer and John Gilbert, the performers; Lionel Barrymore, the director; and the cameras. Only the microphones are missing. The picture was taken at the M G M studio. We were not informed what for. But as a tableau entitled, "The Motion Picture," it has reason enough.



Getting ahead. Jackie Hanlon was featured in Ken Maynard's "The Parade of the West," being handy with rope and mustang. Now he's in U's "College Racketeer," which kinda proves he can act, too.

High-hattin' us! They call Ted Lewis "high-hatted tragedian of jazz." Change tragedian to comedienne and you achieve a slogan for Thelma Todd, now with Harry Langdon in Roach-M G M comedies.

She beat 'em all. Over 300 girls there were, contesting for a featured part in Universal's new "Sporting Youth" series, and Alice Doll got it. Looks like a victory for both Alice and Universal.

A good draw. Don't even have to be a gambler to keep this pair of jacks and one queen in the hopes of getting a full house. For we have dealt you Colleen Moore, with Frederick March (left) and Raymond Hackett, who are the First National star's new leading men, being opposite her in "Footlights and Fools," in which music and tears and fun make Colleen more than ever Colleen.

Welcome over to our side. The arrival is Fred Karno, who has come from London to be associate producer in the making of Hal Roach-M G M comedies. Karno, noted English music hall impresario, is said to be the "discoverer" of the Chaplins, Charlie and Syd, and of Stan Laurel of the famous Laurel-Hardy combination at the Roach studio. With Karno are shown Hal Roach (left) and Laurel.

Film Exports Increase Million Dollars Over First 9 Months in 1928

Sound Pictures Make Europe Largest Quantity Market of U. S. As Well As Best Value Field—United Kingdom Triples Imports

(Special to the Herald-World)

WASHINGTON, Nov. 12.—Increase of almost a million dollars in the export business in motion picture film by the United States was recorded in the first nine months of this year, as shown by N. D. Golden, assistant chief of the Motion Picture Division of the Department of Commerce. This represented a gain of 41,304,793 linear feet, the actual totals for the nine months being 201,137,429 feet with a declared value of $5,449,491 as against 159,832,636 valued at $4,675,647 for the three quarters last year.

THE big increase is in positives, with 195,018,280 feet valued at $4,610,723 exported, against 153,871,685 feet valued at $3,772,884 for the same period of 1928. Exposed negative film also shows an increase: 6,119,149 feet, valued at $838,768, were exported as compared with 5,960,951 feet, valued at $902,763.

United Kingdom Triples Imports

Europe maintained the leadership it acquired from Latin America at the end of the six-month period. Not only is Europe our best value market, but with the introduction of the sound and dialog motion picture it has become our largest quantity market. In the 1929 period Europe imported 74,366,404 feet with a declared value of $2,324,219 as against 48,798,339 valued at $1,905,791.

With sound films supplanting the silent, the United Kingdom quite logically becomes our leading individual market, having almost tripled its imports of American films for the 1929 period. There were exported to the United Kingdom 23,111,066 feet as against 8,214,956.

The second largest market in Europe and the fifth largest in the world is Germany, importing 11,532,705 feet of American motion pictures in nine months of 1929, as compared with 7,430,032 for the same period of 1928.

Next in Europe comes France, importing 8,022,510 feet, as compared with 5,484,756. By this large increase France became our seventh leading world market.

Decrease in Latin America

Latin America shows a decrease of 2,000,000 feet in imports. During this period 57,695,969 feet of American entertainment motion pictures were imported by Latin America with a declared value of $1,438,356 as compared with the 59,831,121 feet valued at $1,477,084 during the same period of 1928.

Three of our leading ten world markets are located in this region. First comes Argentina, importing 12,829,125 feet of American pictures, as compared with 15,952,583 feet for the nine-month period of 1928. Notwithstanding this decrease of over 3,000,000 feet, Argentina is our third important world market. However, this is a drop from second position, held during 1928.

Second among our markets in Latin America, and fourth in world markets, is Brazil, which imported 12,673,107 feet during the first nine months of 1929, as against 12,568,169 feet during the 1928 period.

Third important in Latin America and eighth among our individual world markets is Mexico, which imported 6,739,505 feet of American motion picture film during the nine-month period of 1929, as compared with 6,475,128 feet for the same period of 1298.

Far East Shows Gain

During the nine-month period there was exported to the Far East 47,049,888 feet of American motion pictures with a value of $1,030,348, as compared with 38,243,648 feet, valued at $872,022 during the same period of 1928.

For the first time since 1925 Australia fails to head the list of our important individual markets.

In the fact of this loss of premiership, however, the imports of American motion pictures show an increase of more than 3,000,000 feet for the nine-month period as compared with the same period of 1928. Exports to this market during the period under discussion amounted to 21,133,317 feet, as against 18,035,256.

Second among our Far Eastern markets and our ninth leading individual market is Japan, importing from the United States 5,169,048 feet, compared with 4,529,364.

Our tenth leading individual world market and third largest in the Far East is India, which imported 5,031,522 feet, as against 3,824,279 for the corresponding period of 1928.

Canada, our sixth largest world market, shows an increase of over 4,000,000 feet. Canada imported 10,609,548 feet, as compared with 6,273,897 for 1928 period.

British South Africa, during the first nine months of 1929, shows a slight gain. In 1929 there was exported to South Africa 3,459,097 feet, valued at $87,155, as compared with 2,694,184 feet, valued at $83,043.

Other foreign countries throughout the world imported American motion pictures to the extent of 7,956,523 feet, valued at $106,679, as compared with 3,991,447, valued at $97,251, during the same period of 1928.

Imports of sensitized but not exposed motion picture films for the nine months of 1929 show an increase of nearly 94,000,000 feet. During this period 273,139,357 feet valued at $3,472,079 were imported, as compared with 179,345,177, valued at $2,565,632.

Negative motion pictures imported for the same period amounted to $1,926,749 feet, valued at $243,254, as against 2,043,103, with a value of $241,454, in 1928. Imports of positives also show a decrease for the nine-month period. Total imports from abroad amounted to 3,764,797 feet, with a value of $130,729, as compared with 4,016,986 feet, with a declared value of $161,236, for the corresponding year in 1928.

Non-Flam Film Made In Europe

(Special From Department of Commerce)

WASHINGTON, Nov. 12.—A demonstration is promised within a month of a new non-flam film, a British trade paper reports. It is claimed for this new stock that two hundred and fifty feet of standard film can be made from one pound of the material (acetate of cellulose) used.

The material is waterproof. It is hoped to form a public company if the necessary backing can be obtained. The material was demonstrated to press representatives recently, and passed several tests very satisfactorily.

Harry Garson Breaks Arm

(Special to the Herald-World)

NEW YORK, Nov. 12.—Harry Garson, casting director at Universal, broke his arm while playing tennis last week. The broken arm, however did not keep Garson from working on "All Quiet on the Western Front."

Hubbard Signs with W B

(Special to the Herald-World)

NEW YORK, Nov. 12.—Lucien Hubbard has signed a new contract with Warner Brothers. Under the terms Hubbard will remain as a production supervisor for another year.

R K O Signs Mel Brown

(Special to the Herald-World)

NEW YORK, Nov. 12.—Mel Brown director of "Jazz Heaven" and "Dance Hall," has been signed by R K O for another year.

Can't Play Dominoes In This Town Sundays

(Special to the Herald-World)

LEESVILLE, LA., Nov. 12.—The Louisiana supreme court has ruled that the town has a perfect right to prohibit the playing of billiards, checkers and dominoes.

The court refused an injunction asked by the Leesville Aid and Pleasure club to prevent enforcement of such a law. Church and welfare organizations of the town aided the chief of police in raiding the club and jailing the president.

Fifty-Seven Authors Now Affiliated with M G M Scenario Staff

(Special to the Herald-World)

NEW YORK, Nov. 12.—A group of well-known playwrights, novelists and screen writers are busy working ot the M G M studio. Fifty-seven in all are working on forthcoming productions.

Playwrights: John Colton, Salisbury, Jules Eckert Goodman, Williard Mack and Edwin Justus Mayor. J. C. Nugent, Laurence Stallings, John Howard Lawson and Sil-Vara are also on the scenario staff.

Samuel Ornitz and Byron Morgan represent the novelists on the list. Among the screen writers are, Frances Marion, Lenore Coffee, Dorothy Farnum, Josephine Lovett, Sarah Y. Mason, E. Richard Schayer, Zelda Sears, Clara Beranger, Hans Kraly, Albert Shelby Le Vino, Bess Meredyth, Wanda Tuchock, Dr. Alexander Arkatov, Alfred Block, Jack Neville, Endre Boehm, Al Boasberg, Robert Hopkins, Robert Buckner, Frank Butler, Oliver Garrett, Mitzie Cummings, Mme. de Gresac, Anthony Jowitt, Albert Kelley, Joseph Krumgold, Charles MacArthur, Mrs. Williard Mack, John Meehan, Julio de Morales, Frank Partos, W. L. River, Madeline Ruthven, George Rosener, Marjorie Straus, Sylvia Thalberg, Dale Van Every, Edward Welch, Ruth Cummings, Lucile Newmark, and Earl Baldwin.

Joseph W. Farnham heads the title writers.

Evening Football Game Attracts 25,000 People; Theatre Business Hurt

(Special to the Herald-World)

TACOMA, WASH., Nov. 12.—Tacoma's theatres now have experienced a new kind of competition, and for a few weeks at least promises to be rather a serious one. It is night football, the first game of which was played in the Tacoma Stadium under powerful electric lights. The event was well advertised and on account of its uniqueness and popular prices drew a crowd of 25,000, which practically killed the down town theatre attendance.

It is expected, considering the success of this first night venture, that other sports will be staged in this outside arena. The game which brought the good financial returns was played between University of Washington (Seattle) and College of Puget Sound (Tacoma).

"Phantom of the Opera" Ready for Sound Release

(Special to the Herald-World)

NEW YORK, Nov. 12.—"The Phantom of the Opera," the picture which holds all records at Universal studios, is ready for sound and dialog release. The picture is being released on disc only.

Tiffany Will Release Gaumont's "High Treason"

(Special to the Herald-World)

NEW YORK, Nov. 12.—"High Treason," an all-talking picture dealing with war and peace that was produced by Gaumont, will be released by Tiffany, according to Grant L. Cook, executive vice president of Tiffany.

Says Warners Got Fox FN Stock for Half Old Fox Offer

(Special to the Herald-World)

NEW YORK, Nov. 12.—It is revealed here that Warner Brothers paid William Fox just half as much per share for the 25,000 shares purchased last week, as Fox offered Warner Brothers a short time ago, for the block in F N which the latter held. Fox, according to Harry M. Warner, president of Warner Brothers, offered the latter $800, on which basis he would have paid about $40,000,000 for the Warner holdings.

It is again asserted that the purchase of the Fox interest is not a prelude to *a resumption* of negotiations with Paramount for merging purposes, Harry Warner reiterating his previous statement that his company has decided to go it alone without becoming physically associated with any other company.

Georgia's Second House Built for Sound Opens; It's 758-Seat Carroll

(Special to the Herald-World)

CARROLLTON, GA., Nov. 12.—With the opening of the new Carroll theatre last week, this section acquired what experts describe as "an acoustically perfect" sound theatre. The 758-seat Carroll is the second theatre in the state made specifically for sound, the other being the DeSoto at Rome, Ga.

Representative Alpha Fowler, owner of the Douglas at Douglasville, manager of the Empire at Atlanta and supervisor of the Carroll, was master of ceremonies, and introduced the speakers, who included Dr. T. R. Luck, mayor of Carrollton; Judge C. E. Roop; and Mrs. Anna Aiken Patterson, editor of Weekly Film Review, Atlanta, herself an exhibitor.

Oscar S. Oldknow is owner of the Carroll.

Meehan and Neilan Added to M G M Roster

(Special to the Herald-World)

NEW YORK, Nov. 12.—John Meehan and Marshall Neilan have been added to M G M's directorial roster. Neilan is a well known director and will make at least one film for M G M. Meehan's latest picture is "The Lady Lies."

Columbia Buys Last of Gower Ranch for Stages

(Special to the Herald-World)

NEW YORK, Nov. 12.—To provide for the erection of sound stages, Columbia has acquired the last of the old Gower Ranch. The purchase of the ranch gives Columbia an important tract of land.

Plans New Theatre

(Special to the Herald-World)

ATLANTA, Nov. 12.—R. P. Thompson, who now operates the Princess and Palace theatres in Cedartown, Ga., announced that a new house with 800 seats will be constructed for the showing of talking pictures.

Reopen with Talkers

(Special to the Herald-World)

POMBROKE, ONT., Nov. 12.—The Grand Opera House will open soon with talking pictures. The new owners of the house are Richards and Abra, Ottawa architects.

Harry Bennett Watts to Marry

MINNEAPOLIS, MINN.—Harry Bennett Watts, manager of the Minnesota theatre, is to be married to Miss Dorothy Sasenberry of Omaha. Watts is manager of the Minnesota theatre. No definite date as to when the marriage will take place has been revealed.

Art or Action—Which Shall It Be?

Big City Theatres' Public Wants Productions of Great Beauty, but Country Folk Demand Their Pictures Be Filled with Action and Romance and Thrills, Without the Sophistication Preferred by DeLuxe Audiences, Says Mrs. Philip Werlein, Saenger and Hays Representative.

(Special to the Herald-World)

NEW ORLEANS, November 12.

WHICH is it to be, pictures with great beauty and artistry—and sophistication—or productions based primarily upon adventure, romance and thrills—but unsophisticated, for the children as well as their parents? One whose business it is to help determine the answer to that question is Mrs. Philip Werlein, director of public relations for the Saenger interests, and representative of Will H. Hays and the M P P D A in this territory.

IT'S the old question of difference in preference between city and country; between the patronage of the deluxe metropolitan theatre and the small house of the towns. While the line of separation between the two types of audience preference is not so clearly marked as just set down above, a difference does remain, expressing itself in greater sophistication in the city, a greater demand for action pictures in the country. But to catch accurately the shades of that difference is no mean task. It is to such a work that Mrs. Werlein is applying herself.

Mrs. Philip Werlein

"I know the people now so well that I can put myself in their places," she says. "The city theatres are finding the productions containing great beauty and art very popular, while the country and town people do not care as much for this. They prefer stories filled with adventure, romance and thrills but clean—the kind they know their children will enjoy and be benefited by.

Popularizing "Art" Films

"Still, in the cities I have to make popular a higher type 'art' picture, or one with artistic qualities but little appeal to the masses, by calling up the followers of this type of picture and letting them know what it is. Some organizations go in for them.

"The motion picture, now that sound has been introduced, is the greatest entertainment in the world and its power for good you can estimate when you realize it is attended by more persons than go to all the churches. It is already the biggest educational influence, because most forcible. Soon the leading instructors in every endeavor will be giving their lessons through the movies, so that students can learn firsthand from the greatest masters. Its possibilities are overwhelming."

Mrs. Werlein spends a large part of her time in Saenger's projection room watching a screen. As she judges a production a heavy responsibility rests on her decision.

The Problem of the Producer

The problem of striking a workable balance in sophistication in pictures was no small factor in the decision to bring Will Hays into the industry as leader of the producers' organization.

The producers then made their craft so perfect they could present great masterpieces and they went into art, real and powerful. But to their financial loss they discovered that after all the public did want lighter, farfetched and more sophisticated entertainment.

They couldn't turn out the popular stuff because movements and censors immediately swooped down on them, and they couldn't produce high art because it wasn't popular.

In efforts to solve this quandary Hays appointed representatives through theatre interests. These were to act as governors, stabilizers—the minds and eyes of probably the greatest social movement in size known today. Their mission was to know the people of their territories so thoroughly they could give them the kind of pictures they would like, enjoy and flock to the box office to see, yet always a little ahead of them, leading their taste in the right direction.

Hence such duties as those of Mrs. Werlein. And Mrs. Werlein knows her public—or, should we say, publics.

Invents New Method Of Recording Sound

(Special From Department of Commerce)

Washington, Nov. 13.—Messrs. Mashkovitch and Okhotnikov, employed by the "Belgoskino" (White Russia Film Company), have invented a new method of recording and reproducing sounds, a press message states. According to their system, no light is required to make a record, it being replaced by electricity.

Epic Adventure Films Distributed by Columbia

(Special to the Herald-World)

NEW YORK, Nov. 12.—Physical distribution of Talking Picture Epics adventure and travel pictures will be by 34 Columbia exchanges. An Epics representative will be posted in each exchange. The contract calls for physical distribution only.

"Sergeant Grischa" to Be Roadshown by R K O

(Special to the Herald-World)

NEW YORK, Nov. 12.—Herbert Brenon's "The Case of Sergeant Grischa," with Betty Compson, and Chester Morris, will be roadshowed by R K O. The picture is now being made.

"The Vagabond Lover" To Open at Globe Nov. 25

(Special to the Herald-World)

NEW YORK, Nov. 12.—Rudy Vallee in "The Vagabond Lover" will open at the Globe theatre November 25. This is Vallee's first feature picture and is a R K O production. Marshall Neilan directed.

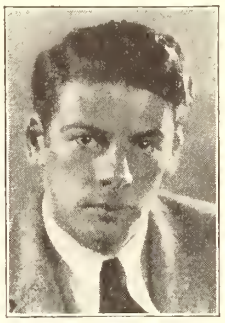
Muni Hypnotizes Self Seven Times But Still Seeks Secret Formula

Character Star of "Seven Faces" Hopes to "Change Baser Metal of Acting Into Fine Gold of Consummate Emotional Artistry"

By DOUGLAS FOX

NEW YORK, Nov. 12.—"He has the equipment that the very fine actors of the world have had." This is what John S. Cohen, Jr., of the *New York Sun* recently said about Paul Muni (born Muni Weisenfreud) in "The Valiant," Fox picture, which has had a marked success. In the near future Muni's next picture, "Seven Faces," will have its New York premiere. In his suite at the Savoy Plaza Muni last week talked about acting in general and "Seven Faces" in particular.

MUNI has been called a young man. Truth to tell, he's been twenty years on the stage. He started, you see, when he was 11 years old. "I didn't take it seriously then," he said. "It wasn't till I was well in my teens that I actually applied myself to the drama. Then I decided to work out a formula and I have something now which, while it may not be the secret essential of good acting, certainly serves me well.



Paul Muni

"I'm a character man. By that I don't mean that I go in for the grotesque. I portray the sort of people you meet and talk to on the street. Sometimes I do it without makeup. I hope to do lots of pictures in the future without makeup. Often, however, makeup is necessary. It's a prop to give your external appearance a break with the audience. I have my own theory of acting. I cannot go by what Stanislawsky or Reinhardt says about it any more than they can mold their methods on mine. Each has his own way.

Sort of Self-Hypnosis

"I believe in throwing myself into a part. If I'm an old man I think the thoughts of an old man, talk as an old man does, make myself believe that I'm an ancient creature. It's what you believe that counts. It's a sort of self-hypnosis. If you don't believe something yourself you have a hard job of it convincing other people. That's one of the reasons why I throw myself into the mood and character of every person I portray."

In "Seven Faces" Muni plays seven parts, several of them with very little makeup but each of an essentially different character. They told him when he started in on his character work that the public didn't care for that sort of thing. In "Four Walls" at the John Golden theatre he had the part of a youth of 20. In "We Americans," his next show, he was on old man of 65. The producer didn't think he could do it. But he did, and well, too. The play had a long run. His success in "The Valiant" has convinced him that his stuff is okay as far as the public is concerned. The picture was little short of a sensation at the Roxy here and got as good notices from the press as any film of recent times.

Muni thinks that Ruth Draper, New York character actress, who works entirely without makeup, is the greatest artist along this line.

Hunting Secret Formula

"I'm not sure if this work of mine or acting as a whole could be classified as an art," Muni said. "If it is an art it must be instinctive. All creative art is that. It's something far more serious than the average person thinks it is. And there is a great deal more to it than the average actor or audience is willing to believe. There is a great deal about it which I do not yet understand. But I'm studying it. I'm hoping some day to arrive at the solution, to find the secret formula which will change the baser metal of acting into the fine gold of consummate emotional artistry.

"As I say, so far I have only the absolute belief of the implicit truth of everything I'm doing. Maybe I'll find something else. Maybe I won't.

"Rasputin" Another Character Job

"My next picture will be 'Rasputin,' who was another extraordinary character. It's taken from the book, 'The Holy Devil,' by Philip Miller, and should be a swell part being, as it is, the antithesis of Papa Chibou, the kindly, whimsical, unfortunate keeper of the wax works in 'Seven Faces.'"

Those who played with Muni in "Seven Faces" are Marguerite Churchill, Lester Lonergan, Russell Gleason and Tom Patriocola. W. K. Howard directed. The picture was nine weeks in production.

Muni will make personal appearances when it plays at the Roxy and will give a few talks over the radio on character acting. The interview was brought to an abrupt termination when Roxy telephoned. The theatre man wanted the actor to come to dinner.

Jubilee Singer Film Scores With Athenians

(Special to the Herald-World)

NEW YORK, Nov. 12.—A cable from Athens says that the people applauded loudly the Kentucky Jubilee Singers at the first Fox Movietone showing. This came as a surprise to the Fox foreign manager. The picture, "Fox Movietone Follies of 1929," was also a hit with the Athenians.

General Motors Plans Talking Topical Films

(Special to the Herald-World)

NEW YORK, Nov. 12. — The General Motors export division is producing a series of topical films titled "Seeing the World." The films are being produced by Kinograms. It is planned to synchronize future releases.

Newman Theatre Robber Gets Ten Years in Prison

(Special to the Herald-World)

KANSAS CITY, Nov. 12.—Joe Spano, 22 years old, was sentenced to 10 years in the Missouri penitentiary this week, following his conviction of robbing the Newman theatre of $5,000 on January 20.

Talking Pictures Oust Many Mexican Musicians

(Special to the Herald-World)

MEXICO CITY, Nov. 12—Several hundred musicians in Mexico City and the federal district were left jobless due to the installation of talking equipment.

British Censors Bar White Kissing Chinese

(Special to the Herald-World)

LONDON, Nov. 12.—The British censors have barred the kissing of Anna May Wong and John Longden in "Road to Dishonor." The censors say that kissing her hand was okay, but he must not kiss her lips.

$225,000 House Will Open Thanksgiving Day

(Special to the Herald-World)

HATTIESBURG, MISS., Nov. 12. — The $225,000 theatre now under construction here will be the first playhouse in the South to be dedicated since Publix absorbed the Saenger chain, according to C. B. Stiff, Southern district manager for Publix with headquarters in New Orleans.

The theatre is being constructed specially for the showing of sound pictures, special acoustical plaster being used and other devices being employed to place the talkies to the very best advantage. The house will have a seating capacity of 1,500, and will be formally opened on Thanksgiving Day.

Theatre Bandit Slayer Receives Death Threat

Babe Cobb, assistant manager of McVickers theatre, Chicago, who mortally wounded Reginald Scott during a holdup at the theatre, has received a notice that he is to be "got" for killing Scott, according to the police. The threat came over the telephone by a woman who claimed to be a friend of a man, who was recently taken for a "ride."

Recently two armed men held up four employes of the Shore theatre at 79 Street and Kingston and forced Richard Salkin, the manager, to open the safe. They took $1,500 and escaped after locking the four in a washroom.

Arrested in Bombing; Asks $100,000 Damages

John Testo, Elkhart restaurant owner, filed suit for $100,000 damages in the Superior Court charging false arrest and imprisonment. Testo was arrested in 1928 as a suspect in the bombing of the State theatre, Hammond. Testo says his business was ruined as a result of the arrest.

Woman Named Supervisor Of New Orleans Showings

(Special to the Herald-World)

NEW ORLEANS, Nov. 12.—Mrs. Joseph Smythe, has been appointed motion picture supervisor by the commission council. Mrs. Smythe will report on all "objectionable" films at the various houses in the city to the police department.

Yule Tickets for R K O's "Rio Rita" Put on Sale

(Special to the Herald-World)

NEW YORK, Nov. 12. — Tickets for Thanksgiving and Christmas performance for R K O's "Rio Rita" have been placed on sale. The picture is playing at the Earl Carroll theatre.

Columbia Increases Writing Force

NEW YORK.—Columbia has signed Robert S. Carr and Scott Littleton to write scripts for forthcoming pictures. Carr has to his credit "Imagine My Embarrassment," "The Rampert Age" and "Bluffers." Littleton has a newspaper background.

Organs Provide Human Element in Film Program, Declares Louis Lipstone

(Continued from page 24)

ence, find their likes and dislikes and be original in his organ presentations. For instance, Mr. Albert F. Brown, whom I have mentioned before in this article is well known nationally as the originator of organ scrim solos and the Scrimaphone. Eddie Meikel, another well known Chicago organist, has made a name for himself through his organ club, which he conducts at the Harding theatre. He recently celebrated his five thousandth performance at that theatre, which I believe is a record to be broken. Some of the patrons in the neighborhood, I will wager, go just to join Eddie's club and hear him play his original organ solos.

Henri A. Keates is another popular organist, who is recognized as the organist who put community singing on the map. He is always chosen from among the other organists on the circuit to open any and all new houses acquired by Balaban & Katz. This is because he is recognized as a box office attraction.

Jean Anthony recently invented a new broadcasting device by which he leads the audience in singing solos. Edward K. House, also a feature organist for Balaban & Katz, has won for himself the title of the different and entertaining organist due to the fact of his own original way of talking and singing to his audience. Likewise, Jesse Crawford has a nation wide reputation for playing only ballads and straight organ solos, as has Milton Charles and many other organists.

Preston Sellers, for many years with Lubliner & Trinz, has worked into one of the best organists in his style of playing, and now ranks as high as any organist in the country offering solos.

I could go on telling you of any number of organists that have their names on the marquises as prominent features in box office attractions. The organ is a feature and a source of income to the box office and is not to be reckoned with lightly. The organ can go a long ways toward helping to put your show over when the picture you have is a weak one, and you know best how often that occurs.

Novelties and slides are what the public wants today, and once the patron is weaned away from picture theatres, he is not so easily brought back. The man you should install in your theatre as an organist, should be versatile and have ideas such as these on which to work. An organ club, if handled in the right way, will draw people to your theatre, especially children.

Prologues to the pictures you have coming the next week, as well as every picture, have plots which can be worked into solo novelties. And last but not least is adding the human voice to the voice of the organ by amplification through microphones.

TAKING LIBERTIES WITH FOLKS' HABITS

Is the Robot such good company he can "hog the whole show?"

GOING to the movies is an American HABIT. (Please note the emphasis on "habit.") The habit has been very profitable to the cinema business, sweeping it, quite miraculously, into the front rank of the world's industries.

Ready accessibility and convenience of motion picture entertainment has played a part in establishing its position. The movie is ready for its patrons at any hour. With all proper respect for the genius of producers and exhibitors, just being handy has been a great help to the movies.

While thousands of enthusiasts follow movie news closely and eagerly select pictures that they "wouldn't miss for anything," there are other thousands to whom movies are a pastime—pleasant place to go but nothing to weep over missing for a day, a week or a month. Both types are necessary to prosperity of the business.

Is the Robot, in the guise of Canned Music, good enough company to sustain the movie-going habits of all kinds of people? The right answer is of vital importance.

The appeal of the motion picture theatre is primarily emotional rather than intellectual because it depends upon mass patronage. Glamorous atmosphere is a vital element. Soft carpets, rich furnishings, etc., contribute to this atmosphere, but music has been most important of all.

Can the Robot supply the kind of musical appeal required? Can a "cold" house, devoid of all personality beyond that contributed by doorman and ushers, retain the atmosphere of the theatre?

If exhibitors fail to find the right answers to these questions, serious and permanent harm will result.

Folks who fell easily and casually into the movie habit can just as easily fall out. And once out, how can they be drawn under the spell again when new "habits" and diversions have claimed them?

Stripped of glamour, the movie theatre offers only an illustrated story. The public library offers entertainment for literate persons, too, but without the exciting atmosphere of the theatre. And public libraries almost always are free.

Dehumanizing the theatre may prove to be an exceedingly dangerous move.

In presenting this advertisement, the American Federation of Musicians is not trying to injure the show business, but to help it. Every exhibitor knows what the immediate effect of "sound" policy upon his house has been. We suggest that he give thought to the future as well.

The Robot is a bulging, pushing sort, quite impervious to audience reactions and his disposition to "hog the whole show" may disgust the movie-going public.

***"Music washes away from the soul the dust of everyday life."*—AUERBACH.**

THE AMERICAN FEDERATION OF MUSICIANS

(Comprising 140,000 professional musicians in the United States and Canada)

JOSEPH N. WEBER, *President*, 1440 Broadway, New York, N. Y.

Fox Completes 25 of 48 Features Scheduled; Six Filming, Eight Preparing

(Special to the Herald-World)

HOLLYWOOD, Nov. 12.—Twenty-five of the 48 feature length production on the 1929-1930 Fox schedule have been finished. Work is being rushed on six productions which are nearing completion, and preparations are being made for the filming of eight more. This leaves but nine productions to be undertaken before March 1, 1930, the deadline for completion of the schedule.

This progress in productions is attributed to the foresight of Winfield Sheehan, vice president and general manager, in constructing the Fox Movietone plant for use in addition to the Hollywood studios.

Among the pictures about to go into production are two musicals and two dramatic pictures. The former are "Rambling Roses" and "The Dollar Princess." The dramas are "Such Men Are Dangerous" and "The Golden Calf."

Another Gaynor-Farrell picture will go into production soon, called "Playmates." Will Rogers and George Jessel will soon begin work on their second Fox Movietone efforts, both as yet untitled.

In production are "Happy Days," formerly called "New Orleans Frolic," "Hollywood Nights," "Harmony at Home," "The White Flame" and a John McCormack picture. The following are already completed:

"Cameo Kirby," "Nix on Dames," "Hot for Paris," "The Cock Eyed World," "Sunny Side Up," "Romance of Rio Grande," "Salute," "Why Leave Home?" "The Girl From Havana," "The Sky Hawk," "A Song of Kentucky," "Big Time," "They Had to See Paris," "Love, Live and Laugh," "Married in Hollywood," "Frozen Justice," "Four Devils," "The River," "Christina," "City Girl," "Lucky Star," "The Lone Star Ranger," "South Sea Rose," "Seven Faces" and "The Three Sisters."

First National Plans to Double Production Program at Burbank Lot

(Special to the Herald-World)

NEW YORK, Nov. 12.—A production program that will nearly double any previous fall and winter list First National has put forth in the past is now in preparation at the Burbank studios. A new $500,000 structure is being erected to accommodate the increased work.

"Song of the Flame" and "Bride of the Regiment," two all-color roadshow productions are now in production. Those in preparation include: "Bright Lights," "Show Girl in Hollywood" and "Back Pay."

Fire-Damaged House Reopens

EUREKA, CALIF.—The State theatre, damaged by fire several weeks ago, has been reopened with entirely new furnishings, equipment and decorations.

This attention-drawing float was used by J. H. Giffin, manager of the Coleman theatre at Miami, Okla., Fox's "Cockeyed World." Writing to the Herald-World the management says the picture broke all records at that picture palace. In the picture are Manager Giffin, Cora Von Dixon, cashier, George Limerick, assistant manager, and Maurice Carsolewy, doorman.

Opera Will Win Absolute Perfection On Screen, Bodanzky Believes

Former Conductor at Metropolitan Infers Voice of Experienced Actor Will Be Synchronized to Lips of Good Looking Player as Solution

(Special to the Herald-World)

NEW YORK, Nov. 12.—Opera will find "absolute perfection" on the talking screen. This is the opinion of Arturo Bodanzky writing in *The Saturday Evening Post.* Mr. Bodanzky was for fourteen years conductor at the Metropolitan Opera House and is now conductor for the Society of the Friends of Music.

AFTER the conductor had seen his first talking picture last spring, he went home in such excitement that his wife thought he had a fever. Bodanzky called it "The end of the opera, the overthrow of the stage, and the birth of a new art." At last it would be possible to have a Lohengrin who didn't carry around a large stomach; an Elsa who really looked like a young girl, and a Hamlet who would be handsome.

Bodanzky inferred that the voice of an experienced actor would be synchronized to the lip movements of the good looking young man before the camera.

"In the history of the theatre," he wrote, "we must draw a big stroke under the last century, and we might as well do it now. Our valuation of values is going to be changed. I soberly believe that the sound film, when technically perfected, will mean the end of the stage and the opera as we know them today."

The greatest promise, the conductor maintained, which talking pictures hold for opera is the possibility of flawless performance. "Today there is no such thing," he holds. "Even if there were enough rehearsals, it would be humanly impossible to attain absolute perfection. Tonight the leading lady is not in voice; tomorrow the conductor has a cold. Perhaps the tenor skips three bars; no one may notice, but it is a flaw.

"In the movie opera these things will not be. The movie opera will not only pay the highest salaries and so get the greatest stars and the best orchestras in the world, but it will be able and obliged to rehearse and rehearse and rehearse, to take each bit over and over again, until, when everything is perfect, it is caught on the film for all time. Then we can be sure of a first class performance, whether we sit in the palaces of New York or the simple auditorium of a country school."

Bodanzky's prophecy calls to mind the words of other men on the same subject. In the August 24 issue of the HERALD-WORLD, Theodore Stearns, American composer, said: "The time has come for something new—the reincarnation of the opera in cinematic form." Stearns is the author of "The Snow Bird" and "Atlantis." In the October 29 issue Lawrence Tibbett, Metropolitan baritone who has made "The Rogue's Song" for M G M, said: "Talking pictures are the opening wedge to a broader musical cultivation."

Organize Co-operative Association

NEW ORLEANS.—The Louisiana Co-operative Educational and Advertising Association was organized at a meeting in Crowley during the last week, for the purpose of assisting in the educational, civic and commercial progress of the state.

Talker Influence Good, Declares Robert Lord

(Special to the Herald-World)

HOLLYWOOD, Nov. 12.—According to Robert Lord, First National supervisor, "the powerful influence for good that the talking picture wields throughout the world is reflected in the strong demands for musical numbers.

"Since music is inspiring, educational and elevating to most individuals, its benefits are inestimable. Home life is benefited. It engenders happy thoughts and submerges worrisome illusions." Lord wrote the picture version and dialog for "The Gold Diggers of Broadway."

300 Blind Youngsters Hear Talker as Guests

Three hundred blind children, from the California School for the Blind at Berkeley, were the guests recently of Herman Wobber, Publix Theatres executive, at a special performance of "The Virginian" at the California theatre, San Francisco. Six hundred eyes that could not see were turned toward the screen and six hundred hands that had just finished reading the story in Braille clapped vigorously at exciting points in the screen production. Teachers helped explain the action where the audien art fell short. For many of the youngsters the trip across the bay was their first visit to San Francisco and the affair came in for a lot of attention from the newspapers.

Portland Censors View 1,950 Films in One Year

(Special to the Herald-World)

PORTLAND, ORE., Oct. 12. — Portland motion picture censors viewed 1,173 miles of film last year, according to the annual report of the board as compiled by Mrs. Eleanor T. Colwell, secretary.

Out of the total of 6,197,000 feet viewed, the board condemned only 69½ reels in 14 subjects, and made eliminations in 177 subjects. It viewed 1,950 pictures with a total of 6,179 reels and held 97 board meetings.

Goes to Publix School

Rudolph St. Anthony, assistant house manager of the Minnesota theatre, Minneapolis, has been appointed to the managers' school, which Publix conducts in New York. Walter Van Camp has been appointed to St. Anthony's place. Ray Thome has been made assistant to Gene Fox, director of publicity, at the Minnesota. He takes the place vacated by Austin McGough who has been promoted to director of publicity at the State and Lyric theatres.

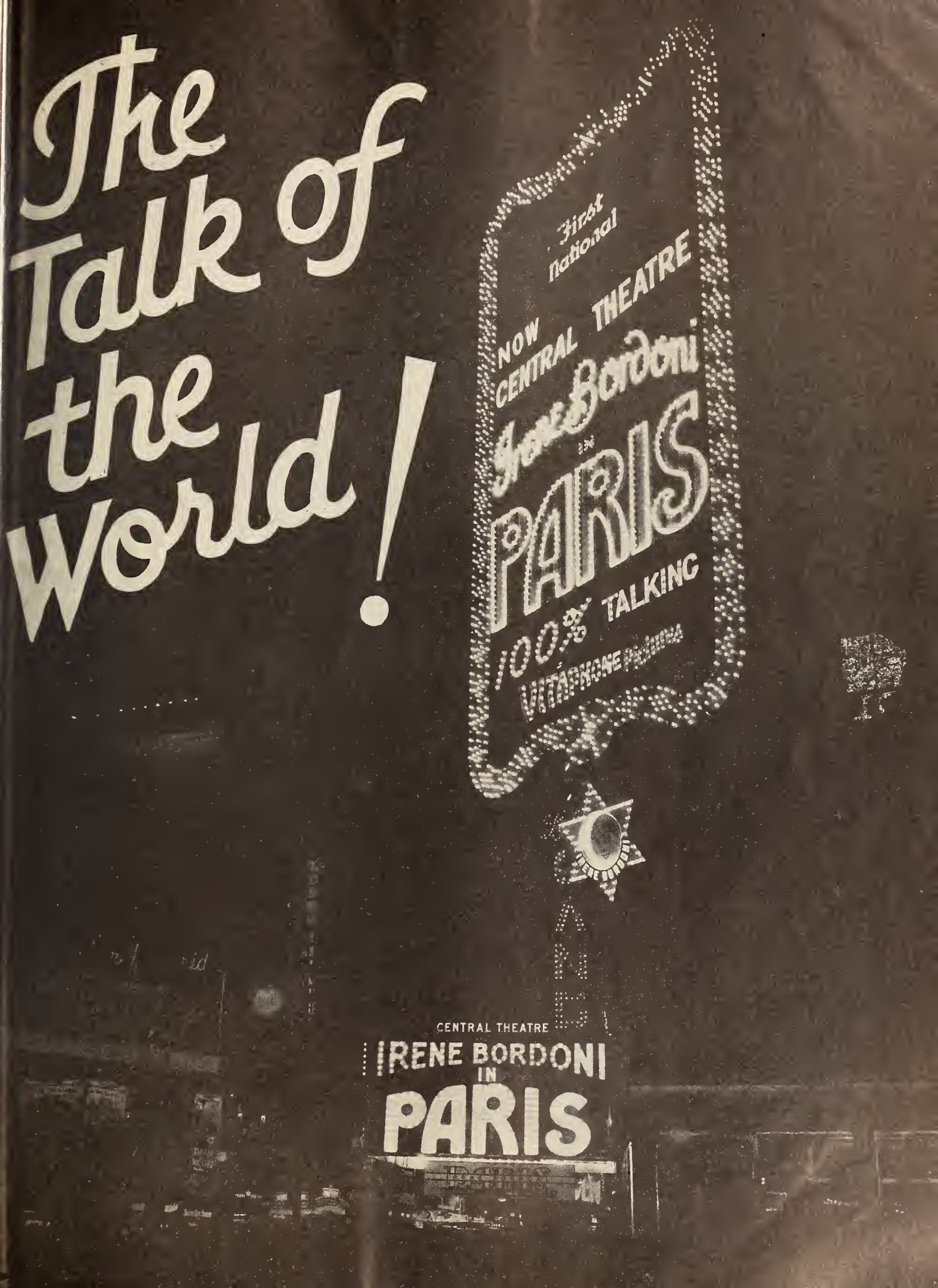
Muller Joins Kiwanis Club

Harry Muller, manager of the new Paramount theatre, Anderson, Ind., recently joined the Kiwanis club and after some broad hints on the part of his fellow club members, invited the entire organization to a theatre party. He is city manager for Publix, which operates the Crystal and Paramount and which has leased a new theatre now under construction.

Solomon W B Manager

(Special to the Herald-World)

KANSAS CITY, Nov. 12.—Martin Solomon, Vitaphone representative in the Kansas City territory, has been promoted to the position of branch manager for Warner Bros. in St. Louis. Solomon will be replaced in Kansas City by W. T. Callahan, formerly Pacent representative in the St. Louis territory.


The Talk of the World!
First National
NOW
CENTRAL THEATRE
Irene Bordoni
IN
PARIS
100% TALKING
VITAPHONE
CENTRAL THEATRE
IRENE BORDONI
IN
PARIS

LIKE it ?-Oo-la-la
They LOVED it !

HERE'S WHAT THE WORLD !

"Big sensation. Proved an instantaneous hit. Bids fair to be greatest success picture in First National's history."
—*Daily Review*

"A glittering, shiny, gaudy revue. Big, spectacular and funny."
—*Sun*

"Gala entertainment. Fills the eye. And How! Full of beauty, spirit and merriment."—*Daily News*

"Irene Bordoni as effective and amusing as she is on the stage. 'Paris' is an unusually amusing screen farce."
—*Post*

"Sets have not been equalled. Dance numbers should make the New York theatre directors go back to school."—*Eve. Graphic*

PARIS

• • • • FIRST

AYING ABOUT —

Film success. Traffic completely blocked. Best Technicolored sequences. Merits mention among the best revue type talkies."
—American

"Producers have outdone themselves."
—Times

"'Paris' is box-office without an argument."
—Film Daily

"'Paris' is a triumph. Plenty to appeal to the popular taste."
—American

"Spectacular and gorgeously and elaborately costumed."
—Telegram

"Easily one of the big babies of the fall and winter."
—M. P. News

"Tuneful and beautiful. Will be voted a success."
—Eve. World

"One of the most diverting of the screen musicals shown this season."
—Journal

"A distinct success."
—World

NATIONAL

First National Pictures

Reviews *from* New York
WORLD PREMIERE

HOLD PRESSES

NEW YORK - SUNDAY - 9.35 PM -
IRENE BORDONI IN PARIS HAS BROKEN EVERY
RECORD OF CENTRAL THEATRE STOP STANDEES
PACKED TO THE DOORS STOP THREE SHOWS
SATURDAY AND SUNDAY AND THOUSANDS TURNED
AWAY STOP PUBLIC BUYING TICKETS NOW FOR
CHRISTMAS AND NEW YEARS

that's

Irene Bordoni

in her

FIRST NATIONAL & VITAPHONE
Techni COLOR Extravaganza

PARIS

with

JACK BUCHANAN
Jason Robards, Zasu Pitts and Louise Closser Hale

A Clarence Badger Production. Based on play by Martin Brown. Color Scenes by Technicolor.

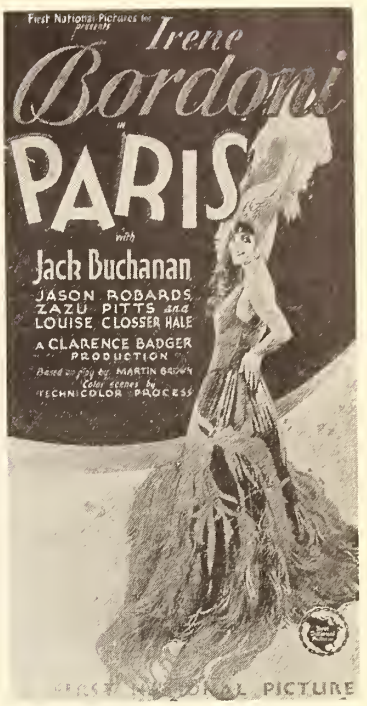
First National Pictures

And while we're all excited about "PARIS" don't forget that

MARILYN MILLER in "SALLY"

is just around the corner.

Above: One Sheet
Right: Three Sheet



Above: One Sheet
Right: Three Sheet

Broadening of Policy of Advertising Necessary to Attract New Patrons

TALKING AND COLOR PICTURES HAVE CREATED NEW AUDIENCES

METHODS of advertising change but the need for an effective appeal to the public remains ever the same.

The coming of talking pictures, Technicolor and the emphasis placed on stage stars of national reputation have materially broadened the scope of advertising in the motion picture field.

The theatre manager, instead of directing his message to patrons of motion pictures alone, must now take into consideration the vast numbers of theatregoers who will be interested in hearing as well as seeing their stage favorites.

This means a fresh approach through the medium of newspapers, magazines and the ever-effective billboard. It means the development of new angles and the recognition of a type of intellect that heretofore has been inclined to hold aloof from the picture theatre.

The change during the past 12 months is definitely indicated not only by the increased attendance at houses wired for sound, but by the new respect being shown talking pictures in magazines of conservative tendency and newspapers treating the new productions with more dignity and respect.

It is obvious that the old-time film patron must still be considered in the development of advertising appeal, but it is equally obvious that the general audience should be kept aware of the new type of entertainment now available. Probably it will be found that a more conservative, more dignified and perhaps more subtle method of approach will be effective in reaching this new class of prospective patrons. Advertising of modernistic design prepared by artists of recognized reputation in the commercial field, is already in evidence.

Take for example, the case of "Paris," the First National-Vitaphone Technicolor production starring Irene Bordoni, who has a firm hold on the better class of theatregoers. Here is a picture of roadshow proportions with all the elements calculated to attract the habitual film patron, plus an appeal new to the screen which is certain to interest the type of audience that for years has followed Miss Bordoni in her musical comedy appearances.

The question is just how is an exhibitor playing a picture such as "Paris" to realize the most substantial profits? It is recognized that each campaign must be to a large degree individual, taking into consideration local conditions, the size of the theatre, the opposition and other conditions bearing upon the situation. But in the instance of a roadshow of the type of "Paris," there seem to be certain general lines which may be followed, whatever the classification of the theatre. Suggestions contained in the following tentative campaign may be helpful to exhibitors in outlining their own advertising, publicity and exploitation, not only for "Paris," but for other pictures of the same type as well.

: : : : : : : : : WHAT THE EXHIBITOR HAS TO SELL : : : : : : : : :

Assuming that an exhibitor has booked "Paris," what is his first move in selling it to the public?

To begin with, let us consider just what he has to offer in this production:

1—An elaborate, colorful, tuneful and humorous entertainment combining the qualities of the highest type musical comedy with those of the moving picture. He is selling a musical show embodying all of the elements that formerly drew capacity audiences when Ziegfeld Follies toured the country.

2—One of the most popular musical comedy stars on the American and European stages is being shown in her first screen appearance. The drawing power of the name of Irene Bordoni is certain to be particularly effective in the larger cities. The star may be played up as the most colorful figure of musical comedy fame, emphasizing her exotic personality and her name as a singer and comedienne.

3—The fact that "Paris" is based on one of the most popular of last year's Broadway stage successes and that it unfolds an interesting story in comedy and highly spectacular sequences. In talking of and advertising "Paris," these words may stand out — Spectacular — Technicolor — Girls — Gowns — Romance — Laughs — Singing — Dancing—Talking—$6.60 musical revue for $.50 at the Blank Theatre.

4—Popular songs that are sweeping the country on records, sheet music and over the radio. "Somebody Mighty Like You," "My Lover," "Miss Wonderful," "I Wonder What Is Really on His Mind" and "I'm a Little Negative Looking for a Positive," will help sell "Paris" to the public.

5—Marvelous sets and the gorgeous beauty of the costumes reproduced in Technicolor. It will be worthwhile to play up the Technicolor announcement because Technicolor promises to be a sensation during coming months. It is used with fine effect in the stage sequences of "Paris." Also make mention of the modernistic settings.

6—Jack Buchanan will be a box office draw with the more sophisticated class of theatregoers. He is the English comedian who scored a memorable success in the first Charlot Revue. His comedy work, dancing and singing are a notable feature of "Paris." He will go big with the girls.

7—The finely balanced supporting cast including Louise Closser Hale, well known on the stage, also a writer of repute, who walks away with a number of the comedy sequences in the picture.

In a general way these are the features of "Paris" which you have to sell.

MEDIUMS OF APPROACH TO PUBLIC

The exhibitor having analyzed what he has to sell will then take the next logical step, that of considering the mediums of approach to his public. These may be listed under general heads: Newspapers, billboards, various types of exploitation, window displays, tieups with songs, gown dealers, direct mail campaign, heralds, window cards, throwaways, and trailers.

Take first the question of newspapers. Whatever the customary house policy with regard to advertising, it seems wise to increase the appropriation and to lengthen the period over which the advertisements appear in the case of pictures of roadshow proportions. This policy of expansion is even more logical when it is considered that a new audience is to be reached.

A picture such as "Paris," along with the name of Irene Bordoni, obviously calls for a Frenchy, snappy type of advertising which may at the same time be dignified in order to emphasize the quality and smart tone of the production. The catch line, "A Rainbow of Melodies," is a good one to use. Also emphasize the fact that the picture "Paris" was played on Broadway for several months at advanced prices and had a sensational premier attended by one of the smartest audiences ever assembled at a motion picture opening.

Jack Buchanan deserves a prominent place in the advertising, and also Jason Robards and ZaSu Pitts should be mentioned as drawing cards for box office.

Top: 24 sheet
Bottom: Six sheet

Along with the increased advertising space, an exhibitor is justified in expecting particular consideration in the editorial columns. It happens that "Paris" lends itself especially well to interesting feature stories dealing with Bordoni, the making of the Technicolor sequences, the popular song numbers, Paris styles in the costuming, the chorus of Broadway dancers and other angles, many of which are suggested in the press sheet issued by First National.

There is also a fine opportunity for enlisting the cooperation of fashionable modistes as well as record and music dealers. It may be feasible to enlist the interest of one of the town's newspapers in arranging for a special French night, reserved for members of the French Societies in the community. If an exhibitor treats the newspapers right in the matter of paid space, there is sure to be an equitable return in editorial comment, provided the attraction justifies high praise, as "Paris" unquestionably does.

Billboards

No arbitrary rules may be laid down as to the use of billboards because of the great difference in local situations. Paper on "Paris" however—24-sheets, 6-sheets, threes and ones—is noteworthy. It carries a Frenchy atmosphere in coloring and design and is certain to attract attention. Here, too, is an opportunity to pique interest in the production by being more than customarily liberal in the use of paper in advance of the engagement.

EXPLOITATION POSSIBILITIES INVITING

The exploitation possibilities of "Paris" are particularly inviting owing to the colorful nature of the production, the costly costumes and the smart furnishings throughout. Department stores, gift shops, art dealers may be interested in tying up displays of their wares with the production of "Paris." There is a good opportunity to get special "Paris" windows along with pictures of Irene Bordoni in some of her gorgeous creations.

Shoe shops may attract special attention to their dress slippers through the arrangement of a display of smart evening footgear direct from Paris. Perfumes and toilet articles are particularly appropriate for display in connection with "Paris" announcements, whereas obviously the lingerie shops will be interested in the production showing new styles of lingerie. Here is an idea to sell to a popular department store.

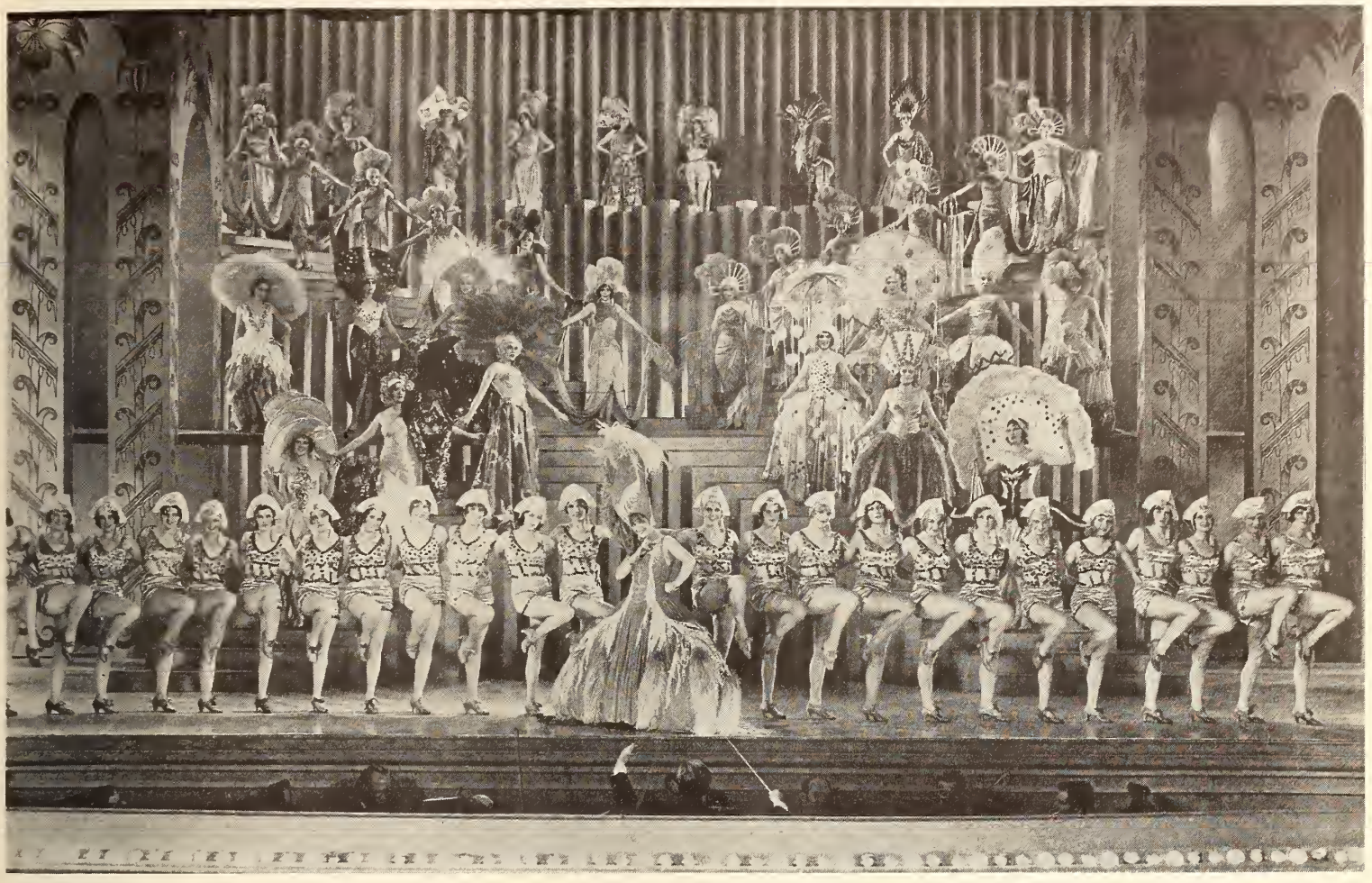
Get the store to use a grouping of stills showing Miss Bordoni in various gowns. The announcement on the card may read: "Irene Bordoni, style setter of 'Paris,' has placed her stamp of approval on these exclusive Paris models." The same sort of cooperative arrangement may be made with stores dealing in copies of Paris frocks and gowns which can be labeled "Exact copy of the original Paris gown recently imported by Irene Bordoni, star of 'Paris' at the Blank Theatre."

Many other ways of utilizing the feminine angles of this production will suggest themselves to the experienced showman.

Song Exploitation

The songs in a picture such as "Paris" are a great asset which should be utilized to the full.

The four outstanding song numbers, "Miss Wonderful," "Somebody Mighty Like You," "My Lover" and "I Wonder What Is Really on His Mind" are published by



Scenes from "Paris"

Harms, Inc., and will be advertised among the song sensations of the season. Particular attention is being given to the covers on the sheet music in order that they may be attractive for window displays. Each number will carry the title of the picture as well as the song, along with a likeness of Miss Bordoni. Title sheets and special streamers are available for use in window displays and for other exploitation purposes. It will be worth while to make a thorough canvass of all the shops in your territory catering to music buyers.

Equally important is the cooperation of the retail dealers in records. Columbia, Victor and Brunswick, among other record manufacturers, are handling one or more of the "Paris" numbers as sung by Miss Bordoni and Mr. Buchanan. It will be a simple matter to interest local dealers in featuring "Paris" records during the run of the picture which is certain to give a substantial impetus to sales.

Roadshows such as "Paris" are supplied with a particularly varied line of heralds, window cards and throwaways, available to the exhibitor at a small expense. It is important that a careful survey of all the material available should be made in order that a thorough campaign may be outlined and carried through.

Make the Most of Your Trailer—It Is an Entertainment in Itself

One of the innovations brought about by the talking picture is the new type of trailer, longer and more elaborate than anything done in the days of the silent screen. The trailer on a picture such as "Paris" is a brief entertainment in itself, giving the high spots of the production, Technicolor sequences, Miss Bordoni and Mr. Buchanan in their solo numbers, flashes of the spectacular ensembles and enough of the atmosphere of the production to arouse the interest of an audience.

It seems worth while to play this trailer several weeks in advance of the opening of the picture, thereby getting valuable word-of-mouth advertising at no expense. It is a fair assumption that anyone seeing the "Paris" trailer will make a mental note of the coming of the production.

In all advertising and exploitation on a roadshow picture of the type of "Paris," there should be dignity combined with dash and color and a degree of daring. This French spiciness may be noted in the advertisements prepared by First National for placement in newspapers. It is essential that the picture be sold to the public as a

(*Continued on page* 51)

SOUND PICTURES

The NEW QUESTION, NO. 30—Which with (positive or negative) connects with the silver lining of the photo-electric cell bulb? What does the other wire connect to? What is deposited upon the inner surface of the silver lining of the photo-electric cell bulb?

Answers Accepted

FOR QUESTION NUMBER 26 OF

The BLUEBOOK SCHOOL of PROJECTION

By F. H. RICHARDSON

ANSWER TO QUESTION NO. 26—The question was: "Describe the numbering of Vitaphone film, meaning the numbers imprinted upon its edge. Tell us exactly what these numbers are for and how you would use them. How do you distinguish as between footage and frame numbers?"

The following have answered acceptably: W. C. Budge, Karl Freidrich, Harlan B. Fox, Gayle Grubaugh, Thomas L. Allred, T. H. Dringe, Brian H. Higgins, G. T. Baldy, George B. Lavenburg, P. Crawford, Alolf Lorenz, T. R. Bankerton, G. L. Klein, B. H. Babcock, Adolph Ander Andersen, Robert Lillie, George Thompson, G. L. Doe, "Bill" Doe, A. D. Henley, William G. True, P. Schmidt, Henry Brandt, Sydney R. Pearlmann, Edward Hodson, Harry Thomas, B. T. Lounsbury and Sidney McPherson.

* * *

And please understand that all these answers are excellent, so that the increasing list of names of men making acceptable answers seems to mean that an increasing number of men are really studying and trying to send real answers. I believe, however, I must again select the reply of Brother Karl Freidrich, not that it is any more correct than some of the others, but because it is both correct and very carefully made up. I shall (unusual) print it just as received:

"The numbers imprinted on the edge of Vitaphone film are footage and scene numbers. The footage numbers are exactly one foot or 16 frames apart. Beginning with the starting mark of each reel, the starting frame is considered as being numbered 0 (zero), regardless of whether the 0 is actually imprinted on the edge or not. Then follow 15 blank frames. By this I mean that the edges are blank, and the 16th frame will be identified by the Figure 1, on its edge, then 15 more blank frames and the 32nd frame will have a 2 on its edge and so on throughout the reel.

"The scene numbers are slightly different. They are always placed between two dashes, thus the first scene will be numbered —1—, the second scene will be —2— and so on. Sometimes a scene number and a footage number come on the same frame and as it is impossible to print both on the same frame the footage number is omitted and the scene number with its dashes is printed on the edge. However, the footage number is still counted in the sequence, and the next footage number will give the correct number of feet from the starting frame.

* * *

"These footage numbers are very necessary for the projectionist to restablish synchronism between film and record, in case the film breaks and some frames are destroyed. Knowing that there are 15 unnumbered frames between consecutive frame numbers, it is easy to determine the number of frames that are missing. Thus if we note that there are only five unnumbered frames between No. 150 and 151 we know that there really should be 15 frames, hence by simple arithmetic, 15—5=10, which is the number of frame missing. They will have to be replaced with dark or opaque film to re-establish synchronism. Now let us suppose that there are five un-numbered frames between 150 and 153, then we have missing two entire feet of film, plus ten frames. As there are 16 frames per foot the total number of frames missing will be 16×2+10 or 42 frames, which is quite considerable, so let us hope it never happens.

* * *

"I don't know what ye Editor means by frame numbers as frames are not numbered but it is possible to refer to a certain frame as the second frame after the 150th foot or the tenth frame after the 873rd foot, etc."

The word "frame" was an error. It should have been scene. I have had a very great many call-downs for my blunder in using the wrong term. Apologies!

An Award for Better Reproduction

MR. EXHIBITOR: Is your reproduction of sound meeting the standards necessary to bring new patrons into your theatre and, once there, to keep them?

That is one of the big problems facing the industry today.

As an incentive for better sound reproduction, the HERALD-WORLD *this week announces a plan for presenting to theatres having sound reproduction of merit a bronze plaque. Details of this campaign will be found on—*

Page 19

The Difference Between FAILURE AND SUCCESS Is Doing Things NEARLY RIGHT and Doing Them EXACTLY RIGHT

Use Newspaper Ads to Get Patrons in on Time

(Special to the Herald-World)

ALBANY, Nov. 12.—Managers of first run houses here are paying particular attention in newspaper advertising these days to the open hours of the feature in an effort to have the great majority of patrons seated when the feature starts. This campaign has been instituted following many protests to the effect that late comers cause sufficient disturbance to make it a hard matter to hear the spoken words.

The campaign is being productive of results in many instances and will be continued over an indefinite period in the hopes of bringing the general theatre-going public to a realization that the audiens provide fully as great entertainment as the legitimate if one is in his seat when the show opens.

Egypt Is Sold on Sound Films; Wider Scope in Acting Is Cited

Egypt is sold on talking pictures, and if that country's example is a criterion, the universality of sound entertainment is assured. Abundant testimony to this effect is reflected in the enthusiasm with which Universal's "Show Boat," first talking film to be presented in that land, was received by public and press alike, according to clippings sent the HERALD-WORLD from Alexandria.

The enitre picture, says an editorial writer in the Egyptian Gazette, is "one which calls for congratulations for all concerned in its production and exhibition in Egypt."

The first public performance was given at the Cinema Royal in Alexandria, on Tuesday, October 15, following a preview for press and other invited guests the day before. Reporting on the reactions from the public showing, the editorial writer commends the picture itself and comments as follows on the sound reproduction:

Improved Audibility Cited

"Those among Tuesday's audience who had also been present at the trial performance last Sunday were amazed at the enormous improvement in the audibility which had been effected. Not only had some adjustments been made to the apparatus, but some open ventilators had been covered with, I believe, Celotex, and the result was astonishingly good. Every word spoken by the artists could be distinctly heard.

"Laura La Plante surprised even her most ardent admirers. Her performance, quite apart from her singing, was good enough to place her right at the top of the ladder of stardom. Always beautiful, Miss La Plante showed that she possesses also a lovely voice, and the capacity for really fine tragic acting.

"The film was extremely well received. The only derogatory criticism heard was that to most members of the audience the talking and singing parts were in a foreign language, and there was a really pathetic cry from the seat behind me, in French, of 'Oh why can't I understand what she is singing about'."

Wider Scope Noted

After the preview the critic—apparently the same critic—had called attention to the widening of scope which sound had brought to the screen. He had mentioned at first that sound had not yet reached the summit of perfection. His idea was expressed in part as follows:

"The reproduction of music is already remarkably good.

"The dominant impression left in at least one mind after first contact with a film that reproduces sound as well as scenes is that this invention offers scope for an improvement in cinema art far beyond what had been anticipated. Already in these early attempts there is a marked evolution of the cinema artist's technique.

"Dumb show is turned into drama and the men and women on the screen are spared the effort of having to convey in pantomime, assisted by the obtrusive caption, what cannot satisfactorily be told the audience except through the medium of speech. Here we shatter at a blow the heaviest fetter that has hitherto manacled the cinema industry—the necessity for prodigiously exaggerated acting.

"Many people who have realized the tremendous potentialities of the cinema and who have endeavoured to cultivate a liking for what has become the most important form of popular amusement, but who have never been able to overcome their revulsion towards the enormities of all but the very best silent films, will feel that the sound-producing film opens up a prospect of pleasures that had seemed for ever unattainable. The invention of the talkie has placed in the hands of the film magnates a new and terrifying power to influence hundreds of millions of lives and to develop a new art form the possibilities of which seem limitless. What, we wonder, will the screen kings do with their wonderful opportunity?"

Maguire Will Write, Direct and Produce For United Artists

(Special to the Herald-World)

NEW YORK, Nov. 12.—William Anthony Maguire has been signed by Joseph M. Schenck to write, direct and produce talking pictures for United Artists, and will leave for Hollywood in January. He is to complete the books for Florenz Ziegfeld's "Ming Toy" and Charles Dillingham's "Ripples," starring Fred Stone, before starting his motion picture work.

"Whoopee," "Kid Boots," "The Three Musketeers" and "Rosalie" are among the Ziegfeld musical hits for which Maguire wrote the books,—and for which he also staged those books. "Six Cylinder Love" and "Twelve Miles Out" are among his plays. He has staged everything he has written. "Twelve Miles Out" was filmed with John Gilbert as its star, but this Schenck contract will represent Maguire's first personal contact with the making of films.

While a student at Notre Dame University, at the age of 17, Maguire wrote a play. "The Walls of Wall Street." With Allan Dwan as star and Maguire as a character actor, this initial effort was put on at the Oliver Opera House in South Bend. It was a success, and its young author-producer-actor has been writing hits ever since.

Pacent Sells 140 Film Attachments To Stanley Houses

(Special to the Herald-World)

NEW YORK, Nov. 12.—A total of 140 Pacent film attachments for use with Pacent disc equipment in Stanley theatres already having Pacent sound equipment has been ordered by the theatre circuit, and it is expected that all the attachments, said to represent a $100,000 deal, will have been installed by Thanksgiving.

A blanket service contract for one year has just been signed with Pacent for all Stanley houses in New England, New York, Pittsburgh and Washington.

With fourteen shipments of Pacent Reproducer Systems already made to New Zealand, and five more to follow at once, Marshall C. Wright, supervising engineer, is on his way to New Zealand and Australia to supervise installations. The first already has been made.

Le Baron Appoints Berman

(Special to the Herald-World)

HOLLYWOOD, Nov. 12.—William Le Baron, Radio Pictures production chief, who has renewed his three-year contract with Radio Pictures, announced he has appointed as his assistant Pandro Berman, credited with the editing of "Rio Rita" and "Street Girl."

DEMAND
GENUINE MELLAPHONE TURN TABLES
with these Exclusive Features

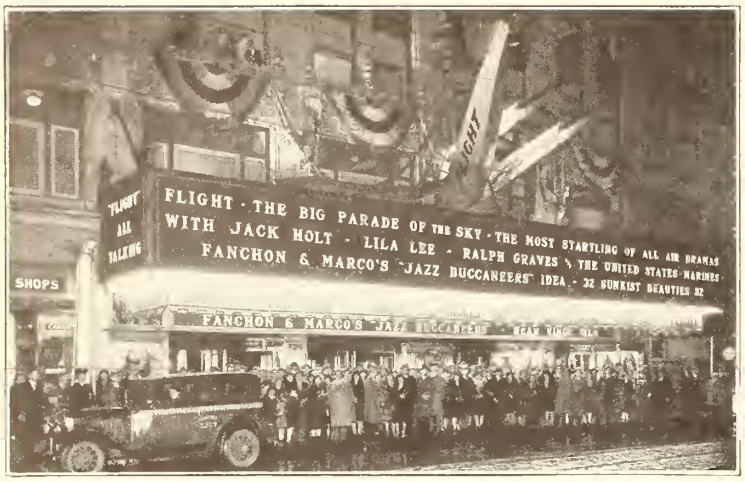
RESYNCHRONIZER
FILTER SYSTEM
TWO BALANCED FLY WHEELS
FINEST CUT GEARS
LEVELING PEDESTAL SCREWS
ELECTRICAL RESEARCH LAB. PICKUPS
IMPROVED TYPE FADER
RECORD GUARD and NEEDLE CUP

Supplied with Webster 7-Tube Double Push Pull Amplifier; Tubes and two Jensen Auditorium Speakers, $775.00 per pair.

Coming Soon—Sound-on-Film

$250.00
each complete with Pick Ups and Fader

MELLAPHONE CORPORATION
Rochester, N. Y.
Territory for Dealers



Yes, the exploitation department of the Fox Theatre at Detroit, where Gavin C. Hawn is director of publicity, is very much alive, and here are two proofs. On the left is shown the crowd waiting to get in at the performance for the visitors at the convention of the M P T O of Michigan, but more important from the exploitation standpoint is the fact that a real airplane, weighing 1,200 pounds without the motor, was hoisted to the marquise for the showing of "Flight." There were also two plane motors and an instrumental panel in the lobby, provided by the Ford Motor Company. On the right are the Russian aviators as guests: S. A. Shestakov, D. V. Fufaev and P. E. Bolotuv.

Is the Universal Talking Newsreel attracting national public interest? A day's mail of newspaper clippings in the big tieup would seem to testify abundantly to that fact.

Cliff Gill, handling publicity for Fox Metropolitan Playhouses in New Jersey, won window space at the Newark Courier for "The Cockeyed World," playing at the Fox Capitol. David Flam is publicity director for the Fox circuit.

Tone-O-Graph Wired Into the Theatres of Bronx and Brooklyn

(Special to the Herald-World)

NEW YORK, Nov. 12.—Tone-O-Graph, with sound-on-film and disc, has been installed in theatres of the Bronx and Brooklyn by North American Sound and Talking Picture Equipment Corporation.

Largest is the Shubert-Century in Brooklyn, seating 2,000, and a similar unit has been placed in the Normandy, across the river. Wiring has been completed at the Mineola in Mineola, Long Island. Installations also have been made in Brooklyn at the American, Gold, Nostrans, Elec Tra and Ridge; in Manhattan at the Arcade, Empire, Gem, New Third Avenue; in the Bronx at the Band Box, Miracle and the Ritz.

New Sound Reproducer Adapted to Small Booth

(Special to the Herald-World)

ST. LOUIS, Nov. 12.—A new sound reproducer, the Synchronous Electone, is being manufactured and distributed by C. S. Earhart of 3231 Olive street. It is particularly adapted to small projection rooms, and among advantages cited for it are that it occupies the space under the lamphouse not used for other purposes, that it can be installed in booths with concrete, wood or metal floors, and that it does not require overhauling of projector heads.

Oro-Tone Company Opens New Export Department

The Oro-Tone Company of Chicago has launched an export department to have charge of the merchandising of its product overseas, in line with the rapid expansion of the company and its business.

Oro-Tone products include tone arms, pickup arms, reproducers, Oro-Tone turntables, and synchronized talking picture systems.

New Company to Handle Life Tone and Ad Clock

(Special to the Herald-World)

ST. LOUIS, Nov. 12.—Paramount Sales Corporation, new Missouri company headed by J. F. Brinkmeyer, formerly general manager for the St. Louis Amusement Company, has opened offices at 3238 Olive street and will be general distributor for Life Tone disc sound equipment and the Advertising Clock

And Now Sphinx Keaton Will Talk, and Sing, Too

(Special to the Herald-World)

NEW YORK, Nov. 12.—And who would have guessed that Buster Keaton, the facial sphinx of the films, would take to the talking pictures? And even sing? Well, that's the fact, and the M G M comedian is all set to start rehearsals for his first talking picture, temporarily titled "On the Set." Edward Sedgwick will direct.

Keaton will play the part of a singer striving for fame in the talkers. Songs by Sedgwick, Martin Broome and others will be given in the picture.

SOS from Sweden to Demark Irons Out Trouble in 70 Minutes

(Special to the Herald-World)

NEW YORK, Nov. 12.—Emergency airplane service, established for exhibitors with sound equipment in this country, has been extended overseas. The Palladium theatre at Malmo, Sweden, had its show saved recently when, by means of a special plane and 24-hour-a-day service by the Western Electric staff, a defect had been repaired 70 minutes after it had been reported, and in time to go on with the show as scheduled.

The story was related by E. E. Shauer, foreign manager of Paramount Famous Lasky.

Phones to Copenhagen

The manager of the Malmo theatre telephoned his superior at Stockholm in charge of the circuit, that the sound equipment was out of order, and asked whether he should substitute a silent picture for the advertised talking attraction or try to run the latter and be prepared to make refunds at the box office if it proved unsatisfactory. He was told to get in touch with the Western Electric manager at Copenhagen. Within fifteen minutes a special airplane, bearing expert service men, was flying over the Cattegat to the scene of the trouble. In an hour and ten minutes the difficulty had been eliminated and the equipment was ready to operate.

Commenting upon the unusual service, Shauer said:

"I am pleased and delighted beyond words to know that we can count on such prompt and efficient service when trouble arises."

753 Ready, Says Otterson

J. E. Otterson, president of Electrical Research Products, had this to say:

"The service which Mr. Shauer refers to is simply the same service that we are rendering all theatres in this country and abroad where the Western Electric equipment has been installed. The airplane emergency service rendered the Palladium at Malmo has already been given many times in the western states. Our service staff of 753 trained men is standing by constantly ready to meet contingencies exactly like this on a moment's notice by airplane, rail or motor. We consider it absolutely essential in rounding out our claim of offering the industry the best sound equipment on the market, that we also offer exhibitors every possible assurance of continuous operation."

Holman Manager Of Metropolitan Sound Studios, Inc.

(Special to the Herald-World)

HOLLYWOOD, Nov. 12.—William S. Holman, has added the duties of general manager of Metropolitan Sound Studios, Inc., in charge of operations, to those of treasurer. Leo Cahane has been promoted to secretary of the company, remaining also studio manager. Holman has been associated with Christie Brothers' enterprises for nine years.

Heads of the company remain the same, with Charles H. Christie president, and Al Christie vice president. This company owns and operates the Metropolitan Sound Studios, where twelve producing organizations are making talking pictures.

Since the Metropolitan Studios were equippped for sound by Western Electric last fall, 15 all-talking feature productions and more than 50 talking short subjects have been produced here. Schedules are now in effect which will double the output in the coming twelve months.

Recent productions include Harold Lloyd's "Welcome Danger," Sono-Art's "Rainbow Man" and "Blaze O' Glory," James Cruze's "Great Gabbo," and Caddo's epic, "Hell's Angels."

Talkers Doubled U. S. Film Sales to England, Says North

(Special to the Herald-World)

NEW ORLEANS, Nov. 12.—Talking pictures have increased America's sales of motion pictures to England by 100 per cent, C. J. North, chief of the motion picture division of the United States Department of Commerce, said in New Orleans en route back to Washington from Hollywood. North was the guest of John S. Goff of the Bureau of Domestic and Foreign Commerce.

"Our last year's sales of motion pictures all over the world amounted to $80,000,000, and of this sum England took 50 per cent," North said. "This percentage represents an increase of 100 per cent over previous sales, due to talking pictures. The second largest foreign purchaser of American films is Argentina. This country and other Latin-American countries buy only silent pictures now, although experiments are being conducted to bring talking pictures to Latin-America."

Photophone Engineer Sails

(Special to the Herald-World)

NEW YORK, Nov. 12.—H. L. Brownie, plant engineer of R C A Photophone, is overseas to inspect hundreds of installations, his first stop being in England.

Pajama Parade by Fanchon-Marco Unit On "Hollywood Revue"

Fanchon and Marco's "Up in the Air" girls donned pajamas and, carrying huge letters covered with silver tinsel which spelled "Hollywood Revue," marched through downtown Memphis behind a brass band as a "Living Billboard Parade" preceding the opening of the M G M picture at Loew's State.

Organists Art Hays of Loew's Palace and Harry Nichols of the radio studios played the film songs over WREC and WMC, while stations WNBR and WHBQ played records. Night clubs and hotel orchestras featured the numbers, and there were tieups with the Nation Shirt Company, Gayoso Trunk and Baggage Company, Mulford Jewelry concern, and Bry's Department Store.

Dreher Named Head of R K O Studio Sound Work

(Special to the Herald-World)

HOLLYWOOD, Nov. 12.—Carl Dreher, formerly chief engineer of R C A Photophone, is the new director of the sound department at the R K O Studios in Hollywood. The appointment was made by William Le Baron, vice president in charge of R K O production.

The position assumed by Dreher formerly was held by R. H. Townsend, whose additional duties as supervising engineer of all R C A Photophone installations on the Pacific Coast necessitated relinquishing this extra work to another man. Townsend's office will remain at the R K O Studios.

Newspaper Letter Contest Tied with Columbia Records

A three-way newspaper letter contest was worked out by the publicity department of the Mark Strand theatre in Brooklyn to put over "Is Everybody Happy," Ted Lewis' first Vitaphone production.

"The Happiest Moment of My Life" was the letter topic for the two weeks contest in the *Brooklyn Times*. Ted Lewis is a Columbia Phonograph recording artist, and the Columbia company donated the first prize, consisting of a phonograph and complete set of Ted Lewis records. Second prize, from the theatre, was $100, and for minor awards fifty passes were given.

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BESTONE TALKIE NEEDLES

TOWN.....STATE.....

EXHIBITOR.....THEATRE.....

THE STUDIO

Hays Turning Thumbs Down on a Few Of Hollywood's Live Rackets

R K O's "The Vagabond Lover" Is Previewed Despite Consolidated Fire —Marie Dressler's Performance Is Outstanding Among Cast

By DOUGLAS HODGES

HOLLYWOOD, Nov. 12.—The Hays office announced today that the Association of Motion Picture Producers is making war on rackets in Hollywood as well as many other American cities.

Rackets of all kinds have sprung up and are mulcting gullibles of their spare change. The "change" sums up to six or seven figures in a year's time and the film industry takes the big rap from its critics.

SCENARIO writing schools—vanities bearing autographs of stars—"movie" star schools—pamphlets and gadgets of all kinds are the avenues through which the gentle grafters approach their public. An advertisement appears in countless fan magazines and meets the eyes of 50,000,000 damphools in America who fall to the extent of 25 cents, one dollar or five.

The Hays office mentions specifically "fan clubs" that should be stamped out. A fan club is an asserted organization named for a star and its members are asked to join and pay dues for which they receive star photos and little publications containing letters from members. Usually if not always the star whose name is used knows nothing of the enterprise and the film company employing him knows nothing of it.

"The harm comes," according to producers, "because in most cases the club is organized by some promoter who desires to cash in on the sale of certain articles, receive money for dues, use the names of members for 'Sucker Lists' and carry on other activities. In practically all cases the organizer is not a sincere fan of the particular star but simply trying another money making scheme.

"Something goes wrong and the fan places all blame at the feet of the star or the producer."

* * *

SOMETHING must be done. But what?

* * *

THERE is always the crowd that follows the circus. This town has its share. Fortune tellers, psychoanalysts, and crystal gazers.

Then there are, if you want black jack or draw. There are interesting things that frequently happen at these palaces. Not long ago a press agent who commands $75 a week from a young inventor and film producer got into one of the higher class joints and bad luck overtook him. His losses rolled up. Upon leaving he squared up by signing a $500 check. The next morning early, knowing the check would be refused, he ordered his bank to stop payment on it.

His name is no longer on the guest list.

* * *

AS ONE of the boulevard wits put it, "the funny thing about that fire at the Consolidated Laboratories was that half the producers were afraid their pictures had been burnt up and the other half were afraid their pictures hadn't."

* * *

REGARDLESS of reports that "The Vagabond Lover" had been destroyed in the big Consolidated fire, enough of the picture was saved to hold a preview this week in the R K O studio theatre. And, too, enough of it was saved to convince us all that it is the best picture Marshall Neilan has made in recent years.

It is seven good full reels of romance, plot and music.

The punch of the show is Marie Dressler's comedy. She outshadows the star, Vallee. So far as acting goes there are others, Eddie Nugent, Sally Blane, Allan Roscoe and Danny O'Shea, in the picture. They all outshadow Vallee in pantomime. But Vallee gets back at them when it's his turn to sing. He does the song, "If You Were the Only Girl," to perfection.

It's a story about America's saxophone king and a young hick from Waterville who has studied saxophone playing by a correspondence school course.

There is a lot of well-timed complications when Rudy goes to Long Island and imposes on the social set as Ted Grant, "the saxophone king." There is a charity benefit, a moonlight night and a country con.

It all ends up well. Everybody is happy and Rudy kisses the girl.

Lewis Contract With U Ends by Mutual Consent

(Special to the Herald-World)

HOLLYWOOD, Nov. 12.—George Lewis has not renewed his contract with Universal. On October 19 the contract between him and Universal was dissolved by mutual consent. It concluded a five years' association. Requests from outside producers for the loan of Lewis were refused by Universal. The star insisted on a new arrangement whereby he would accept these offers. He was refused with the result that when his contract expired negotiations for a new one were definitely dropped.

Boasberg Signs New Contract with M G M

(Special to the Herald-World)

HOLLYWOOD, Nov. 12.—Al Boasberg has signed a new long term contract with M G M. For the past year he has been engaged in dialog work for that organization.

"MAD" by Tay Garnett and John Considine, Jr.

(Special to the Herald-World)

HOLLYWOOD, Nov. 12.—Tay Garnett, who not long ago walked out at United Artists while preparing to direct Harry Richman's "Broadway Vagabond," met John Considine, Jr., this week and this is what transpired:

GARNETT: Have y' finished that "Broadway Vagabond" yet, John?

CONSIDINE: It's almost finished, and Boy, when you see it you'll certainly be mad because you didn't direct it.

GARNETT: Yeah? Well, I won't be half as mad as I would be if I had directed it.

Return of Arcs Is Seen in Method to Do Away with Hum

(Special to the Herald-World)

HOLLYWOOD, Nov. 12.—An announcement revolutionary in character was made yesterday by the department of water and power here. Engineers who have been experimenting with an electrolytic condenser of very high capacity declare their inventions will bring back into use arc lights for motion picture studios. The condenser is said to remove the humming noise in arc lights that has made arc lights impossible in microphone scenes.

Incandescents have been highly unsatisfactory due to the intense heat and dryness that they cause. Producers are hoping the department will be able to perfect the invention.

The department adds that arc lights with this system will be millions of dollars cheaper per annum for Hollywood than incandescents.

Add to Academy Roll

(Special to the Herald-World)

HOLLYWOOD, Nov. 12.—The Academy of Motion Picture Arts and Sciences added 14 new members this week. The organization includes over 400 of the principal people in the motion picture industry. The new members are Fredric March, Frank Reicher, Ralph Townsend, Zoe Akins, Frank Butler, L. E. Clark, Harlan Thompson, Tom Reed, Victor and Edward Halperin, Gus Edwards, William Daniels, A. M. Bretinger and Sidney Twining.

Beaudine Ordered Home

(Special to the Herald-World)

HOLLYWOOD, Nov. 12.—William Beaudine will leave Europe for Hollywood this week. The heavy production schedule at First National is the reason for him terminating his three months' vacation.

News Notes

HOLLYWOOD, Nov. 12.—

GEORGE ABBOTT is assisting MAXWELL ANDERSON on the dialog for "All Quiet on the Western Front" at Universal.

JOSEPH SCHILDKRAUT will appear in "The Devil" as his next film. Paul Fejos will direct. Production will start soon at Universal.

HUMPHREY PEARSON and **HENRY McCARTHY** have been added to the staff of story and dialog writers at First National. Al Cohn heads the department.

MONTE KATTERJOHN will write the dialog and screen version of "Reno" for Sono Art. Ruth Roland will have the starring role. The story is by Cornelius Vanderbilt, Jr.

SALLY O'NEIL has signed with R K O for the leading role in "The Fire Walker." Bert Glennon will direct. The story is an original by John Russell.

JOHNNY WALKER has been added to the cast of the "Melody Man" at Columbia. R. William Neill directs. Alice Day has the leading feminine role.

SIDNEY ALGIER has resigned from Tiffany. He held the position of production manager for two years. His new affiliations will be announced shortly.

J. J. GAIN has been appointed executive manager of Universal. He left Paramount to join Universal. His position puts him next in command under Carl Laemmle, Jr.

BESSIE LOVE has signed a new long term contract with M G M.

DOUGLAS GILMORE has an important role in "Hell's Angels" for Caddo. He has been borrowed from Fox. He will play a role newly created for the dialog version of the film which is now half completed.

BILLY BEVAN has signed with Tiffany for the role of Lieutenant Trotter in the screen version of "Journey's End." This follows the policy of director James Whale to have an all British cast for the film.

PHIL GOLDSTONE has signed Earle Snell to write the continuity and dialog for "College Days" at Tiffany. The story is by A. P. Younger. Snell was with Universal where he wrote most of Reginald Denny's films.

ROBERT LEONARD has been signed on a new long term contract with M G M.

FREDDIE BURK FREDERICK has been added to the cast of "Mamba" for Colorart. Freddie is seven years old. Jean Hersholt has the leading role in the film.

JOHN MILJAN has been signed for an important role in "Show Girl in Hollywood" at First National. Alice White is featured. Mervyn LeRoy is directing.

Brown Finishes Film; Signs Contract; Visits New York

(Special to the Herald-World)

HOLLYWOOD, Nov. 12.—Mel Brown has signed a new long term contract with R K O. He has left for a month's vacation in New York. The day preceding his departure Brown put the final touches on his latest film "Dance Hall."

Chester Morris to R K O

(Special to the Herald-World)

HOLLYWOOD, Nov. 12.—Chester Morris has been signed by R K O for the role of Grischa in the "Case of Sergeant Grischa." Herbert Brenon will direct. Betty Compson will have the leading feminine role.

Cecil B. DeMille, King of Hokum, Talks to Wampas of Pet Theory

If the Picture Industry Ever Deserts Hokum He Will Desert the Screen as an Art, Producer Tells Advertises at Coast Studios—20 Warner Films in Vaults

By DOUGLAS HODGES

HOLLYWOOD, Nov. 12.—The Wampas meeting this week brought Cecil B. DeMille, king of hokum, in a rather frank but interesting discussion of "Hokum." He confessed that if the picture industry ever deserts hokum he will desert the screen as an art.

He said he loves the screen and he loves hokum. He said he believes hokum is as essential to the progress of the industry as it is to the progress of America, and added: "The moment this nation of ours, or any nation, parts with hokum we may expect the handwriting on the wall, just as it appeared centuries ago to those at Belshazzar's feast. Rome crashed, civilizations galore have crashed when they began putting aside hokum, the simple and tender virtues of life, in favor of something 'stronger'."

In discussing the meaning of the word he said that he found some time ago when unfeeling critics charged him with being the king of hokum that the word means all the tender virtues of life. "A scene of parents mourning over a sick child, that's hokum," he said. "Scenes of self sacrifice, they are hokum. Mother love is hokum."

"I used to feel insulted when people called me 'The King of Hokum'; now I consider the term the highest of compliments."

No Europe for Hersholt

(Special to the Herald-World)

HOLLYWOOD, Nov. 12.—Despite his mastery of several foreign languages, Europe can never lure Jean Hersholt. He has become an enthusiast of football and has a son attending school in Hollywood. The star declares that an occasional trip abroad is possible but his lares and penates are now established in the good old U. S. A.

Warners Complete 20 Films

Warner Brothers have more than 20 pictures stored away for future release. These are in addition to the films already released for the current program. Preparations for a bigger season for 1930 are under way and action on that will begin some time shortly after the first of the year.

A few of the films recently completed are John Barrymore's "Man From Blankley's" and "General Crack." "Mammy" with Al Jolson, the gigantic revue "Show of Shows," "Tiger Rose" with Monte Blue and Lupe Velez. "Song of the West," "Golden Dawn," and "Under a Texas Moon" are technicolor specials. "Evidence" with Pauline Frederick, and "The Green Goddess" with George Arliss are about to be released. Pauline Frederick has "The Sacred Flame" and Arliss has "Disraeli" released.

In addition to these there are two films for Dolores Costello, two for Edward Horton and two for Winnie Lightner. Charlotte Greenwood and Monte Blue each have one to be released while two for Rin Tin Tin complete the list. The studio is inactive at present. An extensive building program is nearing completion for the new season.

Wallace Directs "Crows"

Richard Wallace is scheduled to direct Moran and Mack in their next picture for Paramount. For the past two weeks Wallace has been dividing his time between working on his newest story and supervising the editing of his latest picture "Medals." "The Two Black Crows in the A. E. F." is the title of Wallace's story. He expects to start production the latter part of this month.

R K O Renews Contracts

The R K O studios renewed contracts this week of nine stock company girls. They are Nancy Lee Blaine, Mary Halsey, Lita Chevret, Kay English, Audrey Henderson, Dorothy Irving, Betty Recklaw, Estelle Etterre and Dorothy Sims. More than half a hundred dancers and show girls are under permanent contract to R K O.

Boles Renews Universal Contract for Long Term

(Special to the Herald-World)

HOLLYWOOD, Nov. 12.—John Boles signed a new long term contract with Universal this week. He has been with that organization for two years. The contract was the result of his excellent performance in "La Marseillaise."

Griffith to Direct Denny

(Special to the Herald-World)

HOLLYWOOD, Nov. 12.—Edward H. Griffith will direct Reginald Denny in "Hallelujah, I'm A Bum" for Sono Art. It will be an adaptation of "The Dark Chapter" by E. J. Rath. Harvey Gates is writing the continuity and dialog.

W B Buys "Sweet Kitty Bellairs"

NEW YORK.—David Belasco's "Sweet Kitty Bellairs" has been purchased by Warner Brothers for a Marion Nixon vehicle. It will be an all-talking picture.

RENAUD HOFFMAN
now DIRECTING
HIS own ORIGINAL story
"Blaze O' Glory"
starring Eddie Dowling
with Betty Compson
for Sono-Art

—and What a Lot of Furs They Used in New LaMaire Sequence

R C A Photophone Completes Filming and Synchronizing of a New FitzPatrick Seven Reeler—Paramount to Revive Activity In East When "The Big Pond" Begins

By DOUGLAS FOX

NEW YORK, Nov. 12.—George LeMaire, resuming production at Pathe's Sound Studios, is determined to put production value into his two-reel comedies.

This was evidenced last week when $400,000 worth of furs from the Paris house of Moulieres arrived at the studio in an armored car. The coats and what-not were escorted into the building under an armed guard, and in the afternoon, during the shooting, three young men with guns on their hips stood on the sidelines or mingled with the players.

All the fuss was for one short sequence of the LeMaire comedy, "Love, Honor and Oh, Baby," with Franklyn Ardell, Herbert Yost, Evalyn Knapp and Kay Mallory.

For the first time, Pathe publicity purveyors proclaimed, the new silhouette in dresses and furs (plus fur jewelry) would be combined upon the talking screen. Your correspondent uttered a polite "oh, yeah," and contented himself with watching 22 mannequins parade around in 22 coats valued at anything from $500 to a chinchilla affair that was listed at $80,000. Russian caracul, ermine, panther, seal of all varieties and ombre muskrat, the procession headed by a couple of tired Borzoi wolf hounds, it made an intriguing perambulating menagerie.

—and What They Wore

The idea of all that money walking around in front of the camera made such a profound impression that it was difficult to retain any idea of what was to be found under the pelts. It has been stated, however, that the young women were international mannequins selected from the salons of Paris, London, Vienna, Rome and New York, and that they wore, under the furs, gowns from Moulieres by Rejane. The furs they wore will be displayed in the leading salons of the world from now on.

Cameras buzzed, models paraded and comedians comedied. After a few takes there was a lot of argument about a goldfish. The next sequence called for a goldfish assaulting the posterior of a client who had been so fortunate as to back into the bowl. The first close-up was a failure. The goldfish had no pep. When we left the studio Mr. LeMaire was giving a fight talk to the goldfish.

Synchronize FitzPatrick Film

R C A Photophone's Gramercy studio, taking things easily after the recent rush, filmed and synchronized a FitzPatrick seven reeler called "The Lady of the Lake," after Mr. Tennyson's poem of the same name.

Music was by Nat Shilkret and his Victor recording orchestra. Next week Marc Connolly will make the last of his series which, as yet, has been untitled. He happens to be working on the dialog now.

Paramount last week finished the Cantor one reeler, "Speeding," as well as a short with an Indian Reservation band. Things have been a little slack out there but will tighten up again when "The Big Pond" goes into production. Claudette Colbert has been chosen as the lead opposite Maurice Chevalier in this all talking bilingual picture.

Miss Colbert won recognition by her excellent performances in "The Hole in the Wall" and "The Lady Lies." Hobart Henley, who directed this last, will direct "The Big Pond." Monta Bell will supervise.

French Journalists Sail

The seven French journalists who came to this country with Maurice Chevalier at the invitation of Paramount last month sailed last week on the Ile de France, carrying with them, it is hoped, a more accurate impression of America and American picture methods than that with which they arrived. Time will tell whether this astute move of Paramount's in having them here will bear fruit.

The Warners have made 230 short talking pictures at the Vitaphone plant in Brooklyn since December 15 last. This week they got to work on some more. Big star was Martinelli, who was making his umpteenth appearance for Warners. Not so big were Eddie Buzzell, Yorke and Johnson and the team of Summers and Hunt. More of the short newspaper plays by Russell Crouse are scheduled to be shot in the near future. These are understood to be pretty darn good entertainment.

Original "Gang" on Stage; Farina is Sole Survivor

(Special to the Herald-World)

HOLLYWOOD, Nov. 12.—The original "Our Gang" has but one survivor. That is Farina, little dark cloud of sunshine. Vaudeville has slowly taken the group of ragamuffins who once tumbled over one another on the Hal Roach lot. There was Mary Kornman, the sweetheart. She has spent three years in vaudeville. Sunshine Sammy is still at it. So is Mickey Daniels. Joe Cobb, the fat boy, has recently joined and it is reported that even Farina may go for personal appearances.

"Clancy at Bat" Comedy Of Mack Sennett Starts Two-Week Run at Globe

(Special to the Herald-World)

NEW YORK, Nov. 12.—"Clancy at the Bat," Mack Sennett's all-talking comedy, recently completed at Studios City, has been booked into the Globe theatre, in conjunction with "Woman to Woman," for a two weeks' engagement commencing November 11. This engagement brings the number to ten consecutive weeks that one or another of the Sennett talking comedies has been playing Broadway. "The Golfers" ran four weeks at the Selwyn theatre, two weeks at the Globe, and one week at the Mark Strand theatres in New York and Brooklyn. Of the Mack Sennett talking comedies released by Educational six have had Broadway bookings; namely, "The Lion's Roar," "The Bride's Relations," "The Big Palooka," "The Golfers," "A Hollywood Star," and "Clancy at the Bat."

P F L Argentine Manager In N. Y.

NEW YORK.—Frederick W. Lange, manager of Paramount's Argentine office, is in the home office this week. This is his annual trip to the home office.

New York Showings

NEW YORK, Nov. 12.

THE spectacular production, "Paris," offered by First National, had something rather unusual in the way of New York premieres. "Paris," due possibly to the importance of its star in the theatrical life of New York, had a dual opening. On Thursday an especially invited audience saw the picture at $5 a seat as a charity event. On Friday there was still another opening, drawing a large crowd.

"Paris," which is considered by First National to be its most successful production to date, shows the engaging French star, Irene Bordoni, to distinct advantage. She sings in her inimitable manner, familiar to all who know the New York dramatic stage. She employs all her wiles, which are many, in a highly effective manner.

But the picture "Paris" has far more. It has a new star for the films in Louise Closser Hale, who makes thoroughly engaging the part of a frigid New England mother trying to protect her frail young son in Paris. Louise Closser Hale all but stole the show for no small part of the first night audience.

Jack Buchanan, the English music hall hero, who took New York by storm when he first appeared here with Beatrice Lillie and Gertrude Lawrence in "Charlot's Revue," emerges with new honors. He is a good dancer, an engaging personality, a dashing figure. Girls, keep your eyes on the handsome Mr. Buchanan.

While the story of "Paris" is no great shakes, relying on the threadbare stunt of showing life in front of and behind the curtain of a musical comedy production, the plot gives an opportunity for success all round. The piece is filled with pleasant entertainment and is lavishly mounted, much of it appearing in Technicolor.

The picture has one hilarious moment when the star wants to be rescued from a fire and plants a smoke bomb where it will do the most good I leave results to your own inspection.—P. V.

Alder Third Dimension Standard Film Shown; No Attachments Used

(Special to the Herald-World)

HOLLYWOOD, Nov. 12.—Third dimension or depth of perspective in standard commercial film was demonstrated here this week. Colorart Synchrotone exhibited film photographed with the device added to standard camera and regular film stock.

Objects and characters stood out in their natural definition. Distance and background values were observed to stand forth in relative perspective with the distance between objects and characters clearly visable. William F. Alder patented the device in 1915. It was recently brought to issue when acquired by Colorart.

It is a simple mechanical device which oscillates the camera from the tripod and produces the illusion of depth of focus without any change of camera devices. The camera lens is stationary while the camera and film oscillate. It will be available to other studios on a royalty basis.

Midwesco Leases Rex

(Special to the Herald-World)

MILWAUKEE, Nov. 12.—The Fox Midwesco chain has taken a long term lease on the Rex theatre, Sheboygan, according to H. J. Fitzgerald, general manager of the Fox Midwesco theatres corporation. The Fox interests will take possession immediately.

New Films Require New Methods for Their Exploitation

(Continued from page 43)

production of class as well as exceptional interest.

The New York run at the Central theatre may be capitalized by playing up the fact that the world premiere was a smart affair. The opening of the picture was attended by a distinguished audience of leaders in the social, financial and artistic circles of the metropolis. If an audience of this character can be assembled in New York, it should be possible to enlist the interest of a similar audience recruited from the social leaders in smaller cities.

A list of people in the habit of attending the legitimate theatre would be helpful in your direct mail campaign. It is highly essential that letters of invitation be carefully worded in correct social form, in order to carry out the impression of importance attaching to the engagement of "Paris."

Frequently it is worthwhile to precede the regular run of a picture with a special invitation performance, formal, and limited to the influential, social, club and political leaders of the community, in this instance paying particular attention to the French societies.

If, by chance, Irene Bordoni visited the city in a stage production, be sure to refer to that engagement, promising that she will be seen and heard to even greater advantage in the sound and Technicolor version of "Paris."

Importance of Lobby

Whether an exhibitor has a spacious lobby or one of limited dimensions, it should be possible to create a French atmosphere in keeping with the picture. Vari-colored balloons may be festooned around the lobby giving it a gala appearance. Also colorful streamers and perhaps dancing dolls in Parisienne attire may be used. Cut-outs of Irene Bordoni in her ravishing costumes would be sure to stop the passerby. Then it would be well to give a conspicuous position to the colored still designed for lobby display.

A replica of a Parisienne boulevard cafe with a striped awning and small iron tables placed on what appears to be the sidewalk would be worth constructing. An attention-getting lobby may be prepared at comparatively small expense always adhering to the dominant motive, that of Paris at its smartest.

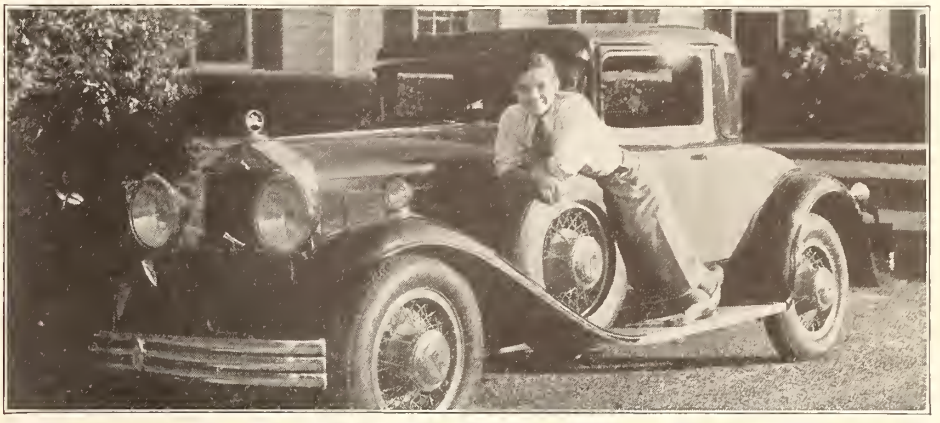
National Tie-up with Lux

First National Pictures is cooperating with the manufacturers of Lux soap in national tieups directly connected with Irene Bordoni in "Paris."

The cooperation being given by the manufacturers of Lux includes a supply of window trim accessories made available to all retail dealers.

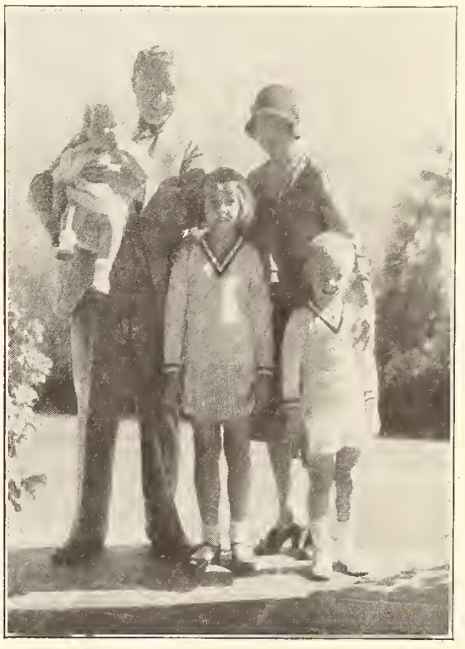
Hundreds of thousands of dollars are being expended on Lux advertising in newspapers and the class magazines, reaching women buyers. An exhibitor wishing to avail himself of the Lux exploitation may address William C. Esty, Walter Thompson Company, 420 Lexington Avenue, advising him of the playdate set in for the picture. The Thompson Company will immediately assign local agents to promoting exploitation displays on the Lux product.

Just for Your Information—



—the young chap sprawled out on the fifth wheel of this 1936 model chariot is Eddie Quillan, Pathe's juvenile with the fetch-'em smile—

—and she inaugurating the first R K O picture at the State-Lake, Chicago, is Cinemactress Estelle Taylor, and—



—they en famille above are Fred Niblo, the director; Mrs. Niblo (Enid Bennett), Judith, Loris and Peter—

—while these home-folks are Mel Brown (just recently signed as an R K O director) and Mrs. Brown.

Herald-World's Production Directory

Christie Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
"So This Is Paris Green"	Wm. Watson	Louise Fazenda		Oct. 29

Columbia Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
"The Melody Man"	Wm. Neill	William Collier Alice Day		Oct. 30

Educational Studios

NO PRODUCTION

Fox Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
"Hollywood Nights"	Frank Strayer	All star cast		Oct. 12
John McCormack Picture	Frank Borzage	John McCormack		Aug. 1
"Harmony at Home"	Russell Birdwell	Margerite Churchill William Collier, Sr.		Oct. 14
"The White Flame"	John Ford	All star cast		Oct. 21
"Happy Days"	Ben Stoloff	All star cast		Aug. 18

First National Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
"Song of the Flame"	Ray Enright	Alice Gentle Alexander Gray		Sept. 29
"Green Stockings"	Wm. Seiter	Dorothy Mackaill		Oct. 28
"Show Girl in Hollywood"	Mervyn LeRoy	Alice White		Nov. 4

Metro-Goldwyn-Mayer Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
"Trader Horn"	W. S. Vandyke	Edwina Booth Harry Carey	(Location)	May 7
"Anna Christie"	Clarence Brown	Robert Ames Greta Garbo		Oct. 21

Metropolitan Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
"Dangerous Business"	Victor Halperin	Doug Fairbanks, Jr. Marie Prevost	(Halperin)	Oct. 28
"Hell's Angels"	Howard Hughes	Ben Lyon	(Caddo)	Nov. 1927

Pathe Studios

NO PRODUCTION

Paramount Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
"Flesh of Eve"	William Wellman	Nancy Carroll		Sept. 20
Untitled	Edward Sutherland	Richard Arlen		Nov. 4
"Street of Chance"	John Cromwell	William Powell		Nov. 1

R K O Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
"Love Comes Along"	Rupert Julian	Bebe Daniels		Oct. 12
"Hit the Deck"	Luther Reed	Jack Oakie Polly Walker		Oct. 14
"Seven Keys to Baldpate"	Reginald Barker	Richard Dix Miriam Seegar		Oct. 22

Roach Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
Untitled	Robert McGowan	Our Gang		Oct. 30
"Night Owls"	James Parrott	Stan Laurel Oliver Hardy		Nov. 4

Tiffany Studios

NO PRODUCTION

Tec-Art Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
"Hell Harbor"	Henry King	Lupe Velez	(Inspiration)	Sept. 5

United Artists Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
"Broadway Vagabond"	Edward Sloman	Joan Bennett Harry Richman		Oct. 12

Universal Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
"La Marseillaise"	Paul Fejos	Laura La Plante John Boles		Sept. 10
"The Ridin' Kid"	Arthur Rosson	Hoot Gibson		Oct. 4
"Fighting Legion"	Harry J. Brown	Dorothy Dwan Ken Maynard		Oct. 12
"Paradise Ahoy"	Emmett Flynn	Glenn Tryon		Oct. 3
"Terry of the Times"	Henry MacRae	Lotus Thompson Reed Howes	(Serial)	Oct. 21
"King of Jazz Revue"	John Murray Anderson	Paul Whiteman		Nov. 4

Warner Brothers Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
"Rough Waters"	John Daumery	Rin Tin Tin Lane Chandler		Oct. 21

THE SHORT FEATURE

It's Mort Blumenstock, director, now. From the publicity department of Paramount Famous Lasky, Blumenstock turned his interest to the studio itself, and that his interest was also to the interest of Paramount is evidenced by the finished product he is turning out at the Long Island plant. Blumenstock has just completed a short for Schwab and Mandel, first talking short picture for foreign distribution.

One-Reel Novelty Hollywood Series On Tiffany Release

A series of one-reel novelty pictures titled "The Voice of Hollywood" has been started for Tiffany release by Louis Lewyn, who created "Screen Snapshots" and "Radiograms." Direct contact between audiences and the theatres at which the pictures are shown is the rather mysterious promise made for the productions, which are being made with Photophone at Tec-Art Studio.

3 MGM Sound Shorts Are on One Program At Cameo Theatre

Three Metro-Goldwyn-Mayer sound shorts are appearing on one program, in connection with "Around the World Cruise of the Graf Zeppelin," at the Cameo theatre in New York. The three are Our Gang's "Lazy Days," Van and Schenck in a Metro Movietone Act, and Metro Movietone Revue, another Metro Movietone Act featuring Tita Ruffo, Keller Sisters and Lynch, Earl and Bell, and Phil Spitalny's Hotel Pennsylvania Orchestra.

Christie Series Reflects Trend Toward Talking Short Pictures

Short features are keeping step with the longer productions in the swing to sound pictures. While silent pictures in the one and two-reel field continue to find a ready market, the new order of things is bringing a rapid increase in the number of talking pictures in the short product classification.

No better illustration of that fact is needed than the listing of "Short Features with Sound," the new branch of this department originated in the last issue by the HERALD-WORLD and already welcomed by theatre owners as a practicable ally in the booking of programs.

Plenty of indication of the increase in sound product is noted in the activity at the Christie Sound Studios on the Coast. The production of Christie Talking Plays for midwinter release by Paramount is at its height.

Louise Fazenda and Lois Wilson, starring in this series, are each on the third of their two-reel all-talking pictures.

Racing Story Is Third

Lois Wilson now is making "The Way of All Horses," a racing story by Forbes Dawson, being directed by A. Leslie Pearce. In this picture also are Bert Roach and Ernie Wood. The star was previously seen in the Christie series in "A Bird in the Hand" and "Her Husband's Women," and Bert Roach recently was featured with Ford Sterling in "The Fatal Forceps."

Bert Roach also is playing opposite Louise Fazenda in a burlesque of the famous Parisian Apache idea, called "So This Is Paris Green," written by Kenyon Nicholson, who authored "Meet the Missus" and several other sketches in these talking plays. Also appearing with Miss Fazenda in the Parisian comedy will be George Stone and Yola D'Avril. William Watson, who directed Miss Fazenda in "Faro Nell, or In Old Californy," is staging this new burlesque comedy.

Wests in Second

The second picture with Buster and John West for the Christie series, "Marching to Georgie," has just been completed. This is a nautical comedy in which the Wests, supported by Frances Lee and Fay Holderness, are seen as an admiral and a second class seaman.

"Marching to Georgie" will be followed by Charley Grapewin and Anna Chance in "That Red Headed Hussy," by R. L. Goldman, a domestic comedy sketch about a couple of old-time vaudeville troupers. They are supported by James Ford and Eleanor Flynn and directed by Alf Goulding. It is the third appearance of Grapewin and Chance in the series, their previous pictures being "Jed's Vacation" and "Ladies' Choice."

He's Shown Pathe News For Nineteen Years!

Nineteen years of uninterrupted showing of Pathe News is the record of Frank Hawes, owner of the Puritan theatre at Roxbury, Mass. There's no chance of anyone bettering his record, either, because Pathe News is now celebrating its nineteenth anniversary. And the last contract entered into by Hawes for the newsreel was signed in 1916. And nineteen years to the day after exhibiting the Pathe News for the first time, he presented his first showing of Pathe Sound News.

Booked for but One Week, Disney Symphony Runs for Three at Tivoli, Toronto

Booked into the Tivoli at Toronto for a week's run, "The Skeleton Dance," one of the Disney Silly Symphonies which are being released by Columbia Pictures, has already made three weeks there. Newspaper reviewers gave it special mention.

It will be recalled that this short feature was called in for a return engagement at the Roxy in New York, and was featured on the marquise with the long feature on its second appearance.

Newspictures

PARAMOUNT NEWS NO. 28.—Airplane without tail carries two passengers 90-miles an hour—Nipponese children parade Tokio streets to honor one-month-old princess—Yale defeats Dartmouth 16-12—Prince Humbert of Italy to wed Princess Marie Jose of Belgium—Nine drowned as S. S. Wisconsin goes down in storm.

UNIVERSAL NEWSPAPER NEWSREEL NO. 89.—Police battle crowds as Soviets end flight—"Safety" planes compete in $150,000 prize tests at Mitchell Field, N. Y.—Firemen fight $250,000 fire to save steamships at Alameda, Cal.—Yale defeats Dartmouth 16 to 12.

M G M INTERNATIONAL NEWSREEL NO. 25.—Wild crowd storms Russian airmen as 12,500-mile flight from Moscow ends at Valley Stream, N. Y.—Jap mystics woo fire to rid souls of evil.—Bohemians celebrate their patron saint in picturesque pageant—Italian crown prince fired on as he honors Belgium's war heroes.

KINOGRAMS NO. 5550.—Near-riot as Russian airmen end long trip in Valley Stream, New York—12 planes compete in $150,000 test flight for safety—8,000 wild ducks fly at Lake Merritt—S. S. Senator sinks, only 15 saved—78,000 see Bears defeat Trojans, 15 to 7—Dartmouth's hopes are dashed by Yale.

FitzPatrick

PEOPLE BORN IN SEPTEMBER: Horoscope, obtainable on disc and film. For release August 26. One reel.
BARCELONA TO VALENCIA: Traveltalk, on disc only. For release August 26. One reel.
LABOR DAY: Holiday short. Obtainable on film only. For release August 26.
PEOPLE BORN IN OCTOBER: On film and disc. For release September 14. One reel.
VALENCIA TO GRANADA: Traveltalk. On film and disc. For release September 21. One reel.
COLUMBUS DAY: Holiday short. On disc only. One reel. For release September 21.
PEOPLE BORN IN NOVEMBER: Horoscope. On film and disc. For release October 3. One reel.
GRANADA TO TOLEDO: Traveltalk. On film and disc. For release October 15. One reel.
ARMISTICE DAY: Holiday short. On disc only. For release October 15. One reel.
THANKSGIVING DAY: Holiday short. On disc only. For release October 15. One reel.
PEOPLE BORN IN DECEMBER: Horoscope. On film and disc. For release October 2. One reel.
CHRISTMAS AND NEW YEAR: Holiday short. Disc only. For release November 9. One reel.
IN OLD MADRID: Traveltalk. Film and disc. For release November 15. One reel.
PEOPLE BORN IN JANUARY: Horoscope. Film and disc. For release Dec. 1. One reel.

Metro Movietone Acts

GEORGE LYONS (79). Numbers: a. "Beloved"; b. "Ah, Sweet Mystery of Life"; c. "Don't Be Like That"; d. "St. Louis Blues"; e. "Rainbow 'Round My Shoulder." 646 feet. For release August 3, 1929.
CECIL LEAN AND CLEO MAYFIELD (80): Number: "His Lucky Day." 1,735 feet. For release August 10, 1929.
GEORGIE PRICE (81): Numbers: a. "The One That I Love Loves Me"; b. "I'm Marching Home to You." 714 feet. For release August 17, 1929.
PHIL SPITALNY and His Pennsylvania Orchestra (82). Numbers: a. "Medley of Musical Comedy Hits"; b. "Farewell Blues." 71 feet. For release August 24, 1929.
VAN AND SCHENCK (83). Numbers: a. "That's How You Can Tell They're Irish"; b. "Rainbow 'Round My Shoulder"; c. "Ramona"; d. "The Dixie Troubadours." 838 feet. For release August 31, 1929.
GEORGE DEWEY WASHINGTON (84): Numbers: a. "Just Be a Builder of Dreams"; b. "Down Among the Sugar Cane." 632 feet. For release September 7, 1929.
TITTA RUFFO (85) in "Credo" from "Otbello." 525 feet. For release September 14, 1929.
METRO MOVIETONE REVUE—"Bits of Broadway" (86). For release September 21, 1929.
MADAME MARIA KURENKO (87). Numbers: a. "The Jewel Song," from Faust. b. "Il Bacio"; c. "The Last Rose of Summer." 840 feet. For release September 28, 1929.
KELLER SISTERS AND LYNCH (88). Numbers: a. "How D'Ya Do"; b. "Ka Krazy for You"; c. "If I Had You." 727 feet. For release October 5, 1929.
YVETTE RUGEL (89). Numbers: a. "Paradise Lost"; b. "Marie"; c. "The Parting." 713 feet. For release October 12, 1929.
BILTMORE TRIO (90). Number: "Jail Birds." 860 feet. For release October 19, 1929.
CLYDE DOERR (91). Saxophone act. Numbers: a. "Saxophone March"; b. "Sunny South"; c. "Technicalities"; d. "Bye, Bye, Sweetheart." 795 feet. For release October 26, 1929.
TOM WARING (92). Numbers: a. "Glad Rag Doll"; b. "Just a Garden"; c. "I'm Marching Home to You." 565 feet. For release November 2, 1929.
TITTA RUFFO (93): Number: "L'Africaine." 520 feet. For release November 9, 1929.
EARL AND BELL (94): Numbers: a. "La Spagnola"; b. "Kiss Me Again"; c. "Blue Hawaii"; d. "Just a Melody." 700 feet. For release November 16, 1929.
DUCI DE KEREKJARTO (95): Numbers: a. "Serenade"; b. "Witches' Dance." 622 feet. For release November 23, 1929.
IRVING AARONSON'S COMMANDERS (96). Numbers: a. "She's Nobody's Sweetheart Now"; b. "The Sailor's Sweetheart"; c. "I'll Get By." 696 feet. For release November 30, 1929.
JIMMY HUSSEY (97). Number: "Uneasy Street." 841 feet. For release December 7, 1929.
ROY EVANS (assisted by Al Belasco) (98). In comedy sketch. Exclusive Columbia artist. 795 feet. For release December 14, 1929.
THE REVELLERS (99). Numbers: a. "I'm Looking Over a Four Leaf Clover"; b. "Rose of Waikiki"; c. "Breezing Along With the Breeze." 607 feet. For release December 21, 1929.
MADAME MARIA KURENKO (100). Numbers: a. "Shadow "Song" from "Dinorrah"; b. "Song of India." 714 feet. For release Decemher 2, 1929.
WALTER C. KELLY (101), in "The Virginia Judge." 803 feet. For release January 4, 1930.
VAN AND SCHENCK (102). Numbers: a. "Everything's Going to Be All Right"; b. "Aain't Got Nothin' Now"; c. "St. Louis Blues." 799 feet. For release January 11, 1930.
CLYDE DOERR (103). Saxophone act. Numbers: a. "Wedding of the Painted Doll"; b. "If I Had You"; c. "Original Music." 572 feet. For release January 18, 1930.
BILTMORE TRIO (104) in "College Romeos." 853 feet. For release January 25, 1930.

Vitaphone Acts

MARCHING HOME with Douglas Stanbury and His Veterans (861). Scene: Trenches. Douglas Stanbury, star of Roxy's Gang and known to millions of radio fans and theatregoers, offers "I'm Marching Home to You" assisted by male chorus of fifty.
GOTHAM RHYTHM BOYS (832). Scene: Drawing room. Former musical comedy players, night club favorites, vaudeville headliners, radio broadcasters, and Victor and Columbia recording artists, these "kings of harmony" deliver: a. "Building a Nest for Mary"; b. "My Wild Irish Rose"; c. "Alabamy Snow."
BERT WHEELER (821) in "Small Timers." Scene: Theatrical Boarding House. Star of Ziegfeld's "Follies" and "Rio Rita" presented in a comedy of vaudeville hotels written by Eddie Welch and supported by Bernice Speer and Al Clair.
ALBERT SPALDING (799). Scene: Drawing room. Offering violin numbers, assisted by Andre Benoist at the piano. a. "Traumerel"; b. "Romanza Andaluza."
SOL VIOLINSKY (709). Scene: Living room. Composer and vaudeville star in a novelty act. Plays piano and violin simultaneously. Numbers: a. "Apache"; b. "Wedding March"; c. "Wooden Soldiers"; d. "Popularity."
NAN HALPERIN (863). Scene: Living room. Comedienne of Ziegfeld's "Follies" and "Little Jesse James" doing comic character songs. A jazz bride, singing her Wedding March in syncopated tune, she scintillates to a "bot" version of "Lohengrin." Numbers: a. "Clotbes"; b. "Playing My Wedding March in Ragtime."

Sound Act Releases

[Where exact date of release is not stated, the list of acts is compiled in order of release, the most recent release being listed first. Number of release follows name of act.]

ANDERSON & GRAVES (866) in "Fisbing Around." Scene: Street waterfront. Playlet based on the activities of the amateur fisherman, presented by two vaudeville headliners.
"RED" NICHOLS AND HIS FIVE PENNIES (870). Scene: Band set. Former "hits" of Earl Carroll's "Vanities" and "Rain or Shine," also phonograph artists and popular radio entertainers, "Red" Nichols and His Five Pennies now appearing in Murray Anderson's "Almanac" offer: a. "Ida Sweet as Apple Cider"; b. "Who Cares"; c. "China Boy."
BEN POLLOCK and His Park Central Orchestra (872). Scene: Band set. Featured by the Victor company as one of their "Name" bands over the National Broadcasting Chain, Pollack announces and directs: a. "Memories"; b. "My Kinda Love"; c. "Song of the Islands."
WILLIAM HALLIGAN AND MARY MULHERN (873) in "Somewhere in Jersey." Scene: Street, office. Broadway star and "Follies" beauty in a comedy romance. William Halligan of musical comedy, revues and vaudeville fame and Mary Mulhern one of Ziegfeld's "glorified" girls in a playlet.
COLETTA RYAN AND DUKE YELLMAN (874) in "Songology." Scene: Drawing room. Coletta Ryan, of George White's "Scandals" and "A Night in Spain" presents in soft contralto two love ballads, assisted by Duke Yellman, famous orchestra leader, at the piano. Numbers: a. "Mistakes"; b. "Yankee Rose"; c. "Hugb of Night."
GUIDO CICCOLINI AND ERIC ZARDO (876). Scene: Drawing room. Stars of opera and concert units. Ciccolini has been hailed as the new leading tenor in Paris, Brussels, London and every great music center of America. Zardo too, bas achieved remarkable success as a concert pianist. Assisted by Joan Ruth of the Metropolitan Opera Company, they present: a. "Elegie"; b. "Prelude in C Sharp Minor"; c. "Serenade."
THE KIDDIES KABARET (878). Scene: Bedroom. Cabaret. Kiddie night Klub revue with a cast of youngsters singing, dancing and making whoopee just like their eiders. Numbers: a. "Poo Poo Po Doop"; b. "Nola"; c. "Valse Blue."
EDDIE GREEN AND CO (880) in "Sending a Wire." Scene: Telegraph office. Colored comedy stars. A blackout skit from the musical revue "Hot Chocolates" transposed to the talking screen, with Eddie Green, Jimmy Baskett and Noma Davis.
ROGER WILLIAMS (882) in "Moments of Mimicry." Scene: Drawing room. Vaudeville favorite in a one-man show. Roger Williams imitates an entire orchestra—mandolin, banjo, guitar, trombone, saxophone and drums—and offers a perfect reproduction of a pipe organ. Numbers: a. "Baby, Ob Where Can You Be"; b. "There's a Rainbow Round My Shoulder"; c. "I'm Gonna Charleston Back to Charleston."
CLIFFORD AND MARION (883) in "Just Dumb." Scene: Drawing room. Marie Marion known as the girl with the "Leon Errol Legs" and Nelson Clifford in a skit they have played in every vaudeville house from coast to coast. Number: a. "Gianni Mia."
ANN CODEE AND FRANK ORTH (885) in "Music Hath Charms." Scene: Living room. Frank Orth plays a bashful music student taking violin lessons from a gold-digging instructress. Ann Codee puts plenty of oo-la-la into the role of bis artful teacher. Violin lessons turn into lessons in love.
JOHN T. MURRAY AND VIVIAN OAKLAND (889) in "The Hall of Injustice." Scene: Court room. Prosecutor makes whoopee with suspect in murder trial. Vivien Oakland as the beautiful blond vamping John T. Murray, the judge, in an uproarious burlesque on murder trial pictures.
CHARLES HACKETT (890). Scene: Drawing room. Leading tenor of the Chicago Opera Company, giving splendid rendition two popular numbers. a. "I Looked Into Your Garden"; b. "I Heard You Singing."
BURNS AND ALLAN (891) in "Lamb Chops." Scene: Drawing room. Song and dance team in an offering of snappy steps and stories. George Burns and Grace Allen, variety headliners and radio stars. Number: a. "Do You Believe In Me."
KID GLOVES: Score (2981-2989). Synchronized score by Vitaphone Symphony Orchestra. Numbers 2981 to 2989 inclusive. Reels 1 to 9. Warner Bros. & Vitaphone talking picture.
HARD BOILED ROSE: Score (2011-3016). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3041 to 3047 inclusive. Reels 1 to 7. Warner Bros. & Vitaphone talking picture.
NO DEFENSE: Score (3061-3067). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3061 to 3067 inclusive. Reels 1 to 7. Warner Bros. & Vitaphone talking picture.
SONNY BOY: Score (3081-3087). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3081 to 3087 inclusive. Reels 1 to 7. Warner Bros. & Vitaphone talking picture.
WHY BE GOOD: Score (3091-3098). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3091 to 3098 inclusive. Reels 1 to 8. First National & Vitaphone talking production.
HIS CAPTIVE WOMAN: Score (3101-3109). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3101 to 3109 inclusive. Reels 1 to 9. First National & Vitaphone talking production.
DARK STREETS: Score (3155-3160). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3155 to 3160 inclusive. Reels 1 to 6. First National & Vitaphone talking picture.
THE GAMBLERS: Score (3171-3178). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3171 to 3178 inclusive. Reels 1 to 8. Warner Bros. & Vitaphone talking picture.
PRISONERS: Score (3199-3207). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3199 to 3207 inclusive. Reels 1 to 9. First National & Vitaphone talking production.
TWO WEEKS OFF: Score (3215-3223): Synchronized score by Vitaphone Symphony Orchestra. Numbers 3215 to 3223 inclusive. Reels 1 to 9. First National & Vitaphone talking production.
HONKY TONK: Score (3231-3237). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3231 to 3237 inclusive. Reels 1 to 7. Warner Bros. & Vitaphone talking picture.
THE GREEN GODDESS: Score (3224-3230). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3224 to 3230 inclusive. Reels 1 to 7. Warner Bros. & Vitaphone talking picture.
THE ARGYLE CASE: Score (3241-3249). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3241 to 3249 inclusive. Warner Bros. & Vitaphone talking picture.
FAST LIFE: Score (3262-3270). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3262 to 3270 inclusive. Reels 1 to 9. First National & Vitaphone talking production.
SKIN DEEP: Score (3271-3277). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3271 to 3277 inclusive. Reels 1 to 7. Warner Bros. & Vitaphone talking picture.
IN THE HEADLINES: Score (3281-3288). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3281 to 3288 inclusive. Reels 1 to 8. Warner Bros. & Vitaphone talking picture.
THE SAP: Score (3291-3299). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3291 to 3299 inclusive. Reels 1 to 9. Warner Bros. & Vitaphone talking picture.
THE MAN AND THE MOMENT: Score (3341-3347). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3341 to 3347 inclusive. Reels 1 to 7. First National & Vitaphone talking production.
TWIN BEDS: Score (3366-3373). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3366 to 3373 inclusive. Reels 1 to 8. First National and Vitaphone talking production.
THE CARELESS AGE: Score (3377-3383). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3377 to 3383 inclusive. Reels 1 to 7. First National and Vitaphone talking production.
DRAG: Score (3386-3394). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3386 to 3394 inclusive. Reels 1 to 9. First National & Vitaphone talking production.
HARD TO GET: Score (3402-3409). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3402 to 3409 inclusive. Reels 1 to 8. First National & Vitaphone talking production.
SAY IT WITH SONGS: Score (3417-3426): Synchronized score by Vitaphone Symphony Orchestra. Numbers 3417 to 3426 inclusive. Reels 1 to 10. Warner Bros. & Vitaphone talking picture.
SMILING IRISH EYES: Score (3427-3430). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3427 to 3436 inclusive. Reels 1 to 10. First National and Vitaphone talking production.
THE GOLD DIGGERS OF BROADWAY: Score (3438-3447). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3438 to 3447 inclusive. Reels 1 to 10 inclusive. Warner Bros. & Vitaphone talking picture.
HEARTS IN EXILE: Score (3450-3458): Synchronized score by Vitaphone Symphony Orchestra. Numbers 3450 to 3458 inclusive. Reels 1 to 0. Warner Bros. & Vitaphone talking picture.
THE GREAT DIVIDE: Score (3467-3474). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3467 to 3474 inclusive. Reels 1 to 8. First National & Vitaphone talking production.
EVIDENCE: Score (3475-3482). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3475 to 3482 inclusive. Reels 1 to 8. Warner Bros. & Vitaphone talking picture.
A MOST IMMORAL LADY: Score (3483-3490). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3483 to 3490, inclusive. Reels 1 to 8. First National and Vitaphone talking production.
ISLE OF LOST SHIPS: Score (3491-3499). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3491 to 3499 inclusive. Reels 1 to 9. First National & Vitaphone talking production.
IS EVERYBODY HAPPY: Score (3500-3508). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3500 to 3508 inclusive. Reels 1 to 9. Warner Bros. & Vitaphone talking picture.
DISRAELI: Score (3531-3539). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3531 to 3539 inclusive. Reels 1 to 9. Warner Bros. & Vitaphone talking picture.
FOOTLIGHTS AND FOOLS: Score (3546-3553). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3546 to 3553 inclusive. Reels 1 to 8. First National & Vitaphone talking picture.
YOUNG NOWHERES: Score (3554-3560). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3554 to 3560 inclusive. Reels 1 to 7. First National & Vitaphone talking production.
THE GIRL FROM WOOLWORTHS: Score (3561-3567). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3561 to 3567 inclusive. Reels 1 to 7. First National & Vitaphone talking production.
FORWARD PASS: Score (3590-3597). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3590 to 3507 inclusive. Reels 1 to 8. First National & Vitaphone talking production.
HER PRIVATE LIFE: Score (3459-3466). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3459 to 3466 inclusive. Reels 1 to 8. First National-Vitaphone talking production.
HEARTS IN EXILE: Trailer (3364). Dolores Costello, Grant Withers, singing theme song "Like a Breath of Springtime," scenes of bardsbips suffered by prisoners in Siberia. Warner Bros. and Vitaphone talking picture.
GOLD DIGGERS OF BROADWAY: Trailer (3070). Conway Tearle as master of ceremonies, with chorus of 100 Hollywood beauties, plus songs of Winnie Lightner, dancing of Ann Pennington, crooning of Nick Lucas, comedy of Lilyan Tasbman, Gertrude Short and Albert Gran. 100 per cent natural color. Warner Bros. and Vitaphone talking picture.
IN THE HEADLINES: Trailer (3010). Edmund Breese, as the city editor in a newspaper office, talks things over with Grant Withers, Marian Nixon, Pauline Gardon and Frank Campeau, who appear as reporters. The beginning of a murder mystery is built up and audience left in suspense. Warner Bros. and Vitaphone talking picture.
SKIN DEEP: Trailer (2999). John Davidson, as district attorney, introduces cast as inmates of a prison. Cast includes Betty Compson, Alice Day and Davey Lee. To climax act, Monte Blue is shown in the bizarre make-up he uses in the picture. Warner Bros. and Vitaphone talking picture.

DAVE APOLLON AND HIS RUSSIAN STARS (875). Scene: Band set. Comedian-musician and recent Broadway star, producing revue for Vitaphone. His "Russian Stars" turn out to be Filipinos in Scotch kilties playing American jazz. Feminine lead, Isabelle Washington, crooning "Mean to Me." Numbers: a. "If I Had You"; b. "Louise"; c. "Mean to Me"; d. "Boo Boo Blues."

GRACE JOHNSTON AND THE INDIANA FIVE (869). Scene: Band set. Radio star and Brunswick artists, solos while the Indiana Five blow hot and cold, chasing the blues with blues. Also quintet of jazzmaniacs who have just completed radio, vaudeville and dance palace appearances, playing the "Box Office Melody." Numbers: a. "Bashful Baby"; b. "Clarinet Marmalade"; c. "Glad Rag Doll."

HURST AND VOGT (867) in "Before the Bar." Scene: Street. Comedians of variety stage, Frank Hurst and Eddie Vogt.

JOHN T. MURRAY and VIVIEN OAKLAND (849) in "Satires." Living room. Fast moving satire on mystery plays. Laughing spooks and spooky laughter. Two comedy stars of screen, stage snd vaudeville. Number: a. "Excelsior."

MEL KLEE (826). Scene: Drawing room. Mel Klee, blackface "prince of wails," in offering of songs and stories. Headlined vaudeville bills from coast to coast. Hauls off the laugh honors with a highly spiced monologue that winds up with a composite imitation of Al Jolson and Ted Lewis. Numbers: a. "Rum Tum"; b. "Maybe Who Knows."

MADAME FRANCES ALDA (805). Scene: Drawing room. Diva offers two popular selections, accompanied by Frank LaForge, concert artist, at the piano. Numbers: a. "The Last Rose of Summer"; b. "Birth of Morn."

ALBERT SPALDING (800): Scene: Drawing room. A foremost American violinist, known for his concert work and phonograph recordings. Numbers: a. "Liebesleid"; b. "Cavatina."

THE ISLE OF LOST SHIPS: Trailer (3363). Virginia Valli, Jason Robards and Noah Beery introduce "The Isle of Lost Ships." A First National-Vitaphone talking production.

SO LONG LETTY: Trailer (3090). Charlotte Greenwood sings "My Strongest Weakness Is You," and Grant Withers and Marion Byron follow with some vo-do-deo-do harmony. A Warner Brothers-Vitaphone talking picture.

SAY IT WITH SONGS: Trailer (3068). Al Jolson gives a monologue. A Warner Brothers-Vitaphone talking picture.

CARLENA DIAMOND (864). Scene: Drawing room. Carlena Diamond sings, dances and plays the harp, and climaxes her act by doing all three at the same time. Numbers: a. "Tura Lura Lura"; b. "Mighty Lak a Rose"; c. "Doll Dance"; d. "Nola"; e. "Harp Dance."

MILLER AND LYLES (862) in "They Know Their Groceries." Scene: Grocery store. Numbers: a. "Shuffle Along"; b. "Rang Tang"; c. "The Great Temptations" and "Running Wild."

KRAFT AND LAMONT (847) in "Rarin' to Go." Scene: Ranch. Jack Kraft attempts some rope throwing and Elsie Lamont dances. Numbers: a. "Cowboy"; b. "When We Get Together in the Moonlight"; c. "I'm Not a Romeo."

FRANCES SHELLEY and THE FOUR ETON BOYS (846). Scene: Drawing Room. Frances Shelley, known in musical comedy and on the radio as "The Girl With the Guitar," does her best vo-de-deo-doing with "If I Were You, I'd Fall in Love With Me." The Eton boys assist her in songs, a. "Finding the Long Way Home"; b. "If I Were You. I'd Fall in Love With Me"; c. "Am I Blue."

EDISON AND GREGORY (845). Scene: Roadway. Edison and Gregory are the college boys who coax tunes from automobile tires, saws, balloons and pumps. They've appeared with Sousa's Band, Paul Whiteman and Ted Lewis. Numbers: a. "Stars and Stripes"; b. "Together"; c. "Let a Smile Be Your Umbrella"; d. "Sweet Adeline."

JACK WHITE and HIS CHATEAU MADRID CLUB ENTERTAINERS (844). Scene: Band Set. Jack White with His Chauteau Madrid Orchestra and Jeanne Fayal. Numbers: a. "Am I Blue"; b. "Kansas City Kitty"; c. "Then We Canoe-die Ooodle"; d. "Senorita."

JAMES J. CORBETT & NEIL O'BRIEN (842). Scene: Drawing Room. James J. Corbett, professional of the prize ring. Has been starred in Ziegfeld's "Follies," Winter Garden Revues, musical comedy and vaudeville.

GEORGIE PRICE (841) in "Don't Get Nervous." Scene: Vitaphone Studio. Georgie Price of "Artists and Models," "A Night in Paris," "The Song Writer," "A Night in Spain," and Victor records, in the role of a camera-shy actor in the screening of a Vitaphone picture in the making. Numbers: a. "Hello, Sunshine, Hello"; b. "Sweetheart's Holiday."

THE BIG PARADERS (840): Scene: Full stage. Tiny and Jack Waites, Elsie Thiel, Charlotte Conrad, Edna Howard and Ben Wise present a song and dance revue. Numbers: a. "Broken Hearted Blackbird"; b. "Prelude in C Sharp Minor"; c. "Doin' the Raccoon."

JUST LIKE A MAN (839). Scene: Kitchen. Hushand takes wife's place at home.

THE INTERVIEW (838). Three scenes. Hugh O'Connell, as the veteran reporter, presents the second serio-comic sketch in the Russell Crouse newspaper series.

HARRY ROSENTHAL and HIS BATH AND TENNIS CLUB ORCHESTRA (836). Scene: Band set. Harry Rosenthal, composer. Dare and Belmonte, tango dancers, Ziegfeld beauties, Cornel Smelser, accordionist, and the Bath and Tennis Club Orchestra present songs and dances. Numbers: a. "Was It Love"; b. "Ida"; c. "Twelfth Street Rag"; d. "If I Could Get a Break With You."

BILLY "SWEDE" HALL & CO. (835) in "HILDA." Scene: Hotel Lobby. Billy impersonates a Scandinavian chambermaid.

THE OPRY HOUSE (834). Scene: Theatre. Lew Hearn, Broadway comedian and featured player in "The Royal Box"; Doris Walker, vaudeville and Vitaphone songstress; and The Mound City Blue Blowers, phonograph, radio and musical comedy stars. Numbers: a. "I Ain't Got Nobody"; b. "Let Me Call You Sweetheart"; c. "My Gal Sal."

CORA GREEN (825). Scene: Drawing room. Cora Green singing: a. "Brother-in-Law Dan"; b. "Travelin' All Alone"; c. "I'll Tell the World."

CHARLES C. PETERSON (815). Scene: Club room. Charles Peterson's magic cue performs billiard miracles.

ALBERT SPALDING (797). Scene: Drawing room. Albert Spalding, viollnist, playing : a. "Ave Maria"; b. "Waltz in A."

FRED ARDATH (786) in "These Dry Days." Scene: Park. Fred Ardath, as a happy vagabond, roaming the highways.

SESSUE HAYAKAWA (761-762) in "The Man Who Laughed Last." Five scenes. Sessue Hayakawa in a fast-moving drama of Oriental love and vengeance in "The Man Who Laughed Last," by Edgar Allan Wolf.

SMILING IRISH EYES: Trailer (3410). Irish songs, Irish scenes and an Irish Fair. Colleen Moore's first talking appearance. First National Vitaphone talking production.

HER PRIVATE LIFE: Traller (3365). A glimpse of "Her Private Life." Billie Dove, Walter Pidgeon, Montagu Love, Thelma Todd and Holmes Herbert enacting several thrilling moments from the picture. Outdoor scenes, dramatic squences, romance and a song number by Walter Pidgeon. First National Vitaphone talking production.

DARK STREETS: Trailer (3349). Double exposure picture with Jack Mulhall in two roles, gangster and policeman seen and heard talking in the same scenes—in fact, two characters engage in dialog. First National Vitaphone talking production.

THE ARGYLE CASE: Trailer (3059). Thomas Meighan speaks and sells the public. Warner Bros. Vitaphone talking picture.

HONKY TONK: Trailer (3049). Sophie Tucker croons a few bars from several of the "Honky Tonk" song hits. Sophie and entire cast shown in night club scene. Warner Bros. Vitaphone talking picture.

THE HOTTENTOT: Trailer (2269). Comedy sketch in itself with Edward Everett Horton in extremely funny struggles with an electric horse and Patsy Ruth Miller opposite him. Warner Bros. Vitapbone talking picture.

SYMPATHY (803). Five scenes. Hen-pecked husband out on a spree despite orders of the "ball and chain." A night of wine, women and whoopee ends with hubby in a hospital cot as his wife and his sweetheart wreak their vengeance. Succession of hilarious situations. Cast headed by Hobart Cavanaugh, Regina Wallace, Harry Shannon and Wynne Gibson, who played with Richard Dix in "Nothing but the Truth."

HARRY TATE (778-779) in "Selling a Car." Scene: Garage exterior. Harry Tate gives an exhibition of his comedy power in this two reeler, with an equally talented supporting cast.

HARRY TATE (754-755) in "Motoring." Scene: Country road. Harry Tate, assisted by his company of hoisterous clowns in a burlesque on motoring. Two reel comedy sketch.

WILLIE AND EUGENE HOWARD (750-751) in "My People." Five scenes. Two reels of songs and dances worked into a powerful human interest story of an actor who has to choose between his Ghetto friends and Broadway stardom. Numbers: a. "The Volga Boatman"; b. "Blue Grass"; c. "My People."

WILLIE AND EUGENE HOWARD (722-723) in "The Music Makers." Scene: Music salon. Former musical comedy stars in their first two reel comedy. Willie gives his famous imitations of Al Jolson, Eddie Cantor and Gallagher and Shean. Numbers: a. "Gallagher and Shean"; b. "It's Ray Ray Raining"; c. "Baby Curls."

CARELESS AGE: Trailer (3079): Holmes Herbert, as master of ceremonies, introduces Douglas Fairbanks, Jr., Loretta Young and Carmel Myers. Miss Myers sings "Melody Divine" the theme song.

HARD TO GET: Trailer (3078). An introductory playlet followed by a scene in a night club with vocal and orchestral renditions of the theme song. Dorothy Mackaill, Louise Fazenda, Charles Delaney, Jack Oakie and Edmund Burns head the cast of this all-star trailer.

THE MAN AND THE MOMENT: Trailer (3069). Billie Dove and Rod LaRocque tell about this picture with the theme song "Just a Lucky Moment" sung as a musical background.

HARRY FOX AND BEE CURTIS (829), in "The Fox and the Bee." Scene: Drawing room. Of musical comedy stage. Harry Fox has an excellent foil for his lightning-like chatter in Beatrice Curtis, beautiful songstress. Dance interlude by Miss Curtis. Numbers: a. "Underneath the Wabash Moon." b. "Love Baby."

HARRY FOX AND HIS SIX AMERICAN BEAUTIES (828). Scene: Drawing room. Star funster of musical comedy with his six ludicrous chamber maids in a piece of travesty on the modern chorus girl. Musical numbers and breezy monologue by Fox. Numbers: a. "Half Way to Heaven"; b. "Belles of Hotels."

NORMAN THOMAS QUINTETTE (827), in "Harlem Mania." Scene: Drawing room. Colored entertainers singing and dancing. Also acrobatic drummer. Numbers: a. "Sleep, Baby, Sleep"; b. "Listen to the Mocking Bird"; c. "Melody in F."

SEGAR ELLIS AND HIS EMBASSY CLUB ORCHESTRA (823). Scene: Band set. Night club entertainer and record "name" is the star of this combination of vocal and instrumental numbers, supported by orchestra. Each player contributes a snappy solo bit in novel arrangement of "Am I Blue" the song hit from "On With the Show." Numbers: a. "How Can I Love Again"; b. "Am I Blue"; c. "I've Got a Feeling I'm Falling."

GUY ROBERTSON (813), in "High Water." Scene: Drawing room. Known as Broadway's "hit maker." Offering a rendition of a song poem of the floods that devastate the southland. Flood scenes have been double exposed over the artist's figure.

THE GAY NINETIES or "The Unfaithful Husband" (811). Scene: Living room and cafe. Burlesque of the plays of the "gay nineties." Numbers: a. "McSorley's Twins"; b. "We Never Speak as We Pass By"; c. "Up in a Balloon."

THE FAMILIAR FACE with Hugh O'Connell (807). Scene: Newspaper office and speakeasy. Atmosphere of metropolitan newspaper office, with disgraced capture of a notorious bank robber. Story from the pen of Russel Crouse, nationally known columnist and players picked from casts of current Broadway shows.

ALBERT SPALDING (798). Scene: Drawing room. Two performances from this master of the violin. Numbers: a. "Minuet in D"—Mozart; b. "Liebesfreud"—Kreisler.

THE OUT-LAW IN-LAW (782). Comedy of mother-in-law. Hubby having a hectic time with "mother" staying at the house, until he hires a circus strong woman to act as an antidote. Speedy farce with a cast of featured players and directed by Bryan Foy.

BROADWAY BABIES: Score (3351-3359). Synchronized by Vitaphono Symphony Orchestra. Numbers 3351 to 3359 inclusive. Reels 1 to 9. First National Vitaphone talking productions.

ON WITH THE SHOW: Score (3321-3332). Synchronized by Vitaphone Symphony Orchestra. Numbers 3321-3332 inclusive. Reels 1 to 12. Warner Bros. Vitaphone talking picture.

CAREERS: Score (3311-3320). Synchronized by Vitaphone Symphony Orchestra. Numbers 3311 to 3320 inclusive. Reels 1 to 10. First National Vitaphone talking productions.

GIRL IN THE GLASS CAGE, THE: Score (3301-3308). Synchronized by Vitaphone Symphony Orchestra. Numbers 3301 to 3308 inclusive. Reels 1 to 8. First National Vitaphone talking productions.

DRAG: Traller (308). Scene from the musical show featured in the picture and cast sings "My Song of the Nile," the theme song. Richard Bartheimess then appears to introduce the cast. First National Vitaphone talking production.

DOOLEY AND SALES (824) in "Dooley's the Name." Scene: Drawing room. Winter Garden stars in gay presentation of mirth and melody, deliver rollicking repartee and laughable songs, plus a dance interiude. Numbers: a. "Oh, Mr. Dooley"; b. "Polly-Molly-O."

FRANK X. SILK (819) in "The Man About Town." Scene: Drawing room. Tramp comedian of burlesque and vaudeville. Clever monologue with droll songs put over in excellent tenor voice. Numbers: a. "The Millionaire Song"; b. "Oh! Oh! OH! What a Night."

ALL GIRL REVUE, THE (818). Scene: Band set. All singing and all dancing show. Cast includes Betty Lou Webb, a Paul Ash discovery; Lillian Price, the comedienne; Ellen Bunting with DePaco and Kazviki, acrobatic dancers; and Jean Rankin's Bluebell's orchestra. Numbers: a. "That's Her Now"; b. "I'm an Indian"; c. "Chrysanthemums"; d. "My Pet."

KATE SMITH (817). Scene: Drawing room. Offers red hot songs with a red hot voice. Known as "The Songbird of the South." Numbers: a. "Carolina Moon" b. "Bless You, Sister."

RAY AND DOT DEAN (816) in "He's a Devil." Scene: Exterior of cottage. Well known vaudeville team. Ray doing rube characterizations.

OKLAHOMA BOB ALBRIGHT and His Rodeo Do Flappers. Scene: Drawing room. Bob Albright, baritone, assisted by Rodeo Do Flappers who sing and dance with him. Numbers: a. "My Pony Boy"; b. "Chloe"; c. "Lodel"; d. "Salter Dog."

HARRY TATE (767) in "The Patent Office. Scene: Office. England's laughing fool. Harry Tate and his troupe of fun makers in comedy riot.

BABY ROSE MARIE (809). Scene: Drawing room. Four year old child singing tbese numbers: a. "Heigh Ho"; b. "Who Wouldn't Be Jealous of You"; c. "Don't Be Like That."

THE BLUE RIDGERS with Cordelia Mayberry (795). Scene: Interior of mountain cabin. Four mountaineers and a "gal from th' feud county" sing, dance and play syncopation as it exists in the mountain country of the South. Numbers: a. "Trail of the Lonesome Pine"; b. "Oh Susanna"; c. "Medley."

EL BRENDEL AND FLO BERT (789), in "Beau Night." Scene: Living room. Comedian of "Wings," "The Campus Flirt" and other stage and screen successes in short sketch.

TWIN BEDS: Trailer (3020). Jack Mulhall. Patsy Ruth Miller and Zasu Pitts introduce picture in novel bedroom scene. A First National-Vitaphone production.

SQUALL, THE: Score (3251-3261). Synchronized by Vitaphone Symphony Orchestra. Numbers 3251 to 3261 inclusive. Reels 1 to 11. First National-Vitaphone talking production.

THE TIME, THE PLACE AND THE GIRL: Score (3208-3214). Synchronized by Vitaphone Symphony Orchestra. Numbers 3208 to 3214 inclusive. Reels 1 to 7. Warner Bros.-Vitaphone talking picture.

ON WITH THE SHOW: Trailer (3060). Initial all-color, all-singing, all-talking, all-dancing trailer. Sam Hardy introducing stars of picture. Warner Bros.-Vitaphone talking picture.

BROADWAY BABIES: Trailer (3008). Alice White singing a number from the picture. Also Broadway Babies strutting their stuff. First National-Vitaphone talking production.

CAREERS: Trailer (2980). Entire cast discusses whether a woman is justified in ruining her reputation to aid her husband's career. Billie Dove speaks from the screen. First National-Vitaphone talking production.

GAMBLERS, THE: Trailer (2970). Entire cast talks in this advance agent. Warner Bros.-Vitaphone talking picture.

THE VARSITY THREE (804) in "Blue Streaks of Rhythm." Scene: Drawing room. Phonograph and vaudeville stars, Babe, Bob and Jack Hauser singing and daneing. Numbers: a. "That's What I Call Sweet Music"; h. "I Used to Love Her in the Moonlight"; c. "Baltimore."

ALBERT SPALDING (801). Scene: Drawing room. Concert hall violinist playing his own composition "Alabama" first time on screen, also "Valse in G Flat" hy Chopin.

BUD HARRIS AND FRANK RADCLIFFE (783) in "At the Party." Scene: Street. Negro melodies and comics. Numbers: a. "St. Louis Blues"; b. "She's Mine."

GIRL IN THE GLASS CAGE, THE (2989). Trailer. Loretta Young plays the girl in a motion picture box office and Carroll Nye is her chatty boy friend.

ROY SEDLEY AND HIS NIGHT CLUB REVUE (796), with Roy Sedley as master of ceremonies, assisted by Beth Miller, blues singer, and Billy Smith, eccentric dancer. Scene: Night club. Numbers: a. "Blue Grass"; h. "I Ain't Takin' Orders from No One"; c. "Sonny Boy."

MR. AND MRS. JACK NORWORTH (787) in "Odds and Ends." Scene: Drawing room. Norworth of musical comedy fame and Dorothy Adelphi, his wife, in patter and songs of Northworth's own composition. Numbers: a. "Honey Boy"; b. "The Man and the Monkey"; c. "My Boy."

IRENE FRANKLIN (777), "The American Comedienne." Two comedy characterizations. Scenes: Restaurant and nursery. Numbers: a. "The Waitress"; h. "The Flapper Mammy's Lullahy."

NINETY-NINTH AMENDMENT, THE (776): Comedy. Three Broadway stars, Charles Richman, Veree Teasdale and Hugh McConnell appear as supporters of an anti-gambling amendment. Scene: Living room.

LEO REISMAN AND HOTEL BRUNSWICK ORCHESTRA (770) in "Rhythms." Scene: Band set. Shadowgraph silhouettes synchronized with music. Numbers: a. "Mooche"; b. "Waters of Perkiomen"; c. "If I Had You"; d. "Hyo Mio"; e. "Milenberg Blues"; f. "Lonely"; g. "Some of These Days."

MACK AND PURDY (2795) in "An Everyday Occurrence." Scene: Parkway. A smart guy gets himself entangled after a few words with a smart lady.

CECILIA (CISSIE) LOFTUS (792) in "Famous Impersonations.." Scene: Drawing room. Imitation of Sophie Tucker and others. Numbers: a. "Gonna Get a Girl"; b. "Mama Goes Where Papa Goes"; c. Yiddish version of "Mama Goes Where Papa Goes."

FRED ARDATH (785) in "The Singing Bee," rustic comedy. Scene: Rustic home. Was rube comedian of the Follies. Numbers: a. "I Pagliacci"; b. "Finiculi-Finicula"; c. "Bring Back My Bonnie to Me."

PALM BEACH FOUR, THE (794), night club quartet. Scene: Garden. Stars of Heien Morgan Club, Club Deauville, and European clubs. Numbers: a. "Some Sweet Day"; b. "Poo-Poo-Paroop"; c. "Nobody's Fault but Your Own."

JACK WHITE AND HIS MONTREALERS (791) in a number from his own act at the Frivolity Club. Scene: Night club. His own orchestra and two pretty accompanists. Numbers: a. "I'm Karazy for You"; b. "Mean to Me"; c. "Goodby Broadway, Hello Montreal"; d. "Finiculi-Finicula"; e. "Laugh, Clown Laugh"; f. "I Pagliacci"; g. "Over There"; h. "Anvil Chorus"; i. "Rose of No Man's Land."

BOBBY FOLSOM (788) in "Typical Types." Scene: Drawing room. Ziegfeld beauty and leading lady of variety stage, doing imitations. Numbers: a. "Two Little Girls"; b. "Tess"; c. "I Lost My Stockings."

TINY TOWN REVUE (74). Scene: Stage set. A pageant of the Lilliputians. Dancing and singing by midgets. Numbers: a. "Tiny Town Opening"; b. "The Only One to Be"; c. "Miss Annabelle Lee"; d. "I Scream, You Scream, We All Scream for Ice Cream."

GEORGE BROADHURST AND COMPANY (780) in "Three O'Clock in the Morning." Scene: Cabaret. Drunken

(Continued on page 57)

COLUMBIA

Victor Gems

(One Reel)

AT A TALKIE STUDIO, Buddy Doyle, directed by Basil Smith. Released Aug. 14, 1929.
PARLOR PEST, Boyce Combe, directed by Basil Smitb. Released Aug. 28, 1929.
HARMONY CLUB, Geoffrey O'Hara, directed by Basil Smith. Released Sept. 11, 1929.
LISTEN, LADY, Grace LaRue, Hale Hamilton, directed by Basil Smith. Released Sept. 25, 1929.
ON THE BOULEVARD, Sweet and McNaugbton, directed by Basil Smith. Released Oct. 9, 1929.
BOY WANTED, Joe Phillips, directed by Basil Smitb. Released Oct. 23, 1929.
DAY OF A MAN OF AFFAIRS, A, Maurice Holland, directed by Basil Smitb. Released Nov. 6, 1929.

Silly Symphonies

(One Reel)

SKELETON DANCE. Released Aug. 29, 1929.
EL TERRIBLE TORREADOR. Released Sept. 26, 1929.
SPRINGTIME.
HELL'S BELLS.

Krazy Kat Kartoons

(One Reel)

RATSKIN. Released Aug. 15, 1929.
CANNED MUSIC. Released Sept. 12, 1929.
PORT WHINES.
SOLE MATES.

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EDUCATIONAL

Mack Sennett Talking Comedies

LION'S ROAR, THE (1360). Johnny Burke, Daphne Pollard, Billy Bevan. Johnny Burke seeks rest from the city noises and finds nerve-racking excitement in the country. 1848 ft. Released Dec. 9, 1928.
BRIDE'S RELATIONS, THE (1363). Johnny Burke, Thelma Hill, Andy Clyde. Johnny Burke and Thelma Hill spend honeymoon with hick relations. 1723 ft. Released Jan. 13, 1929.
OLD BARN, THE (1361). Johnny Burke, Thelma Hill and Andy Clyde. Shradowa and weird sounds give protagonists high blood pressure. 1861 ft. Released Feb. 3, 1929.
WHIRLS AND GIRLS (1364). Harry Gribbon and Andy Clyde. Harry and Andy get mixed up in a hornets' nest of flappers. 1790 ft. Released Feb. 24, 1929.
BROADWAY BLUES (1362). Johnny Burke and Thelma Hill—a couple of ham actors who bring home tbe bacon. 1874 ft. Released March 10, 1929.
BEES' BUZZ, THE (1365). Harry Grihbon and Andy Clyde. Harry and Andy get mixed up in a hornet's nest while attempting to thwart the marriage of Andy's daughter. 1908 ft. Released April 7, 1929.
BIG PALOOKA, THE (1366). Gribbon, Clyde and Thelma Hill in a modern shotgun wedding. 1970 ft. Released May 12, 1929.
JAZZ MAMAS (788). Virginia Lee Corbin and Vernon Dent. First all-color. all-talking comedy. In absence of crime, international detectives frame robbery. 2 reels. (Disc only). Released June 30, 1929.
GIRL CRAZY (1367). Andy Clyde, Vernon Dent and Alma Bennett. The follies of youth committed hy a sexagenarian, and what a run for his money Alma gave him. 1862 ft. Released June 9, 1929.
BARBER'S DAUGHTER, THE (1368). Thelma Hill in the title role, and Andy Clyde as her father. Keeping track of her romances keeps Andy husier than his tonsorial parlor. 1844 ft. Released July 21, 1929.
CONSTABULE, THE (1369). An arresting comedy with Harry Gribbon, the constahle, wrongly accusing Andy Clyde and Thelma Hill'a fiance of a robbery. 2006 ft. Released Aug. 11, 1929.
DUNKHEAD, THE (1370). Harry Gribbon, Andy Clyde and Thelma Hill cooking a stew in a restaurant. Harry wants to marry Thelma, but she has other plans. She "frames" Harry in a manner that cures him of her for life. 1840 ft. Released Sept. 1, 1929.
GOLFERS, THE (1371). Harry Grihhon, Andy Clyde and Thelma Hill. Comedy as a matter of course. They all "play at" pasture pool, hut Charlie Guest, wellknown California pro, shows them how it should be done. 1874 ft. Released Sept. 22, 1929.
HOLLYWOOD STAR, THE (1372). Harry Grihhon, Andy Clyde and Marjorie Beehe. Satire on the old cowboy meller and the talking picture in which everything that could go wrong, does go wrong. 1790 ft. Released Oct. 13, 1929.
CLANCY AT THE BAT (1373). Harry Gribbon and Andy Clyde. Rolling the ball of fun on the diamond. As a batter, Harry proves to be slightly batty. 1954 ft. For release Nov. 3, 1929.
NEW HALF-BACK, THE (1374). Harry Gribhon and Andy Clyde . Football taken not too seriously. 2 reels. For release Nov. 24, 1929.

Coronet Talking Comedies

Starring Edward Everett Horton

ELIGIBLE MR. BANGS, THE (446). The amusing pursuit and capture of Edward Everett Horton hy Florence Eldridge. 1895 ft. Released Jan. 13, 1929.
ASK DAD (447). Edward Everett Horton and Ruth Renick. Two men in love with a maid. Who won? Ask Dad. 1872 ft. Released Feb. 17, 1929.
RIGHT BED, THE (448). Edward Everett Horton found a hionde. But his wife (Betty Boyd) was a hrunette. 1523 ft. Released April 14, 1929.
TRUSTING WIVES (449). Mixing love sonnets with marshmallow cake . Edward Everett Horton and Natalle Moorhead in a battle of wits. 1699 ft. Released June 23, 1929.
PRINCE GABBY (450). A silk-hat hurglar who came to steal, but stayed to conquer. 1615 ft. Released Sept. 15, 1929.

Jack White Talking Comedies

ZIP! BOOM! BANG! (1663). Raymond McKee takes his family to the circus and has a wiid time. Conlin and Glass in the supporting cast. 1805 ft. Released March 17, 1929.
COLD SHIVERS (1664). Ghosts that are all in the spirit of fun. Al Thompson "plays dead" and plants ghosts in the house to test heroism of relations. Raymond McKee and Lucille Hutton win. 1741 ft. Released May 19, 1929.
LOVERS' DELIGHT (1665). Johnny Arthur and Pauline Garon are a pair of the one-year-old lovehirds whose neighbors are "cats." 1523 ft. Released June 30, 1929.
LOOK OUT BELOW (1666). Raymond McKee is used by Thelma Todd to make her husband jealous and it develops into a whoopee party on skyscraper girders. 1614 ft. Released Aug. 18, 1929.
HUNTING THE HUNTER (1667). Raymond McKee and Harold Goodwin. Their wives didn't mind their hunting wild animals, but they drew the line at wild women. 1506 ft. Released October 20, 1929.

Short Features With Sound

Lloyd Hamilton Talking Comedies

HIS BIG MINUTE (1005). Lloyd Hamilton, a lad from the country, comes to Bloody Gulch and gets in wrong with a couple of bad men. 1805 ft. Released May 5, 1929.
DON'T BE NERVOUS (1006). Lloyd Hamilton, who is afraid of his own shadow, is mistaken for a gangster. Even the gangster's moll makes the mistake and makes violent love to him. 1718 ft. Released July 7, 1929.
HIS BABY DAZE (1007). Hamilton is nursemaid to little Billy, who turns out to be circus midget, bent on a nefarious mission. 1751 ft. Released Aug. 18, 1929.
PEACEFUL ALLEY (1008). Lloyd Hamilton tries to reform little Douglas Scott who has "taking waya." 1835 ft. Released Sept. 29, 1929.
TOOT SWEET (1009). Lloyd likes Lena and she plays him for all he's got and then leaves him flat for her apache. 1802 ft. Released Nov. 10, 1929.

Lupino Lane Comedies

SHIP MATES (2613). Lupino Lane is a goofy gob, and his fellow-sailors make the most of his sappiness. 1570 ft. Released April 21, 1929.
BUYING A GUN (2612). Fun in a gun shop with tbe brothers Lupino (Wallace and Lupino Lane.) 1531 ft. Released July 14, 1929.
FIRE PROOF (2614). Lupino Lane starts an opposition fire house and his little four-year-old playmate tries to boost his business by starting fires. 1598 ft. Released Sept. 8, 1929.
PURELY CIRCUMSTANTIAL (2615). Lane is a newlywed against whose happiness circumstances seem to conspire. 2 reels. Released Nov. 17, 1929.

Mermaid Talking Comedies

CRAZY NUT, THE (1436). Franklin Pangborn imagined he had every imaginable illness. When the doctor told him he would die, he promptly proceeded to get well. John T. Murray and Vivien Oakland in the cast. 1480 ft. Released June 2, 1929.
TICKLISH BUSINESS (1437). Monty Collins and Vernon Dent are a couple of Tin Pan Alley guys, and women and songs are their major troubles. 1843 ft. Released Aug. 25, 1929.
TALKIES, THE (1438). A funny idea of how a talking picture is made. Monty Collins and Vernon Dent are the goofy "sound experts." 1522 ft. Released Oct. 27, 1929.

Tuxedo Talking Comedies

SOCIAL SINNERS (1880). A bug exterminator mingles in high society. Raymond McKee, Cissy Fitzgerald, Marlon Byron. 1710 ft. Released Sept. 1, 1929.
DON'T GET EXCITED (1881). Lloyd Ingraham sails for Hawaii to get away from an annoying guitar-strumming neighbor, only to find him occupying the adjoining cahin on the boat. Harold Goodwin, Addie McPhail and Estelle Bradley. 1444 ft. Released Nov. 10, 1929.

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METRO-GOLDWYN-MAYER

M G M Colortone Revue

CLIMBING GOLDEN STAIRS (R-1). Released Aug. 3, 1929.
MEXICANA (R-2). Released Aug. 31, 1929.
DOLL SHOP, THE (R-3). Released Sept. 28, 1929.
GENERAL, THE (R-4). Released Oct. 26, 1929.
SHOOTING GALLERY, THE (R-5). Released Nov. 23, 1929.
GEMS OF M G M (R-5). Dec. 21, 1929.

Laurel and Hardy Hal Roach Comedies

PERFECT DAY (C-241). Released Aug. 10, 1929.
THEY GO BOOM (C-242). Released Sept. 21, 1929.
BACON GRABBERS (C-201). Synchronized. Released Oct. 19, 1929.
HOOSEGOW, THE (C-243). Released Nov. 11, 1929.
ANGORA LOVE (C-202). Synchronized. Released Dec. 14, 1929.

Harry Langdon Hal Roach Comedies

HOTTER THAN HOT (C-221). Released Aug. 17, 1929.
SKY BOY (C-222). Released Oct. 5, 1929.
SKIRT SHY (C-223). Released Nov. 30, 1929.

Our Gang Hal Roach Comedies

LAZY DAYS (C-251). Released Oct. 24, 1929.
CAT, DOG & CO. (C-211). Synchronized. Released Sept. 14, 1929.
BOUNCING BABIES (C-252). Released Oct. 12, 1929.
SATURDAY'S LESSON (C-212). Synchronized. Released Nov. 9, 1929.
MOAN & GROAN (C-253). Released Dec. 7, 1929.

Charley Chase Hal Roach Comedies

CRAZY FEET (C-231). Released Sept. 7, 1929.
STEPPING OUT (C-232. Released Nov. 2, 1929.
GREAT GOBS (C-233). Released Dec. 28, 1929.

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FAIRWAYS AND FOUL (0562). James and Lucille Webster Gleason. A tale of golfers and their ways as well as the breaks of the game. A dash to intrigue is added for laughing purposes. For release Oct. 13, 1929. 2 reels.
IN AND OUT (0522). Buck and Bubbles. Buck and Bubbles as Wildcat and Demmy do some funny stepping "in and out" of jail. For release Nov. 3, 1929. 2 reels.
GENTLEMEN OF THE EVENING (0505). George LeMaire, Lew Hearn, Evalyn Knapp. George LeMaire as the house detective, Lew Hearn as a delegate in Association of Inventora of America convention and Evalyn Knapp as the girl in the case. For release Oct. 20, 1929. 2 reels.
SMOOTH GUY, THE (0533). Frank T. Davis and Evalyn Knapp. A bean salesman with a grand apiel tries his line on a amall town girl. For release Oct. 27, 1929. 2 reels.
AFTER THE SHOW (0572). Jack Pepper, Morgan Morley, Paul Garner, Jack Wolf. Numbers: "Can't Find a Girl," "A-Hunting We Will Go," "Here We Are," "Jig-A-Boo-Jig," "Ain't That Too Bad," "Mississippi Mud." For release Nov. 10, 1929. 2 reels.
SO THIS IS MARRIAGE (0542). Guy Voyer, Norma Pallat, Earle Dewey. Miniature musical comedy of marriage and its problems. Tbeme song: "After You Say 'I Love You.'" For release Nov. 17, 1929. 2 reels.
RUBEVILLE (0563). Harry B. Watson, Reg. Merville, Jere Delancy, Josephine Fontaine. Miniature musical comedy. Numbers: "Sally," "Maggie," "Sweet Long Ago," "Ragging the Scale," "She May Have Seen Better Daya," "Sweet Sixteen," "Wabash," "Bedelia," "Yaka Hoola Hicky Doola," "Over the Waves." For release Dec. 8, 1929. 2 reels.
BARBER'S COLLEGE (0506). George LeMaire, Lew Hearn, Sam Raynor, Gladya Hart. Lew Hearn as "Good Time Charlie," graduate of a barbers' college, creates havoc in a barber shop. For release Dec. 15, 1929. 2 reels.
FOWL PLAY (0523). Buck and Bubbles. The boys have to deliver an ostrich. On the way they become entangled with a yaller-skinned vamp. What happens is plenty. Numbers: "Swanee River," "Oh, You Beautiful Doll," "When I Got You Alone Tonight," "Give Me a Little Kiss Will You Hun," "Coal Black Mammy of Mine," "Chicken Reel." For release Dec. 29, 1929. 2 reels.
NIGHT IN A DORMITORY, A (0573). Ginger Rogers, Ruth Hamilton, Thelma White, Morgan Morley, Eddie Elkins and Orchestra. Miniature musical comedy. Numbers: "Stay With It," "Song of the Volga," "I Love a Man in a Uniform," "Where the Sweet Forget-Me-Nots Remember," "Why Can't You Love That Way," "Dormitory Number." For release Jan. 5, 1929. 2 reels.
WEDNESDAY AT THE RITZ (0555). Charles Kemper, Evalyn Knapp. The almost-married young man and some girl and tbey meet "Wednesday at the Ritz." For release Jan. 19, 1930. 2 reels.
RUBEVILLE NIGHT CLUB (0566). Harry B. Watson, Reg Merville, Josephine Fontaine, Olga Woods. Miniature musical comedy. Numbers: "I'm Just a Vagabond Lover," "It's Always Fair Weather," "Sunrise to Sunset," "Maggie," "Harmonists," "Nola," "Doln' the Raccoon," "Under the Double Eagle," "Turkey in the Straw," "Mocking Bird." For release Feb. 2, 1929. 2 reels.
TIGHT SQUEEZE, A (0507). George LeMaire, Jimmy Conlin, Evalyn Knapp. The adventures of a pair of impecunious young men who borrow dress sulta to call upon their best girls. For release Feb. 9, 1930. 2 reels.
HIGH TONED (0524). Buck and Bubbles. When bis dusky rival not only grabs his job of butler, but also his lady friend, Wildcat hrings in Demmy and Lilly the goat to start something. Numbers: 'My Old Kentucky Home," "Home, Sweet Home," "12tb Street Rag," "Clarinet Marmalade," "Lonely Me." For release Feb. 23, 1930. 2 reels.
DOING PHIL A FAVOR (0556). Mackenzie Ward and Val Lester. A Britisb society man is jealous of bis wife and uses his friend Phil to test her fidelity. For release March 16, 1930. 2 reels.
CROSBY'S CORNERS (0565). Reg Merville, Felix Rush, Josephine Fontaine, George Patten. Miniature musical comedies. Numbera: "Down On the Farm," "I'll Do Anything For You," "Every Day Away From You," "What a Day," "I Ain't Got Nothing For Nobody But You," "Sweet 16," "Here We Are," "Ragging the Scale," "Good Night, Ladies," 'Merrily We Roll Along," "Jingle Bells," "Auld Lang Syne." For release March 23, 1930. 2 reels.
DARKTOWN FOLLIES (0525). Buck and Bubbles. Broke and hungry, Wildcat and Demmy show their samples of song, dance and joke and stumhle onto the rehearsal of a Darktown Follies and get the job. Numbers: "St. Louis Blues," "I'm Krazy For You," "Rachmaninoff's Prelude," "Mean To Me," "Some Rainy Day." For release April 13, 1930. 2 reels.
HIS BIRTHDAY SUIT (0557). Dr. Carl Herman, Steve Mills, Billy M. Greene, Cliff Bragdon. The Great Hokey makes a birthday cake. For release May 4, 1930. 2 reels.
FIFTY MILES FROM BROADWAY (9564). Harry B. Watson, Reg Merville, Olga Woods. Miniature musical comedy. Numbers: "How Is Everything Back Tome," "Trail to Yesterday," "Carolina Moon," "Oh, Tillie," "Schooldays," 'Summer Time," "Rosie, You Are My Posie," "Stars and Stripes," "Walt Till the Sun Shines Nellie," "Give My Regards to Broadway." For release May 11, 1930. 2 reels.
HONEST CROOKS (0526). Buck and Bubbles. A mysterious hlack bag, huried in a haystack hy a couple of crooks, is found by the boys, full of money. When they try to return it, things happen—and how! Numbers: "Turkey in the Straw," "Old Black Joe." For release May 18, 1930. 2 reels.
HIS OPERATION (0544). Charles Kemper, Sally Noble. He must have quiet, but what a racket they raise. For release Nov. 24, 1929. 2 reels.

* * *

RKO

Record Breakers

(Alberta Vaughn-Al Cooke)

(All-Talking—Two Reels)

AS YOU MIKE IT (0602). Released Sept. 8, 1929.
MEET THE QUINCE (0603). Released Sept. 22, 1929.
LOVE'S LABOR FOUND (0604). Released Nov. 10, 1929.
THEY SHALL NOT PASS OUT (0605). Released Nov. 24, 1929.
EVENTUALLY BUT NOT NOW (0606). Released Dec. 8, 1929.
CAPTAIN OF HIS ROLL, THE (0607). Released Dec. 22, 1929.

Mickey MaGuire

(All-Talking—Two Reels)

MICKEY'S MIDNITE FOLLIES (0701). Released Aug. 18, 1929.
MICKEY'S SURPRISE (0702). Released Sept. 15, 1929.
MICKEY'S MIX UP (0703). Released Oct. 13, 1929.
MICKEY'S BIG MOMENT (0704). Released Nov. 10, 1929.
MICKEY'S STRATEGY (0705). Released Dec. 8, 1929.

R C A Shorts

(All-Talking—Two Reels)

BURGLAR, THE (0801). Released Aug. 11, 1929.
ST. LOUIS BLUES (0802). Released Sept. 8, 1929.
TWO GUN GINSBURG (0803). Released Oct. 13, 1929.
HUNT THE TIGER (0804). Released Nov. 10, 1929.

R C A Novelties

(All—Talking—One Reel)

HEADWORK (0901). Released Sept. 15, 1929.
GODFREY LUDLOW & N B C ORCHESTRA (0902). Released Nov. 10, 1929.

R C A Marc Connelly

(All-Talking—Two Reels)

TRAVELER, THE (0907). Released Aug. 18, 1929.
UNCLE, THE (0909). Released Oct. 13, 1929.
SUITOR, THE (0910). Released Dec. 8, 1929.

UNIVERSAL

Snappy Cartoon Comedies
(Oswald the Rabbit)

(Synchronized Only—One Reel)

WEARY WILLIES. Released Aug. 5, 1929.
SAUCY SAUSAGES. Released Aug. 19, 1929.
RACE RIOT. Released Sept. 2, 1929.
OILS WELL. Released Sept. 16, 1929.
PERMANENT WAVE. Released Sept. 30, 1929.
COLE TURKEY. Released Oct. 14, 1929.
PUSSY WILLIE. Released Oct. 28, 1929.
AMATEUR NITE. Released Nov. 11, 1929.
SNOW USE. Released Nov. 25, 1929.
NUTTY NOTES. Released Dec. 9, 1929.

Collegians
(All Star)

(Talking—Two Reels)

ON THE SIDELINES. Released Aug. 5, 1929.
USE YOUR FEET. Released Aug. 19, 1929.
SPLASH MATES. Released Sept. 2, 1929.
GRADUATION DAZE. Released Sept. 16, 1929.

Special

(Talking)

SWEETHEARTS: Rooney Family, two reels. Released Sept. 2, 1929.
LOVE TREE, THE: Rooney Family, two reels. Released Sept. 16, 1929.
ACTOR, THE: Benny Rubin, one reel. Released Sept. 16, 1929.
INCOME TACT: Benny Rubin, one reel. Released Sept. 30, 1929.
ROYAL PAIR, THE: Rooney Family, two reels. Released Sept. 30, 1929.
DELICATESSEN KID, THE: Benny Rubin, two reels. Released Oct. 14, 1929.
LOVE BIRDS: Rooney Family, two reels. Released Oct. 14, 1929.
POP AND SON: Benny Rubin, one reel. Released Oct. 28, 1929.
MARKING TIME: Rooney Family, two reels. Released Oct. 28, 1929.
BROKEN STATUES: Benny Rubin, one reel. Released Nov. 11, 1929.
THREE DIAMONDS, THE: Rooney Family, two reels. Released Nov. 11, 1929.
PILGRIM PAPAS: Benny Rubin, one reel. Released Nov. 25, 1929.
HOTSY TOTSY: Benny Rubin, one reel. Released Dec. 9, 1929.

Universal Comedies

(Talking—Two Reels)

BABY TALKS: Sunny Jim. Released Sept. 11, 1929.
WATCH YOUR FRIENDS: All star. Released Oct. 9, 1929.
NO BOY WANTED: Sunny Jim. Released Nov. 6, 1929.
SUNDAY MORNING: All Star. Released Dec. 4, 1929.

Sporting Youth
(All Star)

(Talking—Two Reels)

LADY OF LIONS. Released Nov. 25, 1929.
HI JACK AND THE GAME. Released Dec. 9, 1929.

Serials

ACE OF SCOTLAND YARD, THE (Talking and Silent—two reels). Craufurd Kent.
No. 1. FATAL CIRCLET, THE. Released Sept. 30, 1929.
No. 2. CRY IN THE NIGHT, THE. Released Oct. 7, 1929.
No. 3. DUNGEON OF DOOM, THE. Released Oct. 14, 1929.
No. 4. DEPTHS OF THE LIMEHOUSE. Released Oct. 21, 1929.
No. 5. MENACE OF THE MUMMY. Released Oct. 28, 1929.
No. 6. DEAD OR ALIVE. Released Nov. 4, 1929.
No. 7. SHADOWS OF FEAR. Released Nov. 11, 1929.
No. 8. BAITED TRAP, THE. Released Nov. 18, 1929.
No. 9. BATTLE OF WITS, A. Released Nov. 25, 1929.
No. 10. FINAL JUDGMENT, THE. Released Dec. 2, 1929.
TARZAN THE TIGER (Synchronized and Silent). Frank Merrill. Consists of 15 episodes released from Dec. 9, 1929 to March 17, 1930.
JADE BOX, THE (Synchronized and Silent). Consists of 10 episodes, released from March 24, 1930, to May 26, 1930.

VITAPHONE VARIETIES

Playlets and Flash Varieties

ACROSS THE BORDER (2664-65).
AIN'T IT THE TRUTH (2648-49).
ALIBI, THE (2677-78).
AMATEUR NIGHT (2130).
AUTHOR, THE (2252).
BEAST, THE (2279).
BIG PARADERS, THE (840).
BOOKWORM, THE (2273).
LARRY CEBALLOS' REVUE (2562).
LARRY CEBALLOS' REVUE (2627).
CEBALLOS' UNDERSEA REVUE (2661).
LARRY CEBALLOS' REVUE (2693).
COMMUNITY SINGING (2288).
DEATH SHIP, THE (2234).
DIXIE DAYS (2566).
DON'T BE JEALOUS (2590).
EVENING ON THE DON (183).
FAMILIAR FACE, THE (807).
FLORENTINE CHOIR (2281).
FLORENTINE CHOIR (2282).
FRENCH LEAVE (2149).
GAY NINETIES, THE (811).
GIVING IN (2563-64).
HALL OF INJUSTICE, THE (889).
HAWAIIAN NIGHTS (422).
HOLLYWOOD BOUND (2235).
HOW'S YOUR STOCK (2660).
HUNT, THE (2249).
IN A BLACKSMITH SHOP (2117).
IN A MONASTERY CELLAR (2142).
INTERVIEW, THE (838).
IN THE MINES (2277).
JUST LIKE A MAN (839).
KIDDIES' KABARET, THE (878).
LASH, THE (2133).
LEAD KINDLY LIGHT (2368).
LEMON, THE (2259).
LINCOLN'S GETTYSBURG ADDRESS (444).
MAN OF PEACE, A (2233).
MUSIC HATH CHARMS (885).
MARCHING HOME (861).
MISS INFORMATION (2237).
NIGHT AT COFFEE DAN'S, A (2102).
NIGHT COURT, THE (2138).
NINETY-NINTH AMENDMENT, THE (776).
NON-SUPPORT (2169).
ON THE AIR (2275).
OPERY HOUSE, THE (834).
OUTLAW IN-LAW, THE (782).
OVERTONES (2287).
PAPA'S VACATION (2290).
PREDICTION, THE (2517-18).
QUESTION OF TODAY, THE (2238).
REALIZATION (2141).
REGULAR BUSINESS MAN, THE (2607-08).
RETRIBUTION (2418).
SERPENTINE, THE (2139).
SENDING A WIRE (880).
SHARP TOOLS (2666-67).
SOLOMON'S CHILDREN (2240-41).
SONG OF THE VOLGA BOATMEN (178).
SOUVENIRS (2268).
SUNNY CALIFORNIA (2239).
SYMPATHY (803).
TEN MINUTES (2319).
TINY TOWN REVUE (784).
TUNING IN (2137).
UNDER THE SEA (2134).
VISIONS OF SPAIN (2104).
WHEN THE WIFE'S AWAY (2143).
WIVES, ETC. (2568-69).

THE JAZZ REHEARSAL, one-reel Technicolor showing the inside workings of the making of a talking picture. It is a singing and dancing comedy directed by Roy Mack. Ray Perkins wrote the songs.

A MATTER OF ETHICS, comedy-drama with Howard Earle, Geneva Mitchell, Vivien Oakland, Henry Otto and Eddie Kane. Howard Bretherton directed.

DANGER, dramatic playlet with John B. Litel, Charlotte Merriam, and Frank Campeau, directed by Eddie Cline.

GOOD TIME JOE (tentative title), with Bobby Watson, Marjorie Lane, Rudolph Camero and Wilbur Mack.

NIAGARA FALLS, with Helen Jerome Eddy and Bryant Washburn. Directed by William McGann.

The week's Vitaphone Varieties made at the Eastern Vitaphone Studios are:

EDDIE BUZZELL, Broadway musical comedy star, in a Vitaphone Variety as yet untitled. It is a comedy with singing. Murray Roth directed.

THE UNDER DOG, with James Barton, Broadway dancing comedian, in a comedy dancing sketch, directed by Murray Roth.

CRINOLINE CLASSICS, with Helen Yorke and Virginia Johnson. The combination of a lyric and a coloratura soprano is quite unusual. Murray Roth directed.

SOME PUMPKINS, a comedy sketch with singing and dancing by Simmons and Hunt. A barn with Halloween decorations furnishes the background. The old-fashioned barn dances are indulged in by a number of extras. Murray Roth directed.

Three Columbia Shorts Playing with "Broadway Scandals" at G. M. Cohan

(Special to the Herald-World)

NEW YORK, Nov. 12. — Three short subjects, that are being released by Columbia, are being shown at the George M. Cohan theatre in connection with the company's "Broadway Scandals." The three shorts are "Station B.U.N.K.," with Georgie Price; "Springtime," a Disney Silly Symphony and "In Dutch," a Photocolor.

Pantomime Won't Die in Talkers, Says Hal Roach

(Special to the Herald-World)

HOLLYWOOD, Nov. 12. — It has been suggested that the art of pantomime on the screen might die out in talking pictures. There might be a tendency for actors to neglect this part of screen technique, now that it is possible for them to express their thoughts audibly.

"This will not happen in the case of comedians," claims Hal Roach. "Every comedian knows his success has been built largely upon his skill as a pantomimist. Action and pantomime will always remain the very essence of comedy, in my opinion."

Uses Merrit Tone Wiring

(Special to the Herald-World)

KAUKANNA, WIS., Nov. 12. — W. R. Vincent has opened the Rex theatre with Merrit Tone sound equipment.

SOUND ACTS

(Continued from page 55)

sailor in night club. Numbers: a. "Anvil Chorus"; b. "Wobbly Walk."

DESERT SONG OVERTURE (2930). Played by Vitaphone Symphony Orchestra.

HOT STUFF: Score (3181-88). Synchronized by Vitaphone Symphony Orchestra. Numbers 3181 to 3188, inclusive. Reels 1 to 8. A First National-Vitaphone talking production.

HOUSE OF HORRORS: Score (3161-67). Synchronized by Vitaphone Symphony Orchestra. Numbers 3161 to 3167, inclusive. Reels 1 to 7. First National-Vitaphone talking production.

DESERT SONG, THE: Score (3141-54). Synchronized by Vitaphone Symphony Orchestra, including exit march. Numbers 3141 to 3154, inclusive. Reels 1 to 13. 3154 is exit march.

HOUSE OF HORRORS: Trailer (2990). Louise Fazenda and Chester Conklin at ouija table in spooky looking house. First National-Vitaphone talking production.

DIVINE LADY, THE: Score (3031-40). Synchronized score played by Vitaphone Symphony Orchestra. Numbers 3031 to 3040 inclusive. Reels 1 to 10. First National-Vitaphone production.

SONNY BOY: Trailer (3000). Presents Davey Lee, juvenile star.

SATURDAY'S CHILDREN: Trailer (2998). Grant Withers, male lead, discourses on this Maxwell Anderson picture. Flashbacks show some scenes. First National-Vitaphone production.

HOT STUFF: Trailer (2977). Billy Bakewell, juvenile lead, and Alice White and Louise Fazenda tell about this picture. First National-Vitaphone production.

WHY BE GOOD: Trailer (2960). Jack Mulhall gives glimpses of this Colleen Moore picture. Flashback shown. First National-Vitaphone production.

FROM HEADQUARTERS: Trailer (2867). Henry B. Walthall, in jungle hut and wearing U. S. Marine uniform, explains situation and introduces Monte Blue, star.

ROBERT EMMETT KEANE (2849-50) in "Gossip." Scene: Hotel parlor. Star of legitimate stage is supported by John Miljan, Warner Brothers player, and Claire Whitney, screen and stage player.

DAVE BERNIE AND ORCHESTRA (2796) in "Here Comes the Showboat." Scene: Showboat. Numbers: a. "Here Comes the Showboat"; b. "Oh, You Have No Idea"; c. "High, High, High Up on a Hilltop"; d. "Constantinople."

MADONNA OF AVENUE A: Trailer (2718). Grant Withers, male lead, as master of ceremonies introduces Dolores Costello, Louise Dresser and other featured players. Shows one of the sets in reproduction.

RUDY VALLEE AND HIS CONNECTICUT YANKEES (771). Band set. Vallee's radio band. Numbers: a. "Down the Field"; b. "Deep Night"; c. "Outside."

CLARENCE TISDALE (766). Scene: Southern plantation. Tisdale, negro singer, presents these numbers: a. "The Sweetness of Your Song"; b. "Bye and Bye"; c. "Oh, Didn't It Rain."

HARRY HORLICK AND GYPSIES (763). Scene: Band set. Horlick and his A. & P. Gypsies, are on a national radio hook-up weekly. Numbers: a. "Two Guitars"; b. "Black Eyes"; c. "Chiquita"; d. "March of the Toys"; e. "Gypsy Love Song."

RAYMOND HITCHCOCK (760) in "An Evening at Home with Hitchy." Scene: Living room. Number: a. "Here Comes the Groom."

BERNIE CUMMINS AND ORCHESTRA (752). Scene: Band set. Cummins and his Biltmore orchestra present modern songs. Numbers: a. "Come On Baby"; b. "If I Had You"; c. "Here Comes the Ball and Chain."

MAX SCHMELING (745). Scene: Gymnasium. Heavyweight champion of Germany skips rope, shadow boxes and engages in one-round bout.

PAUL TREMAINE AND ARISTOCRATS (742). Scene: Band set. Jazz band of variety stage. Numbers: a. "I've Been Working on the Railroad"; b. "On the Road to Mandalay"; c. "Chinese Dream"; d. "Fanfare"; e. "Here Comes the Showboat"; f. "Medley."

FANNIE WARD (721). Scene: Living room. Sixty-two year old flapper in two numbers: a. "Flapper Fannie"; b. "Radio Widow."

THREE BROX SISTERS, THE (2888) in "Headin' South." Scene: Pullman drawing room. Harmonizing of Southern songs. Numbers: a. "Doin' the Raccoon"; b. "Imagination"; c. "Way Down South."

ELEANOR PAINTER (746). Scene: Salon. Lyric soprano of musical comedy and opera. Presents these numbers: a. "Love Is Best of All"; b. "Habanera"; c. "How About Me."

WHITING AND BURT (741), in "Song Sayings." Scene: Drawing room. Vaudeville and Ziegfeld's Follies players. Assisted at the piano by Edmund J. Weber, composer, who arranged act. Numbers: a. "What Did You Say"; b. "The Frog Song"; c. "That's My Idea of Heaven."

HOPE HAMPTON (740) in the Fourth Act of Massenet's Opera, "Manon." Scene: Salon. Former motion picture star is assisted by four principals, chorus and the vitaphone Symphony Orchestra.

MISS MARCELLE (716). Scene: Drawing room set. Vaudeville comedienne, in brown-face makeup, renders syncopated songs in southern dialect. Numbers: a. "Shine"; b. "If I Never See You Again"; c. "My Troubles Are Over."

LOVE AND THE DEVIL: Score (3111-17). Synchronized by Vitaphone Symphony Orchestra. Numbers 3111 to 3117 inclusive. Reels 1 to 7. First National-Vitaphone production.

DAVE BERNE (2797). Scene: Drawing room set. Directs own orchestra. Numbers: a. "Happy-Go-Lucky Lane"; b. "Down Where the Sun Goes Down"; c. "St. Louis Blues"; d. "San."

HOLLINGSWORTH AND CRAWFORD (2753) in "Bedtime." Scene: The family boudoir. Short sketch of sleepy husband and nagging, jealous wife.

TAL HENRY (732). Scene: Band set. With his North Carolinians Orchestra. Has played at college proms and over the radio. Renders these numbers: a. "Come On Baby"; b. "Shame On You"; c. "Milenberg Joys."

MAL HALLETT (730). Scene: Band set. Furnishes jazz program with his "Way Down East Orchestra." Numbers: a. "Lots of Mama"; b. "Mother Machree"; c. "War Medley."

GREEN'S FAYDETTS (710). Scene: Band set. "Green's Twentieth Century Faydetts" from vaudeville. Numbers: a. "Because My Baby Don't Mean Maybe Now"; b. "Sweet Mystery of Life"; c. "Changes."

CHILDREN OF THE RITZ: Score (3071-77). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3071 to 3077, inclusive. Reels 1 to 7. First National-Vitaphone production.

GUIDDO DEIRO (2968). Scene: Living room. Piano-accordionist in these numbers: a. "Romeo and Juliet"; b. "Drigo's Serenade."

THE THEATRE

3,000 Girls in Stanley Sunshine Contest

Forty-seven theatres of the Stanley-Warner Company are putting over a real "Sunshine Girl" Contest in conjunction with the *Daily News* of Philadelphia. It is one of the most extensive campaigns yet inaugurated, with theatres in Philadelphia, Chester, West Chester, Lancaster, Camden, N. J., and Wilmington, Del., participating.

The seven-weeks contest is for the purpose of selecting a girl who because of beauty, personality or talent, will be given the title "Miss Sunshine." Any single girl over the age of 16 who is not a professional nor an employe of the Stanley Company or the *Daily News* is eligible to participate. Eleven grand prizes will be awarded to the winners of this contest, as follows:

First prize: $3,615 Pierce-Arrow De Luxe Model Automobile, donated by the Foss-Hughes Co., Philadelphia.

Second prize: $500 three piece living room suite.

Third prize: $500 fur coat.

Fourth prize: $500 diamond wrist watch.

Fifth prize: $315 Majestic radio.

Next Six Prizes: Round trip to Bermuda, with all expenses paid, including hotel accommodations at the Hotel St. George.

In addition to grand prizes, each neighborhood theatre is awarding a group of prizes donated by local merchants, including a $350 piano, twenty $200 radio sets, wrist watches, dresses, fur coats, jewelry, etc.

Each week for a period of five weeks the 47 theatres participating will select two girls from the entries for that week, the audience selecting the winners by popular applause so that no favoritism will be shown. From this group of ten girls from each theatre, one will be finally selected to represent and carry the name of that theatre, as "Miss Stanley," "Miss Earle," and so on. The grand finals to determine which of the 47 is entitled to the title "Miss Sunshine" will be held at the Mastbaum theatre, Philadelphia the week of December 9.

In addition to trailers which are changed every week, each theatre has its own lobby display, including the gifts which are to be awarded at that particular theatre. In addition to daily stories appearing in the *News*, articles are published in various community papers and there are, of course, tieups with merchants donating the prizes. Pictures of the winners of the finals and the grand final will appear in the *Daily News* as well as in the windows of the local merchants.

It is estimated that between 3,000 and 5,000 girls will enter the contest.

We take pleasure in reproducing herewith an article from our Souvenir Opening Program, dated Oct. 28, 1926. We pray the Aladdin has not disappointed you in what was expected of it

The Magic of the Name ALADDIN

There's a Name!

(By BETTY CRAIG)

Or does it do to you what is does to me? Does it set your mind to playing pranks with elves and sprites?

To me it is as the magic lamp in Aladdin's hands. I just love to rub it and rub it, and set the world of make-believe agoing gaily, joyously, riotously before me.

It is the tinkling lilts of fairies' lutes in my ears. Songs such as I cannot really hear, but songs—so gay and sweet as to thrill me to excited fancies—purr right out of the sound of the name.

Mirages, images of air castles, lustrous riches of beautiful emptiness, lovely creatures of air stuff, host of cool candle-flame people, happy and frolicsome, working coaxingly to draw me into their gentle tumult of nothingness; mystical places peopled by wind children and strewn with veils of pink sunlight—all and all, and more, assault my empty vision when I rub the syllables of the word.

The odorless, fragrance of unknown perfume, the breath of star dust, is almost perceptible to my nostrils when I play at sounding the name.

Of course you will all say "Why, Betty is just jibbering, and that all this is just meaningless nothing?

And truly you are right. It is nothing that I see and hear and smell—nothing really.

But it is the most real unreality that I ever heard of in a fairy tale.

Now, isn't that about all we want in a theater? Something that is unreal, but makes us thing it really is real, like a fairy story does?

I think so.

And now do let me finish with just one sane and understandable sentence: I think the new Aladdin theater has a wonderful name.

ALADDIN

HARRY HUFFMAN'S UPTOWN THEATRE

Takes pleasure in presenting this, the

THIRD ANNIVERSARY PROGRAM

Starting, Friday November 1st 1929

Unit 1—Fox Movietone News—
"Hear" when you meet the world.

Unit 2—"Just Dumb"—
Warner Bros. Vitaphone Act.

Unit 3—"Marching Home"—
A Special Armistice Day Number by Vitaphone.

Unit 4—The Doll Shop—
Metro Colortone Musical Revue.

Unit 5—FOX MOVIETONE PRESENTS

WILL ROGERS
In His First Talking Picture

"THEY HAD TO SEE PARIS"

A tale of "folks" made rich by oil, then Ma took the family to Paris for a background.

THE CAST

PIKE PETERS	WILL ROGERS
MRS. PETERS, HIS WIFE	IRENE RICH
OPAL PETERS, THE DAUGHTER	MARGUERITE CHURCHILL
ROSS PETERS, THE SON	OWEN DAVIS, JR.
CLAUDINE	FIFI DORSAY
MARQUIS DE BRISSAC	IVAN LEBEDEFF
MARQUISSE DE BRISSAC	MARCELLE CORDAY
GRAND DUKE MAKIALL	THEODORE LODI
CLARK McCURDY	REX BELL
FLEURIE	CHRISTINE YVES
ED EGGERS	EDGAR KENNEDY
TUPPER	BOB KERR
MISS MASON	MARCIA MANON
VALET	ANDRE CHERON
PRINCE ORDINSKY	GREGORY GAY

Aladdin's Third Anniversary

FORWORD

Aladdin is three years old this week. We celebrate with a carefully selected program and ask the ladies who attend Friday evening, November 1, to please accept a rose—a slight token of our appreciation of your friendly patronage and support that has made Aladdin, and what it means today, possible.

What "water has run under the bridges" in these three years. Your marvelous encouragement at our brilliant opening and your continued support has permitted us to have offered in Denver:

The First Warner Bros. Vitaphone

The First Wm. Fox Movietone

The First Synchronized Picture, Don Juan

The First Picture with talk and song—Jazz Singer

The First All Talking Picture—Lights of New York

The First Talking News Reel—Fox Movietone

The First Talking Comedy—Lion's Roar

The First Talking Acts

The First All Natural Color Photography Picture—On With the Show

The First Full Stage Size Screen

The First "Brinkeroff" lighting effects

The First Reserve Loge Seat Accommodations

The First Free Nursery Service

The First to Permit Smoking—(Loges and right balcony)

The First and only Free Check Room Service

First Free Auto Parking and Watchman service to cars on the Street around Theatre.

COULD THERE BE ANYTHING ELSE?

(Continued on Next Page)

Harry E. Huffman gave his Aladdin theatre at Denver a real sendoff both in the house organ and in his advertising, on the occasion of the third anniversary celebration of the house. An interesting angle of the house organ play was a reproduction of an article from the souvenir opening program of Oct. 28, 1926, by Betty Craig, critic of the Denver Post. And now Miss Craig, in an article in the Post on Nov. 1, 1929, paid a real tribute, part of it reading, "Wonders have been accomplished in these three years by Harry Huffman, bringing happiness, comfort, inspiration with a type of service that cannot be beaten."

Harold Lloyd as Cardboard Cutup

Life-size cutouts of Harold Lloyd—he called them his cardboard ambassadors—played an important role in the campaign for the comedian's latest Paramount release, "Welcome Danger," at the Rivoli in New York. A real campaign it was, in line with Lloyd's policy of studying his public.

An interesting feature of the cardboard campaign was that not one line of reading matter was used with the cutouts. Yet the idea was put over possibly more vividly than if wording had been employed. The particular duties of each ambassador are explained at the bottom of the page.

HAROLD LLOYD, in all his moods, was present. There was the clowning Lloyd, a pensive Lloyd, a fighting and scared Lloyd and a polite Lloyd. Ambassador number one was perched above the box office and wielded a big stick, over the patrons' heads. Ambassador number two greeted the patrons as they entered the theatre and politely picked up ladies' kerchiefs as they passed. A number three stood aghast at the first landing of the grand stairway, and number four just lolled about the house, usually seated in a corner by himself. Many of the mezzanine promenaders turned quickly to see a number five, and an officer of the law, coming through a window. Another one was stationed at the exit and sent the crowds home with another reminder of the coming attraction.

WE CHALLENGE YOU, MAE TINEE!

We have invariably agreed with your opinion, BUT WHEN YOU GIVE ONLY TWO STARS TO "MARIANNE," WE COMPLETELY DISAGREE WITH YOU.

All Chicago respects your excellent judgment and your star-system of grading pictures has become a convenient guide for theater-goers.

Judging from the enthusiastic comments of the Chicago Theatre audiences, "Marianne" merited 4 stars if ever a picture did. In all our experience, few pictures have met with such unstinted praise.

WE ARE SURE THAT TOMORROW'S AUDIENCES AT THE PARADISE, UPTOWN AND TIVOLI THEATERS WILL FIND "MARIANNE" FOUR STAR'S WORTH OF IDEAL TALKING PICTURE ENTERTAINMENT.

All-Talking Musical Romance

"MARIANNE"

With

MARION DAVIES

LAWRENCE GRAY
BENNY RUBIN
"UKELELE" IKE

OPENS TOMORROW

at PARADISE, UPTOWN, TIVOLI

Speaking about Mae Tinee, motion picture critic of the Chicago Tribune—. Well, that's what Balaban & Katz is doing—and how!—in this newspaper ad, reproduced from the Chicago morning dailies of November 7. Incidentally, Marion Davies pictures are made by Cosmopolitan Productions, and Cosmopolitan Productions is owned by William Randolph Hearst, and, as everyone knows, rival dailies in Chicago are owned by William Randolph Hearst. Wherefore it seems that a little arithmetical two plus two makes—well, at least interesting reading.

SPECIAL ANNOUNCEMENT!

THE ARBOR THEATRE

67-71 No. Swan St. between First and Second Sts.

—IS THE—

ONLY THEATRE IN ALBANY

DEVOTED EXCLUSIVELY TO

SILENT PICTURES!

The film is the language of images, and images do not speak. To hear the voice of a film actor is an absurd conception. Film actors are not actual living persons.

THE MOVING PICTURE WAS PLANNED FOR SILENCE

SILENCE IS GOLDEN!

The Arbor, devoted exclusively to the presentation of SILENT PICTURES, offers golden hours of silent entertainment to those seeking a change from the clamor of eye and ear entertainment and those who prefer the restful relaxation that only silent pictures can provide.

YOU CAN ALWAYS SEE MORE THAN YOU CAN HEAR!

The foremost producers are still creating silent pictures of high quality and you can enjoy them at the ARBOR THEATRE!

The ARBOR has always striven to render the best programs for the smallest admission. Not just occasionally, but every day, the ARBOR brings to you the choice of big pictures. We pledge our sincere effort to more than please you in the years to come.

Doors open daily at 6:30 p.m. Performance starts 6:45 p.m.
Saturdays and Holidays continuous from 1:15-11 p.m.

PROGRAM CHANGED DAILY

Double Features every Tuesday and Thursday

VODVIL NITE Every Wednesday
4 BIG ACTS at 8:15 p. m.

FREE CANDY TO EVERY CHILD ATTENDING OUR SAT. MATINEES!

ADULTS 15c PHONE DIAL 4-3724 **CHILDREN 10c**

BRING THE WHOLE FAMILY!—AND YOUR FRIENDS TOO!

H. S. VINEBERG, Mgr.
Formerly with the Mark Strand Theatre

This is the way the Arbor theatre at Buffalo, N. Y., goes to the public with throwaways to capitalize on the fact that it still is a silent house.

School for Girls Essay Contest on "Modern Maidens"

A school for girls contributed to the success of the showing of "Our Modern Maidens" when that M G M picture was booked into the Lincoln theatre at Troy, N. Y. Louis J. Saperstein, manager, arranged an essay contest on "What Do You Think of 'Our Modern Maidens?'" with the Russell Sage School.

Tieups were made with Postal Telegraph, the Broughton Fur Company, Traveler Shoe Company, Carlson Hat Store, Frazer Shirt Shop, Kane Jewelry Store, Bulova wristwatch, Schrager's cleaning establishment, Delta Shop (lingerie), March Shoppe, and Lido Hosiery stores.

27 in Junior Police Force Are Guests of Stapleton

The 27 boys who comprise the Ottawa Junior Police Force paraded to the Centre theatre, Ottawa, on November 2, where they were the guests of Manager Don Stapleton. Before proceeding to the theatre, the junior policemen were inspected at the police station by Magistrate William Joynt.

Newspaper Serial Based On Romance of the Lot

Experiences of a young actor and a script girl have been novelized by Willard Keefe into a 10,000 word newspaper serial for 12 illustrated instalments to accompany the showing of Warner Brothers' "Show of Shows," Vitaphone revue.

Character Reading from Handwriting Is Wolf's Tieup to Boost Theatre

Rube Wolf, master of ceremonies and director of the orchestra at the Fox theatre, San Francisco, is never averse to obtaining a little publicity for the theatre, especially when the cost is no more than providing a sample of his handwriting. The Schwabacher-Frey Stationery Company, recently launched a contest in which prizes were offered for the best character delineation of Rube from a letter written by him. The original was displayed in the store window and copies were distributed at the pen counter, with free booklets on graphology. That the stunt was successful was indicated by the hundreds of entries.

SPECIAL MERCHANTS THURSDAY ENTERTAINMENT

This coupon with 25c will admit your entire family

—TO THE —

PRINCESS THEATRE

Thursday Evening August 1st, to see

"THE BRIDGE OF SAN LUIS REY"

A Pulitzer Prize winning novel and in fact the most talked about story of the year.

Shows start at 7: 30 and 9:15 P. M.

Enjoy your afternoon and evening off by seeing an example of the high class of entertainment this theatre is offering its patrons.

When Homer P. Morley, proprietor of the Princess theatre at Buchanan, Mich., found that the fact that the merchants closed their shops on Thursday afternoons was cutting into his receipts, he issued the card reproduced here, and the trail led back to the box office for a number who had got out of the habit of going to the theatre. A thought for other exhibitors in the same boat.

Make Monday Your Movie Day!

See a **PUBLIX** *Show Today*

The best day of the week to get prompt seats, without waiting is Monday! And this week particularly—with so many *exceptional* PUBLIX shows in town!

Everybody wants to hear Clive Brook at the Saenger—and Harold Lloyd talk for the first time at the Tudor. The Strand's great production "Hearts in Exile" is drawing unusual crowds!

Why Not a Monday Matinee?

When Publix and the Saenger circuit at New Orleans undertook to build up Monday attendance, the above advertisement was placed in the newspapers. An interesting institutional ad.

If Stores Close, How Do You Keep Patrons at B. O.?

What would you do if the merchants in your town closed shop an afternoon a week and you found that your box office suffered on those days?

Homer P. Morley, proprietor of the Princess theatre at Buchanan, Mich., refused to let such a situation floor him. Instead, he had a ticket printed and distributed that proved to be a builder of goodwill and patronage. He writes "The Theatre" as follows:

"During the summer months especially, the merchants in this city close their shops on Thursday afternoon. Some of the merchants continue the practice throughout the year. On checking my patrons on Thursday nights (this city is not large enough to support a matinee on week days) I discovered these individuals to be noticeably absent. That was the reason for getting out the ticket.

"Although the results of the day were not as successful as expected, I have found that the stunt has been worth many times its cost. It was instrumental in returning several people who were almost out of the habit of attending this theatre."

Hats off to Morley. If any of you other readers of "The Theatre" have solved a similar problem, write to this department and we'll pass it on.

How Many Titles of Mary and Doug Films Can You Recall Now?

Several possibilities of exploitation angles are presented in the memory contest used by United Artists in which contestants try to list all the 85 pictures in which Mary Pickford and Douglas Fairbanks individually starred prior to their costarring appearance in "The Taming of the Shrew."

M. A. Malaney of Loew's Ohio theatres started the ball rolling with his tieup with the *Cleveland News* and the contest now has spread to other cities. While very few have turned in a perfect list, the number of replies with eighty correct titles has been impressive, says United Artists, all of which is a good test of fandom.

Entire Showing of "Hollywood Revue" Is Put on the Air

When the "Hollywood Revue" appeared at the Strand theatre in Madison recently, the manager of the theatre saw to it that the picture went on the air. The *Capital Times* station WIBA broadcast the entire show on a two-hour program. This presentation was the first of its kind in Madison and received considerable favorable comment for the theatre.

Besides the radio advertising given the show, the *Capital Times*, one of Madison's dailies, featured the broadcasting by carrying a front page announcement to that effect.

Paramount Staff Fete

The Paramount building at Kansas City was decorated throughout on October 30 in the Halloween spirit for an evening party of the Paramount staff. Misses Bertha Dubinsky, Billie Mistele, and Daisy Ekel, took charge of all arrangements. W. P. (Bernie) Bernfield made a hit, blacked up as Al Jolson.

A box car hoisted above the entrance to the State-Lake in Chicago was a novel method of calling attention to Pathe's, "Oh, Yeah," when it played at that house.

Modernistic Lobby and Contest On Radio Aid "Broadway Scandals"

A modernistic lobby with a radio contest tieup was a feature of the campaign for Columbia's, "Broadway Scandals," at the George M. Cohan theatre in New York. Futuristic lettering and lighting on the marquise was backed up by gaily colored cutouts of chorus girls in art poses fringing the marquise.

The radio program consisted of a 15-minute musical comedy tabloid over WGBS, with announcement that 50 passes would be given for the best letters of art appreciation on the marquise display, which was arranged by Hank Linet, director of publicity and advertising at Columbia.

Coty Gives Three Songs

The first five minutes were given to a synopsis of the production, the next five to the singing of three of the songs, "What Is Life Without Love," "Rhythm of the Tambourine" and "Can You Read in My Eyes" sung by Billy Coty. Linet occupied the last five minutes of the radio period with announcement of the contest.

The first flash of the lobby display is a series of oil paintings showing the georgeously costumed chorus in several specialty numbers. As one passes this display and enters the doors into the lobby, which is hung with blue and silver silk, the original sketches by Jaron de Saint Germain from which the costumes were designed greet the eye. These are framed in natural wood and arranged about the walls.

Futuristic Heads of Girls

Saint Germain is responsible for the most brilliant costumes in the Fanchon and Marco acts, including "The Seasons," "Moonlight Waters," "The Birds," "Love School" and "Sweetheart."

Overhead in the lobby is a series of futuristic heads of girls in various sizes. They are batiqued in colors on silk. The paintings are in shades of red, yellow, purple, green, blue, orange and black, and were designed by Frank Spicker, Columbia's art director.

Finds He Has Relative Exhibitor in England

(Special to the Herald-World)

OTTAWA, Nov. 12.—P. J. Nolan, proprietor of three thriving theatres in Ottawa, Ontario, has just made the interesting discovery that a lineal descendant of his family tree in Ireland is also a moving picture exhibitor in another part of the world. This is Frank J. Nolan, manager of the Derby theatre, Scotland Road, Liverpool, England. The two have struck up a long-distance correspondence in which details of family history and of theatre experiences are being exchanged.

Author Helps Manager Put Over "Flight" Film; Airplane Drops Circulars

I. R. Franklin, author of the Crosset and Dunlop novel of "Flight," came to Baltimore to help Frank Price, Jr., manager of the Rivoli at Kansas City put over the Columbia picture of that name.

Window displays were arranged. A Flight ash tray was presented to Mayor William F. Broening. Film showing Price receiving the first print from New York was made. Boards were placed beside the recruiting signs.

A plane flew over the city each day and dropped circulars.

Four-Page Roto Calls 'Em To Palace at Torrington

The Palace theatre at Torrington, Conn., used a four-page rotogravure folder to exploit Paramounts "The Two Black Crows" (Moran and Mack), and the back page was tied in with a news company handling the Columbia records made by the blackface comedians.

MUSIC AND TALENT

Piazza Promoted to New RKO Post

Farewell Fete Sends Official To N. Y. Post

Transfer Is a Part of Theatre Concern's Program of Expansion

By W. S. RUSSELL

Ben Piazza has left Chicago's Rialto and the loss, we feel, is Chicago's.

This popular vaudeville executive is now in New York in charge of the business affairs of R K O's booking department, a post created under the new plan of expansion just launched.

Piazza was held in high esteem in Chicago, and among vaudeville people, and no better evidence of this could be given than the farewell dinner tendered him at the Standard Club before his departure for the East. Mort Singer was host, and in the group attending were his associates and friends.

First indication that R K O was determined on a program of expansion was contained in the following official announcement:

"The recent expansion program of R K O and its acquirement of new theatres has increased the work of its booking department to such an extent George A. Godfrey requested Mr. Hiram S. Brown to rearrange the work of the department in order to more evenly divide the various duties, etc.

"The circuit will now be dividend into two booking divisions, East and West, the Eastern division comprising the theatres from New York to Cleveland, the Western division to include Cleveland, Chicago and all theatres to the Northwest and Coast. The Eastern division will be under the direct supervision of Mr. Godfrey, the Western division under the direct supervision of Mr. Charles J. Freeman.

"A post will be created to take care of the business affairs of the department, which will be headed by Mr. Ben Piazza, who is being transferred from the Western office, and who will also assist Messrs. Godfrey and Freeman in general booking matters."

Piazza has been considered one of the ablest executives in the vaudeville field, and to his credit was the fact that he was one of the few Keith Albee Orpheum men to be taken over and assigned responsible posts when R K O assumed control of the business.

Through his diversified knowledge of the theatre, Piazza has an intimate understanding of motion pictures also, a fact which makes him doubly valuable as an R K O executive.

Wins for Witmark

"Whispering Bill" Collins, representative of M. Witmark & Son in Detroit, was recently declared winner of the Popularity Contest conducted by Station W J R. Mr. Collins' songs were confined solely to publishings of Witmark, and is the third contest held by W J R which he has won. Over one hundred thousand votes were cast by the fans and $1,000 in prizes were awarded. The numbers that helped win this title were his own songs, "Am I Blue" and "Song of the Nile."

THE SINGING
MASTER OF CEREMONIES

BENNY ROSS

Now Inaugurating a New Stage Band Policy for Warner Bros. at the
EARLE THEATRE, Atlantic City

STAGE SHOWS

Milwaukee *Wisconsin*

Week Ending November 14

There's plenty of pep in Fanchon & Marco's "Speed Idea" appearing at the Wisconsin this week. It starts off with a bang when Cal Norris' Greyhounds led out by the twelve **Sunkist Beauties** give some fine exhibitions of leaping over hurdles. The chorus rounds off the opener with some snappy dancing garbed in blue and white costumes smacking a bit of the aviatrix mode.

A "musical cocktail" is next offered by the band. It is a harmless though tasty cocation with such numbers as "Romona," "Spanish Town," "Easy Melody," and others all poured into one with **Frankie Jenks** adding the necessary kick with his singing and antics.

A three-legged dance by the chorus, wherein two of each of the twelve beauties are tied up into a red three-legged pair of trousers causes much merriment among the audience. **Helen Burke**, a snappy stepper, is featured in this chorus number.

Some slow motion acrobatics are engaged in by **Parker & Mack.** The boys are plenty graceful in their movements and a dive over a piano comes in for heavy applause.

The **Black Kat Four**, dusts the boards with some neat stepping and then each obliges with a solo dance number. Each of the four is a whizz for lightness on his feet and make a big hit.

Cal Norris' Greyhounds again make their appearance in connection with the grand finale, doing their stuff on an endless board on the upper stage, while the chorus in white costumes with black plumes, snap into it on the lower deck. It is one of the best Fanchon & Marco offerings for the past few weeks.

Portland *Fox Broadway*

Week Ending October 31

Fanchon & Marco, titled an especially attractive stage show as the "Hollywood Review of 1930," but it should have been named the "Three Chocolate Gobs." They put on an incredible combination of humor, agility and savagery into their dancing and for good measure clown through several songs most effectively. Two dancing teams are featured, **Lorris and Fermine**, who do a fiery Indian dance, and **Mary Miles** and **Mildred Perlee** who offer some enjoyable acrobatic dancing. Charles Rozelle contributed a clown musical act. He uses an oboe disguised as a clothes tree, and a funny Chinese horn that he practically turns inside out. John Dale is featured in a catchy tenor solo with the 16 Hollywood Girls in gorgeous feather and silk costumes.

Sam **Jack Kaufman** and his band, as usual, delight capacity audiences, with their original version of "Baby, O Where Can You Be?" Encores were demanded. On the screen Richard Barthelmess and Marion Nixon in "Young Nowheres."

San Antonio *Majestic*

Week Ending November 8

On the Majestic stage this week is one of the best big time bills that has played this house since its opening five months ago.

Mary Haynes, comedienne, keeps the audience in an uproar during her performance, which went over big and clicked.

Sully and Thomas do a song and dance number with their spatter and capers, received a large portion of the applause.

"The Dancing Princess," offering **Lindsay Mason and Company**, is nicely costumed and set throughout,

(*Continued on page 64*)

Happenings this week and last. . . . Well, folks, be sure that you have filled out a biographical sketch for the Motion Picture Almanac published by the Exhibitors Herald-World each year. In the Almanac, Masters of Ceremonies, Organists, and acts both presentation and vaudeville are listed in the most complete and authentic publication ever rendered to managers and producers of the legitimate, presentation and motion picture world. . . . Incorporated in this year's Almanac will be a section devoted exclusively to the publishers and music writers, be sure to write in for this questionnaire. In sending us this information you are under no obligation whatever. . . . Likewise the acts organists and M. C.s are under no obligation and in compiling this information we need your cooperation, so be sure to drop me a line care of **Quigley Publishing Company**, 407 South Dearhorn St., Chicago. . . . **Bernie Prager** made a flying trip to Chicago last week and only stayed three days, and at that I nearly missed seeing him. Bernie, you know, is sales manager for the **Robbins Music Corporation**. . . . **Russ Wildey** and **Jule Neville**, who have been working at Balaban and Katz Norshore theatre for some months are now broadcasting over WIBO under the titles of "Russ and Rusty." . . . Speaking of mergers no doubt everybody has heard of the merger of Marks Brothers and Balaban and Katz hut some of the folks out of town may not have heard that **Miss Florence Mary Schubert** and **Lou Kosloff** were married at three A. M. one night last week. . . . In the Frolics new show are Chicago's favorites, **Rick and Snyder** who have been in Chicago so long that some people think the show is incomplete without them. . . . **Irene Rich**, **Henry Santrey** and his orchestra and **Fritz and Jean Hubert** are among the acts booked in the Palace theatre this week which should make it worth while attending. . . . **Ted Leary** is acting as guest master of ceremonies at his old hangout, the Stratford theatre for a few weeks and **Russell Cooke** likewise will act as guest master of ceremonies at the Capitol and Avalon theatres. . . . By the way, **Shannons Playtime Frolics** are appearing this week at the State-Lake theatre. . . . You all no doubt have heard of the hig dinner given **Ben Piazza** by **Mort Singer** at the Standard Club as a farewell party before he left to take up his new duties as national booking manager in New York. **Billy Diamond** will replace him in Chicago. . . . **Bob Noland**, haritone, whose singing voice has been heard with **Ray Miller** and **Ted Fiorito**, has joined the staff of WIBO. . . . I see **Norman Stepp** played an engagement last Saturday alternating with **Wayne King** at the Trianon hall room. . . . **Milton Herth**, solo organist, is now playing as guest organist at the Majestic theatre in Bloomington, Illinois. . . . **Art Miller** and his orchestra of 11 men opened at Danceland last week and will broadcast over WWAE. . . . **George Lipschultz**, a former Chicagoan, is now in charge of synchronizing at the William Fox Studios in Hollywood and also takes care of the comhination silent and sound pictures which is something new in this field. The Fox studios are making a silent version of each picture, that is they are using the sounds and songs hut wherever dialogue comes in they are putting titles in for European use with the different languages for the different countries. These titles will be filled in with music track so as not to have the picture silent because of the title. . . . **Max Bradfield**, Fanchon and Marco master of ceremonies, will take up his duties as **M. C.** at the Fox theatre in Detroit on November 15. . . . **Eva Mandel**, Blues Comedienne, will join the Fanchon and Marco "Sweet Cookies" idea on the same date and at the same place. . . . **Laurel and Hardy** will be the added attraction with the Fanchon and Marco "Bahy Songs" Idea for the week of November 22 at the Fox theatre, San Francisco. . . . **The Kemmys**, with **Miss Eva Ivey**, and **Arnold Grazer**, **Maxine Hamilton** and **Lee Wilmot** opened in Fanchon and Marco's "Black and Gold" Idea at the Colorado theatre in Pasadena. . . . Some of the acts recently signed hy Fanchon and Marco for the forthcoming "Ideas" are **Countess Sonia**, **Alex-Sherer-Bekefi**, **Sam Linfield Company**, **Tillyou and Rogers**, **Pall Mall** and **Les Klicks**. . . .

W. S. Russell

This picture was snapped as Ben Piazza boarded the train to take up his new duties in New York in charge of the business affairs of the national booking department for R K O. Around the platform of the train are grouped associates he worked with while in Chicago, and friends.

M. Witmark & Sons to Occupy Floor in Cunningham Building

Lewis Warner and Edwin Morris, executives of M. Witmark & Sons, announced this week that their company has leased an entire floor in the newly completed Cunningham Building at Broadway and 51st Street. The need of larger offices is an outgrowth of the expansion that the organization has undergone as the publishers of songs used in Vitaphone productions. In their new headquarters which they will occupy on December first, M. Witmark & Sons will have the finest facilities of any music publishers on Broadway.

Music and Talent

LETTERS

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

MUSIC AND TALENT—To the Editor: Hollywood, Cal., Novemher 5. As an ardent reader of your column, I thought I might give you a few things of interest.

I am now in charge of Synchronizing at the above studios and also do all the comhination silent and sound pictures which is something new in our field. Wm. Fox Studios are making all their sound pictures into silent, that is, they are using the sounds and songs hut wherever dialog comes in they are putting titles in for European use with the different languages for the different countries.

These titles will he filled in with a music track so as not to have the picture silent because of the title.

I have just scored the European print of "Married in Hollywood" operetta and am now working on "The Cock Eyed World."

Chicago happens to he my home town and am best remembered there by my engagements at the old Pantheon theatre in 1920-21, Lambs Cafe in the olden days at Randolph and Clark streets.

Was orchestra leader at Loew's Warfield in San Francisco from 1921-25, Loew's State in Los Angeles, and opened the new Fox theatres in Portland and Seattle.

Hoping I haven't bored you with all this news and wishing you continued success, I remain, Yours sincerely, George Lipschultz.

PRESENTATIONS
AND
Material for Organists

SPECIAL LARGE SETS

A MUSICAL AER-O-LOGUE
Featuring
AM I BLUE?

A MUSICAL COCKTAIL
(A Theme Song Medley)
Introducing
SMILING IRISH EYES
from "Smiling Irish Eyes"
HARD TO GET
IF YOU WERE MINE
from "Twin Beds"
WHERE THE BUTTERFLIES
(Kiss the Buttercups Goodnight)

A SONG DERBY
Featuring
LET ME HAVE MY DREAMS
AM I BLUE?
from "On With the Show"

SMALL SETS

SMILING IRISH EYES
MY SONG OF THE NILE
from "Drag"
MY MOTHER'S PHOTOGRAPH
WHERE THE BUTTERFLIES
(Kiss the Buttercups Goodnight)
WOULDN'T IT BE WONDERFUL
from Ted Lewis' Picture
"Is Everybody Happy"

VITAPHONE RECORDS

MY SONG OF THE NILE
ON WITH THE SHOW
GOLDDIGGERS ON BROADWAY
GYPSY CHARMER
from "The Squall"

Chorus sets on all songs including:
PAINTING THE CLOUDS WITH SUNSHINE
TIPTOE THROUGH THE TULIPS
from "Gold Diggers"

Write for Special Bulletin
Jimmy Clark
Special Service Manager
321 West 44th Street, New York
"VITAPHONE" REG'D TRADEMARK

M. WITMARK & SONS
1560 Broadway, New York

ORGAN PRESENTATIONS OF GREAT SONGS

SMALL SLIDE SETS

(I'm a Dreamer)
AREN'T WE ALL?
from "Sunnyside Up"

LITTLE BY LITTLE
from "The Sophomore"

LOOK WHAT YOU'VE DONE TO ME
from "Why Leave Home"

DANCE AWAY THE NIGHT
from "Married in Hollywood"

THE RIGHT KIND OF MAN
from "Frozen Justice"

MARIANNE
WHEN I SEE MY SUGAR
(I Get a Lump in My Throat)
from "Marianne"

IF YOU BELIEVED IN ME

SPECIALS

Medley of Hits from
"Sunnyside Up"
Introducing
IF I HAD A TALKING PICTURE OF YOU
AREN'T WE ALL?
SUNNYSIDE UP
YOU'VE GOT ME PICKIN' PETALS OFF O' DAISIES

Medley of AL JOLSON hits from
SAY IT WITH SONGS
Introducing
LITTLE PAL
WHY CAN'T YOU
USED TO YOU
I'M IN SEVENTH HEAVEN

We Also Have Individual Chorus Sets for All Our Songs

Write for All Slides and Information to
SAM LERNER, Mgr. of Publicity
De Sylva, Brown & Henderson, Inc.
745 7th Ave., New York City

STAGE SHOWS

(*Continued from page 62*)

and vocal numbers, dance hits along with other offerings were well enjoyed here.

Miachua Brazilian, ace wire-walker, thrilled the local theatregoers with his marvelous slack and tight wire walking without the use of artificial means, pole, umbrella or what have you.

Dugan and Parker, billed as "America's Guest," rounded out a well balanced program with their light comedy, snappy chatter and many original dance steps supreme.

On the screen is "Salute," a William Fox Movietone Production, starring George O'Brien, Helen Chandler and Stepin Fetchit.

Eddie Sauer and His Music Makers offer an overture which fits the spirit of this all-talking collegiate picture.

Vernon Geyer, the Alamo City's own Jesse Crawford, is still holding full sway at the Majestic's huge Robert Morton organ.

Indianapolis *Indiana*

Week Ending November 9

"The Garden of Love," the Publix presentation on the Indiana stage, is fair entertainment. The Charlie Davis orchestra contributes the musical setting from the pit this week, with **Ed Resener** conducting. **Bobby Jackson,** guest master of ceremonies, introduces the acts from the stage.

Harry Willaford, who regularly plays in the hand, meets with especial success doing a single on the state program. He sings "Ain't Misbehavin'" and then adds a catchy solo chorus or two on his cornet. Among the other performers are **Benoff and Renova,** dancers of exceptional skill; the **Felicia Sorel** "daisy sextet," a masculine comic dance ensemble;

Bayes and Speck, comedians; **Miriam Lax,** vocalist and the **Dorothy Berke** chorus of girls.

The program also contains an overture which is arranged and conducted by Ed Resener. Its title is "The Rain Medley," and as implied, it is made up of the popular songs written on "rainy" themes.

According to announcement, the theatre is getting ready for a big home coming for **Charlie Davis,** who has heen guest master of ceremonies at the Paramount theatre in New York for the past four or five weeks.

Minneapolis *Minnesota*

Week Ending November 8

Honeymoon Cruise, the stage offering at the Minnesota theatre this week, is only fair entertainment and, in many spots, very poor entertainment. The whole show seems to lack punch.

The curtain rises, revealing a boat deck and the Honeymoon Trio on board. This three-some, all with very fine voices, provide some of the hest entertainment on the bill. They are assisted by the **Dorothy Berke** dancers who could be better trained.

Joe Penner, headliner of the bill, comes on for a brief space, to do nothing at all at this juncture.

Joe and Willia Hale, as captain and crew, make their appearance. They dawdle around with some gags and vaudeville juggling.

Zizz Black and the Minnesota Serenaders with the Caliph of Bagdad present the one number that is thoroughly entertaining from start to finish. Lights go out to permit rapid change to Oriental garb for the Serenaders and Black who reappears in garb and beard that Mohammed himself might envy. Accompanied by the Serenaders, Black sings The Caliph of Bagdad, a comic number. Following this **Miss Babe Morris,** as one of the harem, does an Oriental dance jazzed up. This displeases the caliph so he shoos her off and calls on the rest of the harem, six of the Serenaders who are dressed in long flowing trousers and veils. They do an Oriental dance, as it is supposedly done, much to the amusement of the audience.

Babe Morris does a fast solo tap dance in the next that peps up the show a hit and gets a good hand.

Joe Penner does his main stuff in the next number and it's worse than ever.

Luella Feiertag and **Eugene Ramey,** soprano and tenor, appear on the upper deck of the ship and sing a duet My Little Honey. Both are good singers and the numher is quite a relief after the rest of the bill. On the lower deck **Babe Morris** and **Billy Meyers,** the small and the big of it, do a take-off on the other couple's number that is good for a couple of hearty laughs. The Honeymoon Trio appear again and add more to this number. The Dorothy Berke dancers complete the presentation.

BILL
MEEDER
AT THE
ORGAN

RKO
THEATRE

RICHMOND HILL N. Y.

Milwaukee *Wisconsin*

Week Ending November 7

Fanchon & Marco's "Sweet Cookies" Idea opens with the chorus of Gingerbread Beauties in haker's costumes doing their stuff before a cooky and cake setting. The hand is hidden away underneath the frosting of the big cake, while it plays its tunes for the chorus and Roy Loomis, soft toe dancer.

"Love Me" is played hy the hand with the chorus sung hy its leader, **Frankie Jenks.** This number is followed by "Piccolo Pete" with a bit of comedy included hy the various members of the orchestra and Frankie.

A trio, **Bobbe Thompson, Dolly and Marie,** stage a gingerbread man number augmented hy the chorus of twelve dressed in brown sugary costumes and armed with round wooden clappers. The number is novel and makes a hit.

A xylophone number hy **Jerome** accompanied hy the band is well done. He offers several numbers including "Vagabond Lover."

Some tumbling and other comic antics are engaged in hy **Joncs and Hull** besides some snappy dancing.

The grand finale opens in an old-fashioned manner with the chorus behind a curtain through which they put their heads, giving them the appearance of being attired in old-fashioned dresses. Bohhe Thompson represents the modern age in song and dance and as she finishes her number the curtain is raised disclosing the chorus in snappy dance costumes. Before the curtain drops they arrange themselves on the upper stage and pose there with butterfly wings.

Kansas City *Pantages*

Week Ending October 30

Pantages offered a vaudeville bill this week in which a prominent place was given to **Fred Duprez,** comedian. Mr. Duprez told innumerable jokes, sang a song or two, and created a good deal of laughter.

Dallas and **Helene Walker** were two cowgirls from the Wild West in costume. They sang and danced, and one of them did some really skillful lasso tricks.

Stanley, Owen and Howe appeared with their guitars and did some playing, some joking, and some singing.

Another act just in front of the County Prison featured a hobo and a prison warden as the cut-ups. These two, **Mack and Stanton** hy name, made themselves amusing with jokes and songs and Tomfoolery.

A skating act gave variety to the bill. The **Four Winslows,** two of them in comic costumes, cut some funny capers, as well as doing some expert skating.

Jersey City *Stanley*

Week Ending November 7

"They're Off," a Boris Petroff production, featuring **George Dewey Washington,** international colored baritone, opens to a scene of a racing stahle, in front of which six jockeys and the **Fred Evans Ensemble** offer an introductory singing chorus and a pleasing routine. **Adelaide Scamon,** follows with a difficult and well performed twirling routine which she does on one toe. Scene then shifts to the race track with the hand helow the stand and the track in the background.

Charlie Melson, the popular master of ceremonies,

and **Jimmy Kelley** open proceedings with a number of clever gags that get many laughs. The Evans ensemble (six boys as Jockeys and six girls as Horses) please with a well done routine, which finisbes with the "jockeys" driving the "horses" off in a flickering spotlight.

Melson announces a special arrangement of "Piccolo Pete" wbich his orchestra play and sing to a fine ovation. **Eddie McKenna**, as the jockey who is to ride Silver King in the race, enters and offers an extremely difficult acrobatic dance that features bandsprings and tumbling which he does on his head, and which gains him a very fine reception.

Forsythe and Kelly (tbe owner of Silver King and the little jockey who wants to ride him in the hig race) enter and have the house roaring at tbeir funny gags. Miss Seamon enters and announces that Burke (Eddie McKenna) will not ride Silver King in the race and finally Forsythe gives Kelly his permission for him to ride the horse. As tbe ballet do a routine, Forsythe sings "I Love You" to Miss Seamon, in a very fine voice. Miss Seamon then does another difficult twirling dance, as Forsythe sings "Forgive and Forget." They gain a very fine reception.

Charlie Melson then enters witb one of the most ugly bulldogs in existence and sings "You're a Lucky Dog." This is a comedy song and the type that Melson does to perfection. He received a very fine hand and was forced to beg off.

He then introduced a surprise in the person of little four-year-old **Master Jay Bee**, who offers some very good tap dancing that earns him encores. Little Jay is absolutely a phenomenon, and in his dancing never fails to miss a tap. By the time this little fellow reacbes the age of some of the well known performers of today, they will have to look to their laurels, or this boy will steal them.

George Dewey Washington, enters leading a beautiful wbite horse, presumably Silver King. He ties him to bis stall and then enters stage and in his wonderful voice, sings "Making Believe," "At the End of tbe Road" (interpolating "St. Louis Blues") and an encore of "Black and Blue." George stops the show cold and begs off. The race is announced as about to start and as the entire ensemble enter, a motion picture of a borse race is shown on the screen as tbe company cbeer for Silver King. The "movie" blacks out and real horses appear on the track (and race on treadmills across stage). After the race, Kelly rides Silver King on tbe stage, and the owner, Forsythe, places a wreath over the horse's bead as the entire company sings the theme song of this unit, "Forgive and Forget."

San Antonio *Texas*

Week Ending November 7

The Texas theatre's stage bill is entitled "Fifth Avenue," a New York Publix stage hit, along with **Vic Insirilo** and his stage band; **Ernest Hauser** and orchestra, and **Earl Abel** at the mighty voiced Texas organ, playing his original and tuneful solos which always delights the large crowds that attend this popular San Antonio playhouse eacb week.

Visiting entertainers this week are: **Willard Hall** and the **Alberta Rasch Ballet** with a great cast of talent; **Novello Brothers**, violinists and tumblers come in to draw a good hand; an adagio act billed as the **Malinoff Trio**, presented some clever dancing and **"Hector and Pals,"** a dog number completed this wonderful Publix unit which always pleases.

"The Virginian," Paramount's epic of the great open spaces, was the feature attraction for the week. A comedy and newsreel along witb other Texas novelties and short subjects completes the program.

Next week "Sweetie," starring Nancy Carroll, Jack Okie and Helen Kane will be presented.

New York *Loew's Paradise*

Week Ending October 8

The Artbur Knorr production, "Cafe De Paree" opens to a scene in one in which Dave Schooler in full dress, assisted by the **16 Chester Hale Girls**, also in full dress suits, sing "On a Night Like This" and follow with a well done routine. Curtain then parts, disclosing a modernistic cafe setting in which Schooler leads his orchestra. He introduces **Jack Hanley** who offers a twirling and soft shoe eccentric routine to a fair hand. Scbooler next announces a band specialty called "How Am I to Know." The banjoist sings a chorus, whicb might sound much better if he did not use so much effort to sing it. A young lady in abbreviated costume enters and announces the **Lassiter Bros.**, two neat appearing boys in French sailor costume, who first offer a comedy acrobatic routine and then follow with a stralght acrobatic tap routine that gains them a fine reception.

Duffin and Draper, boy and girl, also introduced by the young lady offer one of the most clever "doll" dances seen in this house, and whicb earns them a very fine hand.

Nine Chester Hale Girls dressed as Apaches enter and sing, "My Man," then do a well done apache dance. They are followed by nine more who bave attached to their feet, a life sized girl dummy, with which they offer a novel routine. The "Masked Terror" **(Emile Boreo)**, who sang French character songs in a most pleasing manner. He also offers his impression of Maurice Chevalier singing his famous character songs. Boreo next offers his own clever and novel song and dance, "Dance of the Wooden Soldiers" which he has made famous both abroad and here. His reception was very fine. For the finale, Boreo sings as the ensemble dressed in beautiful costumes enter and pose.

Pittsburgh *Enright*

Week Ending November 8

Jay Mills, new m. c., has an offering entitled "Varieties," which is well up to the high standard of entertainment set at this house. Mills is young, has good stage presence, can put a song over and is a nifty tap dancer. He put the stage band through a good arrangement of "On the Road to Mandalay," whicb was well received.

Jackie Heller, a local boy who sings and plays the uke, made a big hit, his first appearance here in two years. He has improved greatly and is nearing the top.

Bess Challis, personality singer, got over fairly well.

Joseph Besser is a comedy act full of the old hokum (he did but little more than stumble about the stage and laugh) went over in a big way. Just about stopped the show with his tomfoolery.

The **Enright Rockets** did several well-trained dance ensembles.

Kansas City *Mainstreet*

Week Ending November 8

The homecoming of **Walter Davison** and his **Louisville Loons** was the drawing card at the Mainstreet this week. The Loons and **Harlan Christie**, master of ceremonies, were fixtures at this house for many months. Davison has surrounded himself with a band of clever musicians and singers and Christie adds the comedy.

Al Samuels & Bros. present a tap dancing act of unusual merit, offering difficult steps in perfect unison.

White & Manning, formerly of the Kit Kat cafe of London, put on a fast acrobatic dancing skit that registered favorably. The feminine half of the act bas unusual skill in being able to fall on her face apparently without hurting herself.

Carpenter & Ingram, the harmony girls from WLS, Chicago, sing popular numbers.

William Ebs in a skit entitled "In Egypt" puts across his familiar ventriloquist act. However, he lets the audience in on his skill when he shows that his dummy is a real person.

San Francisco *Fox*

Week Ending November 7

The Fox theatregoers are given music in abundance in this week's bill, with music forming the motif for the Fanchon and Marco stage act, "Accordion Ideas," and so plentifully sprinkled througb the screen attraction, "Married in Hollywood."

The show opens with the Fox concert orchestra, directed by **Rube Wolf**, offering an Emerald Isle overture. We suspect that the artful Rube, selected an Irish program for this week because it is election week in San Francisco, with ballots bulging with such names as **Deasy, McSheehy, Powers, Garrity, O'Brien, Kenny, McGranahan, Nolan** and **Flaherty.**

A soloist from the vocal ensemble sings "My Wild Irish Rose" and the overture of Irish airs comes to an end with Simondet singers offering "Killarney."

The curtain goes up on a bevy of Sunkist Beauties dancing on small stands, with costumes showing a novel contrast in purple and lemon. This act is rounded out by a well executed exhibition of tumbling by a limber miss.

Rube and His Merry Gang are then disclosed in a huge accordion and offer a musical novelty based on the song "When the One That I Love Loves Me." **Nat Speeder** is presented in an Al Jolson role and offers "Singin' in the Rain" and "I'm in a Seventh Heaven," which goes over good, only there is little resemblance to Al Jolson, except in make up.

Theodore and Katya, with the assistance of tbe Sunkist Beauties, present the Sailor Doll Dance and make it a very comic affair, with the odd costumes helping out.

Burt and Lehmann ooze on the stage and unlimber a lot of gags that just about win for them first place on the bill, as far as applause goes. They sing about getting things at wholesale and do a rollicking impersonation of the Dolly Sisters. As they conclude their act they discover that Rube, like themselves, is a native of Chicago, and when the gun play is over the orchestra is revealed holding up a flag of truce in the smoke.

Arnie Hartman is introduced hy Rube as the youngest accordion player on the stage and offers a solo, followed by a novelty number in whicb he plays the instrument strapped upside down on his back. Six Accordion Beauties show proficiency on this unwieldy instrument, playing and dancing at the same time.

Others of the company come on the stage and go through short bits of their specialties as a hack curtain rises and five measures of music are revealed on a huge staff, witb girls forming the notes.

Philadelphia *Earle*

Week Ending November 11

The stage show "Syncopated Revels" at the Earle this week with **Eddie White** as master of ceremonies, was above the average for this house in merit and appeal.

The curtain rose disclosing the 12 **Earle Rockets** in higb hats and odd striped costumes of black and gold with one leg hare, grouped on steps at either side of the stage, with the **Earltonians** stage band, conducted by **Louis Schrader**, in the center rear. The Rockets advanced to the front of the stage singing as they danced, where they were joined by the **Four Variety Boys**, who did some snappy stepping.

Dotty Morrison, "a half pint of pep," lived up to ber name singing, dancing, wisecracking and coquetting with Eddie White.

The **Kates Brothers** are a great dancing team. The younger brother is one of the speediest tap dancers on the stage and despite the rapid tempo of the orchestra, he danced in sixteenths and evoked a round of applause from the audience. His brother, the comedian of the team, succeeded in keeping the audience in a gale of laugbter with his ludicrous appearance, his crying monologue and his line of jokes. The two brothers then presented a marvelously synchronized dance whicb gave the impression of hut one performer.

Jimmie Savo, eccentric dancer and comedian, was clever but his act was so long that his clowning became somewhat tiresome. Dressed in an oversized baggy suit and with a blank expression he wriggled and danced inside of his grotesque outfit while the precarious condition of his trousers kept the audi-

"THE HALF PINT OF SONG"

LAURA LANE

Publix "Radio Romance" Unit

WEEK OF NOV. 15—PARADISE, CHICAGO
WEEK OF NOV. 23—MINNESOTA, MINNEAPOLIS

Thanks to Jack Partington Phil and Rubye

"THE TAPPING FLAPPER AND THE TWISTING FLIPPER"

PAUL and FERRAL

IN

PUBLIX "RADIO ROMANCE" UNIT

WEEK OF NOV. 15—PARADISE, CHICAGO WEEK OF NOV. 23—MINNESOTA, MINNEAPOLIS
FORMERLY WITH SHUBERT'S "NIGHT IN SPAIN" - "NIGHT IN VENICE"
THANX TO WM. MORRIS

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

ence in suspense. His eccentric dancing was good and he sang several songs in a pleasing voice but his ragamuffin act went over best.

Eddie White sang a song "True Blue," which was illustrated by the Rockets in sports costumes and the Variety Four.

Wilton Crawley, black faced comedian and star of "Black Birds," was the real hit of the evening. His mimicry of Al Jolson in "Honey Boy" was clever but he surpassed it in his realistic imitations of a hen, a rooster and a playful puppy. He astonished the audience by balancing a lighted lamp on his head as he rolled across the stage and twisted himself into all manner of positions without disturbing the equilibrium of the lamp. In the finale the Rockets in brilliant costumes of yellow and burnt orange gave a routine dance as the other performers did their stunts.

Detroit *Michigan*

Week Ending November 7

Publix took a tip from the new styles with their long trains which are coming into vogue and incorporated an elaborate fashion show in the presentation "Velvet Revue" on view at the Michigan this week.

Then they dipped into their box of tricks again and produced a ventriloquist act, something which has been absent from the stage here, so far as this reporter is informed, since the days when vaudeville was in its glory.

The fashion review, of course, was centered entirely upon velvet. But such quantities of velvet gowns and such rainbow tints The "ohs" and "ahs" that went up from the feminine section of the audience marked the fashion parade as a knockout. Perhaps it was. It gave the little woman that goes to the theatre with me some ideas entirely too fantastic as to what she would like for the winter wardrobe. Gr-r-r-r.

A girl and a boy in cute little blue velvet bell boy suits came out in front of the curtain to sing a song describing the revue and then they drew back the curtain to disclose the full stage swathed gorgeously in purple velvet hangings. The girl and boy later were identified as Blair and Thornton, a couple of fast stepping hoofers.

The Mary Reade Girls were on next, garbed in baggy trousers and the little weskits identified with costumes of the harem. The costumes were, of course, of velvet and each was of a different tint or hue. They made a flashingly brilliant picture as they stepped through their dance routine.

Blair and Thornton came back to do a new dance to a song they call "Ah Cha Cha." Apparently that is the name of the dance, and it is one of those machine gun fire affairs mixed with much stamping of the feet which have been popular ever since the Charleston became the vogue.

Del Delbridge, master of ceremonies, swung his band into their orchestra specialty then, this being a medley of the tunes most favored by the band members. It included "I Kiss Your Hand, Madame" and "Am I Blue" with plenty of breaks in it for solo specialties by the boys. Very nice, indeed!

John Quinlan, a golden throated tenor, was next with the beautiful "Song of Songs." Then he sang "Lady of My Day Dreams" which, believe it or not but that's the way Del announced it, was chosen especially as the theme song of the revue. During the second song, the ladies of the ensemble paraded in the first of the velvet creations which made up the style show.

Then came the ventriloquist act in the persons of Walter Walters and Co., the Co. being a most personable blonde young lady. Walters using three dummies in his act, a boy and a girl and a squalling infant whose sex was not announced. It's the usual ventriloquist act and pretty good. Anyhow, the audiences around here haven't seen anything like it in quite a time and they were generous with their applause.

Eunice Deagon and Charles Cannefax were comedians, Eunice wearing one of these little girl costumes and performing like a little girl of five or six, or thereabouts, and getting a lot of laughs with her cute ways. Some very nice fooling, good for lots of laughs, and not a blue joke in the lot.

Then came the last half of the fashion parade for the big flash finale. The gowns were listed in the ads as being by La Loi Silvel. That's a new one on your reporter, and probably a new one on most of the readers of this magazine. Ask your wives about it.

Del and Al Are Given New Assignments

A new master of ceremonies will make his appearance in Detroit this week when Al Morey makes his bow at the Michigan theatre. Al Donahue, who has been master of ceremonies at the Fisher theatre for nearly a year, is to go to Florida where he will conduct his own orchestra at the Hollywood Beach Hotel. Del Delbridge, who has been in Detroit for years and years, first at the Capitol and then at the Michigan, will replace Al at the Fisher and Morey will take Del's place at the Michigan.

-ATTENTION-

"Solo Organists"

If you are looking for a good sure-fire Community Singing Christmas Novelty, I have one entitled "YULE-TIDE GREETINGS" which I am sure will be a wow for you. Novelty calls for two popular songs and two Christmas Songs, giving you the option of selecting your own popular numbers. This Novelty is one of my own original tested numbers and I am using it myself this year. Slides are beautifully done in black and white, with holly wreath bordering.

"You can't go wrong with a Hy. C. Geis organ novelty"

$12.50 brings you the set, together with music cue sheet, etc.
Slides are yours to keep.
Running time of Novelty, 7 minutes.

Address—Hy C. Geis, Organist, Stanley Theatre, Jersey City, N. J.

Order early and avoid the rush.

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Featured in PUBLIX "CREOLE NIGHTS" UNIT

Personal Direction Sam Bramson Wm. Morris Agency

WEEK OF NOV 15—INDIANA, INDIANAPOLIS
WEEK OF NOV. 22—AMBASSADOR, ST. LOUIS
P. S.—BE SURE TO SEE AND HEAR ME IN MY FIRST STARRING-ALL-SINGING PARAMOUNT SHORT SUBJECT OF FRENCH SONGS

Mrs. Cowham's oldest son, "Bernie," is still pushing pedals and fixing ciphers at the Keith-Albee theatre in Flushing, N. Y. (Oshkosh papers please copy.)

Hollywood Tunes

HOLLYWOOD, Nov. 12.—Jimmie Monaco, George Little, John Burke, Ed Nelson, Harry Pease and Harold Atteridge are the newest arrivals here. They will join the staff of composers at the Fox studios. The staff includes James Hanley, Joseph McCarthy, Will Vodery and Dave Stamper. Also Billy Kernell who wrote "Sally of My Dreams" and Charles Wakefield Cadman who has written 300 songs and four grand operas.

Recent compositions of these boys under contract to Fox include "Polish Up Your Funnybone," "To the Girl I Love," "King of the Pampas," "I Want to Be a Talking Picture Queen," by Hanley and Brockman and sung in the "New Orleans Frolic." Jean Schwartz and Claire Kummer have written "Love Is Like a Match," "On the River," and "Longing." These will be sung in the new Gaynor-Farrell film.

* * *

James Cruze is adapting himself to the musical element of talking pictures. He has installed a grand piano in his office at the studio where musicians and singers are given regular bi-weekly tryouts. He is preparing to direct "Circus Parade" from the pen of Jim Tully.

* * *

Oscar Levant became a permanent member of the RKO music staff this week. Immediately after signing a new contract he left for New York. He will visit Pittsburgh, his home town. He came to Hollywood with intentions of becoming an actor. Increased demands in musical talents made him a foremost figure in another branch of the industry.

Levant is the writer of the hit numbers in "Street Girl," "Tanned Legs," "The Delightful Rogue," "Dance Hall," "Jazz Heaven" and "Love Comes Along." All are RKO films. Max Dreyfus, discoverer of Gershwin, Kearns, Rogers and Hart and Vincent Youmans, is credited with having brought Levant to the fore.

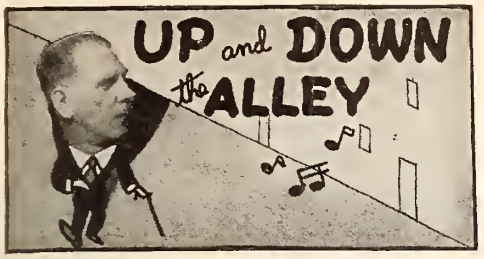
—MADAME OCTAVE.

RECORDINGS

Victor Talking Machine Company is to issue the following records on "Tanned Legs" and "Jazz Heaven," RKO productions: On "Tanned Legs," "With You With Me," "You're Responsible," from "Jazz Heaven," "Someone" for immediate release. There will also be Victor recordings of "Love Comes Along" and "Night Winds," which may be by Bebe Daniels, from Bebe's next Radio Pictures release, "Love Comes Along." Rudy Vallee recordings, "A Little Kiss Each Morning" and "I Love You, Believe Me I Love You," have already been recorded with release date not yet announced.

Al Jolson to Sing 5 New Berlin Songs as Well as Old Favorites

Five new Irving Berlin songs as well as numerous old favorites will be sung by Al Jolson in "Mammy," his next Vitaphone production which Director Michael Curtiz has recently completed. The group of new numbers all written by Mr. Berlin especially for this Warner Bros. special, includes "To My Mammy," "Looking at You," "Let Me Sing," "Knights of the Road" and "Here We Are." During the progress of the story's action, Mr. Jolson will also sing "Southland," an older Berlin number, bits of the first great "Mammy" song, "The St. Louis Blues," "Yes, sir, That's My Baby" and a new parody chorus of "Yes, We Have No Bananas."



Hello, Everybody—Up to now, songs either sung or played in pictures have been conceded as the most powerful means of creating sheet music sales, but now comes the double and often triple plug. By this, it is meant, songs that are sung in more than one picture that are released about the same time. **Warner Bros.** and **First National** music writers have a number of songs written for pictures which are placed in two or more productions where the situation is presented whereby the same songs can be used. . . . Where often the public may miss one picture they are almost certain of hearing this same melody either sung or played in another, thereby giving the featured song a most tremendous added value and exploitation.

* * *

For you organists that happen to read this column, there is an important message on an opposite page by **Hy. C. Geis,** the popular and clever organist at the Jersey City Stanley theatre. Many of you have undoubtedly been thinking of a Christmas novelty to put on at your theatre. Well, Hy. has one already made and after hearing it as I have, you will want to save yourself the trouble of making one up. Really, it is a "pip" and one that you will all "get a great big hand" with.

Lester Santly of the firm of **Santly Bros.,** is on a two or three weeks trip, through the middle west where he will visit the firm's branches and "feel out the pulse of the industry." Les is very enthusiastic about the firm's new numbers, "My Fate Is in Your Hands," written by **Tom Waller** and **Andy Razaf,** "On the Road to Rainbow Bay," by **Mort Dixon** and **Harry Woods,** and "Beside an Open Fireplace" by **Paul Denniker** and **Will Osborne.** These are "plenty sweet" numbers and this firm should go a long way with them.

* * *

Leo Feist, Inc., have just completed their sixth Saxophone Folio, which includes fifteen of the best songs in the Feist catalogue.

* * *

A presentation of **M. Witmark's** and the country's number one seller, "Am I Blue" from the Warner Bros. picture, "On With the Show" was presented at the Capitol theatre, last week and met with so much success that, though only scheduled to appear for one week, due to the tremendous reception accorded it, a booking of four weeks was arranged. It will be presented at Loew's Paradise, Kings and Jersey City.

* * *

Joe Davis, president of **Triangle Music Corp.,** has collaborated with **Howard Johnson,** one of the firm's staff writers and written a new tune called "Dixie Jamboree," which has all the earmarks of success. Andy Razaf and **Paul Denniker** have just submitted to Davis a peach of a Hawaiian number which they have titled, "Hawaiian Love-Bird." **Bennie Alberts,** the wise-cracking and genial Feist man is concentrating heavily on the song-hits of "Rio Rita."

* * *

The **Edward B. Marks Music Co.** have secured the American rights to that beautiful Hawaiian number, "Song of the Islands," which was written and published in Honolulu by **Charles E. King.** A new musical picture by Tiffany not only uses the song for its theme but also for the title of the picture.

* * *

One of the latest Victor Records released by **Rudy Vallee** is "Perhaps," a beautiful fox trot ballad written by **Andy Razaf** and **Paul Denniker,** and published by **Triangle Music Pub. Co.** The song is rapidly coming to the front as a hit and is already among the best sellers in various parts of the country.

* * *

Irving Berlin is publishing a novelty number by **Bernard Seaman** called **"Jumping Jack,"** which has a very catchy melody and very clever lyrics.

E. F. Dawson

ORGAN SOLOS

Hy C. Geis (Jersey City, Stanley) offered one of his clever and original organ novelties called "A Trip Through Hitland." Opening with a smart, colored slide on which a picture of the observation car of a train appears, as Geis plays "Alabama Bound" and also a most realistic train effect.

Slides very clever lyrics explaining the trip were used between each number. Opening with "Where the Butterflies Kiss the Buttercups Goodnight," Geis then followed with "Tiptoe Through the Tulips," "My Song of the Nile," "Let Me Have My Dreams," "Am I Blue," and "Painting the Clouds with Sunshine," to which the entire audience sang. Geis' fine playing and clever novelties have made him one of the most popular organists in these parts.

Harold Ramsey (New York Loew's Paradise) offered a pleasing organ song-fest in his "Melodies Are Memories." As organ arose, Ramsay orally (via "mick") explained that he would play some old time favorites, for the audience to sing if they remembered the words. "I Can't Give You Anything but Love," "Blue Heaven" and "In the Shade of the Old Apple Tree" were the numbers, and from the hearty response by the audience, it was readily seen that these songs were remembered. Ramsay, during these numbers sang right along with the audience and at the finish, was very well received.

Bernie Cowham (Flushing, N. Y. Keith-Albee) offered a solo which is the conclusion of a special three weeks "election" solo, which Cowham conceived and offered three weeks ago for the first time. The first one was "The Coming Election," in which Cowham named his reasons (with songs) why he was running against Walker and LaGaurdia for Mayor. His second one also of the Election and this last, "Giving the Lowdown on the Election" gave the reasons why, Cowham was beaten, etc. Opening with very clever special lyric slides, to the tune of "Brokenhearted" Bernie then orally explained why he was defeated and to prove that he held no grudge, he sang along with the entire audience in the following songs. "Painting the Clouds With Sunshine," "By the Way," "He's So Unusual" and closing with the Flushing High School song, "Red and White." Cowham's cleverly conceived stunt actually (in the theatre, of course) got him votes and gained the wholehearted assistance from the audience, and each solo received a wonderful response from the audience. Cowham's well thought out stunts have become so popular here that he is one of the mainstays of this house.

THEME SONGS

Seventeen songs of love, fun and adventure; weird spirituals chanted by a chorus of 100 Negroes; two fully equipped orchestras and a Navy brass band indicate what a wealth of melody and music Radio Pictures "Hit the Deck" will bring to the talking screen. To the Vincent Youmans songs of the stage version, R K O composers have added four new numbers. These are "Smitty," "Says You, Says Me," "Africa," by Harry Tierney, and a new spiritual by Victor Baravalle, head of R K O music department. Vincent Youmans numbers retained in the Radio Pictures version include "Hallelujah," formerly a solo and now sung by 100 Negro Choristers; "Keepin' Myself for You," "A Kiss or Two," "O Why, O Why," "Nothing Could Be Sweeter," "Join the Navy," "Looloo," "It's All in the Way You Maneuver," "Harbor of My Heart," "Sailors Have Sweethearts in Every Port," "Shore Leave," and "Sometimes I'm Happy," the theme song. Two orchestras and a brass band for musical background and "color" complete the music phase of the story. "Hit the Deck" features Polly Walker, Follies beauty, and Jack Oakie, comedian, with a supporting cast including Roger Gray, Franker Woods, George Ovey, Marguerita Padula, Harry Sweet, June Clyde, Ethel Clayton, Wallace MacDonald, Nate Slott, Andy Clark, Dell Henderson and Charles Sullivan. Luther Reed, who directed Radio Pictures musical extravaganza "Rio Rita" also directed "Hit the Deck."

Original songs for "The Jazz Rehearsal," the Vitaphone Variety in Technicolor, directed by Roy Mack, were composed by Ray Perkins, head of Warner Bros.' song writing department, with lyrics by Harold Berg. "The Jazz Rehearsal" depicts actual scenes on a Hollywood sound stage while a talking film is in work. Neely Edwards and Eddie Kane head the cast, which includes such singing and dancing talent as the Campus Trio, Rose & Roberts, Gogo de Lys and many others.

BEST SELLERS
Week Ending November 9

No. 1
"Tip Toe Thru the Tulips"—(M. Witmark & Sons).

No. 2
"Love Me"—(Leo Feist).

No. 3
"Piccolo Pete"—(J. W. Jenkins).

No. 4
"Singing in the Rain"—(Robbins Music Corp.).

No. 5
"Painting the Clouds with Sunshine"—(M. Witmark & Sons).

No. 6
"When My Dreams Come True"—(Irving Berlin).
"Am I Blue"—(M. Witmark & Sons).
"My Song of the Nile"—(M. Witmark & Sons).

No. 7
"Little by Little"—(De Sylva, Brown & Henderson).
"Satisfied"—(Leo Feist).

No. 8
"All That I'm Asking Is Sympathy"—(Joe Morris).
"Pagan Love Song"—(Robbins Music Corp.).

No. 9
"Love, Your Spell Is Everywhere"—(Irving Berlin).
"Through"—(Donaldson, Douglas & Gumble).
"True Blue Lou"—(Spier & Coslow).
"Look What You've Done to Me"—(De Sylva, Brown & Henderson).
"I'm Just a Vagabond Lover"—(Leo Feist).
"Little Pal"—(De Sylva, Brown & Henderson).
"Can't We Be Friends"—(Harms, Inc.).
"Lovable and Sweet"—(Harms, Inc.)

"MY LITTLE HONEY AND ME"—(Mills Music, Inc.)—A cute little number by a new writer. Though not a new idea it's very pretty and looks commercial. Words and music by Norman P. Hackforth.

* * *

"HE'S SO UNUSUAL"—(Shapiro, Bernstein & Co.)—This song done by Helen Kane in the Paramount picture, "Sweetie." A real clever song of the type that this young lady has been very successful with in the past. By Sherman and Lewis and Abner Silver.

* * *

"LOVE (Your Spell Is Everywhere)"—(Irving Berlin, Inc.)—The big song of the Gloria Swanson picture, "The Trespasser." This number is already getting a big orchestra plug and looks like a hit. Music by Edmund Golding, words by Elsie Janis.

* * *

"MY VICTORY (Was Conquering Your Heart)"—(Leo Feist, Inc.)—A waltz ballad with a powerful lyric. A great title that ought to create comment. Lyric by Ned Miller, music by Jules K. Stein and Carmen Lombardo.

* * *

"WOULDN'T IT BE WONDERFUL"—(M. Witmark & Sons)—The hit song of the first Ted Lewis picture, "Is Everybody Happy" (Ted's famous slogan). This picture should be a big hit as this Jazz King is known everywhere. Lyrics by Grant Clarke, music by Harry Akst.

* * *

"MISSISSIPPI MOON"—(Ted Browne Music Co.)—A waltz song of the better class. A beautiful lyric and melody. Should be perfect for the radio and is the type song that can be made through this angle alone. Words and music by Charles Harrison.

Sid Berman

SERVICE TALKS

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

By T. O. Service

"THE TRESPASSER"

YES, folks, it's all true about "The Trespasser." It's Gloria Swanson's best picture and one of the best talking-pictures to date. Miss Swanson might have been doing Broadway drama all her life, so good is her acting and so at home is she in dialogue, save that she probably would not have found so good a vehicle on the gay white way as she has here on the gray white screen. I bow to Edmund Goulding, whose plays I have not always cheered, for the plot and what is done with it. (I forgive him the tacked-on happy ending in the name of box office.)

"The Trespasser" is, I think, the best Chicago story to date. I mean by that that it is the Chicago picture that gives Chicago the fairest deal, which does not mean an especially good break, that it has received from picture-makers. But it would be no less dramatic, unusual or poignant if the town were Oskaloosa or London. It is just good, if that adjective still means what it does in the dictionary, and you ought not to miss seeing and hearing it if you pride yourself on being abreast of the art or industry or whatever you choose to call it.

—

"BROADWAY"

I ANNOUNCE myself as one who didn't see "Broadway" as a stageplay and feel free, this announcement out of the way, to yell lustily that the picture is bang-up as these backstage dramas go. I'm very tired of the type, personally, but this one is strong enough and bright enough and fast enough to offset the effect of that fact. I didn't think it could be done.

The story of "Broadway" I think you know; enough dramatic critics have synopsized it. It is enacted by a numerous and capable cast including Glenn Tryon, Evelyn Brent and a gentlemanly detective whose name I shall try to ascertain and write for you in the next issue. His performance is one of the great pieces of work I have looked upon in 1929.

—

"THE MISSISSIPPI GAMBLER"

I DON'T know why "The Mississippi Gambler" didn't get an opening in one of the big downtown Chicago houses (it played the small but excellent Monroe) and so I'm going to do what I can about getting it a better break elsewhere. It is, in my estimation, the best of the Mississippi River pictures and that includes a bundle. (I might insert, here, that I haven't seen "Show Boat.") It is a great story, a superb exhibit of acting, a fine entertainment.

It is, too, I believe, Mr. Schildkraut's first talking-picture. It exposes the reason why, in addition to his good looks, Mr. Schildkraut has been considered a good actor for motion pictures. And it shows that gentleman a worthy carrier on in the great acting tradition that is his family heritage. He makes the gambler a clearly cut cameo of a character rich in romance and all but obscured in American legend. He makes him detestable, mean, unscrupulous, yet the hero of the picture.

I have not operated a cinema for a good many years, but I have never operated one big enough to hold the throngs that I would seek to attract to an exhibition of "The Mississippi Gambler." I know that they would come, for a picture so good as this can't hide its light under even a bushel of exploitation, wherefore I would give it tons and tons of that explosive material and touch it off on all fronts. I would be prompted, you see, by the conviction that anybody and everybody who came to the theatre would be grateful to me for bringing them in. That's the kind of picture "The Mississippi Gambler" is.

—

"THE HOLLYWOOD REVUE"

I'M pretty late in telling you about "The Hollywood Revue" but don't blame me. Blame whoever it was that kept the picture out of Chicago for so long that everybody learned the tunes from other sources and had time to so thoroughly forget them that they now spring out of the mechanism as new, catchy and effective, renewing everyone's interest in them and the picture. I don't know whether this delay, in view of this development, ought to be called a stroke of genius or a bonehead play; I suspect the former.

The people and the music are the things, of course, to talk about, but you've heard about the people and you've heard the tunes. You may have seen the ballet stuff, too, in which case I can only reiterate that the good news about all of it seems to me to be considerably better than it has been written, even by the excellent and certainly never over-modest M G M advertising writers. I think, in other words, that when a picture gets as good as this one there are no words or phrases to adequately describe it. Which means you've got to see it to find out about it and them's my sentiments.

"THE RETURN OF SHERLOCK HOLMES"

WHOOPS! Also, Zounds! Here's my old boyhood friend Sherlock Holmes in the flesh of Clive Brooke and the best manner of Sir A. Conan Doyle with all Hollywood helping him. Here, then, is the greatest little evening in the cinema I've had in I don't know when. Just like renewing old friendships, or getting back home again to the old swimming hole. I wouldn't have missed it for the world and I wouldn't have had anyone but Clive Brooke as Sherlock for a couple of planets.

The plot of the story has been refurnished with new fangled inventions and brought up to date, of course, but the story has lost none of the outright criminality that made the originals perfect. None of your puzzling over the identity of the villain in this one—you see the crime committed and know who did it and why; you are then shown how the detective solves the crime and outwits the criminal. Old-fashioned, yes, but as far superior to the trick plots of S. S. Van Dyne and his imitators as Doyle was superior to Nick Carter.

This is, I will say with anticipation but without fear of contradiction, the best detective picture to date. And I don't mean supposing.

—

"THE GREAT DIVIDE"

THERE seems no end to the things the talking-picture can do that the silent one couldn't. If someone had told me that "The Great Divide" could be made into a talking-picture I should have agreed, of course. But if they told me the lead could be given songs to sing and a cowboy quartette could be hitched to the plot without wrecking it I'd have told them they were crazy. But these things are done and the picture is still "The Great Divide" and still good, sound, colorful drama in terms of mountains, men, women and romance.

Ian Keith is the chief performer and I had no suspicion that mere voice could lift him from the ruck of secondary picture players to the stardom he clearly rates for this. The fellow is as great a surprise as Warner Baxter was in "In Old Arizona." Don't miss him.

Dorothy Mackaill is the gal in the case and she, too, is better than her increasingly meritorious performances led me to anticipate. She works more easily, strains less for effect, accomplishes a more complete illusion. I have the pleasant hunch that someone is going to give Miss Mackaill just the right sort of picture one of these days and set her feet upon the swift path to sudden and somewhat stunning glory.

QUICK REFERENCE PICTURE CHART

Amkino

FLAMES ON THE VOLGA, or Bulat Batyr: Anna Wozjik, Yaroslavtsev. (L) 7000f. (R) Mar. 30, 1929.
GENERAL LINE (D): Special cast. Forthcoming release.
HER WAY (D): Special cast. Forthcoming release.
IN OLD SIBERIA (D): A Zhilinsky, V. Taskin. (L) 6500f. (R) July 20.
KATORGA (D): A. Zhilinsky, V. Taskin, V. Popov. (R) June 1. (L) 7500f.
KRASSIN: Special cast. (L) 7000f. (R) Feb. 19, 1929.
LASH OF THE CZAR, THE: Kachalov, Meyerhold, Stenn. (L) 6800f. (R) Feh. 9, 1929.
MAN WITH THE CAMERA (D): Special cast. (R) September.
MOSCOW TODAY (D): Special cast. (R) April 11. (L) 5000f.
NEW BABYLON (D): Sophia Magarill, Sergei Gerasimow, Peter Sobolewski, Elena Kusmina. (R) June 29. (L) 8000f.
PRISONERS OF THE SEA: O. Knipper, Tschechowa, N. Kutusow. (R) Apr. 13, 1929.
TWO DAYS: F. E. Samytschkowsky. (L) 6500f. (R) Fob. 1, 1929.
YELLOW PASS, THE: Anna Stenn. (L) 6600f. (R) Dec. 8, 1928.

Artclass

UNMASKED (D-AT): Robert Warwick, Sam Ash, Milton Krims, Lyons Wickland, Susan Corroy, William Corhett, Charles Slattery, Kate Roemer, Waldo Edwards, Roy Byron, Clyde Dillson, Helen Mitchell, Marie Burke. (L) Talking, 5449f.

Chesterfield

BELOW THE DEADLINE (D-Underworld): Barbara Worth, Frank Leigh, J. P. McGowan, Walter Merrill, Arthur Rankin, Virginia Sale, "Tiny" Ward, Lou Gory, Fred Walton, Bill Patton, Charles Hickman, Mike Donlin. (L) 5500f. (R) May 1, 1929. (NP) May 25.
CAMPUS KNIGHTS (CD): Raymond McKee, Shirley Palmer, Marie Quillen, Jean Laverty. (R) June 15. 1929.
CIRCUMSTANTIAL EVIDENCE: Helen Foster, Cornelius Keefe, Alice Lake, Charles Gerrard. Ray Hallor. (L) 6200f. (R) Jan. 15, 1929. (NP) Mar. 23, 1929.
HOUSE OF SECRETS (AT-D): Marcia Manning, Joseph Striker, Elmer Grandin, Herbert Warren, Francis M. Cerdl, Richard Stevenson, Harry H. Southard, Edward Ringham, (L) 6100f. Sound only.
JUST OFF BROADWAY (M): Donald Keith, Ann Christy, Larry Steers, DeSacia Mooers, Jack Tanner, Syd Saylor, Beryl Roberts, Albert Dresden. (L) 6200f. (R) Feh. 15, 1929. (NP) Mar. 3, 1929.
PEACOCK FAN, THE (M): Lucien Preval, Dorothy Dwan, Tom O'Brien, Rosemary Thehy, Carlton King, Gladden James, David Findlay, James Wilcox, Fred Malatesta, Alice True, Spencer Bell, John Fowler. (L) 5300f. (R) Mar. 15, 1929. (NP) Mar. 23, 1929.
SOUTH OF PANAMA (D): Carmelita Geraghty, Lewis Sargent, Philo McCullough, Edouardo Raquello, Marie Messinger, Carlton King, Harry Arras, Joe Burke, Fred Watton. (L) 5800f. (R) Nov. 15, 1928.

Columbia

ACQUITTED (T-D): Lloyd Hughes, Margaret Livingston, Sam Hardy, Charles West, George Rigas, Charles Wilson, Otto Hoffman.
BACHELDR GIRL, THE (D-TME): William Collier, Jr., Jacqueline Logan, Edward Hearn, Thelma Todd. (R) May 3, 1929. (NP) June 22. (L) Talking, 5967f; silent, 6245f.
BEHIND CLDSED DDDRS (My): Virginia Valli, Gaston Glass, Otto Matiesen, Andre De Segurola, Fanny Midgley, Torhen Meyer, Broderick O'Farrell, Otto Hoffman. (L) 5897f. (R) Feh. 24, 1929. (NP) June 15. 1929.
BROADWAY SCANDALS (TS-D): Sally O'Neil, Jack Egan, Carmel Myers, Tom O'Brien, J. Barney Sherry, John Hyams, Charles Wilson, Doris Dawson, Gordon Elliott.
COLLEGE COQUETTE (CD-AT): Ruth Taylor, John Holland, William Collier, Jr., Johyna Ralston, Edward Piel, Jr. (L) Talking, 6149f; silent, 5566f. Recording on film and disc. (R) Aug. 5, 1929. (NP) Nov. 2.
DONOVAN AFFAIR, THE (D-AT): Jack Holt, Agnes Ayers, Dorothy Revier, William Collier, Jr., John Roche, Fred Kelsey, Hank Mann, Wheeler Oakman, Virginia Brown Faire, Alphonse Ethier, Edward Hearn, Ethel Wales, John Wallace. (L) Talking, 7140f; silent, 7189f. (R) Apr. 11, 1929. (NP) May 18.
ETERNAL WOMAN, THE (D): Olive Borden, Ralph Graves, Ruth Clifford, John Miljan, Nena Quartaro, Joseph Swickard, Julia Swayne Gordon. (L) 5812f. (R) Mar. 18, 1929. (NP) Apr. 6, 1929.
FAKER, THE (D): Jacqueline Logan, Charles Delaney, Warner Oland, Charles Hill Mailes, Gaston Glass, Flora Finch, David Mir, Lon Poff, Fred Kelsey. (L) 5651f. (R) Jan. 2, 1929. (NP) Feh. 9, 1929.
FALL OF EVE, THE (CD-AT): Patsy Ruth Miller, Ford Sterling, Jed Prouty, Gertrude Astor, Arthur Rankin, Betty Farrington, Fred Kelsey. (L) Sound, 6245f. Silent 5799f. (R) June, 1929. (NP) July 20.
FATHER AND SON (D-AT): Jack Holt, Dorothy Revier, Helen Chadwick, Mickey McBan, Wheeler Oakman. (L) Talking, 6765f; silent, 6310f. (R) Apr. 22, 1929. (NP) May 18, 1929.
FLIGHT (AT-D): Jack Holt, Ralph Graves, Lila Lee, Alan Roscoe, Harold Goodwin, Jimmy de la Cruze. (NP) Octoher 19. (TOS) Nov. 2
FLYING MARINE, THE (D-TME): Ben Lyon, Shirley Mason, Jason Rohards. (NP) June 29. (L) Talking, 5951f; silent, 5736f.
GREEN EYES: Forthcoming 1929 release.
GREENWICH VILLAGE: Forthcoming 1929 release.
HURRICANE (AT-D): Hohart Bosworth, Johnny Mack Brown, Lella Hyams, Allan Roscoe, Tom O'Brien, Lelia McIntyre, Joe Bordeaux and Eddie Chandler. (NP) Sept. 21. Forthcoming 1929 release.
LIGHT FINGERS (D-AT): Ian Keith, Dorothy Revier, Carroll Nye, Ralph Theodore. Tom Rickets. (L) Talking, 5700f. (R) July 29, 1929. (NP) Aug. 31. (L) Silent 5578f. Sound 5700f.
LONE WOLF'S DAUGHTER (T-D): Bert Lytell, Gertrude Olmstead, Charles Corrard, Lilyan Tashman, Donald Keith, Florence Allen, Robert Elliott and Ruth Cherrington. (L) Sound 7,154. Silent 6,186. (R) January 13, 1929. (NP) Nov. 2.
LOVE CAPTIVE, THE: Forthcoming 1929 release.

Key to Abbreviations

C—Comedy	F—Farce
D—Drama	M—Melodrama
R—Romance	W—Western
MC—Musical Comedy	O—Operetta
My—Mystery	

SOUND

AT—All Talking	T—Talking Sequences
M—Musical Score	E—Sound Effects
S—Singing	

The foregoing abbreviations follow immediately after the title. As an example, CD-TME signifies "comedy-drama with talking sequences, musical score and sound effects."

OTHER ABBREVIATIONS

L—Length	R—Release
NP—New Pictures	TOS—T. O. Service

NOTHING TO WEAR (CD): Jacqueline Logan, Theodore Von Eltz, Bryant Washburn, Jane Winton, William Irving, Edythe Flynn. (L) 5701f. (R) Nov. 5, 1928. (NP) Mar. 9, 1929.
OBJECT ALIMONY (D): Lois Wilson, Ethel Grey Terry, Douglas Gilmore. Roscoe Karns, Carmelita Geraghty, Dickey Moore, Jane Keckley, Thomas Curran. (L) 6266f. (R) Dec. 22, 1928. (NP) Jan. 12, 1929.
POWER OF THE PRESS, THE (D): Douglas Fairbanks, Jr., Johyna Ralston, Mildred Harris, Philo McCullough, Wheeler Oakman, Robert Edeson, Edward Davis, Del Henderson, Charles Clary. (L) 6456f. (R) Oct. 31, 1928. (NP) Mar. 9, 1929.
QUITTER, THE (D): Ben Lyon, Dorothy Revier, Fred Kohler, Charles McHugh, Sherry Hall, Jane Daly, Henry Otto, Claire McDowell. (L) 5671f. (R) Apr. 1, 1929. (NP) Mar. 9, 1929.
REDEMPTION: Forthcoming 1929 release.
RESTLESS YOUTH (D): Marceline Day, Ralph Forbes, Norman Trevor, Robert Ellis, Mary Mahery, Gordon Elliott, Coy Watson. (L) 6085f. (R) Nov. 30, 1928. (NP) Dec. 22, 1928.
SIDESHOW, THE (D): Marie Prevost, Ralph Graves, "Little Billy," Alan Roscoe, Pat Harmon, Texas Madesen, Martha McGruger, Estehan Clemento, Janet Ford, Paul Dismute, Bert Price, Chester Morton, Jacques Ray. (L) 5999f. (R) Dec. 11, 1928. (NP) Feh. 16, 1929.
SINNERS PARADE (M): Victor Varconi, Dorothy Revier, John Patrick, Edna Marion, Marjorie Bonner, Clarissa Selwynne, Jack Mower. (L) 5616f. (R) Sept. 14, 1928. (NP) Oct. 20, 1928.
SONG OF LOVE (TS-D): Belle Walker, Ralph Graves, David Durand, Eunice Quedens, Arthur Houseman, Charles Wilson.
STDDL PIGEON (M): Olive Borden, Charles Delaney, Lucy Beaumont, Louis Natheaux, Ernie Adams, Al Hill, Robert Wilber, Clarence Burton. (L) 5792f. (R) Oct. 25, 1928. (NP) Nov. 17, 1928.
SUBMARINE (D-ME): Jack Holt, Dorothy Revier, Ralph Graves, Clarence Burton, Arthur Rankin. (L) Synchronized, 8374f; silent 8192f. (R) Nov. 12, 1928. (NP) Mar. 9, 1929. (TOS) Dec. 1, 1928.
TRIAL MARRIAGE (D-ME): Norman Kerry, Sally Eilers, Jason Rohards, Thelma Todd, Charles Clary, Naomi Childers, Rosemary Thehy, Gertrude Short. (L) Talking, 6639f; silent, 6506f. (R) Mar. 10, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 20, 1929.
WICKED ANGEL, THE: Forthcoming 1929 release.
YOUNGER GENERATION, THE (D-TM): Jean Hersholt, Lina Basquette, Rosa Rosanova, Ricardo Cortez, Rex Lease, Martha Franklin, Julanne Johnston, Jack Raymond, Sydney Crossley, Otto Fries, Julia Swayne Gordon, Donald Hall, Bernard Siegel. (L) Synchronized, 7866f; silent 7246f. (R) Jan. 24, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 13, 1929.

Excellent

BROKEN BARRIERS: Helene Costello. (L) 5974f. (R) Dec. 1, 1928.
CLEANUP, THE: Delaney and Blake. (L) 5660f. (R) Jan. 25, 1929.
CONFESSIONS OF A WIFE: Helene Chadwick. (L) 6047f. (R) Dec. 10, 1928.
DREAM MELODY: Riche and Thelhy. (L) 5050f. (R) Jan. 20, 1929.
DAVID VALLORY: Forthcoming 1929 release.
FANNY HAWTHDRNE: Forthcoming 1929 release.
LIFE'S CRDSSRDADS: Huiette and Hamilton. (L) 5355f.
HEARTS AND MODELS: Forthcoming 1929 release. (R) Oct. 20, 1928.
MASQUERADE MARRIAGE: Forihcoming 1929 release.
MELLOWING MONEY: Forthcoming 1929 release.
ONE SPLENDID HOUR: Viola Dana, George Periolot, Allen Simpson, Lewis Sargent, Jack Richardson, Lucy Beaumont, Florence Cooper, Ernie Adams, Hugh Saxon, Charles Hichman. (L) 6129f. (R) May 1, 1929.
ORCHID WDMAN, THE: Forthcoming 1929 release.
PASSION SONG, THE: Noah Beery and Olmstead. (L) 5100f. (R) Oct. 20, 1928.
PENNY PRINCESS: Forthcoming 1929 release.
RDSES OF PICARDY: (R) Apr. 15, 1929.
WRECKERS, THE: Forthcoming 1929 release.

First Division

LINDA (ME-D): Warner Baxter, Helen Foster, Noah Beery, Mitchell Lewis. (L) 6775f.

First National

BROADWAY BABIES (M-TME): Alice White, Charles Delaney, Fred Kohler, Tom Dugan, Bodil Rosing, Sally Eilers, Marion Byron, Jocelyn Lee, Louis Natheaux, Maurice Black. (L) 8067f. (R) June 30, 1929. (NP) June 22.
CALIFORNIA MAIL (W): Ken Maynard, Dorothy Dwan, Lafe McKee, Paul Hurst, C. E. Anderson, Fred Burns. (L) 5446f. (R) Apr. 7, 1929. (NP) Apr. 20, 1929.
CAREERS (D-AT): Billie Dove, Antonio Moreno, Thelma Todd, Noah Beery, Holmes Herbert, Carmel Myers, Robert Frazer, Sojin. (L) 8435f. (R) June 2, 1929. (NP) June 22. (TOS) June 29.
CARELESS AGE, THE (CD): Douglas Fairbanks, Jr., Loretta Young, Carmel Myers, Holmes Herbert, Kenneth Thomson, George Baxter, Wilfred Noy, Doris Lloyd, Ilka Chase, Raymond Lawrence. (NP) Aug. 17. (L) Sound, 6308f.
CHEYENNE (W): Ken Maynard, Gladys McConnell, James Bradhury, Jr., Tarzan, William Franey, Charles Whittaker. (R) Feb. 3. (L) 5944f.
CHILDREN OF THE RITZ (ME-CD): Dorothy Mackaill, Jack Mulhall, James Ford, Eddie Burns, Lee Moran, Kathryn McGuire, Evelyn Hall, Doris Dawson, Aggie Herring, Frank Crane. (R) Mar. 3. (L) Sound, 6565f. Silent, 6287f. (TOS) Mar. 2.
CRASH, THE (D-M): Milton Sills, Thelma Todd, Wade Boteler, William Demarest, Fred Warren, Sylvia Ashton, Dewitt Jennings, (L) 6225f. (R) Oct. 7, 1928. (NP) Sept. 20, 1928. (TOS) Nov. 24, 1928.
DANCING VIENNA (D): Lya Mara, Ben Lyon, Herman Picha, Kurt Garron, Olga Engl, George Burghardt, Gustav Charle, Julius Falkenstein, Arnold Korff, Eugene Burg, Albert Paulig. (R) Jan. 1. (L) 5683f. (NP) Feb. 2.
DARK STREETS (D-AT): Jack Mulhall, Lila Lee, Aggie Herring, Earl Pingree, Will Wailling, E. H. Calvert, Maurice Black. (NP) Aug. 10. (L) Sound, 5416f; silent, 5514f.
DIVINE LADY, THE (D-TME): Corinne Griffith, Victor Varconi, H. B. Warner, Ian Keith, Marie Dressler, Dorothy Cummings, William Conklin, Montague Love, Julia Swayne Gordon, Michael Vavitch. (L) 9035f. (R) Mar. 31, 1929. (NP) Apr. 6, 1929. (TOS) May 11, 1929.
DRAG (D-TME): Richard Barthelmess, Lucien Littlefield, Katherine Ward, Alice Day, Tom Dugan, Lila Lee, Margaret Fielding. (L) 7642f. (R) July 21, 1929. (NP) July 13. (TOS) August 10.
FAST LIFE (D-AT): Douglas Fairbanks, Jr., Loretta Young, Chester Morris, William Holden, Frank Sheridan, Ray Hallon, John Sainpolis. (L) Talking, 7541f. (R) Sept. 29, 1929. (NP) Aug. 31. (TOS) Oct. 5.
FORWARD PASS (T-D): Douglas Fairbanks, Jr., Loretta Young, Guinn Williams, Peanuts Byron, Phyllis Crane, Bert Rome, Lane Chandler, Allen Lane, Floyd Shackleford. (NP) Nov. 9.
GIRL FRDM WOOLWDRTHS (D-TS): Alice White, Charles Delaney, Wheeler Oakman, Ben Hall, Rita Flynn, Gladden James, Bert Moorehouse, Patricia Caron, William Orlamond, Milla Davenport. (NP) Nov. 9.
GIRL IN THE GLASS CAGE, THE (D-TME): Loretta Young, Carroll Nye, Matthew, Betz, Lucien Littlefield, Ralph Lewis, George Stone, Julia Swayne Gordon, Majel Coleman, Charles Sellon, Robert Haines. (R) June 22, 1929. (NP) June 15. (L) Talking, 7159f; silent, 6705f.
GREAT DIVIDE (AT-MD): Dorothy Mackaill, Ian Keith, Lucien Littlefield, Ben Hendricks, Myrna Loy, Frank Tang, Creighton Hale, George Fawcett, Jean Laverty, Claude Gillingwater, Roy Stewart, James Ford, Jean Lorraine and Gordon Elliott. (NP) Sept. 21.
HARD TO GET (CD-AT): Dorothy Mackaill, Jimmie Finlayson, Louise Fazenda, Jack Oakie, Edmund Burns, Clarissa Selwynne, Charles Delaney. (NP) Aug. 10. (TOS) Sept. 28. (L) Sound, 7324f; silent, 5981f.
HER PRIVATE LIFE (T-D): Billie Dove, Walter Pidgeon, Holmes Herbert, Montagu Love, Roland Young, Thelma Todd, Mary Forbes, Brandon Hurst and Zasu Pitts. (NP) Sept. 21. (NP) Oct. 5.
HIS CAPTIVE WDMAN (D-TME): Milton Sills, Dorothy Mackaill, Gladden James, Jed Prouty, Sidney Bracey, Gertrude Howard, Marion Byron, George Fawcett, William Holden, Frank Reicher, August Tollaire. (L) 8305f. (R) Apr. 7, 1929. (NP) Mar. 2, 1929.
HDT STUFF (CD-TME): Alice Whlte, Louise Fazenda, William Bakewell, Doris Dawson, Ben Hall, Charles Selon, Buddy Messinger, Andy Devine, Larry Banthim. (L) 6774f. (R) May 5, 1929. (NP) Mar. 22, 1929.
HOUSE OF HDRROR (MyC-ME): Louise Fazenda, Chester Conklin, James Ford, Thelma Todd, William V. Mong, Emile Chautard, William Orlamond, Dale Fuller, Tenan Holtz. (L) 5919f. (R) Apr. 28, 1929. (NP) Apr. 13, 1929.
ISLE OF LOST SHIPS, THE (D): Jason Robards, Virginia Valli, Clarissa Selwynne, Noah Beery, Robert O'Connor, Harry Cording, Margaret Fielding, Katherine Ward, Robert Homans, Jack Ackroyd and Sam Baker. (P) Sept. 21.
LAWLESS LEGION, THE (W): Ken Maynard, Nora Lane, Paul Hurst, J. P. McGowan, Frank Rice, Howard Truesdell, Tarzan. (R) Mar. 3, 1929. (NP) Mar. 9, 1929. (L) 6109f.
LILAC TIME (D-ME): Colleen Moore, Gary Cooper, Eugenie Besserer, Burr McIntosh, Kathryn McGuire, Cleve Moore, Jack Stone, Emile Chautard, Arthur Lake. (L) 8967f. (R) Nov. 18, 1928. (NP) June 2, 1928. (TOS) Aug. 18, 1928.
LITTLE JDHNNY JDNES (D-T): Eddie Bruzzel, Alice Day, Edna Murphy, Robert Edeson, Wheeler Oakman, Donald Reed. (NP) November 9.
LDVE AND THE DEVIL (D-ME): Milton Sills, Maria Corda, Ben Bard, Nellie Bly Baker, Amber Norman. (L) 6431f. (R) Mar. 24, 1929. (NP) June 29.
MAN AND THE MDMENT, THE (D-TME): Billie Dove, Rod Lallocque, Gwen Lee, Robert Schahle, Charles Sellon, George Bunny. (L) Talking, 7086f; silent 6539f. (R) June 23, 1929. (NP) Mar. 23, 1929. (TOS) August 3.
MOST IMMORAL LADY, A (D-TS): Leatrice Joy, Walter Pidgeon, Sidney Blackmer, Montague Love, Josephine Dunn, Robert Edeson, Donald Reed, Florence Oakley, Wilson Benge. (NP) Septemher 28.
NIGHT WATCH, THE (D-ME): Billie Dove, Paul Lukas, Donald Reed, Nicholas Sousanin, Nicholas Bela, George Periolat, William Tooker, Gus Partos. (L) 6612f. (R) Sept. 9, 1928. (NP) Oct. 13, 1928.
OUTCAST (D-ME): Corinne Griffith, James Ford, Edmund Lowe, Huntly Gordon, Kathryn Carver, Louise Fazenda, Sam Hardy, Patsy O'Byrne, Lee Moran. (L) 6622f. (R) Nov. 11, 1928. (NP) Oct. 27, 1928. (TOS) Dec. 1, 1928.
PARIS (TS-D): Irene Bordoni, Jack Buchanan, Louise Closser Hale, Jason Robards, Margaret Fielding, Zasu Pitts. (NP) Octoher 19.
PRISONERS (D-TME): Corinne Griffith, James Ford, Bela Lugosi, Ian Keith, Julanne Johnston, Ann Schaeffer, Baron Hesse, Otto Matieson, Harry Northrup. (L) 7800f. (R) May 19, 1929. (NP) July 20.
ROYAL RIDER, THE (W): Ken Maynard. (L) 5957f. (R) May 5, 1929.
SATURDAY'S CHILDREN (D-TME): Corinne Griffith, Grant Withers, Albert Conti, Alma Tell, Lucien Littlefield, Charles Lane, Ann Schaeffer, Marcia Harris. (L) 7050f. (R) Apr. 14, 1929. (NP) Mar. 9, 1929. (TOS) May 13.
SCARLET SEAS (D-TME): Richard Barthelmess, Betty Compson, Loretta Young, James Bradhury, Sr., Jack Cur-

tis, Knute Erickson. L) 6237f. (R) Dec. 9, 1928. (NP) Dec. 1, 1928. (TOS) Feb. 2, 1929.

SEVEN FOOTPRINTS TO SATAN (MY-ME): Creighton Hale, Thelma McNeill, Thelma Todd, Sheldon Lewis, William V. Mong, Sojin, Laska Winters, Ivan Christy, DeWitt Jennings, Nora Cecil, Kala Pasha, Harry Fitzgerald, Alonzo Rositto, Harry Tenbrooke. (L) 5405f. (R) Feb. 17, 1929. (NP) Mar. 9, 1929.

SMILING IRISH EYES (D-TS): Colleen Moore, James Hall, Claude Gillingwater, Robert Homans, Aggie Herring, Betty Francisco, Julanne Johnston, Robert O'Connor, John Beck, Edward Earl, Tom O'Brien, Oscar Apfel, Fred Kelsey, Otto Lederer. (L) 8550f. (R) July 31, 1929. (TOS) Sept. 7. (NP) July 27.

SQUALL, THE (D-AT): Myrna Loy, Alice Joyce, Richard Tucker, Carroll Nye, Loretta Young. (L) 9629f. (R) May 26, 1929. (TOS) June 29.

SYNTHETIC SIN (D-ME): Colleen Moore, Antonio Moreno, Kathryn McGuire, Edythe Chapman, Montague Love, Gertrude Astor, Getrtrude Howard, Ben Hendricks, Jr., Raymond Tucker. (L) 6852f. (R) Jan. 6, 1929. (NP) Mar. 2, 1929.

TWIN BEDS (C-AT): Jack Mulhall, Patsy Rutb Miller, Armond Kaliz, Gertrude Astor, Knute Erickson, Edythe Chapman, Jocelyn Lee, Nita Martan, ZaSu Pitts, Eddie Gribbon, Ben Hendricks, Jr., Carl Levinnes, Alice Lake, Bert Roach. (R) July 14, 1929. (NP) July 20. (L) Talking, 7,266f.

TWO WEEKS OFF (CD-TME): Dorotby Mackaill, Jack Mulhall, Gertrude Astor, Jimmy Finlayson, Kate Price, Jed Prouty, Eddie Gribbon, Dixie Gay, Gertrude Messinger. (L) 8017f. (R) May 12, 1929. (NP) May 11, 1929. (TOS) June 8.

WEARY RIVER (MD-TME): Richard Barthelmess, Betty Compson, George Stone, William Holden, Louis Natheaux, Raymond Turner, Robert O'Connor. (L) 7976f. (R) Feb. 10, 1929. (NP) Mar. 9, 1929. (TOS) May 18.

WEDDING RINGS (T-D): Lois Wilson, H. B. Warner, Olive Borden, Kathleen Williams, Aileen Manning, James Ford, Hallam Cooley.

WHY BE GOOD (CD-ME): Colleen Moore, Nell Hamilton, Bodil Rosing, John Sainpolis, Edward Martindel, Eddie Clayton, Lincoln Stedman, Louis Natheaux, Collette Merton, Dixie Gay. (L) 7507f. (R) Mar. 17, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 30, 1929.

YOUNG NOWHERES (D): Richard Barthelmess, Marian Nixon, Bert Roach, Anders Randolf, Raymond Turner, Joselyn Lee. (NP) October 19.

Fox

AIR CIRCUS, THE (MD-TME): David Rollins, Arthur Lake, Sue Carol, Charles Delaney, Heinie Conklin, Louise Dresser, Earl Robinson. (L) 7702f. (R) Sept. 30, 1928. (NP) Oct. 20, 1928. (TOS) Jan. 5, 1929.

BEHIND THAT CURTAIN (MY-AT): Warner Baxter, Lois Moran, Gilbert, Emery, Claude King, Philip Strange, Boris Karloff, Jamlel Hassen, Peter Gawthorne, John Rogers, Montague Shaw, Finch Smiles, Mercedes De Valasco, E. L. Park. (L) 8300f. (R) June 30, 1929. (TOS) Aug. 31. (NP) July 6.

BIG TIME (AT-CD): Lee Tracy, Mae Clarke, Daphine Pollard, Josephine Dunn, and Stepin Fetcbit. Directed by Kenneth Hawks. (NP) Oct. 5.

BLACK MAGIC (D-ME): Josephine Dunn, Earle Foxe, John Holland, Henry B. Walthall, Dorothy Jordon, Fritz Feld, Sheldon Lewis, Ivan Lindow, Blue Washington. (L) 5835f. Silent, 5855f. (R) June 2, 1929. (NP) Aug. 3.

BLACK WATCH, THE (R-AT): Victor McLaglen, Myrna Loy, David Torrence, David Percy, Joseph Diskay, Joyzelle, David Rollins, Lumsden Hare, Roy D'Arcy, Mitchell Lewis, Cyril Chadwick, Francis Ford, Walter Long, Frederick Sullivan, Richard Travers, Pat Somerset, Claude King. (L) 8487f. (R) May 26, 1929. (NP) June 15. (TOS) July 6.

BLINDFOLD (D-M): Lois Moran, George O'Brien, Earl Foxe, Don Terry, Maria Alba, Fritz Feld, Andy Clyde, Craufurd Kent, Robert E. Homans, John Kelly, Philips Smalley. (L) 5598f. (R) Dec. 9, 1928. (NP) Dec. 8, 1928.

BLUE SKIES (CD-M): Helen Twelvetrees, Frank Albertson, Rosa Gore, William Orlamond, Claude Kling, Carmencita Johnson, Freddie Frederick, Ethel Wales, Adele Watson, Helen Jerome Eddy. (L) Silent, 5367f; sound, 5408f. (R) Mar. 7, 1929. (NP) Apr. 6, 1929.

CAPTAIN LASH (D-M): Victor McLaglen, Claire Windsor, Arthur Stone, Albert Conti, Clyde Cook, Jean Laverty, Frank Hagncy, Boris Charsky, Jane Winton. (L) 5453f (R) Jan. 6, 1929. (NP) Mar. 9, 1929. (TOS) Feb. 16

CHASING THROUGH EUROPE (D-TME): Sue Carol, Nick Stuart, Gustav von Seyffertitz, Gavin Gordon, E. Alyn Warren. (L) Silent, 5622f.; sound, 5581f. (R) June 9, 1929. (NP) Aug. 10.

CHRISTINA (D): Janet Gaynor, Charles Morton, Rudolph Schildkraut, Lucy Dorraine, Harry Cording. (L) 6955f. (R) Mar. 30, 1929. (NP) Aug. 3.

COCK-EYED WORLD, THE (D-AT): Lily Damita, Victor McLaglen, Edmund Lowe, Lella Karnelly, Bobby Burns, Jean Bary, Joe Brown. (L) 10,611f. (NP) Sept. 7. (TOS) Oct. 5.

DRY MARTINI (D-M): Mary Astor, Matt Moore, Jocelyn Lee, Sally Eilers, Albert Gran, Albert Conti, Tom Rickets, Hugh Trevor, John T. Dillon, Marcelle Corday. (L) 7170f. (R) Oct. 7, 1928. (NP) Mar. 16, 1929. (TOS) Dec. 1. 1928.

EXALTED FLAPPER, THE (CD-ME): Sue Carol, Barry Norton, Irene Rich, Albert Conti, Sylvia Field, Stuart Irwin, Lawrence Grant, Charles Clary, Michael Visaroff, Don Allen, Landers Stevens. (R) May 26, 1929. (NP) June 22. (L) 5806f.

FAR CALL, THE (D-ME): Charles Morton, Leila Hyams, Ulrich Haupt, Stanley J. Sanford, Warren Hymer, Arthur Stone, Charles Middleton, Pat Hartigan, Ivan Linow, Dan Wolheim, Randolph Scott, Charles Gorman, Bernard Siegel, Willie Fung, Harry Gripp, Frank Chew, Sam Baker. (L) Sound, 5313f; silent, 5285f. (R) Apr. 28, 1929. (NP) June 1.

FOUR DEVILS (D-TME): Janet Gaynor, Mary Duncan, Charles Morton, Barry Norton, Farrell MacDonald, Nancy Drexel. (L) 6500f. (NP) July 20. (TOS) Nov. 9.

FOUR SONS (D-ME): Margaret Mann, James Hall, Francis X. Bushman, Jr., Charles Morton, George Meeker, June Collyer, Wendell Franklin, Earle Foxe, Albert Gran, August Tollaire, Frank Reicher, Jack Pennick, Hughie Mack, Ruth Mix. (L) 8962f. (R) Sept. 2, 1928. (NP) Mar. 9, 1929. (TOS) Jan. 12, 1929.

FOX MOVIETONE FOLLIES (MC-ATS): Lola Lane, Frank Richardson, David Percy, Sue Carol, Dixie Lee, David Rollins, Sharon Lynn, John Breedon, Stepin Fetchit. (L) 8291f. (R) May 25, 1929. (NP) June 15. (TOS) June 29.

FUGITIVES (MD-M): Madge Bellamy, Don Terry, Arthur Stone, Earle Fox, Matthew Betz, Lumsden Hare, Hap Ward, Edith Yorke, Jean Laverty. (L) 5356f. (R) Jan. 27, 1929. (NP) Mar. 16, 1929.

GHOST TALKS, THE (My-TME): Special cast. (R) Mar. 30, 1929. (L) 6428f.

GIRL FROM HAVANA (AT-D): Paul Page, Lola Lane, Natalie Moorhead, Kenneth Thomson, Warren Hymer, Joseph Girard and Adele Windsor. Directed by Benjamin Stoloff. (NP) Sept. 21.

GIRLS GONE WILD (CD-M): Sue Carol, Nick Stuart, William Russell Roy D'Arcy, Leslie Fenton, Hedda Hopper, John Darrow, Mathew Betz, Edmund Breeze, Minna Ferry, Louis Natheaux, Lumsden Hare. (L) Talking, 5332f. (R) Feb. 24, 1929. (NP) March 23, 1929.

HEARTS IN DIXIE (AT-D): Stephin Fetchit, Clarence Muse, Eugene Jackson, Dorothy Morrison, Bernice Pilot, Clifford Ingram, Mildred Washington, Zach Williams, Gertrude Howard, Vivian Smith, Robert Brooks, A. C. Hilldrew, Richard Carlysle. (R) Mar. 10. (L) Sound, 7463f.; silent, 6444f. (TOS) May 25.

HOMESICK (F): Sammy Cohen, Harry Sweet, Marjorie Beebe, Henry Armetta, Pat Harmon. (L) 5153f. (R) Dec. 16, 1928. (NP) Mar. 9, 1929.

IN OLD ARIZONA (D-TME): Warner Baxter, Edmund Lowe. (L) 8724f. (R) Jan. 20, 1929. (TOS) Mar. 23, 1929.

JOY STREET (CD-M): Lois Moran, Nick Stuart, Rex Bell, Jose Crespo, Dorothy Ward, Ada Williams, Maria Alba, Sally Phipps, Florence Allen, Mabel Vail, John Breedon. (R) Apr. 7, 1929. (L) Silent, 5754f.; sound, 5748f. (NP) May 11, 1929.

LUCKY STAR (D-T): Charles Farrell, Janet Gaynor, Hedwiga Reicher, Guinn (Big Boy) Williams, Paul Fix, Gloria Grey, Hector V. Sarno. (L) Talking, 8895f.; silent, 8725f. (R) Aug. 18, 1929. (TOS) Sept. 28.

MAKING THE GRADE (CD-M): Edmund Lowe, Lois Moran, Albert Hart, Lucien Littlefield, James Ford, Sherman Ross, John Alden, Gino Conti, Rolfe Sedan, Lia Tora, Mary Ashley. (L) Talking, 5903f.; silent, 5024f. (R) Feb. 10, 1929. (NP) Mar. 9, 1929.

MASKED EMOTIONS (D-TME): George O'Brien, Nora Lane, Farrell MacDonald, David Sharpe, Edward Peil, Sr., Frank Hagney. (L) Silent, 5389f.; sound, 5419f. (R) May 19, 1929. (NP) June 15. (L) 5419f.

MASQUERADE (CD): Alan Birmingham, Leila Hyams, Clyde Cook, Farrell MacDonald, Arnold Lucy, George Pierce, Rita Le Roy, John Breeden, Jack Pierce, Pat Moriarity, Jack Carlisle, Frank Richardson. (N) July 27. (L) Talking, 5643f.

NEW YEAR'S EVE (D-M): Mary Astor, Charles Morton, Arthur Stone, Helen Ware, Freddie Frederick, Florence Lake, Sumner Getchell, Virginia Vane, Stuart Erwin. (R) Feb. 24, 1929. (L) Silent, 5959f; sound, 5984f. (NP) Mar. 16, 1929.

NOT QUITE DECENT (D-TM): June Collyer, Louise Dresser, Allan Lane, Oscar Apfel, Paul Nicholson, Marjorie Beebe, Ben Hewlett, Jack Kenney. (L) Talking, 4965f; silent, 4653f. (R) Mar. 24, 1929. (TOS) June 22. (NP) May 18, 1929.

ONE WOMAN IDEA, THE (D-ME): Rod La Rocque, Marceline Day, Sharon Lynn, Sally Phipps, Shirley Dorman, Ivan Lebedeff, Douglas Gilmore, Gino Corrado, Joseph W. Girard, Arnold Lucy, Frances Rosay, Guy Trento, Daniel Hasson, Tom Tamarez, Coy Watson. (L) Talking, 6111f.; silent, 6106f. (R) June 2, 1929. (NP) June 22.

PLASTERED IN PARIS (C-M): With Cohen, Pennick and Linow. (L) 5640f. (R) Sept. 23, 1928.

PLEASURE CRAZED (D-AT): Marguerite Churchill, Kenneth Macenna, Dorothy Burgess, Campbell Gullan, Douglas Gilmore, Henry Kolker, Frederick Graham, Rex Bell, Charlotte Merriam. (R) July, 1929. (NP) July 20. (L) Talking, 5560f.

PROTECTION (MD-ME): Dorothy Burgess, Robert Elliott, Paul Page, Ben Hewitt, Roy Stewart, Dorothy Ward, William H. Tooker, Joe Brown, Arthur Hoyt. (R) May 12. (L) 5511f.

RED WINE (CD-M): June Collyer, Conrad Nagel, Arthur Stone, Sharon Lynn, E. Alyn Warren, Ernest Hilliard, Ernest Wood, Marshall "Babe" Ruth, Dixie Gay, Margaret La Marr. (L) 6194f. (R) Dec. 23, 1928. (NP) Mar. 9, 1929. (TOS) Jan. 26, 1929.

RILEY THE COP (CD-M): J. Farrell MacDonald. (L) 6132f. (R) Nov. 25, 1928.

RIVER, THE (D): Charles Farrell, Mary Duncan, Ivan Linow, Margaret Mann, Aldredo Sabato. (L) 7313f. (NP) July 20.

ROMANCE OF THE UNDERWORLD (D-M): With Astor and Boles. (L) 6162f. (R) Nov. 11, 1928. (TOS) Jan. 19, 1929.

SALUTE (AT-D): George O'Brien, William Janey, Frank Albertson, Helen Chandler, Joyce Compton, Clifford Dempsey, Lumsden Hare, Stephin Fetchit, David Butler, Rex Bell, John Breeden. (NP) Sept. 7. (TOS) Oct. 26.

SIN SISTER, THE (CD-M): Nancy Carroll, Lawrence Gray, Josephine Dunn, Myrtle Stedman, Anders Randolf, Richard Alexander, Frederick H. Graham, George Davis, David Callis. (L) 6072f. (R) Feb. 3, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 27, 1929.

SONG OF KENTUCKY, A (D-T): Lois Moran, Joe Wagstaff, Dorothy Burgess, Douglas Gilmore, Hedda Hopper, Edward Davis, Herman Bing, Bert Woodruff. (NP) November 9.

SPEAKEASY CD-AT): Paul Page, Lola Lane, Henry B. Walthall, Helen Ware, Warren Hymer, Stuart Erwin, Sharon Lynn, Erville Alderson, James Guilfoyle, Helen Lynch, Marjorie Beebe, Sailor Vincent, Joseph Cawthorne, Ivan Linow. (L) 5775f. (R) Mar. 24, 1929. (NP) Apr. 6, 1929. (TOS) Apr. 27, 1929.

STRONG BOY (D-M): Victor McLaglen, Leatrice Joy, Farrell MacDonald, Slim Summerville, Kent Sanders, Tom Wilson, Jack Pennick, Robert Ryan, David Torrence, Dolores Johnson (L) 5567f. (R) Mar. 3, 1929. (NP) Mar. 16, 1929. (TOS) May 4, 1929.

TAKING A CHANCE: With Rex Bell. (L) 4876f. (R) Nov. 18, 1928.

THEY HAD TO SEE PARIS (AT-CD): Will Rogers, Irene Rich, Marguerite Churchill, Fifi Dorsay, Owen Davis, Rex Bell, Ivan Lebedeff, Christiane Yves, Edgar Kennedy, Marcelle Corday, Marcia Manon, Theodore Lodi, Bob Kerr, Andre Cheron, Gregory Gay. (NP) Sept. 21.

THROUGH DIFFERENT EYES (D-AT). Mary Duncan, Edmund Lowe, Warner Baxter, Earle Foxe, Donald Gallagher, Florence Lake. (R) Apr. 7, 1929. (L) 5166f. (NP) May 11, 1929. (TOS) June 8.

TRENT'S LAST CASE (My-M-M): Raymond Griffith, Raymond Hatton, Marceline Day, Donald Crisp, Lawrence Gray, Nicholas Soussanin, Anita Gravin, Ed Kennedy. (R) Mar. 31, 1929. (L) Silent, 5809f.; sound, 5834f. (NP) May 18, 1929.

TRUE HEAVEN (D-M): George O'Brien, Lois Moran, Philip Smalley, Oscar Apfel, Duke Martin, Andre Cheron, Donald MacKenzie, Hedwig Reicher, Will Stanton. (L) 5531f. (R) Jan. 20, 1929. (NP) Mar. 16, 1929. (TOS) Apr. 6, 1929.

VALIANT, THE (D-AT): Paul Muni and Churchill. (R) Apr. 21, 1929. (L) 5537f.

VEILED WOMAN, THE (D-M): Lia Tora, Paul Vincenti, Walter McGrail, Josef Swickard, Kenneth Thompson, Andre Cheron, Ivan Lebedeff, Maude George. (L) Silent, 5185f. Sound, 5192f. (R) Apr. 14, 1929. (NP) Mar. 23, 1929.

WORDS AND MUSIC (AT-CD): Lois Moran, David Percy, Helen Twelvetrees, William Orlamond, Elizabeth Patterson, Duke Morrison, Frank Albertson, Tom Patricola, Bubbles Crowell, Biltmore Quartet. (NP) Sept. 7. (TOS) Sept. 21.

General Pictures

BACHELORS CLUB, THE (D): Richard Talmadge, Barbara Worth, Edna Murphy, Edna Ellsmere, V. Talbot Henderson, Herbert Hayes, Barry Palmer. (L) 5600f. (NP) June 15.

BACK FROM SHANGHAI (D): Vera Reynolds, Sojin, Joseph W. Girard, Henry Sedley. (L) 5400f. (R) Mar. 15.

HEROIC LOVER (D): Leonard St. Leo, Stuart Holmes, Barbara Bedford, Ted Snell, Hugh Metcalf, William Franey. (R) Feb. 5. (L) 5500f.

Gotham

HEAD OF THE FAMILY, THE: Virginia Lee Corbin. (L) 6250f. (R) October, 1928.

KNEE HIGH: Virginia Corbin. (R) October, 1929.

MODERN SAPPHO, A (T): Betty Bronson. (R) September, 1929.

RIVER WOMAN, THE (D-ME): Jacqueline Logan, Lionel Barrymore, Charles Delaney, Harry Todd, Mary Doran, Sheldon Lewis. (L) 8 reels. (R) April, 1929. (NP) Mar. 30, 1929.

TIMES SQUARE (CD-T): Alice Day, Eddie Kane, Emile Chautard, John Miljan, Natalie Joyce, Joseph Swickard. (L) 10,500f. (R) March, 1927. (NP) Mar. 30, 1929.

THROUGH THE BREAKERS: Livingston and Herbert. (L) 6420f. (R) September, 1928.

Edward L. Klein

ADVENTURES OF MAYA: (L) Silent, 5400f. (R) Apr. 28, 1929.

PRESIDENT, THE (D): Ivan Mosjoukine, Suzy Vernon, Nikolai Malikoff, Heinrich Schroth, Luigi Servanti. (L) 8100f.

Ernest Mattsson

IN DALARNA AND JERUSALEM (D): Hanson and Veidt. (L) 14,000f. Forthcoming 1929 release.

Metro-Goldwyn-Mayer

ALIAS JIMMY VALENTINE (M-TME): William Haines, Lionel Barrymore, Leila Hyams, Karl Dane, Tully Marshall, Howard Hickman, Billy Butts, Evelyn Mills. (L) 8,000f. (R) Jan. 26, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 9, 1929.

ALL AT SEA (C): Karl Dane, George K. Arthur, Josephine Dunn, Herbert Prior, Eddie Baker. (L) 5345f. (R) Feb. 9, 1929. (NP) Feb. 23, 1929.

BELLAMY TRIAL, THE (D-TME): Leatrice Joy, Betty Bronson. (L) 7524f. (R) Mar. 2, 1929. (NP) Sept. 29, 1928. (TOS) Apr. 13, 1929.

BRIDGE OF SAN LUIS REY, THE (D-ME): Lily Damita, Ernest Torrence, Raquel Torres, Don Alvarado, Duncan Rinaldo, Henry B. Walthall, Mikhail Vavitch, Emily Fitzroy, Tully Marshall. (L) 7880f. (R) Mar. 30, 1929. (NP) May 18, 1929.

BROADWAY MELODY, THE (MC-TSM): Anita Page, Bessie Love, Charles King, Jed Prouty, Kenneth Thomson, Edward Dillon, Mary Doran, Eddie Kane, J. Emmett Beck, Marshall Ruth, Drew Demarest. (R) Mar. 9, 1929. (L) Sound, 9372f.; silent, 5943f. (NP) Mar. 30, 1929. (TOS) Apr. 20, 1929.

BROTHERLY LOVE (C-TE): Karl Dane, George K. Arthur, Jean Arthur, Richard Carlyle, Edward Connelly, Marcia Harris. (L) 6053f. (R) Oct. 13, 1928. (NP) Oct. 13, 1928.

CAMERAMAN, THE (C): Buster Keaton, Marceline Day, Harold Goodwin, Sidney Bracy, Harry Gribbon. (L) 6995f. (R) Sept. 15, 1928. (NP) Sept. 15, 1928.

CHINA BOUND (CD): Karl Dane, George K. Arthur, Josephine Dunn, Polly Moran, Hatty Woods, Carl Stockdale. (L) 6000f. (R) May 18, 1929. (NP) May 11, 1929.

DESERT NIGHTS (D): John Gilbert, Ernest Torrence, Mary Nolan. (L) 6177f. (R) Mar. 9, 1929. (NP) Mar. 16. 1929. (TOS) Mar. 16, 1929.

DESERT RIDER, THE (W): Tim McCoy Raquel Torres, Bert Roach, Edward Connelly, Harry Woods, Jess Cavin. (R) May 11, 1929. (L) 4943f. (NP) June 22.

DREAM OF LOVE (D): Joan Crawford, Nils Astber, Aileen Pringle, Warner Oland, Carmel Myers, Harry Reinhardt, Harry Myers, Alphonse Martell, Fletcher Norton. (L) 7987f. (R) Dcc. 1, 1928. (NP) Dec. 22, 1928. (TOS) Dec. 8, 1928.

DUKE STEPS OUT, THE (CD-TME): William Haines, Joan Crawford, Karl Dane, Tenen Holtz, Eddie Nugent, Jack Roper, Delmer Davis, Luke Cosgrove, Herbert Prior. (L) Silent-6210f. Sound-6206f. (R) Mar. 16, 1929. (NP) Mar. 30, 1929.

FLYING FLEET, THE (D-M): Ramon Novarro, Ralph Graves, Anita Page, Edward Nugent, Carroll Nye, Sumner Getchell, Gardner James, Alfred Allen. (L) 9044f. (R) Jan. 19, 1929. (NP) Feb. 2, 1929. (TOS) Jan. 19, 1929.

GIRL IN THE SHOW, THE (T-CD): Bessie Love, Ford Sterling, Raymond Hackett. (TOS) Aug. 31.

HALLELUJAH (D-ATS): Nina Mae McKinney, William Fountaine, Daniel L. Haynes, Harry Gray, Fannie Bell De Knight, Everett McGarrity, Victoria Spivey, Milton Dickerson, Robert Couch, Walter Tait, Dixie Jubilee Singers. (L) Talking, 9650f.

HIS GLORIOUS NIGHT (T-D): John Gilbert, Katherine Dale Owen, Nance O'Neil, Gustav von Seyffertitz, Hedda Hopper, Tyrell Davis, Gerard Barry, Madeline Seymour, Richard Carle, Eva Dennison, Youcca Troubletzkoy, Peter Cawthorne. (NP) October 19. (TOS) Oct. 26.

HOLLYWOOD REVUE, THE (MC-ATS): Bessie Love, Charles King, Marion Davies, Norma Shearer, William Haines, Gus Edwards, Joan Crawford, John Gilbert, Marie Dressler, Polly Moran, Brox Sisters, Anita Page, Buster Keaton, Albertina Ballet. (L) Talking, 11,699f.

HONEYMOON (CD): Polly Moran, Eddie Gribbon, Bert Roach, Flash. (L) 4823f. (R) Dec. 22, 1928. (NP) Mar. 9, 1929.

IDLE RICH, THE (D-AT): Conrad Nagel, Bessie Love, Leila Hyams, Robert Ober, James Neill, Edythe Chapman, Paul Kruger, Kenneth Gibson. (L) 7351f. (R) June 15, 1929. (NP) June 8. (TOS) June 22.

LADY OF CHANCE, A (D-M): Norma Shearer, Lowell Sherman, Gwen Lee, John Mack Brown, Eugenia Besserer, Buddy Messinger. (L) 7126f. (R) Dec. 22, 1928. (NP) Mar. 9, 1929.

LAST OF MRS. CHEYNEY, THE (D-AT): Norma Shearer, Basil Rathbone, George Berraud, Herbert Bunston, Hedda Hopper, Moon Carrol, Madeline Seymour, Cyril Chadwick, George K. Arthur (in sound print only), Finch Smiles, Maudo Turner. (NP) July 20. (L) Talking, 8651f; silent, 6484f.

LOVES OF CASANOVA (D): Ivan Mosoujkine, Diana Kerenne, Suzanne Bianchetti, Jenny Jugo, Rina de Liguoro, Nina Kochitz, Olga Day, Paul Guide, Decoeur, Bouamerane, Rudolf Klein-Rogge. (L) 6179f. (R) Feb. 16, 1929. (NP) Mar. 9, 1929.

MADAME X (D-AT): Lewis Stone, Ruth Chatterton, Raymond Hackett, Holmes Herbert, Eugenie Besserer, John P. Edington, Mitchell Lewis, Ulrich Haupt, Sidney Toler, Richard Carle, Claud King, Chappell Dossett. ((L) 8806f. (NP) June 29. (TOS) Aug. 17.

MAN'S MAN, A (CD-ME): William Haines, Josephine Dunn, Sam Hardy, Mae Busch. (L) 6683f. (R) May 25, 1929. (NP) June 22. (TOS) June 22.

MARIANNE (CD-AT): Marion Davies, Oscar Shaw, Robert Castle, Scott Kolk, Emil Chautard, Mack Swain, Oscar Apfel, Robert Ames. Recorded on film and disc. (R) July 20, 1929. (NP) Aug. 31. (TOS) Oct. 19.

MORGAN'S LAST RAID (W): Tim McCoy, Dorothy Sebastian, Wheeler Oakman, Allan Garcia, Hank Mann, Montague Shaw. (L) 5264f. (R) Jan. 5, 1929. (NP) Mar. 9, 1929.

MYSTERIOUS ISLAND, THE (T-D): Lionel Barrymore, Jane Daly, Lloyd Hughes, Montagu Love, Harry Gribbon, Snitz Edwards, Gibson Gowland, Dolores Brinkman. (NP) October 19.

NAPOLEON (D): Waldimir Roudenko, Albert Dieudonne, Alexandre Koubitzky, Harry Krimer, Edmond Van Daele, Antonin Artaud, Gina Manes, Nicholas Koline. (L) 6893f. (R) Oct. 27, 1928. (NP) Oct. 27, 1929.

OUR MODERN MAIDENS (AT-D): Joan Crawford, Rod La Rocque, Douglas Fairbanks, Jr., Anita Page, Edward Nugent, Josephine Dunn, Albert Gran. (NP) Sept. 14. (TOS) Nov. 9.

OVERLAND TELEGRAPH, THE (W): Tim McCoy, Dorothy Janis, Frank Rice, Lawford Davidson, Clarence Geldert, Chief Big Tree. (L) 4815f. (R) Mar. 2, 1929. (NP) Mar. 16, 1929.

PAGAN, THE (D-SME): Ramon Novarro, Renee Adoree, Dorothy Janis, Donald Criap. (L) Silent-7150f. Sound-7359f. (R) Apr. 27, 1929. (NP) May 25, 1929.

SHOW PEOPLE (CD-TE): Marion Davies, William Haines, Dell Henderson, Paul Ralli, Tenen Holtz, Harry Gibbon, Sidney Bracy, Polly Moran, Albert Conti. (L) 7453f.

(R) Oct. 20, 1928. (NP) Sept. 29, 1928. (TOS) Oct. 27, 1928.

SINGLE MAN, A (CD): Lew Cody, Aileen Pringle, Marceline Day, Edward Nugent, Kathlyn Williame, Eileen Manning. (L) 5596f. (R) Jan. 12, 1929. (NP) Feb. 9, 1929.

SINGLE STANDARD, THE (D): Greta Garbo, Nils Asther, John Mack Brown, Dorothy Sebastian, Lane Chandler, Robert Castle, Mahlon Hamilton, Kathlyn Williams, Zeffie Tidbury. (NP) Aug. 17. (L) 6569f. (TOS) Aug. 17.

SIOUX BLOOD (W): Tim McCoy, Robert Frazer, Marion Douglas, Clarence Geldert, Chief Big Tree, Sidney Bracy. (L) 4811f. (R) Apr. 20, 1929. (NP) Apr. 27, 1929.

SPEEDWAY (T-CD): William Haines, Anita Page, Ernest Torrence, Polly Moran, Karl Dane, John Miljan. (TOS) Sept. 14. (NP) Sept. 14.

SPIES (M): Rudolph-Klein-Rogge, Greda Maurus, Lien Deyers, Louis Ralph, Craighall Sherry, Willy Fritsch, Lupu Pick, Fritz Rasp. (L) 7999f. (NP) June 15.

SPITE MARRIAGE (CD-M): Buster Keaton, Dorothy Sebastian, Edward Earle, Lella Hyams, William Bechtel, John Byron. (L) 7047f. (R) Apr. 6, 1929. (NP) Apr. 27, 1929.

THIRTEENTH CHAIR, THE (MD-T): Conrad Nagel, Leila Hyams, Margaret Wycherly, Helen Milliard, Holmes Herbert, Mary Forbes, Bela Lugosi, John Davidson, Charles Quartermaine, Moon Carrol. (NP) Nov. 9.

THUNDER (D-TME): Lon Chaney, James Murray, Phyllis Haver, George Duryea, Francis Morrie, Wally Albright. (L) 7783f. (R) June 25, 1929. (NP) Aug. 3. (TOS) Aug. 17.

TIDE OF EMPIRE (D-M): Renee Adoree and Duryea. (L) 6552f. (R) Mar. 23, 1929.

TRIAL OF MARY DUGAN (D-AT): Norma Shearer, Lewie Stone, H. B. Warner, Raymond Hackett, Lilyan Tashman, Olive Tell, Adrienne D'Ambricourt, Mary Doran, Dewitt Jennings, Wilfrid North, Landers Stevens, Charles Moore, Claud Allister. (NP) May 25. (L) 10,000f. (R) June 8. (TOS) July 13.

TRAIL OF '98, THE (D-ME): Dolores Del Rio, Ralph Forbes, Harry Carey, Tully Marshall, Emily Fitzroy, Tenen Holtz, Russell Simpson, Karl Dane, Cesere Gravina, George Cooper, John Down, E. Alyn Warrner. (L) 8799f. (R) Jan. 5, 1929. (NP) Dec. 29, 1928. (TOS) Mar. 23, 1929.

VIKING, THE (D-ME): Donald Crisp, Pauline Starke, LeRoy Mason, Anders Randolph, Richard Alexander, Harry Lewis Woods, Albert MacQuarrie, Roy Stewart, Torben Meyer, Claire MacDowell, Julia Swayne Gorden. (L) 8186f (NP) Mar. 9, 1929. All in technicolor. (TOS) Oct. 26.

VOICE OF THE CITY, THE (AT-D): Robert Ames, Willard Mack, Sylvia Field, James Farley, John Miljan, Clark Marshall, Duane Thompson, Tom McGuire, Alice Moe, Beatrice Banyard. (L) Sound-7427f. (R) Apr. 13, 1929. (NP) Apr. 27, 1929. (TOS) May 18.

WEST OF ZANZIBAR (D-M): Lon Chaney, Lionel Barrymore, Warner Baxter, Mary Nolan, Jane Daly, Roscoe Ward, Kalla Pasha, Curtis Nero. (L) 6150f. (R) Nov. 24, 1928. (NP) Dec. 8, 1928.

WHERE EAST IS EAST (D-TME): Lon Chaney, Lupe Velez, Estelle Taylor, Lloyd Hughes, Louie Stern, Mrs. Wong Wing. (L) 6500f. (R) May 4, 1929. (NP) June 22. (TOS) June 15.

WHITE SHADOWS OF THE SOUTH SEAS (D-TME): Monte Blue, Raquel Torree, Robert Anderson. (L) 7065f. (R) Nov. 10, 1928. (NP) July 7, 1928. (TOS) Dec. 1, 1928.

WILD ORCHIDS (D): Greta Garbo, Lewis Stone, Nils Asther. (L) 9235f. (R) Feb. 23, 1929. (NP) Mar. 2, 1929. (TOS) Feb. 23, 1929.

WISE GIRLS (T-D): Elliott Nugent, Norma Lee, Roland Young, J. C. Nugent, Clara Blandick, Marion Shilling, Leora Spellman, James Doian. (NP) October 12.

WOMAN OF AFFAIRS (D-M): Greta Garbo, John Gilbert. (L) 8319f. (R) Dec. 15, 1928. (TOS) Feb. 16, 1929.

WONDER OF WOMEN (D-TME): Lewis Stone, Lella Hyams, Peggy Wood, Harry Myers, Sarah Padden, George Fawcett, Blanche Frederici, Wally Albright, Jr., Camencita Johnson, Anita Louise Fremeult, Dietrich Haupt, Ulliric Haupt, Jr. (L) Talking, 8796f; silent, 6835f. (R) July 31, 1929. (NP) July 27. (TOS) Aug. 17.

Paramount

ABIE'S IRISH ROSE (CD-TME): Charles Rogers, Nancy Carroll, Jean Hersholt, J. Farrell MacDonald, Bernard Grocey, Ida Kramer, Nick Cogey, Camillus Pretal, Rosa Rosanova. (L) Silent, 10,187f; sound, 10,471f. (R) Jan. 5, 1929. (NP) Nov. 3, 1928. (TOS) Feb. 2, 1929.

APPLAUSE (TS-D): Helen Morgan, Joan Peters, Fuller Mellish, Jr., Jack Cameron, Henry Wadsworth, Dorothy Cuming. (NP) October 19.

AVALANCHE (W): Jack Holt, Dorie Hill, Baclanova, John Darrow, Guy Oliver, Richard Winslow. (L) 6099f. (NP) Dec. 1, 1928.

BEGGARS OF LIFE (M-ME): Wallace Berry, Louise Brooks, Richard Arlen, Edgar Blue Washington, H. A. Morgan, Andy Clarke, Mike Donlin, Roscoe Karns, Robert Perry, Johnnie Morris, George Kotsonaros, Jacque Chapin, Robert Brower, Frank Brownlee. (L) 7805f. (R) Sept. 15, 1928. (NP) July 7, 1928. (TOS) Oct. 20, 1928.

BEHIND THE GERMAN LINES (D): Foreign cast. (L) Sound, 8254f. (R) Jan. 12, 1929.

BETRAYAL (D-ME): Emil Jannings, Gary Cooper, Esther Ralston, Jeda Weller, Douglas Haig, Bodil Rosing. (L) Silent, 6492f; sound, 6614f. (R) May 11, 1929. (NP) Apr. 27, 1929. (TOS) June 1.

CANARY MURDER CASE, THE (My-AT): William Powell, James Hall, Louise Brooks, Jean Arthur, Gnstav von Seyffertitz, Charles Lane, Eugene Pallette, Lawrence Grey, Ned Sparks, Louis John Bartels, E. H. Calvert. (L) Talking, 7171f; silent, 5943f. (R) Feb. 16, 1929. (NP) June 15.

CARNATION KID, THE (C-AT): Douglas MacLean, Frances Lee, William B. Davidson, Lorraine Eddy, Charles Hill Mailes, Francie McDonald, Maurice Black, Bert Swor, Jr., Carl Stockdale. (L) Silent, 6290f; sound, 7267f. (R) Feb. 23, 1929. (NP) Mar. 16, 1929.

CASE OF LENA SMITH, THE (D): Esther Ralston, James Hall, Gustav von Seyffertitz, Emily Fitzroy, Fred Kohler, Betty Aho, Lawrence Grant, Leono Lane, Kay DesLys, Alex Woloshin, Ann Brody, Wally Albright, Jr., Warner Klinger. (L) 7229f. (R) Jan .19, 1929. (NP) Mar. 16, 1929. (TOS) Jan. 26, 1929.

CHARMING SINNERS (D-TME): Ruth Chatterton, Clive Brook, Mary Nolan, William Powell, Laura Hope Crews, Florence Eldridge, Montagu Love, Juliette Crosby, Lorraine Eddy, Claude Allister. (L) 6164f. (R) July 6, 1929. (NP) Aug. 10. (TOS) Aug. 3.

CHINATOWN NIGHTS (D-AT): Wallace Beery, Florence Vidor, Warner Oland, Jack McHugh, Jack Oakie, Tetsu Komai, Frank Chew, Mrs. Wing, Peter Morrison, Freeman Wood. (L) Silent, 7145f; sound, 7081f. (R) Mar. 23, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 6, 1929.

CLOSE HARMONY (CD-AT): Charles Rogers, Nancy Carroll, Harry Green, Jack Oakie, Richard (Skeets) Gallagher, Matty Roubert, Ricca Allen, Wade Boteler, Baby Mack, Oscar Smith, Greta Grandstedt, Gus Partos. (L) Sound, 6271f. (R) Apr. 13, 1929. (NP) Mar. 30, 1929. (TOS) Apr. 13, 1929.

COCOANUTS, THE (MC-ATS): Four Marx Brothers, Mary Eaton, Oscar Shaw, Katherine, Francis, Margaret Dumont, Cyril Ring, Basil Ruysdael, Sylvan Lee, Gamby-Hale Girls, Allan K. Foster Girls. (L) 8613f. (R) May 23, 1929. (NP) July 13. (TOS) July 20.

DANCE OF LIFE, THE (D-AT): Nancy Carroll, Hal Skelly, Dorothy Revier, Ralph Theador, Charles D. Brown, Al St. John, May Boley, Oscar Levant, Gladys DuBois, James T. Quinn, James Farley, George Irving. (L) Talking, 10,619f; (P) Sept. 14 (Silent 7488f. (TOS) Sept. 21.

DANGEROUS CURVES (D-AT): Clara Bow, Richard Arlen, Kay Francis, David Newell, Anders Randolph, May Boley, T. Roy Barnes, Joyce Compton, Charles D. Brown, Stuart Erwin, Jack Lude. (R) July 13, 1929. (NP) Aug. 3. (L) Talking, 7278f; silent, 6539f. (TOS) July 20.

DANGEROUS WOMAN, A (D-AT): Baclanova, Clive Brook, Neil Hamilton, Clyde Cook, Leelle Fenton, Snitz Edwards. (L) Sound, 6643f. (R) May 18, 1929. (NP) Mar. 10, 1929. (TOS) May 18.

DARKENED ROOMS (MD): Evelyn Brent, Neil Hamilton, Doris Hill, David Newell, Gale Henry, Wallace McDonald, Blanche Craig, E. H. Calvert, Sammy Bricker. (NP) October 19.

DIVORCE MADE EASY (CD-AT): Douglas MacLean, Marie Prevost, Johnny Arthur, Frances Lee, Dot Farley, Jack Duffy, Buddy Watles, Hal Wilson. (R) July 6, 1929. (NP) July 13. (L) Talking, 5386f; silent, 5270f. (TOS) July 6.

DOCTOR'S SECRET, THE (D-AT): Ruth Chatterton, H. B. Warner, John Loder, Robert Edeson, Wilfored Noy, Ethel Wales, Nancy Price, Frank Finch-Smiles. (L) Sound, 5823f. (N) Mar. 16, 1929. (TOS) Feb. 16, 1929.

DUMMY, THE (D-AT): Ruth Chatterton, Frederic March, John Cromwell, Fred Kohler, Mickey Bennett, Vondell Darr, Jack Oakie, Zasu Pitts, Richard Tucker, Eugene Pallette. (L) Sound, 5357f. (R) Mar. 9, 1929. (NP) Mar. 16, 1929. (TOS) Mar. 6, 1929.

FASHIONS IN LOVE (D-AT): Adolphe Menjou, Fay Compton, Miriam Seegar, John Miljan, Joan Standing, Robert Wyne, Russ Powell, Billie Bennett, Jacquee Vanaire. (L) Talking, 6325f; silent 6024f. (R) June 29, 1929. (NP) July 13. (TOS) July 6.

FAST COMPANY (AT-CD): Jack Oakie, Skeets Gallagher, Evelyn Brent, Gwen Lee. (TOS) Sept. 7.

FLEET'S IN, THE (CD): Clara Bow, James Hall, Jack Oakie, Bodil Rosing. (L) 6918f. (R) Oct. 13, 1928. (NP) Sept. 22, 1928. (TOS) Sept. 15, 1928.

FOUR FEATHERS (SE): Richard Arlen, Fay Wray, William Powell, Clive Brook, Theodore von Eltz, Noah Berry, Zack Williams, Noble Johnson, Harold Hightower, Phillipe de Lacey, Edward Ratciffe, George Fawcett, Augustine Symonds. (L) Sound, 7472f; silent, 7472f. (TOS) Sept. 14.

GENTLEMEN OF THE PRESS (D-AT): Water Huston; Ketherine Francis, Charles Ruggles, Betty Lawford. Norman Foster, Duncan Perwarden, Lawrence Leslie. (L) Sound, 7176f. (R) May 4, 1929. (NP) Apr. 13, 1929.

GREENE MURDER CASE, THE (My-AT): William Powell Florence Eldridge, Ulrich Haupt, Jean Arthur, Eugene Pallett, E. H. Calvert, Gertrude Norman, Lowell Drew, Morgan Farley, Brandon Hurst, Augusta Burmester, Marcia Hariss, Mildred Golden, Mrs. Wiifred Buckland, Helena Philips, Shep Camp, Charlee E. Evans. (NP) July 20. 1929. (L) Talking, 6383f. (TOS) Aug. 17.

HERE COMES THE BANDWAGON (AT-D): Buddy Rogers, Jean Arthur.

HOLE IN THE WALL, THE (MyM-AT): Claudette Colbert, Edward G. Robinson, David Newell, Nelly Savage, Donald Meek, Alan Brooks, Louise Closser Hale, Katherine Emmet, Marcia Kagno, Barry Macollum, George McQuarrie, Helen Crane. (L) Sound, 5850f. (R) Apr. 27, 1929. (NP) Apr. 6, 1929.

HOMECOMING (D): Lars Hansen, Dita Parlo, Gustav Frohlich. (L) 8156f. (R) Feb. 16, 1929. (NP) Feb. 9, 1929.

HUNGARIAN RHAPSODY (D-TME): A Ufa picture. Lil Dagover, Willy Fritsch, Dita Parlo, Fritz Greiner, Gisella Bathory, Erich Kaiser Tletz, Leopold Kramer. (NP) Aug. 3. (L) 6165f.

ILLUSION (D-AT): Buddy Rogers, Nancy Carroll, June Collyer, Knute Erickson, Eugenie Bresserer, Kay Francis, Maude Turner Gordon, Regis Toomey, William McLaughlin, Katherine Wallace, William Austin, Frances Raymond Eddie Kane, Michael Visaroff, Bessie Lyle, Emelie Melville, Carl Lukas, Col. G. L. McDonnel. (L) 7536f; silent 7538f. (NP) July 27. (TOS) Sept. 28.

INNOCENTS OF PARIS (R-ATM): Maurice Chevalier, Sylvia Beecher, Russell Simpson, George Fawcett, Mrs. George Fawcett, John Miljan, Margaret Livingston, David Durand, Johnny Morris. (L) Silent, 7816f; sound, 6148f. (R) May 25, 1929. (NP) May 4, 1929. (TOS) June 15.

INTERFERENCE (D-AT): William Powell, Evelyn Brent, Clive Brook, Doris Kenyon, Tom Rickets, Brandon Hurst, Louis Payne, Wilford Noy, Donald Stuart, Raymond Lewrence. (L) Silent, 6643f; sound, 7487f. (R) Jan. 5, 1929. (NP) Mar. 16, 1929. (TOS) Feb. 9, 1929.

JEALOUSY (AT-D): Jeanne Eagels, Frederic March, Halliwell Hobbes, Blanche Le Clair, Henry Daniell, Hilda Moore. (NP) Sept. 28. (TOS) Oct. 19.

KIBITZER (CD): Harry Green, Mary Brian, Neil Hamilton, David Newell, Lee Kohlmar, Henry Fink, Tenen Holtz, Guy Oliver, Albert Gran, Eddie Kene. (NP) Aug. 17.

LADY LIES, THE (AT-CD): Walter Huston, Claudet Colbert, Charles Ruggles, Betty Gorde, Tom Brown, Patricia Deering. (TOS) October 12.

LAUGHING LADY, THE (AT-D): Ruth Chatterton, Clive Brook, Dan Healy, Nat Pendleton, Raymond Walburn, Dorothy Hall, Hedda Harrigan, Lillian B. Tonge, Margaret St. John, Hubert Druce, Alice Hegeman, Joe King, Helen Hawley, Betty Bartley.

LETTER, THE (D-AT): Jeanne Eagels, O. P. Heggie, Reginald Owen, Herbert Marshall, Irene Brown, Lady Tsen Mei, Tamaki Yoshiwara. (L) Silent, 5490f; sound, 5778f. (R) Apr. 13, 1929. (NP) Mar. 16, 1929. (TOS) May 18.

LOOPING THE LOOP (D-ME): Werner Kraus, Jenny Jugo, Warwick Ward, Gina Manes. (L) Silent, 6676f; sound, 6769f. (R) Mar. 16, 1929. (NP) Mar. 16, 1929.

LOVE DOCTOR (T-CD): Richard Dix, June Collyer, Morgan Farley, Miriam Seegar, Winifred Harrie, Lawford Davidson, Gale Henry. (NP) Septemher 28. (TOS) Oct. 19.

LOVE PARADE, THE (CD): Maurice Chevalier, Jeanette MacDonald, Lupino Lane, Lillian Roth, Edgar Norton, Lionel Belmore, Robert Roccardi, Carleton Stockdale, Eugene Pallette, Russell Powell, Margaret Fealy, Virginia Bruce. (NP) Aug. 3.

MAN I LOVE, THE (R-AT): Richard Arlen, Mary Brian, Baclanova, Harry Green, Jack Oakie, Pat O'Malley, Leslie Fenton, Charles Sullivan, William Vincent. (R) May 25, 1929. (L) 6069f; silent, 6524f. (NP) Apr. 6, 1929. (TOS) May 25.

MARQUIS PREFERRED (F): Adolph Menjou, Nora Lane, Chester Conklin, Dot Farley, Mischa Auer, Alex Melesh, Michael Visaroff. (L) 5506f. (R) Feb. 2, 1929. (NP) Mar. 16, 1929.

MIGHTY, THE (AT-D): George Bancroft, Esther Ralston, Warner Oland, Raymond Hatton, Dorothy Revier, Morgan Farley, O. P. Heggie, Charles Sellon, E. H. Calvert, John Cromwell. (NP) Sept. 14. (TOS) Nov. 9.

MYSTERIOUS DR. FU MANCHU, THE (My-OT): Warner Oland, Jean Arthur, Neil Hamilton, O. P. Heggie, William Austin, Claude King, Charles Stevenson, Nohle Johnson, Evelyn Selbie, Charles Biblyn, Donald Mackenzie, Lawford Davidson, Lask Winter, Cherles Stevens, Chappel Dosset, Tully Marshall. (NP) July 27. (L) Talking, 7663f. (TOS) July 20.

NOTHING BUT THE TRUTH (CD-AT): Richard Dix, Berton Churchill, Louis John Bartels, Ned Sparks, Wynne Churchill, Helen Kane, Dorothy Hall, Madelino Gray, Nancy Ryon. (L) Sound, 7256f. (R) Apr. 20, 1929. (NP) Apr. 20, 1929. (TOS) Apr. 27, 1929.

PATRIOT, THE (D): Emil Jannings, Florence Vidor, Lewis Stone, Vera Voronina, Neil Hamilton, Harry Cording. (L) 10,172f. (R) Sept. 1, 1928. (NP) Sept. 8, 1928. (TOS) Sept. 22, 1928.

RAINBOW MAN THE. (SR-TS): A Sono-Art picture. Eddie Dowling, Marian Nixon, Frankie Darro, Sam Hardy, Lloyd Ingraham, George Hayes. (L) Talking, 8500f. (R) May 18, 1929. (NP) June 22. (TOS) June 22.

REDSKIN (R-ME): Richard Dix, Gladys Belmont, Jane. Novak, Larry Steers, Tully Marshall, Bernard Suegel, George Rigas, Augustina Lopez, Noble Johnson, Joseph W. Girard, Jack Dunne, Andrew J. Callahan, Philip Anderson, Loraine Rivero, George Walker. (L) Silent, 7204f; sound, 7642f. (R) Feb. 23, 1929. (NP) Feb. 16, 1929. (TOS) Feh. 2, 1929.

RIVER OF ROMANCE, THE (CD-AT): Charles (Buddy) Rogers, Mary Brian, June Collyer, Henry B. Walthall, Wallace Beery, Fred Kohler, Natalie Kingston, Mrs. George Fawcett, Anderson Lawler, George Reed. (L) Talking, 7009f; silent 7028f. (R) July 20, 1929. (NP) June 29, (TOS) Aug. 3.

SATURDAY NIGHT KID THE (T-D): Clara Bow, James Hall, Jean Arthur, Charles Sellon, Ethel Walee, Frank Ross, Edna May Oliver, Heymen Meyer, Eddie Dun, Leone Lane, Jean Harlow. (NP) Sept. 28. (TOS) Nov. 2.

SHOPWORN ANGEL (CD-S): Nancy Carroll, Gary Cooper, Paul Lukas. (L) Silent, 7112f; sound, 7373f. (R) Jan. 12, 1929. (NP) Feb. 9, 1929. (TOS) Jan, 10, 1929.

SINS OF THE FATHERS (D-M): Emil Jannings, Ruth Chatterton, Barry Norton, Jean Arthur, Jack Luden, Zaeu Pitts, Matthew Betz, Harry Cording, Arthur Housman, Frank Reicher. (L) 7761f. (R) Dec. 29, 1928. (NP) Oct. 20, 1028.

SOMEONE TO LOVE (CD): Charles Rogere, Mary Brian, William Austin, Jack Oakie, James Kirkwood, Mary Alden, Frank Reicher. (L) 6323f. (NP) Dec. 29, 1028. (TOS) Dec. 22, 1928.

STAIRS OF SAND (W) Wallace Beery, Jean Arthur, Phillips R. Holmee, Fred Kohler, Chester Conklin, Guy Oilver, Lillian Worth, Frank Rice, Clarence L. Sherwood. (L) 4900f. (R) June 8, 1929. (NP) May 18, 1929.

STUDIO MURDER CASE, THE (My-AT): Neil Hamilton, Warner Oland, Frederic March, Florence Eldridge, Dorie Hill, Eugene Pallette, Chester Conklin, Lane Chandler, Gardner James, Guy Oliver, E. H. Calvert, Donald Mackenzie. (L) Talking 6500f; silent, 6070f. (R) June 1, 1929. (NP) June 8. (TOS) June 22.

SUNSET PASS (W): Jack Holt, Nora Lane, John Loder, Christian J. Frank, Pee Wee Holmee, Chester Conklin, Pat Harmon, Alfred Allen, Guy Oliver. (L) 5862f. (R) Feb. 9, 1929. (NP) Feh. 23, 1929.

SWEETIE (CD): Nancy Carroll, Stanley Smith, Helen Kaue, Joseph Depew, Jack Oakie, William Austin, Stuart Erwin, Wallace MacDonald, Aileen Manning. (NP) Aug. 17.

THREE WEEK ENDS (CD): Clara Bow, Neil Hamilton, Harrieon Ford, Lucille Powers, Julia Swayne Gordon, Jack Raymond, Edythe Chapman, Guy Oliver, William Holden. (L) 5962f. (NP) Dec. 22, 1928.

THUNDERBOLT (D-AT): George Bancroft, Richard Arlen, Fay Wray, Tully Marshall, Eugenle Beeserer, James Spottswood, Fred Kohler, Mike Donlin, S. S. R. S. Stewart, George Irving, William Thorne, E. H. Calvert, King Tut. (L) Talking, 8571f; silent, 7311f. (R) June 22, 1929. (NP) June 1. (TOS) Aug. 3.

VIRGINIAN, THE (D-AT): Gary Cooper, Walter Huston, Richard Arlen, Mary Brian, Chester Conklin, Eugene Pallette, E. H. Calvert, Helen Ware, Victor Potel, Tex Young, Charles Stevens. (L) 8717f. (NP) July 20.

WEDDING MARCH, THE (D): George Fawcett, Maude George, Erich von Stroheim, George Nichols, Zasu Pitts, Hugie Mack, Matthew Betz, Cesare Gravina, Dale Fuller, Fay Wray, Syd Bracey. (L) 10,400f. (R) Oct. 6, 1028. (NP) Oct. 27, 1928. (TOS) Jan. 26, 1929.

WELCOME DANGER (AT-C): Harold Lloyd, Barbara Kent, Noah Young, Charles Middleton, William Walling. (NP) November 9.

WHAT A NIGHT (CD): Bebe Daniels, Neil Hamilton, William Austin, Wheeler Oakman, Charles Selion, Hill Mailee, Ernie Adams. (L) 5378f. (R) Oct. 6, 1928. (NP) Jan. 12, 1929.

WHEEL OF LIFE, THE (D-AT): Richard Dix, Eether Ralston, O. P. Heggie, Arthur Hoyt, Myrtle Stedman, Larry Steers, Regis Toomey, Nigel de Brulier. (L) 5153f; silent, 5305f. (R) June 22, 1929. (NP) Apr. 27, 1029. (TOS) July 6.

WHY BRING THAT UP (AT-CD): Moran and Mack, Evelyn Brent, Harry Green, Bert Swor, Freeman S. Wood, Lawrence Leslie, Helene Lynch, Seimer Jackson, Jack Luden, Monte Collins, Jr., George Thompson, Eddie Kane, Charles Hall. (L) 7,882. (NP) October 19. (TOS) Nov. 2.

WILD PARTY, THE (CD-AT): Clara Bow, Frederic March, Marceline Day, Shirley O'Hara, Jack Luden, Jack Oakie, Arthur Rankin, Lincoln Stedman, Joyce Compton, Ben Hendricks, Jr., Jack Redmond, Adrienne Dore, Jean Lorraine, Virginia Thomas, Kay Bryant, Alice Adair, Amo Ingram, Renee Whitney, Marguerite Cramer. (L) Silent, 6036f; sound, 7167f. (R) Apr. 6, 1929. (NP) Mar. 23, 1929. (TOS) Apr. 13, 1929.

WOLF OF WALL STREET, THE (D-AT): George Bancroft, Baclanova, Paul Lukas, Nancy Carroll, Lane Chandler, Brandon Hurst, Paul Guertsman, Crauford Kent. (L) Silent, 6396f; sound, 6810f. (R) Feb. 9, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 16, 1929.

WOLF SONG (R-TM): Lupe Velez, Gary Cooper, Louis Wolheim, Constantine Romanoff, Michael Vavitch, Russell Colombo, Augustine Lopez, George Rigas. (L) Silent, 6060f; sound, 6769f. (R) Mar. 30, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 6, 1929.

WOMAN TRAP (M-AT): Hal Skelly, Evelyn Brent, Chester Morrie, Leslie Fenton, Effie Elisler, William B. Davidson, Guy Oliver, Charles Giblyn, Wilson Hummell. (L) 6168f; silent 6384f. (NP) July 20. (TOS) Sept. 28.

Parthenon

WILD HEART OF AFRICA, THE (Animal Picture): (NP) June 22.

Pathe

ANNAPOLIS (CD-T): Allan, Brown, Loff. (L) 7008f. (R) Nov. 18, 1928.

AWFUL TRUTH, THE (D-AT): Ina Claire. (L) 6129f. (R) Aug. 10, 1929. (TOS) Sept. 7. (TOS) Oct. 19.

BACHELOR'S SECRET, A (CD-AT): Allan Hale. (R) June 2, 1930.

BIG NEWS (My-AT): Robert Armstrong, Carol Lombard, Tom Kennedy, Warner Richmond, Wade Boteler, Sam Hardy, Charles Sellon, Robert Dudley. (L) Talking, 6028f, Recorded on film and disc. (R) Sept. 7, 1929. (NP) Sept. 7.

BIG SHOT, THE (D-T): (R) Feb. 8, 1930.

BLACK ACE, THE (W): Don Coleman. (L) 5722f. (R) Sept. 2, 1928.

BORDER PATROL (W): Harry Carey. (L) 4598f. (R) Dec. 23, 1928.

BURNING BRIDGES (W): Harry Carey. (L) 4846f. (R) Sept. 30, 1928.

CAPTAIN SWAGGER (D-ME): Rod La Rocque, Sue Carol, Richard Tucker, Victor Potel, Ulrich Haupt. (L) 6312f. (R) Oct. 14, 1928. (NP) Mar. 16, 1929.

CELEBRITY (D): Armstrong. (L) 6145f. (R) Oct. 7, 1928.

CLOTHES (D-AT): Constance Bennett. (R) May 3, 1930.

CRASHING THROUGH (D-AT): William Boyd. (R) June 7, 1930.

DEVIL'S TWIN (W): Leo Maloney.

FLYING FOOL, THE (D-AT): William Boyd, Marie Prevost, Tom O'Brien, Russell Gleason. (L) Talking, 6746f; silent, 6700f. (NP) July 27.

FORBIDDEN LOVE (D): Lily Damita. (L) 6787f. (R) Oct. 28, 1928.

.45 CALIBRE WAR (W): Don Coleman, Ben Corbett, Al Hart, Edwsrd Jones, Duke R. Lee, Floyd Ames, Jeanette Loff. Murdock MacQuarrie, Orrin Jackson. (R) Feb. 17, 1929. (L) 4790f. (NP) Mar. 10, 1929.

GERALDINE (CD-TME): Eddie Quillan, Marian Nixon, Albert Gran, Gaston Glass. (L) 5587f. (R) Jan. 20, 1929. (NP) May 25, 1929.

GODLESS GIRL, THE (D-TME): Lina Basquette, Marie

Prevost, George Duryea, Noah Beery, Eddie Quillan, Mary Jane Irving, Julia Faye, Viola Louie, Emily Barrye, Clarance Burton, Dick Alexander, Kate Price, Hedwig Reicher. (L) Talking, 9328f; silent, 9019f. (R) Mar. 31, 1929. (NP) June 1.

GRAND PARADE, THE (MC): (R) Jan. 11, 1930.

GREENWICH VILLAGE FOLLIES (MC): (R) Feb. 27, 1930.

HAWK OF THE HILLS (W): Allene Ray, Robert Chandler, Jack Ganshorn, Frank Lackteen, Paul Panzer, Wally Oettel, Harry Semels, Walter Miller, Jack Pratt, Parky Jones, Frederick Dana, John T. Prince, Chief White Horse, George Magrill, Evangeline Russell, Chief Yowlache. (L) 4840f. (R) Mar. 17, 1929. (NP) Mar. 30, 1929.

HER PRIVATE AFFAIR (D-AT): Ann Harding, Harry Bannister. Oct. 5, 1929. (NP) Oct. 5. (TOS) Nov. 9.

HIGH VOLTAGE (D-AT): William Boyd, Owen Moore, Carol Lombard, Diane Ellis, Billy Bevan, Phillips Smalley. (L) 5743f. (NP) June 29.

HIS FIRST COMMAND (D-AT): William Boyd. (R) Dec. 28, 1929.

HOT AND BOTHERED (CD-AT): Eddie Quillan. (R) June 28, 1930.

KING OF KINGS (D-ME): H. B. Warner, Jacqueline Logan, Dorothy Cummings, Ernest Torrence, Joseph Schildkraut, Robert Edeson, Sidney D'Albrook, Rudolph Schildkraut, Sam DeGrasse, Victor Varconi, William Boyd, Matt Moore, Julia Faye, Kenneth Thomson, Alan Brooks. (L) 13,500f. (R) Sept. 30, 1928. (TOS) Mar. 10, 1928.

LEATHERNECK, THE (D-T): William Boyd, Alan Hale, Robert Armstrong, Fred Kohler, Diane Ellis, James Aldine, Paul Weigel, Jules Cowles, Wade Boteler, Philo McCullough, Joe Girard, Michell Lewis. (L) 6898f. (R) Feb. 24, 1929. (NP) Apr. 20, 1929. (TOS) June 1.

LOVE OVER NIGHT (CD): Rod La Rocque, Jeanette Loff, Richard Tucker, Tom Kennedy, Mary Carr. (L) 7530f. (R) Nov. 25, 1928. (NP) Sept. 8, 1928.

LUCKY IN LOVE (D-AT): Morton Downey, Betty Dawford, Colin Keith-Johnson, Halliwell Hobbes, J. M. Kerrigan, Richard Taber, Edward O'Connor, Mary Murray, Mackenzie Ward, Louis Sorin, Sonia Karlov, Tyrrell Davis, Elizabeth Murray. (L) 6870f. (R) Aug. 17, 1929. (NP) July 27.

MARKED MONEY (D): Coghlan. (L) 5506f. (R) Nov. 4, 1928.

MANMADE WOMEN (D): Leatrice Joy. (L) 5762f. (R) Sept. 9, 1928.

MOTHER'S BOY (D-TME): Morton Downey, Beryl Mercer, John T. Doyle, Brian Donlevy, Helen Chandler, Osgood Perkins, Lorin Raker, Barbara Bennett, Jennie Moskowitz, Jacob Frank, Louis Sorin, Robert Gleckler, Tyrrell Davis, Allan Vincent, Leslie Stowe. (L) 7423f. (NP) Apr. 6, 1929.

NED McCOBB'S DAUGHTER (D-ME): Irene Rich, Theodore Roberts, Robert Armstrong, George Barraud, Edward Hearn, Carol Lombard, Louis Natheaux. (L) 6070f. (R) Dec. 2, 1928.

NEGLIGEE (D-AT): Ina Claire. (R) March 15, 1930.

NOISY NEIGHBORS (CD-TME): Eddie Quillan, Alberta Vaughn, Quillan Family, Theodore Roberts, Ray Hallor, Russell Simpson, Robert Perry, Mike Donlin, Billy Gilbert. (L) 5737f. (R) Jan. 27, 1929. (NP) Mar. 16, 1929.

OFFICER O'BRIEN (D-AT): William Boyd. (R) March 1, 1930.

OFFICE SCANDAL (CD-TME): Phyllis Haver, Leslie Fenton, Raymond Hatton, Margaret Livingston, Jimmy Adams, Jimmy Aldine. (L) 6511f. (R) Mar. 3, 1929. (NP) May 25, 1929. (TOS) July 27.

OH, YEAH! (D-AT): Robert Armstrong, James Gleason, Zasu Pitts, Patricia Caron. (R) Oct. 5, 1929. (NP) Oct. 19. (TOS) Oct. 26.

PARIS BOUND (D-AT): Ann Harding, Frederic March, George Irving, Leslie Fenton, Hallam Cooley, Juliette Crosby, Charlotte Walker, Carmelita Geraghty, Ilka Chase. (L) Talking, 6684f. (R) Aug. 3, 1929. (NP) July 20. (TOS) Aug. 10.

PLAY BOY (CD-AT): Eddie Quillan (R) Feb. 2, 1930.

PAINTED DESERT (D-AT): William Boyd. (R) Jan. 11, 1930.

PARACHUTE (D-AT): Robert Armstrong, Carol Lombard. (R) March 22, 1930.

RACKETEER (D-AT): Robert Armstrong, Carol Lombard, Roland Drew, Jeanette Loff, John Loder, Paul Hurst. (R) Oct. 12, 1930.

RED HOT RHYTHM (CD-ATMS): Alan Hale, Walter O'Keefe, Kathryn Crawford, Josephine Dunn, Anita Garvlu, Ilka Chase. (R) Oct. 19, 1929. (NP) Nov. 9.

RICH PEOPLE (D-AT): Constance Bennett, Regis Toomey, Robert Ames, Mahlon Hamilton. (R) Nov. 9, 1929. (TOS) Oct. 19.

SAILORS' HOLIDAY (CD): Allan Hale, Sally Eilers, George Cooper, Paul Hurst, Mary Carr, Charles Clary (NP) Sept. 21. (R) Sept. 14. (L) 5260f.

SAL OF SINGAPORE (D-T): Phyllis Haver. (L) 6804f. (R) Nov. 11, 1928.

SARATOGA (D-AT): Constance Bennett. (R) Mar. 15, 1930.

SHADY LADY, THE (D-TME): Phyllis Haver, Robert Armstrong, Louis Wolheim, Russell Gleason. (L) Talking, 6132f; silent, 5808f. (R) Jan. 20, 1929. (NP) June 1.

SHOW FOLKS (CD-T): Eddie Quillan. (L) 6581f. (R) Oct. 21, 1928.

SIN TOWN (CD): Elinor Fair, Ivan Lebedeff, Hugh Allan, Jack Oakie. (L) 4554f. (R) Jan. 20, 1929. (NP) June 1.

SOPHOMORE, THE (OD-AT): Eddie Quillan, Sally O'Neil, Stanley Smith, Jeanette Loff, Russell Gleason, Sarah Padden, Brooks Benedict, Spec O'Donnell. (L) Talking, 6526f. (R) Aug. 24, 1929. (TOS) Aug. 24.

SPEILER, THE (D-T): Alan Hale, Renee Adoree. (L) 5816f. (R) Dec. 30, 1928. (TOS) Mar. 9, 1929.

SQUARE SHOULDERS (M-TME): Louis Wolheim, Junior Coghlan, Philippe De Lacey, Anita Louise, Montague Shaw, Johnny Morris, Kewpie Morris, Clarence Geldert. (L) 5477f. (R) Mar. 31, 1929. (NP) Mar. 30, 1929.

STRANGE CARGO (D-AT): Lee Patrick, June Nash, George Barraud, Kyrle Bellew, Russell Gleason, Frank Reicher, Claude King, Ned Sparks, Josephine Brown, Charles Hamilton, Andre Beranger, Otto Matieson. (L) Talking, 7099f; silent, 6134f. (R) Mar. 31, 1929. (NP) June 1.

THIS THING CALLED LOVE (D-AT): Ann Harding. (R) Nov. 2, 1929.

TREASURE GIRL (MC-MSE): (R) Nov. 23, 1929.

UP AND AT 'EM (CD-AT): Alan Hale, Eddie Quillan. (R) Feb. 8, 1930.

WAR AND WOMEN (D-T): William Boyd, Ann Harding, Robert Armstrong. (R) Dec. 7, 1929.

WOMAN AFRAID, A (D-AT): (R) Feb. 1, 1930.

Rayart

ANNE AGAINST WORLD (D): Shirley Mason, Jack Mower, James Bradbury, Jr., Isabel Keith, Thomas A. Curran, Henry Roquemore, Belle Stoddard, Bill Franey. (L) 5732f. (R) Apr. 15, 1929. (NP) June 29.

BLACK PEARL, THE (My-M): Lila Lee, Ray Hallor, Carlton Stockdale, Thomas Curran, George French, Howard Lorenz, Sybil Grove, Baldy Belmont, Adele Watson, Lew Short, Art Rowland. (L) 5261f. (R) Jan. 1, 1929. (NP) Mar. 16, 1929.

BROTHERS (D): Bedford, Keefe. (L) 6092f. (R) Feb. 15, 1929.

DEVIL'S CHAPLAIN, THE (D): C. Keefe, Virginia Brown Faire. (L) 5451f. (R) Mar. 15, 1929.

HANDCUFFED (AT-MD): Virginia Brown Faire, Broderick O'Farrell, Frank Clarke, Charles West. (NP) Sept. 7.

ISLE OF LOST MEN, THE (D): Santschi, Connor. (L) 5800f. (R) October, 1928.

SHANGHAI ROSE: Irene Rich. (L) 6539f. (R) Mar. 1, 1929. (NP) May 18.

SHIPS OF THE NIGHT (M): Jacqueline Logan, Sojin, Jack Mower, Andy Clyde, Arthur Rankin, Glen Cavender, Thomas A. Curran, Frank Lanning, J. P. McGowan, Frank Moran. (L) 5940f. (R) December, 1928. (NP) Mar. 23, 1929.

SHOULD A GIRL MARRY? (D-TME): Foster, Keith. (L) 6525f. (R) November, 1928.

SISTERS OF EVE (D): Mae Busch. (L) 5675f. (R) September, 1928.

SOME MOTHER'S BOY (D): Mary Carr, Jason Robards, Jobyna Ralston, M. A. Dickinson, Henry Barrows. (L) 6901f. (R) Feb. 15, 1929.

TWO SISTERS (D): Viola Dana, Rex Lease, Claire DuBrey, Irving Bacon, Boris Karloff, Tom Lingham, Thomas A. Curran, Adalyn Asbury. (L) 5161f. (R) Apr. 1, 1929. (NP) May 25, 1929.

WHEN DREAMS COME TRUE (D): Helene Costello, Rex Lease, Claire McDowell, Ernest Hilliard, Emmett King, George Periolat, Danny Hoy, Buddy Brown, Ranger, Rags. (L) 6242f. (R) Jan. 15, 1929. (NP) Feb. 16, 1929.

RKO

AIR LEGION, THE (D): Ben Lyon, Antonio Moreno, Martha Sleeper, John Gough, Colin Chase. (L) 6361f. (R) Jan. 6, 1929. (NP) Jan. 12, 1929.

AMAZING VAGABOND, THE (M): Bob Steele, Tom Lingham, Jay Morley, Perry Murdock, Lafe McKee, Thelma Daniels. (L) 5081f. (R) Apr. 7, 1929. (NP) Apr. 6, 1929.

BIG DIAMOND ROBBERY, THE (W): Tom Mix. (L) 6114f. (R) May 13, 1929.

BLOCKADE (D): Anna Q. Nilsson, McDonald. (L) 6409f. (R) Jan. 30, 1929.

COME AND GET IT (W): Bob Steele, Jimmy Quinn, Jay Morley, Betty Welsh, James B. Leong, William Welsh, Marian Sais. (R) Feb. 3. (L) 5254f.

DANCE HALL (AT-D): Olive Borden, Alice Lake and others. Serial No. 0205. (R) December 22, 1929.

DELIGHTFUL ROGUE, THE (AT): Rod La Rocque, Bebe Daniels. (R) Sept. 22, 1929. Serial number 0203. 6532f.

DRIFTER, THE (W): Tom Mix, Dorothy Dwan, Barney Furey, Al Smith, Ernest Wilson, Frank Austin, Joe Rickson, Wynn Mace. (R) Mar. 18. (L) 5896f.

FIRE WALKER (AT-D): Unnamed cast. (R) November 24, 1929. Serial No. 0507.

FRECKLED RASCAL (W): Buzz Barton, Milburn Morante, Tom Langham, Lotus Thompson, Pat O'Brien, Bill Paton. (R) Mar. 31. (L) 4884f.

FURY OF THE WILD (D): Ranger, Barbara Worth, Robert Homans, Pat O'Brien, Al Smith. (R) Jan. 6. (L) 4899f.

GUN LAW (W): Tom Tyler, Barney Furey, Ethlyne Clair, Frankie Darro, Lew Meehan, Tom Brooker, Harry Woods. (R) Mar. 3. (L) 4688f.

HALF MARRIAGE (D-AT): Olive Borden, Morgan Farley, Ann Greenway, Sally Blaine, Ken Murray, Anderson Lawlor, Hedda Hopper, Richard Tucker. (L) Talking, 6481f. (R) Oct. 13, 1929.

HARDBOILED (D): Sally O'Neil, Donald Reed, Lilyan Tashman, Bob Sinclair, Ole M. Ness, Tom O'Grady, Alphonz Ethier. (R) Feb. 3. (L) 5940f.

HIT THE DECK (AT-XD): Polly Walker, Jackie Oakie and others. (R) December 15, 1929.

HUNTED (AT-D): Unnamed cast. (R) December 29, 1929. Serial No. 0501.

JAZZ AGE (T-D): Douglas Fairbanks, Jr., Marcelline Day, Henry B. Walthall, Myrtle Stedman, E. J. Ratcliffe, Gertrude Messinger, Joel McCrea, William Bechtal, Ione Holmes and Ed Dearing. (R) Feb. 10. (L) 6245f.

IDAHO RED (W): Frankie Darro, Tom Tyler, Patricia Caron, Lew Meeban, Barney Furey. (R) Apr. 21. (L) Sound, 4783f; silent, 4769f. With sound effects.

JAZZ HEAVEN (AT-D): Sally O'Neil and others. Serial No. 0509. (R) November 3, 1929. (L) 6,372f.

LAUGHING AT DEATH (D): Bob Steele, Natalie Joyce, Captain Vic, Kal Schmidt, Ethan Laidlaw, Armand Trillor, Hector V. Sarno. (R) June 2. (L) 5500f.

LITTLE SAVAGE (W): Buzz Barton, Milburn Morante, Willard Boelner, Patrica Palmer, Sam Nelson, Ethan Laidlaw. (R) May 19. (L) 4781f.

LOVE IN THE DESERT (T-D): Olive Borden, Hugh Trevor, Noah Beery, Frank Leigh, William Tooker, Ida Darling, Alan Roscoe, Fatty Carr, Charles Brinley, Pearl Varnell, Gordon Magee. (R) March 17. (L) Sound, 5365f; silent 6365f.

NIGHT PARADE (AT-D): Hugh Trevor and others. Serial No. 0204. (R) Oct. 27. (L) 6,671f.

ONE MAN DOG (W): Ranger, Sam Nelson, Edward Hearn, Virginia Bradford, William Patton, Henry O'Connor, Art Robbins. (R) March 3. (L) 4481f.

OUTLAW (W): Tom Mix, Sally Blane, Frank M. Clarke, Al Smith, Ethan Laidlaw, Al Ferguson, Barney Furey. (R) Jan. 21. (L) 6057f.

OUT TO KILL (T-D): Joseph Schildkraut starred. Feb. 23, 1930.

PRIDE OF PAWNEE (W): Tom Tyler, Frankie Darro, Ethlyne Clair, Barney Furey, Jack Hilliard, Lew Meehan, Jimmy Casey. (L) 4750f. (R) June 9, 1929 (NP) June 22.

RED SWORD, THE (D): Marian Nixon, William Collier, Jr., Carmel Myers, Allan Roscoe. (L) 6243f. (R) Feb. 17, 1929.

RIO RITA (O-ATS): Bebe Daniels, John Boles. (R) Sept. 15, 1929. Serial number, 0102. (TOS) Nov. 2.

SIDE STREET (D-AT): Tom, Matt and Owen Moore, Kathryn Perry, Emma Dunn, Frank Sheridan. (L) Talking 6465f. (R) Sept. 8, 1929. Serial number, 0202.

STREET GIRL (CD-ATS): Jack Oakie, Neb Sparks, John Harron, Joseph Cawthorn, Betty Compson. (L) Talking, 8188f. (R) Aug. 11, 1929. (NP) Sept. 28. (TOS) Sept. 21.

SYNCOPATION (AT-SD): Fred Waring and Band, Barbara Bennett, Bobby Watson, Ian Hunter, Morton Downey, Osgood Perkins, Makenzie Ward, Verree Teasdale, Dorothy Lee. (L) 7848f.

TANNED LEGS (AT-D): June Clyde, Arthur Lake, Sally Blane, Allen Kearns, Nella Walker, Albert Gran, Edmund Burns, Dorothy Revier, Ann Pennington, Lincoln Stedman, Lloyd Hamilton. (R) Nov. 10. (L) 6377.

VAGABOND LOVER (AT-D): Rudy Vallee, Sally Blane and others. (R) November 24, 1929. Serial No. 0105.

VERY IDEA, THE (AT): Frank Craven, Hugh Trevor, Theodore von Eltz, Olive Tell, Doris Eaton, Adele Watson, Oeanne de Bard, Allen Kearns, Sally Blane. (L) Talking, 6139f. (R) Sept. 15, 1929. Serial number, 0303.

Tiffany

BROADWAY FEVER (CD): Sally O'Neil, Roland Drew, Corliss Palmer. (R) Jan. 1. (L) 5412f.

LUCKY BOY (TS-CD): George Jessel, Margaret Quimby, Rosa Rosanova, William Strauss, Gwen Lee, Richard Tucker, Gayne Whitman, Mary Doran. (R) Feb. 2. (L) Sound, 8643f; silent, 6520f. (NP) Feb. 2. (TOS) Feb. 23.

MIDSTREAM (D-TME): Claire Windsor, Montague Love, Larry Kent, Helen Jerome Eddy, Louis Alvarez, Leslie Brigham, Genevieve Shrader. (L) 7353f. (NP) Oct. 12.

MISTER ANTONIO (AT-D): Leo Carrillo, Virginia Valli, Frank Reicher, Eugenie Besserer, Franklin Lewis, Gareth Hughes. (NP) October 19.

MY LADY'S PAST (D-TME): Belle Bennett, Joe E. Brown, Alma Bennett, Russell Simpson, Joan Standing, Billie Bennett. (NP) June 15. (L) Talking, 7948f.

NEW ORLEANS (D-TME): William Collier, Jr., Ricardo Cortez, Alma Bennett. (L) 6765f. (R) Aug. 1, 1929. (NP) Oct. 12.

TWO MEN AND A MAID (D-T): William Collier, Jr., Alma Bennett, Eddie Gribbon, George E. Stone. (L) Talking, 6423f. (R) Aug. 1, 1929. (NP) Oct. 12.

WOMAN TO WOMAN (AT-D): Betty Compson, George Barraud, Juliette Compton, Margaret Chambers, Reginald Sharland, Georgie Billings, Winter Hall.

WRECKER, THE (TE-D): Special cast. (L) Sound, 6520f. No silent print.

United Artists

ALIBI (M-AT): Chester Morris, Pat O'Malley, Harry Stubbs, Mae Busch, Eleanor Griffith, Irma Harrison, Regis Toomey, Al Hill, James Bradbury, Jr., Elmer Ballard, Kerman Cripps, Purnell B. Pratt, DeWitt Jennings, Edward Brady. (L) Talking, 8167f. (R) Apr. 20, 1929. (NP) June 1. (TOS) Sept. 21.

BROADWAY VAGABOND (TS-D): Harry Richman, Joan Bennett, James Gleason, Lilyan Tashman.

BULLDOG DRUMMOND (D-AT): Ronald Colman, Joan Bennett, Lilyan Tashman, Montagu Love, Lawrence Grant, Wilson Benge, Claud Allister, Adolph Millar, Charles Sellon, Tetsu Komai. (L) Talking, 8376f. (R) Aug. 3. (TOS) Oct. 19.

COQUETTE (D-AT): Mary Pickford, John Mack Brown, Matt Moore, John Sainpolis, William Janney, Henry Kolker, George Irving, Louise Beavers. (L) Silent, 6993f. (R) Apr. 12, 1929. (NP) June 1.

CONDEMNED (AT-D): Ronald Colman starred. (R) December 7, 1929.

CHAMP (AT-CD): Fannie Brice starred. Forthcoming release.

ETERNAL LOVE (D-ME): John Barrymore, Camilla Horn, Victor Varconi, Hobart Bosworth, Bodil Rosing, Mona Rico, Evelyn Selbie. (R) May 11, 1929. (L) 6948f; silent, 6318f. (NP) June 15. (TOS) June 1.

EVANGELINE (D-ME): Dolores Del Rio, Roland Drew, Aleo B. Francis, John Holland, James Marcus, Paul McAllister, Lawrence Grant, Bobby Mack, George Marion. (L) 8268f. (NP) June 1. (R) Aug. 24. (TOS) Nov. 9.

IRON MASK, THE (D-TME): Douglas Fairbanks, Belle Bennett, Marguerite de la Motte, Dorothy Revier, Vera Lewis, Rolfe Sedan, William Bakewell, Gordon Thorpe, Nigel de Brulier, Ulrich Haupt, Lon Poff, Charles Stevens, Henry Otto, Leon Barry, Standley J. Sandford, Gino Corrado. (L) Talking, 8855f; silent, 8659f. (R) Mar. 9, 1929. (NP) June 15.

LADY OF THE PAVEMENTS (ST-D): Lupe Velez, William Boyd, Jetta Goudal, George Fawcett, Albert Conti, Henry Armetta. (R) Feb. 16. (L) Sound, 8329f; silent, 7495f.

LOCKED DOOR, THE: Stanwyck, Rod La Rocque, William Boyd, Betty Bronson. (R) November 16. (L) 6,844.

LUMMOX (AT-D): Winifred Westover, Ben Lyon, William Collier, Jr.

NEW YORK NIGHTS (AT): Norma Talmadge starred. (R) December 28.

RESCUE, THE (D-ME): Ronald Colman, Lily Damita, Alfred Hickman, Theodore von Eltz, John Davidson, Phillip Strande, Bernard Siegel, Sojin, Harry Cording, Laska Winters, Duke Kahanamoku, Louis Morrison, George Rigas, Christopher Martin. (L) Musical, 7980f; silent, 7910f. (R) Jan. 12, 1929. (NP) June 15. (TOS) Jan. 19.

SHE GOES TO WAR (D-TMS): Eleanor Boardman, John Holland, Edmund Burns, Alma Rubens, Al St. John, Glen Waters, Margaret Seddon, Yola D'Avril, Evelyn Hall. (L) 8864f. (R) July 13, 1929. (NP) June 1. (TOS) Aug. 10.

TAMING OF THE SHREW, THE (AT-D): Mary Pickford, Douglas Fairbanks. (R) October 26. (L) 6,116.

THREE LIVE GHOSTS (AT): Allister, McNaughton, Montgomery, Bennett. (R) Sept. 15. (L) 7,486.

THIS IS HEAVEN (D-TME): Vilma Banky, James Hall, Fritzie Ridgeway, Lucien Littlefield, Richard Tucker. (L) 7948f. (R) June 22, 1929. (NP) June 1. (TOS) July 20.

THREE PASSIONS, THE (D-M): Alice Terry, Ivan Petrovitch, Shayle Gardner, Leslie Faber, Andrew Engelman, Claire Eames. (L) Talking, 6646f; silent, 7576f. (R) June 1, 1929.

TRESPASSER, THE (AT): Gloria Swanson starred. (R) October 5. (L) 8,223.

VENUS (D-ME): Constance Talmadge, Andre Roanne, Jean Murat, Max Maxudian, Baron Fils and Jean Mercanton. (L) Sound 6882f. (NP) June 1. (R) Oct. 12.

Universal

BARNUM WAS RIGHT (CD-T): Glenn Tryon, Merna Kennedy, Otis Harlan, Basil Radford, Clarence Burton, Lew Kelly, Isabelle Keith, Gertrude Sutton. (L) Silent 4,477. Sound 5,140. (NP) November 9.

BEAUTY AND BULLETS (W): Ted Wells, Duane Thompson, Jack Kenney, Wilbur Mack. (L) 479f.

BODY PUNCH, THE (D): Jack Dougherty, Virginia Brown Faire, George Kotsonaros, Wilbur Mack, Monte Montague. (L) 4786f. (R) July 14. 1929. (NP) July 27.

BORDER WILDCAT, THE (W): Ted Wells, Kathryn McGuire. (R) May 12. (L) 4259f.

BORN TO THE SADDLE (W): Ted Wells, Duane Thompson, Leo White, Merrill McCormick, Bryon Douglas, Nelson McDowell. (R) Mar. 10. (L) 4126f.

BROADWAY (AT-D): Glen Tryon, Merna Kennedy, Evelyn Brent, Thomas Jackson, Robert Ellis, Otis Harlan, Paul Porcasi, Marion Lord, Fritz Field, Leslie Fenton, Arthur Housman, George Davis, Betty Francisco, Edythe Flynn, Florence Dudley, Ruby McCoy. (L) 9330f. (R) Sept. 15.

BURNING THE WIND (W): Hoot Gibson, Cessare Gravine, Virginia Brown Faire, Boris Karloff, Robert Holmes. Released Feb. 10. (L) 5202f. (NP) Jan. 12.

CHARLATAN, THE (T-D): Holmes Herbert, Rockcliffe Fellows, Margaret Livingston. (R) Apr. 14. (L) Silent, 5972f. Sound 6506f.

CLEAR THE DECKS (T-CD): Reginald Denny, Olive Hasbrouck, Otis Harlan, Colette Merton, Lucien Littlefield, Brooks Benedict, Robert Anderson, Elinor Leslie. (R) Mar. 3. (L) Sound, 5792f. Silent, 5740f.

COHENS AND KELLYS IN ATLANTIC CITY (T-CD): George Sidney, Mack Swain, Vera Gordon, Kate Price, Cornelius Keefe, Nora Lane, Virginia Sales, Tom Kennedy. (R) Mar. 17. (L) Sound, 7400f. Silent, 7752f.

COLLEGE LOVE (D-AT): George Lewis, Eddie Phillips, Dorothy Gulliver, Churchill Ross, Hayden Stevenson, Sumner Getchell. (L) Talking 6846f. (R) July 7, 1929. (NP) July 27.

COME ACROSS (M-TME): Lina Basquette, Reed Howes, Flora Finch, Craufurd Kent, Gustav von Seyffertitz, Clarissa Selwynne. (R) June 30, 1929. (NP) July 27. (L) Talking, 5330f; silent, 5593f.

COURTIN' WILD CATS (W): Hoot Gibson and others. (R) December 2.

DEVIL'S PIT (D): With a Foreign Cast. (L) 6,268. (NP) November 2.

DRAKE CASE, THE (AT-MD): Gladys Brockwell. (NP) Sept. 28. (TOS) Sept. 21. (R) Sept. 1.

EMBARRASSING MOMENTS (AT-CD): Reginald Denny, Merna Kennedy, Otis Harlan, William Austin, Virginia Sale, Greta Grandstedt, Mary Foy. (NP) Oct. 26. (L) 5230f.

EYES OF THE UNDERWORLD (W): Bill Cody, Sally Blane. (R) Apr. 28. (L) 4208f.

GIRL ON THE BARGE (T-D): Jean Hersholt, Sally O'Neil, Malcolm McGregor, Morris McIntosh, Nancy Kelly, George Offerman, Henry West, Rex. (R) Feb. 3. (L) Sound, 7510f. Silent, 6908f.

GIRL OVERBOARD (D-T): Mary Philbin, Fred Mackaye, Otis Harlan, Edmund Breese, Francis McDonald. (L) Talking, 7391f; silent, 7531f. (R) July 28, 1929. (NP) Sept. 21.

GRIT WINS (W): Ted Wells, Kathleen Collins, Al Ferguson, Buck Conners, Nelson McDowell, Edwin Moulton. (R) Jan. 27. (L) 4596f.

HARVEST OF HATE (W): Rex, Jack Perin, Helen Foster, Tom London. (L) 47-9f.

HIS LUCKY DAY (CO-TME): Reginald Denny, LoRayne Duval, Otis Harlan, Eddie Phillips, Cissie Fitzgerald, Harvey Clark, Tom O'Brien. (L) Talking, 6713f; silent, 5603f. (R) June 30, 1929. (NP) June 22.

HOLD YOUR MAN (T-D): Laura LaPlante, Walter Scott,

(Continued on page 81)

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BIG BARGAINS in rebuilt Simplex Powers 6-B and 6-A motiograph machines, all motor driven, in guaranteed condition, as well as used low intensity arc reflector lamps with or without machines at reasonable prices. Big stock of rebuilt exhaust and oscillating fans for AC and DC current. Generators, all makes, ticket selling machines, film containers, all at bargain prices for immediate shipment. Write for bargain list. Address Illinois Theatre Equipment Company, 12-14 East Ninth street, Chicago, Illinois.

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalogue. Address Movie Supply Co., 844 Wabash, Chicago.

FOR SALE—Reflector Arc Lamps and accessories, also guaranteed rebuilt Powers 6-A and 6-B and Simplex Heads. Best prices. Write Joseph Spratler, 12-14 E. Ninth street, Chicago, Ill.

FREE—Equipment saved from fire. Not rebuilding. Will give two Powers machines free to purchaser of Reflector Arc and Rectifier. Address S. J. Hackney, Rossland, B. C., Canada.

Theatres for Sale

THEATRE—Store and modern flat, seating 525, just remodeled for sound. Doing fine business. Stands investigation. Address J. Steinport, Chilton, Wis.

Position Wanted

PROJECTIONIST—Sound or silent. Go anywhere if terms are okey. Address Julius Kovats, 2907 E. 114 street, Cleveland, O.

CHICAGO YOUNG MAN, age 25, wishes opportunity to learn show business. Five years' amusement experience. Will consider anything that might lead to real future. Address Box 437, Exhibitors Herald-World, 407 South Dearborn street, Chicago, Illinois.

AT LIBERTY—Now or future. Organist-pianist, experienced playing vaudeville alone on the organ or piano. Any style of feature solos. Union, but will arrange a low salary. Could do radio playing. Teaching. Will work at anything around theatre to learn the business of managing. Will go anywhere, now or future. Address Box 447, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

Position wanted by theatre manager. Knows the game well. Prefer theatre where Publix is opposition in middlewest. Address Box 448, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

PROJECTIONIST—Experienced on sound, at liberty. New England, preferred. Address L. Hunt, Milton, Vt.

PROJECTIONIST—Long experience all machines. A-1 any sound. Go anywhere. Address Box 449, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

Chairs for Sale

1,600 HIGH GRADE, spring constructed upholstered theatre chairs, made by the Heywood-Wakefield company, Upholstered in imitation Spanish leather, at very reasonable prices. 500 upholstered theatre chairs, back and seat covered in broadcloth. 1,000 upholstered seats covered in Spanish imitation leather. Veneered back and squab seats, very reasonable. 1,000 heavy 5-ply veneer chairs, ½ in. back. 1,500 light 5-ply veneer chairs at very reasonable prices. 300 folding chairs in sections of 2. Also a large stock of chair parts to match any style seat. In fact, everything for the theatre. We assure you great savings. For information, prices and literature on our merchandise, write Illinois Theatre Equipment Company, 12-14 East Ninth street, Chicago, Illinois.

BIG BARGAIN in used Opera chairs, 600 upholstered, 800 Veneer. Address Movie Supply Co., 844 Wabash avenue, Chicago, Ill.

2500 USED 5 PLY VENEERED theatre chairs in good condition. $1.00 each. Immediate delivery. Address Illinois Theatre Equipment Company, 12-14 East Ninth street, Chicago, Ill

FOR SALE—1200 plush upholstered theatre chairs in good condition. Must be sold at once. Apply William J. Dunn, Academy building, Fall River, Mass.

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

Equipment Wanted

WANTED—Parts for non-sync, amplifiers, pick-ups, electric turntables, speakers and microphones. Address Carl Millane, Orpheum theatre, Fairfield, Ia.

WANT SEVERAL MERCURY RECTIFIERS, good, bad or incomplete, cheap. Address Preddey, 188 Golden Gate avenue, San Francisco, Cal.

WANTED— Peerless or Simplex projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one third down and balance C.O.D. Address Box 337 Exhibitors Herald-World, 407 S. Dearborn street, Chicago, Ill.

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

LATEST TYPE UNIT ORGAN. Send specifications. Address Box 446, Exhibitors Herald-World, 407 S. Dearborn street, Chicago, Ill.

Cameras for Sale

AKELEY: Bell-Howell (professional). Write for booklet. Address Wood, 204 Inland Bank, Indianapolis, Ind.

Stationery

"NEARGRAVURE" ("Neargravuremboso" plateless embossing) processes. Special Neargravure 250 envelopes, 500 8½x7¼" letterheads $3.33, or 8½x11" $4.44, postpaid. Sollidays, EXH-124, Knox, Indiana.

Projector Repairing

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

BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash, Chicago.

Your Classified Ad Will Do the Work

Exhibitors Herald-World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organists all over the country, has helped in obtaining equipment, in selling equipment, and in solving many another problem that seemed difficult. The rates are but 10c per word payable with order, 10% discount if run for 3 insertions. See this week's classified pages. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.

THE VOICE OF THE INDUSTRY

LETTERS FROM READERS

Wants Star Photos

BOWMAN HAS A MOVIE THEATRE, AS you may know. But it is somewhat out of the way in a few respects, in regard to our people seeing real photographs of real movie actors and actresses. This has not been their pleasure or mine, in fact, only in about three or four cases. I run a photo studio here and Bowman has quite a terriory. People from the country while in Bowman make it a point to visit my window to see what is new in photos, etc. This interests them much as they are from one to seventy-five miles from the railroad.

I would be very glad, I assure you, to dedicate a part of my window to that of photos from movie people, so our people could appreciate them—either mounted or unmounted photos. I could put in mountings for display. A touch of display would be added if they were autographed to me personally, to Bowman or my country. Anyone sending a photo may feel sure of its appreciation here.

With many thanks in advance. Please let me hear from you. A stamp for reply.—LESLIE C. BOOEN, Bowman, N. D.

On the Paley Statement

WE WERE INDEED SURPRISED TO read your editorial endorsement of the ridiculous statements of Mr. Paley. Why will you not think for yourself and not take the ideas broadcasted by some selfish exploiter?

It will be indeed news to the 150 Wisconsin theatres that have been forced out of business in the last year that the industry is in such prosperous condition as Mr. Paley states. It will also be news to the thousands that have closed in other states. We would suggest that you read Mr. Jenkins' articles and remember that he is on the ground and is not sitting in an easy chair in New York dictating roseate predictions to a stenographer.

We, who know by experience, know that the radio was a very severe blow to the motion picture, in spite of Mr. Paley's statements that it was a benefit. We also know that very few theatres, especially in the smaller cities and towns, are paying a profit. As to what television will do, time will tell, but it seems to me that it is not necessary to be a prophet to see that when a family can sit in their chairs at home and hear and see any picture they want, they are not going to go to a theare and pay for it.

The exhibitors have listened to such propaganda far too much and the EXHIBITORS HERALD-WORLD, like the rest of the trade publications, has helped the exploiters to sweep the exhibitor off his feet and get him into a situation from which it seems impossible for him to emerge.—W. D. MARTIN, Mineral Point, Wis.

New Enthusiast at 84

I AM ENCLOSING A CLIPPING OUT of our local paper, the *Journal-Era* of Berrien Springs. When I helped these old people in the show I did not know it was the first visit of the old lady or I would sure have passed them in. F. G. PENNELL, Manager, Berrien Theatre, Berrien Springs, Mich.

[The newspaper story, under the heading "Sees first picture show at age of 84," read as follows: "Mrs. Peter Aldrich, 84, is now a movie fan, following her first visit to a picture theatre last Saturday night when her husband, a Civil War vet of 85, took her to the Berrien show house. Mr. and Mrs. Aldrich have been married six years and thought it time to celebrate."]

Wurlitzer Buys Wanamaker Violins

(Special to the Herald-World)

NEW YORK, Nov. 12.—Rudolph Wurlitzer, millionaire musical instrument manufacturer, has purchased the collection of famous violins owned by Rodman Wanamaker. Included in the Wanamaker collection are 64 violins, violas, cellos, guitars and a harp.

Fox West Coast Plans New Wichita Theatre

(Special to the Herald-World)

WICHITA, Nov. 12.—Fox West Coast Theatres is planning the erection of a $1,000,000 theatre for this city, according to information just received.

R K O have taken over the Uptown, which has been operated by Thomas Reddy for several months. They have secured a long term lease on the house. It is rumored that the Uptown will be made part of the Orpheum circuit in the mid-west.

Give Benefit Show for North Carolina Strikers

(Special to the Herald-World)

BALTIMORE, Nov. 12.—A benefit performance was given at the Rivoli Sunday night, October 27, and a collection was taken for the strikers of the American Federation of Labor, at Marion, N. C. The principal speaker was Tom Tippett of the Brookwood Labor College.

Shoninger Resigns As Columbia Foreign Agent

(Special to the Herald-World)

NEW YORK, Nov. 12. — Frederick E. Shoninger, for the past two years foreign representative for Columbia pictures, has resigned for the purposing of carrying out other plans.

Resnick Succeeds Dunas As Washington Sales Head

(Special to the Herald-World)

NEW YORK, Nov. 12. — Phil Dunas, Washington sales manager of United Artists, has resigned and has been replaced by Saul Resnick.

Motion Picture Club To Have Memorial Day

(Special to the Herald-World)

NEW YORK, Nov. 12.—The Motion Picture Club has voted that the third Sunday in November will be set aside each year to give members an opportunity to pay honor for the members who have passed away. Services this year will be on November 17. A special memorial has been arranged.

Austrian Union Favors Interchangeability

(Special from the Department of Commerce)

WASHINGTON, Nov. 12. — The Union of Austrian Fim Industrials, at its recent meeting, discussed the difficult situation arisen in connection with the advent of sound-film. The following resolution was adopted: "The situation of the film market under the influence of sound-film is very serious and endangers the existence of our members. The Union of Austrian Film Industrials, therefore, strongly recommends to the competent authorities that the interchangeability principle be adopted and applied as soon as possible, as this is the only measure which would help in clearing the present situation. The Union itself will endeavor, by all means in its power to obtain the application of this principle."

India Seeks Opinion on Forming Central Bureau

(Washington Bureau of the Herald-World)

WASHINGTON, Nov. 12. — The Government of India has just asked the local governments and certain public bodies to give their opinion on the question of forming a Central Cinema Bureau, as recommended by the Indian Cinema Committee, according to the United States of Commerce. Suggestions are also wanted as to the ways in which it would be possible for local Governments to cooperate in maintaining such a Central Bureau when established.

Oil Furnace Starts Fire; $3,000 Equipment Loss

(Special to the Herald-World)

SEATTLE, Nov. 12.—Fire, originating in the oil furnace, damaged the Senate theatre causing damages of $3,000, according to D. A. Carlen, manager.

Schine Buys Ohio House

(Special to the Herald-World)

CHILLICOTHE, OHIO, Nov. 12.—The Schine Theatres, Inc., has closed a deal for the acquisition of the Sherman theatre in this city. C. A. Smith is at the head of the Chillicothe Theatre Co., which operates this house.

U to Build K. C. Exchange

(Special to the Herald-World)

KANSAS CITY, Nov. 12.—Universal will build its own exchange building in Kansas City in the near future, according to Leo Abrams, branch manager. The building will be erected next to the First National exchange.

Countess in Pictures

(Special to the Herald-World)

NEW YORK, Nov. 12.—Miss Olga Albani. Spanish countess, will be heard as well as seen in the singing role as "Carmen" in James A. FitzPatrick's production of "Georges Bizet."

WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1929

AT—All Talking; T—Talking Sequences; M—Music (synchronous); E—Sound Effects. (Example: TME, means the picture has talking, a synchronized musical score and sound effects. In the same way all other symbols may be combined. When no symbols appear following the title, picture was run silent.

APRIL SHOWER is the name selected by J. C. Jenkins for his new car, successor to Nancy, recently retired. "April Shower" was suggested by Eva Thatcher, Educational comedienne. For further details, see Jaysee's Colyum in this issue.

Chesterfield

CAMPUS KNIGHTS: Special cast—Very pleasing. Box office value was Marie Quillan, of the famous Quillan family of vaudeville. Her work was excellent for the part she had. Business very good.—K. Vaveris, Grand theatre, Mount Pleasant, Pa.—General patronage.

Chadwick

SAY IT WITH DIAMONDS: Betty Compson—For those silent houses I want to recommend this fine entertainment. You cannot go wrong on this one. It will please your patrons all the way through. It is done by four of the cleverest artists on the screen, and for me it did a wonderful business to satisfied patrons.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

Columbia

BEHIND CLOSED DOORS: Virginia Valli—We found this a fair picture. Six reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

COLLEGE COQUETTE: Special cast—October 4-5. Not much to this one, the first one from Columbia that didn't give satisfaction of the 1928-29-30 pictures. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

First National

SMILING IRISH EYES: Colleen Moore—There could not be anything as poor as this one if you looked and looked, and as we have had two to report bad from Colleen, what can we expect and get away with it?—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

SMILING IRISH EYES (AT): Colleen Moore—October 21-22. Did not draw very well. Looks like Colleen isn't as popular as she used to be. This picture pleased our patrons. Is made up of a lot of good comedy that gets over big. The recording is good, and Colleen has a good voice.—Walker and Donnell, Leroy theatre, Lampasas, Tex.—General patronage.

SMILING IRISH EYES: Colleen Moore—I am sorry to report poor on this picture, for I have held out strong for Colleen Moore pictures and it's a sure thing that Colleen is not yet a dead one, but if she makes any more like this one, soon she will be a dead one, because some poor exhibitor will murder the poor girl. I failed to draw average business after first day with my town billed like a circus at average admission. Oh boy, did it hurt!—W. H. Brenner, Cozy theatre, Winchester, Ind.

SMILING IRISH EYES (AT): Colleen Moore—October 1-2. Colleen has always been my favorite and the favorite of the people here, but she will have to watch out or she will lose her popularity. The theme of this picture was fairly good, the first time it was used, and so I suppose it would be considered good to a person who hadn't seen it in half a dozen other pictures. As for the recording—well, the producers seem to be having considerable trouble recording ordinary talk, and the exhibitors have their hands full reproducing it, so why in the world did somebody proceed to make matters worse by attempting to record a conglomeration of Irish dialect? That's all the picture is. The sooner the producers realize that they are attempting to record too much for present day equipment, the better off we all will be. My patrons very frequently ask me why I do not stop playing loud music while the movie actors are talking. Gosh, I wish I could. Effects, noises, music and general uproar are all right in their place, but that place is certainly not while the people who have paid to see and hear are straining every nerve to catch what Billie Bow is simpering into the ear of Larry Lake.—M. W. Larmour, National theatre, Graham, Tex.—General patronage.

FAST LIFE (AT): Douglas Fairbanks, Jr.—Recording very good on disc. A very interesting story of modern jazz age. Ending is sort of depressing, but holds interest throughout. Eight reels.—H. G. Eagan, American theatre, Wautoma, Wis.—General patronage.

DRAG: Richard Barthelmess—A very well handled picture that pleased. One of Barthelmess' best. —George E. Fuller, The Playhouse theatre, Fairhope, Ala.—Small town patronage.

DRAG: Richard Barthelmess—October 17-18-19. This is rather slow. More of a talkie than a silent picture. It is getting harder and harder to get a good silent picture. The producers have forgotten the small town and are making Broadway smashes. Six reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

WEARY RIVER (AT): Richard Barthelmess—October 4-5. Mighty fine picture, good story, good recording. One they'll talk about for a long time. Nine reels.—W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

THE HAWK'S NEST: Milton Sills—September 30. What did I tell you? Another record smashed. Two nights in succession "Tarzan" smashed our house records, with the aid of First National pictures. Of course, "Hawk's Nest" is a wonderful picture, but how much it contributed to the record smashing we will never know. That's the trouble with short subjects. You never can tell how much credit they are due for the attendance, when shown with features. Seven reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

THE STOLEN BRIDE: Billie Dove—October 2. A well told story with considerable suspense that holds interest throughout. Two-reel Educational comedy shown with feature as serial ended last week. Attendance dropped from 98 per cent to 67 per cent, so the serial evidently was the big drawing card. But 67 per cent is not bad, though. Seven reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

HARD TO GET (AT): Dorothy Mackaill—Recording on disc very fine. One of the most entertaining shows of the year. Good story and clever comedy by Jack Oakie. Seven reels.—H. G. Eagan, American theatre, Wautoma, Wis.—General patronage.

THE NIGHT WATCH: Billie Dove—October 17-18. A very good picture, well acted and seemed to please. Billie Dove a very good star. Eight reels.—Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.

THE NIGHT WATCH: Special cast—Pretty good. Nine reels.—B. K. Johnson, Orpheum theatre, Kerrobert, Sask., Canada.—General patronage.

HIS CAPTIVE WOMAN (TM): Milton Sills—October 5. A dandy picture. Although only part talking, one of the best pictures I have seen. Music and recording fine. Saw this picture five times and wouldn't mind seeing it again.—Mrs. Faye Corpe, Colonial theatre, Colfax, Ill.—General patronage.

WATERFRONT: Mackaill-Mulhall—September 23. Whoops, my dear! A headon collision between "Waterfront" and "Tarzan The Mighty," episode 12, and our house record standing since March 14, 1927, and our house record was smashed in the collision. Yes, sir! And the end is not yet! Three more episodes to go, and at the wild pace our Monday night show is going, other records will be smashed. "Waterfront" is a jim dandy production and contributed its share to the record breaking. Six reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

LADY BE GOOD: Mulhall-Mackaill—October 7. For the third consecutive week "Tarzan The Mighty" and a First National picture have broken our house record. "Lady Be Good" is a good comedy-drama that will please. Only one more episode of the serial, then we'll see whether the serial or First National pictures was the drawing power. Six reels. —H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

HAPPINESS AHEAD: Colleen Moore—October 14. A sweet, clean little picture sure to please. Last episode of "Tarzan the Mighty" also shown, but we did not break another record. Almost did, though—hit 98 per cent. Seven reels. —H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

TWO WEEKS OFF: Mackaill-Mulhall—October 8-9. Better than most of Mackaill-Mulhalls. These stars will not do anything in my town. Seven reels.—C. R. Grimes, Plaza theatre, Ackley, Ia.—Small town patronage.

GIRL IN THE GLASS CAGE: Loretta Young—October 13-14. Just fair. Court scenes not true. Seven reels.—C. R. Grimes, Plaza theatre, Ackley, Ia. —Small town patronage.

Don't forget*—If picture has *sound*—Fill out blanks *accordingly

CAREERS (AT): Billie Dove—October 9-10. Not a bad picture, but poor recording spoiled this for me. When people come to the "talkies," they want to know what it's about. Paid twice too much for this.—Mrs. Faye Corpe, Colonial theatre, Colfax, Ill. —General patronage.

THE MAN AND THE MOMENT: Billie Dove—This picture has some big moments, and Billie Dove is more versatile than in any previous picture. It pulled surprisingly well Sunday and Monday.—George E. Fuller, The Playhouse theatre, Fairhope, Ala.—Small town patronage.

THE MAN AND THE MOMENT (TME): Billie Dove—September 16. First National making an Elinor Glyn story starring Billie Dove and Rod LaRocque, produced by George Fitzmaurice. That's a combination that should spell box office success, and it does. It bas everytbing, good dialog, pretty girls, hot love scenes, good music, sumptuous settings, romance, humor, heart interest, action, excitement. Billie Dove talks well. LaRocque is great. The sound effects are wonderful.—M. W. Larmour, National theatre, Graham, Tex.—General patronage.

THE MAN AND THE MOMENT (TME): Billie Dove—Real good entertainment for any theatre. Suggestive in parts, but very cleverly handled. Will please anywhere. Plenty of thrills. Good recording. Nine reels.—W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

HOT STUFF: Alice White—October 24-25-26. Well named. Another preachment on the modern generation. Jazz parties, flasks and car rides. Just tbe same old stuff. Seven reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

HOT STUFF (TME): Alice White—October 15-16. Good picture spoiled by poor title. Seemed to please the younger class. The older class stayed away, tbought it was the old time Hell, fire and brimstone. Good recording. Eigbt reels.—W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

SATURDAY'S CHILDREN (TME): Corinne Griffith—October 8-9. A good story spoiled by poor talking of Corinne Griffith. Hard to understand her when she talks through her teeth. Other voices in this cast recorded good. Eight reels.—W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

THE SQUALL (AT): Special cast—October 22-23. Good picture for any audience. Recording good. Ten reels.—W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

McFADDEN'S FLATS: Charles Murray—August 31-September 1. Say, boys, this is an old one, but it made me some money. Everyone liked it. If a picture is good, it doesn't make any difference if it is old. Eight reels.—Alfred Lundquist, Palace theatre, Grand Marais, Mich.—General patronage.

SUBWAY SADIE: Jack Mulhall—September 7-8. This was some picture. Say, boy, they sure liked this one. I like this kind of a picture. Everyone went out with a smile. It is old but a real picture at tbat. Seven reels.—Alfred Lundquist, Palace theatre, Grand Marais, Mich.—General patronage.

THE DROP KICK: Richard Barthelmess—September 21-22. A very good picture. Everyone liked it. A very good star. Eight reels.—Alfred Lundquist, Palace theatre, Grand Marais, Mich.—General patronage.

Fox

THE SIN SISTER: Special cast—October 22. Just a fair program picture. Played to poor business on account of bad weather. Seven reels.—Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.

MOTHER KNOWS BEST: Special cast—October 13. A fair offering to a Sunday night house. Nothing very big, but it will get by for you. Eight reels.—Paul B. Hoffmann, Legion theatre, Holyrood, Kan.—Small town patronage.

MOTHER MACHREE: Special cast—October 20. I didn't see this one, but from reports it is a fair offering. Not a special by any means, but will do well as a program offering.—Paul B. Hoffmann, Legion theatre, Holyrood, Kan.—Small town patronage.

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WITH GOLD SEAL ELECTRIC TICKET REGISTERS
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An Award for Better Reproduction

MR. EXHIBITOR: Is your reproduction of sound meeting the standards necessary to bring new patrons into your theatre and, once there, to keep them?

That is one of the big problems facing the industry today.

As an incentive for better sound reproduction, the HERALD-WORLD *this week announces a plan for presenting to theatres having sound reproduction of merit a bronze plaque. Details of this campaign will be found on—*

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GIRLS GONE WILD: Sue Carol—September 29-30. A good program picture that clicks at the box office. Print and photography good. Six reels.—P. G. Held, Strand theatre, Griswold, Ia. —General patronage.

THE LAST OF THE DUANES: Tom Mix—October 11-12. Very good Mix and drew the biggest Friday and Saturday business as long as I am in Griswold. This goes to show that the average people want action in pictures. Six reels.—P. H. Held, Strand theatre, Griswold, Ia.—General patronage.

HOMESICK: Sammie Cohen—October 7. One of the worst pictures we bave had this year. So bad that not many saw the finish. Nothing to it, and in a way, just a bunch of junk. Six reels.—Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.

STRONG BOY: Victor McLaglen—October 17. Good show. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

TAKING A CHANCE: Rex Bell—October 26. A good Western show. Our first of tbis star. Five reels. —Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah. —General patronage.

Metro-Goldwyn-Mayer

OUR MODERN MAIDENS: Joan Crawford—Not a bad picture, but I don't think it will come up to the rating of "Dancing Daughters." Seven reels.—B. B. Nielson, Scenic theatre, Tyler, Minn.—General patronage.

HIS GLORIOUS NIGHT (AT): John Gilbert—John Gilbert's first talkie is a very good picture. Drew fairly well but not as well as we expected. It will please the women especially. Recording good. Ten reels.—Walker and Donnell, Leroy theatre, Lampasas, Tex.—General patronage.

A SINGLE MAN: Lew Cody—October 2-3. This is a pretty good picture. It is better than some of Lew Cody's others. Every one tbat saw it liked it. Six reels.—Alfred Lundquist, Palace theatre, Grand Marais, Mich.—General patronage.

MORGAN'S LAST RAID: Tim McCoy—September 25-26. Just a picture that is not much. Six reels. —Alfred Lundquist, Palace theatre, Grand Marais, Mich.—General patronage.

SPIES: Special cast—September 4-5. Not liked here. Too long for one tbing. Nine reels.—Alfred Lundquist, Palace tbeatre, Grand Marais, Mich.—General patronage.

THE SINGLE STANDARD: Greta Garbo—October 25. A good silent picture. Clicked very good at the box office. Had several nice comments from our patrons on this one.—Walker and Donnell, Leroy theatre, Lampasas, Tex.—General patronage.

A WOMAN OF AFFAIRS: Greta Garbo—September 11-12. A very good picture, but I paid too much for it, and had only a fair turnout. Ten reels.—Alfred Lundquist, Palace theatre, Grand Marais, Mich.—General patronage.

SPEEDWAY: William Haines—This was a fairly good entertainment, a fast moving comedy-drama. Has a good auto race. Seven reels.—B. B. Nielson, Scenic theatre, Tyler, Minn.—General patronage.

THE BROADWAY MELODY (AT): Special cast—October 7-8. Needless to say this is a fine picture. Pleased our patrons 100 per cent. Played this one a little old, but made money on it just the same. However, it did not please as well as "On With the Show."—Walker and Donnell, Leroy theatre, Lampasas, Tex.—General patronage.

THE TRIAL OF MARY DUGAN (AT): Norma Shearer—October 14-15. A good picture of its kind and pleased the majority of our patrons. However, this picture is not a special. Too, it is a cheaply made picture. The disc recording is good. We'll have to admit that Norma Shearer has a good voice. —Walker and Donnell, Leroy theatre, Lampasas, Tex.—General patronage.

A MAN'S MAN: William Haines—October 18. A good program picture that pleased our patrons. You can't go wrong on this one. We have yet to run a bad William Haines picture.—Walker and Donnell, Leroy theatre, Lampasas, Tex.—General patronage.

A MAN'S MAN: William Haines—October 12. Not as good as tbe other Haines pictures have been, but still it is a satisfactory program offering that pleased.—Paul B. Hoffmann, Legion theatre, Holyrood, Kan.—Small town patronage.

THE VIKING: Special cast—October 21-22-23. If you live in a Scandinavian district, grab this. If not, it is a real attraction anyway. Entirely in color with a real story and cast that make great entertainment. It sure cleaned up for me. Nine reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

THE LAST OF MRS. CHEYNEY: Norma Shearer —Not up to Metro's standard in silent prints, but Shearer saves the day. Eight reels.—C. R. Grimes, Plaza theatre, Ackley, Ia.—Small town patronage.

MASKS OF THE DEVIL: John Gilbert—About the poorest thing we ever saw John Gilbert in. Eight reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

THE BUSH RANGER: Tim McCoy—Dandy Western, but films were not in good condition.—W. W. Graves, Graves theatre, St. Paul, Kan.—Small town patronage.

SHADOWS OF THE NIGHT: Flash—One of the best dog pictures we ever played. Drew the best house we had this month.—W. W. Graves, Graves tbeatre, St. Paul, Kan.—Small town patronage.

HONEYMOON: Flash—September 18-19. A very nice little picture. Every one liked it. Six reels.—Alfred Lundquist, Palace theatre, Grand Marais, Mich.—General patronage.

WEST OF ZANZIBAR: Lon Chaney—August 28-29. This was well liked by the men, but tbe women did not care much for it. But tbey will come to see Lon Chaney. Seven reels.—Alfred Lundquist, Palace theatre, Grand Marais, Mich.—General patronage.

THE UNHOLY NIGHT: Special cast—The poorest picture I had in the house for a long time. Absolutely rotten. M G M would bave done better to put a match to the film and burn it up, tban send out a picture like this. Eight reels.—B. B. Nielson, Scenic theatre, Tyler, Minn.—General patronage.

Paramount

DANGEROUS CURVES (AT): Clara Bow—October 12. This picture gave very good satisfaction. Clara always brings them in. Recording good. Paramount sold me this picture at a price tbat let me make some money for myself—the first I have made since installing sound two weeks ago.—Mrs. Faye Corpe, Colonial theatre, Colfax, Ill.—General patronage.

THUNDERBOLT: George Bancroft—October 19. Well, it's a pretty good picture, although the silent version has lost a good bit of the kick. We understood it to be better than ordinary program, so gave it extra advertising, but did not do much extra business. Bancroft never seemed to get a good following here. Personally, I like Fay Wray better every time I see her. Good print and pbotography, except another one of those lousy tricks of sending out a print with a blank sound track. Doity woik. Eight reels.—O. B. Wolfe, Screenland theatre, Nevada, O. —Small town patronage.

THE WILD PARTY: Clara Bow—October 10-11. A mighty fine picture. My people like Clara Bow, and her pictures are always good and never fail to please. Seven reels.—Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.

DIVORCE MADE EASY: Douglas MacLean—October 6-7. About the biggest bunch of nothing that I have played for some time. No drawing card, no entertainment to this. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

DIVORCE MADE EASY (AT): Douglas MacLean—October 18-19. Our first synchronized picture, a comedy-drama without slapstick or tense moments,

[Reports continued on page following Jaysee]

J. C. Jenkins—*His Colyum*

HOLLYWOOD, CAL.,
November 1, 1929.

DEAR HERALD-WORLD:

The more we see of Hollywood, the more we are convinced that if we stay here much longer we will have to take something for it. We have been led to believe that it was only the natives that were mentally unbalanced, but that's a mistake. Yesterday Larry asked us if we had seen "Magnetic Hill," and we told him we had never heard of it. He said "Well, there is a hill out near here that is so strongly magnetized that when you drive to the foot of it you can shut off your motor and the car will run right up hill." We said, "Yeah?" Then Doug got in and said "No use talking to this skeptic, Larry. You can't make him believe anything. We'll have to show him." And we said, "Come on, where's the car?"

They drove up to the foot of the hill, and Larry told Doug to stop the car, then he said to us, "See that hill, don't you? Now you watch and you will see this car run right up here." The car never budged and Larry and Doug looked at each other, then Larry said, "I believe we have not gone far enough, drive around that bend." Doug did. Then Larry told him to stop the car again, and he did, and the car stood still. Then Doug and Larry looked at each other again and Larry said something that sounded like, "welldon'tthatbeathell."

They tried this three or four times. Finally, we said, "You birds needn't go to any further trouble to prove to us that you are both crazy, we knew that before we left the office." And that ended the "Magnetic Hill" stuff.

Yesterday we went over to the Educational studio where they were shooting some scenes and they stopped the whole works and shot a picture of E. H. Allen, general manager; Steve Roberts, director, and ourself. After this was over, a lady who was watching us and who is an actress, said, "May the Saints be praised, for 'It covers the field like an April shower,' and if you wasn't so old I'd kiss you right here." We looked at her and said, "Why, Eva Thatcher! If you were 50 years younger we'd attend to that matter ourself." Then they pushed us both out in front of those Kleig lights (or whatever they call 'em) and shot another picture. Then Eva put her arm around us and led us off the set and told us how well she remembered playing our house 20 years ago when she was barnstorming, and what clean dressing rooms we had in our theatre and a lot more good things about how nice we tried to treat the troupers. Then she said, "But do you know, Papa, I have been following you all over the country and have said to myself a thousand times that 'It covers the field like an April shower' is the best slogan I ever heard, and now I want you, in selecting a name for that car, to forget about these goofy blondes and brunettes and give the car a real name, and I am going to suggest 'April Shower' as the correct name, because it covers the field." That nearly knocked the wind out of us, and we said, "Say, Eva, if you will wipe that barn paint off your mouth and come around back of these wings we'll kiss you, by gosh, proper or no proper, for you have certainly suggested something." So now the matter is settled, and from this moment on our car is to be officially known as "April Shower," don't forget that, and Eve wins the prize, which is a free subscription for two years to the HERALD-WORLD, which is about the best prize we can think of.

We are sorry we can't adopt all the names sent in, for we appreciate the fact that many a sleepless night has been spent in trying to select a suitable name by our many friends, and we want them to know that their efforts are none the less apprcciated. But don't get discouraged, folks, we will give you a chance to select a name for our next baby.

* * *

It certainly pays to advertise. Yesterday Doug had an ad in a paper for a stenographer, and right now there are 33 girls—one sod and six grass widows—here in the office waiting to see him, and yet that guy is still in bed at 8:30, leaving us here all alone unprotected, and this is Hollywood! Don't believe anything you see in the papers, 'tain't so.

[Later.] Doug has just arrived. Had he been ten minutes later we don't know what might have happened. [Still later.] Doug has just finished the postmortem, and the inquest is over. We don't know yet whom he selected, but if he picked the tall, skinny one with a wart on her nose instead of the little brunette with blue eyes we are going to take the matter up with the health department.

* * *

We wish to publicly apologize to Janet Gaynor for what we said once about "SEVENTH HEAVEN." Today we witnessed a preview of "SUNNYSIDE UP," with Janet and Charles Farrell, a Fox picture directed by David Butler, and if we knew of some way of making it stronger than to say that "SUNNYSIDE UP" is by far the best entertainment we have seen in many months, we would be glad to do so.

"SUNNYSIDE UP" gives you one hour and 30 minutes of laughter and 30 minutes of sympathetic tears for Miss Gaynor, without a smutty remark or a suggestive action in the entire picture, and that's what we call entertainment, and that's what 12,000 small theatremen all over the country will say when they play the picture.

* * *

As to that Wall Street smashup: We note that Standard Oil and the banking interests say they are satisfied and that everything is going to come out all right. Yeah, we presume they are, since there have been a million and a half working people who have lost everything they had on earth, and now they have started to bull the market in order to draw in another run of suckers. Hollywood has her head bandaged and is drinking bromo seltzer to try and recover, but as soon as she gets her next pay check she is going to go bughouse again. Stud poker is a gentlemen's game where you have a chance to see everything in front of you except the gentleman in the woodpile. We much prefer it.

We have met and have seen some more prominent people. We will give you a list of a few of them:

Harry Joe Brown (Ken Maynard director)—Harry is a nice boy. Wears President suspenders and is very fond of croquet and apple dumplings.

Wilson Heller (Publicity, Tec-Art studios)—Wilson had a love affair when he was quite young which accounts for his writing so much poetry about the moon.

Oliver Hardy (Hardy-Laurel comedies)—Oliver is quite handsome, but he should take up some of the slack in his trousers.

Eddie Quillan (Pathe featured player)—Eddie bowls tenpins very well but has to watch Hodges when he keeps the score. Doug's pencil slips.

Al Christie (Christie comedies)—Al is a fine chap. He says that Christie comedies and the HERALD-WORLD furnish the best entertainment on earth. We agree with him, which makes it unanimous.

Hal Howe (general publicity man)—Hal is quite fond of spinach and thinks Richard Dix wrote the Declaration of Independence.

Next week we will tell you about some more of 'em.

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

P. S.—The HERALD-WORLD covers the field like an APRIL SHOWER.

(Continued from page 76)

but pleasing on account of good recording and likeable actors and actresses. Since we are the smallest town in the state to have synchronous equipment, and because this picture was run on one day's notice, we did not do the business we expected to do. Six reels. —O. A. Fosse, Community theatre, Ridgeway, Ia.—Small town patronage.

INNOCENTS OF PARIS (AT): Maurice Chevalier—Swell show, but recording on disc only fair. Hope this fellow learns to talk better English. Eight reels. —H. G. Eagan, American theatre, Wautoma, Wis.—General patronage.

INNOCENTS OF PARIS (AT): Maurice Chevalier—**October 12-13.** One big picture, as good as the best so far as acting, presentation and direction is concerned. It's pitiful that the recording was so very poor. It should be recorded again, as the picture is worth while. As usual, rental was high. Nine reels.—J. F. Fleitas, Strand theatre, Key West, Fla.—Small town patronage.

THE RAINBOW MAN (AT): Eddie Dowling—A very fine show. On the order of, and almost as good as "The Singing Fool." Recording on disc only fair. Seven reels.—H. G. Eagan, American theatre, Wautoma, Wis.—General patronage.

THE MATING CALL: Thomas Meighan—**October 23.** A good picture. Meighan would be a mighty good star if Paramount would give him better pictures. Seven reels.—Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.

THE WEDDING MARCH: Special cast—**October 21-22.** Too long, but it moved right along. It won't do a bit of business in a small town, and on a straight percentage it looked like I was going to lose money. Partly in technicolor and it was very pretty. You can get along without it, but guess you will either run it or quit Paramount. Fourteen reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—General patronage.

BEHIND THE GERMAN LINES: Special cast—**October 1-2-3.** This is a very good picture of its kind, but it doesn't give satisfaction, as all the scenes in it are war scenes and 99 out of 100 don't

DON'T FORGET
If picture has *sound*
Fill out blanks
accordingly

give a d—— for war pictures, and I don't blame them. Who wants always to be reminded of that horrible war? It is time the producers quit making war pictures. Nine reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

LOOPING THE LOOP: Special cast—**September 27-28.** A pretty good picture, but no drawing card at the box office. That makes it worth nothing. I figure any picture that doesn't draw at the box office is no good to any exhibitor. I find all these foreign-produced pictures are no good as a drawing card. I absolutely refuse to buy another one, I don't care how much the salesman might praise it. Seven reels. —P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE BETRAYAL: Emil Jannings—**October 8-9-10.** This fell flat at the box office. Every time I play a Jannings picture I lose money. No more of his stuff. I am glad I am through with his pictures. Eight reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

WOLF SONG: Gary Cooper—**October 24.** Not as good as some of his earlier pictures. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah. —General patronage.

WOLF SONG: Gary Cooper—A poor picture. Some of our patrons walked out on this. Nothing to this. A shame for Gary Cooper to act in junk like this. Seven reels.—B. B. Nielson, Scenic theatre, Tyler, Minn.—General patronage.

JUST MARRIED: Special cast—**October 14-15.** Extra good program. Six reels.—Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.

SINS OF THE FATHERS: Emil Jannings—A very good picture, one that may give a few a lesson of today. A picture that an exhibitor can be proud to show. Ten reels.—B. B. Nielson, Scenic theatre, Tyler, Minn.—General patronage.

AVALANCHE: Jack Holt—**October 18-19.** A good Western, in which the action is somewhat slow until the very last. Six reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

THE MAN I LOVE: Richard Arlen—A good picture, but ordinarily we pay too much for Paramount. Can't make expenses on them.—B. B. Nielson, Scenic theatre, Tyler, Minn.—General patronage.

Action Speaks Louder Than Words, But Not Here

(Special to the Herald-World)

OTTAWA, Nov. 12.—The talking news weekly has its disadvantages, as well as its attraction, at times. This was demonstrated at the Avalon theatre while a scene of the Fox Movietone News showed Mayor Sam McBride of Toronto welcoming Charles Farrell, the film star, to that city recently. Mayor McBride started quite a demonstration in the Ottawa theatre when he was heard to say that Toronto was "the centre of the British Empire" in inviting Farrell to become a permanent resident of Toronto.

Pathe

THE FLYING FOOL: William Boyd—**October 20.** Do not pass this one up. It is one of the best. Eight reels.—Fred Roufs, Joy theatre, Winsted, Minn.—General patronage.

THE FLYING FOOL: William Boyd—**October 16.** Started out very good and wound up as another wise-cracking feature. Silent version, and why don't they try to get some action to replace the dialog instead of reading the story. Eight reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—General patronage.

THE FLYING FOOL: William Boyd—**October 19.** Not as good as we expected it to be. It is rather flat and uninteresting. It didn't please more than 50 per cent.—Paul B. Hoffmann, Legion theatre, Holyrood, Kan.—Small town patronage.

THE FLYING FOOL: William Boyd—**October 11-12.** Good picture. William Boyd is pleasing. This shows brotherly love. Eight reels.—C. R. Grimes, Plaza theatre, Ackley, Ia.—Small town patronage.

THE FLYING FOOL (AT): William Boyd—September 18. This is an unusually good all-talking aviation action picture. Used the disc print and found the reproduction unusually good. The fact that there was no music during most of the dialog made the dialog startlingly distinct. —M. W. Larmour, National theatre, Graham, Tex.—General patronage.

SQUARE SHOULDERS: Junior Coughlin—A good little picture, but no pulling power.—George E. Fuller, The Playhouse theatre, Fairhope, Ala.—Small town patronage.

SQUARE SHOULDERS: Special cast—**September 29.** This is a very good picture. Don't fail to book it. Seven reels.—Fred Roufs, Joy theatre, Winsted, Minn.—General patronage.

GERALDINE: Marian Nixon—**October 8.** Showed this silent, but it is a good program picture. Gave best of satisfaction to audience. Okey.—Mrs. Faye Corpe, Colonial theatre, Colfax, Ill.—General patronage.

THE SPIELER: Alan Hale—**October 13.** A very good picture—and it pleased the audience. Seven reels.—Fred Roufs, Joy theatre, Winsted, Minn.—General patronage.

KING OF KINGS: Special cast—**October 14-15-15-17-18.** One of the very finest pictures I have ever had the pleasure of showing. Every house should have this picture. Twelve reels.—Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.

BORDER PATROL: Special cast—**October 6.** This is like the rest of Carey's pictures. Good. Five reels. —Fred Roufs, Joy theatre, Winsted, Minn.—General patronage.

A SHIP COMES IN: Rudolph Schildkraut—Not a bad picture, but absolutely no pulling power.—George E. Fuller, The Playhouse theatre, Fairhope, Ala.—Small town patronage.

LEATHERNECK: William Boyd—**October 15-16.** Pretty fair program picture. Too many flash-backs to the court martial scene spoils it to some extent. Eight reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

R K O

HALF MARRIAGE (AT): Olive Borden—**October 5-6.** Picture is good program picture with good recording. No fault to find with the picture, only the R K O people have gone up to the skies in rentals. Doesn't do for smaller towns. Producers to get along must live and let live. They have good pictures, but watch your step. Seven reels.—J. F. Fleitas, Strand theatre, Key West, Fla.—Small town patronage.

Tiffany

TROPICAL NIGHTS: Special cast—Fair picture, nothing to get excited about. Just a program picture, but we can buy them right from Tiffany.—B. B. Nielson, Scenic theatre, Tyler, Minn.—General patronage.

STORMY WATERS: Special cast—**September 28-29.** A picture everyone liked. It is old, but very good. Six reels.—Alfred Lundquist, Palace theatre, Grand Marais, Mich.—General patronage.

THE NAMELESS MAN: Special cast—**October 15-16.** Good program picture. Six reels.—Benjamin Shnitka, Royal theatre, Innisfail, Alta., Can.—Small town patronage.

FLOATING COLLEGE: Sally O'Neil—A very good little picture, a picture that will please the young set. Fast moving comedy of youth. Eight reels.—B. B. Nielson, Scenic theatre, Tyler, Minn. —General patronage.

THE GRAIN OF DUST: Claire Windsor—**October 18-19.** Good. Seven reels.—Benjamin Shnitka, Royal theatre, Innisfail, Alta., Can.—Small town patronage.

TIRED BUSINESS MAN: Special cast—**September 14-15.** Not much, just a program picture that will get by. Some liked it, some did not. Six reels.—Alfred Lundquist, Palace theatre, Grand Marais, Mich. —General patronage.

United Artists

COQUETTE (AT): Mary Pickford—After playing Miss Pickford's "Coquette," we are afraid Mary got quite a bit of "old Virginia ham" mixed with her other ingredients. Our Southern citizens were amazed to hear how they really talked "a la Miss Pickford." "We all" must say "you all" have made a punk picture. In fact, we suggest other theatres playing it to exploit it as Mary Pickford in "A Ham Croquette." —F. R. Loth, Wayne theatre, Waynesboro, Va.—General patronage.

DON'T FORGET
If picture has *sound*
Fill out blanks
accordingly

WINNING OF BARBARA WORTH: Colman-Banky—**September 26.** Raining, got a cold. I didn't go to see this one. Attendance 41 per cent. What reception, I don't know. Nine reels.—H. B. Grice, Aiken Mills theatre, Bath, S. Car.—Small town patronage. [Editor's Note: A cold in Saouth Ca'linah? Yuh better move up North, H. B.]

SORRELL AND SON: H. B. Warner—**October 10.** A gem of a picture that tugs at the heartstrings, but failed to tug at the pocketbooks of our patrons. While we are breaking records with our Monday night shows, we are losing money on our Thursday night shows. Only 37 per cent. Ten reels.—H. B. Grice, Aiken Mills theatre, Bath, S. Car.—Small town patronage.

THE DEVIL DANCER: Gilda Gray—**October 17.** Interesting at the start and finish, but dragged too much during the love scenes for our patrons. Personally thought it a very good picture. Eight reels. —H. B. Grice, Aiken Mills theatre, Bath, S. Car.—Small town patronage.

ROBIN HOOD: Douglas Fairbanks—**October 20-21.** Ouch! This one hurt. Lost money on it, and how! You ask why? Well, because it's an ancient picture, and shows it. Also because the paper was punk, the weather was rotten, the trailer was no good and the print was positively terrible. Why United Artists send out such prints is beyond me, unless it is just to help a fellow on the way to the poorhouse. If we had it to do over again we'd run this at 10 cents per head, and then hide. Eleven reels.—O. B. Wolfe, Screenland theatre, Nevada, O. —Small town patronage.

TWO LOVERS: Colman-Banky—October 14-15. Great. Big sets, big cast and wonderful acting by Colman and Banky. Cannot understand why business was only average, unless because of its age. Ten reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

THE TEMPEST: John Barrymore—Good picture. Ten reels.—Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.

THE TEMPEST: John Barrymore—Wonderful from every angle—setting, production, story and everything that goes for a big wonderful picture is in this. But the sad part of it all is that it does not

draw even average business.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

STEAMBOAT BILL, JR.: Buster Keaton—**October 21-22-23.** His pictures are good entertainment. Seven reels.—Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.

REVENGE: Dolores Del Rio—If you are looking for an outstanding silent offering, do not overlook this fascinating production. It is interesting from beginning to end and is sure to please in a wonderful way.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

Universal

THE MICHIGAN KID: Conrad Nagel—**August 24-25.** This was a very good picture, everyone liked it. Did not make much, film rent too high. Seven reels.—Alfred Lundquist, Palace theatre, Grand Marais, Mich.—General patronage.

SCANDAL (TME): Special cast—Well, if they are all like this one, I can plainly see why the little shows cannot make a success. A few like this one and I could not carry on.—W. J. Cessna, Alma theatre, Darrouzette, Tex.—General patronage.

JAZZ MAD: Jean Hersholt—**October 19.** Good picture. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

SHOW BOAT: Laura La Plante—**October 21.** Very good, but failed to pull them in on Sunday night. However, have two days yet to run this. All right if you don't pay too much. Eleven reels.—C. R. Grimes, Plaza theatre, Ackley, Ia.—Small town patronage.

THE DRAKE CASE: Special cast—October 3-4. Very good. Pleased crowd and held their attention. Eight reels.—C. R. Grimes, Plaza theatre, Ackley, Ia.—Small town patronage.

THE LOVE TRAP: Laura La Plante—**October 22-23.** Saw a report in this department to the effect that this was a good comedy, and so we advertised it. Did not find it so myself and heard mighty few laughs from the audience, which was very small both nights. Personally cannot call it much of a picture. Don't care for La Plante and thought the direction was rather poor. However, had the worst weather this year, which always seems to have an effect on audience reaction. Very nice print. Seven reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

THE WINGED HORSEMAN: Hoot Gibson—**October 15-16.** Here's a dandy. Just about the best type of Western made. While Hoot isn't a heavy draw for us, we like to show his pictures because they are always clean and humorous. This one brings the wild and woolly strictly up to date—motorcycles, airplanes, Ruth Elder—and everything. Good print and mostly excellent photography. Six reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

Warner Bros.

ON WITH THE SHOW (AT): Special cast—**September 23.** This picture was rated the best ever shown in my town. It is fast, snappy and up to date. A picture of stage life, produced in natural color. The recording was better than average also. Great news, Warner Brothers have at last realized that it is not necessary to keep an orchestra playing while their screen folks are speaking. It could be advertised as a New York musical comedy brought to the screen with all the songs, dances and dialog in its natural colors. It is all that and more, for it shows the backstage side as well.—M. W. Larmour, National theatre, Graham, Tex.—General patronage.

THE TIME, THE PLACE AND THE GIRL: Special cast—**September 29-30.** Not much to this, no plot or story. Pulled them in fair, but failed to satisfy. Fifty-fifty. Seven reels.—C. R. Grimes, Plaza theatre, Ackley, Ia.—Small town patronage.

GLORIOUS BETSY (TM): Dolores Costello—**September 26.** Music is bad, dialog worse, but luckily there is very little dialog in the picture. For folks who like a Colonial love romance, I believe it will be considered good as a silent picture.—M. W. Larmour, National theatre, Graham, Tex.—General patronage.

THE LITTLE WILDCAT: Audrey Ferris—October 13-14. A nice little picture. Okey for Sunday. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

HARDBOILED ROSE: Myrna Loy—**October 17.** Not so much as a silent feature. Haven't seen any of these commotion pictures where the silent feature amounted to a darn. Six reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—General patronage.

MADONNA OF AVENUE A (TM): Dolores Costello—**October 23-24.** We paid a larger guarantee for this thing than we paid for "Wings." All I can say for the picture is that it should be against the law to release such a picture. It's rotten. Did not draw, and those who saw it went away displeased.

The Winner

Eva Thatcher, Educational comedienne, shown with J. C. Jenkins at the Educational studio. It was Miss Thatcher's suggestion of "April Shower" which was chosen by Jaysee as the name for his new car, as announced this week in the Colyum.

Nine reels.—Walker and Donnell, Leroy theatre, Lampasas, Tex.—General patronage.

Serials

TARZAN THE MIGHTY (Universal): Special cast—Booked this serial because of the favorable reports in the Herald-World. Started with no special advertising. Opening night attendance 53 per cent, next 78 per cent, then hovered between 80 per cent and 90 per cent until the 12th, 13th and 14th episodes, when three times in succession a new house record was established. Last episode, 98 per cent of the new record. A really startling result, hard to understand. Cannot understand just what there is about the serial that draws so. Have seen many I thought were better. But the record speaks for itself, irrespective of my personal opinion.—H. B. Grice, Aiken Mills theatre, Bath, S. Car.—Small town patronage.

Short Features

(SOUND)

M G M

GUS EDWARDS' COLORED REVUE.—"Climbing the Golden Stair." One of the best short subjects that any theatre can run. Will get them back to see more of them. Priced right and good recording. (W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.)

GEORGE LYONS (Act No. 37).—An act appreciated by all. A wonderful harpist and singer. Recording good. (Mrs. Faye Corpe, Colonial theatre, Colfax, Ill.—Generai patronage.)

GEORGE DEWEY WASHINGTON (Act No. 36).—This is a very good number. Pleased all. Recording fine. Price reasonable. (Mrs. Faye Corpe, Colonial theatre, Colfax, Ill.—General patronage.)

UNIVERSAL

PAT ROONEY COMEDIES, 2.—"The Love Tree." A darn good comedy. It is a riot of laughs from start to finish. Disc recording good. (Walker and Donnell, Leroy theatre, Lampasas, Tex.—General patronage.)

WARNER BROS.

INGENUES (Act No. 2572).—An unusually good orchestra act. The musical numbers were all well liked. (M. W. Larmour, National theatre, Graham, Tex.—General patronage.)

PHIL BAKER (Act No. 724).—This boy is a true entertainer. He gets the audience and holds them through his entire act of songs, music and comments. The voice, songs and music were all clear and melodious. One of the best. (M. W. Larmour, National theatre, Graham, Tex.—General patronage.)

BOBBY FOLSOM (Act No. 788).—I wish someone would get her out of her misery. She gets my goat standing around on the stage gasping for breath. See one of hers (don't book one) and you will get what I mean. (M. W. Larmour, National theatre, Graham, Tex.—General patronage.)

VAL AND ERNIE STANTON (Act No. 2586).—Just an act. Not extra-good or extra-bad. Nothing to rave about either way. If I was buying acts I would pass it up. (M. W. Larmour, National theatre, Graham, Tex.—General patronage.)

FRED ARDATH (Act No. 720).—A four-people comedy sketch. Reviewed cold it looks silly. But it kept a house full of people in an uproar at every performance, so it must be a knockout. (M. W. Larmour, National theatre, Graham, Tex.—General patronage.)

(SILENT)

EDUCATIONAL

AL ST. JOHN COMEDIES, 2.—"Call Your Shots." A good comedy, and I don't mean maybe. (Ray W. Musselman, Princess theatre, Lincoln, Kan.—General patronage.)

BIG BOY COMEDIES, 2.—"Sole Support." A few laughs and will do. (Ray W. Musselman, Princess theatre, Lincoln, Kan.—General patronage.)

JERRY DREW COMEDIES, 2.—"Only Her Husband." This starts off slow but ends up with a bang. (S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.)

LUPINO LANE COMEDIES, 2.—"Battling Sisters." Deficient in real humor. A take-off on the big war pictures and mostly just a lot of silly posturing and jumping around. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

MERMAID COMEDIES, 2.—"Howling Hollywood." Good. (P. G. Held, Strand theatre, Griswold, Ia.—General patronage.) **"Parlor Pests."** So silly that it is good. (P. G. Held, Strand theatre, Griswold, Ia.—General patronage.) **"Summer Saps."** Good comedy. (P. G. Held, Strand theatre, Griswold, Ia.—General patronage.)

OH, MAMA, 1.—Good. The best single in some time. (S. G. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.)

PARLOR PEST, 2.—Very good comedy. (Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.)

ZIP BOOM BANG.—Not a great deal of comedy, but nevertheless interesting. Recording good. (B. K. Johnson, Orpheum theatre, Kerrobert, Sask., Canada.—General patronage.)

THE SKY RANGER, 2.—Quite interesting, but not much comedy to it. (P. G. Held, Strand theatre, Griswold, Ia.—General patronage.)

FOX

FOX VARIETIES, 1.—Not much interesting. (Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.)

FOX NEWS, 1.—Good. (Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.)

GENERAL ELECTRIC

THOMAS A. EDISON, 1.—Ran this on account of "Light's Golden Jubilee." Thought it a good chance to tie up with local lamp agent, but extremely bad weather nullified the extra publicity. Good stuff for the older folks, but poison to the kids. Good print. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

M G M

ALL PARTS, 2.—Good. (Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.)

THE EAGLE'S NEST, 1.—A U F A-produced Oddity which is perhaps interesting to nature lovers. No meat for the average audience. Print and photography very good, except for being reproduced from a mutilated negative. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

HURDY GURDY.—Good comedy, good recording. (W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.)

LAUREL-HARDY COMEDIES, 2.—"Liberty." Not so hot. Fun on top of a framework, and they lost their pants. Can't compare with "Two Tars." Kind of funny in the last reel. (Ray W. Musselman, Princess theatre, Lincoln, Kan.—General patronage.) **"Men o' War."** A real-good talking comedy, will get a laugh a minute. Recording excellent. (W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.) Howling good comedy, but recording only fair. (B. K. Johnson, Orpheum theatre, Kerrobert, Sask., Canada.—General patronage.)

OUR GANG COMEDIES, 2.—"Dog Cat and Com-

pany." It won't be long now. The Gang is slipping fast. (S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.) "The Ole Gray Hoss." Real good, lots of laughs and favorable comments. (W. W. Graves, Graves theatre, St. Paul, Kan.—Small town patronage.)

THUNDERING TOUPEE, 2.—Very good. (Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada. —Small town patronage.)

PARAMOUNT

DEAR VIVIAN, 2.—A very good comedy. Recording fair. (Walker and Donnell, Leroy theatre, Lampasas, Tex.—General patronage.)

JACK DUFFY COMEDIES, 2.—"Papa Spank." Very good. (Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.)

THE HOLD UP, 2.—Just fair. Disc recording fair. (Walker and Donnell, Leroy theatre, Lampasas, Tex. —General patronage.)

SANDY McDUFF COMEDIES, 2.—"Papa Spank." Very good comedy. Paramount comedies seem to click here. (H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.)

PATHE

SMITH FAMILY COMEDIES, 2.—"Smith's Surprise." Good. (Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.)

R K O

MICKEY McGUIRE COMEDIES, 2.—"Mickey's Initiation." Fair. (H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.)

SLIDE, SPARKY, SLIDE, 2.—Fair. (H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.)

UNIVERSAL

BUSTER BROWN COMEDIES, 2.—"Getting Buster's Goat." Got a few laughs and helped to fill out a program. (Ray W. Musselman, Princess theatre, Lincoln, Kan.—General patronage.) "Have Patience." A Buster Brown comedy that really isn't much, but they laughed like h——l at it! So we're satisfied. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

FISH STORIES, 2.—Nothing to write home about. Very little fun in this feature. (Ray W. Musselman, Princess theatre, Lincoln, Kan.—General patronage.)

HAROLD LAKE COMEDIES, 1.—"At the Front." A lot of hooey and filled space and time. (Ray W. Musselman, Princess theatre, Lincoln, Kan.—General patronage.)

HONEYMOON FLATS: Special cast—October 19. A mighty good little picture that seemed to please all. (Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.)

HORACE IN HOLLYWOOD SERIES, 1.—"Double Trouble." Just like the rest of his, not good or bad. (Ray W. Musselman, Princess theatre, Lincoln, Kan. —General patronage.)

MIKE AND IKE COMEDIES, 2.—"Close Shaves." Just the average "Mike and Ike" comedy. Like it or leave it. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

OSWALD CARTOONS, ½.—"Stage Stunts." Usual Oswald cartoon. (O. B. Wolfe. Screenland theatre, Nevada, O.—Small town patronage.)

Miscellaneous

BLOCKADE (F B O): Special cast—October 12. An F B O special that we played as a program picture and got by. This one makes a good program and that is all. Don't play this for a special, for it simply isn't. Seven reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

CAPTAIN CARELESS (F B O): Bob Steele—October 19. Another Saturday matinee that was cut by bad roads and weather, but the few that were out liked it real well. Six reels.—Paul B. Hoffmann, Legion theatre, Holyrood, Kan.—Small town patronage.

FRECKLED RASCAL (F B O): Buzz Barton—October 7-8. Good little Western, that is, it seemed to please. Buzz Barton is liked here. Five reels.—C. R. Grimes, Plaza theatre, Ackley, Ia.—Small town patronage.

HARDBOILED (F B O): Sally O'Neil—A very good silent picture. Some liked it and some did not like it.—Walker and Donnell, Leroy theatre, Lampasas, Tex.—General patronage.

ORPHAN OF THE SAGE (F B O): Buzz Barton —October 18-19. A good little picture and had the kids all excited. Got rained out on Saturday night, so didn't do so well, but no fault of the picture. Patrons expressed themselves as well satisfied. Six reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—General patronage.

New Pictures

In "New Pictures" the EXHIBITORS HERALD-WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaign.

MEDALS: Paramount drama, with Gary Cooper, Beryl Mercer, Daisey Belmore, Nora Gecil, Temple Pigott, Arthur Hoyt, Artbur Metcalfe. Directed by Richard Wallace.

TYPE AND THEME: Sarah Dowey frets because her three friends have sons in the war and she has none. She reads of a boy in the war with the same name as hers. She wears a "Black Watch" badge and tells her friends that Kenneth Dowey is her son. Kenneth comes to town and his friends tell him they have found his mother. He is rushed to the Dowey home, where Sarah mothers him and persuades him to make quarters there. Kenneth is about to give up the army but Sarah pleads with him to remain in service. He goes back to war, consenting to be Sarah's son from now on. In France he writes her he will be back soon to stay with her. A dispatch comes, ordering a raid. Kenneth never returns. Sarah receives Kenneth's medals, which she proudly wears.

* * *

POINTED HEELS: Paramount drama, with William Powell, Fay Wray, Helen Kane, Richard "Skeets" Gallagher, Phillips Holmes, Adrienne Dore, Eugene Pallette. Directed by A. Edward Sutherland.

TYPE AND THEME: Robert Courtland, wealthy producer, is given a notice by Lora Nixon that she is quitting his show to be married to Donald Ogden, composer. Robert also loves Lora. Ogden and Nora live in perfect peace until his mother cuts off his allowance. Nora returns to her job with Courtland. Courtland finances a show in which Nora is to take a part. He tells Ogden that he (Ogden) is hurting Nora's career by standing in her way. Ogden plans to go away so as not to be in Nora's road to success. The play is staged and proves a knockout. Courtland sees that Nora really loves Ogden and sends him to see his wife. Courtland agrees to help them.

* * *

MARRIAGE PLAYGROUND, THE: Paramount comedy-drama, with Mary Brian, Frederic March, Lilyan Tashman, Huntley Gordon, Kay Francis, William Austin, Seena Owen, Philippe de Lacy, Anita Louise, Little Mitzi, Billy Seay, Ruby Parsley, Donald Smith, Jocelyn Lee, Maude Turner Gordon, David Newell. Directed by Lothar Mendes.

TYPE AND THEME: Judith is the eldest child in the Wheather family. She mothers her five sisters and brothers. Martin Boyne, who is traveling to Switzerland with his fiancee, Rose Sellers, learns of the hard time Judith is having and offers to help her. Judith falls in love with Martin, who thinks her just a mere child. Martin leaves for Switzerland. Judith takes her brothers and sisters and follows. Martin realizes that he is in love with the girl and asks her to marry him.

* * *

THE BATTLE OF PARIS: Paramount all-talking drama, with Gertrude Lawrence, Charles Ruggles, Walter Petrie, Gladys Du Bois, Arthur Treacher and Joe King. Directed by Robert Florey.

TYPE AND THEME: Georgie, a Paris street song plugger, steals the wallet of Tony Trent, an artist. Georgie returns it the next day. Tony persuades her to pose for him. The two fall in love. Tony goes to war. Georgie takes his apartment until he returns. Tony falls in love with Suzanne, an American dancer. Georgie sings in a cafe and Tony sees her. He tries to go to her but Suzanne takes him away. Suzanne calls Georgie and tells her Tony has been hurt. Georgie goes to the address given her by Suzanne only to be imprisoned. Tony rescues her after a hard search. They reunite once more.

* * *

FROZEN JUSTICE: Fox drama, with Lenore Ulric, Robert Frazer, Louis Wolheim, Ullrich Haupt, Laska Winter, Tom Patricola, Alice Lake, Gertrude Astor, Adele Windsor, Warren Heymer, Neyneen Farrell, Arthur Stone and others. Directed by Allan Dwan.

TYPE AND THEME: Talu is the wife of Chief Lanak, a half-caste. Two crooked traders, Jim Jones and Duke, arrive at the trading posts. Duke tells Talu he could give her everything if she would return to America with him. Talu is pleased. That night a party on Duke's boat is staged. Talu gets drunk and is dragged home by Lanak, who beats her. Talu runs away with Jones. Months later Talu is a singer in a cheap cafe. Talu persuades Duke to take her back to her people just as Lanak arrives. Jones shoots Duke and goes with Talu. Dying, Duke tells Lanak what has happened. Lanak follows and arrives in time to rescue Talu from an ice break. Talu dies telling Lanak she will meet him in the next world.

* * *

RIO RITA: Radio all-talking comedy-drama, with Bebe Daniels, John Boles, Don Alvardo, Dorothy Lee, Bert Wheeler, Robert Woolsey, Georges Renevant, Helen Kaiser, Tiny Sandford, Nick de Ruiz, Sam Nelson, Fred Burns, Eva Rosita and Sam Bluim. Directed by Luther Reed. Released September 15. Length 15,044.

TYPE AND THEME: In a little Mexican town a reward is being offered for the Kinkajou, outlaw bandit. Jim, a Texas Ranger, wins the love of Rita, beautiful senorita. General Ravenoff is jealous of Jim and lies to Rita about him, calling him the Kinkajou. Rita's brother, Roberto, is kidnaped and Ravenoff convinces Rita that this is the work of Jim. Rita dismisses Jim but saves his life from the bullets of Ravenoff. A party is staged for the marriage of Rita to Ravenoff. Jim appears with his troop of soldiers and Rita's brother, who confesses that Ravenoff is the Kinkajou and that he kidnaped Roberto. The wedding goes on with Jim as the bridegroom.

* * *

THE SHANNONS OF BROADWAY: Universal comedy-drama with singing, with James and Lucile Gleason, Charles Grapewin, Mary Philbin, John Breedon, Tom Santschi, Harry Tyler, Gladys Crolius, Helen Mehrmann, Robert T. Haines, Slim Summerville, Tom Kennedy and Walter Brennan. Directed by Emmett Flynn.

TYPE AND THEME: Mickey and Emma Shannon, musical comedy team, buy a hotel in a little New England town. The love affair of Chuck Bradford and Tessie attracts the Gleasons' attention. Mickey buys some surrounding land when a drunk tells him that Chuck's father is dickering for the hotel because an air terminal is to be built there. Mickey then discovers that no air field is to be built. He agrees to sell his hotel to Bradford when a man named Elbee offers Emma $25,000. Bradford says it is too late, because he has just purchased the property. Young Bradford reveals that his father framed Mickey. The Shannons get their $25,000.

* * *

SHANGHAI LADY: Universal drama, with Mary Nolan, James Murray, Wheeler Oakman, Anders Randolph, Lydia Yeamans Titus, Yola d'Avril, Mona Rico, Irma Lowe. Directed by John Robertson.

TYPE AND THEME: Cassie Cook leads a hard life in Shanghai. McKinny, who has lost his wealth, is struggling to get along. Cassie and McKinny meet and fall in love, but each feels unworthy of the other. They plan to separate. Repen, who is in love with Cassie—and who knows the past of the two, threatens to reveal their pasts to each other. Repen is killed by a native. Cassie and McKinny decide to go through life together.

* * *

THE LAST PERFORMANCE: Universal talking drama, with Gonrad Veidt, Mary Philbin, Leslie Fenton, Fred MacKaye, Gustav Paros, William H. Turner, Anders Randolf, Sam DeGrasse and George Irving. Directed by Paul Fegos. Length (sound) 5,799 (silent) 5,790.

TYPE AND THEME: Erik, a magician, is in love with his young assistant, Julie. Buffo, is jealous of Erik. Julie falls in love with Mark, a young fellow whom Erik hires to assist in their act. When Erik sees that Mark loves the girl, he gives up the show to the young couple. Buffo is killed during the show, and Mark is accused of killing him. Erik confesses that he was the killer. Erik then kills himself.

SALLY'S SHOULDERS (F B O): Lois Wilson—A bit overdrawn, but a portrayal of actual life that contained a lesson.—W. W. Graves, Graves theatre, St. Paul, Kan.—Small town patronage.

SIMBA (Martin Johnson)—October 21-22. A very good picture that you can easily tie up with the school. Some very remarkable shots in this one, and a picture you can boost to the limit as an educational picture. Ten reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

STOLEN LOVE (F B O): Special cast—October 19. A very good program picture, no special, but good for any program.—Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.

TRAIL OF HORSE THIEVES (F B O): Tom Tyler—October 12. Ran a Saturday matinee on this one to a packed house, and they liked it real well. A good Western and a good Saturday offering. Six reels.—Paul B. Hoffmann, Legion theatre, Holyrood, Kan.—Small town patronage.

THE YELLOW BACK (F B O): Tom Moore—Here is another good Curwood story. Film in good shape, scenery very beautiful. Story good, but of course very similar to the usual North woods stories. It was, however, very interesting, and Tom Moore was very well liked in the picture. Seven reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz. —General patronage.

(Continued from page 72)

Eugene Borden, Mildred Van Dorn. (NP) Oct. 26. (L) 5794f.

HOOFBEATS OF VENGEANCE (W): Rex, Jack Perrin, Helen Foster, Al Ferguson, Starlight. (R) June 16. (L) 4525f.

IT CAN BE DONE (ST-CD): Glenn Tryon, Sue Carol, Richard Carlyle, Jack Egan, Tom O'Brien. (R) March 24. (L) Sound 6560f; silent 6090f.

KID'S CLEVER (CD): Glenn Tryon, Kathryn Crawford, Russell Simpson, Lloyd Whitlock, George Chandler, Virginia Sales, Joan Standing, Max Asher, Florence Turner, Stephin Fetchit. (R) Feb. 17. (L) 5729f.

KING OF THE CAMPUS (T-CD): George Lewis, Dorothy Gulliver, Eddie Phillips, Hayden Stevenson, Churchill Ross, Collette Merton.

KING OF THE RODEO (W): Hoot Gibson, Kathryn Crawford, Slim Summerville, Charles K. French, Monty Montague, Joseph W. Gerard. (R) Jan. 20. (L) 5509f.

LARIAT KID, THE (W): Hoot Gibson, Ann Christy, Cap Anderson, Mary Foy, Francis Ford, Walter Brennan, Andy Waldron, Bud Osborne, Joe Bennett, Jim Corey. (L) 5247f. (R) June 23, 1929. (NP) June 15.

LAST WARNING, THE (M-TME): Laura La Plante, Montagu Love, John Boles, Roy D'Arcy, Bert Boach, Margaret Livingston, Mack Swain, Burr McIntosh, Carry Daumery, George Summerville, Torben Meyer, D'Arcy Corrigan, Bud Phelps, Charles French, Fred Kelsey, Tom O'Brien, Harry Northrup. (L) Talking, 7980f; silent, 7731f. (R) Jan. 6, 1929. (NP) June 29. (TOS) Jan. 26.

LONG, LONG TRAIL, THE (W): Hoot Gibson, Sally Eilers, Kathryn McGuire, James Mason, Archie Ricks, Walter Brennan, Howard Truesdell. (NP) Oct. 26. (L) six reels.

LONESOME (T-CD): Glenn Tryon, Barbara Kent. (R) Jan. 20. (L) Sound 6761f; silent 6142f.

MAN, WOMAN AND WIFE (D-TME): Norman Kerry, Pauline Starke, Marian Nixon, Kenneth Harlan, Craufurd Kent, Byron Douglas. (L) 6589f. (R) Jan. 13, 1929. (NP) June 29.

MELODY LANE (ATS): Eddie Leonard, Josephine Dunn, Rose Coe, George Stone, Huntley Gordon. (L) Talking, 6350f. (R) July 21, 1929. (NP) Aug. 31.

MISSISSIPPI GAMBLER (AT-D): Joseph Schildkrant, Joan Bennett, Carmelita Geraghty, Alec B. Francis, Otis Harlan, Billy Welsh. (NP) Nov. 9. (L) Sound 5,432. Silent 5,025.

MODERN LOVE (CD-AT): Charley Chase, Jean Hersholt, Kathlyn Crawford, Edward Martindel. (R) July 14, 1929. (NP) June 22. (L) Talking, 6501f; silent 5730f.

ONE HYSTERICAL NIGHT (T-CD): Reginald Denny, Nora Lane, E. J. Radcliffe, Fritz Field, Slim Summerville, Jules Cowles, Joyzelle, Walter Brennan, Harry Otto, Margaret Campbell. (NP) Oct. 26. (L) 6101f.

PLUNGING HOOFS (W): Jack Perin, Rex, Barbara Worth, J. P. McGowan, David Dunbar. (L) Silent, 4344f. (R) Apr. 14. (NP) May 18.

POINTS WEST (W): Hoot Gibson, Alberta Vaughn, Frank Campeau, Jack Raymond, Martha Franklin, Milt Brown, Jim Corey. (L) 5491f. (NP) Sept. 28.

RED HOT SPEED (CD-TME): Reginald Denny, Alice Day, Charles Byer, Thomas Ricketts, De Witt Jennings, Fritzi Ridgeway, Hector V. Sarno. (L) 6621f. (R) Jan. 27, 1929. (NP) June 29.

RIDIN' DEMON, THE (W): Ted Wells, Kathleen Collins, Lucy Beaumont, Otto Bihber. (L) 4380f. (R) Aug. 18, 1929. (NP) Aug. 3.

TIP OFF, THE (W): William Cody, George Hackathorne, Duane Thompson, L. J. O'Connor, Jack Singleton, Robert Bolder, Monte Montague, Walter Shumway. (L) 4109f. (R) June 2, 1929. (NP) July 13.

SCANDAL (T-D): Laura LaPlante, John Boles, Jane Winton, Huntley Gordon, Nancy Dover, Eddie Phillips, Julia Swayne Gordon. (R) May 4. (L) Sound, 6675f; silent 6475f. (TOS) June 13.

SHOW BOAT (D-T): Laura LaPlante, Joseph Schildkraut, Emily Fitzroy, Otis Harlan, Helen Morgan, Jane LaVerne, Alma Rubens, Jack McDonald, Neely Edwards, (L) 11,772f; silent, 10,290f.

SMILING TERROR, THE (W): Ted Wells, Derelys Perdue, Al Ferguson, Bed Osborne. (L) 4525f. (R) June 30, 1929. (NP) July 13.

THREE GODFATHERS (T-D): Charles Bickford, Raymond Hatton, Fred Kohler, Fritzie Ridgeway, Maria Alba, Joe de la Cruz, Buck Connors, Walter James.

TONIGHT AT TWELVE (AT-D): Madge Bellamy, George Lewis, Robert Ellis, Margaret Livingston, Vera Reynolds, Norman Trevor, Hallam Cooley, Mary Doran, Madeline Seymour, Josephine Brown, Don Douglas, Louise Carver and Nick Thompson. (L) 6,884. (NP) November 2.

YOU CAN'T BUY LOVE (T-D): Jean Hersholt, Charley Chase. (R) June 9.

WAGON MASTER, THE (W-TS): Ken Maynard, Edith Roberts, Frederick Dana, Tom Santschi, Al Ferguson, Jack Hanlon, Bobby Dunn, White Horse, Frank Rice. (L) Sound 6335f; silent, 5679f. (NP) Sept. 29. (R) Sept. 8.

WINGED HORSEMEN, THE (W): Hoot Gibson, Ruth Elder, Charles N. Schaeffer, Allan Forrest, Herbert Prior. (L) 5544f. (R) June 23, 1929. (NP) July 13.

Warner Bros.

AVIATOR, THE (AT-CD) Everett Edward Horton starred. Future release.

ARGYLE CASE, THE (AT-MD): Thomas Meighan, H. B. Warner, Gladys Brockwell, Lila Lee, Bert Roach. (TOS) Aug. 31. (L) 7794f.

CONQUEST (D-AT): Monte Blue, Lois Wilson, H. B. Warner, Tully Marshall. (L) 4706f. (R) Jan. 19, 1929. (NP) Aug. 3. (TOS) Jan. 12.

DESERT SONG, THE (TMS): John Boles, Charlotte King, Louise Fazenda, Edward Martindel, Jack Pratt, Otto Hoffman, John Miljan, Del Elliott, Myrna Loy. (L) Talking, 11,034f. (R) May 11, 1929. (NP) May 18. (TOS) June 8.

DISRAELI (AT-D) With George Arliss starred. Future release.

EVIDENCE (T): P. Frederick starred. (TOS) Oct. 26.

FAME (T-D): Dolores Costello starred. Future release.

FANCY BAGGAGE (T-D): Audrey Ferris, Myrna Loy, George Fawcett, Edmund Breese, Hallam Cooley, Burr McIntosh, Wallace MacDonald, Eddie Gribbon, Virginia Sales. (R) Feb. 23. (L) Sound, 6447f. Silent, 5983f.

FROM HEADQUARTERS (T-D): Monte Blue, Edmund Breese, Ethlyne Claire, Guinn Williams, Lionel Belmore, Henry B. Walthall, Gladys Brockwell, Eddie Gribbon, Pat Hartigan, John Kelly, Otto Lederer, William Irving, Pat Somerset, J. Girard. (R) June 6. (L) 6323f.

FROZEN RIVER (T-D): Rin-Tin-Tin, Davey Lee, Lew Harvey, Nina Quartaro, Duane Thompson, Joseph Swickard, Frank Campbell. (R) May 25. (L) 5482f.

GAMBLERS, THE (D-AT): Lois Wilson, H. B. Warner, Jason Robards, George Fawcett, Johnny Arthur, Frank Campeau, Pauline Garon, Charles Sellon. (L) Talking, 6611f; silent 4844f. Recorded on disc. (TOS) Aug. 24. (R) June 29, 1929.

GENERAL CRACK (T-D): John Barrymore starred. Future release.

GOLD DIGGERS OF BROADWAY (AT-MD): All star cast. (R) Octoher 5. (L) 9122.

GOLDEN DAWN (T-D): Walter Woolf starred. Future release.

GREEN GODDESS, THE (T-D): With George Arliss and others. For release soon.

GREYHOUND LIMITED (T-D): Monte Blue, Edna Murphy, Grant Withers, Lucy Beaumont, Lew Harvey, Ernie Shields. (R) Mar. 23. (L) Sound. 6114f. Silent, 4996f.

HARDBOILED ROSE (T-D): Myrna Loy, William Collier, Jr., Lucy Beaumont, Gladys Brockwell, Edward Martindel, John Miljan. (R) May 4. (L) Sound, 5610f. Silent 4875f.

HEARTS IN EXILE (AT-D) Dolores Costello, Grant Withers and others. Pre-release August 14. (L) 7,877f.

HOLD EVERYTHING (AT-D): With an all-star cast. Future release.

HONKY TONK (AT-CD): Sophie Tucker, Lila Lee, Audrey Ferris, George Duryea, Mahlon Hamilton, John T. Murray. (L) Sound, 6412f. (R) Aug. 3. (TOS) Aug. 31. (NP) Sept. 14.

HOTTENTOT, THE (AT-CD): Edward Everett Horton and others. Pre-release August 10. (L) 7,241f.

IN THE HEADLINES (AT-D): Grant Withers, Marian Nixon, Clyde Cook, Spec O'Donnell and others. Prelease August 31. (L) 6,427f. (TOS) Oct. 12.

IS EVERYBODY HAPPY (TM-D): With Ted Lewis and band starred. Release soon.

ISLE OF ESCAPE (T-D): Monte Blue starred. Future release.

KID GLOVES (T-D): Conrad Nagel, Lois Wilson, Edna Murphy John Davidson, Tom Dugan and Edward Earle. (R) Apr. 13. (L) Sound 6273f; silent 5658f.

LITTLE WILDCAT (T-D): George Fawcett, Robert Edeson, Audrey Ferris. (R) Jan. 5. (L) Sound 5644f; silent 5161f.

MADONNA OF AVENUE A (D-ATM): Dolores Costello, Grant Withers, Louise Dresser, Douglass Gerard, Otto Hoffman, Lee Moran. (L) Talking 6461f; silent, 5294f. (R) June 22, 1929.

MILLION DOLLAR COLLAR (TE-D): Rin-Tin-Tin, Matty Kemp, Evelyn French, Tommy Dugan, Allen Cavin, Philo McCullough, Grover Liggon. (R) Feb. 9. (NP) March 16. (L) Sound 5561f; silent 4878f.

NOAH'S ARK (TE-D): Dolores Costello, George O'Brien, Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Anders Randolf, Nigel de Brulier, Armand Kaliz, Myrna Loy, William Mong, Malcolm White. (L) Sound 9478f; silent 7752f.

MAMMY (ATS-D): Al Jolson starred. Future release.

MAN, THE (AT-D): John Barrymore starred. Future release.

MY MAN (CD-AT): Fannie Brice, Guinn Williams, Andre de Segurola, Ann Brody, Richard Tucker, Billy Sealy, Edna Murphy, Arthur Hoyt. (L) 9247f. Silent, 6136f. (NP) June 29.

NO DEFENSE (D-AT): Monte Blue, May McAvoy, Lee Moran, Kathryn Carver, William Tooker, William Desmond, Bud Marshall. (L) Talking, 5558f; silent, 4712f. (R) Apr. 6, 1929. (NP) July 13.

ON WITH THE SHOW (ATS-D): Betty Compson, Sam Hardy, Molly O'Day, Joe E. Brown, Sally O'Neil, Louise Fazenda, William Bakewell, Purnell Pratt, Fairbanks twins, Wheeler Oakman, Sam Hardy, Thomas Jefferson, Lee Moran, Harry Gribbon, Arthur Lake, Josephine Houston, Henry Kirk, Otto Hoffman, Ethel Walters, Harmoun Four, Angelus Babe. (L) Sound 8864f; silent 8441f. (TOS) Aug. 17.

ONE STOLEN NIGHT (TM-D): Betty Bronson, Mitchell Lewis, Buster Collier, Rose Dione, Nina Quartaro, Harry Todd, Otto Lederer, Angelo Rossitto, Jack Santaro, Harry Shultz, Chashill Malles. (R) Apr. 6. (L) Sound 5243f; silent 4797f. (NP) March 30.

ROUGH WATERS (T-D): Rin-Tin-Tin, Jobyna Ralston, Lane Chandler, Walter Miller. 1930 release.

SACRED FLAME, THE ((T-D): Pauline Frederick starred. Future release.

SAP, THE (T-CD): Edward Everett Horton, Patsy Ruth Miller, Franklin Pangborn, Edna Murphy, Alan Hale, Russell Simpson, Louise Carver, Jerry Mandy. (L) 7,150.

SAY IT WITH SONGS (DA-TS): Al Jolson, David Lee, Marian Nixon. (L) Talking 8324f. (R) Aug. 24, 1929.

SKIN DEEP (T-D): Monte Blue, Betty Compson, John Davidson Tully Marshall. (TOS) Oct. 5.

SECOND CHOICE (T-D): Dolores Costello starred. Future release.

STOLEN KISSES (C-T): Claude Gillingwater, Hallen Cooley, May McAvoy, Edna Murphy, Reed Howes, Arthur Hoyt. (L) Talking, 6273f; silent, 5683f. (R) Apr. 13, 1929.

STARK MAD (M-AT): Louise Fazenda, Claude Gillingwater, H. B. Warner, John Miljan, Jacqueline Logan, Henry B. Walthall, Andre Beranger, Warner Richmond, Lionel Barrymore, Floyd Schackelford. (L) Talking, 6681f; silent, 4917f. (R) Mar. 2, 1929.

SHE COULDN'T SAY NO (AT-CD): With Winnie Lightner starred. Release soon.

SHOW OF SHOWS (AT-MD): With 100 stars. Future release.

SO LONG LETTY (T-D): With C. Greenwood starred. Future release.

THOSE WHO DANCE (T-D): Monte Blue starred. Future release.

TIGER ROSE (TS-D): Lupe Velez starred. Future release.

TIME, PLACE AND GIRL, THE (AT-D): Grant Withers, Betty Compson, James Kirkwood, Bert Roach. (TOS) June 22.

WIDE OPEN (AT-CD): Edward Everett Horton starred. Future release.

WOMAN'S GAME, A (T-D): Pauline Frederick starred. Future release.

World Wide

BERLIN AFTER DARK (MD): Kurt Green, Ernst Stahl Nachbauer, Fritz Kampers, Grita Ley. (L) 6553f. (R) June.

BLACK WATERS (AT-D): James Kirkwood, Lloyd Hamilton, Mary Brian, John Loder, Frank Reicher, Robert Ames, Ben Hendricks, Noble Johnson, Hallam Cooley. (L) 7322f. (R) Apr. 14. No silent version.

BONDMAN, THE (D): Norman Kerry. (R) Mar. 17. (L) 7000f.

KITTY (T-D): Estelle Brody, John Stuart, Marie Ault, Dorothy Cummings, Winter Hall, Olaf Hytten, Charles O'Shaughnessy. (R) June 15. (L) 8441f.

MIDNIGHT DADDIES (AT-C): Andy Clyde, Harry Gribbon, Rosemary Theby, Addie McPhail, Alma Bennett, Jack Cooper, Katherine Ward. (NP) October 12.

SCARLET DEVIL, THE (D): Matheson Lang, Margaret Hume, Nelson Keys, Hadden Mason, Juliette Compton, Douglas Payne, Harold Huth. (NP) October 12.

MOULIN ROUGE (ME-D): Olga Chekova, Eve Gray, Jean Bradin. (R) January 30. (L) Sound 8312f.

PAWNS OF PASSION (D): Olga Chekova, Sidney Suberly, Henry Baudin, Hans Stever, Lola Josane, Carmine Gallone. (R) Feb. 17. (L) 7196f.

PICCADILLY (AT-MD): Gilda Grey, Anna May Wong, Jameson Thomas. (L) 8080f. (R) June 1. (NP) Oct. 12. (TOS) Aug. 24.

PRINCE AND THE DANCER (D): Dina Graller, Albert Paulig, Werner Pittschau, Anna Kallina. (NP) Nov. 2. (R) June 29.

TRIUMPH OF THE SCARLET PIMPERNEL, THE (D): Matheson Lang, Margaret Hume, Nelson Keys, Hadden Mason, Juliette Compton, ouglass Payne, Harold Ruth. (L) 6490f. (R) June 22, 1929.

Miscellaneous Companies

Affiliated European

BEHIND THE ALTAR (D): Wilhelm Dieterle, Marcella Albani. (L) 6200f. Silent film.

ESCAPE FROM HELL (MD): Jean Murat, Louis Ralph, Countess Agnes von Esterhazy, Paul Heidman, R. Van Riel, Leo Penkert, W. Kaiser Hayl, Harry Frank, Lewis Brody.

PASSION OF JOAN DE ARC (D): Mlle. Falconettl, M. Silvain, M. Schutz, Ravet, Andre Berly, Antonin Artaud. (L) 7000f.

RUSSIA (D): Marcella Albani, V. Galdarov, Wilhelm Dieterle, Louis Ralph. (R) May 12. (L) 7,500f.

Aida Films

KIF TEBBI: Marcello Spade, Donatelle Neri, Gini Viotl, Ugo Graccio. Silent film.

Amer.-Anglo

BETRAYAL, THE (D): Jerro 'd Robertshaw, Gerald Pring, Charles Emerald, Elissa Landi. (L) 7400f.

LIVINGSTONE IN AMERICA (D): M. A. Wetherall, Henry Walton, Molly Rogers, Reginald Fox. (L) 5799f.

Ass. Ind. Prod.

FAR WESTERN TRAILS (W): Ted Thompson, Bud Osborne, Lew Ames, Betty O'Doan. (R) May 20. (L) 4315f.

MIDNIGHT ON THE BARBARY COAST (D): William Barrymore, Kala Pasha, Jack Richardson. (R) Feb. 9. (L) 4250f.

Australasian Films

BLACK CARGOES OF THE SOUTH SEAS (D): Edmund Burns, Edith Roberts, Susan Dennis. Silent film.

FOR THE TERM OF HIS NATURAL LIFE (D): Eva Novak, Arthur McLaglen, George Fisk, Kay Soupen, Matlan Clark, Dunstan Webb, Susan Dennis. (L) 11,000f.

Aywon

BEAUTIFUL BLUE DANUBE (D): Hans Junkerman, Julius Falkenstein, Harry Liedke, Ernest Verebes and Lya Mara. Silent picture.

Bell Pictures

BAD MAN'S MONEY (W): Yakima Canutt. (L) 4850f. (R) Mar. 31.

BOHEMIAN DANCER (D): Lya Mara, Harry Liedtka. (L) 5800f. Silent only.

Bertad Pictures

BLACK CRUISE (MD): (L) 9000f. (R) June 1. Silent film.

FIGHTING THE WHITE SLAVE TRAFFIC (T-D): Emil Jannings, Werner Kraus. (R) June 15. (L) Sound, 9000f.

Biltmore Prod.

Conquest

REWARD OF FAITH (D): Andre Carnege, Marcel Charbrie, Pierette Lugand. (R) April 1. (L) 5,927. Silent film.

PHANTOMS OF THE NORTH (D): Edith Roberts, Donald Keith, Kathleen Key, Borris Karloff, Joe Bonomo, Josef Swickard. (R) June 2. (L) 4600f.

El Dorado Pictures

ARIZONA DAYS (W): Bob Custer, Peggy Montgomery, John Lowell Russell, J. P. McGowan, Mack V. Wright, Jack Ponder. Silent picture only.

FALSE FEATHERS (D): Noah Beery, Horace B. Carpenter, Francis Pomerantz, E. A. Martin.

Film Arts Guild

LIFE OF BEETHOVEN (D): Fritz Kortner, Ernest Baumeister, Lilian Gray, Heinz Altingen, Willy Schmeider. (L) 7000f.

Franco-Film

APASSIONATA: (L) 6800f. Silent film.

Gainsborough

CONSTANT NYMPH (D): Ivor Novello, Mabel Poulten, George Heinrich, Dorothy Boyd, Frances Dable. Silent film.

Michael J. Gourland

CRIME AND PUNISHMENT (D): Gregor Chmara. Michael Tarshanoff, Maria Germanova, Pavel Payloff, M. Toma, Vera Orlova, Ivan Bersennieff. (L) 6000f.

Capt. C. W. R. Knight

FILMING OF THE GOLDEN EAGLE: Silent picture.

Mutual

LUCRETIA BORGIA (D): Conrad Veidt, Diane Haid, Paul Wegener, Luigi Robaccio. (L) 7100f.

New Era

BATTLE OF MOMS (D): Special cast. (L) 5900f. Silent film only.

Pole Pictures

AT THE SOUTH POLE: Special cast. (L) 8000f. Silent film only.

Syndicate

LAW OF THE MOUNTED (D): Bob Custer, J. P. McGowan, MacV. Wright, Frank Ellis, Sally Winters, Cliff Lyons, Mary Mabery, Lynn Anderson. (R) Jan. 15. (L) 4694f.

Trinity

BROKEN HEARTED (D): Agnes Ayres, Gareth Hughes, Eddie Bronell. (L) 6000f. Silent only.

BYE, BYE BUDDY (D): Agnes Ayres, Bud Shaw, Fred Shanley, Ben Wilson, John Orlando, Arthur Hotaling, Dave Henderon. (R) Mar. 25. (L) 5700f.

CHINA SLAVER (D): Sojin, Albert Valentino, Iris Yamaoaka, Carl Theobald, Bud Shaw, Ben Wilson, Dick Sutherland, Jimmy Aubrey, Opal Baker. (R) Jan. 25. (L) 5500f.

GIRLS WHO DARE (D): Rex Lease, Priscilla Bonner, Rosemary Theby, Ben Wilson, Steve Hall, Hall Cline. (R) Jan. 1. (L) 5600f.

LITTLE WILD GIRL (D): Lila Lee, Cullen Landis, Frank Merril, Sheldon Lewis, Boris Karloff, Bud Shaw, Cyclone, Arthur Hotaling. (L) 5300f.

MUST WE MARRY (D): Pauline Garon, Loraine Eason, Bud Shaw, Vivian Rich, Edward Brownell, Louise Carver, Charles Hill, Thomas A. Curran. (L) 5400f.

U F A

ELEVEN WHO WERE LOYAL (D): Mary Nolan, Ernst Rueckert, Greta Reinwald, Gustav Semmler, Rudolf Meinert. (L) 6925f.

HIS LATEST EXCELLENCY (D): Willy Frisch, Ernst Gronau, Max Hansen, Hermine Sterler, Lydia Potechina, Olga Tschekova, Fritz Kampers, Hans Junkermann, Truns Von Aalten, Max Guekstorf, Julius Falkenstein.

Unusual Photoplays

MARIE ANTOINETTE (D): Diana Karenne, Walter Schwanneke. (L) 6000f. Unusual photoplays.

Franklin Warner

GREAT POWER (T-D): Hishel Mayall, Minna Gombell, Allan Birmingham, Nelan Jaap, G. Davidson Clark, John Anthony, Helen Shipman, Jack Leslie, Walter Walker, Conway Wingfield, Alfred Swenson, Walter F. Scott, Eleanor Martin.

Worldart Films

EAST SIDE SADIE (D): Bertina Goldin, Jack Ellis, Boris Rosenthal, Abe Sinkoff, Lucia Segar, Jack Halliday, Al Stanley.

CHICAGO PERSONALITIES

By JOE FISHER

GLORIA SWANSON was welcomed back to her home town last week when she made a personal appearance Thursday night at a preview opening of "The Trespasser," her latest picture for United Artists. It was a great event for both Miss Swanson and the multitude that swarmed the theatre to get a glimpse of the former Chicago girl. Miss Swanson seemed even nervous when she stepped on the stage to express her thanks and gratitude, and the applause that came so abundantly almost overwhelmed her—nor was it a stage overwhelming, either.

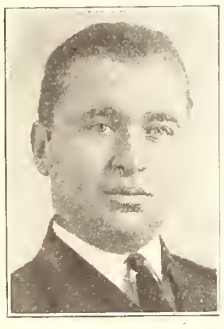
THE preview was off to an excellent start with a comedy of Miss Swanson made years ago in the old Essanay studios, Chicago. Surely not the least of the compensations of screen success is the subtle compliment in the audience's laughing enjoyment of one of the player's first pictures.

Frankie Masters, Balaban and Katz band leader, acted as master of ceremonies and did a good job of it.

The picture, commented upon in detail in the HERALD-WORLD on its opening at the Rialto in New York, was enthusiastically received. Which topped off a happy program.

* * *

Al Hoffman, wellknown salesman, moved his hat and coat over to the United Artists office last Monday. Al was working under Bill Brumberg's direction at the World Wide office before the new appointment.



Al Hoffman

Hoffman's film career began 'way back in 1912 as a theatre manager for Marks Brothers-Goodwin Theatres. He later gave up the theatre position to join the Harry Weiss film exchange as salesman. After two years with Weiss he moved to FBO, where he served for five years. His next step was with Universal for one and a half years and then to World Wide, where he remained for a year.

"The year I've spent with World Wide was one of my happiest," Hoffman said, "and I regret very much to leave my old boss, Bill Brumberg."

Brumberg traveled to the once famous beer town, Milwaukee last week. Bill was preparing for a deal with Fox-Wesco on "Great Gabbo."

* * *

Armistice Day was a real relief down on Film Row following a running battle Saturday between the police and a gunman who had gone berserk at Ninth and Wabash in front of the Universal exchange. When the police tried to question a suspicious looking individual, the latter pulled a pistol and showered Film Row with bullets. He wounded two policemen before he was captured at Eleventh street, after a bullet had entered his arm. He gave his name as Anthony Sarkis.

Ross Herman, country salesman for First National, was just parking his car in front of Universal when the shooting started and his car was marred by a bullet hole. Dick Salkin, exhibitor, took the wounded policemen to the hospital.

* * *

Goetz Movie-Phone has been installed in the Stevens hotel. The premiere opening was held in the South ballroom November 3. The feature picture was "The Drake Case," and a Pat Rooney short and Paramount Newsreel also were shown. The Stevens advertises as the only hotel in the world equipped to offer all-talking moving pictures for the entertainment of its guests. This kind of program will be given for the Stevens guests every Sunday.

* * *

Bill Okum, former theatre owner who went to Florida last year, is back in Chicago and tickled to be back. He visited all the boys in the Universal lobby last Friday.

* * *

The Americas theatre has completed installation of DeForest equipment.

* * *

Joseph P. Kennedy attended the premiere of "The Trespasser." He was accompanied by Harry Lorch.

* * *

Two Pathe employes were sick last week. Elmer Raynor, operator, was at the Chicago General hospital because of stomach poisoning. Marion Grunt was operated upon for removal of an ingrown goiter.

* * *

Sidney Rose, Vitaphone booker and brother of Jack Rose of Coston Booking Circuit, is the beaming papa of a baby boy. The new arrival was born at St. Luke's hospital November 4.

* * *

Audrey Littell, formerly secretary of the board of arbitration, Chicago, has been transferred to the Detroit Film Board. This leaves Edna Phister in complete charge. Miss Phister has been with the board since the resignation of Joe Abramson. She has been doing splendid work since coming to Chicago.

* * *

George Weeks, executive vice-president of World Wide Pictures, and Mort Cordish of James Cruze Productions spent a day in Chicago last week. Dave Thomas, also connected with James Cruze productions, was in town making booking arrangements for "What Would You Do in a Case Like This," a single reel novelty.

* * *

Max Stahl, Educational's esteemed manager, returned from a country selling campaign with the cheerful word that business is splendid.

* * *

Harvey Day, the man who made famous the song, "Let A Smile Be Your Umbrella," spent a day in Chicago last week. Harvey tried to visit all his friends but found it would take a year to do so. So he sends his regards to everyone.

* * *

J. M. Jacobs, producer of vaudeville and stage presentations and formerly connected with the local Film Row, paid his respects to the boys last week.

* * *

Myrtle Collins, Tess Heraty's assistant at the Exhibitors Association, was home for a few days last week following a sudden illness.

* * *

Frank Schaeffer's wife went to California last week. No intentions of breaking into the talkers, however, says Frank, and why shouldn't Frank know?

* * *

Children of the Hale school were taken to the United Artists theatre last week to see Dolores del Rio in "Evangeline." Their teacher, Marion Wolf, chartered a bus and through arrangements with the theatre each child was admitted for 25 cents.

* * *

Tom North left on the Century last Sunday for a conference with the Van Beuren executives.

* * *

Joe Leo, president of Fox Metropolitan theatres, passed through Chicago Friday bound for Wisconsin to open several new Fox theatres.

* * *

Claude Siegler of the East Side theatre equipped his house with a DeForest sound device last week. Claude's first step was to enlarge his theatre to 1,300 seats. It formerly seated 750. He opened the new theatre with "Street Girl" and the program went over big. Max Schwartz and wife, Frank Young, Freddie Martin and several others from the Row attended.

* * *

L. L. Ballard, United Artists salesman, was relieved of his appendix Friday at the Graham hospital, Canton, Ill.

* * *

Max Dreifus, eminent salesman for Security pictures, had his Chevy stolen last week. He's "hot foot'n" this week.

* * *

Paul Howard, a dancer who is to appear in Paul Whiteman's "King of Jazz Revue," skipped through the local Universal exchange last Thursday. He was Hollywood bound and didn't care who knew it.

* * *

Film Row's most prominent man was Lew Cochebety, of South Bend. Lew is a friend of Knute Rockne, and Notre Dame played Drake University Saturday in Chicago.

* * *

Bill Danziger, director of publicity for the Essaness theatres, is a happy sort of fellow since joining the new theatre chain. Bill is no stranger in these parts, having worked for Paramount a few years back. He was also with the Harold Lloyd Corporation for four years.

* * *

The M & M Film exchange, sometimes called Progress Pictures, moved offices to 806 South Wabash avenue. National Screen's expansion, requiring larger offices, necessitated the M & M change.

* * *

B. L. Chapman of Chadsworth, Ill., was in last Friday.

* * *

Billy Wendell, a wellknown member of the Universal Exchange family, has resigned. His plans were not announced.

* * *

E. J. Drucker, formerly an independent film owner in Denver, is now selling United Artists product in Chicago.

* * *

Fred Castle of Tiffany Productions and Gladys Cleff of United Artists were married November 6.

COLOR

at the price of black-and-white

EASTMAN Sonochrome Tinted Positive Films were developed specifically to add color to sound pictures at low cost. They do just that. The sixteen subtle atmospheric tints, bringing new color moods to the screen, are so adjusted that they give unusually faithful sound reproduction. Yet the films cost no more than ordinary black-and-white positive.

EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

(ADVERTISEMENT)

WEST COAST HAILS M-G-M'S "ROAD SHOW"

Bessie Love-Charles King Talkie Sensational in Hollywood Preview

EXHIBITORS HERALD WORLD

SO THIS IS R COLLEGE

Get Behind it and Clean Up just as these Big Theatres are doing!

CLEVELAND
State Theatre. Best in months! S. R. O.

COLUMBUS
Ohio Theatre. Stands 'em in the aisles.

HARRISBURG
Regent Theatre. Every day the biz increases.

INDIANAPOLIS
Palace Theatre makes box-office whoopee!

NEW ORLEANS
State Theatre packs in the cheering mobs.

PROVIDENCE
State Theatre hangs out the S. R. O.

SYRACUSE
State Theatre plugs it hard for big profits.

ROCHESTER
Loew's tells the folks and they love it!

WASHINGTON
Palace audiences biggest in months!

METRO GOLDWYN-MAYER

Your Rock of Gibraltar

Trade Hails Move to Improve Reproduction

IN TWO SECTIONS

EXHIBITORS HERALD WORLD

SECTION ONE

Bessie Love
Dane
Arthur
William Haines
John Gilbert
Joan Crawford
Conrad Nagel
Norma Shearer

TELEGRAMS FOR MISS HOLLYWOOD REVUE

JUST A FEW OF THE DAILY DELUGE OF PRAISES!

Phenomenal. Nothing but praises.
W. M. SHIRLEY,
State Theatre,
Schenectady, N.Y.

Smashing all previous records. Long lines waiting. Forced to add midnight shows.
J. E. WATSON,
Broad Theatre,
Columbus, Ohio

Breaking house records.
Middlesex Theatre,
Middletown, Conn.

Biggest in history of Richmond.
State Theatre,
Richmond, Va.

Phenomenal business. Breaking every existing record.
BIJOU,
New Haven, Conn.

THE METRO-GOLDWYN-MAYER LION
THE GREATEST STAR ON THE SCREEN

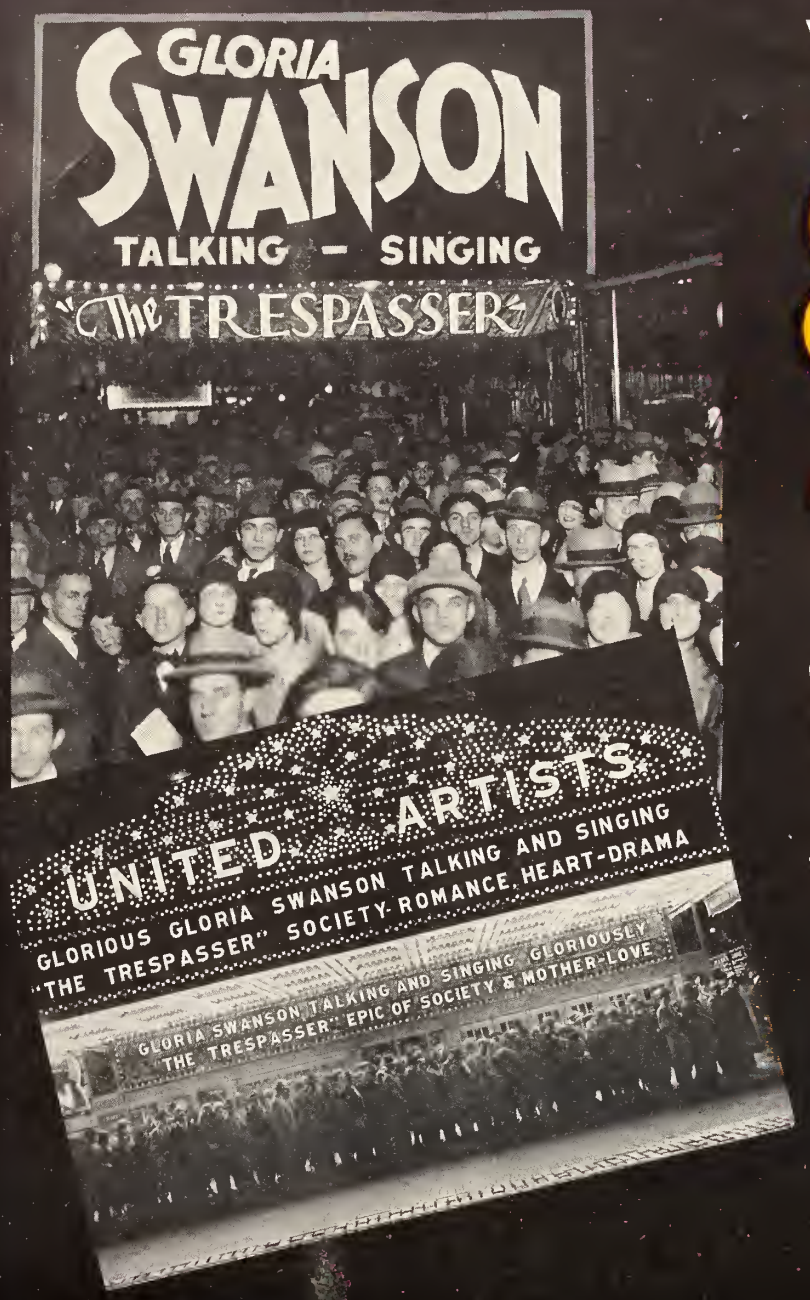
AND NOW WATCH CECIL B. DE MILLE'S DYNAMITE BURN UP THE WIRES!

METRO-GOLDWYN-MAYER

Buster Keaton · Laurel · Hardy · Marie Dressler · Gus Edwards · Lionel Barrymore · Brox Sisters · Charles King · Gwen Lee · Polly Moran · Jack Benny · Anita Page · Marion Davies · Ukelele Ike

Vol. 97, No. 8 — *Entered as second-class matter, August 20, 1917, at the Post Office at Chicago, Ill., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., at 407 South Dearborn St., Chicago. Subscription, $3.00 a year. Single copies, 25 cents.* — November 23, 1929

GLORIA SWANSON



whose first ALL-TALKING PICTURE drew to the RIALTO THEATRE (1900 seats)

88,078

NEW YORKERS IN ONE WEEK

It broke the house record by thousands of dollars.

Chicago, Los Angeles, Baltimore, Portland, Detroit, Omaha, Atlanta, St. Louis—everywhere it opened, "The Trespasser" proved itself one of the strongest ever produced.

UNITED ARTISTS

for **Bigger** and **Better Business Building Pictures**

HEADLINES!
BOX OFFICE LINES!

"THE VIRGINIAN" smashes all records Missouri Theatre, St. Louis. First picture in history to play house two weeks!

"SWEETIE" held second week at Paramount, New York—unprecedented! Tops all 2 week records.

"THE VIRGINIAN" beats all grosses in Toledo, San Francisco, Portland, Boston, Seattle and Los Angeles!

"SWEETIE" now undisputed record holder in Omaha, Buffalo and Brooklyn.

Nancy Carroll, Helen Kane, Stanley Smith, Jack Oakie in Musical Comedy Riot. Directed by Frank Tuttle. By Geo. Marion, Jr. and Lloyd Corrigan.

Gary Cooper, Walter Huston, Richard Arlen, Mary Brian in All-Outdoors, All-Talking Sensation. Book by Owen Wister and play by Kirk La Shelle.

"SWEETIE" **"THE VIRGINIAN"**

PARAMOUNT NEW SHOW WORLD CHAMPIONS!

ANY WAY YOU JUDGE

Whether from hot reviews and great word of mouth advertising:

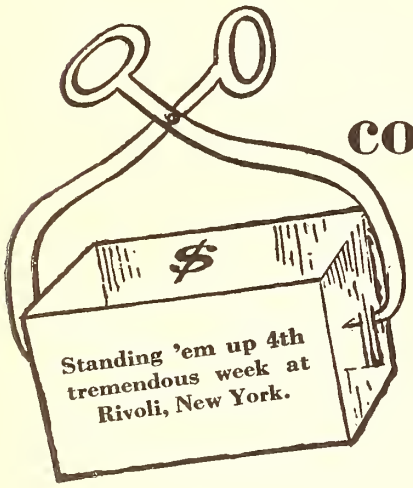
"Funniest picture of the year. Best Lloyd ever made."
—*N. Y. World*

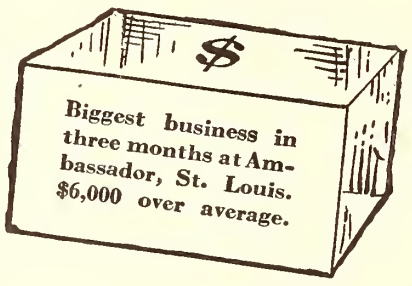
"Better than 'The Freshman'. Giggles and guffaws."
—*N. Y. American*

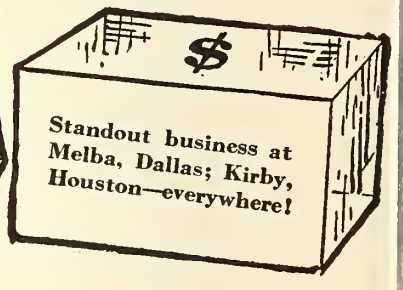
"Laugh riot. Lloyd was never better."
—*N. Y. Mirror*

"Great Entertainment, sure box office."
—*Film Daily*

Or from the angle of cold box office grosses everywhere:







Harold Lloyd's first ALL-TALKING picture

"WELCOME DANGER"

Is The Greatest HAROLD LLOYD Hit Ever Made!

P. S. The quality SILENT version is a knockout too!

Produced by Harold Lloyd Corporation. A Paramount Release

Prepare For A Shower of Gold!

Carl Laemmle's Super Money-Maker

Phantom of the Opera *is here in* SOUND

With Mary Philbin, Norman Kerry and a cast of 500. From the novel by Gaston Leroux. Directed by Rupert Julian. (SOUND ON DISC ONLY)

Don't fail to read complete details in UNIVERSAL WEEKLY

QUICK money for the live showman! Imagine this gigantic attraction with crackling dialog; symphonic operatic music; glorious singing; wondrously beautiful ballet numbers in gorgeous Technicolor; wild — weird — wonderful sound effects. IT'S A CLEAN-UP AND YOU KNOW IT!

Starring **LON CHANEY**

FORWARD MARCH *with* UNIVERSAL

ANOTHER HEADLINER!

THREE IN A ROW and every one a box office headliner!
That's the record hung up by Robert Armstrong

First "BIG NEWS"

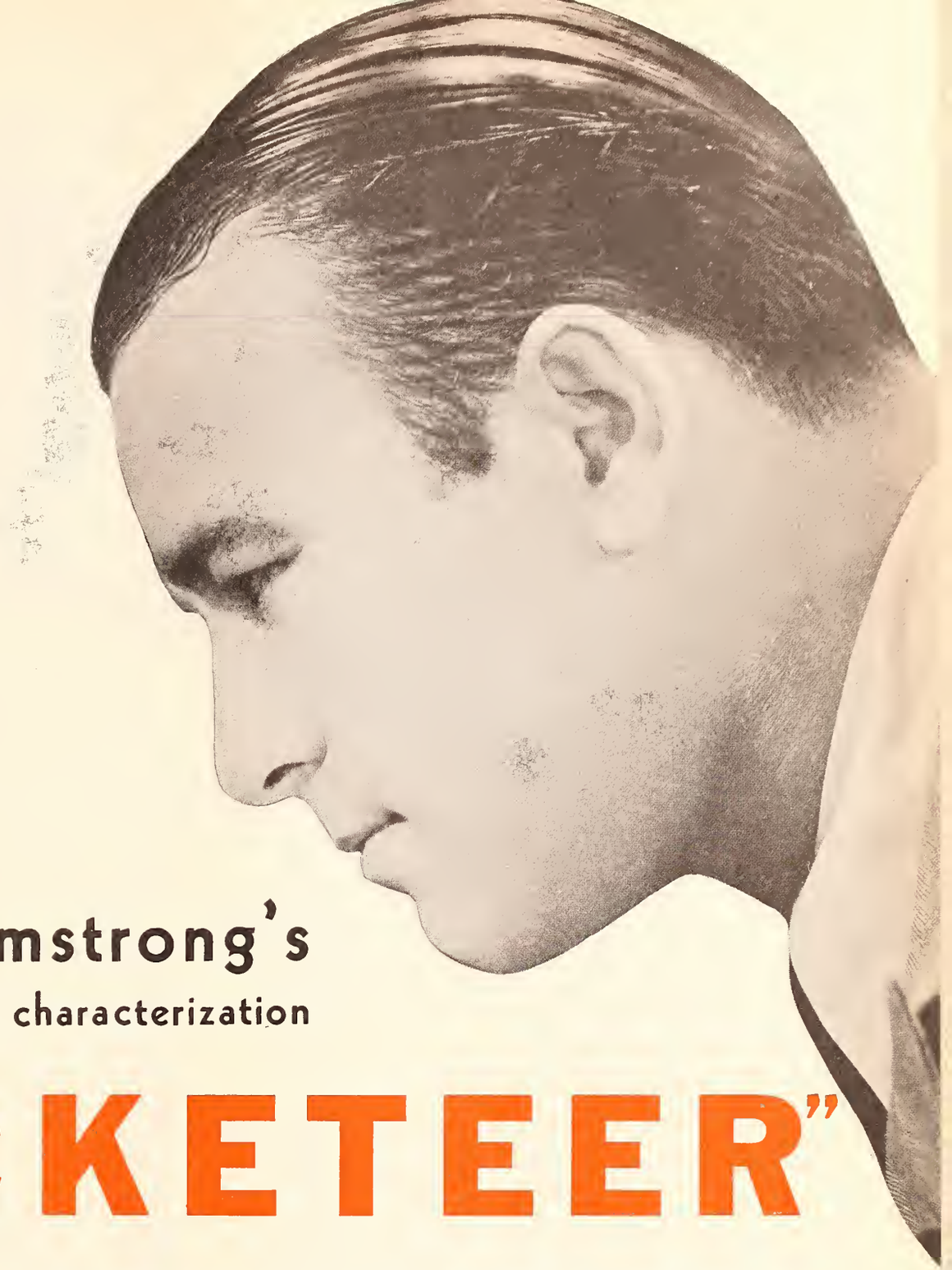
—a cleanup at the Colony Theatre, New York, and acclaimed the best newspaper story ever screened.

Then "OH YEAH!"

—rated "The funniest picture on the talking screen."

And now —

"THE



Robert Armstrong's
latest and greatest characterization

RACKETEER"

a powerful, smashing drama built around the most notorious subject of the day!

with **Carol Lombard**

Directed by Howard Higgin Associate Producer Ralph Block

PATHÉ

ALL MUSIC · ALL SOUND · ALL DIALOGUE

You'll find your Answer in the Box Office

You'll find your Answer in the Perfect Cast

WILLIAM FOX presents

AN ALL TALKING MOVIETONE WITH MUSIC

ROMANCE of RIO GRANDE

With

WARNER BAXTER

MARY DUNCAN

MONA MARIS

The New Screen Find

ANTONIO MORENO

From the Novel
"Conquistador"
by
Katherine Fullerton Gerould

ALFRED SANTELL
Production

You'll find your Answer in the New York Reviews

N. Y. World:
Impressive exhibit in outdoor talking motion pictures . . . its drama well woven, expertly written and acted.

N. Y. News:
Glorious outdoor shots, Baxter's charming personality, a lovely newcomer, Mona Maris, and our own Tony Moreno are combined assets.

N. Y. American:
A de luxe western which should please ... colorful setting, discriminating direction, charm.

N. Y. Times:
Beautifully pictured and admirably directed drama.

N. Y. Telegram:
Splendidly produced and excellently acted, with an attractive newcomer, Mona Maris, giving a fine performance.. several songs of exceptional merit.

N. Y. Sun:
Outdoor scenes are lovely, as are the interiors... performers, especially Baxter and a newcomer, Mona Maris, play well.

"YOU'LL FIND YOUR ANSWER IN MY EYES"

is one of the two theme song hits by Gilbert and Baer

MORE THAN A HUNDRED THOUSAND DOLLARS AT THE ROXY, NEW YORK, WEEK ENDING NOV. 14TH

FOX — HIT after HIT

and smart showmen are playing them all!

PAGE 6

The Cincinnati Post

Established January 3, 1881.

(A Scripps-Howard Newspaper)

FRANK W. ROSTOCK, *President and Editor.*
RALPH H. QUINN, *Business Manager.*

Published by The Post Publishing Company, Post Square, Cincinnati, Ohio. Telephone Canal 1.

Member of United Press, Scripps-Howard Newspaper Alliance, NEA Service, Inc., Newspaper Information Service and Audit Bureau of Circulations.

"Give light and the people will find their own way."

PRAISE THE GOOD LORD: Make a joyful noise unto the Lord. Enter into His gates with thanksgiving. For the Lord is good.—Psalm 100:1, 4, 5. *Press Radio Bible Service, Inc.*

The Sunny Side

*NOT that we want to single out any particular motion picture now playing before Cincinnati audiences, but rather because "Sunny Side Up" is creating an enviable record, do we speak of it.

Motion picture producers long since have given up the notion that they, or anyone, can force unwanted merchandise down the throats of the public. A great campaign, built on anticipation, can be waged. The appetite of the public can be whetted until the people fairly writhe in their anxiety to see the picture, but unless that picture has merit, it will flop, to use the slang of the profession.

Likewise a picture that comes along unannounced can instantly appeal because it has something that strikes a responsive chord in the hearts and minds of the majority of the people. Such a picture is "Sunny Side Up." We are happy to direct editorial attention to this film, because we hope that other constructive pictures will trail in its wake. We do not mean we hope a flood of pictures similar in theme will come from Hollywood, tho this probably is what will happen, but we do mean that pictures that reveal the happiness that is in the human heart will contribute to the daily welfare of our citizens and that is pretty much what counts.

The story behind the picture is a simple little fairy tale. It will not be a lasting contribution to the gray-matter of the universe, but it will yield an untold amount of pleasure and entertainment.

—oo—

*Broke every record and the morale of competitors for 4 weeks at the Palace, to the amazement and delight of I. Libson

This editorial is just one of many prompted by

FOX

showmanship

• • •

Watch for more sunny sides to this cock eyed world:

SEVEN FACES
NIX ON DAMES
SOUTH SEA ROSE
HOT FOR PARIS
HAPPY DAYS

FOX HIT after HIT

Samuel Goldwyn and Ronald Colman have again stirred New York picture-goers with their latest all-talking production.

At $2.00 top "Condemned!" is playing to capacity business at the Selwyn Theatre in New York City where it is booked for an indefinite engagement.

"Bulldog Drummond" set up new records for box-offices all over the country. "Condemned!", cramful as it is with sure-fire audience appeal, proves itself a tremendous sequel. Laughs, thrills, drama, action, heart interest — "Condemned!" scores from every angle. It's a picture in a thousand.

Suggested by the book "Condemned to Devil's Island" by BLAIR NILES. *Directed by* WESLEY RUGGLES. *Screen Play by* SIDNEY HOWARD.

UNITED ARTISTS

of course!

BROADWAY FALLS INTO LINE

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"Marvelous!" Said the Critics

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TIMES: "Seldom has any motion picture proved as stirring. It makes one keep ones eyes always fastened on the screen."

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POST: "A tense and gripping story. Cheering and hat-lifting is in order."

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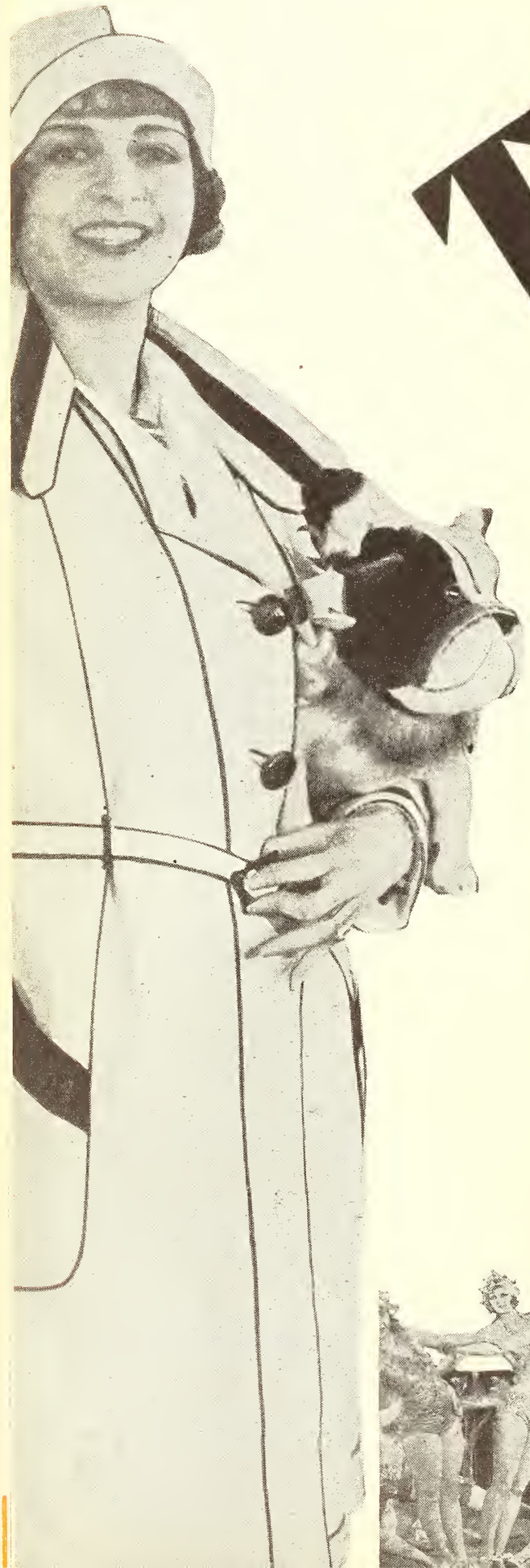

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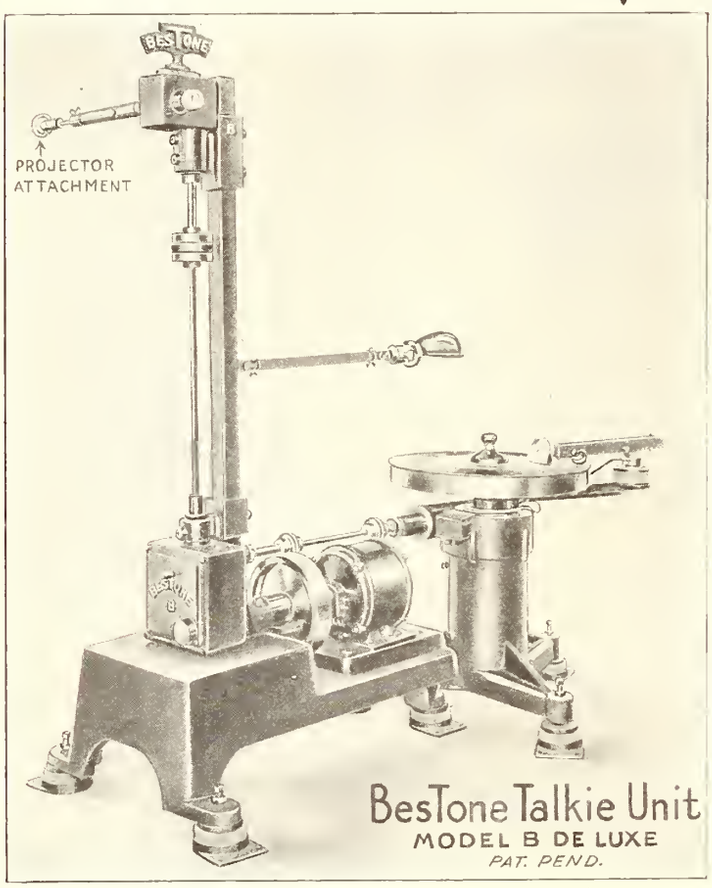

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HERALD WORLD

The Independent Film Trade Paper

Home Office: 407 So. Dearborn St. Chicago

IN THIS ISSUE—

HERALD-WORLD AWARD

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EXHIBITOR CONVENTIONS

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Ten million additional weekly patronage has been achieved for theatres by talking pictures, says Hays.

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MUSIC AND TALENT—Leo Feist, Inc., Bob West, Adolph Goebel, Williams Sisters, Walzer and Dyer, Jay Mills, Brooks Costumes, Ransley Studios, Roy Sedley, Doris Roche.

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JAY M. SHRECK, *Managing Editor*
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ERNEST A. ROVELSTAD, *News Editor*
HOLLYWOOD
1605 North Cahuenga St. Telephone Gladstone 2118-2119
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PETER VISCHER, *New York Editor*
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Vol. 97, No. 8 November 23, 1929

The Award

THE HERALD-WORLD Award, announced last week, has been acclaimed throughout the industry as a definite contribution toward the advancement of the all-important work of speeding up better reproduction of sound and talking pictures.

We acknowledge our appreciation of the many compliments which have been expressed on the project.

Already the Award is producing substantial results. In various communications received, which will be referred to elsewhere, the exhibitors' attention is being called specifically to the main considerations he must look to if an adequate type of reproduction is to be made standard.

Emphasis is being placed on the two prime requisites: Good acoustical conditions in the theatre and good reproducing equipment. Next after these essentials comes the necessity of having a competent and interested projectionist. Reproducing equipment is not now and probably never will be foolproof and entirely automatic. An alert and capable guardian in the projection room is indispensable. The varying conditions obtaining in the theatre hall from one hour to another require constant watchfulness. Carefully planned and performed rehearsals are good practice in most cases, and essential in some.

We are highly gratified in the interest which has been shown in the announcement of the Award. Every effort will be made to have those theatres rewarded which are contributing to advancement by good reproduction.

The hope is again expressed that by means of the Award the all-important objective of having the theatres of the country generally attain a high standard of reproduction will be speedily realized.

* * *

Speculation and Business

SPECULATION on the probable effect upon business of the stock market collapse closely parallels in volume the amount of the speculation in the market itself which led to the break-down.

Sufficient time has elapsed since the dark days of the bear raids to permit of calm judgment on what has happened and what the results are likely to be.

In the days when billions of dollars in market value of stocks were pressed out of existence the fundamental prosperity of the country was lost sight of. The decrease in the market value of securities was too quickly accepted as an indication of the decrease in the actual value of these securities. If the stock market collapse was based on poor business conditions, and not upon the mysterious maneuvers of the stock market, then there would be grave reason for concern as to the future.

The most authoritative sources of information, however, insist that the action in the stock market was the direct result—which had long been threatened—of the dizzy speculation which has been rife for several years. If this is true—and there is no good reason for doubting it—then there is no ground for considering unsound the fundamental business conditions of the country.

The motion picture industry does not in any way face a disturbing prospect. One immediate internal gain of the business is that a lot of executive attention which has been given to the tape, at a sacrifice to the picture business, will now be returned where it belongs.

The shrinkage in the market value of securities, and the closing out of a vast number of margin accounts, will probably change the spending habits of certain classes of people but as far as attendance at motion picture theatres is concerned the results cannot possibly be harmful and they are likely to be very beneficial. The public of all classes must have entertainment and the unparalleled bargain in entertainment is obtainable at the motion picture theatre.

* * *

Personal Music

THE musicians' union has gone to the forum of public opinion with a shrewd and intelligent campaign to enlist support for personally rendered music in the theatre. The musicians, obviously under capable and thoughtful leadership, are pursuing a sound and constructive course which doubtlessly will lead to good results.

We believe that it is only the ultra-radical school of thought which is under any impression that personally rendered music is going to be entirely dislodged from all classes of theatres. The audible screen dispenses with the necessity of a great deal of personally presented entertainment in the theatre but the theatre cannot be permitted to become entirely mechanized.

Personally rendered musical overtures and interludes keep the feeling of personal touch alive in the theatre to the great benefit of the whole entertainment. These should not and will not be dispensed with in theatres with sufficient patronage to support them.

In many smaller houses, however, the old attempt to have personally rendered music will not be renewed. We say the "attempt" because what these houses previously had could hardly be called music. The musicians' natural regard for their art doubtlessly leaves them disposed to feel almost anything would be improvement there.

As far as the organ is concerned this instrument is an integral part of the modern motion picture theatre. It supplies a very necessary musical atmosphere, subject to whatever the requirements of the moment may be. No matter how far the audible screen may go in its advancement, the organ will be there to assist it and to supplement it.

* * *

Aiding the Readjustment

EVIDENCE accumulates as to the more favorable conditions which are going to surround the operation of the smaller theatre. In a recent conversation with Mr. J. R. Grainger, general sales manager of the Fox Film corporation, who is a very practical executive and little given to idle theory, he referred to the many practicable features of cooperation which his company is lending the cause of keeping successfully in operation the smaller house.

It is particularly gratifying at this time to record the interest of Mr. Grainger and other leading distribution executives in the position of the smaller theatre under the new conditions obtaining in the business.

—*MARTIN J. QUIGLEY.*

Herald-World Award of Merit Gains Industry-Wide Support

Tentative Committee of Awards

Following are leading motion picture critics in 32 key cities who have been invited to become members of the Committee on Awards:

ROBERT EMMET SHERWOOD
Chairman

Albany, N. Y., *Knickerbocker Press,* Wm. H. Haskell.

Atlanta, Ga., *Constitution,* Sam Cox.

Boston, Mass., *Boston Globe,* Marjory Adams.

Buffalo, N. Y., *Buffalo News,* Wallace D. Soderholm.

Butte, Mont., *Post,* James Cummings.

Charlotte, N. C., *Observer,* Mary Brooks Parham.

Chicago, *Chicago Tribune,* Mae Tinee.

Cincinnati, O., *Cincinnati Enquirer,* Carl B. Adams.

Cleveland, O., *Plain Dealer,* W. Ward Marsh.

Dallas, *News & Journal,* John Rosenfield, Jr.

Denver, *Denver Post,* Albert de Bernardi, Jr.

Des Moines, *Tribune,* Leah Du Rand Jones.

Detroit, Mich., *Free Press,* Mrs. Ella H. McCormick.

Indianapolis, Ind., *News,* Ted I. Nicholas.

Kansas City, Mo., *Star and Times,* John C. Moffitt.

Los Angeles, Cal., *Los Angeles Times,* Edwin Schallert.

Memphis, Tenn., *Commercial Appeal,* Frank R. Ahlgren.

Milwaukee, Wis., *Milwaukee News,* Miss Peggy Patton.

Minneapolis, Minn., *Journal,* Carlton Miles.

New Haven, Conn., *Journal-Courier,* Arthur J. Sloane.

New Orleans, La., *Times Picayune,* John D. Klorer.

New York City, *World,* Quinn Martin.

Oklahoma City, Okla., *Oklahoman,* Herbert C. Henderson.

Omaha, Neb., *Bee-News,* Ned E. Williams.

Philadelphia, Pa., *Philadelphia Inquirer,* Harry L. Knapp.

Pittsburgh, Pa., *Post Gazette,* A. Mittelhauser.

Portland, Ore., *Oregonian,* Palmer Hoyt.

St. Louis, Mo., *Globe-Democrat,* Miss Anita Mueller.

Salt Lake City, Utah, *Tribune,* Waide Moore Condon.

San Francisco, Cal., *Bulletin,* A. F. Gillespie.

Seattle, Wash., *Post Intelligencer,* Everhart Armstrong.

Washington, D. C., *Washington Post,* Nelson B. Bell.

Leaders Acclaim Campaign for Better Reproduction of Sound

Cooperation Between All Factors Necessary, Says Robert E. Sherwood, Chairman of the Committee on Awards

By PETER VISCHER

NEW YORK, Nov. 19.—The launching of a vigorous campaign by EXHIBITORS HERALD-WORLD to encourage better sound reproduction in the motion picture theatres of the nation met with an instantaneous response of applause and support.

From all quarters of the industry, and from many outside the industry as well, came commendation for bringing the all-important problem of quality reproduction before the public so sharply.

The advantages of the bronze plaque to be awarded to theatres giving their patrons a high quality of sound reproduction, awarded by a neutral committee of newspaper critics on behalf of the HERALD-WORLD, were promptly recognized.

Industry Relieved to Have Problem Brought into Open

Producers, theatre owners and managers, manufacturers of equipment, operators, critics all joined in pointing to quality reproduction as the crux of the motion picture problem today. In a flood of statements sent to the HERALD-WORLD from all sources, it was pointed out in unmistakable terms that the industry is relieved to have this problem brought into the open and discussed frankly.

Robert Emmet Sherwood, chairman of the committee of distinguished newspaper critics which is to make the award on behalf of the HERALD-WORLD, was a leader in pointing out that cooperation between all factors will be necessary to earn the awards.

"It is our hope," he said, "that every theatre providing the public with a high quality of reproduction will win one of these bronze Awards of Merit. We hope that theatres not so fortunate at the present will be encouraged to better the quality of their entertainment, so that they do deserve to win an award. But if nothing more is accomplished than that we of the committee have helped the motion picture industry strive to better its entertainment, then we will still feel that much has been done."

The cooperation of the motion picture industry in this enterprise to better sound, and therefore to hold the vast new public won over to motion picture entertainment by the new screen combining sound and sight, was not unexpected. The industry has inevitably risen to a crisis and the cooperation offered on this occasion, as evidenced by an extraordinary number of frank comments, was not surprising.

300 Newspapers Carry Story of Move to Improve Reproduction

It was gratifying, however, to see the extent to which the press took up the HERALD-WORLD's campaign for better reproduction. More than 300 papers through the country, from first reports, carried the story of the HERALD-WORLD's fight for quality entertainment. In time the total will undoubtedly rise, as the first awards are made public in each city of the country.

The press, and through the press the public of the country, is obviously deeply interested in the betterment of motion picture entertainment. And now that motion pictures have taken voice they are keenly concerned with the quality of the sound offered, and in many cities in the improvement of that sound.

When the first awards are made public, within the next two weeks, the HERALD-WORLD's campaign will be well under way.

Leaders Heartily Endorse Award

Interesting, indeed, is your plan for the awards to theatres which, through particular care, have derived the best possible effects from their sound equipment. This emphasis of the importance of attention in this regard by the exhibitor, that he may thereby increase the service to the public which his theatre can give, is of real value and a definite help to our whole situation.

WILL H. HAYS
President, Motion Picture Producers and Distributors of America.

* * *

In launching a campaign to encourage better recognition of talking pictures in the motion picture theatres you are initiating a nation-wide movement that has a most commendable purpose. As you know, I have contended from the very beginning of talking pictures that their success or failure to win public favor would depend in large measure upon the degree of quality that attended their reproduction in the theatre. We hope that the efforts of the EXHIBITORS HERALD-WORLD will meet with the greatest success.

J. E. OTTERSON
President, Electrical Research Products.

* * *

The idea is an excellent one.

Bad exhibition, inexperienced operation and inferior apparatus can make the best picture in the world look and sound bad.

In the interest, first, of the exhibitor, second, of the producer, the HERALD-WORLD Merit Award is a splendid effort to encourage perfection in the exhibition of pictures.

CARL LAEMMLE
President, Universal Pictures Corporation.

* * *

Won't you please accept my warmest congratulations on your enterprise and constructive vision in launching the campaign for the better reproduction of talking pictures? Certainly this is a matter of the first concern to all of us.

After reading the last issue of the HERALD-WORLD announcing the Award of Merit, I am convinced that you have approached the matter in a very practical manner. I feel sure that exhibitors will strive to win the brouze plaques you are awarding.

With all best wishes for the success of your campaign, and I know it will be a success.

NED E. DEPINET
General Sales Manager, First National Pictures.

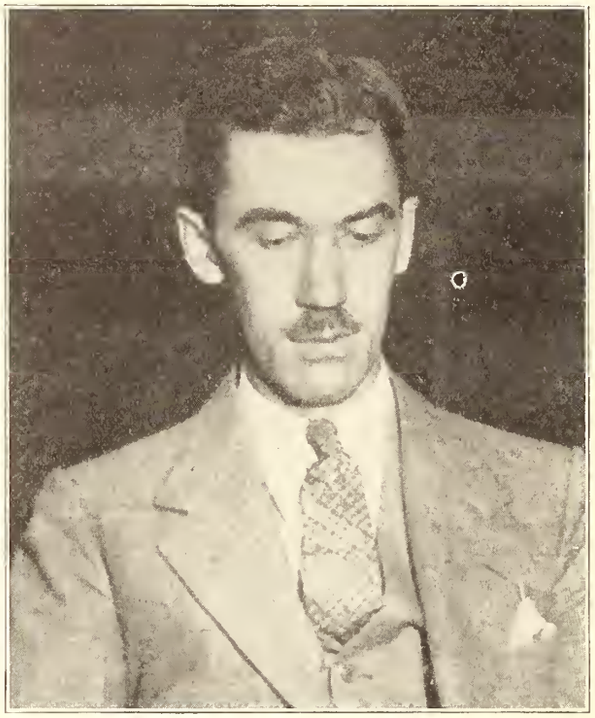
* * *

Because we so thoroughly agree with you that faithful and accurate reproduction of sound pictures constitutes one of the industry's most important problems, we hasten to congratulate you on the inauguration of the HERALD-WORLD Award of Merit for theatres that have attained a high standard of quality in their sound reproduction.

Too much emphasis cannot be placed on the importance of adequate sound reproduction in the shaping of the future of the motion picture. To the extent that you foster better reproduction in the theatre, therefore, you earn the sincere gratitude of the entire industry.

E. W. HAMMONS
President, Educational Film Exchanges.

Chairman of Awards



ROBERT EMMET SHERWOOD, chairman of the Committee of Awards in the HERALD-WORLD's campaign for better sound reproduction, is, perhaps, one of the best known critics of motion pictures in this country or abroad. Always constructive in his comments of the silver screen he is particularly fitted for the position he now occupies in a movement which is, of itself, definitely constructive.

Mr. Sherwood was born on April 4, 1896, at New Rochelle, N. Y. His early years, he claims, he spent on 35th street at Lexington avenue in Manhattan. He was educated at the Milton Military Academy, Milton, Mass., and at Harvard (class of 1918) where he did not subscribe to the views of the learned Professor Baker to whom so many playwrights of the present day have attributed their success.

* * *

He left Harvard for Canada in 1918 and joined the 42nd Battalion of the Canadian Black Watch as a private. He saw action in the Vimy Ridge and Arras sectors, was wounded twice, gassed and invalided home.

On his return Frank Crowninshield gave him an editorial job on *Vanity Fair* and fired him in 1920. Feeling the need for reportorial experience Mr. Sherwood joined the *Boston Post*. He was fired after three days. Shortly after he went to work for *Life*. Soon he became a motion picture critic, not only for *Life*, but for the *New York Herald, Photoplay, Motion Picture Classic, Screenland* and *McCalls*. In between times he wrote scenarios for Famous Players-Lasky.

* * *

In 1924 he became editor of *Life*. In 1928 he was fired. He has written four plays. The first was the very successful "Road to Rome." The second was "The Queen's Husband." The third, which has not yet been produced, is called "Marching as to War"; and the fourth, "Waterloo Bridge," opens this week in Boston.

He writes numerous articles and short stories for a variety of publications. In 1926 his "Extra, Extra," was included in O'Brien's collection of the best short stories of that year.

At the moment Mr. Sherwood's comments on the screen are appearing weekly in the *New York Evening Post*. He has been enthusiastic about talking pictures since their inception and "what's more," he says, "I have admitted it."

The EXHIBITORS HERALD-WORLD is to be congratulated on its enterprise in starting a campaign to encourage better sound reproduction in theatres throughout the country. This step will do much to direct thought to this very important problem.

ADOLPH ZUKOR,
President, Paramount Famous-Lasky.

* * *

In the November 16 issue of the EXHIBITORS HERALD-WORLD I note with deep satisfaction the splendid idea being fostered by your publication for the purpose of making suitable award to theatres throughout the United States and Canada on the basis of the most faithful and accurate reproduction of sound pictures. Especially do I want to congratulate you for your vision in anticipating the necessity for just such a movement.

It appears that there is a great awakening to the necessity of projection possibilities at the present moment. That you have been able to sense this awakening and are pioneering the arousing of the entire industry to an appreciation of the value of audible motion picture presentations is, to my way of thinking, one of the greatest services your publication could possibly render to the motion picture industry.

I heartily commend you for this movement. My hope is that a proper interest will be aroused and that an appreciation of the value of the award will be sensed by the motion picture exhibitors throughout the United States and Canada.

WILLIAM F. CANAVAN
International President, I. A. T. S. E.

* * *

The entire industry should extend a vote of thanks to EXHIBITORS HERALD-WORLD for a brilliant and efficient contribution in the HERALD-WORLD Award to the future welfare of the talking motion picture.

The plan that you outline for its execution appears to be most practical. Its effect should be far reaching.

Congratulations on your enterprise and spirit of service.

JOSEPH I. SCHNITZER
President, R K O Productions, Inc.

* * *

The EXHIBITORS HERALD-WORLD is certainly to be commended on its campaign to encourage superior sound reproduction, because stars and their pictures are judged entirely by what an audience sees and hears. Projection has always been and always will be an art in itself. Now, with sound, it becomes far more important than it ever was. It requires constant supervision and alertness, and I am sure the Awards of Merit will be excellent factors in maintaining a high standard of reproduction.

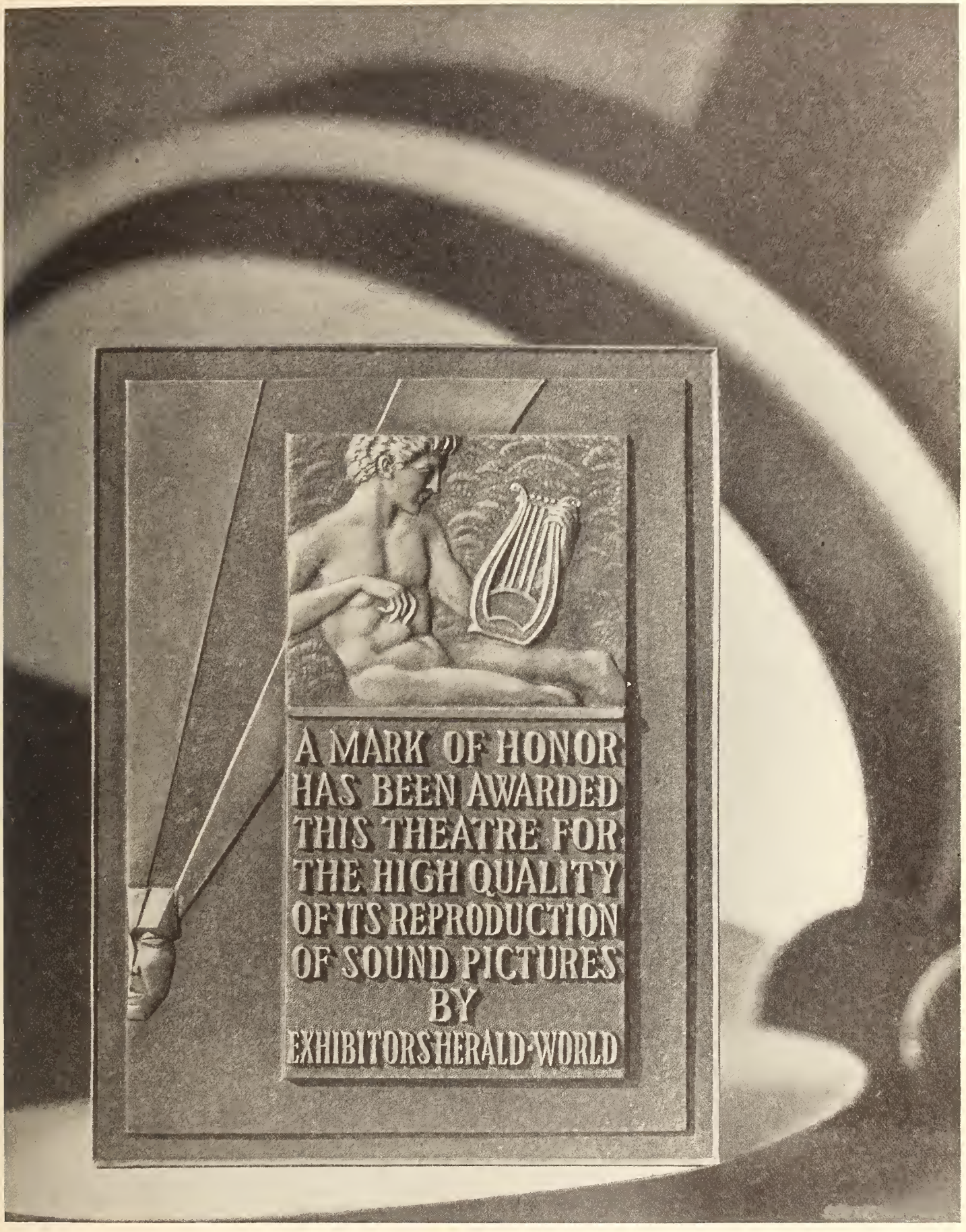
AL LICHTMAN
Vice President and General Manager of Distribution, United Artists Corporation.

* * *

A smashing idea! The best yet for the awakening of exhibitors everywhere to the problem. A superb award for service to the public. A splendid example of your live-wire service spirit!

Best wishes for success.

SAM WARSHAWSKY
General Press Representative, R K O Productions, Inc.



EXHIBITORS HERALD-WORLD AWARD OF MERIT TO BE PRESENTED AS A MARK OF HONOR TO THEATRES LEADING IN THE QUALITY OF THEIR REPRODUCTION OF SOUND PICTURES

ART ILLUSTRATION BY KAUFMANN AND FABRY, CHICAGO

A Campaign Beneficial to Public

The November 16 issue of EXHIBITORS HERALD-WORLD has just come to my office and I am indeed impressed with the move which the HERALD-WORLD is making in its award for better sound reproduction in theatres.

Your idea is indeed a commendable one, and I feel certain that its effects will be far-reaching and decidedly beneficial to the industry.

The matter of quality reproduction of sound program is very closely allied with the future of talking pictures, and it has always been our policy to lend every assistance to the exhibitor in giving the utmost performance and the best quality reproduction from his installation.

Let me wish you all kinds of success in the furtherance of your idea behind the HERALD-WORLD Award.

LOUIS G. PACENT
Pacent Reproducer Corporation.

* * *

I noticed with great interest your announcement of an award to be made to exhibitors for the encouragement of better reproduction of talking pictures. You are to be congratulated upon hitting this most important problem of the day.

Without a question of a doubt, sound pictures are in to stay. We are making sound pictures with perhaps even greater talent than the silents ever had. And yet, we are all perfectly aware that in spite of the effort or the time, money and energy that is put into sound pictures. it takes but a little carelessness in a projection room to ruin all the effects we have striven so hard to get.

If this contest will get the result which I feel it should get, then certainly, you have performed a great service to the entire industry.

JOE BRANDT
President, Columbia Pictures Corporation.

* * *

No matter how perfect the recording processes may be in our studios the work goes for naught if the picture gets bad reproduction in a theatre. The EXHIBITORS HERALD-WORLD plan for an award of merit to the theatre having the best sound reproduction is certainly a fine move and one that will please all producers.

JESSE L. LASKY
Vice President, In Charge of Production, Paramount.

* * *

The success or failure of talking pictures in any locality is now largely up to the exhibitor. Poor reproduction is turning whole communities against sound and is actually closing theatres. The public simply will not stand for inferior shows and is turning to the houses that can give them sound pictures satisfactorily.

This company is investing large sums in national advertising to educate the public to discriminate in selecting their entertainment and go to the theatres which are equipped to provide a faithful reproduction of sound in their pictures. EXHIBITORS HERALD-WORLD in its editorial policy has already done much to emphasize this essential point. Its latest campaign is in line with this policy and is deserving of all success.

P. L. THOMSON
Director of Public Relations, Western Electric Company.

Press Discloses Interest In Better Reproduction

(Special to the Herald-World)

NEW YORK, Nov. 19.—The efforts of the film industry to better the reproduction of sound pictures, as exemplified by the Award of Merit to be made by EXHIBITORS HERALD-WORLD, has resulted in a new show of friendliness between the industry and the newspapers of the country.

The newspaper critics invited to a place upon the Committee of Awards showed a most desirable interest in sound pictures and a completely friendly willingness, even desire, to help better conditions.

In accepting a place at the head of the committee, Robert Emmet Sherwood, eminent dramatist and the outstanding critic of pictures in America, said that he would willingly do all in his power to encourage the best possible reproduction of sound. Quinn Martin, critic of the *New York World*, was anxious to help in the betterment of sound reproduction.

* * *

Ted I. Nicholas, motion picture editor of the *Indianapolis News*, made the important point that Awards should be jealously guarded. "I do believe," he writes, "that the Award should be made only to those theatres which provide nothing short of excellent production. It is my opinion that the standards should be high in order to assure the project of success in bringing about a high level of quality in the reproduction of sound pictures. In assuring you of my most sincere cooperation, I also wish to commend you for your interest in this exceedingly important problem."

Carl B. Adams, of the *Cincinnati Enquirer*, writes, "Naturally, I shall be pleased to serve upon this committee. Being as deeply interested in motion pictures as I am, the subject of sound reproduction has occupied my attention for some time."

Mary Brooks Parham, motion picture critic of the *Charlotte Observer*, in North Carolina, writes, "I am glad to give you my cooperation in the effort you are putting forth to raise the quality of sound reproduction in the theatres. To that end I am submitting a recommendation of those theatres in Charlotte deserving of high praise in their sound picture presentations."

* * *

W. Ward Marsh, photoplay critic of the *Plain Dealer* in Cleveland, in making his recommendations, makes the important point that the Award of Merit "may cause the owners of the chains to speed up their plans, so that if your Awards of Merit were to be distributed next spring, it is entirely possible that twice the number of plaques would be called for." Certainly no stronger testimony as to the practical value of the plaques could be called for.

From the volume of letters received from newspapermen accepting places on the HERALD-WORLD'S Committee on Awards, one particularly points out the need for such a campaign, even though its writer declines the place offered. Give strict attention to this letter from Leah DuRand Jones, motion picture critic for three newspapers in Des Moines, Ia., the *Register*, the *Evening Tribune-Capital* and the *Sunday Register*:

* * *

"The problem of sound reproduction is, indeed, a matter for serious consideration, for the condition as it exists is ruining the pictures for many former 'fans,' judging from remarks that come to my ears daily. The situation in Des Moines is such that I could do no good just at present.

"I do not believe that I could recommend any theatre here, at this time, for 'excellent reproduction,' although one or two are undoubtedly better than others. Even those are not even in quality; reproduction of sound will be fine for a reel or two, then become low and indistinct, or loud and distorted for a while.

"But we are still hopeful, we movie devotees, that some day, before long, sound reproduction will be as good as film projection is now."

Yours is the most practical and far-reaching plan yet devised for encouraging a solution of the inferior reproduction evil yet advanced.

It not only tends toward greater effort on the part of the exhibitors for the abolition of these evils, but offers, in your bronze plaque a valuable award for which every showman will strive.

I believe not only in your HERALD-WORLD Award, but also entertain the feeling that the contribution of such a valuable service to the welfare of the industry, should be met by an Award from the industry itself.

Congratulations.

LEE MARCUS
Executive Vice President, RKO Productions, Inc.

* * *

In starting a movement looking toward better sound reproduction in theatres throughout the country the EXHIBITORS HERALD-WORLD is fostering a constructive thought that will be of inestimable value to the entire motion picture industry. After all, the public judges talking pictures by what they hear in theatres and no matter how good a picture may be it will suffer unless it is properly reproduced. This Award of Merit is a splendid idea.

S. R. KENT
General Manager, Paramount Famous-Lasky.

* * *

If you can do but one-tenth of the good that this contest should be able to do, put me down for your friend for life. We work so hard here to get sound effects and to get these effects perfect. Fortunately, too, the great majority of the theatres have realized that only by giving the sound at least an even break will their audiences be satisfied.

It remains for you now, as a trade paper editor, to lineup the few delinquents and make this industry 100 per cent safe for sound. It is the better way.

FRANK R. CAPRA
Director, Columbia Pictures Corporation

* * *

Managing short features and talking them, I naturally try to make everything short but sweet.

In short, yours is the sweetest plan yet advanced for the solution of the reproduction problem.

Congratulations!

JERRY SAFRON
General Short Subject Sales Manager, RKO Productions, Inc.

* * *

Three cheers for you, Mr. Quigley! We've needed something like the contest you contemplate to awaken some exhibitors to the fact that nothing we can do here at the studio can be effectively shown on the screen, unless the sound projection is good.

This contest should prove a boon to the industry. I repeat, three cheers for you, Mr. Quigley!

HARRY COHN
Vice President in charge of production. Columbia Pictures Corporation.

* * *

EXHIBITORS HERALD-WORLD has worked out one of the most brilliant campaigns for the furtherance of service to both the public and the industry that I've seen in many a long day.

HY DAAB
Advertising and Publicity Director, RKO Productions, Inc.

Gives Exhibitor Due Recognition

Your HERALD-WORLD plan is a wise and far-reaching plan that should do much to overcome the evils of careless reproduction of sound pictures.

In selecting Quinn Martin as New York representative of Awards, and Robert E. Sherwood as national chairman, you have already taken steps toward an efficient execution of your splendid, public-spirited idea.

With all good wishes.

CHARLES E. ROSENZWEIG
General Sales Manager, R K O Productions, Inc.

* * *

Any movement that tends to encourage better reproduction of motion pictures in the motion picture theatres is to be highly commended. Theatre owners everywhere are always seeking to give their audiences the very best. After all, it is on the shoulders of the motion picture theatre that the financial failure or success of a picture rests.

The studio turns out what it believes to be a good audience picture. The theatre shows it under the best possible conditions. If the picture fails both theatre owner and producer lose. If it is a success, both profit thereby. But the theatre owner must get that profit for both.

Enthusiastic producers too often overlook the tremendous importance of the theatre owner in the motion picture industry. He is like the sales force of a big industrial organization. He must sell our goods to the public direct. It therefore follows that he is constantly on the alert to call the attention of his public to the goods he is offering and to show those goods to the best possible advantage.

The HERALD-WORLD idea of an Award of Merit to theatre owners is a spleudid one. And it has selected the right types of men to carry out that idea. By this Award of Merit the theatre owuer gets the recognition due his important positiou in the field of pictures.

GRANT L. COOK
Executive Vice President, Tiffauy Productions, Inc.

* * *

In encouraging better sound reproduction, the EXHIBITORS HERALD-WORLD is doing the industry an immense service. A producer may invest time, talent and a million dollars in a talking picture but it will be no better entertainment than the exhibitor's reproducing apparatus makes it.

H. M. WARNER
Presideut of Warner Brothers.

* * *

Allow me to congratulate you on your announcement to present an award of merit to those theatres achieving the best sound reproduction. This, to my mind, is one of the most progressive steps since the advent of talking pictures. It will encourage theatre owners, managers and projectionists to give their patrons the utmost satisfaction in talking films and will separate the chaff from the wheat among manufacturers of sound equipment.

Manufacturers of high grade equipment need not fear the contest, and I, personally, welcome the competition since I have the greatest faith in the ability of Phonofilm and Phonodisc to hold its own in the field of sound reproduction.

I am looking forward with great interest to the outcome of your contest and feel that you will be amply repaid for your efforts on behalf of talking pictures by stamping your valuable publication with the mark of progress it has so truly earned.

Wishing you every success in your worthy purpose, I am,

LEE de FOREST.

* * *

Producers are, of course, vitally interested in the best possible reproduction of sound pictures in theatres. EXHIBITORS HERALD-WORLD and Martin J. Quigley are to be commended for the enterprise.

JOSEPH M. SCHENCK
President, United Artists Corp.

* * *

The purpose of the EXHIBITORS HERALD-WORLD to raise the standard of reproduction of talking pictures by means of plaques as awards of merit to theatres showing the best sound reproduction in their communities, is a most commendable one. A talking picture is, to the public, no better than the reproduction it gets. The series of EXHIBITORS HERALD-WORLD awards, fairly and impartially made, will undoubtedly have a wholesome effect on sound reproduction.

GEORGE E. QUIGLEY
Vice-President and General Manager, The Vitaphone Corporation.

* * *

The action of the HERALD-WORLD in announcing awards for theatres having the finest sound reproduction is significant recognition of the fact that this element in the new motion picture art is of first importance. I would like to commend this campaign as a helpful move for the industry; it will make the exhibitors more sound conscious than ever before, aud discriminatory in their choice of sound iustallations.

From the viewpoint of a technical organizatiou, R C A Photophone has consistently espoused the inestimable necessity of worthy reproduction. It has cooperated toward the attainment of an ideal in this respect with its affiliated orgauizations, the Radio Corporation of America, General Electric Company, Westiughouse Company, Radio-Victor Corporation of America, and associated engineeriug enterprises. There is no "iu-between" in sound reproduction quality. For the fullest enjoyment of a talking and singing film, the most perfect intelligibility and tonal quality is necessary in the theatre. To develop equipment for this type of performauce has required the expenditure of millions of dollars in research in the radio laboratories that preceded the talking picture, and subsequently in talkiug film development by R C A Photophone and its affiliates.

As an example of theatre sound reproduction that has aroused the warmest praise from the lay public, and the highest critical commendation from engineering experts, the Earl Carroll theatre in New York stands preemiuent. This theatre, originally a legitimate drama playhouse built before acoustic values for sound films were ever though of, has beeu magically trausformed into a perfect auditorium for the talking picture. The newest device of R C A Photophone, a remote control volume regulator located in the rear of the orchestra floor, is another assurance in this playhouse of perfectly regulated sound volume.

I take this opportunity of expressing the best wishes of R C A Photophone, Inc., for the success of the HERALD-WORLD'S efforts in focusing the attention of the industry on the finest sound reproduction.

CHARLES J. ROSS
Executive Vice-President, R C A Photophone, Inc.

* * *

An excellent idea. Anything that encourages an advance in the quality of sound reproduction benefits the public, the theatres and the studios.

I congratulate Martin J. Quigley and EXHIBITORS HERALD-WORLD.

JOHN CONSIDINE, JR.

* * *

Your plan to "honor houses for better sound-reproduction" is an excellent one and undoubtedly will benefit the entire motion picture industry. Constructive criticism is an effective force for good, but constructive praise is also highly beneficial. All individuals and organizations interested in the technical advance of the motion picture industry should take a great interest in the campaign you have inaugurated, and do everything possible to contribute to its success. As a member of the Society of Motion Picture Engineers, Projection Advisory Council and the American Projection Society, I shall call the attention of these organizations to this contest and hope to secure suitable recognition of the work you are doing.

P. A. McGUIRE
Advertising Manager, Iuternational Projector Corporation.

Sound Novelty Worn Off, Declares E. I. Sponable

(Special to the Herald-World)

NEW YORK, Nov. 19.—"Above all, the exhibitor must realize that incorrect sound amplification means cheated and irritated patrons who will not come back again," says E. I. Sponable, associated with Theodore W. Case in developing Movietone. "The novelty of sound films has worn off; talking pictures are now an accepted fact and the manager must remember that if his theatre does not give the public good reproduction of sound, the public will stay at home and listen to the radio. One badly reproduced audible film can do more harm and create a more lasting impression on patrons than several excellently reproduced pictures.

"It is false economy to save on the sound system, I mean that in spite of the extra cost, every exhibitor, especially those with deluxe and large houses, should have an emergency amplifying system. Sound installation is quite a complicated electrical apparatus and none is infallible. Spares for the equipment must be maintained at all times so that when the quality of sound becomes less, the spares may be used.

"Correct sound amplification depends almost entirely on the manager, projectionist and engineer and in their operation of the sound equipment. There is always more sound quality on the film than is actually heard coming out of the loud speaker; getting this quality reproduced is mainly a matter of correct adjustment. And this adjustment is necessary because motion in a picture is not enough anymore; the sound must be suitable for the action of the film."

BROADWAY

The Award of Merit

THAT Broadway clasped the idea of the HERALD-WORLD'S Award of Merit to its generous bosom is not putting it too strongly. Seldom has an idea still in the incompleted state been so generously received. The plan has been everywhere commended. Its development is being watched with the keenest interest. And the first awards will catch the eye of the Broadway public.

* * *

Quick Thinking

SAM GOLDWYN used his head in making Ronald Colman's latest picture, "Condemned," now showing the popular star to big houses on Broadway.

"Condemned," after the celebrated book revealing conditions in the French penal colony on Devil's Island, made a story that could be handled in many ways. Following the lines of the book closely, it would have resulted in a harsh, gruesome, sordid picture, with little to recommend it to an amusement-loving public as entertainment.

On the other hand, if softened up too much, "Condemned" might have been made into a sort of musical comedy version of the book. Treated too lightly, "Condemned" might have been called "Fun on Devil's Island" or "The Rover Boys in Jail." This would have been a disappointing affair, and utterly destroyed the exploitation value of the story as it was originally written, as it made its sensational success.

Sam Goldwyn and his advisors were bright enough to see all possibilities. As a result they made several endings to the picture. One treated it rather lightly, to keep Ronald Colman from being too pathetic a figure. The other was more substantial, more believable, more satisfactory for those who came to see something suggested by the title of the picture and its story.

On the opening night, the lighter ending was shown and, let the truth be known, kept the picture from getting all the applause it merited. Last week, the alternative ending was first used and the picture began to brighten immediately.

This is what might be called using the head.

* * *

JAMES FLOOD and William Beaudine, directors, one affiliated with Tiffany and the other with First National, were in town last week fresh or, rather ragged, after an extended tour of Europe. They said that the French bow too much, that British directors work under a terrible handicap with ghastly equipment and that in Germany it is against the law (on account of unemployment) to lay off any employes unless you shut up shop entirely.

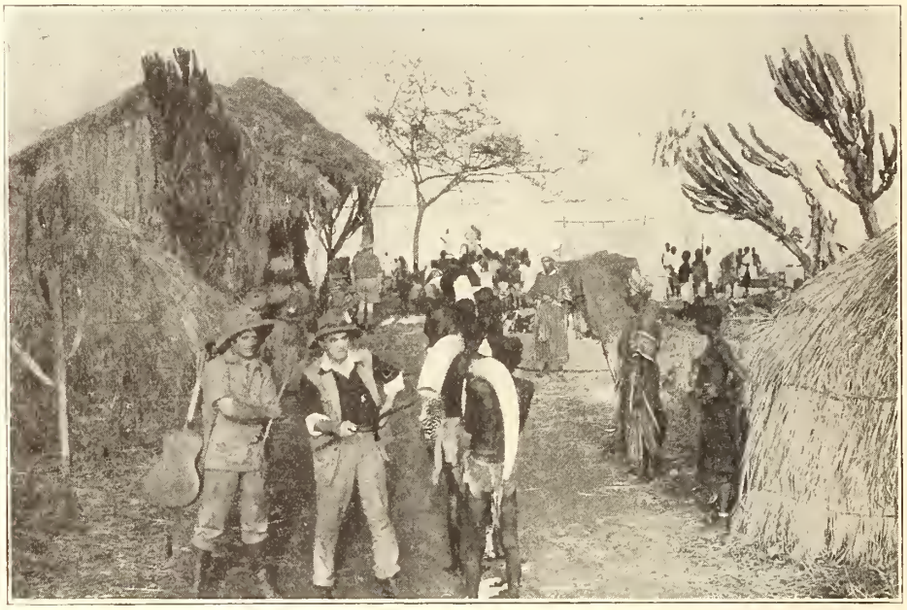
While in Berlin they called on Von Sternberg at the U F A plant where he had just started on a feature with Emil Jannings. America, they claimed, had nothing to learn about pictures from abroad and the birdies over there, if they had any sense, ought to hop to it and learn something from the Americans. They contended that Seastrom and Lubitsch were the only foreign directors who had ever amounted to anything in Hollywood. On that score, I think, there may be some difference of opinion.

Flood's most recent picture for Tiffany is "Mister Antonio," with Leo Carillo. Beaudine's is "Wedding Ring," with Lois Wilson and H. B. Warner.

PETER VISCHER.

Hollywood in Darkest Africa

THE screen adaptation of the popular adventure-biography, "Trader Horn," is now nearing completion, and the company sent to Africa to make sequences in the actual locale, is enroute back to America. On its return, the company, which is headed by Director W. S. Van Dyke, will have covered 35,000 miles. The company sailed last March, and more than seven months were spent in the jungles. From Mombasa, the unit went by train, auto, boat and afoot, through Tanganyika Territory to Lake Victoria, then up through the dangerous fastnesses of the Uganda Protectorate to Lake Albert. Other trips also were made. In the company were Harry Carey, Edwina Booth and Duncan Renaldo, the three leading players, and Clyde De Vinna, chief cameraman. The views below were made in Africa.



Duncan Renaldo and Harry Carey in a native village.

Edwina Booth ready for shooting a scene.

Ohio Session Opens Opposed to Merging of MPTOA and Allied

Study Old Arbitration Cases as New Contract Basis: Lightman

Says "Long Distance Wrangling" Won't Help—Wood Advises Merger of Independents

By JAY M. SHRECK

Managing Editor of the Herald-World

CONVENTION HEADQUARTERS, COLUMBUS, November 19.—There has been more of the atmosphere today of a national convention than of a state meeting—Allied, the Motion Picture Theatre Owners of America, the Hays organization and the Film Boards of Trade—all are in attendance.

The ninth annual convention of the Motion Picture Theatre Owners of Ohio, despite the third successive year of rain, has drawn a group of personages which seldom are seen at state conventions.

Before elaborating on this, let us state that (and this has been written with the presumption that developments during the convention will not alter the present status) there is no possibility of a merger between Allied and the MPTOA.

Any Merger Only Cooperative

Nor is there any indication as to whom Ohio will align itself with. This question is problematical. The state leans toward Allied. But at this time that means nothing, and not until tomorrow can anything of a definite nature be told.

It is apparent, however, that there will be no merger between Allied and MPTOA. On this point there seems to be no question. It seems that any step toward merging must be of a purely cooperative nature.

C. C. Pettijohn, general counsel of the Film Boards of Trade, created somewhat of a furore tonight when he spoke at the convention banquet. "C. C.," who has been known more than once to speak out in open session, declared that the affiliated exhibitors whom he represents pay 70 per cent of the film rentals of the companies and that these affiliated exhibitors would join no organization "whose only concern seemed to be the salaries of its officers."

$2,000,000 Adjustment, Says Kent

"I mean that," he said, "whether it is Allied or MPTOA," but here he spoke in praise of President Lightman of the MPTOA. His statement, according to many, was a direct slap at Al Steffes, who, in recent weeks particularly has taken some sideswipes at the Hays organization, particularly Will H. Hays and C. C. Pettijohn.

The address of Sidney R. Kent at tonight's banquet covered practically the same points brought out in his address read at the Memphis convention. The exception, of course, is the fact that more than $2,000,000 in adjustments have been made.

Lightman Asks Constructive Action

The exhibitor today must not take the negative course if his program is to be one that will achieve the things that are constructive for himself and for the motion picture industry as a unit.

Briefly, that was the keynote of the address delivered today by M. A. Lightman, president of the MPTOA.

"We will meet with Allied, with Hays, or with anyone else at a round table and discuss our mutual problems," stressed the national executive, "but we will not enter into any long distance wrangles, as such procedure is negative and accomplishes nothing.

"I do not believe in resisting, but rather overcoming contrary forces by crowding out the undesirable factors with such an abundance of constructive good that the other will lose its significance.

Producers' Cooperation Needed

"After all, we need the full cooperation of the producers with censorship being revived, with the music tax becoming controllable, with the wide film rising either as a menace or a tremendous good, depending entirely on the way in which it is projected to us, with the ever threatening legislations, and with the future contracting of pictures.

"In regard to the future contracting of pictures, I believe that the producer must forget the 'cluck' picture, and the exhibitor must in the future buy more cautiously. I am not speaking now only of the towns of one, two and three thousand. I am speak-

(*Continued on next page*)

Suspension of Arbitration in U. S. Reported

(Special to the Herald-World)

PHILADELPHIA, Nov. 19. — Acting upon advice of the Hays organization, in line with the decision of Judge Thacher recently handed down, meetings of the Arbitration Board in Philadelphia have been suspended pending further rulings. George P. Aarons, secretary of the MPTO of Eastern Pennsylvania, Southern N. J. and Delaware, stated that in his opinion if the arbitration clause is found illegal, it will not in any way nullify the other covenants in the contract. He added that he believes two forms of contract will be offered to exhibitors, one providing for voluntary arbitration, the other for compulsory arbitration, either one of which may be chosen by the exhibitor.

Chicago Board Suspends Arbitration on Thursday

The Chicago Film Board of Arbitration will suspend arbitration Thursday, November 21, as the result of an order from the Hays office reported to have been issued Saturday, it was learned Tuesday.

The order was reported to be general in scope, affecting every Board of Arbitration under the Hays organization, and it was stated that the order would remain in effect pending establishment of some adjudicatory means to come within the specifications indicated in the fact of the recent decision by Federal Judge Thacher in New York that the Standard Exhibition Contract and its arbitration provisions are illegal.

No statement was forthcoming from the offices of the Chicago arbitration board.

Hays Office Silent On Arbitration Action

(Special to the Herald-World)

NEW YORK, Nov. 19.—The Hays office had no comment to make on the report that a general order had been issued for temporary suspension of arbitration by the film boards of arbitration.

C. C. Pettijohn, general counsel of the Film Boards of Trade, was in Columbus, attending the convention of the Ohio exhibitors' organization.

Pettijohn, at Columbus, Offers no Statement

(Special to the Herald-World)

COLUMBUS, Nov. 19.—C. C. Pettijohn, chief counsel of the Film Boards of Trade, who was here to address the Ohio exhibitors' organization, had made no statement by noon today on the report of a general order for temporary suspension of arbitration by the Boards of Arbitration.

Sunday Violations Are Investigated in Texas

(Special to the Herald-World)

WAXAHACHIE, TEX., Nov. 19.—A country-wide investigation of alleged violations of the Sunday closing law has been instituted by legal authorities in Waxahachie, Texas. The sheriff has been instructed by the county attorney to gather all possible data of the situation. Managers of theatres in Waxahachie and Ennis were fined recently for openirg on Sunday.

RKO Gets Rights to Spoor-Berggren Wide Film Process; Plans Building Sets

(Special to the Herald-World)

NEW YORK, Nov. 19.—Consummation of a deal by RKO productions with George K. Spoor and P. J. Berggren, co-inventors of the wide stereoscopic film, whereby RKO acquires rights to this process, is announced by Joseph I. Schnitzer, president of Radio Pictures. RKO Studios already are planning construction of sets and the installation of cameras and accessories to utilize the Spoor-Berggren process, which has been demonstrated successfully here at the Gramercy RKO Photophone Studio. Radio's first wide screen stereoscopic feature is expected to appear around the first of February, according to Schnitzer, who stresses the fact that closeups in the new medium are achieved without distortion.

At the Spoor Studios in Chicago at the old Essanay plant, further details were unavailable. George K. Spoor is now in California.

Wood Proposes That Independents Merge

(Continued from page 25)

ing as well for towns of ten and twenty thousand.

Can't "Slough Off" Films

"You who are assembled here know that in the past in towns with Class A and Class B houses, we have been in a position to slough off pictures of lesser quality onto the Class B theatres. But we have arrived at a cycle in our business when this can no longer be done. First, the Class B houses are being closed, and, second, we cannot for a moment disregard the extension of runs in the Class A houses. These two facts have created the new situation which necessitates a revision of the contracting policy.

"In other words, if a company is marketing, we will say 50 pictures a year, provision should be made so that the exhibitor may contract, for, say, 35, or maybe 40. Such provision would assure him of money making product and assure the distributor and the producer of a commensurate return on their huge investments.

"We do not ask, however, that we be given everything. Our constructive policy is give and take, and in return for a revision of our contractural relations we would place arbitration on a positive rather than a negative basis.

Proposes Study by Committees

"How many responsible exhibitors are affected by arbitration? Records will show you that there are few if any. Therefore, we would be willing to confer with the distributors on a form of contract which in the beginning would be a cure for the contract evils now existing, and would minimize the necessity of arbitration. We don't fight constructive arbitration, for fighting it is a negative procedure which we do not condone.

"A constructive thought is this: Committees should be appointed in the various zones to make a careful analysis of the cases that have come up for arbitration during the past two or three years. Undoubtedly, this will disclose that certain types of cases predominate. An effort could then be made to absorb these difficulties in the negotiations for a new contract between the exhibitor and the distributor, paying our physician to keep us well rather than engaging his services after we are terribly ill.

"We hear a great deal of dissatisfaction with the present situation in the motion picture industry. Don't blame any one man, or set of men, for the present situation can be traced only to the contributions of science and the advancement of civilization.

"There are invisible forces creeping in upon us and we must be prepared. We must prepare through a policy of constructive activity."

Independent Merger Proposed

Perhaps the most significant statement of P. J. Wood, general manager of the Ohio organization, in his annual report was this statement:

"All large industries have been touched by the zest for consolidation and amalgamation, and this factor has had much to do with the present condition of the small independent exhibitor.

"The tendency of large corporations to assimilate small units is prevalent in all lines of business, and the apparent economic success of chain operation precludes the possibility of the large theatre chains becoming any less aggressive in their expansion programs.

"At this time, it may not be amiss to remind the independent theatre owners of Ohio that as a matter of self-preservation they should give serious consideration to an actual merging of their individual interests in order to secure the benefits of chain buying and operation."

Wood, however, did not elaborate on this statement, the merging of independent interests being left open to conjecture.

He did state this, however:

"The introduction of sound into the industry brought a new and unknown factor into our business, and it has required many months' time for the exhibitor to adjust himself to this new situation. Values, insofar as film rentals were concerned, have had to be figured upon an entirely new basis, and not even yet has this vital problem been entirely met by either the distributor or exhibitor.

Sees Improvement Coming

"This situation, however, in my opinion is bound to improve as more and more theatres install sound equipment, thereby giving the distributing companies a wider market for their sound pictures. At the present time, however, the distributors are attempting to secure from approximately 40 per cent of the theatres 100 per cent in revenue. The natural result is the average small theatre owner with sound has been and is paying too much for film."

The Ohio general manager then dwelt upon competitive admission prices, declaring that they were "a contributing factor to the present serious predicament in which the small exhibitor finds himself."

"Competition from the first run houses," he said, "has made it impossible for the small theatre owners to raise their prices, as the former offer a quality, quantity and newness of entertainment which cannot be approached by the latter for admission prices little if any higher than those charged by the small theatre."

Calls Small Owner Handicapped

Wood is of the opinion that the Hays figure of approximately 10,000,000 increase weekly in theatre attendance has benefited "the small theatre owner to a very small extent."

His concluding thought on this phase of theatre operation was:

"Had it been possible, however, for all theatres to have increased their admission rates simultaneously with the installation of sound pictures, this increase in most instances would have enabled the small exhibitor to have met the increased cost of operation. However, as long as the large deluxe houses maintain their present low scale of admission price it is obvious that the small theatre cannot raise its price."

Wood paid high tribute to Allied for its consummation of deals with RKO and Tiffany, and advised exhibitors to take advantage of this service where possible. He also credited Allied for, and commended the organization for the Type G equipment of RCA Photophone which will be ready about January 1.

Publix and Warner in State Unit

Wood pointed out that the state's campaign for chain membership had brought in Publix and Warner theatres, and "we will continue to work in this direction until every chain theatre in the state does its share to maintain this organization."

He urged also that the representatives of the producer-distributor and the exhibitor who "will be charged with the preparation of a new legal contract to bear uppermost in their minds the interests of the independent exhibitor, so that he may survive and operate his business on a basis of fairness to both the distributor and himself. I do not believe that it is in the minds of the producer-distributor to force an unfair and confiscatory contract down the throats of the independent exhibitors. Therefore, the producer-distributor should show his sense of fairness by agreeing to a contract which, while protecting his own interests, will treat fairly the interests of the independent exhibitor."

Attendance at the Ohio exhibitors convention was representative, including M. A. Lightman, Memphis, president of the MPTO of America; Abram F. Myers, Washington, president of Allied States Association of Motion Picture Exhibitors; Dr. Lee de Forest, of General Talking Pictures Corporation; Pete Woodhull, former president of the MPTOA and now a representative of the de Forest corporation; J. J. Harwood, Cleveland, vice president of the Ohio association; H. M. Richey, Detroit, general manager of the MPTO of Michigan, and many others.

Mayor Welcomes Exhibitors

Mayor James J. Thomas, of Columbus, in a few well chosen remarks welcomed the visitors to the Buckeye capital, extolling the greatness of Columbus as a convention city. J. J. Harwood, Cleveland, responded in his happy manner. Following the report of Business Manager P. J. Wood, President William M. James announced the standing committees for the sessions. A comprehensive report of the legislative work carried on by the special legislative committee was made by Martin G. Smith of Toledo. He said the association had defeated a number of bills to make censorship more rigid and had defeated the amusement tax law.

Oscar R. Hanson, New York, general sales manager of Tiffany Productions, explained in considerable detail the franchise proposition put on by his company. This proposition, he declared, has been sold to upwards of 1,500 exhibitors and will undoubtedly prove of great benefit to the small independent exhibitor.

Harold Lloyd Film Clicks at Ohio B. O.

(Special to the Herald-World)

COLUMBUS, OHIO, Nov. 19.—Harold Lloyd, with an excellent possibility of setting a Lloyd picture record on Broadway at the Rivoli, is likewise heading toward big box office figures in Ohio with his "Welcome Danger." In four days at the Newark here, the picture grossed $4,300, while the opening day at Zanesville it totaled $735.

Phil Hazza of Tiffany Dies on Way to Montreal

(Special to the Herald-World)

NEW YORK, Nov. 19.—Phil Hazza, Canadian general manager for Tiffany Productions, died late last week at St. Michael's hospital in Toronto. Peritonitis was given as the cause of his death. Hazza conferred here with Oscar Hanson, general sales manager of the company, a week ago, and then started back from Montreal. At Syracuse he had an attack of appendicitis. Before he could reach a hospital peritonitis had set in.

All Producers Join In Adjustments to Small Exhibitors

(Special to the Herald-World)

NEW YORK, Nov. 19.—The small independent exhibitor, as seldom before, is (and is becoming increasingly so) the particular concern of the motion picture producers. The producers are all seriously considering the claims of the little showman and are making adjustments compatable with the circumstances whenever the exhibitor can honestly show the necessity for them.

Fox and Warners and Metro-Goldwyn-Mayer, although they have made no great stress about it in the public prints, are among the leaders in the constructive endeavor. Paramount, of course, through the efforts of Sidney Kent, who heads the committee from all producers dealing with reduction, is in the foreground, too.

The larger producers are regarding the difficulties which beset the small exhibitor in a common sense and businesslike manner and are constructively aiding in their solution. Apparently they believe that the test of good faith of the entire industry will be in its treatment of the small town exhibitors in the years to come and that that treatment will be the measure of their greatness in the future.

RCA and Victor Set New Mark in Profit For Third Quarter

(Special to the Herald-World)

NEW YORK, Nov. 19.—Large increases in net earnings are shown by Radio Corporation of America and subsidiaries, including Victor Talking Machine Company, in the quarter ended September 30, and for the nine months.

Net for the quarter totaled $8,729,389, as against $5,221,145 for the same period last year, when the Victor company was not included, while for nine months this year the figure was $13,725,876.

Gross income from sales, communications, real estate and other operations in the third quarter was $63,217,926.

Theatre Promoter Gets Seven Years in Prison in Indiana Fraud Plot Quiz

(Special to the Herald-World)

ANDERSON, IND., Nov. 19.—Harry M. Goldberg, 26, theatre promoter from Detroit, Mich., weakened and turned ashen pale when Judge Carl Morrow in Circuit court here passed sentence committing him to the Indiana state reformatory for a term of seven years for his part in alleged conspiracy to defraud Harry Muller, theatre owner here, of $25,000 in a theatre promotion deal.

Goldberg had pleaded guilty. His attorneys asked for a stay of sentence to permit Goldberg to return to Detroit to attend to some business there and this was granted on condition that $5,000 bond be provided.

Goldberg was indicted here along with Joseph Cosco, Detroit theatre manager, and Carl Kreis and Gilbert Harries of a contracting firm of Indianapolis, on charges of conspiracy to defraud Muller. Other defendants have not yet been tried.

Fire Closes Theatre

(Special to the Herald-World)

ORLAND, CAL., Nov. 19.—The theatre of C. A. Pendleton has been damaged by fire, necessitating closing for a time.

Are Mince Pie Eaters Morons?

That's the Question Asked in Turn by B. A. Griffiths, Madison Exhibitor, in Challenging Statement of University of Wisconsin Professor That Talking Pictures Are "Mushy Productions for the Middle Class Moron"—Theatre Manager Charges Educator's Remarks to Personal Bias and Shows that Sound is Bringing Broadway's Greatest "Legit" Stars and Plays to Main Street.

(Special to the Herald-World)

MADISON, WIS., Nov. 19.

NEWSPAPERS of this city are devoting considerable space to a controversy being waged between a University of Wisconsin professor, who has attacked the talking pictures as being "mushy productions for the middle class moron who sits and absorbs this color, movement, and sound," and B. A. Griffiths, manager of the Fox Midwesco Strand theatre, who voiced strenuous objections to the professor's remarks. It was in an address before the American Association of University Women that the professor, W. C. Troutman of the University of Wisconsin department of speech, made his caustic remarks regarding the talkers.

NEWSPAPERS carrying accounts of Professor Troutman's address were scarcely on the streets when Griffiths was at his typewriter writing an open letter to the professor taking him to task for his remarks.

The Wisconsin State Journal, in introducing Griffiths' reply to Professor Troutman, takes no sides in the argument. The newspaper reporter writes that "Griffiths intimates that the professor's dislike for the 'talkies' is purely on personal prejudice, and by the same line of reasoning would label persons who eat mince pie as morons if Professor Troutman himself had as violent a dislike for this pastry as for the 'talkies'."

Challenges Statement

Then is quoted Griffiths' open letter as follows:

"Dear Professor:

"I was greatly amused Wednesday when I read in the local newspaper that you stated in an address before the American Association of University Women that:

"The talkies, Waterloo of the theatre, are 'mushy' productions designed for the middle class moron who sits and absorbs this color, movement and sound.

"Being in the moving picture business I can hardly sit idly by without challenging such a statement, and I ask you by what reasoning you have reached the conclusion that a majority of movie-goers are 'middle class morons.' One cannot help but think that you are prejudiced, and for what reason? Simply because you do not care for the motion pictures?

Are Mince Pie Eaters Morons?

"If so, then by the same line of reasoning, if a majority of the people in this country like mince pie, and you do not, you are justified once more in labeling them 'morons!' Silly? Certainly it is, but so is your conclusion that the moving picture goer is a middle class moron.

"The newspapers also credit you, Mr. Troutman, with the statement that:

"'The talkies are killing the theatre and theatres that were formerly legitimate are now filled with mechanized sound, mechanized acting, and mechanized plots.'

"Evidently you do not know, Mr. Troutman, that the 'mechanized acting' in 'mechanized plots' of the greatest talking picture successes has been by legitimate stage stars in plays that were sensations of the legitimate stage.

Broadway to Main Street

"Perhaps it has never occurred to you that the 'talkies' have actually brought the legitimate stage from Broadway to Main street, for what chance did the small town theatregoer ever have of hearing the voices of legitimate stage stars until the invention of the talking picture? It was the invention of the 'talkies' that enabled persons in every village and hamlet in the United States to now hear as well as see such noted stars at Lionel Barrymore, Ruth Chatterton, Raymond Hitchcock, and oh, hundreds, yes, thousands of others—legitimate stage, concert, orchestras, and what not? The talents of these great stars have been seen and heard heretofore only by theatre-goers in the larger cities."

Griffiths then quoted from the article in *The Nation* which was reprinted in part in the HERALD-WORLD issue of last week.

Former Theatre Owner Marries

SAN FRANCISCO.—Herbert L. Rothchild, builder of the California theatre, and for years interested in the moving picture business here, was married last week at Medford, Ore., to Miss Jane M. McMahon.

Mayor Cancels Sunday Show Permits As Pastors Phone Him in Hunting Camp

(Special to the Herald-World)

ALBANY, Nov. 19.—An attempt on the part of exhibitors in this city to stage Sunday shows received a serious setback on Saturday when Mayor Thacher, from his hunting camp in the Adirondacks, telephoned his secretary that permits which the latter had issued for Sunday shows were to be canceled. This action on the part of the Mayor followed large newspaper advertisements on the part of the theatres calling attention to their Sunday programs. Just about the time these advertisements appeared, the ministers of the city got busy and filed so vigorous a protest over the long distance telephone, that the Mayor who was recently re-elected to office, decided to cancel permits for Sunday shows issued by his secretary during his absence. Upon his return to Albany, Mayor Thacher said that he would continue to enforce the law prohibiting Sunday shows.

Permits for these Sunday shows had been issued by the Mayor's secretary in two or three instances, with the understanding that a portion of the proceeds were to go to American Legion posts. Other theatres decided to stage similar benefits with the result that practically every theatre in the city made plans to open on Sunday.

International Distributors Plan to Open London Office as Outlet

H. J. Bellingham, Representing British Producers and Exhibitors, Draws Up Agreement with Organization Headed by J. W. McKay

(Special to the Herald-World)

NEW YORK, Nov. 19.—Negotiations looking toward the establishment of a London office of International Motion Picture Distributors are underway, it was learned here today. The European branch of the organization, with its headquarters in London, will be organized for the purpose of creating an outlet in England and its colonies for independent American productions and likewise for establishing a market in the States for British productions as well as those made over here.

H. J. BELLINGHAM, financial advisor of a number of independent British producing companies and also affiliated with a number of British theatre chains, is drawing up the agreement between the organizations he represents and officials of the American corporation which is headed by John W. McKay, president, and Thomas S. Keary, treasurer.

McKay a Pioneer Producer

Mr. McKay, who as general manager of the Mayflower Photoplay Corporation contributed to the screen such well known productions as "The Miracle Man," "Soldiers of Fortune," "Law of the Yukon," and many others of equal note, is one of the pioneer producers and distributors in this country. He has served as an executive of the Paralta and Triangle Film Corporations.

Mr. Keary was former general auditor of the United States Lines and member of the auditing staff of the Hearst Corporations. Edward A. McShane, counsel, was former assistant Corporation Counsel for the City of New York and Special Deputy Attorney General for the State of New York.

It is the intention of International Motion Picture Distributors to distribute a limited number of the higher grade pictures each year through branches and agencies in numerous key cities throughout the United States and Canada and the British Empire, and assist in financing both European and American production. The corporation will act as an intermediary between the producer and the theatre in promoting the sales of worthwhile pictures and will re-establish a service which both independent producer and exhibitor have found extremely trying on account of the mergers of the large producer-distributor groups. Specifically, the company intends the product of the independent producer for the market of the independent exhibitor.

Mr. Bellingham, who is staying at the Hotel Manger here, will sail for London within ten days to complete the final details of the agreement.

Official House Organ of A M P A Makes Its Bow; Edw. McNamee Is Editor

The first issue of "Motion Picture Advertising," official monthly organ of the A M P A, is a dignified publication of sixteen pages headed appropriately with salutations by President Edward L. Klein. Edw. McNamee is editor; Mike Simmons, business manager, and C. Shottenfels, advertising manager.

Also appropriately for an organ of the A M P A, half of the issue consists of full-page advertisements.

Text content includes an editorial column, also "A. M. P. A. Lunch Crumbs," an article on press agents by Regina Crewe, motion picture editor of the New York American, reproduction of a part of a speech by Mike Simmons at the Bankers' Industrial Exposition, an article by Jack Harrower on publicity ideas, one on the National Board of Review by Ray B. Bolton, a column headed "The Adman Observes," and a Service Bureau report by Bruce Gallup, chairman.

$25,000 Exchange Building Going Up in Minneapolis

(Special to the Herald-World)

MINNEAPOLIS, Nov. 19.—A contract for the construction of a $25,000 film exchange building on Glenwood avenue between Eleventh and Twelfth streets has been let by George S. Johnston to E. B. Cooper, Minneapolis contractor. The building will be one story high, of brick and concrete, 50 by 120 feet.

Talkers Help Famous Canadian to Set Net Profit Mark of $2,044,224 in Year

(Special to the Herald-World)

TORONTO, ONT., Nov. 19.—A tremendous increase in profits, as a result of audien installations, is shown in the financial statement of Famous Players Canadian Corporation. The company now operates 196 theatres in the Dominion, as compared with 146 one year ago.

Gross profits for the year ending August 31 are 124 per cent greater than for the previous twelve months, gross operating profit being $3,376,845 as compared with $1,507,068. After all deductions, including a writeoff of $208,281 for audien equipment, the net profit is $2,044,224, or $6.24 for each of 327,540 outstanding common shares as compared with the surplus for the previous year of $462,071, equal to $1.44 a share.

Vice president J. P. Bicknell asserted that this great increase was due to the advent of talking pictures and to the acquisition of further theatres. Company assets are $25,717,298, including $1,622,859 in cash, against assets of $20,156,604 including $268,277 cash one year previously. The resignations of Hon. W. D. Ross, Sir Robert Holt and N. L. Nathanson as directors and the appointment of Arthur Cohen as managing director were officially announced.

Here's How Exhibitor Won Sunday Show by Working Three Years

Ministers Reject Offer to Close From 6 to 9:15 P. M.—Moore Makes It Continuous

(Special to the Herald-World)

KANSAS CITY, Nov. 19.—After three years of hard work, Jack Moore, manager of the Princess and Kennedy theatres in Kirksville, Mo., has succeeded in operating his houses on Sunday without interference from the state or county authorities.

The manner in which Moore accomplished his task is explained in a letter written by him to E. C. Rhoden, division manager for Fox Rocky Mountain Theatres, of which the Kirksville houses are a unit.

Tested Opposition, Rather

"The trade journals have been of the opinion that we opened the houses to test the validity of the law and then closed them," Moore said last week. "This is not true, although it did appear to be the case."

His letter follows:

"On August 11 we opened the theatre to see if there would be any opposition to Sunday shows, this being an agreement with the county prosecuting attorney that we should close if the opposition was enough to warrant it. They did not present the petition opposing the shows until Friday, August 16, so the prosecutor told me to run on the 18th and then close until we could find out about the blue laws. We did this and in the meantime investigated and convinced the state officials that the blue law was not a religious statute and should not be forced against the picture show.

Offer to Close 6 to 9:15 P. M.

"In order to do this it was necessary to go to the attorney general's office and get the opinion from there and from the judges of the supreme court. This I did, first going there with an attorney, getting it all set, then by taking the county prosecuting attorney to Jefferson City (state capital) and having him interview them.

"After this was done we came back and told the preachers that we were going to open again and if they would not cause any action to be taken against Sunday shows we would not operate between 6 and 9:15 p. m., but if any action was taken we would open continuous, which we did after the churches presented a petition against the Sunday shows October 20 in each of their churches.

Start Running Continuously

"The newspaper carried a story about these petitions Monday, October 21, on the front page after we opened on Sunday, September 22. As the story appeared October 21, we immediately began advertising a continuous Sunday show for October 27, and thereafter. We have run the continuous shows from that time and have heard nothing from these petitions and believe we will not, as they have been informed that there can be nothing done about them."

Missouri exhibitors have been watching the Kirksville situation with interest and the success of Moore may set a precedent for other theatre owners in the state.

Winnie Lightner on Radio; Signs Warner Contract

(Special to the Herald-World)

NEW YORK, Nov. 19.—Winnie Lightner, of Warner Brothers' "Gold Diggers of Broadway," has signed a five-year contract.

Miss Lightner is to appear over the radio tomorrow noon from station WPAP in an interview by the *New York Evening Journal*, and may also sing one or more popular songs.

Butterfield Houses Will Total 80 with Completion of Two

(Special to the Herald-World)

DETROIT, Nov. 19.—Butterfield interests will have 80 theatres in 30 principal cities of Michigan with the early completion of projects now underway.

They have completed negotiations with the J. H. Frank Theatrical Enterprises for purchase of the leases on the Rex and Majestic theatres at Jaekson. With the opening of the new Miehigan theatre and the house acquired from J. H. Frank, they will own five houses in that city.

The new theatres in Sault Ste. Marie and Jackson will be ready for the roof very shortly. The contractors have agreed both theatres will be completed on or before March 1, 1930.

Negotiations have been started for the construction of a new theatre in Muskegon. Ground will be broken about March 1.

San Francisco Labor Sidesteps Musician Plea Against Sound

(Special to the Herald-World)

SAN FRANCISCO, Nov. 19.—Efforts of the organized musicians of this city to have the California State Federation of Labor condemn "mechanization and dehumanization of the theatre" failed at the recent convention held at Long Beach, but the question has been referred to the executive board and is to be brought up again at an early date.

The State convention was asked in a resolution introduced by C. Brand, F. Bovgel and A. S. Morey, of the San Francisco Musicians' Union, to call on its affiliated members to patronize only those theatres or places of amusement that offer the human element in their entertainment and who employ members of the theatrical crafts.

La Falce Named Manager Of Circuit Publicity and Exploitation of Warners

(Special to the Herald-World)

NEWARK, Nov. 19.—Frank La Falce, 29, director of advertising and publicity for the New Jersey Warner Brothers theatres, has been appointed manager of circuit publicity and exploitation for Warner Brothers throughout the United States.

Frank LaFalce

The appointment, which involves the creation and operation of a new department in the Warner organization, puts him in direct supervisory contact with more than 400 Warner Brothers theatres.

La Falce has been with the New Jersey circuit a little more than three years, joining it in the capacity of publicity man in August, 1926. He became director of advertising and publicity for the circuit last July, succeeding D. E. Weshner, who is now general manager.

Doris Einstein Is Wed

PHILADELPHIA.—The marriage of Miss Doris Einstein, daughter of Abe L. Einstein, publicity director of the Stanley Company, to Joseph Shaw Livingston, took place on November 6 at the Ritz-Carlton hotel, Phildelphia. They sailed for London and Paris.

MPTOA Starts Radio Series To Show Service Activities

Secretary O'Toole, in First Program, Cites National Organization's Work for Red Cross, Civilian Training Camps, Mail Early Campaign and Flood Prevention

(Special to the Herald-World)

NEW YORK, Nov. 19.—The M P T O A is taking to the radio in broadcasting the service activities of the organization. Through a hookup of stations, the entire company will be informed of this work in a series of broadcastings during the remainder of the fiscal year.

M. J. O'Toole, national secretary, in the first of these radio addresses, delivered last Thursday from station WPCH, declared that the M P T O A extends its service to 16,000 theatres in the United States and Canada and through their screen reach millions daily.

Explaining that the broadcasting is in conjunction with the Great White Way Civic Association, of which William J. King of the Bilmarjac Corporation is president, O'Toole traced these services as follows:

"From the New York office of the M P T O A letters went out requesting theatre owners everywhere to broadcast on the screens the humane message of the Red Cross. Thousands of feet of service film have been used in the theatres by the M P T O A to advance the work of the War Department in stimulating interest in the Citizens Military Training Camps and other defense activities. Again the "mail early" slogan of the Post Office Department has been carried on the screens in the same way and also the development of the program of the National Educational Division of the Department of the Interior.

Aid in Flood Prevention

"Within the past two years the M P T O A has materially advanced the Mississippi Flood Prevention Program of President Hoover on the screens. This is real constructive service. There is nothing partisan, nothing sectional, nothing selfish about the work of this great Theatre body. Its purpose comprehends the needs of the whole United States. Yet its officers and directors fully understand that much of the theatre business of the Nation is directed from the Great White Way of New York.

"Our wonderful theatrical district with its millions of lights has created other Great White Ways in thousands of American cities and towns. Wherever a theatre is located in the largest city or the humblest town there is the Great White Way.

"This illuminated spot, this brightest of all parts of every city and town, not only blazes the way materially but it lights up the darkened places mentally and otherwise. The Great White Way is the center of cultural education and refinement.

Points Out Exhibitors' Duty

"In these times when stock markets upheave, nothing has a better balancing effect than the theatre. There on screen or stage the mentally perturbed can find another and a better world. It will lift them out of their despondency, open anew the vistas of a finer life and beckon them on to more prolific areas and greener pastures.

"The theatre is in the class of the church and the school as a community institution. Everywhere this is recognized now, and it is the duty of all theatre owners and the related duty of all people to make maximum use of theatres in advancing and developing progressive public programs."

Ontario's Censors Slaughter Pictures; Change 50 in Month

(Special to the Herald-World)

OTTAWA, Nov. 19.—The Ontario Board of Moving Picture Censors is receiving more than its share of attention on the part of exhibitors and the public because of the manner in which current releases are being slaughtered.

During the month of October, the Ontario Board inspected 171 subjects, of which only 122 were passed without change. Five pictures were condemned in their entirety and 119 deletions were made in the remaining 44 subjects. This is the average for several months past.

Keen Competition as Columbia Drive Nears End

(Special to the Herald-World)

NEW YORK, Nov. 19.—The Joe Goldberg $2,000,000 testimonial sales drive which is now in its seventh week is closing with keen competition.

A tabulation of groups shows that Rube Jackter's group, comprising the Western and Middle States divisions is in the lead with a grade of 127.45. Ben Rosenber of the Eastern group scores a 123.70 grade and Hal Hodes of the Midwestern Southern and Southwestern division had a 101.13 grade.

Mergers Would Need Federal Trade Board OK Under New Tinkham Measure

(Special to the Herald-World)

WASHINGTON, Nov. 19.—Of special interest to the motion picture industry at this time is a bill of Representative Tinkham of Massachusetts whereunder projected mergers or consolidations of large business, industrial or banking enterprises would be subjected to approval of the Federal Trade Commission.

Interests desiring to merge would be required to satisfy the commission that their action would not constitute unlawful monopoly or an unreasonable restraint of trade or unfair competition in interstate commerce before a license would be granted to permit the merger.

The commission would be empowered to file complaints against a consolidated interest in event it had reason to believe that it was violating the anti-trust laws and after a hearing to revoke, if necessary, the license.

MOTION PICTURE FINANCE

See End of Drastic Price Breaks

By LAURENCE STERN

NEW YORK, Nov. 19.—After the startling developments of the last three weeks it is obviously dangerous to attempt any guesses as to the course of the stock market. Nevertheless Wall Street assumes this risk and at the present writing is cheerfully confident that the securities panic is a thing of the past.

THE further price break in the forepart of the week once more found all stocks moving down together, motion picture shares suffering severely with the rest. So far as these shares are concerned, however, the subsequent recovery reduced net losses for the week to comparatively small figures. Warner Brothers advanced 1⅛ points; Paramount declined 1⅝; Radio-Keith-Orpheum, 1⅜; Loew's, Inc., 2¾; and Fox Film, 5.

* * *

At first glance it would appear that the panic involved a wholesale disregard for individual values and for varying group trends. Yet this is only relatively true. It is interesting to note that while the market as a whole reached its low in the smash of November 13, most of the motion picture issues established their lowest levels on October 29 and in the later stages of the break displayed increasing resistance.

* * *

Fox, for example, crashed down to 40 on Oct. 29, but halted at 51 on November 13; while Paramount sold at the absurd price of 35 on October 29, but could not be depressed below 41⅛ on November 13. A similar increase in resistance was shown by Loew's and Radio-Keith-Orpheum.

To any close observer of the market this is interesting and significant testimony. In a general way the same trend has been shown by food stocks and other shares of companies in lines of business which should be little affected by industrial depression.

* * *

It indicates plainly that even when public fear was at its height, reason was not wholly lost. This fact supports the optimistic expectation that the amusement shares, along with other "depression proof" stocks, will enjoy additional recovery.

Two Subsidiaries Formed By FN to Help Legal Details

(Special to the Herald-World)

NEW YORK, Nov. 19.—To facilitate legal details connected with distribution and production, First National Pictures has organized two subsidiary corporations. The first, First National Productions Corporation, will act as a producing company and productions will be carried on in its name. The other, First National Pictures Distributing Corporation, will act as the distributing corporation and all distribution in the United States and Canada and all business throughout the branches will be carried on in its name. The company will organize exactly as heretofore and the organization of the above mentioned subsidiaries was for the purpose of convenience.

DeForest Subsidiary Sued On Picture Made in 1925

(Special to the Herald-World)

NEW YORK, Nov. 19.—Miss Eva Leoni, soprano, will seek damages of $80,000 from the DeForest Latin America corporation, subsidiary of DeForest Phonofilm, on Wednesday, November 20, charging that is part of the money owing her for creating as a talking picture play the second act of Rigolette in 1925 and for casting and aiding in its production.

At the New York Theatres

NEW FILMS

PARAMOUNT—"The Saturday Night Kid," Paramount all-talker with Clara Bow, James Hall, Edna May Oliver and Jean Arthur. Opened November 15.

CAPITOL—"The Kiss," M G M picture with Greta Garbo, Conrad Nagel, Anders Randolf, Holmes Herbert and Lew Ayers. Opened November 15.

ROXY—"Seven Faces," Fox all-talker with Paul Muni, Marguerite Churchill, Lester Lonergan and Russell Gleason. Opened November 15.

55TH STREET—"Waterloo," a German Emelka film with Charles Vanel, Humberstone Wright and Otto Gebuehr. Opened November 16.

CRITERION—"The Love Parade," Paramount all-talker with Maurice Chevalier and Jeanette MacDonald. Opened November 19.

WINTER GARDEN—"Show of Shows," Warner all-talker with all star cast. Opened November 20.

HELD OVER AND REVIVED

ASTOR—"Hollywood Revue," M G M talker. Opened August 14.

WARNERS—"Disraeli," Warner all-talker. Opened October 2.

GAIETY—"Sunny Side Up," Fox all-talker. Opened October 3.

EARL CARROLL—"Rio Rita," Radio talker. Opened October 6.

RIALTO—"The Trespasser," United Artists all-talker with Gloria Swanson, directed by Edmund Goulding. Opened November 1.

CAMEO—"Around the World with the Graf Zeppelin," M G M all-talker of historic flight.

LITTLE CARNEGIE—"The Last Performance," a silent Universal picture starring Conrad Veidt and Mary Philbin, directed by Dr. Paul Fejos. Opened November 2.

FIFTH AVENUE—"Paradise," a foreign picture with Betty Balfour and Alexander D'Arcy.

SELWYN—"Condemned," United Artists all-talker with Ronald Colman, directed by Wesley Ruggles and Digges. In cast are Ann Harding and Louis Wolheim. Opened November 3.

CENTRAL—"Paris," First National all-talker with Irene Bordoni, based on stage play of same name in which Bordoni starred. Opened November 7.

STRAND—"Footlights and Fools," First National all-talker with Colleen Moore. Opened November 8.

COLONY—"Shanghai Lady," Universal all-talker with Mary Nolan and James Murray, directed by John Robertson. Opened November 8.

FILM GUILD CINEMA—"Arsenal," silent Russian film hailed abroad as successor to "Potemkin." Opened November 9.

GLOBE—"Woman to Woman," Tiffany-Stahl all-talking picture with Betty Compson, George Barraud and Juiliette Compton—adapted from stage play by Michael Morton. Opened November 11.

GEORGE M. COHAN—"Song of Love," Columbia all-talker with Belle Baker, Ralph Graves and David Durand, directed by Earl C. Kenton. Opened November 13.

"Rio Rita" Plays 85,000 Admissions in Two Weeks At New Orleans Orpheum

(Special to the Herald-World)

NEW ORLEANS, Nov. 19.—"Rio Rita," which closed a two weeks' run at the Orpheum theatre, is credited with 85,000 admissions to its credit, practically the greatest financial success of several years.

SECURITIES PRICE RANGE

Week Ending November 16

NEW YORK STOCK MARKET

	Sales	High	Low	Close
American Seating	1,800	23½	22	22
Brunswick-Balke-Collender	21,700	24¾	16¼	23
Consolidated Film, pfd.	64,000	19½	16⅜	19
Eastman Kodak	39,500	174¾	150	174¾
Do. pfd.	90	121	121	121
Fox Film "A"	67,600	67¾	51	64⅜
Keith Albee Orpheum	100	15½	15½	15½
Do. pfd.	700	78½	70	77
Loew's, Inc.	20,800	47⅝	36	46⅛
Do. pfd. nw	400	83½	80¾	80¾
Do. pfd. ww	1,000	83	81	82
Metro-Goldwyn-Mayer, pfd.	1,200	23½	22	23½
Paramount	83,700	50⅜	41⅛	49
Pathe Exchange	38,000	5	3½	4¾
Do. "A"	17,200	9	6½	8⅜
Radio Corporation	515,000	35¼	28	32½
Do. pfd. "A"	1,600	51⅛	50½	51
Do. pfd. "B"	11,100	70	62	67¾
Radio Keith Orpheum	116,100	18½	14¼	17⅝
Shubert Theatres	7,000	19	15	16
Stanley Company	820	30⅛	20	25¼
Warner Brothers	230,000	41⅜	30	40¼
Do. pfd.	1,600	38	31¼	36¼

CHICAGO STOCK MARKET

	Sales	High	Low	Close
Balaban & Katz	600	65	60	60
Marks Brothers cvt. p	450	14	12	13½
Morgan Litho	2,900	9½	5¾	8

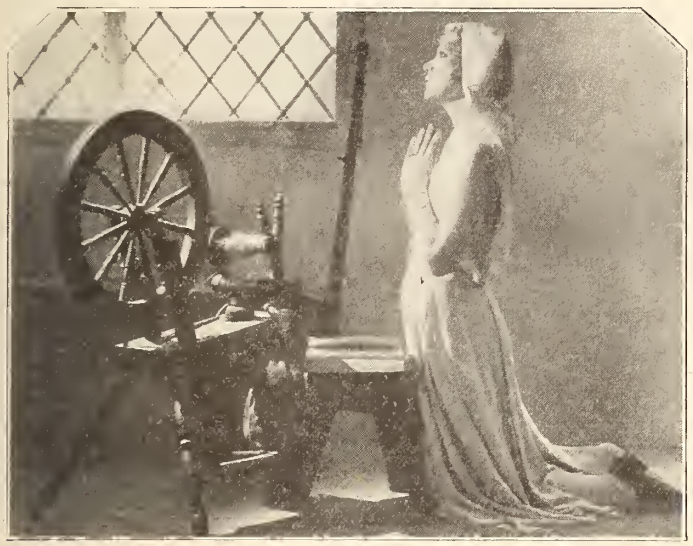
NEW YORK CURB

	Sales	High	Low	Close
Columbia Pictures	1,100	22¼	16½	22¼
Con. Theat.	100	6	6	6
Film Insp. Mch	500	1⅜	1	1⅛
Fox Theatres "A"	43,200	14¾	10⅜	13⅞
General Theatre Equipment	21,100	30	24	30
International Projector	100	30	30	30
Loew's rts	300	12⅛	12⅛	12⅛
Do. war.	800	5⅛	2⅛	4
National Screen	1,800	15	6	10
Sentry Safety	6,100	6	3⅞	5
Trans-Lux Dy. Pc	1,200	6½	4¼	6

Film News in Pictures

PICTORIAL SECTION

Stories Told by the Camera



1623—Thanksgiving—1929

As then—Anita Page (M G M featured player).

And as now—Barbara Kent (Universal featured player).

Off to England. Dr. and Mrs. Herbert Kalmus aboard S. S. Biancamano in New York harbor, awaiting departure for Britain, where they may establish a Technicolor laboratory for color productions. (Underwood & Underwood photo.)

Dazzling and modern, so characteristic of the production she represents, for Myrna Loy appears thus in Warner Brothers' revue, "Show of Shows."

Premiere-ing. Mr. and Mrs. Eddie Buzzell arriving at the Central theatre in New York for the first showing of First National's "Paris," the Irene Bordoni audien. Eddie also has made an F N picture—"Little Johnnie Jones."

Espagnole. But now a confirmed Hollywoodian, too, is Mona Rico, Universal player, whose latest role is in "Shanghai Lady," a vehicle for Mary Nolan directed by John Robertson.

Safety first! Following "Black Thursday"—and Friday, Saturday, Monday, etc.—Hollywood goes in for the harmless game of "Ticker." Here are Eleanor Fredericks, Director Charles Lamont, Raymond McKee and LaRayne DuVal going in for it at the Educational studio.

Below: Flag day on Broadway. And a unique flag day it was, for the banner shown being carried by Hollywood dancing girls contains the flag of each nation visited by M G M's "trackless train."

Euphoniously — and enthusiastically speaking—Estelle Etterre. Miss Etterre is shown all dressed up (as it were or were not) for R K O's "Night Parade," all-talker directed by Mal St. Clair.

And the talk goes on, even though this is between scenes of an Educational talking comedy. Here are four Educational leading women, Estelle Bradley, Anita Garvin, Thelma Hill and Addie McPhail, snapped as Miss Hill dropped in for a chat.

Fans give lots of unusual things to show appreciation of their screen favorites, and this was how much one appreciated Alice White, First National star. Lots, eh?

A new portrait of the famous stage—and now also famous screen star—Pauline Frederick. Miss Frederick has completed two Warner productions, "Evidence" and "The Sacred Flame."

Gone gob. For the time being, anyway. They're of R K O's "Hit the Deck" company which is making the talking-dancing screen version of the successful musical comedy. In the back row are Jimmie Anderson, second assistant director; Wallace MacDonald and Freddie Fleck, first assistant director. In front are Marguerita Padula, Victor Baravalle, Polly Walker, Director Luther Reed, William Hamilton, film editor; and Hugh McDowell, Photophone recorder.

Sound Has Added 10,000,000 Weekly Patrons in Year, Says Hays

Swiftest and Most Complete Business Success in World, New York Board of Trade Is Told—Warns Against Unfair Attacks

(Special to the Herald-World)

NEW YORK, November 19.—Sound pictures "are the swiftest and most complete success of any business development in the history of the world," and the weekly aggregate film audience in the United States has increased 10,000,000 in the past year, Will H. Hays told the New York Board of Trade at a luncheon last week.

SPEAKING on motion pictures from a business standpoint, the president of the M P P D A told his audience that "an unfair attack on business is an attack on the maintenance of our schools, our hospitals and our churches."

"The motion picture industry," he said, "if it did not cherish more the privilege of sharing leadership in these larger matters, might claim the right to a high seat at this or any other board by virtue of material progress and service alone.

> "We have within the past year increased the weekly aggregate motion picture audience in the United States by 10,000,000, meaning an increase each week of that many direct stimuli toward possession of comforts and conveniences available to the American family. As a business, we met the challenge of sound pictures with the necessary investment of $500,000,000 in two years, in the scrapping of old equipment, the purchasing of new equipment and the development of new stories, new artists and new technique.

"Already sound pictures have ceased to be an experiment in any sense of the word and are the swiftest and most complete success of any business development in the history of the world.

Two and Half Billion Capital

"The total capital necessary in the industry has climbed to two and one half billion dollars distributed among nearly 100,000 stockholders of the great producing companies and thousands of others who participate in theatre ownership throughout the country. The industry employs 325,000 men and women. We use 150,000,000 feet of negative film in this country each year, and 1,500,000,000 feet of positive film.

"The direct service to business is incalculable. Besides the sales potency of motion pictures for all products shown on the screen, one company alone uses 5,000,000 pounds of cotton a year and more silver is used by the motion picture industry than for any other purpose except the coinage of money. We are writing 15,000 motion picture advertisements a day and the wide scope of the selling field requires the expenditure of approximately $100,000,000 in advertising during 1929. Export of positive film during the first nine months of this year increased 41,000,000 feet over the corresponding period of 1928 and the Department of Commerce estimates that for every foot of American motion picture film which goes abroad, a dollar returns in stimulated trade. The figure is conservative."

Escape from Routine

Hays declared the motion picture helps business most by giving wholesome amusement at a charge that the workingman can afford, and added that "the screen furnishes an escape from routine which scientists of all nations tell us is indispensable under our modern system of manufacture and marketing."

"In its continuation forward and upward the motion picture claims partnership with all business—all business that has vision and idealism—on much higher ground than all this material service.

"We are performing those duties in unprecedented ways. Within the industry, aided by research of a great sociological foundation, we have wiped out confusion and hardship which originally attended the life of the movie extra.

"Through the central casting bureau at Hollywood, the 11,000 extras now get their assignments smoothly, receive their pay in cash each day and pay tributes to no agents of any kind. Last year 961 jobs each day were allotted with no overhead charge to the recipients.

"We have developed a system of arbitration which in five years has settled out of court 73,871 disputes involving more than $17,000,000.

"Within the past six weeks the producing companies have rewritten 3,800 contracts with small, independent exhibitors amounting to a cash refund of $1,300,000 to theatre owners who bid for sound pictures at a greater price than they could afford to pay. This money was all legally collectible, and it is a significant incident in the history of business when sellers on a large scale have voluntarily revised legally enforceable selling terms, agreed to in writing by the buyers.

"In the care of the quality of pictures, the motion picture industry has taken such elaborate cognizance of the medium's attitude-forming power that scientists of repute are agreed that the American motion picture, produced under the safeguards now in effect at Hollywood, constitutes a positive and vigorous deterrent to crime.

"Nothing happens. Everything is made to happen. The improvement in the quality and wholesomeness of motion pictures showing today as against the product of 1921 is due to conscious and continuous effort.

Contact 60 Humanitarian Societies

"The industry contacts today with more than 60 important religious, civic and educational organizations. We send to a Studio Relations Committee in Hollywood all thoughtful and specific comment on pictures, for the guidance of all the companies in future production. We make available pre-viewing facilities to representatives of responsible public groups, so that they may independently judge pictures well in advance of general distribution and help to build public support for what they believe is the best.

"As collateral aid to education and religion, the motion picture industry not only is meeting every call which the schools and churches make but we are inquiring constantly as to just how such aid may most helpfully be extended.

"The motion picture industry claims, by right of inherent service to business and the community and in the light of a record of consciously striving to perform its higher phases of duty, the full support of all business men in securing freedom for the medium's continuing development. Every attempt to shackle motion pictures is an attempt to retard the mental development of the race and to throttle the growth of American business."

Pioneer Exhibitor Dead

(Special to the Herald-World)

BALTIMORE, Nov. 19.—Louis Hornstein, owner of the Regent theatre, negro house, is dead. He was a pioneer exhibitor.

Two and Half Billions Capital in Film Trade, Employing 350,000: Hays

"Total capital necessary to the industry is now two and a half billion dollars divided among nearly 100,000 stockholders, and the industry employs 325,000 men and women."

"Scientists of repute are agreed that the American motion picture, produced under the safeguards now in effect at Hollywood, constitutes a positive and vigorous deterrent to crime."

"The industry contacts today with more than 60 important religious civic and educational organizations."

"Every attempt to shackle motion pictures is an attempt to retard the mental development of the race and to throttle American business."

Empire State Operators Union, Brooklyn, Installs Officers; Farkash Leader

(Special to the Herald-World)

BROOKLYN, Nov. 19.—Officers of the Empire State Motion Picture Operators Union, Inc., for the year 1930, were installed at an elaborate public ceremony held at Weiner's restaurant at noon November 11. Every member was present.

The outgoing officers pointed out that the membership had greatly increased in the past year and that a large number of new theatres were under contract with the union.

The following officers were installed:

President, Arthur Farkash; vice president, James Addesso; recording secretary, William Santarsiero; financial secretary, Wallace M. Topping; business agent, Joseph Blatt; sergeant-at-arms, William Sierveld; treasurer, Ernest Mauro; board of trustees, Reuben Weissman, Leon Cohen and James Johnson; executive board, Meyer Glassner, Nathan Finklestein and Ben. De Agostina.

Joseph A. Teperson, attorney for the union, acted as installing officer. He urged the new incumbents to promote the social activities of the members for a greater fraternal friendship among them, that the exhibitors and the public be given every possible consideration by the union because they were entitled to it, and that a harmonious relationship would not only increase the influence of the union with the public and the exhibitors but with the trade in general. Julius Goodstein, deputy sheriff of Kings County, administered the oath of office. There were many dignitaries present, among them wellknown exhibitors of Brooklyn.

Horton Scores Again in Final Coronet Comedy Of Educational Series

(Special to the Herald-World)

NEW YORK, Nov. 19.—"Good Medicine," the sixth and final subject in the series of Coronet Talking Comedies, featuring Edward Everett Horton, was given a trade showing by Educational at R C A's 411 Fifth avenue studio last week. Horton, as usual, was very amusing and some of his lines were good. As comedy, the audience appeared to find it pretty high class stuff, although not necessarily on a par with some of the same actor's work along similar lines.

Two other pictures shown by Educational were "The Talkies," a Mermaid Talking Comedy with Vernon Dent and Monty Collins, and Lloyd Hamilton's latest, "Toot Sweet."—D. F.

Two Get Six Months In Stench Chemical Raid on Neth Houses

(Special to the Herald-World)

COLUMBUS, Nov. 19.—Six months in the workhouse and $200 fine and costs was the sentence meted out to Arthur Stanley and Kenneth Mettle, projectionist at the Majestic theatre, following the placing of a stench chemical in the Grand theatre October 31. Stanley in a confession implicated Mettle, who at the time was secretary of the operators union. Mettle, according to the police, said he had acted only on his own responsibility.

Excessive demands had been made by projectionists of the J. Real Neth Theatres Company. Unable to meet the $35,000 yearly increase the demand indicated, Neth refused to sign the proposed contract and operators and stagehands walked out of his five theatres.

Sandwich men since have been employed to picket the theatres, placards have been posted, and on several occasions the Grand, State and Eastern theatres were victims of stench chemicals. On the third instance of discomfiture to patrons in the Grand (Halloween Night), Neth caught Stanley leaving the theatre, Stanley confessed and implicated Mettle as employing him at $50 a house. Mettle had paid him but $60 on three jobs, he said.

Stanley also was accused of releasing chemicals in Cleveland theatres, as he claimed to be from that city. In passing sentence the judge said, "Too bad you didn't stay there."

Harry Charnas Directs All of Warner Brothers Theatres on Broadway

(Special to the Herald-World)

NEW YORK, Nov. 19.—Harry L. Charnas has been appointed managing director of all Warner Brothers theatres on Broadway, including the Beacon at Broadway and 75th street, just taken over, the Winter Garden, the Warner Brothers theatre, the Central, Mark Strand in New York, Mark Strand in Brooklyn and the Hollywood now under construction at Broadway at 51st street.

Arnold Van Leer, manager of the Central theatre, has just been appointed assistant general manager of the Warner-First National Broadway theatres. In his new work he will be associated with Harry Charnas, managing director of all these houses.

Church Group Put Sunday Shows Up to War Vets—And Legion Approves 'Em

(Special to the Herald-World)

ALBANY, GA., Nov. 19.—With the American Legion membership almost unanimous in favor of the continuance of Sunday films in Albany, as expressed at its meeting last Thursday, it now remains to be seen what action will be taken by the laymen representing various churches here, who previously had stated that no legal action would be taken to stop Sunday motion picture shows pending action of the Legion.

3,000 Home-Talkies Operating in America

(Special to the Herald-World)

NEW YORK, Nov. 19.—Over 3,000 Home-Talking Machines are operating in American homes, is the declaration of Charles B. Rogers, of the Home-Talkie Corporation, which markets an inexpensive synchronizing device attachable to home projectors.

Warners Win in Arbitration Board Fight on Score Charges

Anthony P. Jim Loses in Contention That Failure of Vitaphone to Accept His Offer for Scores Could Be Legally Charged as Failure of Vitagraph

(Special to the Herald-World)

NEW YORK, Nov. 19.—Warner Brothers is the winner of the verdict and damages awarded by the Pittsburgh board of arbitration, with Alexander H. Schullman as seventh arbitrator, in a case brought by Vitagraph, Inc., against Anthony P. Jim, of the Ohio Valley Amusement Company, owners of the Queen Aliquippa theatre at Aliquippa, Pa.

Unable to purchase scores from Vitaphone at a price agreeable to him, Jim refused to accept synchronized prints of 30 Warner Brothers pictures for which he had contracted Sept. 9, 1929. He was not sustained by the board in his contention that Vitaphone and Vitagraph were the same organization and that the failure of Vitaphone to accept his offer for scores could be legally charged as the failure of Vitagraph.

On November 2 the case was argued before the Pittsburgh arbitration board but as no decision could be reached, a seventh arbitrator was named by the secretary of the film board. At the second hearing, with E. J. Finnigan representing Vitagraph, Inc., the distributor was awarded the judge's verdict.

Vitagraph, Vitaphone Separate

In giving his reasons for the decision, the judge said in part:

"Vitagraph, Inc., and the Vitaphone Corporation are separate and distinct entities. They both have a distinct existence, an existence separate from that of its stockholders and directors. It is of no importace who owns the controlling stock in the Vitaphone Corporation, and that the Vitaphone Corporation and Vitagraph, Inc., have the same physical offices.

"The Ohio Valley Amusement Company, without duress, fraud or misrepresentation, entered into a legal contract with an agent of Vitagraph, Inc. The contract, signed by Mr. Jim, was accepted by the producer's home office. There is no claim here by the Ohio Valley Amusement Company that the agent of Vitagraph, Inc., promised to deliver the scores, but their defense is novel in that because the Ohio Valley Amusement Company and the Vitaphone Corporation could not come to an amicable agreement as to the price of scores to accompany the synchronized prints, therefore they are rightfully entitled to repudiate Vitagraph's contract.

Upholds Law of Corporations

"I disagree with the Ohio Valley Amusement Company's contention, for to maintain its position would be to throw the law of corporations into a state of chaos.

"There is no proof adduced before me which shows these corporations are not distinct and separate but on the other hand sufficient proof has been presented for Vitagraph, Inc., to prove their separate existence.

"I therefore direct the Ohio Valley Amusement Company to pay the damages and to specifically perform the contract. Had the Vitagraph's representative contracted to deliver prints and scores, and failed to deliver the scores, I would consider both contracts as one but these are not the facts. Vitagraph, Inc., contracted to deliver prints and fulfilled its obligations. It had no further responsibility."

Brylawski Renamed Head of Washington Exhibitors for Year

(Special to the Herald-World)

WASHINGTON, Nov. 19.—A Julian Brylawski and Doc Horbst were re-elected president and vice president of the M P T O at the annual election of officers. Horbst was appointed treasurer to succeed the late Aaron Brylawski, father of the president-elect.

Gerturde Connell was appointed secretary to succeed Nat Browne, now in the Warner office in New York.

Several Changes Made In W B Albany Managers

(Special to the Herald-World)

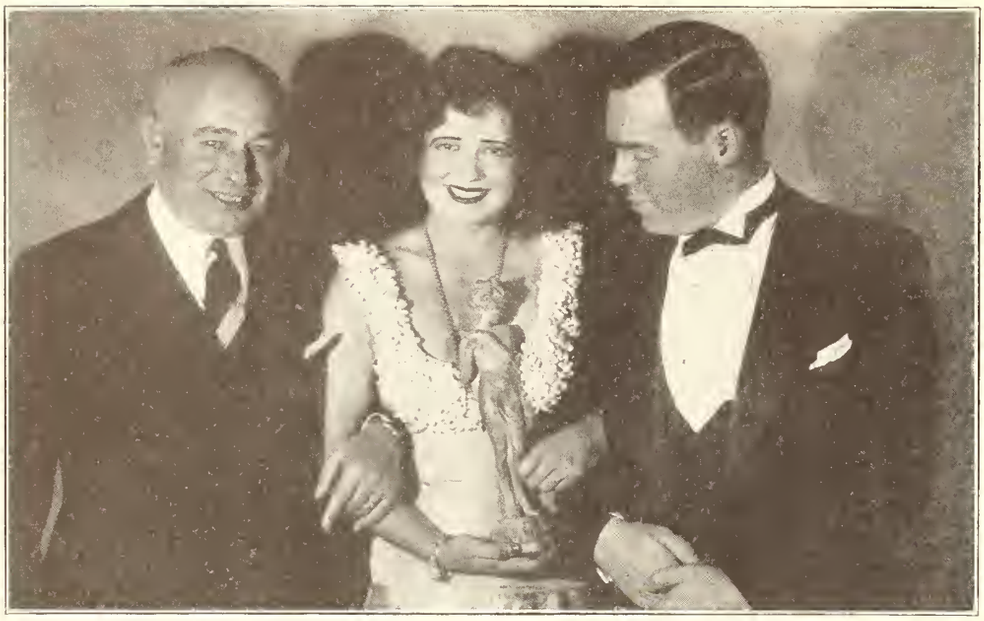
ALBANY, Nov. 19.—Important shifts were made during the past week in managerial posts in Warner Brothers theatres here. Robert Rosenthal was named manager of the Mark Strand, succeeding Byron Farley, who returns to his former post as manager of the Mark Ritz. Alfred Weinberg, of Utica, comes to Albany as manager of the Madison theatre. Frank Farley was named as assistant to Benjamin Stern, manager of the Troy theatre, while Robert Ives was named as assistant to Thomas Wear, manager of the Lincoln theatre in Troy.

North Carolina Exhibitors Will Hear Lightman at Pinehurst December 9-10

(Special to the Herald-World)

PINEHURST, N. C., Nov. 19.—The annual winter convention of the Theatre Owners Association of North Carolina will be held here, the sessions covering two days, beginning Monday, December 9, and an elaborate and constructive program is now being arranged which will include addresses by M. E. Comerford, of Scranton, Pa.; Jack Miller, of Chicago; Mrs. Anna Aiken Patterson, editor of Weekly Film Review, of Atlanta; M. A. Lightman, of Memphis, president of the M P T O A; W. J. King, of the Bilmarjac Seat Indicator, of New York, and Dr. Lee De Forest, of General Talking Pictures Corporation.

Preliminary arrangements for the convention were made by Charles W. Picquet, president of the North Carolina association, and Mrs. Walter Griffith, secretary.



Clara Bow, the "It" girl of the films, is recipient of novel statuette, titled "It" and designed to symbolize the alluring quality the star is credited with radiating, at fete in her honor recently in the Blossom Room of the Roosevelt hotel in Hollywood attended by many screen celebrities. Left to right, Eugene Stark, managing-director of the Roosevelt, who arranged the party; Miss Bow; and G. C. Ranuey, who made the presentation on behalf of an eastern sculptor who created the statuette.

Paper Proposes Teaching Good Films In School; Milliken Cooperates

Interpreting and Encouraging the Good in Pictures Will Gain More Than Blind Censorship, Says Kansas City Star Editor

[By Special Correspondent to the Herald-World]

KANSAS CITY, November 19.—Use of the public schools as an agency to instruct the public in what constitutes a good motion picture, from a cultural standpoint, is recommended by a writer in the *Kansas City Star*, and Carl E. Milliken, secretary of the M P P D A, is coming to Kansas City December 2 to confer with the *Star* staff on methods of inaugurating such an experiment.

Encouraging the good in pictures is more beneficial than censorship, the *Star* believes, Jack Moffet, photoplay editor of the newspaper, points out that there can be no hope for general improvement on the screen so long as the public doesn't know, artistically, what differentiates a good from a bad picture. Moffet deplored the academic indifference with which this subject has been treated, and suggested it might be of more practical use to improve the tastes of the people in selecting the motion pictures they patronize every week than to instruct them in the values of the classics they patronize once or twice in a lifetime.

Says M P P D A Will Cooperate

A writer for the *Star*, known to the public as the "Roving Correspondent," admits the validity of the argument in another article and goes a step farther; he suggests a remedy. He proposes that the public school be used as the agency for building up the cultural foundations in this subject, which the picture critics find so lacking.

In advising that he is coming to Kansas City to confer on the plan, Milliken stated that he believes the cooperation of the producers will be forthcoming in the proposed effort to inform the public as to what makes for good motion pictures.

Milliken's interest was aroused by an editorial in the *Star*, commenting on the plan as presented by its photoplay editor and "Roving Correspondent."

Encourage Good, Says Editorial

The editorial in part states:

"The reasoning of these two writers merits more than passing consideration. The motion picture screen is a great factor in modeling public taste. Even modes of dress and mannerisms can be traced directly to examples set by photoplay plays and players. Some of these reactions have been good and others not so good. The public school, which is assisting the coming generations to appreciate beauty and truth in the older and more passive arts, must sooner or later be forced to recognize the need for interpreting this new and lively one. Sooner or later we must model the movies because they constantly are modeling us. Much more will be gained by encouraging and interpreting the good in the movies than blindly censoring all that seems to be bad.

"If, as the Roving Correspondent hopes, the motion picture industry will furnish the necessary cooperation, there is no reason why educators could not begin this inevitable and highly necessary work in Kansas City. There is the possibility of pioneering in scholarship, of building public taste, and of assisting in the development of an American dramatic form that is the most revolutionary 'literary' medium since the Greek drama.

"With such inspiring tasks outlined, it would be depressing to think there are no people in Kansas City eager to do them."

Audible in New Offices

(Special to the Herald-World)

NEW YORK, Nov. 19.—Audible Pictures is now located at 729 Seventh avenue, with J. D. Trop in charge. This company is releasing a series of eight all-talking features on the state right market.

Sculptor Presents Statuette "It" to Clara Bow at Fete

(Special to the Herald-World)

HOLLYWOOD, Nov. 19.—Friends of Clara Bow are admiring a handsome bronze statuette, "It," which symbolizes the alluring quality for which she stands. The statuette was presented to the star in the Blossom Room of the Roosevelt hotel by G. C. Ranney on behalf of an Eastern sculptor.

Replicas of the "It" statuette are becoming popular among theatre men as tokens to be awarded to "It" (Clara Bow) fans.

The statuette, standing 14 inches high, presents a beautiful girl with dainty little horns, cloven hoofs and claws, suggesting a little mischief and offset by poised wings on a lithesome innocent body. It is intended to personify the "Good little bad little girl" of today as a symbol of the age.

St. Louis Musicians Reject Compromise In Theatre Strike

(Special to the Herald-World)

ST. LOUIS, Nov. 19.—The St. Louis Musicians Union last midnight unanimously rejected the proposed compromise of their strike in motion picture theatres here. The meeting was held at union headquarters and was attended by 300 members.

Malco Theatres, Inc., to Be Formed by Lightman; Three Houses Acquired

(Special to the Herald-World)

MEMPHIS, Nov. 19.—Formation of Malco Theatres, Inc., to assume active management of all the theatres now controlled by M. A. Lightman, of Memphis, president of M P T O A, and entrance of that company into Memphis with two theatres and into Fort Smith with one, was announced this week.

The new company will take over at once all the holdings of the State Theatres, Inc., and the Arkansas Amusement Enterprises, Inc., Lightman's first company, as well as the Rosemary and American in Memphis and the Palace in Fort Smith.

The Rosemary will remain under ownership of A. Ciaramitaro but management, including buying and booking, will be through the Malco company.

The American, operated until recently by T. A. Ballas under a lease from W. W. Fischer, trustee, has been acquired by Lightman from Fischer, and will be renovated throughout and equipped with sound. It will open in December under the name of Malco.

The Palace in Fort Smith, acquired by the Malco company from Hoyt Kirkpatrick, will be similarly remodeled and reopened about January 1.

Common stock of the new company is to be prorated among stockholders of the two former companies and in addition a preferred issue of $100,000 is to be offered, Lightman said.

Pal, 14-Year-Old Film Dog, Dies in Hollywood

(Special to the Herald-World)

HOLLYWOOD, Nov. 19.—Pal, one of the most intelligent picture dogs, who started his career in a Wallace Reid picture 10 years ago, died here November 18. Pal was 14 years old and was owned by a kennel.

Fox Purchases Site In Milwaukee; Plans 5,000 Seat Theatre

(Special to the Herald-World)

MILWAUKEE, Nov. 19.—Joe Leo, president of Fox Metropolitan Playhouses in New York State and vice president of the Fox-Midwesco Theatres in Wisconsin announced today that a deal had been closed with the Belvidere Realty Corporation of this city for the purchase of the property on the southeast corner of Wisconsin avenue and Eighth street.

The buildings now occupying this corner will be razed and work started immediately on the erection of a modern 5,000 seat de-luxe theatre, store and office building.

Ira E. Goldstein, New York, general real estate representative of the Fox Film Corporation, negotiated for the purchase of the land through the Bert C. Broude Co., local brokers.

Leo has been in Milwaukee for several days studying plans for the new theatre with H. J. Fitzgerald, general manager of the Fox-Midwesco circuit.

Universal Plans to Celebrate 'Joy Week' In Christmas Period

(Special to the Herald-World)

NEW YORK, Nov. 19.—Universal "Joy Week" will be celebrated this year by all Universal exchanges from December 22 to January 4. During this period the exchanges will aid exhibitors in putting special entertainment on their screens of maximum appeal to holiday crowds.

Universal has completed a special Yuletide comedy titled "Christmas Cheer," starring Sunny Jim, the youngster who formerly played Snookums. Sunny Jim has also made two other Christmas comedies "Snookums Merry Christmas" and "Snookums' Christmas Party."

Among the features Universal is offering as suitable for Christmas are "Hold Your Man," "One Hysterical Night," "The Long Long Trail," "Senor Americano," "Skinner Steps Out," "Shannons of Broadway," "Courtin' Wildcats" and "Hell's Heroes."

In addition to these Universal has sound shorts and sound acts.

Women Can Help Screen By Supporting the Best Films, Exhibitor Advises

(Special to the Herald-World)

PROVIDENCE, Nov. 19.—Women can best do their part to "elevate the screen" by giving a good picture their support by attending it and advising their friends to go, and then by avoiding those pictures not representative of the best, Foster Lardner, manager of the Albee theatre, told the Rhode Island State Federation of Women's Clubs at its recent meeting here at Churchill House.

"The people must be educated unknowingly and unwittingly by just such bodies of the better classes of women as yourselves," Lardner said. "Begin with the children; train and educate them to desire better things in the cinema and don't forget to educate yourselves at the same time."

Lardner declared that "It is not for the manager to attempt to select pictures for a certain class in a community unless the policy of the theatre is to be class-conscious." Therefore, he said, the manager's duty is to formulate a program that will satisfy the majority of his patrons.

Independents of Two States In South Vote to Join Allied

Steffes Says Number of Independents in U. S. Has Been Reduced From 15,000 to 11,000 in Few Years—Myers Calls R K O And Tiffany Contracts Only Legal Ones Now

[By Special Correspondent to the Herald-World]

NEW ORLEANS, Nov. 19.—Members of the Independent Southern Exhibitors Association voted at a meeting in the Jung hotel last week to become affiliated with Allied States Association of Motion Picture Exhibitors.

The independent exhibitors, representing New Orleans, other parts of the state and Mississippi, heard W. A. Steffes of Minnesota, a leader of the allied movement, term Will H. Hays "the greatest menace in the motion industry today, so far as the independent exhibitors are concerned."

The effect of the recent decision by Federal Judge Thacher of New York, ruling that the industry's arbitration boards and standard exhibition contract are illegal, was stressed at the meeting.

With A. J. Bethancourt of Houma, president of the Southern Exhibitors group, presiding.

"We have in this country today about 11,000 independent exhibitors," Steffes said. "A few years ago we had 15,000. We Independent exhibitors have got to band together because of the broken promises of the Hays organization.

"I hope for an equitable contract. It'll come to us if we stick to our guns. But we must eliminate Hays. And so far as the contracts you have now are concerned, put them in your furnace. Judge Thacher's decision takes care of that. If the distributors ignore the Thacher decision that's the time they start the long trek to jail."

Steffes charged that big producing and distributing companies were forcing small and independent theatre owners to buy all their output, whether they wanted the output or not. He also charged that one company would not allow 27 theatres in Wisconsin to show pictures until those pictures were one year old.

G. A. Cross of Battle Creek, Mich., also associated with the Allied movement, declared that the standard contract was grossly unfair and that unless independent exhibitors "put up the money to fight the distributors they would be walking the streets."

R K O, Tiffany Contracts Only Legal Ones: Myers

(Special to the Herald-World)

WASHINGTON, Nov. 19.—The R K O and Tiffany franchises are the only legal exhibition contracts in existence in the film business now, as a result of the decision of Federal Judge Thacher, says a statement issued from the office of Abram F. Myers, president of Allied States.

The statement in part follows:

"The nub of Judge Thacher's decision in United States v. Paramount Famous Lasky Corporation et al, is that the standard exhibition contract is illegal. It is illegal because imposed on the exhibitors of the country by the combined action of the producers acting through and under the leadership of the Hays organization.

"This chaotic situation would not have arisen had the Hays organization been willing to negotiate an equitable contract, providing for fair arbitration, with the freely chosen representatives of the exhibitors.

"As a result, there must follow from this decision a decree finding that the producer-defendants are engaged in a conspiracy in restraint of inter-state trade and commerce in violation of the Sherman Antitrust Law, and enjoining them from their present methods of doing business.

"Certain trade papers attribute to a spokesman for the producers the statement that the situation resulting from the decision will be met by offering to the exhibitors, in each transaction (1) the standard exhibition contract without advance deposit, or (2) a straight contract of lease with advance deposits.

Blames Hays Organization

"This would not constitute a compliance with either the letter or spirit of the decision, since acceptance of the uniform contract would be accomplished through the exercise of the same 'irresistible economic force consolidated by combination' which was specifically condemned by Judge Thacher.

"It is not believed that the department will approve proposals affecting directly the interests of the exhibitors of the country without consulting their representatives, and this may open the way for the solution of the problem by open negotiation under Government auspices.

"This association hopes that it will not be unbecoming to point out that the franchise agreements negotiated by it with R K O and Tiffany for the benefit of the exhibitors are the only legal exhibition contracts in use in the industry today."

Asks Court to Prohibit Union Theatre Pickets

(Special to the Herald-World)

MICHIGAN CITY, IND., Nov. 19.—Maurice Rubin, proprietor of the Uptown theatre here, has filed suit in the Superior court of Laporte county against the operators' union and Elmer Etchason and asks an injunction prohibiting picketing of the theatre.

Electrical Research Opens Three Suits In Europe Alleging Patent Infringement

(Special to the Herald-World)

NEW YORK, Nov. 19.—Electrical Research Products, manufacturer of Western Electric sound equipment, has started three litigations in Europe against alleged infringers of its patent rights relating to the reproduction of sound in connection with motion pictures.

Two suits have been started in England, one against United Pictures Theatres, Limited, and the other against Klangfilm, Great Britain. A suit has also commenced in Berlin against Klangfilm and U F A.

SOUND PICTURES

Now—
Sound ABSORPTION Unit IS USED

By F. H. RICHARDSON

JACK M. SANFORD, service engineer, acoustics department, E R P I, Greenfield, Mass., who apparently reads our department, says: "In the Fall Buyers Number you say, after explaining what the absorption unit is: 'That is what the sound absorption unit is, and how its total is obtained for any material in an auditorium. Just how such units are used after they have been obtained, I don't know. I am not an acoustical engineer.'

* * *

"Maybe," says Mr. Sanford, "I can help a bit in this matter. We will say that after having studied the characteristics of 700 theatres, more or less, we find that in order to be able to hear conversation from the horns well, the sound must die down to below the audible point within two seconds of the time it leaves the screen, or horn.

"We will also say that a man named Sabine, of Harvard, found that if the volume of an auditorium, measured in cubic feet, is divided by the sum of the total absorption units (remembering that the total of the absorption units would be the sum of the various areas in square feet of all the various materials used, multiplied by their respective coefficients) and this result multiplied by .05, we get the actual time in which the sound does die down.

* * *

"And now we have it. It should be two seconds! If we find it to be four seconds, then, since the volume of the auditorium is fixed and cannot be altered, and the .05 also is fixed, we must make the total absorbing units greater, in order that this so-called time of reverberation, which now is four seconds, be made less.

"We will say we had 10,000 square feet of hard plaster on the side walls. Now hard plaster is tough stuff. It has a coefficient of .003, and that gives us 10,000 × .003 or 330 sound absorption units. We now place right on top of the hard plaster, Gingers S.O.X. Acoustic Plaster, which has a coefficient of .7, and find we now have 10,000 × .7 equals 7,000 units of sound absorption. Now see what that does! It cuts our four seconds right smack in half—just what we were after. Result—a most excellent sound auditorium. Box office receipts go up, and the exhibitor, the theatre manager and the projectionists all have that smile which is famed for inability to come off! Do I make the matter clear. I hope so, for how, oh how I do love sound work."

* * *

You most emphatically do, Friend Sanford. As a matter of fact you and your brother service engineers might do a lot of good by setting forth your views, which are of course based upon a combination of theoretical knowledge and practical experience, to projectionists, exhibitors and theatre managers through this department. I showed your letter to the "powers that be" down at E R P I headquarters. They pronounced it excellent.

* * *

I repeat: Service engineers might do some very valuable work through this department. Your names would be used, or not, as you prefer. You could, for example, describe trouble you have been called in upon, tell us what was their cause and describe the remedy you applied. That would be real, practical help. Mr. Sanford has busted the ice, for which we thank him. Don't permit it to freeze tight again. I know Mr. Wilcox, Mr. Santee and all the other "higher ups" would welcome such work by you. Let's hear from you!

An Award for Better Reproduction

MR. EXHIBITOR: Is your reproduction of sound meeting the standards necessary to bring new patrons into your theatre and, once there, to keep them?

That is one of the big problems facing the industry today.

The HERALD-WORLD *campaign for better reproduction, announced last week, with a bronze plaque to be awarded to the theatres having sound reproduction of merit, has won industry-wide support. For further details see*

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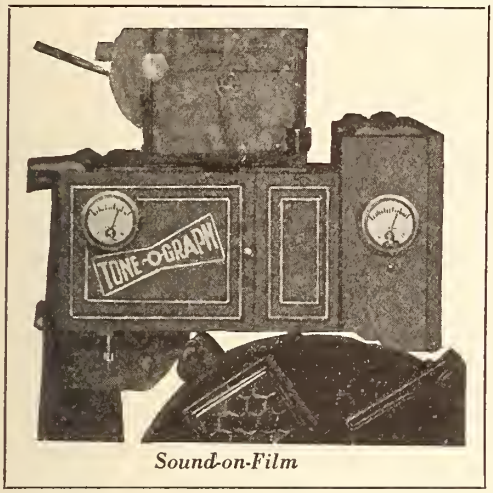
The Difference Between FAILURE AND SUCCESS Is Doing Things NEARLY RIGHT and Doing Them EXACTLY RIGHT

The Perfect Reproducer

TONE-O-GRAPH

Built for Service



Sound-on-Film

OUR PROMISE

to the TRADE fulfilled

We Are Now Delivering

SOUND ON FILM & DISC

TO HEAR IT—IS TO BUY IT

Tone-O-Graph, is NOT an experiment, but a reproducing machine which has stood up under the severest mechanical tests before being placed on the market—and is now giving unqualified satisfaction wherever installed—Don't drive your patrons away by giving them inferior equipment—GIVE THEM THE BEST.

Important Facts to Be Considered in Purchasing Talking Equipment

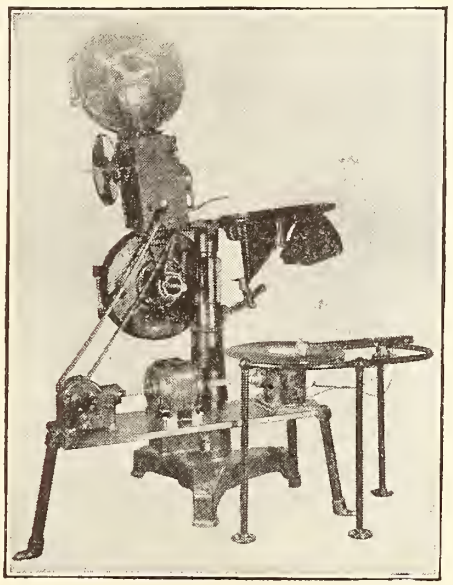
1 Our sound-on-film attachment can be placed on any make of projector.

2 Reproduction of perfect tone qualities.

3 Our disc equipment has a variable speed motor, enabling you to run silent or talkie pictures.

Latest type of speakers are used on all installations—DOUBLE CHANNEL AMPLIFIER.

5 No service charge.



Type I.M.D. Disc Producer.....	$1800
Type I.M.D. Film Attachment—where our disc device is already installed	$1450
Film and Disc.....	$3250

Above equipment for houses, seating up to 800

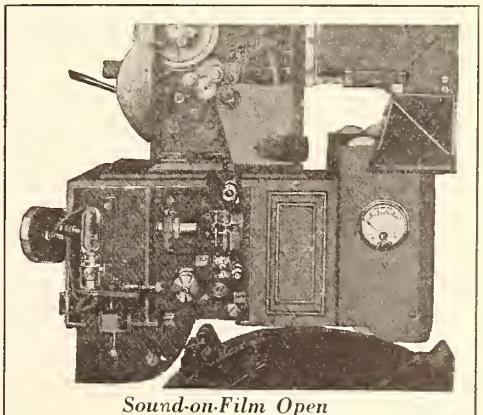
NORTH AMERICAN SOUND & TALKING PICTURE EQUIPMENT CORPORATION

729—7th Ave. New York, N. Y.

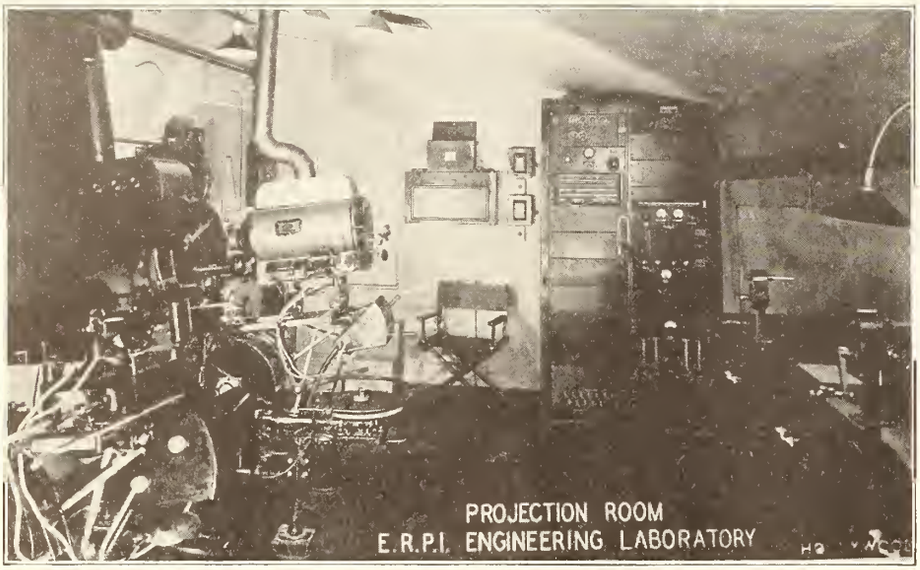
LIBERAL TIME PAYMENT PLAN—WRITE TODAY

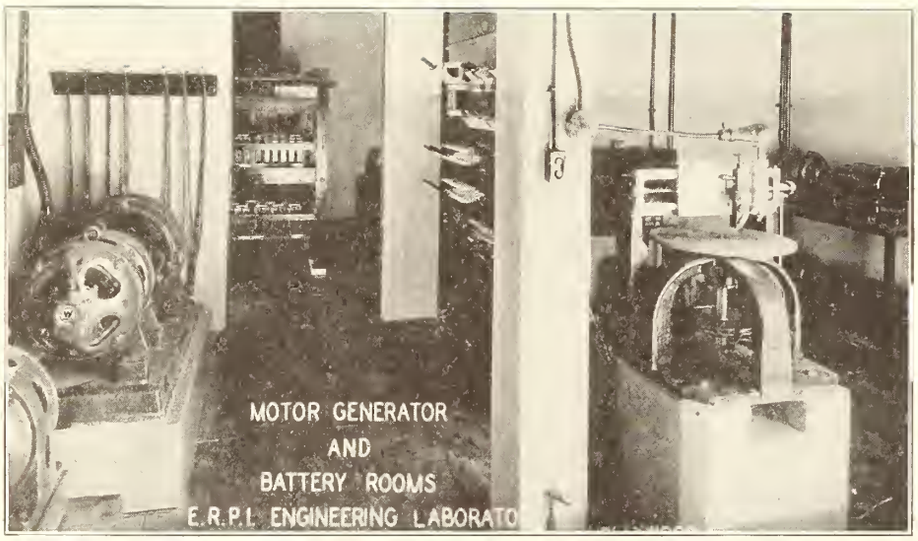
A Few of the Many TONE-O-GRAPH INSTALLATIONS

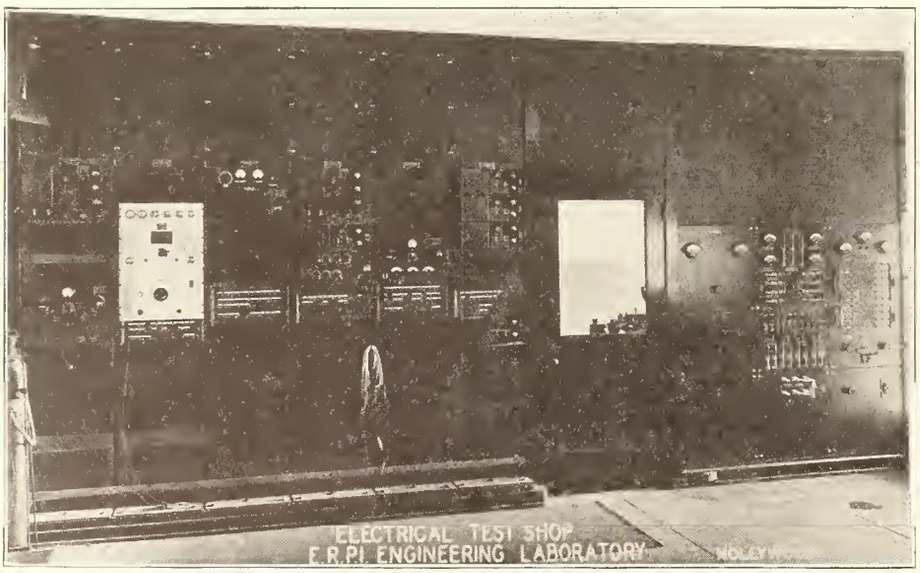
American Theatre, Brooklyn, N. Y.
Arcade Theatre, B'way, bet. 64&65 St., N.Y.C.
Band Box Theatre, 37 St. & Fordham Rd., Bronx, N. Y.
Cameo Theatre, Binghamton, N. Y.
Capitol Theatre, Haverstraw, N. Y.
Elec Tra Theatre, 1160 Broadway, Brooklyn, N. Y.
Empire Theatre, 517 Ninth Ave., N.Y.C.
Gem Theatre, 36 W. 135th St., N.Y.C.
Gold Theatre, 173 Sand Street, Brooklyn, N. Y.
Lyric Theatre, 4367 Third Ave., Bronx, N. Y.
Mineola Theatre, Mineola, L. I.
Miracle Theatre, 752 Melrose Ave., Bronx, N. Y.
New 3rd Ave. Theatre, 3rd Ave. & 95 Street, N.Y.C.
Normandy Theatre, 1927 Fulton St., Brooklyn, N.Y.
Nostrand Theatre, 286 Nostrand Ave., Brooklyn, N. Y.
Rige Theatre, 474 Wilson Ave., Brooklyn, N. Y.
Ritz Theatre, 180 St. & Boston Road, Bronx, N. Y.
Royal Theatre, 4114 13th Ave. & B'way, Brooklyn, N. Y.
Shubert-Century, Monroe St. & B'way, Brooklyn, N. Y.
Tompkins Theatre, 534 Gates Avenue, Brooklyn, N.Y.
Palace Theatre, Bradley Beach, N. J.
Allen Theatre, 1207 Chelton Ave., Philadelphia, Pa.
Dixie Theatre, Coalport, Pa.
Opera House, Girardsville, Pa.
Opera House, Minersville, Pa.
Star Theatre, Hummelstown, Pa.
Strand Theatre, Curwensville, Pa.
Pastime Theatre, Sandersville, Ga.
Bentley-Grand Theatre, Milbank, S. D.
Dixie Theatre, Guyandotte, W. Va.
Corlett Theatre, Cleveland, Ohio.
Norwood Theatre, Cleveland, Ohio.
Knickerbocker Theatre, Cleveland, Ohio
Strand Theatre, St. Charles, Mo.
Capitol Theatre, St. Petersburg, Florida
Auditone Pty. Ltd., Melbourne, Australia


Sound-on-Film Open

Advancing Cause of Sound







Erpi's Laboratory For Engineering to Service Producers

New Structure in Hollywood Will Help Solve Problems of Re-recording

(Special to the Herald-World)

NEW YORK, Nov. 19.—Another major problem of the engineers of Electrical Research Products has been solved with the opening of an engineering laboratory at 7026 Santa Monica boulevard, Hollywood, adjoining the Erpi warehouse. The structure, opened October 30, marks the fruition of plans initiated almost a year ago.

Ever since the completion of the first recording channels on the West Coast, Erpi engineers have had to contend with difficult problems brought about by the demands of producers. One outstanding was that of re-recording or dubbing, and the development of suitable re-recording equipment and methods was carried on little by little in various studios during off hours when their equipment was not in use.

Greater Service Made Possible

With the new laboratory it will be possible to test and pass upon changes and improvements suggested by studios more expeditiously, as well as to render a greater service to the New York departments in giving a more detailed and accurate picture of producers' problems as determined by company tests, rather than depending largely upon those made by studio engineers.

The installation embodies the latest improvements in equipment and construction and includes a review room, a dark room, a convenient layout of a room containing recording and electrical testing equipment and a machine shop, a small film vault, a sound proof room and an office.

The review room is equipped with a 2SX-41 system with all latest improvements. It has permanent seats for 38 persons, but has sufficient size to accommodate about 75. Of special interest is the control table, which is equipped with a non-synchronous turntable, a fader, a volume indicator and a means for controlling ventilation. This room already has proved very useful for holding technical meetings for Erpi engineers.

Electrical Test Room Complete

The electrical test room is perhaps the most important part of the laboratory and considerable thought was given to providing the proper equipment and facilities. It is therefore possible to set up almost any conceivable test in the minimum space of time. This room is also provided with a channel of recording equipment for recording on both disc and film. Associated with this room is a complete power equipment suited to the requirements of recording and testing, also the machine shop which is always a prime requisite in any well equipped laboratory.

In the soundproof room, it is possible to simulate conditions of a large studio sound stage is making tests covering microphone pickup and acoustics. Associated with this room is mixer and monitoring equipment, which is portable and can also be used in the review room, and in addition to this a motion picture camera can be set up.

Ready Aid for Producers

The dark room is expected to play an important part in studios and tests covering the recording of sound on film.

With such a complete laboratory close at hand, the producers can obtain ready assistance in solving their immediate problems. Thus the laboratory can contribute a distinct service to the common end of recording engineers—the improvement in the art of making sound motion pictures.

Vitaphone "Don'ts" Point Out Path to Good Reproduction

Accompanying a letter from Vitaphone which is going out to exhibitors advising them that a supply of alphabetical indices of Vitaphone Varieties is soon going forward for insertion in the binder of Vitaphone releases, is a list of "Don'ts for Operators." The suggestions, which are applicable in general to sound-on-disc reproduction, are as follows:

Don't expect good reproduction if equipment is allowed to get out of order.

Don't allow discs to become warped. Keep in a cool place.

Don't use a disc that is dusty or dirty. Brush it off.

Don't use a needle more than once. Needles are cheaper than audience dissatisfaction.

Don't allow needles to become loose. Tight needles and tight electrical connections mean clear reproduction.

Don't fail to see that the needle tracks properly. If full tone needle fails to track, use half-tone needle.

Don't put the fader on until the motor is at top speed.

Don't start the motor until the film is properly threaded and the record is properly set on the start mark.

Don't overlook the fact that good reels are necessary for take-up. Watch take-up reels to see that they are working properly.

Don't neglect to replace bad film by the same number of frames of blank film. Otherwise the film will be entirely out of step.

Don't start a disc until the tone arm is properly in line.

Don't use a scratched disc. If any scratch shows, get a new disc.

Don't forget that the fader setting should be *judged by the capacity of the theatre and the* number of persons in the audience.

Seven New Service Stations Handling Pacent Equipment

(Special to the Herald-World)

NEW YORK, Nov. 19.—Seven new service stations of Pacent are now in operation in New Orleans, Atlanta, Memphis, Oklahoma City, Albany, Denver and Des Moines. In each of these cities, Pacent service men are rendering inspection and maintenance service as well as emergency work. Pacent plans to establish service branches in all important cities.

R. V. Anderson Appointed Eastern Representative of Talking Picture Epics

(Special to the Herald-World)

NEW YORK, Nov. 19.—R. V. "Dick" Anderson has been named special Eastern representative of Talking Picture Epics, of which M. J. Weisfeldt is director of distribution. Anderson was general sales manager of International Newsreel Corporation for ten years. Anderson will be in New York with offices in the Columbia exchange. Among the pictures on which Anderson will start work are "Hunting Tigers in India" and "Around the World Via Graf Zeppelin."

Reopens as Publix House

(Special to the Herald-World)

SAN ANTONIO, Nov. 19.—The old Majestic theatre will reopen December 2 under the new name of State theatre, a Publix house. A new policy of talking pictures changed weekly will mark the opening.

Choice of Ross as Photophone's Chief Calls New Figure to Field

(Special to the Herald-World)

NEW YORK, Nov. 19.—A new figure has been brought into the motion picture industry with the advent of Charles J. Ross as executive vice president, succeeding E. E. Bucher, whose election to the executive staff of Radio Corporation of America was recently announced together with the selection of Ross as his successor with Photophone by David Sarnoff, president of the company.

Ross, who takes over executive charge of the worldwide interests of R C A Photophone, has been one of the younger executives of Radio Corporation of America since its inception, his work taking him to many parts of this country as well as abroad, wherever an organization job was to be done or a new field of activity to be developed. His record as a business analyst, an organizer and an executive led to his being chosen to direct the activities of R C A Photophone.

Charles J. Ross

Learned From Ground Up

Ross enters the talking-motion picture industry with a wide background of experience in the electrical and communications fields. After the usual period of schooling, Ross began literally from the ground up. In his early experience in the communications field, he was lineman for the Bell Telephone Company and an operator with the Postal Telegraph Company. He had begun his novitiate as messenger boy.

For a period, Ross acted with a firm of accountants and business engineers in installing business systems in various corporations throughout the country. It was in connection with his work in this field that he joined the Marconi Wireless Telegraph Company of America, which was acquired by the Radio Corporation of America, Dec. 1, 1919. As the activities of that organization developed, his own responsibilities widened, Ross' work taking him to London, Paris, Amsterdam and other centers. He has been a close student of the development of electrical recording and reproducing equipment in the United States, and his choice as executive vice president of R C A Photophone was dictated by the fact that the activities of the company had now spread to a large part of the world and a new organization job was to be continued and developed.

Further Development Planned

The program of R C A Photophone, as stated by Ross, calls for the further development of service to exhibitors and producers. He declared:

"R C A Photophone recognizes that the problems of the exhibitor form the crux of the situation in the talking motion picture field. It is therefore completing a program of development, which has involved many millions of dollars in research and manufacture, intended to make available talking picture reproducing equipment for every type of theatre.

"It recognizes, however, that beyond the problem of apparatus there are problems of installation, engineering and service that must be met, for it is obvious that if the theatre cannot be adapted to the acoustical requirements of modern sound installation, equipment as far as possible must be adapted to conditions in the theatre, if the best results are to be obtained in sound reproduction.

Increasing Facilities Cited

"With a complete line of reproducing equipment that covers every theatre requirement, and at a range of prices that assures the most economical installation for every type of theatre, we expect to be able to maintain the service standards we have set for ourselves.

"In the field of sound picture recording the great success obtained by such productions as 'The Street Girl,' 'Rio Rita,' and a host of short subjects recorded by R C A Photophone equipment, speaks for itself. Through association with the R C A-Victor Corporation increased facilities are being made available to producers at the Gramercy Studios in New York by R C A Photophone.

"In the foreign field, leading exhibitors in England, France and other countries are installing R C A Photophone reproducing equipment. From London to Shanghai, and recently on the continent of Australia, successful exhibitors have chosen the R C A Photophone system. Similarly, leading producers in England and France are using the sound recording system of R C A Photophone.

"Because of the success of portable R C A Photophone equipment, a thorough program of development in the educational and industrial field will now be undertaken.

"Above all it may be stated that in the theatre field R C A Photophone recognizes no distinction of service as between the large and small exhibitor. We are as interested in the problems of the smallest exhibitor as of the largest that we serve."

Many Installations of Tone-O-Graph Reported

NEW YORK, Nov. 19.—Installations throughout the country are being made very rapidly by North American Sound and Talking Picture Equipment Corp., the manufacturers and distributors of Tone-O-Graph, with both sound-on-film and disc.

Last week a prominent Bronx showman with three theatres in that borough, two of which have been equipped with Tone-O-Graph for the past two months, signed contracts for the last and largest of his houses. Other exhibitors, with small and large groups of theatres are pursuing the same policy.

Seven theatres in Brooklyn varying in size from the Shubert-Century, Normandy and Ritz, with 2,000 seats, to a number of smaller houses with seating capacities ranging from 600 to 800, are equipped with Tone-O-Graph.

New Sound-Isolating Covering Is Used by U F A

(Special to the Herald-World)

NEW YORK, Nov. 19.—A new sound-isolating covering called Aphonon has been worked into the four new U F A sound studios in Neubabelsberg, Germany. The walls of the studios, built with a specially hard burnt brick, and the ceilings were covered with 10,000 square feet of this new sound-isolating material.

Winona Starts Sound

(Special to the Herald-World)

WINONA, MINN., Nov. 19.—After having been closed for three weeks while extensive remodeling and installation of Western Electric sound equipment was going on, the Winona theatre, was reopened Sunday, November 10.

THE STUDIO

Production Slumps as Many Films Finish and Few Start

First National Busiest with Five Units—Whiteman Revue Under Way—Dix Finishes—Korda Will Make "Dollar Princess" for Fox—Warners Shooting Two Christmas Varieties

By DOUGLAS HODGES

HOLLYWOOD, Nov. 19.—Production activities at major film plants took a decided slump here this week. Out of 15 studios First National headed the list with five pictures in production. Fox was second with four.

Chiefly among the five films shooting at First National is the technicolor operetta that Alan Crosland is directing, "The Song of the Flame." Harbach and Hammerstein are the authors and George Gershwin is responsible for the music. The cast includes Alice Gentle, Noah Beery, Bernice Claire, Ivan Linow and others. Lavish sets mark the production.

Mervyn LeRoy is directing Alice White in "Show Girl in Hollywood." It is from J. P. McEvoy's magazine story of the same name. Ford Sterling and Virginia Sales are in the cast. John Francis Dillon began "Bride of the Regiment" this week. It is the sound version of "Lady in Ermine." Vivienne Segal and Wallace Beery head a cast consisting of Walter Pidgeon, Alan Prior, Myrna Loy, Louise Fazenda, Lupino Lane, Claude Fleming and Harry Cording.

William Seiter is directing Dorothy Mackaill in "Green Stockings." Basil Rathbone and Leila Hyams have been borrowed from M G M for the cast which consists of Flora Bramley, Emily Fitzroy, William Austin, Claude Gillingwater, Anthony Bushell and Wilfred Noy. Lloyd Bacon has started "Faithful" with Billie Dove. Montague Love has the unique role of being one of the two leading men. George Barraud will play the other leading man. J. Grubb Alexander wrote the dialog.

Whiteman Film

Paul Whiteman in "The King of Jazz Revue" started this week at Universal. John Murray Anderson is directing. Anderson is the creator of the Greenwich Village Follies. The list of stage headliners now signed for the film is especially imposing, added to which are all Universal screen stars.

Lewis Milestone is completing final details and rehearsals for "All Quiet on the Western Front." Production will begin November 21. Joseph Schildkraut has completed "Out to Kill" under the direction of John Robertson. Barbara Kent has the leading feminine role. "Out to Kill" is from the story by Henry La Cossitt, newspaper man, editor and short story writer. Cossitt has joined Universal's story department under long term contract.

Dix Finishes

"Seven Keys to Baldpate" has been completed at the R K O studios. Reginald Barker directed. Richard Dix is starred and Miriam Seegar plays opposite. Other activities at R K O include "The Fire Walker" which is in preparation for early filming. Sally O'Neil is starred. Mitchell Lewis is the only member of the cast to be signed. Bert Glennon will direct.

Korda Preparing

Alexander Korda will direct "The Dollar Princess" as his first film for Fox. It will be a modernized version of the stage success by Leo Fall. Donald Brian and Virginia Valli will be featured. Production is expected to start within a few weeks.

Warners Varieties

Production at the Warner Brothers studio amounts to two Vitaphone Varieties. Archie Mayo is directing "Christmas Knight." Bryant Washburn, Charles Middleton, Helen Jerome Eddy, Vivian Oakland and Niles Welsh are in the cast. John Adolfi is directing "Letters." Pauline Garon, Natalie Moorhead and William B. Davidson are in the cast. Bryan Foy is preparing "The Potters" which will soon start production. There will be a series of 12 films.

Prival's Mother and Caddo Name Stick

(Special to the Herald-World)

HOLLYWOOD, Nov. 19.—Lucian Prival and his brother, Bert, saw their mother off on a visit. As Mrs. Prival boarded the train she stopped. "Look, Lucien, the name of the car!" Bert and Lucian saw, printed in large letters on the side of the Pullman, Caddo. It happens that Lucian plays with Ben Lyon in the Caddo picture "Hell's Angels." Said Mrs. Prival, "Why even on a vacation trip I can't get away from that picture."

Stars Tax Expert Guilty; Gets Fine and Jail Term

(Special to the Herald-World)

HOLLYWOOD, Nov. 19.—Miss J. Marjorie Berger, Hollywood income tax advisor, was sentenced to two years and six months in the Women's Federal Prison at Alderson, W. Va., here this week. She was also sentenced to pay two fines of $2,500 each. Miss Berger was convicted on two counts of having aided and abetted in making false income tax reports. She was granted a stay of 30 days pending the completion of an appeal.

Smutty Films Easy to Make, Says Dowling

(Special to the Herald-World)

HOLLYWOOD, Nov. 19.—Producers making pictures depending upon "barroom humor" for laughs will swing to clean films before public indignation forces censorship upon them is the opinion of Eddie Dowling. "Dirty films are the easiest thing in the world to make. No matter what a man's talk and actions among other men, he demands respectability for his family and will not tolerate unclean pictures for them."

Straight Roles Bring New Success to Billy Bevan

(Special to the Herald-World)

HOLLYWOOD, Nov. 19.—Billy Bevan's name has recently become of recognized importance among feature players of Hollywood. Bevan not long ago was known only for his pratt falls and muff gags in comedies. He has given up the character and is doing straight character and comedy roles. His successful transition is one of the most startling of its kind in the town's past decade. He is at present doing a big role in "Journey's End" at Tiffany Stahl and has just finished "Sky Hawk" for Fox.

Quillan Knocks Ten Pins Cold After J. C. Match

(Special to the Herald-World)

HOLLYWOOD, Nov. 19.—Eddie Quillan three weeks ago got an ambition to become a bowler. He tried it and had considerable trouble with the ball and the alley. He persisted. One of his early matches was with J. C. Jenkins of the HERALD-WORLD. Yesterday he had improved to the extent that he bowled 269 at the Beverly Wilshire alleys and hung up the month's record for the house.

Davis Program Will Have 28 Roadshow Westerns

(Special to the Herald-World)

HOLLYWOOD, Nov. 19.—The J. Charles Davis Productions will produce 28 roadshow type western films on their 1930 program. Davis, who is president, is in New York for conferences involving production plans. He recently acquired the old Ambassador studios near Culver City. "A Texan's Honor" was the first dialog film to be made by this organization.

Jack Warner to N. Y.

(Special to the Herald-World)

HOLLYWOOD, Nov. 19.—Jack L. Warner arrived in New York with William Koenig this week. They preceded by one day, Monte Blue and his wife. Warner and Koenig will engage in a series of conferences with Eastern executives on production for the coming season.

Dear Ben

(Special to the Herald-World)

HOLLYWOOD, Nov. 19.—Ben Lyon received a fan letter last week which read: "Dear Mr. Lyon, I am one of your few admirers please send me three of your latest photographs etc." Ben says that it is another result of his having been on one picture, "Hell's Angels," for the past two years.

January Named FN Month; "Sally" Tops List of Productions

(Special to the Herald-World)

NEW YORK, Nov. 19.—January has been set aside as First National Month, according to announcement by Ned E. Depinet, general sales manager of First National. Plans have already been made for an intensive booking drive during the weeks of January. The drive will be augmented by an advertising campaign.

The headline attraction for the month will be "Sally," Marilyn Miller's all-technicolor production. Alexander Gray, Joe E. Brown, T. Roy Barnes and Ford Sterling are also in the cast.

Other pictures to be released during the First National Month are: "Lillies of the Field," "Playing Around" and "In the Next Room."

M G M Unit on Way Home From 35,000-Mile Trip to Africa for "Trader Horn"

[Pictures on page 24]

NEW YORK, Nov. 19.—The M G M unit filming "Trader Horn" in Africa has completed operations and the principals are due in Naples today, according to a cable from Mombasa, African seaport that served as base headquarters. Director W. S. Van Dyke, director, is remaining behind long enough to shoot some additional atmospheric sequences.

Harry Carey, Edwina Booth, leads, and Clyde DeVinna, chief cameraman, with his staff, are scheduled to sail from Naples for New York on Thursday, arriving December 1, after a 35,000-mile trip.

Among the thrilling experiences of the party were several encounters with wild animals and a storm which flooded the camp one night. Quantities of food and clothing were destroyed, but none of the motion picture film, enclosed in waterproof containers, was lost or damaged.

"The Last Performance" Held Over at Carnegie

(Special to the Herald-World)

NEW YORK, Nov. 19.—"The last Performance," a Paul Fejos production for Universal, has been held over for the third week at the Carnegie Playhouse. Mary Philbin and Conrad Veidt are in the starring roles. The silent version of "Last Performance" is playing at the Carnegie.

"Rio Rita" Plays 100th Performance at Carroll

(Special to the Herald-World)

NEW YORK, Nov. 19.—Radio's "Rio Rita" with Bebe Daniels and John Boles, played its 100th performance at the Earl Carroll theatre last night. The picture has been playing to big crowds during its stay.

Pathe Starts Heavy Production Activity at Its Eastern Plant

Paramount Awaits Return of Chevalier from Hollywood to Begin Work on Its Bilingual Picture, "The Big Pond"—Helen Kane to Make Her Next Film in New York

By DOUGLAS FOX

NEW YORK, Nov. 19.—With the production of George LeMaire's new talking comedy (commented on in this column last week) the Pathe Sound Studios here are initiating a heavy production schedule combining new and old forces of staff and equipment.

Marc Connelly is engaged in turning out his last short of his present series for Radio Pictures at the Gramercy plant. Vitaphone is vitaphoning more Varieties and Paramount is praying for the return of Maurice Chevalier so that they can get to work and do something.

Chevalier is slated for the leading role in the bilingual picture, "The Big Pond," opposite Claudette Colbert. Meanwhile Miss Colbert is already being groomed for the female lead in "Young Man of Manhattan," from the Katherine Brush novel, which will follow the Frenchman's picture. Richard Arlen and Charles Ruggles are the other featured players and it is expected that Monta Bell will direct.

Helen Kane, the little poop-a-doop girl, will make her next Paramount picture in New York. No directorial assignment has yet been made nor has a story been chosen for her.

Last week out at Astoria they made some retakes on "The River Inn," made a short called "Her Record," with Lee Morse and got to work constructing sets for "The Big Pond." Chevalier's return from Hollywood is understood to be the only thing which is now holding up production.

Title Schwab-Mandel Film

The first Schwab and Mandel short tentatively titled "Where Boobs Come From" has been labelled "Belle of the Night."

To go back to Pathe's reorganization of its sound plant, H. F. Lalley has come from the Coast where he was associated with R K O and is now the new studio manager.

Likewise, Arch Heath has come from California as director of Pathe Sound Subjects. William Bradley formerly of M G M is now art director, and Ted Pahle recently at the Paramount studios in Astoria is first cameraman, while Walter Strenge continues at his old job.

Edward Quinn is the new property man and Sam Klein scenic artist, Jack Stricker, chief carpenter; George Wilson, chief electrician and Walter Nace, still at their old posts.

Younger Is Recordist

C. A. Younger is now chief recordist and James Delaney, second recordist with Grace Goldberg as heretofore in charge of scripts. Caroline Kelly continues as wardrobe mistress and Joseph Bischoff is coiffeur and makeup artist.

In the cutting room are E. Pfitzenmeier and Emily Sullinger. Norman Bauer is comptroller, Charles Fleming, auditor; Leonard Malone, superintendent of building; Ernest Wilson, bookkeeper; Leonard Hein, purchasing department.

Collings Adapts French Chevalier Film in N. Y.

(Special to the Herald-World)

HOLLYWOOD, Nov. 19.—Pierre Collings has arrived in New York in response to a hurry call from Paramount. He will adapt the French screen version of "The Big Pond" which will be Maurice Chevalier's next film. It will be done in two languages. Collings expects to remain in New York for several months.

Radio Completes Plans For Largest Sound Stage, To Be Built in Hollywood

$600,000 Structure Scheduled to Be Ready for Work by February 20

(Special to the Herald-World)

NEW YORK, Nov. 19.—Contracts have been signed and ground will be broken immediately for the erection of the largest Radio structure, to be exclusively devoted to the filming of talking pictures. The new structure, which will house four complete stage units will contain the most modern talking picture recording equipment of the R C A Photophone laboratories.

Under the terms of the contract, actual construction was scheduled to begin November 12 and the completed building is to be ready for operation not later than midnight February 20, 1930.

One of the features of the new building will be a 60 foot tank which will be used for filming water and ship scenes. Dr. Vern O. Knudson, noted acoustician, will work with the contractors and studio engineering and sound departments during the construction of the building.

More Film Schools Under Investigation

(Special to the Herald-World)

HOLLYWOOD, Nov. 19.—Investigation will be made into the operations of two more film schools here. The inquiry was suggested as a result of the trial and conviction of the Cinema Schools and U. M. Dailey of the United Talking Pictures. Should investigators find fraudulent transactions involving sums exceeding $200, felony charges will be filed against them, it was reported.

Fox Plans Two Openings

(Special to the Herald-World)

HOLLYWOOD, Nov. 19.—Opening dates have been set for two more Fox theatres being erected in California. One is Hanford and the other is Visalia. Appropriate opening ceremonies are under way in each city.

Gladys Lehman Story

(Special to the Herald-World)

NEW YORK, Nov. 19.—A Gladys Lehman story will be brought to the screen under the title of "Personality" by Columbia. Production will start as soon as members of the cast can be selected.

New York Showings

Song of Love

New York, Nov. 19.

THERE'S a woman singer sending songs of love about the land and her name is Belle Baker, Columbia Pictures star. She sings and you weep or chortle depending on your mood. It all hangs, you see, on whether you care for that sort of thing.

"Song of Love" with Baker was given a Broadway premiere at the George M. Cohan theatre last week, Miss Baker sang plenty and, in spite of pretty awful reproduction, got a big hand from the first-night crowd. There were those in the audience who even got up on their hind legs and shouted for her, demanding that she make an appearance. And there were others, possibly commuters and newspaper men trying to meet their deadlines, who left before the show was over.

It had been bruited about before the opening that it was going to be a good picture so that, when the time came, neither guile nor money—or friendship with Jack Cohn—were of any use in securing tickets. They just couldn't be had; most of the press was asked to attend the second night. We went the first night, as you may have gathered, but that probably was all a mistake.

In "Song of Love" Columbia brought to the public eye and ear a child who, the consensus indicated, will be heard from hereafter. His name is David Durand and he's a better trooper than any child of his age has a right to be. Precociously accomplished he had the audience rooting for him.

Ralph Graves, opposite Miss Baker, was youthfully competent after his own manner. He didn't have to sing.

The story, dealing with backstage life, could not be called new. But the continuity, if not lightning quick was well handled and none of the song introductions was over-obvious. Miss Baker had plenty of opportunity to strut her various types of stuff. And, as previously stated, part of the audience applauded vociferously.—D. F.

Windsor Company Films "Her Unborn Child" as An All-Talking Picture

(Special to the Herald-World)

NEW YORK, Nov. 19.—The Windsor Picture Plays Inc., a new producing company, has just completed its first all-talking feature titled "Her Unborn Child." It was taken from Howard McKent Barnes' stage play.

The new organization is sponsored by Henry Ginsberg and the Weiss Brothers, lessees of the DeForest Phonofilm studio in New York. Screen rights for "Her Unborn Child" cost $50,000. The picture was produced at the Weiss Brothers' studio and recorded by the DeForest Phonofilm System.

Wall Street's Troubles Won't Affect Theatres' Business, Says Lichtman

(Special to the Herald-World)

NEW YORK, Nov. 19.—Wall street's ups and downs haven't and won't affect business in picture theatres throughout the country, Al Lichtman, sales head of United Artists, declared yesterday, following his return to New York from a tour of exchanges all over the country.

"Popular-priced showings of pictures haven't been hurt anywhere by the market," said Lichtman. "All over the country business at the box offices of theatres is fine. I remember that during the depression of 1921 the film theatres weren't hit, and old showmen told me out on the road during the past few weeks that even the panic of 1907 didn't hurt their business. On the contrary, people turned to the economical form of entertainment which the films represented, for mental diversion."

Lichtman also declared that silent versions on all United Artists talking pictures will be available to the hundreds of unwired houses in the United States and elsewhere. "Coquette," "Alibi" and "Bulldog Drummond," first three all-talking pictures of U A are available silent, and all those made since will be available silent, too. He said 10,000 exhibitors have played U A productions regularly.

15,000 Houses Need Silent Newsreels, Says Carl Laemmle

(Special to the Herald-World)

NEW YORK, Nov. 19.—"Universal will continue to issue a silent newsreel just as long as there are exhibitors who need it to complete their program, and whose theatres are not equipped with sound apparatus," says Carl Laemmle, president of Universal.

"I am a firm believer in the sound newsreel, but not at the expense of the exhibitors not yet prepared for it. Producers seem to forget that there are approximately 20,000 theatres in the country and not more than 4,500 are wired for sound. This leaves more than 15,000 exhibitors who would be without a newsreel entirely if every company ceased to issue silent film.

"Every exhibitor needs a newsreel to complete his program, and regardless of what other producers do, I shall continue to give them the news of the day in silent form, as well as with sound."

Robert Ross Appointed "U" Production Manager

(Special to the Herald-World)

NEW YORK, Nov. 19.—Robert Ross, assistant director of several Universal productions, has been named production manager of "The King of Jazz Revue," featuring Paul Whitman and band. Production on the revue will begin shortly.

Two Fox Houses Opening

(Special to the Herald-World)

SAN FRANCISCO, Nov. 19.—Definite opening dates for two more modern theatres being erected in California by William Fox have been set for Hanford and Visalia. Appropriate opening ceremonies are being arranged in each city.

Largest Sound Scene Uses 5,000 Players

(Special to the Herald-World)

HOLLYWOOD, Nov. 19.—The largest sound scene so far photographed was made last week at Universal. It was the battle scene in "La Marseillaise." More than 5,000 players were used. All were in costume and a crew of 40 makeup artists worked for two and one-half hours putting on the makeup.

News Notes

HOLLYWOOD, Nov. 19.—

SAMUEL SHIPMAN and **JOHN B. HYMER** have been signed by M G M. They are to write original stories.

FAY TEMPLETON has signed with M G M for the 1930 "Hollywood Revue." The film is expected to start production early in December. Miss Templeton has been in retirement and will leave her Long Island home within several weeks.

RUSSELL GLEASON has been signed for an important role in "All Quiet on the Western Front" at Universal. Lewis Milestone will direct. Gleason will play the part of "Muller."

RAYMOND HATTON has signed for an important role in "Murder on the Roof" at Columbia. George B. Seitz is directing the film. The leading roles will be played by Dorothy Revier and David Newell.

ROBERT LORD has been assigned to supervise Alice White's new film for First National. "Show Girl in Hollywood" is the title and Mervyn LeRoy is directing.

REGINALD DENNY has started production on "Hallelujah I'm a Bum." E. H. Griffith is directing for Sono Art. Denny is negotiating for his second film with an Eastern stage producer.

CARL DREHER has been promoted to director of the sound department at the R K O studios. He will assume the post formerly held by Ralph Townend.

LUCIEN LITTLEFIELD has completed the feature character role in "Seven Keys to Baldpate" for R K O. Richard Dix is starred. Reginald Barker directing.

JACK RICHARDSON has been signed to play one of the leading roles in the Tiffany production "Troupers Three." Rex Lease and Dorothy Gulliver are featured. Norman Taurog is directing.

26 Newsreel Subjects Presented at Embassy At Single New Program

(Special to the Herald-World)

NEW YORK, Nov. 19.—Twenty-six newsreel subjects were shown at the Embassy theatre, the Newsreel theatre, starting last Friday. This is in accordance with the announced policy of completely changing program weekly.

Local, national and international news events, gathered by the world-wide organizations of the Fox Movietone and Hearst Metrotone newsreels, will supplement this program as they occur and announcement will be made at the time.

Following is a list of the newsreels now showing at the house:

"At the Fighting Front in China," "Tardieu, New Premier of France," "Inspection of Eighth Avenue Subway," "'Miracle' Shrine," "United Hunts Steeplechase," "Australian Horse Race," "Tod Sloan," "Michigan vs. Harvard," "Close-up of a Cricket," "Sword Fighting in Shanghai," "Booth Tarkington," "Monkeys Fight Battle of a Century," "Women's 'Siva' in Samoa," "Archduke Leopold of Austria," "New Dances from France," "A New London Dance," "Hawaiian Dancers," "Dunninger, Magician," "Safety Plane Contest," "A New Helicopter," "With the Movietone in the Gobi Desert," "The Girl Who Lost a Million," "Balkan Weavers," "President Hoover Gets Secretary Stimson's Goat," "New York Rookie Cops," "Capron and His Bride."

Which makes 26 subjects on one program!

Helen Twelvetrees Signs Pathe Contract

(Special to the Herald-World)

NEW YORK, Nov. 19.—Following her performance in "The Grand Parade," Helen Twelvetrees has been signed to a long term contract by Pathe. Miss Twelvetrees has played in several pictures for Fox.

THE SHORT FEATURE

Christmas Comedy Made by Universal

Yes, it's getting on toward Christmas, and Universal is one of those already prepared with "copy." A two-reel Christmas talking comedy starring "Sunny Jim" has just been completed under Harold Beaudine's direction, with Florence Brinton and Charlie King also in the cast.

"Makeovers" and "Final Edition" Now In Line at Embassy

All the "makeover" service of a daily newspaper to get the latest news into print with successive issues on the same day is being afforded on the screen at the Embassy, The Newsreel Theatre, in New York. While the "final" edition will "go to press" once a week, spot news will be inserted from day to day.

When the "final" edition goes to the screen, a new one, "the bulldog" (again borrowing from the language of the dailies) will replace it without intermission. Additions and eliminations will be made to this until it has reached the "final," when it also will be replaced.

The Newsreel Theatre is living up to the huge success that it made at the start, a tribute to the sagacity of William Fox. Best features of the Fox Movietone News and the Hearst Metrotone News are combined in the hour of entertainment with continuous performance from 10 a. m. until midnight with a 25 cent admission.

Newspictures

PATHE NEWS NO. 93.—Horse throws rider in fast steeplechase at Belmont Park, Long Island, N. Y.—Thousands gather to celebrate Seventh Fascists anniversary at Rome—Japanese school boys have basehall tournament—President Hoover enrolls in 1930 Red Cross drive.

UNIVERSAL NEWSPAPER NEWSREEL NO. 91.—Thousands parade to priest's "miracle grave" at Malden, Mass.—Drive starts for biggest airship at Akron, Ohio—President and wife honor unknown soldier's tomh on Armistice Day—16, with parachutes, leap from plane for new record—Lindy's sister-in-law a teacher in Mexico City.

UNIVERSAL NEWSPAPER NEWSREEL NO. 90.—100,000 hail il Duce on Seventh Fascisti hirthday at Rome—Hoover and Dawes enroll in Red Cross drive—Ramsay MacDonald, Britain's premiere, hack in Liverpool—Record haul marks timber price raise at Cedar Falls, Wash.—World celehrates Armistice Day.

HEARST METROTONE NEWS NO. 214.—Michigan conquers Harvard hefore 90,000 people—President Hoover says others, too, must disarm—Girl and 15 men leap from plane 2,000 feet in the air—Australian races draw hig fields.

M G M INTERNATIONAL NEWSREEL NO. 28.—Russia's youth shows might in huge parade for worldwide peace—U. S. rushes work on Mississippi levees to end flood peril—50,000 at dedication of Amhassador hridge, longest in the world—Plane crashes when parachutes fail to hold it in mid-air.

PARAMOUNT NEWS NO. 30.—Largest radio station for wireless traffic goes into operation at Berlin—United States hows in honor of dead soldiers—16 make leap from plane 2,000 feet in air—Girl with clothes afire leaps 150 feet to tank.

Hal Roach Plans to Do Foreign Versions of His 4 Comedy Hits

The movement toward making foreign language versions of talking pictures has now been carried over definitely into the realm of the short feature. This, one of the big problems which rode into the studio with sound, is being solved more and more rapidly in the field of the picture of extended length, with such projects as J. D. Williams' multi-lingual studio plan in England. Now comes the decision of Hal Roach to make foreign language versions of all four of the comedy units of which he is the producer.

Metro-Goldwyn-Mayer, which distributes the Hal Roach product, thus supplements in the short feature department its recently announced program of full-length pictures in foreign languages.

Spanish versions of all Hal Roach comedies have been definitely decided upon and the probability is that German, French and other languages will be added shortly.

In this connection C. H. Roach, secretary and treasurer of the Hal Roach Studios, and father of Hal Roach, is now on his way for a month's visit in Mexico. Roach's trip is in the interest of the Spanish film version of Hal Roach Comedies. He will make a study of Mexican motion picture audiences in an endeavor to discover what appeals most to their sense of humor, and will discuss the two-reel comedy with Mexican theatre owners. He will also be on the alert for the discovery of talent that may be utilized for these Spanish comedy editions.

Hal Roach comedies are all in two reels and the four units which are now starting the foreign language versions feature Harry Langdon, Laurel and Hardy, Our Gang and Charley Chase.

Kirkpatrick of Educational Goes South for a Vacation

A. S. Kirkpatrick, assistant general manager of Educational Film Exchanges, is on a four weeks vacation from the home office for a motor trip through the Southeast and a short rest in Florida. After visiting several exchange cities, Kirkpatrick will enjoy a well earned vacation at Miami, following the most strenuous year's work of his association with Educational, due to the revolutionary changes in the company's activities brought about by the advent of sound in short features.

Producer Is on His Mettle Now; Audiences Talk Back at Screen

The silent audience is no more. No longer is the talking picture greeted with that incongruous silence after the last word has been spoken or sung from the screen, that almost embarrassing silence that left one with the cold feeling that the picture had not been a success when one knew that it actually had been well received. But now the patrons have found their voices and the result has been astonishing at times. So says Al Christie.

"So encouraged and enthused evidently by the sounds coming from the screen in front of their eyes," Christie explains, "movie audiences no longer sit back in dignified silence and take their entertainment straight, whether they like it or not.

Here's One Thing That Happened

"At a certain neighborhood house last week, not far from Hollywood, I heard an audience applaud, hiss, and boo at a certain short subject, which was evidently offensive to them, until the operator closed the curtains and turned his fader down to zero until he could change over to the next subject on the bill.

"At another theatre in San Francisco last week, we are reliably informed by the theatre manager, a downtown audience clapped a sales talk off the audible screen. They evidently didn't want this particular advertising shoved down their eardrums when they paid to get in.

"If we think audiences are going to sit back now in silence without talking back to the talking apparatus we've got another think coming, because they just won't do it.

Hiss Villain, Cheer Hero

"However, it's not always displeasure which is registered, for I heard another audience enter into the spirit of a burlesque of an oldtime melodrama, just as they did at the stage production of 'After Dark,' for instance, and hiss the villain when he leered and cheer the hero when he strode in with his six guns.

"It's all right. I'm in favor of it. Let audiences have a good time and talk back if they want to. Only I hope they won't start throwing things, because, after all, those horns and screen are rather expensive."

FitzPatrick

PEOPLE BORN IN SEPTEMBER: Horoscope, obtainable on disc and film. For release August 26. One reel.
BARCELONA TO VALENCIA: Traveltalk, on disc only. For release August 26. One reel.
LABOR DAY: Holiday short. Obtainable on film only. For release August 26.
PEOPLE BORN IN OCTOBER: On film and disc. For release September 14. One reel.
VALENCIA TO GRANADA: Traveltalk. On film and disc. For release September 21. One reel.
COLUMBUS OAY: Holiday short. On disc only. One reel. For release September 21.
PEOPLE BORN IN NOVEMBER: Horoscope. On film and disc. For release October 3. One reel.
GRANADA TO TOLEDO: Traveltalk. On film and disc. For release October 15. One reel.
ARMISTICE DAY: Holiday short. On disc only. For release October 15. One reel.
THANKSGIVING DAY: Holiday short. On disc only. For release October 15. One reel.
PEOPLE BORN IN DECEMBER: Horoscope. On film and disc. For release October 2. One reel.
CHRISTMAS AND NEW YEAR: Holiday short. Disc only. For release November 9. One reel.
IN OLO MADRID: Traveltalk. Film and disc. For release November 15. One reel.
PEOPLE BORN IN JANUARY: Horoscope. Film and disc. For release Dec. 1. One reel.

Metro Movietone Acts

GEORGE LYONS (79). Numbers: a. "Beloved"; b. "Ah, Sweet Mystery of Life"; c. "Don't Be Like That"; d. "St. Louis Blues"; e. "Rainbow 'Round My Shoulder." 646 feet. For release August 3, 1929.

CECIL LEAN AND CLEO MAYFIELD (80): Number: "His Lucky Day." 1,735 feet. For release August 10, 1929.

GEORGIE PRICE (81): Numbers: a. "The One That I Love Loves Me"; b. "I'm Marching Home to You." 714 feet. For release August 17, 1929.

PHIL SPITALNY and His Pennsylvania Orchestra (82). Numbers: a. "Medley of Musical Comedy Hits"; b. "Farewell Blues." 71 feet. For release August 24, 1929.

VAN AND SCHENCK (83). Numbers: a. "That's How You Can Tell They're Irish"; b. "Rainbow 'Round My Shoulder"; c. "Ramona"; d. "The Dixie Troubadours." 838 feet. For release August 31, 1929.

GEORGE DEWEY WASHINGTON (84): Numbers: a. "Just Be a Builder of Dreams"; b. "Down Among the Sugar Cane." 632 feet. For release September 7, 1929.

TITTA RUFFO (85) in "Credo" from "Othello." 525 feet. For release September 14, 1929.

METRO MOVIETONE REVUE—"Bits of Broadway" (86). For release September 21, 1929.

MADAME MARIA KURENKO (87). Numbers: a. "The Jewel Song," from Faust, b. "Il Bacio"; c. "The Last Rose of Summer." 840 feet. For release September 28, 1929.

KELLER SISTERS AND LYNCH (88). Numbers: a. "How D'Ya Do"; b. "Ka Krazy for You"; c. "If I Had You." 727 feet. For release October 5, 1929.

YVETTE RUGEL (89). Numbers: a. "Paradise Lost"; b. "Marie"; c. "The Parting." 713 feet. For release October 12, 1929.

BILTMORE TRIO (90). Number: "Jail Birds." 860 feet. For release October 19, 1929.

CLYDE DOERR (91). Saxophone act. Numbers: a. "Saxophone March"; b. "Sunny South"; c. "Technicalities"; d. "Bye, Bye, Sweetheart." 795 feet. For release October 26, 1929.

TOM WARING (92). Numbers: a. "Glad Rag Doll"; b. "Just a Garden"; c. "I'm Marching Home to You." 565 feet. For release Novemher 2, 1929.

TITTA RUFFO (93): Number: "L'Africaine." 520 feet. For release November 9, 1929.

EARL AND BELL (94): Numbers: a. "La Spagnola"; b. "Kiss Me Again"; c. "Blue Hawaii"; d. "Just a Melody." 700 feet. For release November 16, 1929.

OUCI OE KEREKJARTO (95): Numhers: a. "Serenade"; b. "Witches' Dance." 622 feet. For release November 23, 1929.

IRVING AARONSON'S COMMANDERS (96). Numbers: a. "She's Nobody's Sweetheart Now"; b. "The Sailor's Sweetheart"; c. "I'll Get By." 696 feet. For release Novemher 30, 1929.

JIMMY HUSSEY (97). Number: "Uneasy Street." 841 feet. For release December 7, 1929.

ROY EVANS (assisted by Al Belasco) (98). in comedy sketch. Exclusive Columbia artist. 795 feet. For release December 14, 1929.

THE REVELLERS (99). Numbers: a. "I'm Looking Over a Four Leaf Clover"; h. "Rose of Waikiki"; c. "Breezing Along With the Breeze." 607 feet. For release December 21, 1929.

MADAME MARIA KURENKO (100). Numbers: a. "Shadow "Song" from "Dinorrah"; b. "Song of India." 714 feet. For release Decemher 2, 1929.

WALTER C. KELLY (101), in "The Virginia Judge." 803 feet. For release January 4, 1930.

VAN AND SCHENCK (102). Numbers: a. "Everything's Going to Be All Right"; b. "Aain't Got Nothin' Now"; c. "St. Louis Blues." 799 feet. For release January 11, 1930.

CLYDE OOERR (103). Saxophone act. Numbers: a. "Wedding of the Painted Doll"; b. "If I Had You"; c. "Original Music." 572 feet. For release January 18, 1930.

BILTMORE TRIO (104) in "College Romeos." 853 feet. For release January 25, 1930.

Vitaphone Acts

MARCHING HOME with Douglas Stanbury and His Veterans (861). Scene: Trenches. Douglas Stanbury, star of Roxy's Gang and known to millions of radio fans and theatregoers, offers "I'm Marching Home to You" assisted by male chorus of fifty.

GOTHAM RHYTHM BOYS (832). Scene: Drawing room. Former musical comedy players, night club favorites, vaudeville headliners, radio broadcasters, and Victor and Columhia recording artists, these "kings of harmony" deliver. a. "Building a Nest for Mary"; b. "My Wild Irish Rose"; c. "Alabamy Snow."

BERT WHEELER (821) in "Small Timers." Scene: Thoatrical Boarding House. Star of Ziegfeld's "Follies" and "Rio Rita" presented in a comedy of vaudeville hotels written by Eddie Welch and supported by Bernice Speer and Al Clair.

ALBERT SPALDING (799). Scene: Drawing room. Offering violin numbers, assisted by Andre Benoist at the piano. a. "Traumerei"; b. "Romanza Andaluza."

SOL VIOLINSKY (709). Scene: Living room. Composor and vaudeville star in a novelty act. Plays piano and violin simultaneously. Numbers: a. "Apache"; b. "Wedding March"; c. "Wooden Soldiers"; d. "Popularity."

NAN HALPERIN (863). Scene: Living room. Comedienne of Ziegfeld's "Follies" and "Little Jesse James" doing comic character songs. A jazz bride, singing her Wedding March in syncopated tune, she scintillates to a "hot" version of "Lohengrin." Numbers: a. "Clothes"; b. "Playing My Wedding Marcb in Ragtime."

Sound Act Releases

[Where exact date of release is not stated, the list of acts is compiled in order of release, the most recent release being listed first. Number of release follows name of act.]

ANDERSON & GRAVES (866) in "Fishing Around." Scene: Street waterfront. Playlet based on the activities of the amateur fisherman, presented by two vaudeville headliners.

"REO" NICHOLS AND HIS FIVE PENNIES (870). Scene: Band set. Former "hits" of Earl Carroll's "Vanities" and "Rain or Shine," also phonograph artists and popular radio entertainers, "Red" Nichols and His Five Pennies now appearing in Murray Anderson's "Almanac" offer: a. "Ida Sweet as Apple Cider"; b. "Who Cares"; c. "China Boy."

BEN POLLOCK and His Park Central Orchestra (872). Scene: Band set. Featured by the Victor company as one of their "Name" bands over the National Broadcasting Chain, Pollack announces and directs: a. "Memories"; b. "My Kinda Love"; c. "Song of the Islands."

WILLIAM HALLIGAN AND MARY MULHERN (873) in "Somewhere in Jersey." Scene: Street, office. Broadway star and "Follies" beauty in a comedy romanco. William Halligan of musical comedy, revues and vaudeville fame and Mary Mulhern one of Ziegfeld's "glorified" girls in a playlet.

COLETTA RYAN AND OUKE YELLMAN (874) in "Songology." Scene: Drawing room. Coletta Ryan, of George White's "Scandals" and "A Night in Spain" presents in soft contralto two love ballads, assisted by Duke Yellman, famous orchestra leader, at the piano. Numbers: a. "Mistakes"; b. "Yankee Rose"; c. "Hugh of Night."

GUIDO CICCOLINI AND ERIC ZARDO (876). Scene: Drawing room. Stars of opera and concert units. Ciccolini has been hailed as the new leading tenor in Paris, Brussels, London and every great music center of America. Zardo too, has achieved remarkable success as a concert pianist. Assisted by Joan Ruth of the Metropolitan Opera Company, they present: a. "Elegie"; b. "Prelude in C Sharp Minor"; c. "Serenade."

THE KIDDIES KABARET (878). Scene: Bedroom. Cabaret. Kiddie night Klub revue with a cast of youngsters singing, dancing and making whoopee just like their elders. Numbers: a. "Poo Poo Po Doop"; b. "Nola"; c. "Valse Blue."

EDDIE GREEN AND CO (880) in "Sending a Wire." Scene: Telegraph office. Colored comedy stars. A blackout skit from the musical revue "Hot Chocolates" transposed to the talking screen, with Eddie Green, Jimmy Baskett and Noma Davis.

ROGER WILLIAMS (882) in "Moments of Mimicry." Scene: Drawing room. Vaudeville favorite in a one-man show. Roger Williams imitates an entire orchestra—mandolin, banjo, guitar, trombone, saxophone and drums—and offers a perfect reproduction of a pipe organ. Numbers: a. "Baby, Oh Where Can You Be"; b. "There's a Rainhow Round My Shoulder"; c. "I'm Gonna Charleston Back to Charleston."

CLIFFORD AND MARION (883) in "Just Dumb." Scene: Drawing room. Marie Marion known as the girl with the "Leon Errol Legs" and Nelson Clifford in a skit they have played in every vaudeville house from coast to coast. Number: a. "Gianni Mia."

ANN CODEE AND FRANK ORTH (885) in "Music Hath Charms." Scene: Living room. Frank Orth plays a bashful music student taking violin lessons from a gold-digging instructress. Ann Codee puts plenty of oo-la-la into the role of his artful teacher. Violin lessons turn into lessons in love.

JOHN T. MURRAY AND VIVIAN OAKLAND (889) in "The Hall of Injustice." Scene: Court room. Prosecutor makes whoopee with suspect in murder trial. Vivien Oakland as the beautiful blond vamping John T. Murray, the judge, in an uproarious burlesque on murder trial pictures.

CHARLES HACKETT (890). Scene: Drawing room. Leading tenor of the Chicago Opera Company, giving splendid rendition two popular numbers. a. "I Looked Into Your Garden"; b. "I Heard You Singing."

BURNS AND ALLAN (891) in "Lamh Chops." Scene: Drawing room. Song and dance team in an offering of snappy steps and stories. George Burns and Grace Allen, variety headliners and radio stars. Number: a. "Do You Believe In Me."

KID GLOVES: Score (2981-2989). Synchronized score by Vitaphone Symphony Orchestra. Numbers 2981 to 2989 inclusive. Reels 1 to 9. Warner Bros. & Vitaphone talking picture.

HARD BOILED ROSE: Score (3011-3016). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3041 to 3047 inclusive. Reels 1 to 7. Warner Bros. & Vitaphone talking picture.

NO OEFENSE: Score (3061-3067). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3061 to 3067 inclusive. Reels 1 to 7. Warner Bros. & Vitaphone talking picture.

SONNY BOY: Score (3081-3087). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3081 to 3087 inclusive. Reels 1 to 7. Warner Bros. & Vitaphone talking picture.

WHY BE GOOD: Score (3091-3098). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3091 to 3098 inclusive. Reels 1 to 8. First National & Vitaphone talking production.

HIS CAPTIVE WOMAN: Score (3101-3109). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3101 to 3109 inclusive. Reels 1 to 9. First National & Vitaphone talking production.

DARK STREETS: Score (3155-3160). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3155 to 3160 inclusive. Reels 1 to 6. First National & Vitaphone talking picture.

THE GAMBLERS: Score (3171-3178). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3171 to 3178 inclusive. Reels 1 to 8. Warner Bros. & Vitphone talking picture.

PRISONERS: Score (3199-3207). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3199 to 3207 inclusive. Reels 1 to 9. First National & Vitaphone talking production.

TWO WEEKS OFF: Score (3215-3223); Synchronized score by Vitaphone Symphony Orchestra. Numbers 3215 to 3223 inclusive. Reels 1 to 9. First National & Vitaphone talking production.

HONKY TONK: Score (3231-3237). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3231 to 3237 inclusive. Reels 1 to 7. Warner Bros. & Vitaphone talking picture.

THE GREEN GODDESS: Score (3224-3230). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3224 to 3230 inclusive. Reels 1 to 7. Warner Bros. & Vitaphone talking picture.

THE ARGYLE CASE: Score (3241-3249). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3241 to 3249 inclusive. Warner Bros. & Vitaphone talking picture.

FAST LIFE: Score (3262-3270). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3262 to 3270 inclusive. Reels 1 to 9. First National & Vitaphone talking production.

SKIN DEEP: Score (3271-3277). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3271 to 3277 inclusive. Reels 1 to 7. Warner Bros. & Vitaphone talking picture.

IN THE HEADLINES: Score (3281-3288). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3281 to 3288 inclusive. Reels 1 to 8. Warner Bros. & Vitaphone talking picture.

THE SAP: Score (3291-3299). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3291 to 3299 inclusive. Reels 1 to 9. Warner Bros. & Vitaphone talking picture.

THE MAN AND THE MOMENT: Score (3341-3347). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3341 to 3347 inclusive. Reels 1 to 7. First National & Vitaphone talking production.

TWIN BEDS: Score (3366-3373). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3366 to 3373 inclusive. Reels 1 to 8. First National and Vitaphone talking production.

THE CARELESS AGE: Score (3377-3383). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3377 to 3383 inclusive. Reels 1 to 7. First National and Vitaphone talking production.

DRAG: Score (3386-3394). Synchronized score hy Vitaphone Symphony Orchestra. Numbers 3386 to 3394 inclusive. Reels 1 to 9. First National & Vitaphone talking production.

HARD TO GET: Score (3402-3409). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3402 to 3409 inclusive. Reels 1 to 8. First National & Vitaphone talking production.

SAY IT WITH SONGS: Score (3417-3426): Synchronized score by Vitaphone Symphony Orchestra. Numbers 3417 to 3426 inclusive. Reels 1 to 10. Warner Bros. & Vitaphone talking picture.

SMILING IRISH EYES: Score (3427-3436). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3427 to 3436 inclusive. Reels 1 to 10. First National and Vitaphone talking production.

THE GOLD DIGGERS OF BROADWAY: Score (3438-3447). Synchronized score hy Vitaphone Symphony Orchestra. Numbers 3438 to 3447 inclusive. Reels 1 to 10 inclusive. Warner Bros. & Vitaphone talking picture.

HEARTS IN EXILE: Score (3450-3458): Synchronized score by Vitaphone Symphony Orchestra. Numhers 3450 to 3458 inclusive. Reels 1 to 9. Warner Bros. & Vitaphone talking picture.

THE GREAT DIVIDE: Score (3467-3474). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3467 to 3474 inclusive. Reels 1 to 8. First National & Vitaphone talking production.

EVIDENCE: Score (3475-3482). Synchronized score by Vitaphone Symphony Orchestra. Numhers 3475 to 3482 inclusive. Reels 1 to 8. Warner Bros. & Vitaphone talking picture.

A MOST IMMORAL LADY: Score (3483-3490). Synchronized score hy Vitaphone Symphony Orchestra. Numhers 3483 to 3490, inclusive. Reels 1 to 8. First National and Vitaphone talking production.

ISLE OF LOST SHIPS: Score (3491-3499). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3491 to 3499 inclusive. Reels 1 to 9. First National & Vitaphone talking production.

IS EVERYBODY HAPPY: Score (3500-3508). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3500 to 3508 inclusive. Reels 1 to 9. Warner Bros. & Vitaphone talking picture.

DISRAELI: Score (3531-3539). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3531 to 3539 inclusive. Reels 1 to 9. Warner Bros. & Vitaphone talking picture.

FOOTLIGHTS AND FOOLS: Score (3546-3553). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3546 to 3553 inclusive. Reels 1 to 8. First National & Vitaphone talking picture.

YOUNG NOWHERES: Score (3554-3560). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3554 to 3560 inclusive. Reels 1 to 7. First National & Vitaphone talking production.

THE GIRL FROM WOOLWORTHS: Score (3561-3567) Synchronized score hy Vitaphone Symphony Orchestra Numbers 3561 to 3567 inclusive. Reels 1 to 7. First National & Vitaphone talking production.

FORWARD PASS: Score (3590-3597). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3590 to 3597 inclusive. Reels 1 to 8. First National & Vitaphone talking production.

HER PRIVATE LIFE: Score (3459-3466). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3459 to 3466 inclusive. Reels 1 to 8. First National-Vitaphone talking production.

HEARTS IN EXILE: Trailer (3364). Dolores Costello, Grant Withers, singing theme song "Like a Breath of Springtime," scenes of hardships suffered by prisoners in Siberia. Warner Bros and Vitaphone talking picture.

GOLD OIGGERS OF BROADWAY: Trailer (3070). Conway Tearle as master of ceremonies, with chorus of 100 Hollywood beauties, plus songs of Winnie Lightner, dancing of Ann Pennington, crooning of Nick Lucas, comedy of Lilyan Tashman, Gertrude Short and Albert Gran. 100 per cent natural color. Warner Bros. and Vitaphone talking picture.

IN THE HEADLINES: Trailer (3010). Edmund Breese, as the city editor in a newspaper office, talks things over with Grant Withers, Marian Nixon, Pauline Gardon and Frank Campeau, who appear as reporters. The heginning of a murder mystery is huilt up and audience left in suspense. Warner Bros. and Vitaphone talking picture.

SKIN OEEP: Trailer (2999). John Davidson, as district attorney, introduces cast as inmates of a prison. Cast includes Betty Compson, Alice Day and Davey Lee. To climax act, Monte Blue is shown in the bizarre make-up he uses in the picture. Warner Bros. and Vitaphone talking picture.

OAVE APOLLON AND HIS RUSSIAN STARS (875). Scene: Band set. Comedian-musician and recent Broadway star, producing revue for Vitaphone. His "Russian Stars" turn out to be Filipinos in Scotch kilties playing American jazz. Feminine lead, Isabelle Washington, crooning "Mean to Me." Numbers: a. "If I Had You"; b. "Louise"; c. "Mean to Me"; d. "Boo Boo Blues."

GRACE JOHNSTON ANO THE INOIANA FIVE (869). Scene: Band set. Radio star and Brunswick artists, solos while the Indiana Five blow hot and cold, chasing the blues with blues. Also quintet of jazzmaniacs who have just completed radio, vaudeville and dance palace appearances, playing the "Box Office Melody." Numbers: a. "Bashful Baby"; b. "Clarinet Marmalade"; c. "Glad Rag Doll."

HURST ANO VOGT (867) in "Before the Bar." Scene: Street. Comedians of variety stage, Frank Hurst and Eddie Vogt.

JOHN T. MURRAY and VIVIEN OAKLAND (849) in "Satires." Living room. Fast moving satire on mystery plays. Laughing spooks and spooky laughter. Two comedy stars of screen, stage and vaudeville. Number: a. "Excelsior."

MEL KLEE (826). Scene: Drawing room. Mel Klee, blackface "prince of wails," in offering of songs and stories. Headlined vaudeville bills from coast to coast. Hauls off the laugh honors with a highly spiced monologue that winds up with a composite imitation of Al Jolson and Ted Lewis. Numbers: a. "Rum Tum"; b. "Maybe Who Knows."

MADAME FRANCES ALOA (805). Scene: Drawing room. Diva offers two popular selections, accompanied by Frank LaForge, concert artist, at the piano. Numbers: a. "The Last Rose of Summer"; b. "Birth of Morn."

ALBERT SPALOING (800): Scene: Drawing room. A foremost American violinist, known for his concert work and phonograph recordings. Numbers: a. "Liebesleid"; b. "Cavatina."

THE ISLE OF LOST SHIPS: Trailer (3363). Virginia Valli, Jason Robards and Noah Beery introduce "The Isle of Lost Ships." A First National-Vitaphone talking production.

SO LONG LETTY: Trailer (3090). Charlotte Greenwood sings "My Strongest Weakness Is You," and Grant Withers and Marion Byron follow with some vo-do-deo-do harmony. A Warner Brothers-Vitaphone talking picture.

SAY IT WITH SONGS: Trailer (3068). Al Jolson gives a monologue. A Warner Brothers-Vitaphone talking picture.

CARLENA DIAMONO (864). Scene: Drawing room. Carlena Diamond sings, dances and plays the harp, and climaxes her act by doing all three at the same time. Numbers: a. "Tura Lura Lura"; b. "Mighty Lak a Rose"; c. "Doll Dance"; d. "Nola"; e. "Harp Dance."

MILLER ANO LYLES (862) in "They Know Their Groceries." Scene: Grocery store. Numbers: a. "Shuffle Along"; b. "Rang Tang"; c. "The Great Temptations" and "Running Wild."

KRAFT ANO LAMONT (847) in "Rarin' to Go." Scene: Ranch. Jack Kraft attempts some rope throwing and Elsie Lamont dances. Numbers: a. "Cowboy"; b. "When We Get Together in the Moonlight"; c. "I'm Not a Romeo."

FRANCES SHELLEY and THE FOUR ETON BOYS (846). Scene: Drawing Room. Frances Shelley, known in musical comedy and on the radio as "The Girl With the Guitar," does her best vo-de-deo-doing with "If I Were You, I'd Fall in Love With Me." The Eton boys assist her in songs, a. "Finding the Long Way Home"; b. "If I Were You. I'd Fall in Love With Me"; c. "Am I Blue."

EOISON ANO GREGORY (845). Scene: Roadway. Edison and Gregory are the college boys who coax tunes from automobile tires, saws, balloons and pumps. They've appeared with Sousa's Band, Paul Whiteman and Ted Lewis. Numbers: a. "Stars and Stripes"; h. "Together"; c. "Let a Smile Be Your Umbrella"; d. "Sweet Adeline."

JACK WHITE and HIS CHATEAU MADRIO CLUB ENTERTAINERS (844). Scene: Band Set. Jack White with His Chauteau Madrid Orchestra and Jeanne Fayal. Numbers: a. "Am I Blue"; b. "Kansas City Kitty"; c. "Then We Canoe-dle Ooodle"; d. "Senorita."

JAMES J. CORBETT & NEIL O'BRIEN (842). Scene: Drawing Room. James J. Corbett, professional of the prize ring. Has been starred in Ziegfeld's "Follies," Winter Garden Revues, musical comedy and vaudeville.

GEORGIE PRICE (841) in "Don't Get Nervous." Scene: Vitaphone Studio. Georgie Price of "Artists and Models," "A Night in Paris," "The Song Writer," "A Night in Spain," and Victor records, in the role of a camera-shy actor in the screening of a Vitaphone picture in the making. Numbers: a. "Hello, Sunshine, Hello"; b. "Sweetheart's Holiday."

THE BIG PARAOERS (840): Scene: Full stage. Tiny and Jack Waites, Elsie Thiel, Charlotte Conrad, Edna Howard and Ben Wise present a song and dance revue. Numbers: a. "Broken Hearted Blackbird"; b. "Prelude in C Sharp Minor"; c. "Doln' the Raccoon."

JUST LIKE A MAN (839). Scene: Kitchen. Husband takes wife's place at home.

THE INTERVIEW (838). Three scenes. Hugh O'Connell, as the veteran reporter, presents the second serio-comic sketch in the Russell Crouse newspaper series.

HARRY ROSENTHAL and HIS BATH AND TENNIS CLUB ORCHESTRA (836). Scene: Band set. Harry Rosenthal, composer, Dare and Belmonte, tango dancers, Ziegfeld beauties, Cornel Smelser, accordionist, and the Bath and Tennis Club Orchestra present songs and dances. Numbers: a. "Was It Love"; b. "Ida"; c. "Twelfth Street Rag"; d. "If I Could Get a Break With You."

BILLY "SWEOE" HALL & CO. (835) in "HILDA." Scene: Hotel Lobby. Billy impersonates a Scandinavian chambermaid.

THE OPRY HOUSE (834). Scene: Theatre. Lew Hearn, Broadway comedian and featured player in "The Royal Box"; Doris Walker, vaudeville and Vitaphone songstress; and The Mound City Blue Blowers, phonograph, radio and musical comedy stars. Numbers: a. "I Ain't Got Nobody"; h. "Let Me Call You Sweetheart"; c. "My Gal Sal."

CORA GREEN (825). Scene: Drawing room. Cora Green singing: a. "Brother-in-Law Dan"; h. "Travelin' All Alone"; c. "I'll Tell the World."

CHARLES C. PETERSON (815). Scene: Club room. Charles Peterson's magic cue performs billiard miracles.

ALBERT SPALDING (797). Scene: Drawing room. Albert Spalding, viollnist, playing : a. "Ave Maria"; b. "Waltz in A."

FRED ARDATH (786) in "These Dry Days." Scene: Park. Fred Ardath, as a happy vagabond, roaming the highways.

SESSUE HAYAKAWA (761-762) in "The Man Who Laughed Last." Five scenes. Sessue Hayakawa in a fast-moving drama of Oriental love and vengeance in "The Man Who Laughed Last." by Edgar Allan Wolf.

SMILING IRISH EYES: Trailer (3410). Irish songs, Irish scenes and an Irish Fair. Colleen Moore's first talking appearance. First National Vitaphone talking production.

HER PRIVATE LIFE: Trailer (3365). A glimpse of "Her Private Life." Billie Dove, Walter Pidgeon, Montagu Love, Thelma Todd and Holmes Herbert enacting several thrilling moments from the picture. Outdoor scenes, dramatic squences, romance and a song number by Walter Pidgeon. First National Vitaphone talking production.

DARK STREETS: Trailer (3349). Double exposure picture with Jack Mulhall in two roles, gangster and policeman seen and heard talking in the same scenes—in fact, two characters engage in dialog. First National Vitaphone talking production.

THE ARGYLE CASE: Trailer (3059). Thomas Meighan speaks and sells the public. Warner Bros. Vitaphone talking picture.

HONKY TONK: Trailer (3049). Sophie Tucker croons a few bars from several of the "Honky Tonk" song hits. Sophie and entire cast shown in night club scene. Warner Bros. Vitaphone talking picture.

THE HOTTENTOT: Trailer (2269). Comedy sketch in itself with Edward Everett Horton in extremely funny struggles with an electric horse and Patsy Ruth Miller opposite him. Warner Bros. Vitaphone talking picture.

SYMPATHY (803). Five scenes. Hen-pecked husband out on a spree despite orders of the "ball and chain." A night of wine, women and whoopee ends with hubby in a hospital cot as his wife and his sweetheart wreak their vengeance. Succession of hilarious situations. Cast headed by Hobart Cavanaugh, Regina Wallace, Harry Shannon and Wynne Gibson, who played with Richard Dix in "Nothing but the Truth."

HARRY TATE (778-779) in "Selling a Car." Scene: Garage exterior. Harry Tate gives an exhibition of his comedy power in this two reeler, with an equally talented supporting cast.

HARRY TATE (754-755) in "Motoring." Scene: Country road. Harry Tate, assisted by his company of boisterous clowns in a hurlesque on motoring. Two reel comedy sketch.

WILLIE ANO EUGENE HOWARD (750-751) in "My People." Five scenes. Two reels of songs and dances worked into a powerful human interest story of an actor who has to choose between his Ghetto friends and Broadway stardom. Numbers: a. "The Volga Boatman"; b. "Blue Grass"; c. "My People."

WILLIE AND EUGENE HOWARO (722-723) in "The Music Makers." Scene: Music salon. Former musical comedy stars in their first two reel comedy. Willie gives his famous imitations of Al Jolson, Eddie Cantor and Gallagher and Shean. Numbers: a. "Gallagher and Shean"; b. "It's Ray Ray Raining"; c. "Baby Curls."

CARELESS AGE: Trailer (3079): Holmes Herbert, as master of ceremonies, introduces Douglas Fairbanks, Jr., Loretta Young and Carmel Myers. Miss Myers sings "Melody Divine" the theme song.

HARD TO GET: Trailer (3078). An introductory playlet followed by a scene in a night club with vocal and orchestral renditions of the theme song. Dorothy Mackaill, Louise Fazenda, Charles Delaney, Jack Oakie and Edmund Burns head the cast of this all-star trailer.

THE MAN ANO THE MOMENT: Trailer (3069). Billie Dove and Rod LaRocque tell about this picture with the theme song "Just a Lucky Moment" sung as a musical background.

HARRY FOX AND BEE CURTIS (829), in "The Fox and the Bee." Scene: Drawing room. Of musical comedy stage. Harry Fox has an excellent foil for his lightning-like chatter in Beatrice Curtis, beautiful songstress. Dance interlude by Miss Curtis. Numbers: a. "Underneath the Wabash Moon." b. "Love Baby."

HARRY FOX AND HIS SIX AMERICAN BEAUTIES (828). Scene: Drawing room. Star funster of musical comedy with his six ludicrous chamber maids in a piece of travesty on the modern chorus girl. Musical numbers and breezy monologue by Fox. Numbers: a. "Half Way to Heaven"; b. "Belles of Hotels."

NORMAN THOMAS QUINTETTE (827), in "Harlem Mania." Scene: Drawing room. Colored entertainers singing and dancing. Also acrobatic drummer. Numbers: a. "Sleep, Baby, Sleep"; h. "Listen to the Mocking Bird"; c. "Melody in F."

SEGAR ELLIS ANO HIS EMBASSY CLUB ORCHESTRA (823). Scene: Band set. Night club entertainer and record "name" is the star of this combination of vocal and instrumental numbers, supported by orchestra. Each player contributes a snappy solo bit in novel arrangement of "Am I Blue" the song hit from "On With the Show." Numbers: a. "How Can I Love Again"; b. "Am I Blue"; c. "I've Got a Feeling I'm Falling."

GUY ROBERTSON (813), in "High Water." Scene: Drawing room. Known as Broadway's "hit maker." Offering a rendition of a song poem of the floods that devastate the southland. Flood scenes have been double exposed over the artist's figure.

THE GAY NINETIES or "The Unfaithful Husband" (811). Scene: Living room and cafe. Burlesque of the plays of the "gay ninetles." Numbers: a. "McSorley's Twins"; b. "We Never Speak as We Pass By"; c. "Up in a Balloon."

THE FAMILIAR FACE with Hugh O'Connell (807). Scene: Newspaper office and speakeasy. Atmosphere of metropolitan newspaper office, with disgraced capture of a notorious bank robber. Story from the pen of Russel Crouse, nationally known columnist and players picked from casts of current Broadway shows.

ALBERT SPALDING (798). Scene: Drawing room. Two performances from this master of the violin. Numbers: a. "Minuet in D"—Mozart; b. "Liehesfreud"—Krelsler.

THE OUT-LAW IN-LAW (782). Comedy of mother-in-law. Hubby having a hectic time with "mother" staying at the house, until he hires a circus strong woman to act as an antidote. Speedy farce with a cast of featured players and directed by Bryan Foy.

BROADWAY BABIES: Score (3351-3359). Synchronized by Vitaphono Symphony Orchestra. Numbers 3351 to 3359 inclusive. Reels 1 to 9. First National Vitaphone talking productions.

ON WITH THE SHOW: Score (3321-3332). Synchronized by Vitaphone Symphony Orchestra. Numbers 3321-3332 inclusive. Reels 1 to 12. Warner Bros. Vitaphone talking picture.

CAREERS: Score (3311-3320). Synchronized by Vitaphone Symphony Orchestra. Numbers 3311 to 3320 inclusive. Reels 1 to 10. First National Vitaphone talking productions.

GIRL IN THE GLASS CAGE, THE: Score (3301-3308). Synchronized by Vitaphone Symphony Orchestra. Numhers 3301 to 3308 inclusive. Reels 1 to 8. First National Vitaphone talking productions.

DRAG: Trailer (308). Scene from the musical show featured in the picture and cast sings "My Song of the Nile," the theme song. Richard Barthelmess then appears to introduce the cast. First National Vitaphone talking production.

DOOLEY AND SALES (824) in "Dooley's the Name." Scene: Drawing room. Winter Garden stars in gay presentation of mirth and melody, deliver rollicking repartee and laughable songs, plus a dance interlude. Numbers: a. "Oh, Mr. Dooley"; b. "Polly-Molly-O."

FRANK X. SILK (819) in "The Man About Town." Scene: Drawing room. Tramp comedian of burlesque and vaudeville. Clever monologue with droll songs put over in excellent tenor voice. Numbers: a. "The Millionaire Song"; b. "Oh! Oh! OH! What a Night."

ALL GIRL REVUE, THE (818). Scene: Band set. All singing and all dancing show. Cast includes Betty Lou Webb, a Paul Ash discovery; Lillian Price, the comedienne; Ellen Bunting with DePaco and Kazviki, acrobatic dancers; and Jean Rankin's Bluebell's orchestra. Numbers: a. "That's Her Now"; b. "I'm an Indian"; c. "Chrysanthemums"; d. "My Pet."

KATE SMITH (817). Scene: Drawing room. Offers red hot songs with a red hot voice. Known as "The Songbird of the South." Numbers: a. "Carolina Moon" b. "Bless You, Sister."

RAY ANO OOT OEAN (816) in "He's a Devil." Scene: Exterior of cottage. Well known vaudeville team. Ray doing rube characterizations.

OKLAHOMA BOB ALBRIGHT and His Rodeo Do Flappers. Scene: Drawing room. Bob Albright, baritone, assisted by Rodeo Do Flappers who sing and dance with him. Numbers: a. "My Pony Boy"; b. "Chloe"; c. "Lodel"; d "Salter Dog."

HARRY TATE (767) in "The Patent Office. Scene: Office. England's laughing fool. Harry Tate and his troupe of fun makers in comedy riot.

BABY ROSE MARIE (809). Scene: Drawing room. Four year old child singing these numbers: a. "Heigh Ho"; b. "Who Wouldn't Be Jealous of You"; c. "Don't Be Like That."

THE BLUE RIOGERS with Cordelia Mayberry (795). Scene: Interior of mountain cabin. Four mountaineers and a "gal from th' feud county" sing, dance and play syncopation as it exists in the mountain country of the South. Numbers: a. "Trail of the Lonesome Pine"; h. "Oh Susanna"; c. "Medley."

EL BRENOEL ANO FLO BERT (789), in "Beau Night." Scene: Living room. Comedian of "Wings," "The Campus Flirt" and other stage and screen successes in short sketch.

TWIN BEOS: Trailer (3020). Jack Mulhall. Patsy Ruth Miller and Zasu Pitts introduce picture in novel bedroom scene. A First National-Vitaphone production.

SQUALL, THE: Score (3251-3261). Synchronized by Vitaphone Symphony Orchestra. Numbers 3251 to 3261 inclusive. Reels 1 to 11. First National-Vitaphone talking production.

THE TIME, THE PLACE ANO THE GIRL: Score (3208-3214). Synchronized by Vitaphone Symphony Orchestra. Numbers 3208 to 3214 inclusive. Reels 1 to 7. Warner Bros.-Vitaphone talking picture.

ON WITH THE SHOW: Trailer (3060). Initial all-color, all-singing, all-talking, all-dancing trailer. Sam Hardy introducing stars of picture. Warner Bros.-Vitaphone talking picture.

BROADWAY BABIES: Trailer (3008). Alice White singing a number from the picture. Also Broadway Babies strutting their stuff. First National-Vitaphone talking production.

CAREERS: Trailer (2980). Entire cast discusses whether a woman is justified in ruining her reputatiou to aid her husband's career. Billie Dove speaks from the screen. First National-Vitaphone talking production.

GAMBLERS, THE: Trailer (2970). Entire cast talks in this advance agent. Warner Bros.-Vitaphone talking picture.

THE VARSITY THREE (804) in "Blue Streaks of Rhythm." Scene: Drawing room. Phonograph and vaudeville stars, Babe, Bob and Jack Hauser singing and dancing. Numbers: a. "That's What I Call Sweet Music"; b. "I Used to Love Her in the Moonlight"; c. "Baltimore."

ALBERT SPALDING (801). Scene: Drawing room. Concert hall violinist playing his own composition "Alabama" first time on screen, also "Valse in G Flat" by Chopin.

BUO HARRIS ANO FRANK RAOCLIFFE (783) in "At the Party." Scene: Street. Negro melodies and comics. Numbers: a. "St. Louis Blues"; b. "She's Mine."

GIRL IN THE GLASS CAGE, THE (2989). Trailer. Loretta Young plays the girl in a motion picture hox office and Carroll Nye is her chatty boy friend.

ROY SEDLEY ANO HIS NIGHT CLUB REVUE (796), with Roy Sedley as master of ceremonies, assisted by Beth Miller, blues singer, aud Billy Smith, eccentric dancer. Scene: Night cluh. Numbers: a. "Blue Grass"; b. "I Ain't Takin' Orders from No One"; c. "Sonny Boy."

MR. AND MRS. JACK NORWORTH (787) in "Odds and Ends." Scene: Drawing room. Norworth of musical comedy fame and Dorothy Adelphi, his wife, in patter and songs of Northworth's own composition. Numbers: a. "Honey Boy"; b. "The Man and the Monkey"; c. "My Boy."

IRENE FRANKLIN (777), "The American Comedienne." Two comedy characterizations. Scenes: Restaurant and nursery. Numbers: a. "The Waitress"; b. "The Flapper Mammy's Lullaby."

NINETY-NINTH AMENOMENT, THE (776): Comedy. Three Broadway stars, Charles Richman, Veree Teasdale and Hugh McConnell appear as supporters of an anti-gambling amendment. Scene: Living room.

LEO REISMAN AND HOTEL BRUNSWICK ORCHESTRA (770) in "Rhythms." Scene: Band set. Shadowgraph silhouettes synchronized with music. Numbers: a. "Mooche"; b. "Waters of Perkiomen"; c. "If I Had You"; d. "Hyo Mio"; e. "Milenberg Blues"; f. "Lonely"; g. "Some of These Days."

MACK ANO PUROY (2795) in "An Everyday Occurrence.' Scene: Parkway. A smart guy gets himself entangled after a few words with a smart lady.

CECILIA (CISSIE) LOFTUS (792) in "Famous Impersonations.' Scene: Drawing room. Imitation of Sophie Tucker and others. Numbers: a. "Gonna Get a Girl"; b. "Mama Goes Where Papa Goes"; c. Yiddish version of "Mama Goes Where Papa Goes."

FREO AROATH (785) in "The Singing Bee," rustic comedy. Scene: Rustic home. Was rube comediau of the Follies. Numbers: a. "I Pagliacci"; b. "Finicull-Finicula"; c. "Bring Back My Bonnie to Me."

PALM BEACH FOUR, THE (794), night club quartet. Scene: Garden. Stars of Helen Morgan Clnb, Club Deauville, and European clubs. Numbers: a. "Some Sweet Day"; h. "Poo-Poo-Paroop"; c. "Nohody's Fault but Your Own."

JACK WHITE ANO HIS MONTREALERS (791) in a number from his own act at the Frivolity Club. Scene: Night club. His own orchestra and two pretty accompanists. Numbers: a. "I'm Narazy for You"; h. "Mean to Me"; c. "Goodby Broadway, Hello Montreal"; d. "Finicull-Finicula"; e. "Laugh, Clown Laugh"; f. "I Pagliacci"; g. "Over There"; h. "Anvil Chorus"; i. "Rose of No Man's Land."

BOBBY FOLSOM (788) in "Typical Types." Scene: Drawing room. Ziegfeld beauty and leading lady of variety stage, doing imitations. Numbers: a. "Two Little Girls"; b. "Tess"; c. "I Lost My Stockings."

TINY TOWN REVUE (74). Scene: Stage set. A pageant of the Lilliputians. Dancing and singing by midgets. Numbers: a. "Tiny Town Opening"; b. "The Only One to Be"; c. "Miss Annabelle Lee"; d. "I Scream, You Scream, We All Scream for Ice Cream."

GEORGE BROADHURST ANO COMPANY (780) in "Three O'Clock in the Morning." Scene: Caharet. Drunken

(*Continued on page* 49)

Short Features With Sound

COLUMBIA

Victor Gems
(One Reel)

AT A TALKIE STUDIO, Buddy Doyle, directed by Basil Smith. Released Aug. 14, 1929.
PARLOR PEST, Boyce Combe, directed by Basil Smith. Released Aug. 28, 1929.
HARMONY CLUB, Geoffrey O'Hara, directed by Basil Smith. Released Sept. 11, 1929.
LISTEN, LADY, Grace LaRue, Hale Hamilton, directed by Basil Smith. Released Sept. 25, 1929.
ON THE BOULEVARD, Sweet and McNaughton, directed by Basil Smith. Released Oct. 9, 1929.
BOY WANTED, Joe Phillips, directed by Basil Smith. Released Oct. 23, 1929.
DAY OF A MAN OF AFFAIRS, A, Maurice Holland, directed by Basil Smith. Released Nov. 6, 1929.

Silly Symphonies
(One Reel)

SKELETON DANCE. Released Aug. 29, 1929.
EL TERRIBLE TORREADOR. Released Sept. 26, 1929.
SPRINGTIME.
HELL'S BELLS.

Krazy Kat Kartoons
(One Reel)

RATSKIN. Released Aug. 15, 1929.
CANNED MUSIC. Released Sept. 12, 1929.
PORT WHINES.
SOLE MATES.

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EDUCATIONAL

Mack Sennett Talking Comedies

LION'S ROAR, THE (1360). Johnny Burke, Daphne Pollard, Billy Bevan. Johnny Burke seeks rest from the city noises and finds nerve-racking excitement in the country. 1848 ft. Released Dec. 9, 1928.
BRIDE'S RELATIONS, THE (1363). Johnny Burke, Thelma Hill, Andy Clyde. Johnny Burke and Thelma Hill spend honeymoon with hick relations. 1723 ft. Released Jan. 13, 1929.
OLD BARN, THE (1361). Johnny Burke, Thelma Hill and Andy Clyde. Shradows and weird sounds give protagonists high blood pressure. 1861 ft. Released Feb. 3, 1929.
WHIRLS AND GIRLS (1364). Harry Gribbon and Andy Clyde. Harry and Andy get mixed up in a hornets' nest of flappers. 1790 ft. Released Feb. 24, 1929.
BROADWAY BLUES (1362). Johnny Burke and Thelma Hill—a couple of ham actors who bring home the bacon. 1874 ft. Released March 10, 1929.
BEES' BUZZ, THE (1365). Harry Gribbon and Andy Clyde. Harry and Andy get mixed up in a hornet's nest while attempting to thwart the marriage of Andy's daughter. 1908 ft. Released April 7, 1929.
BIG PALOOKA, THE (1366). Gribbon, Clyde and Thelma Hill in a modern shotgun wedding. 1970 ft. Released May 12, 1929.
JAZZ MAMAS (788). Virginia Lee Corbin and Vernon Dent. First all-color, all-talking comedy. In absence of crime, international detectives frame robbery. 2 reels. (Disc only). Released June 30, 1929.
GIRL CRAZY (1367). Andy Clyde, Vernon Dent and Alma Bennett. The follies of youth committed by a sexagenarian, and what a run for his money Alma gave him. 1862 ft. Released June 9, 1929.
BARBER'S DAUGHTER, THE (1368). Thelma Hill in the title role, and Andy Clyde as her father. Keeping track of her romances keeps Andy busier than his tonsorial parlor. 1844 ft. Released July 21, 1929.
CONSTABULE, THE (1369). An arresting comedy with Harry Gribbon, the constable, wrongly accusing Andy Clyde and Thelma Hill's fiance of a robbery. 2006 ft. Released Aug. 11, 1929.
LUNKHEAD, THE (1370). Harry Gribbon, Andy Clyde and Thelma Hill cooking a stew in a restaurant. Harry wants to marry Thelma, but she has other plans. She "frames" Harry in a manner that cures him of her for life. 1840 ft. Released Sept. 1, 1929.
GOLFERS, THE (1371). Harry Gribbon, Andy Clyde and Thelma Hill. Comedy as a matter of course. They all "play at" pasture pool, but Charlie Guest, wellknown California pro, shows them how it should be done. 1874 ft. Released Sept. 22, 1929.
HOLLYWOOD STAR, THE (1372). Harry Gribbon, Andy Clyde and Marjorie Beebe. Satire on the old cowboy meller and the talking picture in which everything that could go wrong, does go wrong. 1790 ft. Released Oct. 13, 1929.
CLANCY AT THE BAT (1373). Harry Gribbon and Andy Clyde. Rolling the ball of fun on the diamond. As a batter, Harry proves to be slightly batty. 1954 ft. For release Nov. 3, 1929.
NEW HALF-BACK, THE (1374). Harry Gribbon and Andy Clyde . Foothall taken not too seriously. 2 reels. For release Nov. 24, 1929.

Coronet Talking Comedies
Starring Edward Everett Horton

ELIGIBLE MR. BANGS, THE (446). The amusing pursuit and capture of Edward Everett Horton by Florence Eldridge. 1895 ft. Released Jan. 13, 1929.
ASK DAD (447). Edward Everett Horton and Ruth Renick. Two men in love with a maid. Who won? Ask Dad. 1872 ft. Released Feb. 17, 1929.
RIGHT BED, THE (448). Edward Everett Horton found a blonde. But his wife (Betty Boyd) was a brunette. 1523 ft. Released April 14, 1929.
TRUSTING WIVES (449). Mixing love sonnets with marshmallow cake . Edward Everett Horton and Natalie Moorhead in a battle of wits. 1699 ft. Released June 23, 1929.
PRINCE GABBY (450). A silk-hat burglar who came to steal, but stayed to conquer. 1615 ft. Released Sept. 15, 1929.

Jack White Talking Comedies

ZIP! BOOM! BANG! (1663). Raymond McKee takes his family to the circus and has a wild time. Conlin and Glass in the supporting cast. 1805 ft. Released March 17, 1929.
COLD SHIVERS (1664). Ghosts that are all in the spirit of fun. Al Thompson "plays dead" and plants ghosts in the house to test heroism of relations. Raymond McKee and Lucille Hutton win. 1741 ft. Released May 19, 1929.
LOVERS' DELIGHT (1665). Johnny Arthur and Pauline Garon are a pair of the one-year-old lovebirds whose neighbors are "cats." 1523 ft. Released June 30, 1929.
LOOK OUT BELOW (1666). Raymond McKee is used by Thelma Todd to make her husband jealous and it develops into a whoopee party on skyscraper girders. 1614 ft. Released Aug. 18, 1929.
HUNTING THE HUNTER (1667). Raymond McKee and Harold Goodwin. Their wives didn't mind their hunting wild animals, but they drew the line at wild women. 1506 ft. Released October 20, 1929.

Lloyd Hamilton Talking Comedies

HIS BIG MINUTE (1005). Lloyd Hamilton, a lad from the country, comes to Bloody Gulch and gets in wrong with a couple of bad men. 1805 ft. Released May 5, 1929.
DON'T BE NERVOUS (1006). Lloyd Hamilton, who is afraid of his own shadow, is mistaken for a gangster. Even the gangster's moll makes the mistake and makes violent love to him. 1718 ft. Released July 7, 1929.
HIS BABY DAZE (1007). Hamilton is nursemaid to little Billy, who turns out to be circus midget, bent on a nefarious mission. 1751 ft. Released Aug. 13, 1929.
PEACEFUL ALLEY (1008). Lloyd Hamilton tries to reform little Douglas Scott who has "taking ways." 1835 ft. Released Sept. 29, 1929.
TOOT SWEET (1009). Lloyd likes Lena and she plays him for all he's got and then leaves him flat for her apache. 1802 ft. Released Nov. 10, 1929.

Lupino Lane Comedies

SHIP MATES (2613). Lupino Lane is a goofy goh, and his fellow-sailors make the most of his sappiness. 1570 ft. Released April 21, 1929.
BUYING A GUN (2612). Fun in a gun shop with the brothers Lupino (Wallace and Lupino Lane.) 1531 ft. Released July 14, 1929.
FIRE PROOF (2614). Lupino Lane starts an opposition fire house and his little four-year-old playmate tries to boost his business by starting fires. 1598 ft. Released Sept. 8, 1929.
PURELY CIRCUMSTANTIAL (2615). Lane is a newlywed against whose happiness circumstances seem to conspire. 2 reels. Released Nov. 17, 1929.

Mermaid Talking Comedies

CRAZY NUT, THE (1436). Franklin Pangborn imagined he had every imaginable illness. When the doctor told him he would die, he promptly proceeded to get well. John T. Murray and Vivien Oakland in the cast. 1480 ft. Released June 2, 1929.
TICKLISH BUSINESS (1437). Monty Collins and Vernon Dent are a couple of Tin Pan Alley guys, and women and songs are their major troubles. 1843 ft. Released Aug. 25, 1929.
TALKIES, THE (1438). A funny idea of how a talking picture is made. Monty Collins and Vernon Dent are the goofy "sound experts." 1522 ft. Released Oct. 27, 1929.

Tuxedo Talking Comedies

SOCIAL SINNERS (1880). A bug exterminator mingles in high society. Raymond McKee, Cissy Fitzgerald, Marion Byron. 1710 ft. Released Sept. 1, 1929.
DON'T GET EXCITED (1881). Lloyd Ingraham sails for Hawaii to get away from an annoying guitar-strumming neighbor, only to find him occupying the adjoining cabin on the boat. Harold Goodwin, Addie McPhail and Estelle Bradley. 1444 ft. Released Nov. 10, 1929.

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METRO-GOLDWYN-MAYER

M G M Colortone Revue

CLIMBING GOLDEN STAIRS (R-1). Released Aug. 3, 1929.
MEXICANA (R-2). Released Aug. 31, 1929.
DOLL SHOP, THE (R-3). Released Sept. 28, 1929.
GENERAL, THE (R-4). Released Oct. 26, 1929.
SHOOTING GALLERY, THE (R-5). Released Nov. 23, 1929.
GEMS OF M G M (R-5). Dec. 21, 1929.

Laurel and Hardy Hal Roach Comedies

UNACCUSTOMED AS WE ARE (1940): Getting in dutch with the wife and neighbors. Release May 4.
BERTH MARKS (1807): The life of two fellows sleeping in an upper berth in a speeding train. Release June 1.
THEY GO BOOM (1864): Hardy playing doctor in helping Laurel with his terrific cold. In which the hed goes boom. Release September 21.
ANGORA LOVE (1884): Trying to hide a goat from the hardboiled landlord. Release December 14, 1929.
MEN O' WAR (1822): Two sailors go rowing into other people's boats. Release June 29, 1929.
PERFECT DAY (1845): Laurel and Hardy going picnicking in an old flivver that causes a delay that never ends. Release August 10, 1929.
BACON GRABBERS (1862): Two detectives sent to bring back an unpaid radio that is owned by a hardboiled individual. Release Octoher 19.

Harry Langdon Hal Roach Comedies

SKY BOY (1881): Harry landing on an ice-berg with his rival boy friend. Release Octoher 5.
HOTTER THAN HOT (1765): Harry and a beautiful blonde locked in a building that's on fire.
SKIRT SHY (C-223). Released Nov. 30, 1929.

Our Gang Hal Roach Comedies

SATURDAY'S LESSON (1577): The Gang refuses to work until a devil scares them into working. Release July 9.
LAZY DAYS (1870): The Gang helps Farina earn fifty bucks. Release August 15.
RAILROADIN' (1736): The Gang goes riding in a train with a crazy driver. Release June 15.
SMALL TALK (2330): The Gang in an orphan home. Wheezer is adopted and the Gang go to visit him at his elaborate home. Release May 18.
BOXING GLOVES (1603): The Gang runs a prize fight in which Joe Cobb and Chubby are the pugilists. Release September 9.
BOUNCING BABIES (1908): Wheezer getting rid of his baby brother, who gets all the attention in his home. Release Octoher 12.

Charley Chase Hal Roach Comedies

STEPPING OUT (1847): Going out without wife to have a good time. Release November 2.
LEAPING LOVE (1874): Charlie falls in love with both mother and daughter but, marries cigarette girl. Release June 22.
THE BIG SQUAWK (1710): In which bashful Charlie wins his girl. Release May 25.
SNAPPY SNEEZER (1729): Charlie has hay fever in this one. Release July 20, 1929.
CRAZY FIGHT (1702): Charlie in a role as a dancer. Release September 7, 1929.

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PATHE

FAIRWAYS AND FOUL (0562). James and Lucille Webster Gleason. A tale of golfers and their ways as well as the breaks of the game. A dash to intrigue is added for laughing purposes. For release Oct. 13, 1929. 2 reels.
IN AND OUT (0522). Buck and Bubbles. Buck and Bubbles as Wildcat and Demmy do some funny stepping "in and out" of jail. For release Nov. 3, 1929. 2 reels.
GENTLEMEN OF THE EVENING (0505). George LeMaire, Lew Hearn, Evalyn Knapp. George LeMaire as the house detective, Lew Hearn as a delegate in Association of Inventors of America convention and Evalyn Knapp as the girl in the case. For release Oct. 20, 1929. 2 reels.
SMOOTH GUY, THE (0533). Frank T. Davis and Evalyn Knapp. A bean salesman with a grand spiel tries his line on a small town girl. For release Oct. 27, 1929. 2 reels.
AFTER THE SHOW (0572). Jack Pepper, Morgan Morley, Paul Garner, Jack Wolf. Numbers: "Can't Find a Girl," "A-Hunting We Will Go," "Here We Are," "Jig-A-Boo-Jig," "Ain't That Too Bad," "Mississippi Mud." For release Nov. 10, 1929. 2 reels.
SO THIS IS MARRIAGE (0542). Guy Voyer, Norma Pallat, Earle Dewey. Miniature musical comedy of marriage and its problems. Theme song: "After You Say 'I Love You.' " For release Nov. 17, 1929. 2 reels.
RUBEVILLE (0563). Harry B. Watson, Reg. Merville, Jere Delaney, Josephine Fontaine. Miniature musical comedy. Numbers: "Sally," "Maggie," "Sweet Long Ago," "Ragging the Scale," "She May Have Seen Better Days," "Sweet Sixteen," "Wabash," "Bedelia," "Yaka Hoola Hicky Doola," "Over the Waves." For release Dec. 8, 1929. 2 reels.
BARBER'S COLLEGE (0506). George LeMaire, Lew Hearn, Sam Raynor, Gladys Hart. Lew Hearn as "Good Time Charlie," graduate of a barbers' college, creates havoc in a barber shop. For release Dec. 15, 1929. 2 reels.
FOWL PLAY (0523). Buck and Bubbles. The boys have to deliver an ostrich. On the way they become entangled with a yaller-skinned vamp. What happens is plenty. Numbers: "Swanee River," "Oh, You Beautiful Doll," "When I Got You Alone Tonight," "Give Me a Little Kiss Will You Hun," "Coal Black Mammy of Mine," "Chicken Reel." For release Dec. 29, 1929. 2 reels.
NIGHT IN A DORMITORY, A (0573). Ginger Rogers, Ruth Hamilton, Thelma White, Morgan Morley, Eddie Elkins and Orchestra. Miniature musical comedy. Numbers: "Stay With It," "Song of the Volga," "I Love a Man in a Uniform," "Where the Sweet Forget-Me-Nots Remember," "Why Can't You Love That Way," "Dormitory Number." For release Jan. 5, 1929. 2 reels.
WEDNESDAY AT THE RITZ (0555). Charles Kemper, Evalyn Knapp. The almost-married young man and some girl and they meet "Wednesday at the Ritz." For release Jan. 19, 1930. 2 reels.
RUBEVILLE NIGHT CLUB (0566). Harry B. Watson, Reg Merville, Josephine Fontaine, Olga Woods. Miniature musical comedy. Numbers: "I'm Just a Vagabond Lover," "It's Always Fair Weather," "Sunrise to Sunset," "Maggie," "Harmonists," "Nola," "Doin' the Raccoon," "Under the Double Eagle," "Turkey in the Straw," "Mocking Bird." For release Feb. 2, 1929. 2 reels.
TIGHT SQUEEZE, A (0507). George LeMaire, Jimmy Conlin, Evalyn Knapp. The adventures of a pair of impecunious young men who borrow dress suits to call upon their best girls. For release Feb. 9, 1930. 2 reels.
HIGH TONED (0524). Buck and Bubbles. When his dusky rival not only grabs his job of butler, but also his lady friend, Wildcat brings in Demmy and Lilly the goat to start something. Numbers: "My Old Kentucky Home," "Home, Sweet Home," "12th Street Rag," "Clarinet Marmalade," "Lonely Me." For release Feb. 23, 1930. 2 reels.
DOING PHIL A FAVOR (0556). Mackenzie Ward and Val Lester. A British society man is jealous of his wife and uses his friend Phil to test her fidelity. For release March 16, 1930. 2 reels.
CROSBY'S CORNERS (0565). Reg Merville, Felix Rush, Josephine Fontaine, George Patten. Miniature musical comedies. Numbers: "Down On the Farm," "I'll Do Anything For You," "Every Day Away From You," "What a Day," "I Ain't Got Nothing For Nobody But You," "Sweet 16," "Here We Are," "Ragging the Scale," "Good Night, Ladies," "Merrily We Roll Along," "Jingle Bells," "Auld Lang Syne." For release March 23, 1930. 2 reels.
DARKTOWN FOLLIES (0525). Buck and Bubbles. Broke and hungry, Wildcat and Demmy show their samples of song, dance and joke and stumble onto the rehearsal of a Darktown Follies and get the job. Numbers: "St. Louis Blues," "I'm Krazy For You," "Rachmaninoff's Prelude," "Mean To Me," "Some Rainy Day." For release April 13, 1930. 2 reels.
HIS BIRTHDAY SUIT (0557). Dr. Carl Herman, Steve Mills, Billy M. Greene, Cliff Bragdon. The Great Hokey makes a birthday cake. For release May 4, 1930. 2 reels.
FIFTY MILES FROM BROADWAY (0564). Harry B. Watson, Reg Merville, Olga Woods. Miniature musical comedy. Numbers: "How Is Everything Back Tome," "Trail to Yesterday," "Carolina Moon," "Oh, Tillie," "Schooldays," "Summer Time," "Rosie, You Are My Posie," "Stars and Stripes," "Wait Till the Sun Shines Nellie," "Give My Regards to Broadway." For release May 11, 1930. 2 reels.
HONEST CROOKS (0526). Buck and Bubbles. A mysterious black bag, buried in a haystack by a couple of crooks, is found by the boys, full of money. When they try to return it, things happen—and how! Numbers: "Turkey in the Straw," "Old Black Joe." For release May 18, 1930. 2 reels.
HIS OPERATION (0544). Charles Kemper, Sally Noble. He must have quiet, but what a racket they raise. For release Nov. 24, 1929. 2 reels.

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RKO

Record Breakers
(Alberta Vaughn-Al Cooke)
(All-Talking—Two Reels)

AS YOU MIKE IT (0602). Released Sept. 8, 1929.
MEET THE QUINCE (0603). Released Sept. 22, 1929.
LOVE'S LABOR FOUND (0604). Released Nov. 10, 1929.
THEY SHALL NOT PASS OUT (0605). Released Nov. 24, 1929.
EVENTUALLY BUT NOT NOW (0606). Released Dec. 8, 1929.
CAPTAIN OF HIS ROLL, THE (0607). Released Dec. 22, 1929.

Mickey McGuire

(All-Talking—Two Reels)

MICKEY'S MIDNITE FOLLIES (0701). Released Aug. 18, 1929.
MICKEY'S SURPRISE (0702). Released Sept. 15, 1929.
MICKEY'S MIX UP (0703). Released Oct. 13, 1929.
MICKEY'S BIG MOMENT (0704). Released Nov. 10, 1929.
MICKEY'S STRATEGY (0705). Released Dec. 8, 1929.

R C A Shorts

(All-Talking—Two Reels)

BURGLAR, THE (0801). Released Aug. 11, 1929.
ST. LOUIS BLUES (0802). Released Sept. 8, 1929.
TWO GUN GINSBURG (0803). Released Oct. 13, 1929.
HUNT THE TIGER (0804). Released Nov. 10, 1929.

R C A Novelties

(All—Talking—One Reel)

HEADWORK (0901). Released Sept. 15, 1929.
GODFREY LUDLOW & N B C ORCHESTRA (0902). Released Nov. 10, 1929.

R C A Marc Connelly

(All-Talking—Two Reels)

TRAVELER, THE (0907). Released Aug. 18, 1929.
UNCLE, THE (0909). Released Oct. 13, 1929.
SUITOR, THE (0910). Released Dec. 8, 1929.

UNIVERSAL

Snappy Cartoon Comedies
(Oswald the Rabbit)

(Synchronized Only—One Reel)

WEARY WILLIES. Released Aug. 5, 1929.
SAUCY SAUSAGES. Released Aug. 19, 1929.
RACE RIOT. Released Sept. 2, 1929.
OILS WELL. Released Sept. 16, 1929.
PERMANENT WAVE. Released Sept. 30, 1929.
COLE TURKEY. Released Oct. 14, 1929.
PUSSY WILLIE. Released Oct. 28, 1929.
AMATEUR NITE. Released Nov. 11, 1929.
SNOW USE. Released Nov. 25, 1929.
NUTTY NOTES. Released Dec. 9, 1929.

Collegians
(All Star)

(Talking—Two Reels)

ON THE SIDELINES. Released Aug. 5, 1929.
USE YOUR FEET. Released Aug. 19, 1929.
SPLASH MATES. Released Sept. 2, 1929.
GRADUATION DAZE. Released Sept. 16, 1929.

Special

(Talking)

SWEETHEARTS: Rooney Family, two reels. Released Sept. 2, 1929.
LOVE TREE, THE: Rooney Family, two reels. Released Sept. 16, 1929.
ACTOR, THE: Benny Rubin, one reel. Released Sept. 16, 1929.
INCOME TACT: Benny Rubin, one reel. Released Sept. 30, 1929.
ROYAL PAIR, THE: Rooney Family, two reels. Released Sept. 30, 1929.
DELICATESSEN KID, THE: Benny Rubin, two reels. Released Oct. 14, 1929.
LOVE BIRDS: Rooney Family, two reels. Released Oct. 14, 1929.
POP AND SON: Benny Rubin, one reel. Released Oct. 28, 1929.
MARKING TIME: Rooney Family, two reels. Released Oct. 28, 1929.
BROKEN STATUES: Benny Rubin, one reel. Released Nov. 11, 1929.
THREE DIAMONDS, THE: Rooney Family, two reels. Released Nov. 11, 1929.
PILGRIM PAPAS: Benny Rubin, one reel. Released Nov. 25, 1929.
HOTSY TOTSY: Benny Rubin, one reel. Released Dec. 9, 1929.

Universal Comedies

(Talking—Two Reels)

BABY TALKS: Sunny Jim. Released Sept. 11, 1929.
WATCH YOUR FRIENDS: All star. Released Oct. 9, 1929.
NO BOY WANTED: Sunny Jim. Released Nov. 6, 1929.
SUNDAY MORNING: All Star. Released Dec. 4, 1929.

Sporting Youth
(All Star)

(Talking—Two Reels)

LADY OF LIONS. Released Nov. 25, 1929.
HI JACK AND THE GAME. Released Dec. 9, 1929.

Serials

ACE OF SCOTLAND YARD, THE (Talking and Silent—two reels). Craufurd Kent.
No. 1. FATAL CIRCLET, THE. Released Sept. 30, 1929.
No. 2. CRY IN THE NIGHT, THE. Released Oct. 7, 1929.
No. 3. DUNGEON OF DOOM, THE. Released Oct. 14, 1929.
No. 4. DEPTHS OF THE LIMEHOUSE. Released Oct. 21, 1929.
No. 5. MENACE OF THE MUMMY. Released Oct. 28, 1929.
No. 6. DEAD OR ALIVE. Released Nov. 4, 1929.
No. 7. SHADOWS OF FEAR. Released Nov. 11, 1929.
No. 8. BAITED TRAP, THE. Released Nov. 18, 1929.
No. 9. BATTLE OF WITS, A. Released Nov. 25, 1929.
No 10. FINAL JUDGMENT, THE. Released Dec. 2, 1929.
TARZAN THE TIGER (Synchronized and Silent). Frank Merrill. Consists of 15 episodes released from Dec. 9, 1929 to March 17, 1930.
JADE BOX, THE (Synchronized and Silent). Consists of 10 episodes, released from March 24, 1930, to May 26, 1930.

VITAPHONE VARIETIES

Playlets and Flash Varieties

ACROSS THE BORDER (2664-65).
AIN'T IT THE TRUTH (2648-49).
ALIBI, THE (2677-78).
AMATEUR NIGHT (2130).
AUTHOR, THE (2252).
BEAST, THE (2279).
BIG PARADERS, THE (840).
BOOKWORM, THE (2273).
LARRY CEBALLOS' REVUE (2562).
LARRY CEBALLOS' REVUE (2627).
CEBALLOS' UNDERSEA REVUE (2661).
LARRY CEBALLOS' REVUE (2693).
COMMUNITY SINGING (2288).
DEATH SHIP, THE (2234).
DIXIE DAYS (2566).
DON'T BE JEALOUS (2590).
EVENING ON THE DON (183).
FAMILIAR FACE, THE (807).
FLORENTINE CHOIR (2281).
FLORENTINE CHOIR (2282).
FRENCH LEAVE (2149).
GAY NINETIES, THE (811).
GIVING IN (2563-64).
HALL OF INJUSTICE, THE (889).
HAWAIIAN NIGHTS (422).
HOLLYWOOD BOUND (2235).
HOW'S YOUR STOCK (2660).
HUNT, THE (2248).
IN A BLACKSMITH SHOP (2117).
IN A MONASTERY CELLAR (2142).
INTERVIEW, THE (838).
IN THE MINES (2277).
JUST LIKE A MAN (839).
KIDDIES' KABARET, THE (878).
LASH, THE (2133). a
LEAD KINDLY LIGHT (2368).
LEMON, THE (2259).
LINCOLN'S GETTYSBURG ADDRESS (444).
MAN OF PEACE, A (2233).
MUSIC HATH CHARMS (885).
MARCHING HOME (861).
MISS INFORMATION (2237).
NIGHT AT COFFEE DAN'S, A (2102).
NIGHT COURT, THE (2138).
NINETY-NINTH AMENDMENT, THE (776).
NON-SUPPORT (2169).
ON THE AIR (2275).
OPERY HOUSE, THE (834).
OUTLAW IN-LAW, THE (782).
OVERTONES (2287).
PAPA'S VACATION (2290).
PREDICTION, THE (2517-18).
QUESTION OF TODAY, THE (2238).
REALIZATION (2141).
REGULAR BUSINESS MAN, THE (2607-08).
RETRIBUTION (2418).
SERPENTINE, THE (2139).
SENDING A WIRE (880).
SHARP TOOLS (2666-67).
SOLOMON'S CHILDREN (2240-41).
SONG OF THE VOLGA BOATMEN (178).
SOUVENIRS (2268).
SUNNY CALIFORNIA (2239).
SYMPATHY (803).
TEN MINUTES (2319).
TINY TOWN REVUE (784).
TUNING IN (2137).
UNDER THE SEA (2134).
VISIONS OF SPAIN (2104).
WHEN THE WIFE'S AWAY (2143).
WIVES ETC. (2568-69).

THE JAZZ REHEARSAL, one-reel Technicolor showing the inside workings of the making of a talking picture. It is a singing and dancing comedy directed by Roy Mack. Ray Perkins wrote the songs.

A MATTER OF ETHICS, comedy-drama with Howard Earle, Geneva Mitchell, Vivien Oakland, Henry Otto and Eddie Kane. Howard Bretherton directed.

DANGER, dramatic playlet with John B. Litel, Charlotte Merriam, and Frank Campeau, directed by Eddie Cline.

GOOD TIME JOE (tentative title), with Bobby Watson, Marjorie Lane, Rudolph Camero and Wilbur Mack.

NIAGARA FALLS, with Helen Jerome Eddy and Bryant Washburn. Directed by William McGann.

The week's Vitaphone Varieties made at the Eastern Vitaphone Studios are:

EDDIE BUZZELL, Broadway musical comedy star, in a Vitaphone Variety as yet untitled. It is a comedy with singing. Murray Roth directed.

THE UNDER DOG, with James Barton, Broadway dancing comedian, in a comedy dancing sketch, directed by Murray Roth.

CRINOLINE CLASSICS, with Helen Yorke and Virginia Johnson. The combination of a lyric and a coloratura soprano is quite unusual. Murray Roth directed.

SOME PUMPKINS, a comedy sketch with singing and dancing by Simmons and Hunt. A barn with Halloween decorations furnishes the background. The old-fashioned barn dances are indulged in by a number of extras. Murray Roth directed.

United States Government Adopts Stan-A-Phone Unit

(Special to the Herald-World)

NEW YORK, Nov. 19.—The United States department of Agriculture has adopted a Stan-A-Phone portable device, which is being distributed by the Stanley Educational Film Division. A. Pam Blumenthal, president, closed the deal with the government officials in Washington.

Twins Keep Public Guessing

The management of the *San Francisco News* recently made quite a collection of photographs of twins, giving a pair of passes to the Fox Theatre for every photograph. A long series of individual photographs has been published, each distinguished by a number, and now valuable cash prizes are being offered for the best lists matching up the twins. Of course, the Fox is coming in for a lot of publicity during the contest.

SOUND ACTS

(Continued from page 47)

sailor in night club. Numbers: a. "Anvil Chorus"; b. "Wobbly Walk."

DESERT SONG OVERTURE (2930). Played by Vitaphone Symphony Orchestra.

HOT STUFF: Score (3181-88). Synchronized by Vitaphone Symphony Orchestra. Numbers 3181 to 3188, inclusive. Reels 1 to 8. A First National-Vitaphone talking production.

HOUSE OF HORRORS: Score (3161-67). Synchronized by Vitaphone Symphony Orchestra. Numbers 3161 to 3167, inclusive. Reels 1 to 7. First National-Vitaphone talking production.

DESERT SONG, THE: Score (3141-54). Synchronized by Vitaphone Symphony Orchestra, including exit march. Numbers 3141 to 3154, inclusive. Reels 1 to 13. 3154 is exit march.

HOUSE OF HORRORS: Trailer (2990). Louise Fazenda and Chester Conklin at ouija table in spooky looking house. First National-Vitaphone talking production.

DIVINE LADY, THE: Score (3031-40). Synchronized score played by Vitaphone Symphony Orchestra. Numbers 3031 to 3040 inclusive. Reels 1 to 10. First National-Vitaphone production.

SONNY BOY: Trailer (3000). Presents Davey Lee, juvenile star.

SATURDAY'S CHILDREN: Trailer (2998). Grant Withers, male lead, discourses on this Maxwell Anderson picture. Flashbacks show some scenes. First National-Vitaphone production.

HOT STUFF: Trailer (2977). Billy Bakewell, juvenile lead, and Alice White and Louise Fazenda tell about this picture. First National-Vitaphone production.

WHY BE GOOD: Trailer (2960). Jack Mulhall gives glimpses of this Colleen Moore picture. Flashback shown. First National-Vitaphone production.

FROM HEADQUARTERS: Trailer (2867). Henry B. Walthall, in jungle hut and wearing U. S. Marine uniform, explains situation and introduces Monte Blue, star.

ROBERT EMMETT KEANE (2849-50) in "Gossip." Scene: Hotel parlor. Star of legitimate stage is supported by John Miljan, Warner Brothers player, and Claire Whitney, screen and stage player.

DAVE BERNIE AND ORCHESTRA (2796) in "Here Comes the Showboat." Scene: Showboat. Numbers: a. "Here Comes the Showboat"; b. "Oh, You Have No Idea"; c. "High, High, High Up on a Hilltop"; d. "Constantinople."

MADONNA OF AVENUE A: Trailer (2718). Grant Withers, male lead, as master of ceremonies introduces Dolores Costello, Louise Dresser and other featured players. Shows one of the sets in reproduction.

RUDY VALLEE AND HIS CONNECTICUT YANKEES (771). Band set. Vallee's radio band. Numbers: a. "Down the Field"; b. "Deep Night"; c. "Outside."

CLARENCE TISDALE (766). Scene: Southern plantation. Tisdale, negro singer, presents these numbers: a. "The Sweetness of Your Song"; b. "Bye and Bye"; c. "Oh, Didn't It Rain."

HARRY HORLICK AND GYPSIES (763). Scene: Band set. Horlick and his A. & P. Gypsies, are on a national radio hook-up weekly. Numbers: a. "Two Guitars"; b. "Black Eyes"; c. "Chiquita"; d. "March of the Toys"; e. "Gypsy Love Song."

RAYMOND HITCHCOCK (760) in "An Evening at Home with Hitchy." Scene: Living room. Number: a. "Here Comes the Groom."

BERNIE CUMMINS AND ORCHESTRA (752). Scene: Band set. Cummins and his Biltmore orchestra present modern songs. Numbers: a. "Come On Baby"; b. "If I Had You"; c. "Here Comes the Ball and Chain."

MAX SCHMELING (745). Scene: Gymnasium. Heavyweight champion of Germany skips rope, shadow boxes and engages in one-round bout.

PAUL TREMAINE AND ARISTOCRATS (742). Scene: Band set. Jazz band of variety stage. Numbers: a. "I've Been Working on the Railroad"; b. "On the Road to Mandalay"; c. "Chinese Dream"; d. "Fanfare"; e. "Here Comes the Showboat"; f. "Medley."

FANNIE WARD (721). Scene: Living room. Sixty-two year old flapper in two numbers: a. "Flapper Fannie"; b. "Radio Widow."

THREE BROX SISTERS, THE (2888) in "Headin' South." Scene: Pullman drawing room. Harmonizing of Southern songs. Numbers: a. "Doin' the Raccoon"; b. "Imagination"; c. "Way Down South."

ELEANOR PAINTER (746). Scene: Salon. Lyric soprano of musical comedy and opera. Presents these numbers: a. "Love Is Best of All"; b. "Habanera"; c. "How About Me."

WHITING AND BURT (741), in "Song Sayings." Scene: Drawing room. Vaudeville and Ziegfeld's Follies players. Assisted at the piano by Edmund J. Weber, composer, who arranged act. Numbers: a. "What Did You Say"; b. "The Frog Song"; c. "That's My Idea of Heaven."

HOPE HAMPTON (740) in the Fourth Act of Massenet's Opera, "Manon." Scene: Salon. Former motion picture star is assisted by four principals, chorus and the vitaphone Symphony Orchestra.

MISS MARCELLE (716). Scene: Drawing room set. Vaudeville comedienne, in brown-face makeup, renders syncopated songs in southern dialect. Numbers: a. "Shine"; b. "If I Never See You Again"; c. "My Troubles Are Over."

LOVE AND THE DEVIL: Score (3111-17). Synchronized by Vitaphone Symphony Orchestra. Numbers 3111 to 3117 inclusive. Reels 1 to 7. First National-Vitaphone production.

DAVE BERNE (2797). Scene: Drawing room set. Directs own orchestra. Numbers: a. "Happy-Go-Lucky Lane"; b. "Down Where the Sun Goes Down"; c. "St. Louis Blues"; d. "San."

HOLLINGSWORTH AND CRAWFORD (2753) in "Bedtime." Scene: The family boudoir. Short sketch of sleepy husband and nagging, jealous wife.

TAL HENRY (732). Scene: Band set. With his North Carolinians Orchestra. Has played at college proms and over the radio. Renders these numbers: a. "Come On Baby"; b. "Shame On You"; c. "Mihlenberg Joys."

MAL HALLETT (730). Scene: Band set. Furnishes jazz program with his "Way Down East Orchestra." Numbers: a. "Lots of Mama"; b. "Mother Machree"; c. "War Medley."

GREEN'S FAYDETTS (710). Scene: Band set. "Green's Twentieth Century Faydetts" from vaudeville. Numbers: a. "Because My Baby Don't Mean Maybe Now"; b. "Sweet Mystery of Life"; c. "Changes."

CHILDREN OF THE RITZ: Score (3071-77). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3071 to 3077, inclusive. Reels 1 to 7. First National-Vitaphone production.

GUIDDO DEIRO (2968). Scene: Living room. Piano-accordionist in these numbers: a. "Romeo and Juliet"; b. "Drigo's Serenade."

THE THEATRE

Hess Says It with Roses and Spanish Lobby at "Rio Rita's" Opening

ACQUISITION of the Woods theatre by Radio-Keith-Orpheum and the downtown release of "Rio Rita" combined to give Chicago a real first Hollywood opening. An unusual campaign that focussed itself almost entirely upon a guest and professional preview culminated the night before the opening of the production.

The publicity and advertising department of the Radio-Keith-Orpheum, under the direction of Jack Hess, adopted a red rose as symbol of the whole campaign and used it wherever possible. The invitations which were sent out to practically all celebrities in the city were of cream color deckle-edge board, and upon each of these invitations there was a single red artificial bud attached by being placed in a slit in the card itself. Accompanying these invitations were the seat tickets printed upon gold board and engraved. The admission price for the public was $5.50, although exhibitors and invited guests received the tickets gratis. The balcony tickets were of the same type but in silver, and the admission price was the same for both the main floor and balcony.

Throng Blockades Street

The tickets announced the opening for 8 p. m. Friday evening, but the crowds were held outside, and at 8:15 p. m. more than 1,400 were on the sidewalk, and Randolph street was blockaded by those wishing to gain admittance.

Three cameramen were placed on specially constructed platforms on the first floors of buildings in the vicinage. These were illuminated with an amber spot and the cameras were used incessantly, while boys with megaphones instructed the crowds as to what positions to take. A huge studio sunlight arc was placed upon the roof of an adjoining building and brilliantly illuminated the marquise and entrance to the R K O Woods theatre. Several cameramen were on the sidewalk, and three camera lights were placed in the lobby of the theatre. As each celebrity arrived film was taken and more than 60 flashlight photographs were made of the proceedings.

Ten mounted policemen assisted in maintaining order.

A new wrinkle in lobby displays was disclosed as the crowd entered. The entire front lobby had been covered with displays constructed in the poster studios of the advertising department, and built to simulate the atmospheric effect used architecturally in many theatres. This was all constructed upon heavy beaver board and covered with plaster and sprayed to imitate as near as possible the rough plaster of Spanish walls.

Theatre Given Atmospheric Front

The west wall of the lobby was covered with growing red rose vines, constructed in relief and there was a large well over which there was an old wrought iron lantern. The top of the wall was finished off in red tile, and for about three feet above this there was a blue silk background to represent a sky. These were illuminated with blue lights concealed behind the tile. Palms grew up from behind the walls and tall poplars were shown, these having been cut out from grass mats.

The east wall was similar with the exception that instead of a well, there was old fashioned wood door covered with antique

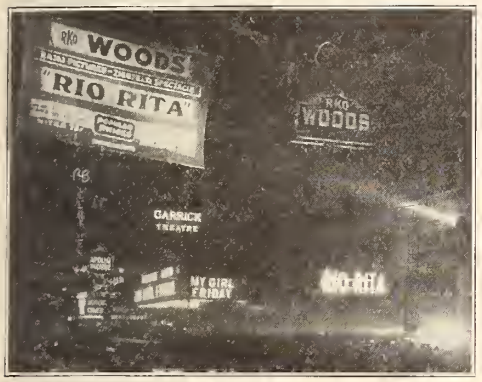
A tasteful atmospheric front was built on the front lobby for the showing of R K O's "Rio Rita" at the Woods theatre, Chicago, just taken over by R K O. Heavy beaver board was used, covered with plaster and sprayed to stimulate Spanish walls. The west wall is shown in the picture on the left, the east wall on the right.

wrought iron hinges and with another old lantern.

Spanish Archway

In the entrance and immediately facing the street was a Spanish archway, the back of which was covered by a scarlet velvet curtain upon which the words "Rio Rita" were placed. These were cut out from beaver board and covered with silver flitter and illuminated by concealed lights. Upon the archway itself and in front of the lettering were flower pots with bright red geraniums, and a yellow Spanish shawl with red roses was draped down immediately above the heads of those entering.

The two front pillars of the theatre were finished in the same manner, with the words



The throng at the R K O Woods theatre in Chicago for the opening of "Rio Rita," Radio Pictures production, is shown here, as well as the banner stretched across the street and the large electric sign used on the theatre marquise.

"Rio Rita" in imitation wrought iron, while back of the letters there was a sheet of amber glass with lights that created a shadow box. The box office was finished in the same manner with Moorish-Spanish lights upon each side, and the floor was done in Spanish tiling (linoleum) to complete the effect. The cashiers wore Spanish shawls, and the inside of the box office was filled with live red roses. The footmen dressed in Mexican costumes assisted the crowds, and as part of the atmospheric effect smoked cigarets incessantly.

Rose Motif Carried to Screen

As each lady entered, she was presented with a live red rose by a Spanish senorita who carried a number of these in a tray. The theatre lobby was filled with flowers, noticeable among these being a huge piece over twelve feet high and a replica of the Radio-Keith-Orpheum trade mark, which was presented by 25 theatres of the midwest R K O division. Close to a hundred baskets of flowers filled the foyer.

Preceding the message of welcome was a technicolor scene of a red rose revolving, and this same idea was used throughout the show preceding and after each screen announcement.

The audience was composed of many officials of the city, staffs of the newspapers, representatives from leading clubs, schools, universities and exhibitors.

Loop Sidewalks Stenciled

The balance of the campign was mainly in the newspapers, but also supported by a great deal of outdoor advertising. A huge banner was placed across Randolph street.

Upon the night before the opening, loop sidewalks were stenciled half a dozen times in every block with the words, "'Rio Rita' at the R K O Woods." The ticket offices of elevated stations in the city carried above them a two color card; and elaborate displays were arranged in all music stores, while Liggett's drug stores dressed windows with the book and stills. Especially elaborate displays were arranged in the windows of the Kresge Company with the records and music.

This floral piece from the R K O Midwest Theatres was displayed at the Woods, Chicago, for the opening of "Rio Rita." An elaborate collection and arrangement of flowers it was, carrying the R K O slogan, "It's R K O—Let's Go!"

The effect of this campagin upon the public may be gauged by the fact that upon the opening day the R K O Woods ran nine complete shows. A midnight show was advertised at 11:30 p. m., but at 1 a. m. there were still 600 persons on the sidewalk waiting for admittance. It was decided to run an extra show which started at 1:45 a. m., and the last of the audience left the theatre at 3:40 Sunday morning. In its first and second week "Rio Rita" did absolute capacity.

Big Pictures Month and Sunday Matinee Concerts Are Started at the Earle

Big Pictures Month has started at the Earle, Washington, D. C.

"The Saturday Night Kid" was shown the first day, Sunday, October 27. Richard Barthelmess in "Young Nowheres," Colleen Moore in "Footlights and Fools," and Richard Dix in "The Love Doctor" are to follow.

Sunday afternoon concerts are being given at the playhouse from 2:30 until 3 o'clock, by 17 musicians directed by Walter T. Holt.

Then Daniel Breeskin and his musicians play several selections with solos.

Old Collegiate Cars Have Their Day in Harold Lloyd Boost

In connection with Harold Lloyd's all talking picture, "Welcome Danger," at the Stanley in Philadelphia, the week of November 11, the Stanley Company inserted a want ad in the daily papers for young men resembling Harold Lloyd who owned old collegiate cars. Three of the twelve applicants were chosen and toured the city in their cars with large banners advertising the picture.

156 N. Y. Postal Telegraph Offices Exploit "Disraeli"

An effective exploitation tieup for George Arliss in "Disraeli," has been made by Warner with the Postal Telegraph Company in New York City. In the windows of its 156 metropolitan branches, Postal is displaying enlargements of two wires sent via its system to H. M. Warner, president of Warner Brothers.

The telegrams are from Al Jolson and John Barrymore, congratulating the executive upon the quality of the first George Arliss picture.

Fingerprint Stickers Glue Public Interest To Mystery Picture

Have you tried the fingerprint sticker in publicizing your pictures which are concerned with police departments and crime mysteries? C. M. Gibble, resident manager of the State theatre (Wilmer & Vincent Circuit) at Harrisburg, Pa., writes to "The Theatre" that he found that the police flier and fingerprint sticker reproduced herewith were a real first-hand ally in putting over "The Argyle Case."

The stickers were used on windows and doors, Gibble says, and the public not only registered no disapproval but even took to matching their fingerprints with the sticker. That's arousing curiosity, and while it is said that curiosity once killed a cat, the absence of that same curiosity on the part of the public is what kills a box office. And of course that was only a part of the campaign.

First, Thank You!

Here's what Gibble writes:

"Just a little contribution to your interesting section, 'The Theatre,' which I find most interesting and helpful from suggestions on exploitation, many of which can be either used as told or changed a trifle to meet existing conditions on various pictures.

"Enclosed is a duplicate of a police flier which I made up on 'The Argyle Case' and found very successful in creating comment on the picture. The photograph is not furnished in the press sheets as it stands but had to be laid out from separate photos. Several thousand of these covered the town thoroughly in house to house distribution and placements in autos, and so on.

Police Cooperate

"The stickers of a fingerprint were used on doors and windows without meeting with disapproval, nor being objectionable, for it was surprising to see people, especially children, stopping to match their prints to see if it was theirs.

"Full cooperation of the local police department was secured and the front was flashed with originals of fingerprints from the files of the detective department and in the lobby we placed a descriptive display of some of the things used and the procedure in taking and studying fingerprints.

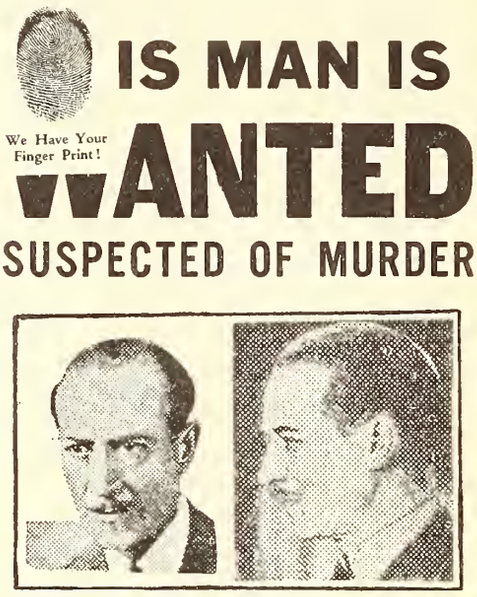
"Incidentally am trying this week several 24 sheets upside down to test our outdoor placements (suggested by your issue of Nov. 9)."

Coffee and Sinkers For Midnight Show Crowd Hit the Spot

When you keep an audience until a quarter past two in the morning, its rather nice to offer refreshments to those who might feel a little weak from laughing. That's the way Richard Spier, house manager of the Warfield theatre, San Francisco, felt about it when a midnight matinee was held to accommodate crowds desiring to see and hear "The Cock-Eyed World."

But Dick did not have to stand all the expense of treating the crowd. The manufacturer of a prominent brand of coffee saw some excellent publicity in the stunt and cooperated to the extent that it was found possible to throw in doughnuts, too. All who attended the matinee were invited to partake of refreshments and steaming coffee was passed around in tin cups, together with stacks of doughnuts.

Incidentally, it was found advisable to open the theatre at 9 a. m. to accommodate early comers, and was in sight. As an added feature, Edmund Lowe was brought up from Los Angeles to make a personal appearance during opening week.



We ask you if this is not an example of good showmanship. Credit it to C. M. Gibble, resident manager of the Wilmer & Vincent State theatre at Harrisburg, Pa. The police flier was used on Warner Brothers' "The Argyle Case," and the fingerprint stickers were used on doors and windows.

Didja Ever Try Out This Bakery Tieup? Here's How It Goes

A tieup with a local baker whereby the latter wraps theatre heralds and tickets around the loaves is the tieup which is being worked successfully by F. C. Smith of the O. K. Theatre at Crane, Texas. Smith says it's going so well that it ought to be good for any manager in a small town.

An Old Stunt That Works

Smith writes to "The Theatre" as follows:

"Having been a reader of the HERALD-WORLD for about four years I have been tempted a number of times to commit myself on paper, but this is the first offense.

"I am using an old stunt that may help some of the boys, most of whom have forgotten it.

"I advertise on the screen that a number of tickets will be found in the baker's bread. I have him wrap my heralds on each picture, using about six tickets each day, of which I receive about two on an average. I believe that this stunt is worth any small-town manager's time.

We Thank You

"Here's to a bigger and better HERALD-WORLD, and please keep up the good work in The Theatre section and The Voice of the Industry section.

"Don't care if J. C. never gets a name for his car. If he was a small town manager he would be satisfied with 'Oil and Gas.'"

Fellowship Needed With Showmanship, Says Bob Weitman

Good fellowship must be mixed generously into good showmanship to put over a theatre in the right way, says Robert Weitman, who at the age of 29 is managing director of the Brooklyn Paramount theatre, a deluxe house seating 4,200.

Robert Weitman

Making the members of a theatre organization happy is the direct route to good fellowship, Weitman says, and one evidence of how he works out that theory is the fact that while at the Rialto theatre he established a gymnasium for the personnel.

Weitman entered the business three years ago when he was admitted to the Theatre Managers Training School of Publix. Like many of the young men entering the school, Weitman came to Publix with a splendid education, having received his bachelor of arts degree from Cornell University. At the time he entered the managers' school he was already in the second year of Cornell Medical College.

While at Cornell, Weitman, besides winning scholastic honors, was a popular athlete, having been a member of the varsity football and baseball squads. Upon completing his course in the managers' school, he was assigned to the Rialto in Manhattan. After serving there as an assistant manager he was promoted to the post of managing director.

Misspelled Words Contest Is Greeting To 'Noah's Ark' Film

When "Noah's Ark" hove in sight of Redding, Cal., Fred Fink, Jr., manager of the Redding theatre, got very busy and before it landed he had the local merchants on the reception committee, so to speak.

This manager, who at one time enjoyed the distinction of being called the youngest theatre manager in America, arranged a misspelled word contest in the *Courier Free Press,* with merchants cooperating in the advertising campaign. A full-page of advertising was obtained every word of which was carefully read, as there was a prize of five dollars for the finding the most misspelled words, with theatre tickets going to the nine next winners.

Temporary Leader Picked In Federal Control Move

(Special to the Herald-World)

MINNEAPOLIS, Nov. 19.—Miss Katherine Hattendorf was named temporary president of the Minneapolis Motion Picture council, a branch of the Federal Motion Picture council. Mrs. A. F. Mellen was chosen as secretary and A. H. Spear as treasurer. The executive committee will name a nominating committee to obtain a slate of permanent officers. The council will work for federal control of the motion pictures.

Football Players Treated

Washington State College football team and coaching staff were guests of Earl Wadge, manager of RKO Orpheum at Portland, Ore., prior to the Oregon-Washington game. The feature film was "Forward Pass."

Here's how the Dallas Majestic dolled up on two different occasionsfor Fox productions, "The River" and "Salute." For "The River" a mechanical man (standing beside the auto, attracted additional attention, after the false front on the outside edge of the sidewalk and extending the entire width of the theatre had brought prospective patrons close to the house. The front portrays a waterfall at each point where it comes down to the sidewalk. And for "Salute" there were huge cutouts and banners besides the contest of R O T C drill teams and bands.

Waterfalls, Mechanical Man, R O T C Tieups— So Dallas Majestic Plays Capacity

THE Dallas Majestic has been checking off some enviable grosses week after week and also has been demonstrating some high powered Broadway fronts. It may be that the public uses a little psychology upon viewing an elaborate front and decides that the attraction must be good or the theatre would not spend the money for such a front.

Anyway John H. Thoma, manager of the Dallas Majestic, believes in dressing up his theatre front consistently and, according to the box office figures each week, he is right. One of the most novel fronts ever used in Dallas was devised for the showing of "The River." This consisted of a false front constructed on the outside edge of the sidewalk across the entire front of the theatre, the front being decorated to resemble a river with waterfalls, even to the detail of showing a city skyline on the opposite side of the river. A waterfall was portrayed at each place that the front extended down to the sidewalk. Sound effects, used to heighten the river atmosphere, included waterfall crashes and river murmurs.

A human mechanical man was used in front of the theatre and on downtown corners at noon, and in the afternoon 20,000 artistic throwaways were distributed in an out of city and a tieup with book dealers was effected. A loudspeaker was mounted on the marquise, and the cast and theme music of the picture were broadcast. On the first two days of the showing of this picture, a record number of patrons viewed the attraction and business held up through the entire week.

Another "Ritzy" front was used during the showing of "Salute." This front included a twelve-foot cutout of a West Point cadet and a similar size cutout of an Annapolis cadet, both saluting. A large West Point pennant hung from one end of the marquise and an Annapolis pennant from the opposite end. The title was displayed by five-foot cutout letters mounted on top of the marquise.

An especially strong and effective publicity campaign was launched on this attraction and included an invitation to the members of the Texas and Southern Methodist University football squads to attend the showing. A tieup was made with an R O T C parade, which included the R O T C units from seven schools, and more than 800 boys were in the parade in uniform. Three 60-piece bands were in the parade together with 40 new model Buick and Willys-Knight cars carrying officers and their wives. Banners, bearing the words, "We Are Going to See 'Salute' at the Majestic," were scattered throughout the parade. The paraders, after passing through the downtown section, marched to the City Hall and serenaded the mayor, and then marched on to the theatre.

Drill Team Contest

A contest was held to determine the best drilled team of the seven schools, and the winner was presented with a George O'Brien Loving Cup.

A drill team was used on the top of the marquise in full uniform, undergoing thorough inspection. Flood lights were shining on these boys at night and traffic in front of the theatre was continually congested.

Eight special phones were installed in the theatre and a like number of personality girls called the people of Dallas to inform them about the All Star Stage and Screen Show.

The invited R O T C commanders indorsed the picture, as did the Disabled War Veterans who were invited to a special showing. Business for the seven days showing was tremendous and attendance each day was at capacity. Shows started at 10:30 and ran continuous until midnight.

He Who Laughs Last— And There Ain't No Last

(Special to the Herald-World)

BALTIMORE, Nov. 19.—While the New theatre was showing "The Cock Eyed World," Keith's, just across Park avenue from it, advertised "Oh Yeah" in newspapers as "Every Bit as Good as 'The Cock Eyed World'," and J. Lawrence Schanberger, manager, had signs placed in the lobby with the same words.

Morris A. Mechanic, proprietor of the New, then advertised in the daily papers: "So good another theatre is broadcasting it as 'The Standard of Perfection.' Can be imitated, but never duplicated." But on the New theatre's front sign someone wrote: "Oh, Yeah?"

Chase Starts Kiddie Club

When James Chase took over the management of the Oaks Theatre, Berkeley, California, he found a heavy juvenile population near the house. Accordingly, he organized the Oaks Theatre Kiddie Matinee Club and special performances are given each Saturday afternoon. He leads the youngsters in songs from the orchestra pit and has arranged stunts and song contests for them. Special attention is given the selection of the program, with plenty of comedies and novelties.

Can You Tell Me Why a Cashier

—likes to chew gum
—persists in using the telephone for tea-time chats
—manicures her nails
—reads a paper, magazine or works cross word puzzles
—is visited by her friends
—gives out wrong change
—doesn't know when the next show will start
—sews, tats, or embroiders
—never reports for work on time
—always smiles
—never smiles
—can't change a $10 bill
—always says, "the manager just stepped out"

?

Why put this sign in the box office—
—NO VISITING ALLOWED—

SERVICE TALKS

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

By T. O. Service

"THE MIGHTY"

"THE MIGHTY" is the best picture-idea I have come across in 1929. It is composed of these factors: 1, the general interest in the criminal; 2, the general interest in the war; 3, the especial interest in George Bancroft, and, 4, the popular theory that a good gal can make a hero out of a bum. Additional factors are the pleasant speculation as to what would happen if gangsters who unofficially run our big cities were employed to run them officially, the character comedy of Raymond Hatton, and the old saw which has it that a bad dog given a good name will live up to it. If all this doesn't compose the best picture-idea of 1929, I've missed some pictures.

The above seems to tell pretty completely what the picture is. I have to add, then, only that Mr. Bancroft is several degrees better in it than he has been in its several excellent predecessors, that the things that happen are things that could and quite probably would happen, that it is all-talking, that it is pinned to no definitely named city but left to apply to big ones in general, and that I don't care if I never see a better picture on all points than "The Mighty."

I'd like, however, to finish off the topic with a forceful comment upon the star, Mr. Bancroft, who is, among American actors, the only one about whom a forceful comment is not readily written. For the excellent reason that the guy himself is so much more forceful than words ground out of typewriters no more nobly inspired than those devoted to critical comment that there is no use trying. I refer to him, then, as the equal of any half-dozen male stars in pictures, and let it go that way.

—

"YOUNG NOWHERES"

NO better succession of current exhibits can be looked for than a viewing of "Young Nowheres" immediately following a viewing of "The Mighty." The Bancroft picture is a glorification of strength, the Barthelmess story is a cameo rendering of weakness. Both approach perfection; the contrast is mutually beneficial; the two pictures compose a perfect evening for anyone sturdy enough to take the two in a dose.

Mr. Barthelmess is the weak young man, Marion Nixon is the weak young woman, both morally superior to their menial circumstances and their sturdily sinful oppressors. They conduct their lowly romance on a high plane and are arrested for apparent misdemeanor. The boy tells his story to the judge. His story is the picture. If I may dare to pronounce the word, art, in this commercial company, then "Young Nowheres" is art or I have not met it in the cinema this season.

I have frequently said that every fourth picture by Mr. Barthelmess is good. I add to this, now, that this is his best since "Tol'able David" and a whale of a sight better than that traditional wow would be if done today instead of when men were a menace and celluloid was dumb.

—

"GOLD DIGGERS OF BROADWAY"

TO see and hear Nick Lucas sing "Tip-Toe Through the Tulips" is worth the price of admission; he sings several others for good measure. To hear Miss Winnie Lightner wisecrack with her sweetie and sing character songs on impulse is worth another admission. To see Ann Pennington dance, even so briefly as here, has always been worth $5.50 of anyone's money. Which is to mention more details of "Gold Diggers of Broadway." A complete comment on the picture would take more than the page I have to dispose of. I imagine the total worth of the picture, on the admission basis used above, would be something like $150 a seat. No one would pay it, of course, but here it is for anyone who wants it, at the standard rates.

The persons named above are a few of the principals; there are dozens of others. The acting, however, falls mainly to Nancy Welford and Conway Tearle, who do it splendidly. I'll not go further into the matter, which is very long and nameful, but if you don't learn about the picture firsthand you're missing plenty.

—

"THE RIVER"

CHARLES FARRELL is better than usual in "The River" and he's always pretty good. Mary Duncan is better than Charles Farrell in "The River" and the setting and photography of "The River" are better than Mr. Farrell and Miss Duncan put together—as they are by the terms of the story, which this tacked-on clause just about sums up. The picture is silent for about 80 per cent or more of the way and ends vocally. They can quit making them this way any time now, for me, but this one is still good in spite of the combination.

The story's about a backwoods kid who meets a hot mamma who's been left out in the cold and warms up to her.

"WOMAN TO WOMAN"

I'M unqualified to speak confidently about "Woman to Woman." Betty Compson is the woman of the first part and, when I ventured to Mrs. Service the opinion that she is getting a bit plump for Oriental dancing, I was told that Miss Compson is much thinner than she's been. If I'm wrong about that, then I don't trust my eyes and ears when they inform me that the plot is the old one about the soldier who doesn't know he's a father, can't even remember the war, and marries again, finally meeting the son and his mother and so on and on and on. Maybe I'm wrong about that, too.

But I'm pretty sure, since we agree on it, that the little boy in the picture is a great deal like the little girl who bosses the Service home and fireside, and that he's a very wonderful little boy who just could not be in anything but a good picture. And so, since this is the one point on which we agree, I cross my fingers and give you Mr. and Mrs. Service's joint opinion that "Woman to Woman" is a first rate show whether I believe it or not.

—

"MYSTERIOUS ISLAND"

IF this be second childhood, welcome. Last week I had a great time renewing my childhood acquaintance with Sir A. Conan Doyle's "Sherlock Holmes." This week I find no less charming a renewal of my childhood acquaintance with Jules Verne's "Mysterious Island." Now if, next week, I can just stumble in upon a good Nick Carter picture————.

But this "Mysterious Island" is a great piece of work. The job of making it was somewhat more difficult and involved than building a bridge across the Grand Canyon. The money invested in it would have stopped the recent market slump in five minutes of concentrated buying. The people appearing in the cast number a little less than the population of Rhode Island and it's all so convincing that I'm ready to believe the floor of the sea is populated by funny little men who look more like men than monkeys do. All, too, in gay color, with a brief conversational section about which mention may be made in the advertising.

The thing is tremendous in a number of ways. It is, of course, old fashioned as to subject, although utterly modern in execution. I wouldn't bet a dime that it will make or lose money up to ten millions of dollars, but that isn't my concern anyway. I got a great kick out of it and the same to you.

MUSIC AND TALENT

Merchants Boost Meikel Organ Club

STAGE SHOWS

New Orleans *Saenger*

Week Ending November 15

The Darling Twins, actual twins—and they are darlings, a discovery by Sid Graumann of West coast fame opens the bill, "Seashore Follies," one of the numerous Publix Units that wander down our way. with a whoop and a gallop. The girlies are all right, good-looking, good dancers—and can really sing.

Ed and Morton Beck, billed as the window cleaners and life savers, have some of the funniest numbers that have ever been produced on an American stage.

A real act is that of **Prosper and Maret** acrobats, who do most wonderful work in unusual hand balancing and stunts, more entertaining than the majority of the so-called big time acts of a similar nature that happen to drift in the straight local vaudeville houses.

The chorus this week is a family affair, the **Goulds,** no relation to George or Jay, but another branch, probably from Brooklyn. They raise plenty of children there, and Dave kept up with the procession, disregarding union hours, as he has eighteen boys and girls working with this particular unit, and according to Ray Teal, is a comparatively young man yet, with a bright future ahead of him. The chorus is well trained, has elegant wardrobe and executes several novelty dances and marches.

The stage band, under the direction of Ray Teal, by special request, gives the audience another dose of the St. Louis Blues, which is as palatable as the medicine children cry for, as several portions were demanded before the usual bow was given.

This being Armistice Week, **Don Phillippini,** arranged a special program tableau, which received much attention from those in attendance at the various performances, while **Wesley Ford** at the organ offers an overture "Memories of Armistice Day," sad but wonderful.

The film this week is "Flight," to be followed week of November 16, by "The Virginian." Business is uniformly good.

Minneapolis *Minnesota*

Week Ending November 15

In line with armistice week, "Over the Top," the comic side of the war was presented by **Zizz Black** as the stage presentation at the Minnesota theatre.

In a camp setting with the stage band and the publix singing ensemble dressed in uniforms the presentation is opened with the band playing "Keep the Home Fires Burning." Zizz Black makes his entry following this number and presents a parody on the Dempsey-Tunney fight. His presentation of the 14 count gets a big laugh from the crowd.

The Three Bernie Brothers are next with a little dance number that is very good. At this point, **Johnny Burke,** as the new corporal makes his appearence. He leads the orchestra in a few tunes in which one or two of the instruments are out of time.

Doris Roche, the pride of the Regiment. as the Doughnut Girl, sings "I've Got a Feeling I'm Falling." with a very sweet voice. Johnny Burke, who is in love with her, makes some comical efforts to dance with her. This is followed by a medley of war songs by the Publix singing ensemble.

The awkward squad, with Johnny Burke as corporal, go through a drill. One man gets out of line and the entire drill centers on Johnny's efforts to drill him back into line. A lesson in precision is next presented by the Bernie Brothers and is very novel due to the three being chained together while doing a tap dance.

Johnny Burke again steps into the limelight with a little recitation on "After the Battle." In a very

(*Continued on page 57*)

Doris Roche

Doris Roche billed as "The Pride of the Regiment" in the Publix unit "Over the Top" has no trouble whatever in pleasing any audience she plays before. Miss Roche has been constantly working for the Publix circuit for the past two and a half years and still has eighteen months to go before her contract expires. Miss Roche sings two songs in this unit and as many of our representatives in key cities say the Audience seem reluctant to let her go at the close of her number. She also is well known for her dancing and is an accomplished artist.

Dubin & Burke Write Eight Songs for "Hold Everything"

Al Dubin and Joe Burke who composed the many hits in "Gold Diggers of Broadway," have written eight original songs for Warner Bros. all-color Vitaphone musical comedy, "Hold Everything." These numbers are "Sing a Little Theme Song," "Isn't This a Cock-Eyed World," "Take It On the Chin" "The Girls We Remember," "I'm Screwy Over Looey," "Physically Fit," "If Your Best Friend Won't Tell You" and "When the Little Red Roses Get the Blues for You." M. Witmark & Sons will publish these new Vitaphone songs.

Louise Fazenda to Sing in Warner's "Wide Open"

Louise Fazenda will sing from the screen for the first time in Warner Bros. Vitaphone production, "Wide Open" in which she is featured with Edward Everett Horton. In this picture Miss Fazenda will introduce "Nobody Cares If I'm Blue," a Witmark number written by Grant Clarke and Harry Akst.

Join Paper in Big Tribute to "Vet" Organist

The 5,000th Performance at the Harding in Chicago Is Occasion for Tieup

By W. S. RUSSELL

Merchants recognize the value to their business and to the entire neighborhood in having an outstanding organist in the nearby theatre. They know that he attracts people to the territory, and that spells more business for the retailers of the district.

No better proof of that need be found than the enthusiastic cooperation given by the merchants on the Northwest side in Chicago and by the neighborhood newspaper in helping Eddie Meikel, king of the console at the Harding theatre, Balaban and Katz deluxe house, to celebrate his 5,000th performance at that theatre.

Special Newspaper Play

An edition of the neighborhood newspaper made a special display both in its news columns and in its advertising, calling attention to the unusual service that Meikel had given in helping to present to Northwest Chicago the best of entertainment in the theatre.

A story on the first page was devoted to Meikel's Organ Club, a feature of Harding shows that has become as well and thoroughly established as the motion picture itself in the hearts of patrons of the splendid house which B & K placed on Milwaukee avenue near Logan Square.

It was with the merchants and in their advertisements, however, that the tieup asserted itself most prominently. This showed itself in three ways. Many of the advertisements included cuts showing the organist purchasing goods in the stores. In addition there was a contest. A drawing had been made of Meikel. This was cut up into pieces and these were inserted in various ads. The store patrons who fitted these pieces together most accurately were rewarded. Prizes were provided by the merchants themselves.

Tieup Brings Results

The tieup brought results in several directions. To Eddie it was a further testimony to the friendship and esteem which he has merited for his faithful and completely successful work at the Harding. To the merchants it brought increased business and strengthened their common interest with the theatre. To the newspaper it meant more advertising, of course, but also a greater goodwill of both merchants and

(*Continued on next page*)

Happenings this week and last. . . . Mark Fisher officially opened the toy department called toyland. for the Boston department store last week. His success I never question, because at any performance I have witnessed and particularly the one I witnessed last week, he was forced to please with three encores and had to beg off on the fourth. So be assured that it was a big success. . . . **Lou Kosloff** also opened a toyland last week, for the Fair department store, he was assisted by many other notables and personalities about town such as **Bert Lytell** and others. . . . While on the subject of masters of ceremonies **Frankie Masters** appeared at the White City Ballroom last Sunday night in a tieup arranged by **Chick Castle.** The night was called "Hollywood Revue Nite" and Frankie sang "Singing in the Rain" and other hits from the picture Hollywood Revue. These tunes are published by the Robbins Music Corporation. . . . **Ted Ledford,** known as the "Dixie Vagabond" and lately featured in Fanchon and Marco's Watermelon Blues, is back in Chicago at the College Inn for a two week engagement. . . . **Charley Stright** is broadcasting nightly over station WIBO at the RainBo Gardens. **Jack Strouse** is the master of ceremonies. . . . **Paul Ash** gave many of his old admirers a thrill when he broadcasted the Paramount-Publix hour last week. The program was broadcast through WBBM and **Paul Small, Boyce Coombes** and others were introduced by Paul. . . . **Art Linick** will again be heard over the air as he has been chosen the featured comedian by the Pennzoil Company on their program to be broadcast over KYW. . . . **Jack Joyce,** well known vaudeville and presentation act, was picked by Ripley of Believe It or Not fame to grace a page of the Herald and Examiner last week as the man to have danced with more girls than any other man in the world. . . . **Art Kahn,** well known to Chicagoans as one of the pioneer master of ceremonies in the Balaban & Katz theatres, is appearing this week at the Chicago theatre offering one of his famous piano solos. . . . **Limber Legs Edwards** is also on the bill this week at the Chicago. . . . Appearing this week with **Lou Kosloff** in the Vacation Days unit are **Senator Murphy** and **Zastro and White. . . . Dave Appollon** and his company have returned to the State-Lake theatre after being held over at the Palace theatre for two weeks a short time ago. . . . **Thomas Sacco** has placed the **Billy Carr Revue** in the Golden Pumpkin Cafe, known as the largest Chop House of the world. . . . Sacco also booked **Cecil Davidson** and his band with a unit of fourteen people in La Porte. Davidson will return to the Symphony theatre at the end of the week. . . . Sacco's unit, Melody and Mystery, are now playing a few dates out of town. . . . **Sammy Stewart** and an orchestra opened last week at the Michigan theatre to inaugurate a new policy which should prove successful if we are to take past performances as a record. Stewart is well known in the neighborhood and with 10 men should make a great showing. . . . Organists are moving around quite a bit these days; when you go to see them at one theatre you are more than likely to find them at the other end of the city. However **Henri Keates** is again on the job after a vacation at the Norshor, **Fred Beck** has been transferred to the Congress, **Eddie House** at the Paradise, **Chauncey Haines** at the Tivoli and **Albert Brown** at the Granada and **Don Isham** at the Marbro. **Preston Sellers** is now presiding at the Oriental and **Edna Sellers** of course is at the Senate theatre as the only feature in the flesh. . . . Has anybody ever seen **Margie Thomson** of the Chicago office of the **Robbins Music Company** with a frown on her face. I don't believe I ever have. . . . **Danny Russo's** celebrity night is becoming very popular at the Beach View Gardens. He had the following there last week: **Ira Schuster, Buddy Morris, Harold Lee, Clarence Parrish, Rocco Vocco, Al Bielen, Jack Perry, Ward Perry and Goodwin, Skipper Flynn, Amos and Andy, Irving Aaronsons, Willie Horowitz, Charley Straight, Mack Howard, Harry Fink, Jimmie Carins, McFarland, Harry Fink, Bob Schafer, Mr. and Mrs. Sid Berman, Charles Schultz and Vern Stevens.** . . . All I'm Asking Is Sympathy is a number **Izzy Ullman** predicted would be a big hit and I understand that the number is one of the best sellers around this territory. . . .

W. S. Russell

Boost Organ Clubs

(Continued from preceding page)

theatregoing public. Finally, to the theatre and its management it established more thoroughly than ever the fact that Eddie Meikel and his Organ Club are vital assets to increasing the box office intake.

Five thousand performances represent a tremendous amount of work. In the case of Eddie Meikel that means a careful planning of programs, a constantly close touch with the patrons and a working knowledge of their likes, through endless study.

But most of all, the event proved a complete thriumph for the Organ Club idea, and for the organ itself as an integral part of a well-rounded, completely satisfying program. Ask the patrons of the Harding whether an organ is necessary in a theatre and the answer will be a unanimous affirmative voiced with the same enthusiasm they show in joining Meikel in singing.

Herb Magidson, Warner Song Expert, in N. Y. For Four Days

Herb Magidson, eighteen-year-old songwriter on the staff of M. Witmark & Sons, has returned to Hollywood after a four day visit in New York. Mr. Magidson is a member of the well known team of Magidson, Washington and Cleary all of whom work at the Warner Studio on Vitaphone productions. Their latest hits are "The Day You Fall in Love" written for "Tiger Rose" and "Singing in the Bathtub" featured in "Shows of Shows." Just before coming east Mr. Magidson and his partners were loaned to Paramount to compose the numbers to be sung by Helen Kane in "Paramount on Parade."

Screen Stars to Make Personal Appearances in R K O Theatres

Two more screen favorites have been secured for personal vaudeville appearances in R K O theatres. Estelle Taylor arrives today from the West to open in Mt. Vernon on Wednesday, and Esther Ralston starts from Los Angeles this week to open at the R K O Palace, Chicago, on Saturday. On December 7th, Miss Ralston will appear at the Palace Theatre in New York. In the meantime, too, Theda Bara is trying out a new sketch the last half of this week at R K O Proctor's East 86th Street Theatre.

Well-Known Songwriter Team Signed by Paramount

L. Wolfe Gilbert, writer of song hits as "Ramona," "Waiting for the Robert E. Lee," "Down Yonder," "I Miss My Swiss," and "Lilac Time," and Abel Baer, collaborator with Gilbert on "Lucky Lindy," "My Mother's Eyes," "Hello, Aloha" and "If You Believe in Me," have just signed contracts with Paramount. They begin work in the department of music at the West Coast studios immediately, writing original musical compositions for the audible screen.

The Versatile Master of Ceremonies

JAY MILLS

Guest Master of Ceremonies

at the

Ritz Theatre, Elizabeth, N. J.

Direction of Phil Tyrell

Hollywood Tunes

HOLLYWOOD, Nov. 19.—Anita Page and Robert Montgomery play the two lovers in "Manhattan Serenade" for M G M. The film recently started under the direction of Sammy Lee. The Brox Sisters, Mitzi Mayfair, Cy Kahn, Nina May, the Cheer Leaders and several ballets figure in the ensemble. The song numbers include "Manhattan Serenade" and "Harlem Heaven."

Miss Page and Montgomery enact a little love story through which dances and songs are interwoven. Instead of acts introduced by a master of ceremonies, each is ushered in by a new development in the love story laid in a garden scene.

* * *

Pirates on parade will mark the new musical revue which Marty Brooks has started at MG M. Benny Rubin is featured. In the cast are the Connor Twins, the Adagio Quartet and several others. It is titled "Pirate Revue" and is laid aboard a ship with the fancy pirates and piratesses in clever song and dance acts.

The music for the short feature was written by Sam Messenheimer, Howard Johnson and Marty Brooks. The songs include "Pirate Song" by Messenheimer, who wrote "Idolizing." The lyrics are by Howard Johnson. "The Wooden Leg Parade" by Messenheimer and Brooks and "Hittin' the Deck" by Messenheimer and Johnson.

* * *

Eugene Burton returned to Hollywood this week following a few months spent with the Henry King unit in Florida. He supervised the recording of his musical score for the film which stars Lupe Velez. Barton wrote "Caribbean Love" which Lupe will sing in Spanish and English besides several other numbers. The entire company is planning to return soon.

* * *

Earl Burtnett and his Biltmore orchestra as well as the popular Biltmore Trio are playing for "Dangerous Business" at the Metropolitan studios. Victor Halperin is directing. The orchestra occupies an important spot in the wild party episode of the film.

* * *

Vincent Vernon has been appointed head of the new music department at the Tec Art studios.

* * *

"Whispering" Jack Smith has arrived here. He will appear in "Happy Days" which is the new title for the "New Orleans Frolic" at the Fox studios.

* * *

Arrival of Harold Atteridge, composer and librettist, brings under the Fox banner a reunion of the duo responsible for the major musical successes of the past 10 years on Broadway. The team is Jean Schwartz and Harold Atteridge.

* * *

Ramon Novarro will again be heard in a number of songs in his latest film "Devil May Care" for M G M.

* * *

Alan Crosland is directing "Song of the Flame" at First National. It is a Russian theme operetta by Harbach and Hammerstein. The music is by George Gershwin. The cast includes Alice Gentle, Noah Beery, Bernice Claire and Ivan Linow. Lavish sets showing the pomp of the old Russian royal court have been constructed and a huge atmosphere cast used.

MADAME OCTAVE.

STAGE SHOWS

(Continued from page 55)

sober mood he tells of his actions during the battle. This act was one of the best presented and had the house in an uproar.

The finale presented the entire company with the stage band playing "Marching Home to You" and the flags of all the Allied nations in the World War draped around the sides. Doris Roche, dressed as a large eagle was let down with the American flag behind her.

San Antonio *Majestic*

Week Ending November 15

The stage attraction at the Majestic this week consists of the following acts: A 10-people offering known as the **"Chorus Ladies,"** with **Corinne Marsh** in the stellar role, and **Lou Melan** as the only man in this snappy flash number.

"Cigars vs. Cigarets," is the next offering on this program with **Besser** and **Balfour**, who drew a nice hand with their clever songs, dances and witty patter.

Chris Chrisholm and **Viola Breen** presented "A Frozen Romance," a spectacular comedy sketch of the snow country which pleased the patrons.

"Rolling Home," with **Billy Potter** and company made a big hit in this novel eccentric funny athletic oddity.

Evangeline and Katherine Murray, two merry mirthful girls, did a cycle of songs that radiate happiness throughout their entire act.

Fox-Hearst Movietone news, Aesop's fables, the San Antonio Light-Greater Majestic Kiddie movies taken at Lion field along with **Eddie Sauer and his Music Makers** and **Vernon Geyer** at the huge console playing many merry tunes, and the screen feature, "Big Time," complete the show.

Pittsburgh *Stanley*

Week Ending November 21

"Bubbles," staged by Al Kaye, proved to be good stage entertainment, with **Dick Powell,** m. c., scoring as usual with his beautiful crooning.

Cosci and Verdi, comedy musicians, offer some delightful music interspersed with Verdi's funny antics of the belly laugh type.

Chilton and Thomas, boy and girl team, offer some mighty fast tap dancing. The boy does some steps which cannot be heard and gets a big hand.

Luster Brothers, a couple of gobs, do some unusual acrobatic dancing. One of the boys actually stands on his nose. They also surprised with a magic trick in which a spoon mysteriously dances about inside a milk bottle. It's real mystery.

Sylvia Froos got over very well with her "blues" offering, "Big City Blues." The stage band made a big bit with a jazzy rendition of "Moanin' Low."

The **Rockets** (twenty girls) have been well trained and put over some good footwork. Especially charming was a toe tap dance by twelve of the girls.

The finale was unique. Several of tbe girls as a living fountain, with oodles of honesttogoodness bubbles emanating therefrom.

David Broudy put his orchestra through a nice rendition of "Gems from Faust."

Bernie Armstrong at the organ put on an average songologue.

Detroit *Fisher*

Week Ending November 14

They had another one of those "personal appearances" of screen stars as the feature attraction at the Fisher tbis week, but this one, happily enough, turned out to be much different than usual and one which provided darned good entertainment.

The appearance in question was that of **Charles King,** former star of musical comedy and who made his first bid for film fame in "The Broadway Melody." Ordinarily, personal appearances of screen stars, as far as this reviewer is concerned, simply mean tbat some flicker luminary comes out and tells how happy he, or she, is to meet all of bis, or her, dear, dear friends.

King has a nice voice and knows how to put a song over. He was generous with his entertainment, too, singing "You Were Meant for Me," "Wedding of tbe Painted Doll" and "Broadway Melody" all from the show of that name, "You're Mother and Mine" from the "Hollywood Revue" and "Happy Days" from his new picture "Road Show." The latter is not so good, and is far, far below the standard of the songs in his other productions.

The stage presentation in which King played was titled "On Ze Boulevard," and it was a product of the Kunsky-Publix presentation department. All of the shows at the Fisher are built right here in Detroit, various acts being booked in for the week's showing. If this week's show is any criterion, Publix would do well to send the Fisher productions out on the circuit. They're good.

The show opened in one before a black velvet drop, with 12 artists in brilliant hued smocks and berets busy painting away before 12 easels. The women's heads on the easels, suddenly came to life and lo and behold, turned out to be the members of the Fisher ballet.

Then the girls danced out from behind the easel to sing and dance "My Inspiration Is You." The black drop went up to reveal a full stage set of one of those French cafes, with tables on the sidewalk, and the 12 artists took their places and became ordinary bandsmen once more.

The first act was a dandy, **Bert and Hazel Skatelle,** a team of roller skaters. Bert put on most of the act himself, doing some nice skating, including, believe it or not, a tap dance on skates, and a drunken skating dance. He can tap on skates, and don't forget it, and did all of the customary steps except the split, which probably was left out because, on skates, it can't be done without breaking something vital. Hazel was on for the finale, and she and Bert did some nice team dancing.

Next was **Serge Flash,** one of the most extraordinary jugglers that has come this way in a long time. Serge uses short sticks and rubber balls in his act, and he juggles the balls with his head, neck, ears, nose and feet. Also, he has a specialty of holding one of the sticks in his mouth and catching a ball on it thrown by a customer way out in the audience.

Trying to describe the act is impossible, Serge has more juggling tricks in his repertoire than it ever has been the privilege of this reporter to see. And when he balances a ball on the tip of his nose, much like a trained seal, it is just nobody's business.

Next was **Markle and Faun,** in grotesque makeup, for a comic dance that would have laid them in the aisles if it hadn't been for Serge Flash. Warming up an audience after that young man's act is just too hard a job.

The Fisher Ballet, in dress suits, top hats and canes. did a routine dance which acted as introduction for Charles King.

The rest of the show has already been told except for a farewell speech by **Al Donahue.** Al, lucky dog, is leaving for Florida, and he took time out to wish his audiences goodbye. The band played a farewell air and then swung into the finale.

Being the week in which Armistice Day was celebrated, full advantage was taken of it. The back drop went up to disclose a silver wall, in the niches of which were posed military figures. In center stage was a huge cut of a doughboy and in front of it was another doughboy, a live one, slapping away at the trap drums.

Indianapolis *Indiana*

Week Ending November 15

If there were any doubt in the minds of the skeptical or jealous as to the personal popularity of **Charlie Davis,** master of ceremonies, it should have been removed this week when Charlie returned to Indianapolis after five weeks as guest master of ceremonies at the Paramount theatre in New York. At the close of the feature picture "Oh, Yeah" the curtains parted and he stepped on the stage and walked into sufficient reception to satisfy almost anyone. He also received roses and such. Nor was the opening applause all, he received applause everytime he stepped from the wings he was given a hand.

"THE PRIDE OF THE REGIMENT"

DORIS ROCHE

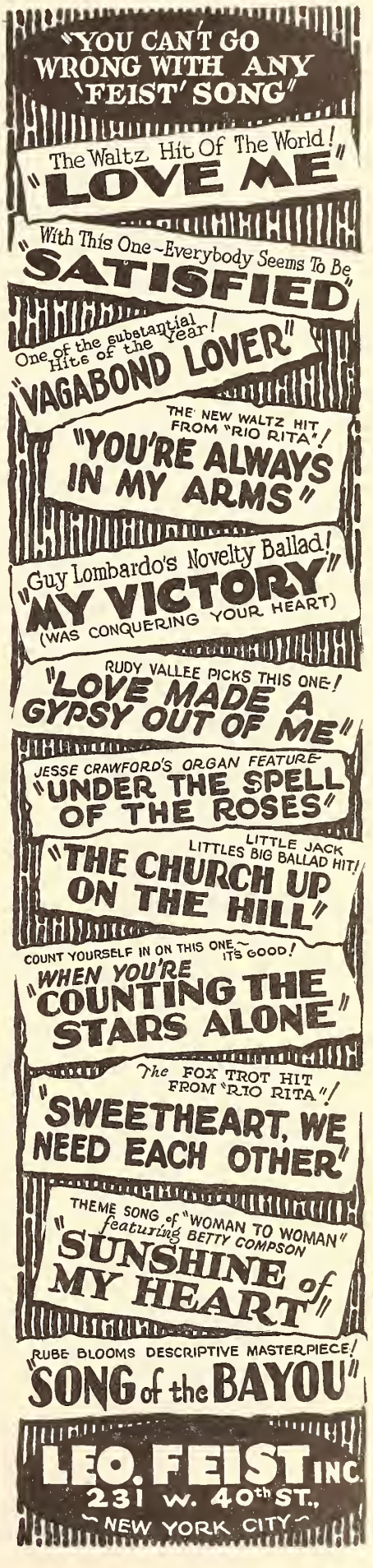
Featured in JACK PARTINGTON'S

"OVER THE TOP"

PUBLIX UNIT and *PARAMOUNT VITAPHONE SHORT FEATURE*

WEEK OF NOV. 23—DENVER, DENVER
WEEK OF NOV. 30—RIVIERA, OMAHA

DIRECTION—WM. MORRIS AGENCY



When the orchestra finally did play it showed that it, too, had been infected by the return of the leader and possibly by the appreciation of the audience.

Assisting Davis in "Snap Into It" as the presentation act was called were **Val and Ernie Stanton**, familiar to vaudeville patrons. They are good comedy and include in their routine much amusing material, particularly the mispronunciation of words. Others are the **Patterson Twins**, who dance well; the **De Toregos**, who also dance; **Maxine Henry, Ann Williams** and the **Serova ballet**. All in all it was a nice show and full of good entertainment.

San Antonio *Texas*

Week Ending November 14

The stage show at the Texas this week is entitled "Circus Cabaret," in which **Vic Insirilo and his Melody Boys** appear; others in this New York stage presentation are: **Walzer and Dyer**, comedians; **Walter and Betty Reddick**, dancers; **Fink and Ayers**, roller skaters, **Vera Van**, singer, and the **Foster Girls** round out this well-balanced Publix unit.

"Sweetie," Paramount's outloud is on the screen bill of fare while next week brings Mary Pickford in "The Taming of the Shrew," another masterpiece.

Ernest Hauser and the Texas Orchestra in the magic pit and **L. Karl Abel** at the mighty voiced organ playing his own compositions as well as classical and popular numbers make up the usual fine entertainment that is always in store for amusement seekers every week at this wonderful show-place.

Boston *Metropolitan*

Week Ending November 13

Morton Downey, singer and film actor, is the revue headliner at the Met this week. The revue, "Novelties," has Downey as the leading attraction. He first sings over the radio, the effect being as heard from a radio set. He then appears in person and the applause is so great that he is recalled three times, singing many favorites. He recenty starred in two singing films, "Mother's Boy" and "Jericho" and he sang stage numbers from each with such irresistible fancy that he caught the fancy of the patrons. Hits from "Syncopation" were also sung. It was announced that he will appear at the Metropolitan for a period of several weeks.

The revue also includes a novel and attractive marionette act, which is exceedingly elaborate and funny. Skeletons, Russian bishops, clowns and crocodiles disport themselves upon the tiny stage and each time, eventually change into something else, such as an aeroplane, a balloon,—right before the eyes of the amazed audience.

The **Gamby Hale Girls** step through two brief but peppy clever dancing numbers, and the entire ensemble appears for the final singing act with stars as the background blinking and twinkling.

Detroit *Michigan*

Week Ending November 14

C. A. Niggemeyer, impresesario of Publix "Romance Isle" which came to the Michigan this week, dug up a couple of unusual acts to add sip to a colorful tab show.

The first was a team of acrobats, and the bozo that invented that wise crack of show business about "May all your children be acrobats," certainly struck out on this team. The duo turned out to be **Eileen and Marjorie**, two personable young women, who did some tumbling tricks that would put many a team of male tumblers to shame.

The shorter of the two, we don't know which is which, but anyhow the short one with the coal black hair, had a line of comedy expressions that put a big punch in her act as she zipped through some darned difficult antics. And the other one was no slouch, either, when it came to unusual flips and turns.

The other novelty was **Ed and Tom Hickey**, a pair of admirable zanies who kept their audiences in a constant gale of laughter with their fooling. One of the boys works in trick clothes and that pasty white and red nosed makeup so dear to the hearts of burlesque fans. The other plays straight and is the recipient of sundry cracks on the head from canes, platters and other implements wielded by his partner. But it's all very good fun and productive of many laughs.

Still another novelty was incorporated in the show, but this, we suspect, was put in by the theatre management and was not part of the show as sent out by Publix. For the last week or two, the Michigan theatre has employed a song team, **Tracy and Duncan** to plug the song hits of recent pictures in the lobby and so boost the sale of sheet music and records. These two commodities have become a most profitable sideline in the show business these days.

So well did the boys get along with their lobby harmonizing, that they were promoted to the stage this week. Their songs were "Bridget O'Flynn" and that tuneful number from "Gold Diggers of Broadway" entitled "Painting the Clouds With Sunshine."

The show apparently gets its name of "Romance Isle" from the setting, which novelists employ in describing revolutionary days in Glovania and other imaginary Balkan countries. There were huge French windows in the background, through which streamed a pale blue light which tinted the entire set, and there were huge vases and candelabra scattered around to give the impression of a throne room.

As the show opened, the boys from the orchestra were ranked in line, each of them dressed in impressive skyblue uniforms, much laced with gold and ornamented with huge white epaulets and white belts. When the boys resumed their seats, the **Gamby-Hale Girls**, in costumes of orchid and gray, trouped on to do a dance in which rhythmical waving of hands and arms played a large part.

Kaye and Sayres, two spruce young men who call themselves the "Step sons of society," did some nice tap dancing. Then they brought out a little Scotch terrier, who always appears with them, to do a few tricks and to appear in their finale, a Charleston number, where the pooch hops around grotesquely on his hind legs.

For their second number, the Gamby-Hale Girls appear in trailing costumes of black and white, heavily besprinkled with feathers, and wearing high hats plumed with feathers. They had another nice dance routine.

This week was Del Delbridge's last week at the Michigan, as he is to move up to the Fisher to become master of ceremonies there. As farewell, Del sang "The Best of Friends Must Part" and in response his bandsmen played "Old Lang Syne." Del has been very popular with his audiences at both the Capitol and Michigan, he has been here more than two years, now, and probably will go on to still greater triumphs at the Fisher.

San Francisco *Fox*

Week Ending November 14

Of course, it was only a co-incidence that the Fanchon & Marco stage presentation, "Art in Taps" should come to the Fox during the week of the Armistice Day celebration, but such has been the case and taps in a variety of forms are being heard.

The show opens with an original Armistice Day overture, "Drums of Peace," in which martial music and national airs of several of the allied countries are cleverly interwoven. The chorus sings " A Long Long Trail" and other war songs, while **Rube Wolf** sounds taps as a sequel to the din of battle.

The stage presentation opens with three limber-jointed lads in high silk hats appearing before the curtain and offering some tapping and stepping in perfect unison. The curtain then goes up on the stage and a bevy of Sunkist Beauties appear in novel animal garb and go through a tap dance on chairs. One of the young chaps is seated and offers a novelty in the form of a tap dance while resting.

Rube and his Merry Gang offer "Wabash Blues" and **Miss Jean McDonald** does a burlesque dance in exaggerated schoolgirl costume that shows real talent. She is followed by **John Pank**, a whistler, whose imitations range from the song of the canary to the screeching of the automobile siren.

A class in art does a novel turn, fourteen performers working at seven easels producing pictures depicting as many countries, using only small strips of cloth. The girls then discard their smocks and appear in costumes of the countries represented, these being England, Germany, Italy, Holland, France, North America and the United States.

Van and Schenck, of vaudeville fame, dressed in their characteristic style, present selections from "Broadway Melody," followed in quick succession with Irish, German, Hebrew and Italian songs, with one about Mussolini, proving especially riotous.

The concluding number is one of a million taps. The girls make their appearance without an oversupply of clothes and offer some lively steps, to be followed by one of the nimble-toed young men, who prances over the colored cubes of various sizes that form a part of the decorative features of the stage. Each cube gives out a different sound as he dances here and there, producing novel effects. A back curtain goes up on a series of steps leading into the flies and the girls dance up and down these as the act comes to a close. Before the curtain is rung down, however, Rube Wolf trots out with a diminutive set of steps and demonstrates that he can dance as well as direct an orchestra.

Kansas City *Pantages*

Week Ending November 13

The **Fein and Tennyson Revue** were the headliners at the Pantages this week. Their act consists of two singers, two dancers and a six piece xylophone band. It has a novelty opening, in which Mr. Fein is introduced via the radio. There seems to be plenty of talent sprinkled throughout the offering.

Hall and Ermine have a comedy number that gives Hall an opportunity to display some clever cycle riding, dancing and, believe it or not, cigarette swallowing. Miss Ermine seems to be an accomplished pianist.

Walter Baker offers some magic tricks with cards, boxes and mice and apparently entertains the audience with his fast chatter and amusing stunts.

Doran, West and Doran in a skit in which they impersonate women along burlesque lines manage to bring out several laughs with outlandish costumes and wisecracks.

St. Louis *Fox*

Week Ending November 14

On the stage **Lynn Cowan** presented the Fanchon & Marco revue "Gardens" in which the **Three Slate Brothers, Vina Zolle, Louise & Mitchell, Moffa & Mae**, and **Griffith & Pierce** were prominent.

The Slate Brothers' tap dancing was one of the outstanding features of the show.

On the whole the stage show was the best seen at the Fox in many weeks.

Cumberland *Maryland*

Week Ending November 23

The Mellinger Brothers, managers of The Maryland Theatre, this city, managed to book, for the next two weeks, what is considered one of the largest cast combination vaudeville and musical shows playing under the stock company banner.

Marshall Walker's Whiz Bang Revue, a twenty-two

Mabel
WALZER
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DYER
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"Circus Cabaret"
Week of Nov. 15, Metropolitan, Houston
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person stock company, producing both high class musical offerings and classic vaudeville.

Blanch and Marshall head the list of entertainers billed for the next two weeks.

The Whiz Bang Quartet, composed of the best male songsters in the company, add considerable value to the entertainment.

The attraction, presented at popular prices, besides offering the well known rube performer **Marshall Walker,** continues for two solid hours, and the photoplay "The Spieler" and Copes Orchestra furnish one of the most diversified offerings of the present season.

Mellinger Brothers finally succeeded in securing for the week following, the **Great Richards** the well known magician. This attraction also has an exceptionally large stage cast.

Philadelphia *Mastbaum*

Week Ending November 16

The program at the Mastbaum this week was one of those well-balanced and diversified entertainments for which this house is noted, with a world premiere, George Bancroft's "The Mighty" on the screen, **Charles Previn's** production overture, "Armistice," a lively stage show, "Believe It or Not" by **Verne Buck,** the Mastbaum's new master of ceremonies, and **Stuart Barrie's** burlesque "Radio Revue."

The production overture "Armistice," was one of the best that Charles Previn has staged and a wave of patriotism swept over the house as one thrilling scene followed another. Opening with the stirring strains of "Over There," by the orchestra, a platform in the center of the orchestra pit rose showing four doughboys seated around a campfire before a dugout singing "Roses of Picardy." The voices of this quartette were exceptionally well blended. The orchestra swung into the strains of "Piccadilly" as a bugle sounded and a line of doughboys wound across the stage on their way to the front through smoke and morning mist with the light of flares glinting on their bayonets while another line of wounded returned from battle. A realistic battle scene followed with machine gun fire and rifle shots as the boys advanced, headed by a baby tank which blazed continually as it crossed the stage. The next scene showed the coming of peace as a chorus of Red Cross workers and soldiers, grouped around a figure of Peace, sang a patriotic air.

Stuart Barrie's popular singing lesson was arranged in the form of a series of radio announcements, including "Piccolo Pete," "Tiptoe Through the Tulips" and "Painting the Clouds With Sunshine."

Verne Buck presented a novel and interesting stage presentation "Believe It or Not," built around the illusions and tricks of **Leon,** the magician, who received somewhat of an ovation for his skill. The girls of the ballet in black velvet tights and high top hats performed some amusing tricks of magic interspersed with dance steps. An innocent looking cabinet standing at the back of the stage was moved forward and out popped **Mary and Bobby,** specialty dancers, who did a fast tap dance. Discarding her white dress with voluminous ruffles, Mary returned in tights and the two gave a rhythmic dance that was well liked.

Leon the Great and his assistants took possession of the stage and strange things began to happen. For twenty minutes he held the audience spellbound with his mystifying illusions, rivaling Thurston himself, his outstanding feat being to cause a pretty girl to apparently pass from a table at one end of the stage into a glass tank filled with water at the other end of the stage, all in plain view.

Walter Powell, trombone player, did some clever imitations on his instrument, his imitation of an airplane passing overhead and of a train leaving a station being especially realistic. The Mastbaum Stock Company gave a short humorous sketch of a telephone booth encounter between a philandering husband and wife and their affinities.

The Singing Ensemble presented an extremely tuneful number, "I May Be Wrong but I think You're Wonderful," which was given a great hand.

The complete naturalness with which **Earle La Vere** puts across his stories and witticisms contributed greatly to the success of his act. He carried on a friendly dialogue with Verne Buck, incessantly smoking a cigarette, and his personality and contagious humor completely captivated the audience. He concluded with an accordion solo that proved him an excellent performer on this instrument.

The Fred Evans Girls in costumes of gold cloth with turbans gave a charming oriental dance against an artistic background of Turkish minarets and towers.

There was a brilliant and too brief finale in which the Singing and Dancing Ensembles in Oriental costumes and the Fred Evans Girls in lavender and apricot sang and danced as the Turkish minarets in the background opened disclosing five beautiful girls in glittering gold costumes.

R. A. Whiting, Composer, Renews Paramount Contract

Richard A. Whiting, composer of the music for such popular numbers as Remick's "Louise," Maurice Chevalier's song hit in "Innocents of Paris," and of "The Japanese Sandman" and "Till We Meet Again" has signed a new contract with the Paramount Famous Lasky Corporation, according to an announcement from the Hollywood studios today. Whiting has been with Paramount for the past year, having been one of the first song writers to be signed for the studio department of music.

New Clarke-Akst Song Heard in Two Vitaphone Productions

"My Strongest Weakness Is You," the newest Witmark song to be composed by Grant Clarke and Harry Akst, will be heard in two forthcoming Vitaphone pictures to be released by Warner Bros. It will be featured prominently in "So Long Letty" as well as in "Wide Open." Many Vitaphone song successes introduced this year have been the work of Messrs. Clarke and Akst, notably the score for "On With the Show" and the music for "It Everybody Happy?"

"Hit the Deck" Has New Songs

In addition to the already established hits in Vincent Youmans' "Hit the Deck," now being filmed at the R K O Studios in Hollywood, there will be three new numbers interpolated with music by Harry Tierney and lyrics by Anne Caldwell. The titles are "Africa," "Smith" and "Sailors Have Sweethearts in Every Port," "Sez You, Sez Me." From Hollywood comes ardent report that "Africa" looks like one of those million dollar melody hits. And accordingly a large and resonant colored chorus has been employed to resound its dulcet strains for this sumptuous Radio Picture successor to "Rio Rita." Original songs retained are "Sometimes I'm Happy," "Hallelujah," "Harbor of My Heart," "Join the Navy," "Why, Oh Why," "A Kiss or Two" and "Lucky Bird." Vincent Youmans and Sidney Clare contributed another new one in "Keepin' Myself Just for You."

PICTURE SONGS

Song numbers written for the Fox Movietone picture, "Hot For Paris," by Walter Donaldson and Edgar Leslie, who wrote for "Whoopee," include "I'm the Duke of Kakiyak," especially written for the singing debut of Victor McLaglen; "Sweet Nothings of Love," "Shelter of My Baby's Arms," and "If You Want to See Paree," to be sung by fascinating Fifi Dorsay; "Cuckoo" was written for El Brendel, and "The Volga Song," a travesty on "The Volga Boatman," will be sung by a male quartet.

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BEST SELLERS
Week Ending November 16

No. 1

"Tip Toe Through the Tulips"—(Witmark & Sons).

No. 2

"Singing in the Rain"—(Robbins Music Corp.).

"Painting the Clouds With Sunshine"—(Witmark & Sons).

No. 3

"Love Me"—(Leo Feist).

"Piccolo Pete"—(Jenkins).

No. 4

"Love, Your Spell Is Everywhere"—(Irving Berlin).

No. 5

"My Song of the Nile"—(Witmark & Son).

"Am I Blue?"—(Witmark & Son).

No. 6

"When My Dreams Come True"—(Irving Berlin).

"All That I'm Asking Is Sympathy"—(Joe Morris).

"Satisfied"—(Leo Feist).

No. 7

"Through"—(Donaldson, Douglas & Gumble).

"Lonely Troubador"—(Stanly Bros.).

"I'm Just a Vagabond Lover"—(Leo Feist).

"Pagan Love Song"—(Robbins Music Corp.).

"Miss You"—(Santly Bros.).

"Lovable and Sweet"—(Harms).

"Sleepy Valley"—(Harms).

"Moanin' Low"—(Harms).

No. 8

"By the Way"—(Remick Music Corp.).

"Hollywood"—(Milton Weil).

"Little By Little"—(De Sylva, Brown & Henderson).

"Congratulations"—(Green & Stept).

* * *

"NEEDIN' YOU LIKE I DO"—(Forster Music Pub. Co.)—A well known radio act is responsible for writing and starting this song. It's a cute number and looks like it ought to sell. Words and music by Cal De Voll, Al Cameron, Pete Bontsema.

* * *

"SERGEANT FLAGG AND SERGEANT QUIRT (I'll Tell the Cock-Eyed World)"—(Shapiro)—A hard boiled novelty song. The idea of the lyrics taken from the picture The Cock-Eyed World. Very clever and has a chance. By Lou Klein and Billy Moll.

* * *

"CHINKY CHINEE BOGIE MAN"—(Villa Moret, Inc.)—A weird Chinese song that is certainly different from anything on the market right now. It's written up great and if the public is in the mood for this kind of song right now, it should sell big. By Haven Gillespie, Richard Whiting and Neill Moret.

* * *

"HOLLYWOOD"—(Milton Weil Music Co.)—This song was quite popular before it had a title or a lyric, through the efforts of the composer, the well known orchestra leader Arnold Johnson. A good title and a good song. By Arnold Johnson and Charles Newman.

* * *

"PAINTING THE CLOUDS WITH SUNSHINE"—(M. Witmark & Sons)—The biggest seller in the Warner special Gold Diggers of Broadway. This picture is a terrific hit and this song on a par with the picture should sweep. Lyric by Al Dubin, music by Joe Burke.

* * *

"WEB OF LOVE"—(Sherman Clay & Co.)—The hit song of that great picture directed by James Cruze, The Great Gabbo. Written as a musical comedy number and real pretty. Words and music by Paul Titsworth and Lynn Cowan.

Sid Berman.

ORGAN SOLOS

Henri A. Keates (Chicago Norshore) Just a getting together party opened up the program, in which Henri was very frank and confessed to the audience that it was no easy time thinking up new ideas to present to them. But from the way the boys and girls divided up that old song "Sweet Adeline," the girls singing the soprano and the boys trying to tenor, it gave this reporter the idea that this piece would be worth rehearsing weekly and I'll wager from the fine voices participating that this sort of group singing would win a prize, if an arrangement of this sort could be made. Entertainment was also matchless when a parody on the song "I Have a Feeling I'm Falling" and about a stock and bond lover to the tune "Some Girls Are Easily Forgotten." Henri played all the songs the public likes to sing, including "Satisfied Knowing You Love Me," "Sweetheart I'll Always Be in Love With You" and ended with "Am I Blue" and a big demand for an encore.

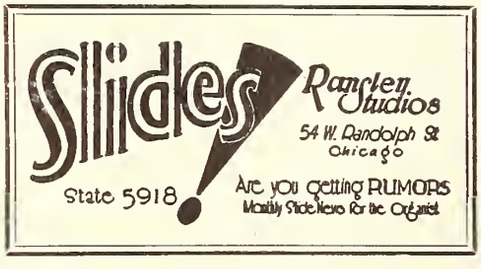
Kenneth Wright (Lloyds Menominee, Mich.) Presented a very novel solo last week. Being Halloween Wright took advantage of an original stunt that proved to be a winner. The lights in the theatre were turned dim and Wright made a creepy appearance dressed as a skeleton. He played a few spooky songs and than announced from the stage that the organ would play by itself. The organ played by itself with the help of another who was back stage. The entire organ stunt proved, as said before, a winner and Wright took the honors. More stunts like this would keep the organist in a high light.

Arsene Siegel (Detroit Fisher) pulled half a dozen tunes out of a musical grab bag for his organ solo this week. The title of the offering was "Grab Bag of Memories," and the plot concerned a music shop which wasn't doing much business so offered song hits in a grab bag sale. The first one Siegel drew was "When You're Counting the Stars Alone." Next came "Love Me" from the French musical success "Deja." For the closing, a giant grab bag on top of the organ suddenly came to life and out of it stepped a cute little girl about six or seven years old who sang "Paint Your Gloom With Sunshine." The unexpected, novelty finish brought Siegel and the little girl a great hand.

Albert Brown (Chicago Marbro) Mr. Brown offered a solo called Memories of France that met with such success with the audience that the management had Mr. Brown present the solo at the Granada theatre the following week. He opened with slides and special material on the number Memories of France. Then a review of the songs used during the war such as, You're in the Army Now, Katy, Parly Voo and Over There. Then again special material for the number Memories of France dedicated to France and the introduction of the composers of My Victory **Ned Miller** and **Jules Stein.** This is the turning point of the solo and makes it altogether different. Jules Stein plays the grand piano that has been brought to stage level by the hydraulic orchestra lift. Ned Miller sings the number My Victory accompanied by Stein at the piano and Brown paying softly at the organ. The number is beautiful and I doubt if Brown could have found another number to take its place as the entire solo is based upon "Memories of France" and "My Victory" showing Victory is the true realization of love as depicted in the song.

Milton Herth, (Bloomington, Ill., Majestic) used his original organ version Sing and Reduce,—centered around the theme—the 18 day diet. This contained many parodies and the community choruses used were, Lovable and Sweet, Tiptoe Thru' the Tulips, Song of the Nile and Am I Blue. The parody, You Ferment for Me as a Bootlegger chorus was exceptionally well received and it was necessary to use When Dreams come True as an encore.

The audience responded 100 per cent.



Hello Everybody—I am taking this opportunity of telling you Music Publishers about our **Motion Picture Almanac,** which is to be published the latter part of December. . . . Beside having the regular departments, this year we will inaugurate a special department, exclusively for the music publishers all over the world. . . . We have had printed, special biographical questionnaires, one on which is to be written the history of the firm, and the other the personnel's history. . . . These will be listed alphabetically in the issue. . . . **Douglas Hodges,** our west coast manager, with offices at 1605 N. Cahuenga St., Hollywood, will do his best to see all the songwriters and publishers on the west coast, while **W. S. Russell** will take care of the middle west, and yours truly will be on hand, here in the east. This is a pretty big assignment for all of us, so a little co-operation on your part is necessary and it will sure be appreciated. We will see as many of you writers and publishers as possible, but we can not possibly see everyone, so, if you, who are off the beaten path will send in for your questionnaires, we will appreaciate it. (Incidently, in sending in this information, you are under no obligation whatsoever.) . . . Being a yearly event, unless you are represented in the 1930 edition, you will be compelled to wait a whole year before you can again be represented in this valuable publication.

* * *

Dropped in to see **Cliff Hess,** at Remick's the other day and was just in time to say good-bye to **Julia Dawn,** who is now on her way to play organ and sing to the "Aussies" over in Sydney. . . . While at Remick's, **J. J. MacCauly** informed me that **Irving Shlaire,** the manager of their Portland and Seattle stores has sent in his resignation, and that **Arthur Simmons,** has been assigned that post. . . . A lot of you know **Bill Phillips,** of Remick's, well he has just left for the west coast for the purpose of opening sheet music departments in a lot of department stores and music stores out there.

* * *

Saw **Will Rockwell,** the go-getting Professional manager for **Harms** the other day and he had a happier smile on his face than I have ever seen, and why not, the firm has the scores in four very good pictures, and a lot of songs that are sure to make names for themselves and the firm. They have 3 in "Paris," 4 in "Vagabond Lover," 3 in "Love Parade" and 4 in "Sweetie." . . . Rockwell was in an awful run-down condition before he made that trip to the west coast to supervise on Rudy Vallee's picture, "The Vagabond Lover" but that trip did him the world of good and he looks in the best of health now.

* * *

Billy Gedney, the Pittsburgh representative of **George and Arthur Piantadosi, Inc.,** in co-operation with the manager of the Enright Theatre, put over a novel publicity stunt on the new First National picture "Forward Pass." They had cards printed on which one side read in big letters "H'lo Baby" and on the other side, that this and other songs could be heard at the Enright Theatre in the picture "Forward Pass." These cards were distributed throughout the cars parked at the local football game, and the next day "H'lo Baby" greeted everyone from the windshields of most every car in town. These little publicity gags are meaning a lot to songs these days, and help tremendously in putting them before the buying public.

* * *

It looks as if **Mills Music** has made a habit of adding English songs to their catalog, such as Mistakes, In Old Vienna, Imagination Goes a Long, Long Way and many others. Their latest acquisition is a sprightly and ingratiating little fox-trot entitled "My Little Honey and Me" by **Norman P. Hackforth.** It is very popular over there, and if it doesn't at least equal that success in this country, it will be through no fault of the publishers, who are in back of the song with the full strength of their organization.

E. F. Dawson

QUICK REFERENCE PICTURE CHART

Amkino

FLAMES ON THE VOLGA, or Bulat Batyr: Anna Wozjik, Yaroslavtsev. (L) 7000f. (R) Mar. 30, 1929.
GENERAL LINE (D): Special cast. Forthcoming release.
HER WAY (D): Special cast. Forthcoming release.
IN OLD SIBERIA (D): A Zhilinsky, V. Taskin. (L) 6500f. (R) July 20.
KATORGA (D): A. Zhilinsky, V. Taskin, V. Popov. (R) June 1. (L) 7500f.
KRASSIN: Special cast. (L) 7000f. (R) Feb. 19, 1929.
LASH OF THE CZAR, THE: Kachalov, Meyerhold, Stenn. (L) 6800f. (R) Feh. 9, 1929.
MAN WITH THE CAMERA (D): Special cast. (R) September.
MOSCOW TODAY (D): Special cast. (R) April 11. (L) 5000f.
NEW BABYLON (D): Sophia Magarill, Sergei Gerasimow, Peter Soholewski, Elena Kusmina. (R) June 29. (L) 8000f.
PRISONERS OF THE SEA: O. Knipper, Tschechowa, N. Kutusow. (R) Apr. 13, 1929.
TWO DAYS: F. E. Samytschkowsky. (L) 6500f. (R) Foh. 1, 1929.
YELLOW PASS, THE: Anna Stenn. (L) 6600f. (R) Dec. 8, 1928.

Artclass

UNMASKED (D-AT): Robert Warwick, Sam Ash, Milton Krims, Lyons Wickland, Susan Corroy, William Corhett, Charles Slattery, Kate Roemer, Waldo Edwards, Roy Byron, Clyde Dillson, Helen Mitchell, Marie Burke. (L) Talking, 5449f.

Chesterfield

BELOW THE DEADLINE (D-Underworld): Barbara Worth, Frank Leigh, J. P. McGowan, Walter Merrill, Arthur Rankin, Virginia Sale, "Tiny" Ward, Lou Gory, Fred Walton, Bill Patton, Charles Hickman, Mike Donlin. (L) 5500f. (R) May 1, 1929. (NP) May 25.
CAMPUS KNIGHTS (CD): Raymond McKee, Shirley Palmer, Marie Quillen, Jean Laverty. (R) June 15, 1929.
CIRCUMSTANTIAL EVIDENCE: Helen Foster, Cornelius Keefe, Alice Lake, Charles Gerrard, Ray Hallor. (L) 6200f. (R) Jan. 15, 1929. (NP) Mar. 23, 1929.
HOUSE OF SECRETS (AT-D): Marcia Manning, Joseph Striker, Elmer Grandin, Herbert Warren, Francis M. Cerdi, Richard Stevenson, Harry H. Southard, Edward Ringham, (L) 6100f. Sound only.
JUST OFF BROADWAY (M): Donald Keith, Ann Christy, Larry Steers, DeSacia Mooers, Jack Tanner, Syd Saylor, Beryl Roberts, Albert Dresden. (L) 6200f. (R) Feh. 15, 1929. (NP) Mar. 3, 1929.
PEACOCK FAN, THE (M): Lucien Preval, Dorothy Dwan, Tom O'Brien, Rosemary Theby, Carlton King, Gladden James, David Findlay, James Wilcox, Fred Malatesta, Alice True, Spencer Bell, John Fowler. (L) 5300f. (R) Mar. 15, 1929. (NP) Mar. 23, 1929.
SOUTH OF PANAMA (D): Carmelita Geraghty, Lewis Sargent, Philo McCullough, Edouardo Raquello, Marie Messinger, Carlton King, Harry Arras, Joe Burke, Fred Watton. (L) 5800f. (R) Nov. 15, 1928.

Columbia

ACQUITTED (T-D): Lloyd Hughes, Margaret Livingston, Sam Hardy, Charles West, George Rigas, Charles Wilson, Otto Hoffman.
BACHELOR GIRL, THE (D-TME): William Collier, Jr., Jacqueline Logan, Edward Hearn, Thelma Todd. (R) May 3, 1929. (NP) June 22. (L) Talking, 5967f; silent, 6245f.
BEHIND CLOSED DOORS (My): Virginia Valli, Gaston Glass, Otto Matiesen, Andre De Segurola, Fanny Midgley, Torben Meyer, Broderick O'Farrell, Otto Hoffman. (L) 5897f. (R) Feh. 24, 1929. (NP) June 15, 1929.
BROADWAY SCANDALS (TS-D): Sally O'Neil, Jack Egan, Carmel Myers, Tom O'Brien, J. Barney Sherry, John Hyams, Charles Wilson, Doris Dawson, Gordon Elliott.
COLLEGE COQUETTE (CD-AT): Ruth Taylor, John Holland, William Collier, Jr., Johyna Ralston, Edward Piel, Jr. (L) Talking, 6149f; silent, 5566f. Recording on film and disc. (R) Aug. 5, 1929. (NP) Nov. 2.
DONOVAN AFFAIR, THE (D-AT): Jack Holt, Agnes Ayers, Dorothy Revier, William Collier, Jr., John Roche, Fred Kelsey, Hank Mann, Wheeler Oakman, Virginia Brown Faire, Alphonse Ethier, Edward Hearn, Ethel Wales, John Wallace. (L) Talking, 7140f; silent, 7189f. (R) Apr. 11, 1929. (NP) May 18.
ETERNAL WOMAN, THE (D): Olive Borden, Ralph Graves, Ruth Clifford, John Miljan, Nena Quartaro, Joseph Swickard, Julia Swayne Gordon. (L) 5812f. (R) Mar. 18, 1929. (NP) Apr. 6, 1929.
FAKER, THE (D): Jacqueline Logan, Charles Delaney, Warner Oland, Charles Hill Mailes, Gaston Glass, Flora Finch, David Mir, Lon Poff, Fred Kelsey. (L) 5651f. (R) Jan. 2, 1929. (NP) Feh. 9, 1929.
FALL OF EVE, THE (CD-AT): Patsy Ruth Miller, Ford Sterling, Jed Prouty, Gertrude Astor, Arthur Rankin, Betty Farrington, Fred Kelsey. (L) Sound, 6245f. Silent 5799f. (R) June, 1929. (NP) July 20.
FATHER AND SON (D-AT): Jack Holt, Dorothy Revier, Helen Chadwick, Mickey McBan, Wheeler Oakman. (L) Talking, 6765f; silent, 6310f. (R) Apr. 22, 1929. (NP) May 18, 1929.
FLIGHT (AT-D): Jack Holt, Ralph Graves, Lila Lee, Alan Roscoe, Harold Goodwin, Jimmy de la Cruze. (NP) October 19. (TOS) Nov. 2.
FLYING MARINE, THE (D-TME): Ben Lyon, Shirley Mason, Jason Rohards. (NP) June 29. (L) Talking, 5951f; silent, 5736f.
GREEN EYES: Forthcoming 1929 release.
GREENWICH VILLAGE: Forthcoming 1929 release.
HURRICANE (AT-D): Hohart Bosworth, Johnny Mack Brown, Lelia Hyams, Allan Roscoe, Tom O'Brien, Lella McIntyre, Joe Bordeaux and Eddie Chandler. (NP) Sept. 21. Forthcoming 1929 release.
LIGHT FINGERS (D-AT): Ian Keith, Dorothy Revier, Carroll Nye, Ralph Theodore, Tom Rickets. (L) Talking, 5700f. (R) July 29, 1929. (NP) Aug. 31. (L) Silent 5578f. Sound 5700f.
LONE WOLF'S DAUGHTER (T-D): Bert Lytell, Gertrude Olmstead, Charles Corrard, Lilyan Tashman, Donald Keith, Florence Allen, Robert Elliott and Ruth Cherrington. (L) Sound 7,154. Silent 6,186. (R) January 13, 1929. (NP) Nov. 2.
LOVE CAPTIVE, THE: Forthcoming 1929 release.

Key to Abbreviations

C—Comedy	**F—Farce**
D—Drama	**M—Melodrama**
R—Romance	**W—Western**
MC—Musical Comedy	**O—Operetta**
My—Mystery	

SOUND

AT—All Talking	**T—Talking Sequences**
M—Musical Score	**E—Sound Effects**
S—Singing	

The foregoing abbreviations follow immediately after the title. As an example, CD-TME signifies "comedy-drama with talking sequences, musical score and sound effects."

OTHER ABBREVIATIONS

L—Length	**R—Release**
NP—New Pictures	**TOS—T. O. Service**

MELODY MAN, THE (T-D): William Collier, Jr., and Alice Day.
NOTHING TO WEAR (CD): Jacqueline Logan, Theodore Von Eltz, Bryant Washburn, Jane Winton, William Irving, Edythe Flynn. (L) 5701f. (R) Nov. 5, 1928. (NP) Mar. 9, 1929.
OBJECT ALIMONY (D): Lois Wilson, Ethel Grey Terry, Douglas Gilmore, Roscoe Karns, Carmelita Geraghty, Dickey Moore, Jane Keckley, Thomas Curran. (L) 6266f. (R) Dec. 22, 1928. (NP) Jan. 12, 1929.
POWER OF THE PRESS, THE (D): Douglas Fairhanks, Jr., Johyna Ralston, Mildred Harris, Philo McCullough, Wheeler Oakman, Robert Edeson, Edward Davis, Del Henderson, Charles Clary. (L) 6456f. (R) Oct. 31, 1928. (NP) Mar. 9, 1929.
QUITTER, THE (D): Ben Lyon, Dorothy Revier, Fred Kohler, Charles McHugh, Sherry Hall, Jane Daly, Henry Otto, Claire McDowell. (L) 5671f. (R) Apr. 1, 1929. (NP) Mar. 9, 1929.
REDEMPTION: Forthcoming 1929 release.
RESTLESS YOUTH (D): Marceline Day, Ralph Forbes, Norman Trevor, Robert Ellis, Mary Mahery, Gordon Elliott, Coy Watson. (L) 6085f. (R) Nov. 30, 1928. (NP) Dec. 22, 1928.
SIDESHOW, THE (D): Marie Prevost, Ralph Graves, "Little Billy," Alan Roscoe, Pat Harmon, Texas Madesen, Martha McGruger, Estehan Clemento, Janet Ford, Paul Dismute, Bert Price, Chester Morton, Jacques Ray. (L) 5999f. (R) Dec. 11, 1928. (NP) Feh. 16, 1929.
SINNERS PARADE (M): Victor Varconi, Dorothy Revier, John Patrick, Edna Marion, Marjorie Bonner, Clarissa Selwynne, Jack Mower. (L) 5616f. (R) Sept. 14, 1928. (NP) Oct. 20, 1928.
SONG OF LOVE (TS-D): Belle Walker, Ralph Graves, David Durand, Eunice Quedens, Arthur Houseman, Charles Wilson.
STOOL PIGEON (M): Olive Borden, Charles Delaney, Lucy Beaumont, Louis Natheaux, Ernie Adams, Al Hill, Robert Wilher, Clarence Burton. (L) 5792f. (R) Oct. 25, 1928. (NP) Nov. 17, 1928.
SUBMARINE (D-ME): Jack Holt, Dorothy Revier, Ralph Graves, Clarence Burton, Arthur Rankin. (L) Synchronized, 8374f; silent 8192f. (R) Nov. 12, 1928. (NP) Mar. 9, 1929. (TOS) Dec. 1, 1928.
TRIAL MARRIAGE (D-ME): Norman Kerry, Sally Eilers, Jason Rohards, Thelma Todd, Charles Clary, Naomi Childers, Rosemary Thehy, Gertrude Short. (L) Talking, 6639f; silent, 6506f. (R) Mar. 10, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 20, 1929.
WICKED ANGEL, THE: Forthcoming 1929 release.
YOUNGER GENERATION, THE (D-TM): Jean Hersholt, Lina Basquette, Rosa Rosanova, Ricardo Cortez, Rex Lease, Martha Franklin, Julanne Johnston, Jack Raymond, Sydney Crossley, Otto Fries, Julia Swayne Gordon, Donald Hall, Bernard Siegel. (L) Synchronized, 7866f; silent 7246f. (R) Jan. 24, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 13, 1929.

Excellent

BROKEN BARRIERS: Helene Costello. (L) 5974f. (R) Dec. 1, 1928.
CLEANUP, THE: Delaney and Blake. (L) 5660f. (R) Jan. 25, 1929.
CONFESSIONS OF A WIFE: Helene Chadwick. (L) 6047f. (R) Dec. 10, 1928.
DREAM MELODY: Riche and Thelby. (L) 5050f. (R) Jan. 20, 1929.
DAVID VALLORY: Forthcoming 1929 release.
FANNY HAWTHORNE: Forthcoming 1929 release.
LIFE'S CROSSROADS: Hulette and Hamilton. (L) 5355f.
HEARTS AND MODELS: Forthcoming 1929 release. (R) Oct. 20, 1928.
MASQUERADE MARRIAGE: Forthcoming 1929 release.
MELLOWING MONEY: Forthcoming 1929 release.
ONE SPLENDID HOUR: Viola Dana, George Periolot, Allen Simpson, Lewis Sargent, Jack Richardson, Lucy Beaumont, Florence Cooper, Ernie Adams, Hugh Saxon, Charles Hichman. (L) 6129f. (R) May 1, 1929.
ORCHID WOMAN, THE: Forthcoming 1929 release.
PASSION SONG, THE: Noah Beery and Olmstead. (L) 5100f. (R) Oct. 20, 1928.
PENNY PRINCESS: Forthcoming 1929 release.
ROSES OF PICARDY: (R) Apr. 15, 1929.
WRECKERS, THE: Forthcoming 1929 release.

First Division

LINDA (ME-D): Warner Baxter, Helen Foster, Noah Beery, Mitchell Lewis. (L) 6775f.

First National

BROADWAY BABIES (M-TME): Alice White, Charles Delaney, Fred Kohler, Tom Dugan, Bodil Rosing, Sally Eilers, Marion Byron, Jocelyn Lee, Louis Natheaux, Maurice Black. (L) 8067f. (R) June 30, 1929. (NP) June 22.
CALIFORNIA MAIL (W): Ken Maynard, Dorothy Dwan, Lafe McKee, Paul Hurst, C. E. Anderson, Fred Burns. (L) 5446f. (R) Apr. 7, 1929. (NP) Apr. 20, 1929.
CAREERS (D-AT): Billie Dove, Antonio Moreno, Thelma Todd, Noah Beery, Holmes Herhert, Carmel Myers, Robert Frazer, Sojin. (L) 8435f. (R) June 2, 1929. (NP) June 22. (TOS) June 29.
CARELESS AGE, THE (CD): Douglas Fairhanks, Jr., Loretta Young, Carmel Myers, Holmes Herhert, Kenneth Thomson, George Baxter, Wilfred Noy, Doris Lloyd, Ilka Chase, Raymond Lawrence. (NP) Aug. 17. (L) Sound, 6308f.
CHEYENNE (W): Ken Maynard, Gladys McConnell, James Bradbury, Jr., Tarzan, William Franey, Charles Whittaker. (R) Feh. 3. (L) 5944f.
CHILDREN OF THE RITZ (ME-CD): Dorothy Mackaill, Jack Mulhall, James Ford, Eddie Burns, Lee Moran, Kathryn McGuire, Evelyn Hall, Doris Dawson, Aggie Herring, Frank Crane. (R) Mar. 3. (L) Sound, 6565f. Silent, 6287f. (TOS) Mar. 2.
CRASH, THE (D-M): Milton Sills, Thelma Todd, Wade Boteler, William Demarest, Fred Warren, Sylvia Ashton, Dewitt Jennings, (L) 6225f. (R) Oct. 7, 1928. (NP) Sept. 20, 1928. (TOS) Nov. 24, 1928.
DANCING VIENNA (D): Lya Mara, Ben Lyon, Herman Picha, Kurt Garron, Olga Engl, George Burghardt, Gustav Charle, Julius Falkenstein, Arnold Korff, Eugene Burg, Albert Paulig. (R) Jan. 1. (L) 5683f. (NP) Feb. 2.
DARK STREETS (D-AT): Jack Mulhall, Lila Lee, Aggie Herring, Earl Pingree, Will Walling, E. H. Calvert, Maurice Black. (NP) Aug. 10. (L) Sound, 5416f; silent, 5514f.
DIVINE LADY, THE (D-TME): Corinne Griffith, Victor Varconi, H. B. Warner, Ian Keith, Marie Dressler, Dorothy Cummings, William Conklin, Montague Love, Julia Swayne Gordon, Michael Vavitch. (L) 9035f. (R) Mar. 31, 1929. (NP) Apr. 6, 1929. (TOS) May 11, 1929.
DRAG (D-TME): Richard Barthelmess, Lucien Littlefield, Katherine Ward, Alice Day, Tom Dugan, Lila Lee, Margaret Fielding. (L) 7642f. (R) July 21, 1929. (NP) July 13. (TOS) August 10.
FAST LIFE (D-AT): Douglas Fairhanks, Jr., Loretta Young, Chester Morris, William Holden, Frank Sheridan, Ray Hallon, John Sainpolis. (L) Talking, 7541f. (R) Sept. 29, 1929. (NP) Aug. 31. (TOS) Oct. 5.
FORWARD PASS (T-D): Douglas Fairbanks, Jr., Loretta Young, Guinn Williams, Peanuts Byron, Phyllis Crane, Bert Rome, Lane Chandler, Allen Lane, Floyd Shackleford. (NP) Nov. 9.
GIRL FROM WOOLWORTHS (D-TS): Alice White, Charles Delaney, Wheeler Oakman, Ben Hall, Rita Flynn, Gladden James, Bert Moorehouse, Patricia Caron, William Orlamond, Milla Davenport. (NP) Nov. 9.
GIRL IN THE GLASS CAGE, THE (D-TME): Loretta Young, Carroll Nye, Matthew, Betz, Lucien Littlefield, Ralph Lewis, George Stone, Julia Swayne Gordon, Majel Coleman, Charles Seton, Robert Haines. (R) June 22, 1929. (NP) June 15. (L) Talking, 7159f; silent, 6705f.
GREEN STOCKINGS: Dorothy Mackaill and others. Forthcoming 1930 release.
GREAT DIVIDE (AT-MD): Dorothy Mackaill, Ian Keith, Lucien Littlefield, Ben Hendricks, Myrna Loy, Frank Tang, Creighton Hale, George Fawcett, Jean Laverty, Claude Gillingwater, Roy Stewart, James Ford, Jean Lorraine and Gordon Elliott. (NP) Sept. 21. (TOS) Nov. 16.
HARD TO GET (CD-AT): Dorothy Mackaill, Jimmie Finlayson, Louise Fazenda, Jack Oakie, Edmund Burns, Clarissa Selwynne, Charles Delaney. (NP) Aug. 10. (TOS) Sept. 28. (L) Sound, 7324f; silent, 5981f.
HER PRIVATE LIFE (T-D): Billie Dove, Walter Pidgeon, Holmes Herhert, Montagu Love, Roland Young, Thelma Todd, Mary Forbes, Brandon Hurst and Zasu Pitts. (NP) Sept. 21. (NP) Oct. 5.
HIS CAPTIVE WOMAN (D-TME): Milton Sills, Dorothy Mackaill, Gladden James, Jed Prouty, Sidney Bracey, Gertrude Howard, Marlon Byron, George Fawcett, William Holden, Frank Reicher, August Tollaire. (L) 8305f. (R) Apr. 7, 1929. (NP) Mar. 2, 1929.
HOT STUFF (CD-TME): Alice White, Louise Fazenda, William Bakewell, Doris Dawson, Ben Hall, Charles Sellon, Buddy Messinger, Andy Devine, Larry Banthim. (L) 6774f. (R) May 5, 1929. (NP) Mar. 22, 1929.
HOUSE OF HORROR (MyC-ME): Louise Fazenda, Chester Conklin, James Ford, Thelma Todd, William V. Mong, Emile Chautard, William Orlamond, Dale Fuller, Tenan Holtz. (L) 5919f. (R) Apr. 28, 1929. (NP) Apr. 13, 1929.
ISLE OF LOST SHIPS, THE (D): Jason Rohards, Virginia Valli, Clarissa Selwynne, Noah Beery, Robert O'Connor, Harry Cording, Margaret Fielding, Katherine Ward, Robert Homans, Jack Ackroyd and Sam Baker. (P) Sept. 21.
LAWLESS LEGION, THE (W): Ken Maynard, Nora Lane, Paul Hurst, J. P. McGowan, Frank Rice, Howard Truesdell, Tarzan. (R) Mar. 3, 1929. (NP) Mar. 9, 1929. (L) 6109f.
LILAC TIME (D-ME): Colleen Moore, Gary Cooper, Eugenie Besserer, Burr McIntosh, Kathryn McGuire, Cleve Moore, Jack Stone, Emile Chautard, Arthur Lake. (L) 8967f. (R) Nov. 18, 1928. (NP) June 2, 1928. (TOS) Aug. 18, 1928.
LITTLE JOHNNY JONES (D-T): Eddie Bruzzel, Alice Day, Edna Murphy, Robert Edeson, Wheeler Oakman, Donald Reed. (NP) November 9.
LOVE AND THE DEVIL (D-ME): Milton Sills, Maria Corda, Ben Bard, Nellie Bly Baker, Amber Norman. (L) 6431f. (R) Mar. 24, 1929. (NP) June 29.
MAN AND THE MOMENT, THE (D-TME): Billie Dove, Rod LaRocque, Gwen Lee, Robert Schahle, Charles Sellon, George Bunny. (L) Talking, 7086f; silent 6539f. (R) June 23, 1929. (NP) Mar. 23, 1929. (TOS) August 3.
MOST IMMORAL LADY, A (D-TS): Leatrice Joy, Walter Pidgeon, Sidney Blackmer, Montague Love, Josephine Dunn, Robert Edeson, Donald Reed, Florence Oakley, Wilson Benge. (NP) September 28.
NIGHT WATCH, THE (D-ME): Billie Dove, Paul Lukas, Donald Reed, Nicholas Sousanin, Nicholas Bela, George Periolat, William Tooker, Gus Partos. (L) 6612f. (R) Sept. 9, 1928. (NP) Oct. 13, 1928.
OUTCAST (D-ME): Corinne Griffith, James Ford, Edmund Lowe, Huntly Gordon, Kathryn Carver, Louise Fazenda, Sam Hardy, Patsy O'Byrne, Lee Moran. (L) 6622f. (R) Nov. 11, 1928. (NP) Oct. 27, 1928. (TOS) Dec. 1, 1928.
PARIS (TS-D): Irene Bordoni, Jack Buchanan, Louise Closser Hale, Jason Rohards, Margaret Fielding, Zasu Pitts. (NP) October 19.
PRISONERS (D-TME): Corinne Griffith, James Ford, Bela Lugosi, Ian Keith, Julanne Johnston, Ann Schaeffer, Baron Hesse, Otto Matieson, Harry Northrup. (L) 7800f. (R) May 19, 1929. (NP) July 20.
ROYAL RIDER, THE (W): Ken Maynard. (L) 5957f. (R) May 5, 1929.

SATURDAY'S CHILDREN (D-TME): Corinne Griffith, Grant Withers, Albert Conti, Alma Tell, Lucien Littlefield, Charles Lane, Ann Schaeffer, Marcia Harris. (L) 7950f. (R) Apr. 14, 1929. (NP) Mar. 9, 1929. (TOS) May 25.
SCARLET SEAS (D-TME): Richard Barthelmess, Betty Compson, Loretta Young, James Bradbury, Sr., Jack Curtis, Knute Erickson. L) 6237f. (R) Dec. 9, 1928. (NP) Dec. 1, 1928. (TOS) Feb. 2, 1929.
SEVEN FOOTPRINTS TO SATAN (MY-ME): Creighton Hale, Thelma McNeill, Thelma Todd, Sheldon Lewis, William V. Mong, Sojin, Laska Winters, Ivan Christy, DeWitt Jennings, Nora Cecil, Kala Pasha, Harry Fitzgerald, Alonzo Rositto, Harry Tenbrooke. (L) 5405f. (R) Feb. 17, 1929. (NP) Mar. 9, 1929.
SONG OF THE FLAME: Alice Gentle, Alexander Gray and others. Forthcoming 1930 release.
SHOW GIRL IN HOLLYWOOD: Alice White and others. Forthcoming 1930 release.
SMILING IRISH EYES (D-TS): Colleen Moore, James Hall, Claude Gillingwater, Robert Homans, Aggie Herring, Betty Francisco, Julanne Johnston, Robert O'Connor, John Beck, Edward Earl, Tom O'Brien, Oscar Apfel, Fred Kelsey, Otto Lederer. (L) 8550f. (R) July 31, 1929. (TOS) Sept. 7. (NP) July 27.
SQUALL, THE (D-AT): Myrna Loy, Alice Joyce, Richard Tucker, Carroll Nye, Loretta Young. (L) 9629f. (R) May 26, 1929. (TOS) June 29.
SYNTHETIC SIN (D-ME): Colleen Moore, Antonio Moreno, Kathryn McGuire, Edythe Chapman, Montague Love, Gertrude Astor, Getrtrude Howard, Ben Hendricks, Jr., Raymond Tucker. (L) 6852f. (R) Jan. 6, 1929. (NP) Mar. 2, 1929.
TWIN BEDS (C-AT): Jack Mulhall, Patsy Ruth Miller, Armond Kaliz, Gertrude Astor, Knute Erickson, Edythe Chapman, Jocelyn Lee, Nita Martan, ZaSu Pitts, Eddie Gribbon, Ben Hendricks, Jr., Carl Levinnes, Alice Lake, Bert Roach. (R) July 14, 1929. (NP) July 20. (L) Talking, 7,266f.
TWO WEEKS OFF (CD-TME): Dorothy Mackaill, Jack Mulhall, Gertrude Astor, Jimmy Finlayson, Kate Price, Jed Prouty, Eddie Gribbon, Dixie Gay, Gertrude Messinger. (L) 8017f. (R) May 12, 1929. (NP) May 11, 1929. (TOS) June 8.
WEARY RIVER (MD-TME): Richard Barthelmess, Betty Compson, George Stone, William Holden, Louis Natheaux, Raymond Turner, Robert O'Connor. (L) 7976f. (R) Feb. 10, 1929. (NP) Mar. 9, 1929. (TOS) May 18.
WEDDING RINGS (T-D): Lois Wilson, H. B. Warner, Olive Borden, Kathleen Williams, Aileen Manning, James Ford, Hallam Cooley.
WHY BE GOOD (CD-ME): Colleen Moore, Neil Hamilton, Bodil Rosing, John Sainpolis, Edward Martindel, Eddie Clayton, Lincoln Stedman, Louis Natheaux, Collette Merton, Dixie Gay. (L) 7507f. (R) Mar. 17, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 30, 1929.
YOUNG NOWHERES (D): Richard Barthelmess, Marian Nixon, Bert Roach, Anders Randolf, Raymond Turner, Joselyn Lee. (NP) October 19.

Fox

AIR CIRCUS, THE (MD-TME): David Rollins, Arthur Lake, Sue Carol, Charles Delaney, Heinie Conklin, Louise Dresser, Earl Rohinson. (L) 7702f. (R) Sept. 30, 1928. (NP) Oct. 20, 1928. (TOS) Jan. 5, 1929.
BEHIND THAT CURTAIN (MY-AT): Warner Baxter, Lois Moran, Gilbert, Emery, Claude King, Philip Strange, Boris Karloff, Jamiel Hassen, Peter Gawthorne, John Rogers, Montague Shaw, Finch Smiles, Mercedes De Valasco, E. L. Park. (L) 8300f. (R) June 30, 1929. (TOS) Aug. 31. (NP) July 6.
BIG TIME (AT-CD): Lee Tracy, Mae Clarke, Daphine Pollard, Josephine Dunn, and Stepin Fetchit. Directed by Kenneth Hawks. (NP) Oct. 5.
BLACK MAGIC (D-ME): Josephine Dunn, Earle Foxe, John Holland, Henry B. Walthall, Dorothy Jordon, Fritz Feld, Sheldon Lewis, Ivan Lindow, Blue Washington. (L) 5835f. Silent, 5855f. (R) June 2, 1929. (NP) Aug. 3.
BLACK WATCH, THE (R-AT): Victor McLaglen, Myrna Loy, David Torrence, David Percy, Joseph Diskay, Joyzelle, David Rollins, Lumsden Hare, Roy D'Arcy, Mitchell Lewis, Cyril Chadwick, Francis Ford, Walter Long, Frederick Sullivan, Richard Travers, Pat Somerset, Claude King. (L) 8487f. (R) May 26, 1929. (NP) June 15. (TOS) July 6.
BLINDFOLD (D-M): Lois Moran, George O'Brien, Earl Foxe, Don Terry, Maria Alba, Fritz Feld, Andy Clyde, Craufurd Kent, Robert E. Homans, John Kelly, Philips Smalley. (L) 5598f. (R) Dec. 9, 1928. (NP) Dec. 8, 1928.
BLUE SKIES (CD-M): Helen Twelvetrees, Frank Albertson, Rosa Gore, William Orlamond, Claude King, Carmencita Johnson, Freddie Frederick, Ethel Wales, Adele Watson, Helen Jerome Eddy. (L) Silent, 5367f; sound, 5408f. (R) Mar. 7, 1929. (NP) Apr. 6, 1929.
CAPTAIN LASH (D-M): Victor McLaglen, Claire Windsor, Arthur Stone, Albert Conti, Clyde Cook, Jean Laverty, Frank Hagney, Boris Charsky, Jane Winton. (L) 5453f. (R) Jan. 6, 1929. (NP) Mar. 9, 1929. (TOS) Feb. 16
CHASING THROUGH EUROPE (D-TME): Sue Carol, Nick Stuart, Gustav von Seyffertitz, Gavin Gordon, E. Alyn Warren. (L) Silent, 5622f.; sound, 5581f. (R) June 9, 1929. (NP) Aug. 10.
CHRISTINA (D): Janet Gaynor, Charles Morton, Rudolph Schildkraut, Lucy Dorralne, Harry Cording. (L) 6955f. (R) Mar. 30, 1929. (NP) Aug. 3.
COCK-EYED WORLD, THE (D-AT): Lily Damita, Victor McLaglen, Edmund Lowe, Lelia Karnelly, Bobby Burns, Jean Bary, Joe Brown. (L) 10,611f. (NP) Sept. 7. (TOS) Oct. 5.
DRY MARTINI (D-M): Mary Astor, Matt Moore, Jocelyn Lee, Sally Eilers, Albert Gran, Albert Conti, Tom Rickets, Hugh Trevor, John T. Dillon, Marcelle Corday. (L) 7176f. (R) Oct. 7, 1928. (NP) Mar. 16, 1929. (TOS) Dec. 1, 1928.
EXALTED FLAPPER, THE (CD-ME): Sue Carol, Barry Norton, Irene Rich, Albert Conti, Sylvia Field, Stuart Irwin, Lawrence Grant, Charles Clary, Michael Visaroff, Don Allen, Landers Stevens. (R) May 26, 1929. (NP) June 22. (L) 5806f.
FAR CALL, THE (D-ME): Charles Morton, Leila Hyams, Ulrich Haunt, Stanley J. Sanford, Warren Hymer, Arthur Stone, Charles Middleton, Pat Hartigan, Ivan Linow, Dan Wolheim, Randolph Scott, Charles Gorman, Bernard Siegel, Willie Fung, Harry Gripp, Frank Chew, Sam Baker. (L) Sound, 5313f; silent, 5285f. (R) Apr. 28, 1929. (NP) June 1.
FOUR DEVILS (D-TME): Janet Gaynor, Mary Duncan, Charles Morton, Barry Norton, Farrell MacDonald, Nancy Drexel. (L) 6500f. (NP) July 20. (TOS) Nov. 9.
FOUR SONS (D-ME): Margaret Mann, James Hall, Francis X. Bushman, Jr., Charles Morton, George Meeker, June Collyer, Wendell Franklin, Earle Foxe, Albert Gran, August Tollaire, Frank Reicher, Jack Pennick, Hughie Mack, Ruth Mix. (L) 8962f. (R) Sept. 2, 1928. (NP) Mar. 9, 1929. (TOS) Jan. 12, 1929.
FOX MOVIETONE FOLLIES (MC-ATS): Lola Lane, Frank Richardson, David Percy, Sue Carol, Dixie Lee, David Rollins, Sharon Lynn, John Breedon, Stepin Fetchit. (L) 8291f. (R) May 25, 1929. (NP) June 15. (TOS) June 29.
FROZEN JUSTICE (D): Lenore Ulric, Robert Frazer, Louis Wolheim, Ulrich Haupt, Laska Winter, Tom Patricola, Alice Lake, Gertrude Astor, Adele Windsor, Warren Heymer, Neyneen Farrell, Arthur Stone and others. (NP) Nov. 16.
FUGITIVES (MD-M): Madge Bellamy, Don Terry, Arthur Stone, Earle Fox, Matthew Betz, Lumsden Hare, Hap Ward, Edith Yorke, Jean Laverty. (L) 5356f. (R) Jan. 27, 1929. (NP) Mar. 16, 1929.
GHOST TALKS, THE (My-TME): Special cast. (R) Mar. 30, 1929. (L) 6428f.
GIRL FROM HAVANA (AT-D): Paul Page, Lola Lane, Natalie Moorhead, Kenneth Thomson, Warren Hymer, Joseph Girard and Adele Windsor. Directed by Benjamin Stoloff. (NP) Sept. 21.
GIRLS GONE WILD (CD-M): Sue Carol, Nick Stuart, William Russell, Roy D'Arcy, Leslie Fenton, Hedda Hopper, John Darrow, Mathew Betz, Edmund Breeze, Minna Ferry, Louis Natheaux, Lumsden Hare. (L) Talking, 5332f. (R) Feb. 24, 1929. (NP) March 23, 1929.
HEARTS IN DIXIE (AT-D): Stepbin Fetchit, Clarence Muse, Eugene Jackson, Dorothy Morrison, Bernice Pilot, Clifford Ingram, Mildred Washington, Zach Williams, Gertrude Howard, Vivian Smith, Robert Brooks, A. C. H. Billdrew, Richard Carlysle. (R) Mar. 10. (L) Sound, 7463f.; silent, 6444f. (TOS) May 25.
HOLLYWOOD NIGHTS (AT-D): All-star cast. Forthcoming 1930 release.
HOMESICK (F): Sammy Cohen, Harry Sweet, Marjorie Beebe, Henry Armetta, Pat Harmon. (L) 5153f. (R) Dec. 16, 1928. (NP) Mar. 9, 1929.
IN OLD ARIZONA (D-TME): Warner Baxter, Edmund Lowe. (L) 8724f. (R) Jan. 20, 1929. (TOS) Mar. 23, 1929.
JOY STREET (CD-M): Lois Moran, Nick Stuart, Rex Bell, Jose Crespo, Dorothy Ward, Ada Williams, Maria Alba, Sally Phipps, Florence Allen, Mabel Vail, John Breedon. (R) Apr. 7, 1929. (L) Silent, 5754f.; sound, 5748f. (NP) May 11, 1929.
LUCKY STAR (D-T): Charles Farrell, Janet Gaynor, Hedwiga Reicher, Guinn (Big Boy) Williams, Paul Fix, Gloria Grey, Hector V. Sarno. (L) Talking, 8895f.; silent, 8725f. (R) Aug. 18, 1929. (TOS) Sept. 28.
MAKING THE GRADE (CD-M): Edmund Lowe, Lois Moran, Albert Hart, Lucien Littlefield, James Ford, Sherman Ross, John Alden, Gino Conti, Rolfe Sedan, Lia Tora, Mary Ashley. (L) Talking, 5903f.; silent, 5024f. (R) Feb. 10, 1929. (NP) Mar. 9, 1929.
MASKED EMOTIONS (D-TME): George O'Brien, Nora Lane, Farrell MacDonald, David Sharpe, Edward Peil, Sr., Frank Hagney. (L) Silent, 5389f.; sound, 5419f. (R) May 19, 1929. (NP) June 15. (L) 5419f.
MASQUERADE (CD): Alan Birmingham, Leila Hyams, Clyde Cook, Farrell MacDonald, Arnold Lucy, George Pierce, Rita Le Roy, John Breeden, Jack Pierce, Pat Moriarity, Jack Carlisle, Frank Richardson. (N) July 27. (L) Talking, 5643f.
NEW YEAR'S EVE (D-M): Mary Astor, Charles Morton, Arthur Stone, Helen Ware, Freddie Frederick, Florence Lake, Sumner Getchell, Virginia Vane, Stuart Erwin. (R) Feb. 24, 1929. (L) Silent, 5959f; sound, 5984f. (NP) Mar. 16, 1929.
NOT QUITE DECENT (D-TM): June Collyer, Louise Dresser, Allan Lane, Oscar Apfel, Paul Nicholson, Marjorie Beebe, Ben Hewlett, Jack Kenney. (L) Talking, 4965f; silent, 4653f. (R) Mar. 24, 1929. (TOS) June 22. (NP) May 18, 1929.
ONE WOMAN IDEA, THE (D-ME): Rod La Rocque, Marceline Day, Sharon Lynn, Sally Phipps, Shirley Dorman, Ivan Lehedeff, Douglas Gilmore, Gino Corrado, Joseph W. Girard, Arnold Lucy, Frances Rosay, Guy Trento, Daniel Hasson, Tom Tamarez, Coy Watson. (L) Talking, 6111f.; silent, 6106f. (R) June 2, 1929. (NP) June 22.
PLASTERED IN PARIS (C-M): With Cohen, Pennick and Linow. (L) 5640f. (R) Sept. 23, 1928.
PLEASURE CRAZED (D-AT): Marguerite Churchill, Kenneth Macenna, Dorothy Burgess, Campbell Gullan, Douglas Gilmore, Henry Kolker, Frederick Graham, Rex Bell, Charlotte Merriam. (R) July, 1929. (NP) July 20. (L) Talking, 5560f.
PROTECTION (MD-ME): Dorothy Burgess, Robert Elliott, Paul Page, Ben Hewitt, Roy Stewart, Dorothy Ward, William H. Tooker, Joe Brown, Arthur Hoyt. (R) May 12. (L) 5511f.
RED WINE (CD-M): June Collyer, Conrad Nagel, Arthur Stone, Sharon Lynn, E. Alyn Warren, Ernest Hilliard. Ernest Wood, Marshall "Bahe" Ruth, Dixie Gay, Margaret La Marr. (L) 6194f. (R) Dec. 23, 1928. (NP) Mar. 9, 1929. (TOS) Jan. 26, 1929.
RILEY THE COP (CD-M): J. Farrell MacDonald. (L) 6132f. (R) Nov. 25, 1928.
RIVER, THE (D): Charles Farrell, Mary Duncan, Ivan Linow, Margaret Mann, Aldredo Sabato. (L) 7313f. (NP) July 20.
ROMANCE OF THE UNDERWORLD (D-M): With Astor and Boles. (L) 6162f. (R) Nov. 11, 1928. (TOS) Jan. 19, 1929.
SALUTE (AT-D): George O'Brien, William Janey, Frank Albertson, Helen Chandler, Joyce Compton, Clifford Dempsey, Lumsden Hare, Stephin Fetchit, David Butler. Rex Bell, John Breeden. (NP) Sept. 7. (TOS) Oct. 26.
SIN SISTER, THE (CD-M): Nancy Carroll, Lawrence Gray, Josephine Dunn, Myrtle Stedman, Anders Randolf, Richard Alexander, Frederick H. Graham, George Davis, David Callis. (L) 6072f. (R) Feb. 3, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 27, 1929.
SONG OF KENTUCKY, A (D-T): Lois Moran, Joe Wagstaff, Dorothy Burgess, Douglas Gilmore, Hedda Hopper, Edward Davis, Herman Bing, Bert Woodruff. (NP) November 9.
SPEAKEASY CD-AT): Paul Page, Lola Lane, Henry B. Waltball, Helen Ware, Warren Hymer, Stuart Erwin, Sharon Lynn, Erville Alderson, James Guilfoyle, Helen Lynch, Marjorie Beebe, Sailor Vincent, Joseph Cawthorne, Ivan Linow. (L) 5775f. (R) Mar. 24, 1929. (NP) Apr. 6, 1929. (TOS) Apr. 27, 1929.
STRONG BOY (D-M): Victor McLaglen, Leatrice Joy, Farrell MacDonald, Slim Summerville, Kent Sanders, Tom Wilson, Jack Pennick, Robert Ryan, David Torrence, Dolores Johnson (L) 5567f. (R) Mar. 3, 1929. (NP) Mar. 16, 1929. (TOS) May 4, 1929.
TAKING A CHANCE: With Rex Bell. (L) 4876f. (R) Nov. 18, 1928.
THEY HAD TO SEE PARIS (AT-CD): Will Rogers, Irene Rich, Marguerite Churchill, Fifi Dorsay, Owen Davis, Rex Bell, Ivan Lehedeff, Christiane Yves, Edgar Kennedy, Marcelle Corday, Marcla Manon, Theodore Lodi, Boh Kerr, Andre Cheron, Gregory Gay. (NP) Sept. 21.
THROUGH DIFFERENT EYES (D-AT). Mary Duncan, Edmund Lowe, Warner Baxter, Earle Foxe, Donald Gallagher, Florence Lake. (R) Apr. 7, 1929. (L) 5166f. (NP) May 11, 1929. (TOS) June 8.
TRENT'S LAST CASE (My-M-M): Raymond Griffith, Raymond Hatton, Marceline Day, Donald Crisp, Lawrence Gray, Nicholas Soussanin, Anita Gravin. Ed Kennedy. (R) Mar. 31, 1929. (L) Silent, 5309f.; sound, 5334f. (NP) May 18, 1929.
TRUE HEAVEN (D-M): George O'Brien, Lois Moran, Philip Smalley, Oscar Apfel, Duke Martin, Andre Cheron, Donald MacKenzie, Hedwig Reicher, Will Stanton. (L) 5531f. (R) Jan. 20, 1929. (NP) Mar. 16, 1929. (TOS) Apr. 6, 1929.
VALIANT, THE (D-AT): Paul Muni and Churchill. (R) Apr. 21, 1929. (L) 5537f.
VEILED WOMAN, THE (D-M): Lia Tora, Paul Vincenti, Walter McGrail, Josef Swickard, Kenneth Thompson, Andre Cheron, Ivan Lehedeff, Maude George. (L) Silent, 5185f. Sound, 5192f. (R) Apr. 14, 1929. (NP) Mar. 23, 1929.
WHITE FLAME, THE (D): All-star cast. Forthcoming 1930 release.
WORDS AND MUSIC (AT-CD): Lois Moran, David Percy, Helen Twelvetrees, William Orlamond, Elizabeth Patterson, Duke Morrison, Frank Albertson, Tom Patricola, Buhbles Crowell, Biltmore Quartet. (NP) Sept. 7. (TOS) Sept. 21.

General Pictures

BACHELORS CLUB, THE (D): Richard Talmadge, Barbara Worth, Edna Murphy, Edna Ellsmere, V. Talbot Henderson, Herbert Hayes, Barry Palmer. (L) 5600f. (NP) June 15.
BACK FROM SHANGHAI (D): Vera Reynolds, Sojin, Joseph W. Girard, Henry Sedley. (L) 5400f. (R) Mar. 15.
HEROIC LOVER (D): Leonard St. Leo, Stuart Holmes, Barbara Bedford, Ted Snell, Hugh Metcalf, William Franey. (R) Feb. 5. (L) 5500f.

Gotham

HEAD OF THE FAMILY, THE: Virginia Lee Corbin. (L) 6250f. (R) October, 1928.
KNEE HIGH: Virginia Corbin. (R) October, 1929.
MODERN SAPPHO, A (T): Betty Bronson. (R) September, 1929.
RIVER WOMAN, THE (D-ME): Jacqueline Logan, Lionel Barrymore, Charles Delaney, Harry Todd, Mary Doran, Sheldon Lewis. (L) 8 reels. (R) April, 1929. (NP) Mar. 30, 1929.
TIMES SQUARE (CD-T): Alice Day, Eddie Kane, Emile Chautard, John Miljan, Natalie Joyce, Joseph Swickard. (L) 10,500f. (R) March, 1927. (NP) Mar. 30, 1929.
THROUGH THE BREAKERS: Livingston and Herbert. (L) 6420f. (R) September, 1928.

Edward L. Klein

ADVENTURES OF MAYA: (L) Silent, 5400f. (R) Apr. 28, 1929.
PRESIDENT, THE (D): Ivan Mosjoukine, Suzy Vernon, Nikolai Malikoff, Heinrich Schroth, Luigi Servanti. (L) 8100f.

Ernest Mattsson

IN DALARNA AND JERUSALEM (D): Hanson and Veidt. (L) 14,000f. Forthcoming 1929 release.

Metro-Goldwyn-Mayer

ALIAS JIMMY VALENTINE (M-TME): William Haines, Lionel Barrymore, Leila Hyams, Karl Dane, Tully Marshall, Howard Hickman, Billy Butts, Evelyn Mills. (L) 8,000f. (R) Jan. 26, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 9, 1929.
ALL AT SEA (C): Karl Dane, George K. Arthur, Josephine Dunn, Herbert Prior, Eddie Baker. (L) 5345f. (R) Feb. 9, 1929. (NP) Feb. 23, 1929.
ANNA CHRISTIE (D): Greta Garbo, Robert Ames and others. Forthcoming 1930 release.
BELLAMY TRIAL, THE (D-TME): Leatrice Joy, Betty Bronson. (L) 7524f. (R) Mar. 2, 1929. (NP) Sept. 29, 1928. (TOS) Apr. 13, 1929.
BRIDGE OF SAN LUIS REY, THE (D-ME): Lily Damita, Ernest Torrence, Raquel Torres, Don Alvarado, Duncan Rinaldo, Henry B. Walthall, Mikhail Vavitch, Emily Fitzroy, Tully Marsball. (L) 7880f. (R) Mar. 30, 1929. (NP) May 18, 1929.
BROADWAY MELODY, THE (MC-TSM): Anita Page, Bessie Love, Charles King, Jed Prouty, Kenneth Thomson, Edward Dillon, Mary Doran, Eddie Kane, J. Emmett Beck, Marshall Ruth, Drew Demarest. (R) Mar. 9, 1929. (L) Sound, 9372f.; silent, 5943f. (NP) Mar. 30, 1929. (TOS) Apr. 20, 1929.
BROTHERLY LOVE (C-TE): Karl Dane, George K. Arthur, Jean Arthur, Richard Carlyle, Edward Connelly, Marcia Harris. (L) 6053f. (R) Oct. 13, 1928. (NP) Oct. 13, 1928.
CAMERAMAN, THE (C): Buster Keaton, Marceline Day, Harold Goodwin, Sidney Bracy, Harry Gribbon. (L) 6995f. (R) Sept. 15, 1928. (NP) Sept. 15, 1928.
CHINA BOUND (CD): Karl Dane, George K. Arthur, Josephine Dunn, Polly Moran, Hatty Woods, Carl Stockdale. (L) 6000f. (R) May 18, 1929. (NP) May 11, 1929.
DESERT NIGHTS (D): John Gilbert, Ernest Torrence, Mary Nolan. (L) 6177f. (R) Mar. 9, 1929. (NP) Mar. 16, 1929. (TOS) Mar. 16, 1929.
DESERT RIDER, THE (W): Tim McCoy Raquel Torres, Bert Roach, Edward Connelly, Harry Woods, Jess Cavin. (R) May 11, 1929. (L) 4943f. (NP) June 22.
DREAM OF LOVE (D): Joan Crawford, Nils Asther, Aileen Pringle, Warner Oland, Carmel Myers, Harry Reinhardt, Harry Myers, Alphonse Martell, Fletcher Norton. (L) 7987f. (R) Dec. 1, 1928. (NP) Dec. 22, 1928. (TOS) Dec. 8, 1928.
DUKE STEPS OUT, THE (CD-TME): William Haines, Joan Crawford, Karl Dane, Tenen Holtz, Eddie Nugent, Jack Roper, Delmer Davis, Luke Cosgrove, Herbert Prior. (L) Silent-6210f. Sound-6206f. (R) Mar. 16, 1929. (NP) Mar. 30, 1929.
FLYING FLEET, THE (D-M): Ramon Novarro, Ralpb Graves, Anita Page, Edward Nugent, Carroll Nye, Sumner Getchell, Gardner James, Alfred Allen. (L) 9044f. (R) Jan. 19, 1929. (NP) Feh. 2, 1929. (TOS) Jan. 19, 1929.
GIRL IN THE SHOW, THE (T-CD): Bessie Love, Ford Sterling, Raymond Hackett. (TOS) Aug. 31.
HALLELUJAH (D-ATS): Nina Mae McKinney, William Fountaine, Daniel L. Haynes, Harry Gray, Fannie Bell Dé Knight, Everett McGarrity, Victoria Spivey, Milton Dickerson, Robert Couch, Walter Tait, Dixie Jubilee Singers. (L) Talking, 9650f.
HIS GLORIOUS NIGHT (T-D): John Gilbert, Katherine Dale Owen, Nance O'Neil, Gustav von Seyffertitz, Hedda Hopper, Tyrell Davis, Gerard Barry, Madeline Seymour, Richard Carle, Eva Dennison, Youcca Troubletzkoy, Peter Cawthorne. (NP) October 19. (TOS) Oct. 26.
HOLLYWOOD REVUE, THE (MC-ATS): Bessie Love, Charles King, Marion Davies, Norma Shearer, William Haines, Gus Edwards, Joan Crawford, John Gilbert, Marie Dressler, Polly Moran, Brox Sisters, Anita Page, Buster Keaton, Albertina Ballet. (L) Talking, 11,699f. (TOS) Nov. 16.
HONEYMOON (CD): Polly Moran, Eddie Gribbon, Bert Roach, Flash. (L) 4823f. (R) Dec. 22, 1928. (NP) Mar. 9, 1929.
IDLE RICH, THE (D-AT): Conrad Nagel, Bessie Love, Leila Hyams, Robert Ober, James Neill, Edythe Chapman, Paul Kruger, Kenneth Gibson. (L) 7351f. (R) June 15, 1929. (NP) June 8. (TOS) June 22.
LADY OF CHANCE, A (D-M): Norma Shearer, Lowell Sherman, Gwen Lee, John Mack Brown, Eugenia Besserer, Buddy Messinger. (L) 7126f. (R) Dec. 22, 1928. (NP) Mar. 9, 1929.
LAST OF MRS. CHEYNEY, THE (D-AT): Norma Shearer, Basil Rathbone, George Berraud, Herbert Bunston, Hedda Hopper, Moon Carrol, Madeline Seymour, Cyril Chadwick, George K. Arthur (in sound print only), Finch Smiles, Maude Turner. (NP) July 20. (L) Talking, 8651f; silent, 6484f.
LOVES OF CASANOVA (D): Ivan Mosoujkine, Diana Kerenne, Suzanne Bianchetti, Jenny Jugo, Rina de Liguoro, Nina Kochitz, Olga Day, Paul Guide, Decoeur, Bouamerane, Rudolf Klein-Rogge. (L) 6179f. (R) Feh. 16, 1929. (NP) Mar. 9, 1929.
MADAME X (D-AT): Lewis Stone, Ruth Chatterton, Raymond Hackett, Holmes Herbert, Eugenie Besserer, John P. Edington, Mitchell Lewis, Ulrich Haupt, Sidney Toler, Richard Carle, Claud King, Chappell Dossett. ((L) 8806f. (NP) June 29. (TOS) Aug. 17.
MAN'S MAN, A (CD-ME): William Haines, Josephine Dunn, Sam Hardy, Mae Busch. (L) 6683f. (R) May 25, 1929. (NP) June 22. (TOS) June 22.
MARIANNE (CD-AT): Marion Davies, Oscar Shaw, Robert Castle, Scott Kolk, Emil Chautard, Mack Swain, Oscar Apfel, Robert Ames. Recorded on film and disc. (R) July 20, 1929. (NP) Aug. 31. (TOS) Oct. 19.

MORGAN'S LAST RAID (W): Tim McCoy, Dorothy Sebastian, Wheeler Oakman, Allan Garcia, Hank Mann, Montague Shaw. (L) 5264f. (R) Jan. 5, 1929. (NP) Mar. 9, 1929.

MYSTERIOUS ISLAND, THE (T-D): Lionel Barrymore, Jane Daly, Lloyd Hughes, Montagu Love, Harry Gribbon, Snitz Edwards, Gibson Gowland, Dolores Brinkman. (NP) October 19.

NAPOLEON (D): Waldimir Roudenko, Albert Dieudonne, Alexandre Koubitzky, Harry Krimer, Edmond Van Daele, Antonin Artaud, Gina Manes, Nicholas Koline. (L) 6893f. (R) Oct. 27, 1928. (NP) Oct. 27, 1929.

OUR MODERN MAIDENS (AT-D): Joan Crawford, Rod La Rocque, Douglas Fairbanks, Jr., Anita Page, Edward Nugent, Josephine Dunn, Albert Gran. (NP) Sept. 14. (TOS) Nov. 9.

OVERLAND TELEGRAPH, THE (W): Tim McCoy, Dorothy Janis, Frank Rice, Lawford Davidson, Clarence Geldert, Chief Big Tree. (L) 4815f. (R) Mar. 2, 1929. (NP) Mar. 16, 1929.

PAGAN, THE (D-SME): Ramon Novarro, Renee Adoree, Dorothy Janis, Donald Crisp. (L) Silent-7150f. Sound-7359f. (R) Apr. 27, 1929. (NP) May 25, 1929.

SHOW PEOPLE (CD-TE): Marion Davies, William Haines, Dell Henderson, Paul Ralli, Tenen Holtz, Harry Gibbon, Sidney Bracy, Polly Moran, Albert Conti. (L) 7453f. (R) Oct. 20, 1928. (NP) Sept. 29, 1928. (TOS) Oct. 27, 1928.

SINGLE MAN, A (CD): Lew Cody, Aileen Pringle, Marceline Day, Edward Nugent, Kathlyn Williams, Eileen Manning. (L) 5596f. (R) Jan. 12, 1929. (NP) Feb. 9, 1929.

SINGLE STANDARD, THE (D): Greta Garbo, Nils Asther, John Mack Brown, Dorothy Sebastian, Lane Chandler, Robert Castle, Mahlon Hamilton, Kathlyn Williams, Zeffie Tidbury. (NP) Aug. 17. (L) 6569f. (TOS) Aug. 17.

SIOUX BLOOD (W): Tim McCoy, Robert Frazer, Marion Douglas, Clarence Geldert, Chief Big Tree, Sidney Bracy. (L) 4811f. (R) Apr. 20, 1929. (NP) Apr. 27, 1929.

SPEEDWAY (T-CD): William Haines, Anita Page, Ernest Torrence, Polly Moran, Karl Dane, John Miljan. (TOS) Sept. 14. (NP) Sept. 14.

SPIES (M): Rudolph-Klein-Rogge, Greda Maurus, Lien Deyers, Louis Ralph, Craighall Sherry, Willy Fritsch, Lupu Pick, Fritz Rasp. (L) 7999f. (NP) June 15.

SPITE MARRIAGE (CD-M): Buster Keaton, Dorothy Sebastian, Edward Earle, Lella Hyams, William Bechtel, John Byron. (L) 7047f. (R) Apr. 6, 1929. (NP) Apr. 27, 1929.

TRADER HORN (AT-D): Edwina Booth, Harry Carey and others. Forthcoming 1930 release.

THIRTEENTH CHAIR, THE (MD-T): Conrad Nagel, Leila Hyams, Margaret Wycherly, Helen Milliard, Holmes Herbert, Mary Forbes, Bela Lugosi, John Davidson, Charles Quartermaine, Moon Carrol. (NP) Nov. 9.

THUNDER (D-TME): Lon Chaney, James Murray, Phyllie Haver, George Duryea, Francis Morrie, Wally Albright. (L) 7783f. (R) June 25, 1929. (NP) Aug. 3. (TOS) Aug. 17.

TIDE OF EMPIRE (D-M): Renee Adoree and Duryea. (L) 6552f. (R) Mar. 23, 1929.

TRIAL OF MARY DUGAN (D-AT): Norma Shearer, Lewis Stone, H. B. Warner, Raymond Hackett, Lilyan Tashman, Olive Tell, Adrienne D'Ambricourt, Mary Doran, Dewitt Jennings, Wilfrid North, Landers Stevens, Charles Moore, Claud Allister. (NP) May 25. (L) 10,000f. (R) June 8. (TOS) July 13.

TRAIL OF '98, THE (D-ME): Dolores Del Rio, Ralph Forbes, Harry Carey, Tully Marshall, Emlly Fitzroy, Tenen Holtz, Russell Simpson, Karl Dane, Cesare Gravina, George Cooper, John Down, E. Alyn Warner. (L) 8799f. (R) Jan. 5, 1929. (NP) Dec. 29, 1928. (TOS) Mar. 23, 1929.

VIKING, THE (D-ME): Donald Crisp, Pauline Starke, LeRoy Mason, Anders Randolph, Richard Alexander, Harry Lewis Woods, Albert MacQuarrie, Roy Stewart, Torben Meyer, Claire MacDowell, Julia Swayne Gorden. (L) 8186f. (NP) Mar. 9, 1929. All in technicolor. (TOS) Oct. 26.

VOICE OF THE CITY, THE (AT-D): Robert Ames, Willard Mack, Sylvia Field, James Farley, John Miljan, Clark Marshall, Duane Thompson, Tom McGuire, Alice Moe, Beatrice Banyard. (L) Sound-7427f. (R) Apr. 13, 1929. (NP) Apr. 27, 1929. (TOS) May 18.

WEST OF ZANZIBAR (D-M): Lon Chaney, Lionel Barrymore, Warner Baxter, Mary Nolan, Jane Daly, Roscoe Ward, Kalla Pasha, Curtis Nero. (L) 6150f. (R) Nov. 24, 1928. (NP) Dec. 8, 1928.

WHERE EAST IS EAST (D-TME): Lon Chaney, Lupe Velez, Estelle Taylor, Lloyd Hughes, Louis Stern, Mrs. Wong Wing. (L) 6500f. (R) May 4, 1929. (NP) June 22. (TOS) June 15.

WHITE SHADOWS OF THE SOUTH SEAS (D-TME): Monte Blue, Raquel Torres, Robert Anderson. (L) 7965f. (R) Nov. 10, 1928. (NP) July 7, 1928. (TOS) Dec. 1, 1928.

WILD ORCHIDS (D): Greta Garbo, Lewis Stone, Nils Asther. (L) 9235f. (R) Feb. 23, 1929. (NP) Mar. 2, 1929. (TOS) Feb. 23, 1929.

WISE GIRLS (T-D): Elliott Nugent, Norma Lee, Roland Young, J. C. Nugent, Clara Blandick, Marion Shilling, Leora Spellman, James Dolan. (NP) October 12.

WOMAN OF AFFAIRS (D-M): Greta Garbo, John Gilbert. (L) 8319f. (R) Dec. 15, 1928. (TOS) Feb. 16, 1929.

WONDER OF WOMEN (D-TME): Lewis Stone, Lella Hyams, Peggy Wood, Harry Myers, Sarah Padden, George Fawcett, Blanche Frederici, Wally Albright, Jr., Camencita Johnson, Anita Loulee Fremault, Dietrich Haupt, Ullric Haupt, Jr. (L) Talking, 8796f; silent, 6835f. (R) July 31, 1929. (NP) July 27. (TOS) Aug. 17.

Paramount

ABIE'S IRISH ROSE (CD-TME): Charles Rogers, Nancy Carroll, Jean Hersholt, J. Farrell MacDonald, Bernard Grocey, Ida Kramer, Nick Cogey, Camillus Pretal, Rosa Rosanova. (L) Silent, 10,187f; eound, 10,471f. (R) Jan. 5, 1929. (NP) Nov. 3, 1928. (TOS) Feb. 2, 1929.

APPLAUSE (TS-D): Helen Morgan, Joan Peters, Fuller Mellish, Jr., Jack Cameron, Henry Wadsworth, Dorothy Cuming. (NP) October 19.

AVALANCHE (W): Jack Holt, Dorie Hill, Baclanova, John Darrow, Guy Oliver, Richard Winslow. (L) 6099f. (NP) Dec. 1, 1928.

BATTLE OF PARIS (AT-D): Gertrude Lawrence, Charles Ruggles, Walter Petrie, Gladys Du Bois, Arthur Treacher and Joe King. (NP) Nov. 16.

BEGGARS OF LIFE (M-ME): Wallace Berry, Louise Brooks, Richard Arlen, Edgar Blue Washington, H. A. Morgan, Andy Clarke, Mike Donlin, Roscoe Karns, Robert Perry, Johnnie Morris, George Kotsonaros, Jacque Chapin, Robert Brower, Frank Brownlee. (L) 7805f. (R) Sept. 15, 1928. (NP) July 7, 1928. (TOS) Oct. 20, 1928.

BEHIND THE GERMAN LINES (D): Foreign cast. (L) Sound, 8254f. (R) Jan. 12, 1929.

BETRAYAL (D-ME): Emil Jannings, Gary Cooper, Esther Ralston, Jada Weller, Douglas Haig, Bodil Rosing. (L) Silent, 6492f; sound, 6614f. (R) May 11, 1929. (NP) Apr. 27, 1929. (TOS) June 1.

CANARY MURDER CASE, THE (My-AT): William Powell, James Hall, Louise Brooks, Jean Arthur, Gustav von Seyffertitz, Charles Lane, Eugene Pallette, Lawrence Gray, Ned Sparks, Louis John Bartels, E. H. Calvert. (L) Talking, 7171f; silent, 5943f. (R) Feb. 16, 1929. (NP) June 15.

CARNATION KID, THE (C-AT): Douglas MacLean, Frances Lee, William B. Davidson, Lorraine Eddy, Charles Hill Malles. Francie McDonald, Maurice Black, Bert Swor, Jr., Carl Stockdale. (L) Silent, 6290f; sound, 7267f. (R) Feb. 23, 1929. (NP) Mar. 16, 1929.

CASE OF LENA SMITH, THE (D): Esther Ralston, James Hall, Gustav von Seyffertitz, Emily Fitzroy, Fred Kohler, Betty Aho, Lawrence Grant, Leono Lane, Kay DesLye, Alex Woloshin, Ann Brody, Wally Albright, Jr., Warner Klinger. (L) 7229f. (R) Jan .19, 1929. (NP) Mar. 16, 1929. (TOS) Jan. 26, 1929.

CHARMING SINNERS (D-TME): Ruth Chatterton, Clive Brook, Mary Nolan, William Powell, Laura Hope Crews, Florence Eldridge, Montagu Love, Juliette Crosby, Lorraine Eddy, Claude Allister. (L) 6164f. (R) July 6, 1929. (NP) Aug. 10. (TOS) Aug. 3.

CHINATOWN NIGHTS (D-AT): Wallace Beery, Florence Vidor, Warner Oland, Jack McHugh, Jack Oakie, Tetsu Komai, Frank Chew, Mrs. Wing, Peter Morrison, Freeman Wood. (L) Silent, 7145f; sound, 7081f. (R) Mar. 23, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 6, 1929.

CLOSE HARMONY (CD-AT): Charles Rogers, Nancy Carroll, Harry Green, Jack Oakie, Richard (Skeets) Gallagher, Matty Roubert, Ricca Allen, Wade Boteler, Baby Mack, Oscar Smith, Greta Grandstedt, Gus Partos. (L) Sound, 6271f. (R) Apr. 13, 1929. (NP) Mar. 30, 1929. (TOS) Apr. 13, 1929.

COCOANUTS, THE (MC-ATS): Four Marx Brothers, Mary Eaton, Oscar Shaw, Katherine, Francis, Margaret Dumont, Cyril Ring, Basil Ruysdael, Sylvan Lee, Gamby-Hale Girls, Allan K. Foster Girls. (L) 8613f. (R) May 23, 1929. (NP) July 13. (TOS) July 20.

DANCE OF LIFE, THE (D-AT): Nancy Carroll, Hal Skelly, Dorothy Revier, Ralph Theador, Charles D. Brown, Al St. John, May Boley, Oscar Levant, Gladys DuBois, James T. Quinn, James Farley, George Irving. (L) Talking, 10,619f; (P) Sept. 14. (Silent 7488f. (TOS) Sept. 21.

DANGEROUS CURVES (D-AT): Clara Bow, Richard Arlen, Kay Francis, David Newell, Anders Randolph, May Boley, T. Roy Barnes, Joyce Compton, Charles D. Brown, Stuart Erwin, Jack Lude. (R) July 13, 1929. (NP) Aug. 3. (L) Talking, 7278f; eilent, 6539f. (TOS) July 20.

DANGEROUS WOMAN, A (D-AT): Baclanova, Clive Brook, Neil Hamilton, Clyde Cook, Leslie Fenton, Snitz Edwards. (L) Sound, 6643f. (R) May 18, 1929. (NP) Mar. 16, 1929. (TOS) May 18.

DARKENED ROOMS (MD): Evelyn Brent, Neil Hamilton, Doris Hill, David Newell, Gale Henry, Wallace McDonald, Blanche Craig, E. H. Calvert, Sammy Bricker. (NP) October 19.

DIVORCE MADE EASY (CD-AT): Douglas MacLean, Marie Prevost, Johnny Arthur, Frances Lee, Dot Farley, Jack Duffy, Buddy Watles, Hal Wilson. (R) July 6, 1929. (NP) July 13. (L) Talking, 5386f; silent, 5270f. (TOS) July 6.

DOCTOR'S SECRET, THE (D-AT): Ruth Chatterton, H. B. Warner, John Loder, Robert Edeson, Wilfored Noy, Ethel Wales, Nancy Price, Frank Finch-Smiles. (L) Sound, 5823f. (N) Mar. 16, 1929. (TOS) Feb. 16, 1929.

DUMMY, THE (D-AT): Ruth Chatterton, Frederic March, John Cromwell, Fred Kohler, Mickey Bennett, Vondell Darr, Jack Oakie, Zasu Pitts, Richard Tucker, Eugene Pallette. (L) Sound, 5357f. (R) Mar. 9, 1929. (NP) Mar. 16, 1929. (TOS) Mar. 6, 1929.

FASHIONS IN LOVE (D-AT): Adolphe Menjou, Fay Compton, Miriam Seegar, John Miljan, Joan Standing, Robert Wyne, Russ Powell, Billie Bennett, Jacques Vanaire. (L) Talking, 6325f; silent 6024f. (R) June 29, 1929. (NP) July 13. (TOS) July 6.

FAST COMPANY (AT-CD): Jack Oakie, Skeets Gallagher, Evelyn Brent, Gwen Lee. (TOS) Sept. 7.

FLEET'S IN, THE (CD): Clara Bow, James Hall, Jack Oakie, Bodil Rosing. (L) 6918f. (R) Oct. 13, 1928. (NP) Sept. 22, 1928. (TOS) Sept. 15, 1928.

FOUR FEATHERS (SE): Richard Arlen, Fay Wray, William Powell, Clive Brook, Theodore von Eltz, Noah Berry, Zack Williams, Noble Johnson, Harold Hightower, Phillipe de Lacey, Edward Ratcliffe, George Fawcett, Augustine Symonds. (L) Sound, 7472f; silent, 7472f. (TOS) Sept. 14.

GENTLEMEN OF THE PRESS (D-AT): Water Huston, Katherine Francis, Charles Ruggles, Betty Lawford, Norman Foster, Duncan Perwarden, Lawrence Leslie. (L) Sound, 7176f. (R) May 4, 1929. (NP) Apr. 13, 1929.

GREENE MURDER CASE, THE (My-AT): William Powell Florence Eldridge, Ulrich Haupt, Jean Arthur, Eugene Pallett, E. H. Calvert, Gertrude Norman, Lowell Drew, Morgan Farley, Brandon Hurst, Augusta Burmester, Marcia Hariss, Mildred Golden, Mrs. Wilfred Buckland, Helena Philips, Shep Camp, Charles E. Evans. (NP) July 20, 1929. (L) Talking, 6383f. (TOS) Aug. 17.

HERE COMES THE BANDWAGON (AT-D): Buddy Rogers, Jean Arthur.

HOLE IN THE WALL, THE (MyM-AT): Claudette Colbert, Edward G. Robinson, David Newell, Nelly Savage, Donald Meek, Alan Brooks, Loulse Closser Hale, Katherine Emmet, Marcia Kagno, Barry Macollum, George McQuarrie, Helen Crane. (L) Sound, 5850f. (R) Apr. 27, 1929. (NP) Apr. 6, 1929.

HOMECOMING (D): Lars Hansen, Dita Parlo, Gustav Frohlich. (L) 8156f. (R) Feb. 16, 1929. (NP) Feb. 9, 1929.

HUNGARIAN RHAPSODY (D-TME): A Ufa picture. Lil Dagover, Willy Fritsch, Dita Parlo, Fritz Greiner, Gisella Bathory, Erich Kaiser Tietz, Leopold Kramer. (NP) Aug. 3. (L) 6165f.

ILLUSION (D-AT): Buddy Rogers, Nancy Carroll, June Collyer, Knute Erickson, Eugenie Bresserer, Kay Francis, Maude Turner Gordon, Regis Toomey, William McLaughlin, Katherine Wallace, William Austin, Frances Raymond Eddie Kane, Michael Visaroff, Bessie Lyle, Emelie Melville, Carl Lukas, Col. G. L. McDonnel. (L) 7536f; silent 7538f. (NP) July 27. (TOS) Sept. 28.

INNOCENTS OF PARIS (R-ATM): Maurice Chevalier, Sylvia Beecher, Russell Simpson, George Fawcett, Mrs. George Fawcett, John Miljan, Margaret Livingston, David Durand, Johnny Morris. (L) Silent, 7816f; sound, 6148f. (R) May 25, 1929. (NP) May 4, 1929. (TOS) June 15.

INTERFERENCE (D-AT): William Powell, Evelyn Brent, Clive Brook, Doris Kenyon, Tom Rickets, Brandon Hurst, Louis Payne, Wilford Noy, Donald Stuart, Raymond Lawrence. (L) Silent, 6643f; sound, 7487f. (R) Jan. 5, 1929. (NP) Mar. 16, 1929. (TOS) Feb. 9, 1929.

JEALOUSY (AT-D): Jeanne Eagels, Frederic March, Halliwell Hobbes, Blanche Le Clair, Henry Daniell, Hilda Moore. (NP) Sept. 28. (TOS) Oct. 19.

KIBITZER (CD): Harry Green, Mary Brian, Neil Hamilton, David Newell, Lee Kohlmar, Henry Fink, Tenen Holtz, Guy Oliver, Albert Gran, Eddie Kane. (NP) Aug. 17.

LADY LIES, THE (AT-CD): Walter Huston, Claudet Colbert, Charles Ruggles, Betty Gorde, Tom Brown, Patricia Deering. (TOS) October 12.

LAUGHING LADY, THE (AT-D): Ruth Chatterton, Clive Brook, Dan Healy, Nat Pendleton, Raymond Walburn, Dorothy Hall, Hedda Harrigan, Lillian B. Tonge, Margaret St. John, Hubert Druce, Alice Hegeman, Joe King, Helen Hawley, Betty Bartley.

LETTER, THE (D-AT): Jeanne Eagels, O. P. Heggie, Reginald Owen, Herbert Marshall, Irene Brown, Lady Tsen Mei, Tamaki Yoshiwara. (L) Silent, 5490f; sound, 5778f. (R) Apr. 13, 1929. (NP) Mar. 16, 1929. (TOS) May 18.

LOOPING THE LOOP (D-ME): Werner Kraus, Jenny Jugo, Warwick Ward, Gina Manes. (L) Silent, 6676f; sound, 6769f. (R) Mar. 16, 1929. (NP) Mar. 16, 1929.

LOVE DOCTOR (T-CD): Richard Dix, June Collyer, Morgan Farley, Miriam Seegar, Winifred Harris, Lawford Davidson, Gale Henry. (NP) September 28. (TOS) Oct. 19.

LOVE PARADE, THE (CD): Maurice Chevalier, Jeanette MacDonald, Lupino Lane, Lillian Roth, Edgar Norton, Lionel Belmore, Robert Roccardi, Carleton Stockdale, Eugene Pallette, Russell Powell, Margaret Fealy, Virginia Bruce. (NP) Aug. 3.

MAN I LOVE, THE (R-AT): Richard Arlen, Mary Brian, Baclanova, Harry Green, Jack Oakie, Pat O'Malley, Leslie Fenton, Charles Sullivan, William Vincent. (R) May 25, 1929. (L) 6669f; silent, 6524f. (NP) Apr. 6, 1929. (TOS) May 25.

MARQUIS PREFERRED (F): Adolph Menjou, Nora Lane, Chester Conklin, Dot Farley, Mischa Auer, Alex Melesh, Michael Visaroff. (L) 5506f. (R) Feb. 2, 1929. (NP) Mar. 16, 1929.

MARRIAGE PLAYGROUND, THE (CD): Mary Brian, Frederic March, Lilyan Tashman, Huntley Gordon, Kay Francis, William Austin, Seena Owen, Philippe de Lacy, Anita Louise, Little Mitzi, Billy Seay, Ruby Parsley, Donald Smith, Joeciyn Lee, Maude Turner Gordon, David Newell. (NP) Nov. 16.

MEDALS (D): Gary Cooper, Beryl Mercer, Daisey Belmore, Nora Cecil, Temple Pigott, Arthur Hoyt, Arthur Metcalfe. (NP) Nov. 16.

MIGHTY, THE (AT-D): George Bancroft, Esther Ralston, Warner Oland, Raymond Hatton, Dorothy Revier, Morgan Farley, O. P. Heggie, Charles Sellon, E. H. Calvert, John Cromwell. (NP) Sept. 14. (TOS) Nov. 9.

MYSTERIOUS DR. FU MANCHU, THE (My-OT): Warner Oland, Jean Artbur, Neil Hamilton, O. P. Heggie, William Austin, Claude King, Charles Steveneon, Noble Johnson, Evelyn Selbie, Charles Biblyn, Donaid Mackenzie, Lawford Davidson, Lask Winter, Charles Stevens, Chappel Doseet, Tully Marshall. (NP) July 27. (L) Talking, 7663f. (TOS) July 20.

NOTHING BUT THE TRUTH (CD-AT): Richard Dix, Berton Churchill, Louis John Bartels, Ned Sparke, Wynne Churchill, Helen Kane, Dorothy Hall, Madeline Gray, Nancy Ryon. (L) Sound, 7256f. (R) Apr. 20, 1929. (NP) Apr. 20, 1929. (TOS) Apr. 27, 1929.

PATRIOT, THE (D): Emil Jannings, Florence Vidor, Lewis Stone, Vera Voronina, Neil Hamilton, Harry Cording. (L) 10,172f. (R) Sept. 1, 1928. (NP) Sept. 8, 1928. (TOS) Sept. 22, 1928.

POINTED HEELS (D): William Powell, Fay Wray, Helen Kane, Richard 'Skeets" Gallagher, Phillips Holmes, Adrienne Dore, Eugene Pallette. (NP) Nov. 16.

RAINBOW MAN THE, (SR-TS): A Sono-Art picture. Eddie Dowling, Marian Nixon, Frankie Darro, Sam Hardy, Lloyd Ingraham, George Hayee. (L) Talking, 8500f. (R) May 18, 1929. (NP) June 22. (TOS) June 22.

REDSKIN (R-ME): Richard Dix, Gladys Belmont, Jane Novak, Larry Steers, Tully Marshall, Bernard Suegel, George Rigas, Augustina Lopez, Nohie Johnson, Joseph W. Girard. Jack Dunne, Andrew J. Callahan, Philip Anderson, Loraine Rivero, George Walker. (L) Silent, 7204f; sound, 7642f. (R) Feb. 23, 1929. (NP) Feb. 16, 1929. (TOS) Feb. 2, 1929.

RIVER OF ROMANCE, THE (CD-AT): Charlee (Buddy) Rogers, Mary Brian, June Collyer, Henry B. Walthall, Wallace Beery, Fred Kohler, Natalie Kingston, Mrs. George Fawcett, Anderson Lawler, George Reed. (L) Talking, 7009f; eilent 7028f. (R) July 20, 1929. (NP) June 29. (TOS) Aug. 3.

SATURDAY NIGHT KID THE (T-D): Clara Bow, James Hall, Jean Arthur, Charles Sellon, Ethel Wales, Frank Ross, Edna May Oliver, Heymen Meyer, Eddie Dun, Leone Lane, Jean Harlow. (NP) Sept. 28. (TOS) Nov. 2.

SHOPWORN ANGEL (CD-S): Nancy Carroll, Gary Cooper, Paul Lukas. (L) Silent, 7112f; sound, 7373f. (R) Jan. 12, 1929. (NP) Feb. 9, 1929. (TOS) Jan. 19, 1929.

SINS OF THE FATHERS (D-M): Emil Jannings, Ruth Chatterton, Barry Norton, Jean Arthur, Jack Luden, Zasu Pitts, Matthew Betz, Harry Cording, Arthur Housmau, Frank Reicher. (L) 7761f. (R) Dec. 29, 1928. (NP) Oct. 20, 1928.

SOMEONE TO LOVE (CD): Charles Rogers, Mary Brian, William Austin, Jack Oakie, James Kirkwood, Mary Aldcn, Frank Reicher. (L) 6323f. (NP) Dec. 29, 1928. (TOS) Dec. 22, 1928.

STAIRS OF SAND (W) Wallace Beery, Jean Arthur, Phillips R. Holmes, Fred Kohler, Chester Conklin, Guy Oliver, Lillian Worth, Frank Rice, Clarence L. Sherwood. (L) 4900f. (R) June 8, 1929. (NP) May 18, 1929.

STREET OF CHANCE (D): William Powell starred. Forthcoming 1930 release.

STUOIO MURDER CASE, THE (My-AT): Neil Hamilton, Warner Oland, Frederic March, Florence Eldridge, Doris Hill, Eugene Pallette, Chester Conklin, Lane Chandler, Gardner James, Guy Oliver, E. H. Calvert, Donald Mackenzie. (L) Talking 6500f; silent, 6070f. (R) June 1, 1929. (NP) June 8. (TOS) June 22.

SUNSET PASS (W): Jack Holt, Nora Lane, John Loder, Christian J. Frank, Pee Wee Holmes, Chester Conklin, Pat Harmon, Alfred Allen, Guy Oliver. (L) 5862f. (R) Feb. 9, 1929. (NP) Feb. 23, 1929.

SWEETIE (CO): Nancy Carroll, Stanley Smith, Helen Kane, Joseph Depew, Jack Oakie, William Austin, Stuart Erwin, Wallace MacDonald, Aileen Manning. (NP) Aug. 17.

THREE WEEK ENDS (CD): Clara Bow, Neil Hamilton, Harrison Ford, Lucille Powers, Julia Swayne Gordon, Jack Raymond, Edythe Chapman, Guy Oliver, William Holden. (L) 5962f. (NP) Dec. 22, 1928.

THUNDERBOLT (D-AT): George Bancroft, Richard Arlen, Fay Wray, Tully Marshall, Eugenie Besserer, James Spottswood, Fred Kohler, Mike Donlin, S. S. R. S. Stewart, George Irving, William Thorne, E. H. Calvert, King Tut. (L) Talking, 8571f; silent, 7311f. (R) June 22, 1929. (NP) June 1. (TOS) Aug. 3.

VIRGINIAN, THE (D-AT): Gary Cooper, Walter Hueton, Richard Arlen, Mary Brian, Chester Conklin, Eugene Pallette, E. H. Calvert, Helen Ware, Victor Potel, Tex Young, Charles Stevens. (L) 8717f. (NP) July 20.

WEDDING MARCH, THE (D): George Fawcett, Maude George, Erich von Strohelm, George Nichols, Zasu Pitts, Hugie Mack, Matthew Betz, Cesare Gravina, Dale Fuller, Fay Wray, Syd Bracey. (L) 10,400f. (R) Oct. 6, 1928. (NP) Oct. 27, 1928. (TOS) Jan. 26, 1929.

WELCOME DANGER (AT-C): Harold Lloyd, Barbara Kent, Noah Young, Charles Middleton, William Walling. (NP) November 9.

WHAT A NIGHT (CD): Bebe Daniels, Neil Hamilton, William Austin, Wheeler Oakman, Charles Sellon, Hill Mailee, Ernie Adams. (L) 5378f. (R) Oct. 6, 1928. (NP) Jan. 12, 1929.

WHEEL OF LIFE, THE (D-AT): Richard Dix, Esther Ralston, O. P. Heggie, Arthur Hoyt, Myrtle Stedman, Larry Steers, Regis Toomey, Nigel de Brulier. (L) 5153f; silent, 5305f. (R) June 22, 1929. (NP) Apr. 27, 1929. (TOS) July 6.

WHY BRING THAT UP (AT-CD): Moran and Mack, Evelyn Brent, Harry Green, Bert Swor, Freeman S. Wood, Lawrence Leslie, Helene Lynch, Selmer Jackson, Jack Luden, Monte Collins, Jr., George Thompson, Eddie Kane, Charles Hall. (L) 7,882. (NP) October 19. (TOS) Nov. 2.

WILD PARTY, THE (CD-AT): Clara Bow, Frederic March, Marceline Day, Shirley O'Hara, Jack Luden, Jack Oakie, Arthur Rankin, Lincoln Stedman, Joyce Compton, Ben Hendricks, Jr., Jack Redmond, Adrienne Dore, Jean Lorraine, Virginia Thomas, Kay Bryant, Alice Adair, Amo Ingram, Renee Whitney, Marguerite Cramer. (L) Silent, 6036f; sound, 7167f. (R) Apr. 6, 1929. (NP) Mar. 23, 1929. (TOS) Apr. 13, 1929.

WOLF OF WALL STREET, THE (D-AT): George Bancroft, Baclanova, Paul Lukas, Nancy Carroll, Lane Chandler, Brandon Hurst, Paul Guertsman, Crauford Kent. (L) Silent, 6396f; sound, 6810f. (R) Feb. 9, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 16, 1929.

WOLF SONG (R-TM): Lupe Velez, Gary Cooper, Louis Wolheim, Constantine Romanoff, Michael Vavitch, Russell Colombo, Augustine Lopez, George Rigas. (L) Silent, 6060f; sound, 6769f. (R) Mar. 30, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 6, 1929.

WOMAN TRAP (M-AT): Hal Skelly, Evelyn Brent, Chester Morris, Leslie Fenton, Effie Elisler, William B. Davidson, Guy Oliver, Charles Giblyn, Wilson Hummell. (L) 6168f; silent 6384f. (NP) July 20. (TOS) Sept. 28.

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WILD HEART OF AFRICA, THE (Animal Picture): (NP) June 22.

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ANNAPOLIS (CD-T): Allan, Brown, Loff. (L) 7008f. (R) Nov. 18, 1928.
AWFUL TRUTH, THE (D-AT): Ina Claire. (L) 6129f. (R) Aug. 10, 1929. (TOS) Sept. 7. (TOS) Oct. 19.
BACHELOR'S SECRET, A (CD-AT): Allan Hale. (R) June 2, 1930.
BIG NEWS (My-AT): Robert Armstrong, Carol Lombard, Tom Kennedy, Warner Richmond, Wade Boteler, Sam Hardy, Charles Sellon, Robert Dudley. (L) Talking, 6028f. Recorded on film and disc. (R) Sept. 7, 1929. (NP) Sept. 7.
BIG SHOT, THE (D-T): (R) Feb. 8, 1930.
BLACK ACE, THE (W): Don Coleman. (L) 5722f. (R) Sept. 2, 1928.
BORDER PATROL (W): Harry Carey. (L) 4598f. (R) Dec. 23, 1928.
BURNING BRIDGES (W): Harry Carey. (L) 4846f. (R) Sept. 30, 1928.
CAPTAIN SWAGGER (D-ME): Rod La Rocque, Sue Carol, Richard Tucker, Victor Potel, Ulrich Haupt. (L) 6312f. (R) Oct. 14, 1928. (NP) Mar. 16, 1929.
CELEBRITY (D): Armstrong. (L) 6145f. (R) Oct. 7, 1928.
CLOTHES (D-AT): Constance Bennett. (R) May 3, 1930.
CRASHING THROUGH (D-AT): William Boyd. (R) June 7, 1930.
DEVIL'S TWIN (W): Leo Maloney.
FLYING FOOL, THE (D-AT): William Boyd, Marie Prevost, Tom O'Brien, Russell Gleason. (L) Talking, 6746f; silent, 6700f. (NP) July 27.
FORBIDDEN LOVE (D): Lily Damita. (L) 6787f. (R) Oct. 28, 1928.
.45 CALIBRE WAR (W): Don Coleman, Ben Corbett, Al Hart, Edward Jones, Duke R. Lee, Floyd Ames, Jeanette Loff. Murdock MacQuarrie, Orrln Jackson. (R) Feb. 17, 1929. (L) 4790f. (NP) Mar. 16, 1929.
GERALDINE (CD-TME): Eddie Quillan, Marian Nixon, Albert Gran, Gaston Glass. (L) 5587f. (R) Jan. 20, 1929. (NP) May 25, 1929.
GODLESS GIRL, THE (D-TME): Lina Basquette, Marie Prevost, George Duryea, Noah Beery, Eddie Quillan, Mary Jane Irving, Julia Faye, Viola Louie, Emily Barrye, Clarence Burton, Dick Alexander, Kate Price, Hedwig Reicher. (L) Talking, 9328f; silent, 9019f. (R) Mar. 31, 1929. (NP) June 1.
GRAND PARADE, THE (MC): (R) Jan. 11, 1930.
GREENWICH VILLAGE FOLLIES (MC): (R) Feb. 27, 1930.
HAWK OF THE HILLS (W): Allene Ray, Robert Chandler, Jack Ganshorn, Frank Lackteen, Paul Panzer, Wally Oettel, Harry Semels, Walter Miller, Jack Pratt, Parky Jones, Frederick Dana, John T. Prince, Chief White Horse, George Magrill, Evangeline Russell, Chief Yowlache. (L) 4840f. (R) Mar. 17, 1929. (NP) Mar. 30, 1929.
HER PRIVATE AFFAIR (D-AT): Ann Harding, Harry Bannister. Oct. 5, 1929. (NP) Oct. 5. (TOS) Nov. 9.
HIGH VOLTAGE (D-AT): William Boyd, Owen Moore, Carol Lombard, Diane Ellis, Billy Bevan, Phillips Smalley. (L) 5743f. (NP) June 29.
HIS FIRST COMMAND (D-AT): William Boyd. (R) Dec. 28, 1929.
HOT AND BOTHERED (CD-AT): Eddie Quillan. (R) June 28, 1930.
KING OF KINGS (D-ME): H. B. Warner, Jacqueline Logan, Dorotby Cummings, Ernest Torrence, Joseph Schildkraut, Robert Edeson, Sidney D'Albrook, Rudolph Schildkraut, Sam DeGrasse, Victor Varconi, William Boyd, Matt Moore, Julia Faye, Kenneth Thomson, Alan Brooks. (L) 13,500f. (R) Sept. 30, 1928. (TOS) Mar. 10, 1928.
LEATHERNECK, THE (D-T): William Boyd, Alan Hale, Robert Armstrong, Fred Kohler, Diane Ellis, James Aldine, Paul Weigel, Jules Cowles, Wade Boteler, Philo McCullough, Joe Girard, Michell Lewis. (L) 6898f. (R) Feb. 24, 1929. (NP) Apr. 20, 1929. (TOS) June 1.
LOVE OVER NIGHT (CD): Rod La Rocque, Jeanette Loff, Richard Tucker, Tom Kennedy, Mary Carr. (L) 7530f. (R) Nov. 25, 1928. (NP) Sept. 8, 1928.
LUCKY IN LOVE (D-AT): Morton Downey, Betty Dawford, Colin Keith-Johnson, Halliwell Hobbes, J. M. Kerrigan, Richard Taber, Edward O'Connor, Mary Murray, Mackenzie Ward, Louis Sorin, Sonia Karlov, Tyrrell Davis, Elizabeth Murray. (L) 6870f. (R) Aug. 17, 1929. (NP) July 27.
MARKED MONEY (D): Coghlan. (L) 5506f. (R) Nov. 4, 1928.
MANMADE WOMEN (D): Leatrice Joy. (L) 5762f. (R) Sept. 9, 1928.
MOTHER'S BOY (D-TME): Morton Downey, Beryl Mercer, John T. Doyle, Brian Donlevy, Helen Chandler, Osgood Perkins, Lorin Raker, Barbara Bennett, Jennie Moskowitz, Jacob Frank, Louis Sorin, Robert Glecker, Tyrrell Davis, Allan Vincent, Leslie Stowe. (L) 7423f. (NP) Apr. 6, 1929.
NED McCOBB'S DAUGHTER (D-ME): Irene Rich, Theodore Roberts, Robert Armstrong, George Barraud, Edward Hearn, Carol Lombard, Louis Natheaux. (L) 6070f. (R) Dec. 2, 1928.
NEGLIGEE (D-AT): Ina Claire. (R) March 15, 1930.
NOISY NEIGHBORS (CD-TME): Eddie Quillan, Alberta Vaughn, Quillan Family, Theodore Roberts, Ray Hallor, Russell Simpson, Robert Perry, Mike Donlin, Billy Gilbert. (L) 5737f. (R) Jan. 27, 1929. (NP) Mar. 16, 1929.
OFFICER O'BRIEN (D-AT): William Boyd. (R) March 1, 1930.
OFFICE SCANDAL (CD-TME): Phyllis Haver, Leslie Fenton, Raymond Hatton, Margaret Livingston, Jimmy Adams, Jimmy Aldine. (L) 6511f. (R) Mar. 3, 1929. (NP) May 25, 1929. (TOS) July 27.
OH, YEAH! (D-AT): Robert Armstrong, James Gleason, Zasu Pitts, Patricia Caron. (R) Oct. 5, 1929. (NP) Oct. 19. (TOS) Oct. 26.
PARIS BOUND (D-AT): Ann Harding, Frederic March, George Irving, Leslie Fenton, Hallam Cooley, Juliette Crosby, Charlotte Walker, Carmelita Geraghty, Ilka Chase. (L) Talking, 6684f. (R) Aug. 3, 1929. (NP) July 20. (TOS) Aug. 10.
PLAY BOY (CD-AT): Eddie Quillan (R) Feb. 2, 1930.
PAINTED DESERT (D-AT): William Boyd. (R) Jan. 11, 1930.
PARACHUTE (D-AT): Robert Armstrong, Carol Lombard. (R) March 22, 1930.
RACKETEER (D-AT): Robert Armstrong, Carol Lombard, Roland Drew, Jeanette Loff, John Loder, Paul Hurst. (R) Oct. 12, 1930.
RED HOT RHYTHM (CD-ATMS): Alan Hale, Walter O'Keefe, Kathryn Crawford, Josephine Dunn, Anita Garviu, Ilka Chase. (R) Oct. 19, 1929. (NP) Nov. 9.
RICH PEOPLE (D-AT): Constance Bennett, Regis Tooney, Robert Ames, Mahlon Hamilton. (R) Nov. 9, 1929. (TOS) Oct. 19.
SAILORS' HOLIDAY (CD): Allan Hale, Sally Eilers, George Cooper, Paul Hurst, Mary Carr, Charles Clary (NP) Sept. 21. (R) Sept. 14. (L) 5260f.
SAL OF SINGAPORE (D-T): Phyllis Haver. (L) 6804f. (R) Nov. 11, 1928.
SARATOGA (D-AT): Constance Bennett. (R) Mar. 15, 1930.
SHADY LADY, THE (D-TME): Phyllis Haver, Robert Armstrong, Louis Wolhelm, Russell Gleason. (L) Talking, 6132f; silent, 5808f. (R) Jan. 20, 1929. (NP) June 1.
SHOW FOLKS (CD-T): Eddie Quillan. (L) 6581f. (R) Oct. 21, 1928.
SIN TOWN (CD): Elinor Fair, Ivan Lebedeff, Hugh Allan, Jack Oakie. (L) 4554f. (R) Jan. 20, 1929. (NP) June 1.
SOPHOMORE, THE (OD-AT): Eddie Quillan, Sally O'Neil, Stanley Smith, Jeanette Loff, Russell Gleason, Sarah Padden, Brooks Benedict, Spec O'Donnell. (L) Talking, 6526f. (R) Aug. 24, 1929. (TOS) Aug. 24.
SPEILER, THE (D-T): Alan Hale, Renee Adoree. (L) 5816f. (R) Dec. 30, 1928. (TOS) Mar. 9, 1929.
SQUARE SHOULDERS (M-TME): Louis Wolheim, Junior Coghlan, Philippe De Lacey, Anita Louise, Montague Shaw, Johnny Morris, Kewpie Morris, Clarence Geldert. (L) 5477f. (R) Mar. 31, 1929. (NP) Mar. 30, 1929.
STRANGE CARGO (D-AT): Lee Patrick, June Nash, George Barraud, Kyrle Bellew, Russell Gleason, Frank Reicher, Claude King, Ned Sparks, Josephine Brown, Charles Hamilton, Andre Beranger, Otto Matieson. (L) Talking, 7099f; silent, 6134f. (R) Mar. 31, 1929. (NP) June 1.
THIS THING CALLED LOVE (D-AT): Ann Harding. (R) Nov. 2, 1929.
TREASURE GIRL (MC-MSE): (R) Nov. 23, 1929.
UP AND AT 'EM (CD-AT): Alan Hale, Eddie Quillan. (R) Feb. 8, 1930.
WAR AND WOMEN (D-T): William Boyd, Ann Harding, Robert Armstrong. (R) Dec. 7, 1929.
WOMAN AFRAID, A (D-AT): (R) Feb. 1, 1930.

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ANNE AGAINST WORLD (D): Shirley Mason, Jack Mower, James Bradbury, Jr., Isabel Keith, Thomas A. Curran, Henry Roquemore, Belle Stoddard, Bill Franey. (L) 5732f. (R) Apr. 15, 1929. (NP) June 29.
BLACK PEARL, THE (My-M): Lila Lee, Ray Hallor, Carlton Stockdale, Thomas Curran, George French, Howard Lorenz, Sybil Grove, Baldy Belmont, Adele Watson, Lew Sbort, Art Rowland. (L) 5261f. (R) Jan. 1, 1929. (NP) Mar. 16, 1929.
BROTHERS (D): Bedford, Keefe. (L) 6092f. (R) Feb. 15, 1929.
DEVIL'S CHAPLAIN, THE (D): C. Keefe, Virginia Brown Faire. (L) 5451f. (R) Mar. 15, 1929.
HANDCUFFED (AT-MD): Virginia Brown Falre, Broderick O'Farrell, Frank Clarke, Charles West. (NP) Sept. 7.
ISLE OF LOST MEN, THE (D): Santschi, Connor. (L) 5800f. (R) October, 1928.
SHANGHAI ROSE: Irene Rich. (L) 6539f. (R) Mar. 1, 1929. (NP) May 18.
SHIPS OF THE NIGHT (M): Jacqueline Logan, Sojin, Jack Mower, Andy Clyde, Arthur Rankin, Glen Cavender, Thomas A. Curran, Frank Lanning, J. P. McGowan, Frank Moran. (L) 5940f. (R) December, 1928. (NP) Mar. 23, 1929.
SHOULD A GIRL MARRY? (D-TME): Foster, Kelth. (L) 6525f. (R) November, 1928.
SISTERS OF EVE (D): Mae Busch. (L) 5675f. (R) September, 1928.
SOME MOTHER'S BOY (D): Mary Carr, Jason Robards, Jobyna Ralston, M. A. Dickinson, Henry Barrows. (L) 6901f. (R) Feb. 15, 1929.
TWO SISTERS (D): Viola Dana, Rex Lease, Claire DuBrey, Irving Bacon, Boris Karloff, Tom Lingham, Thomas A. Curran, Adalyn Asbury. (L) 5161f. (R) Apr. 1, 1929. (NP) May 25, 1929.
WHEN DREAMS COME TRUE (D): Helene Costello, Rex Lease, Claire McDowell, Ernest Hilliard, Emmett King, George Periolat, Danny Hoy, Buddy Brown, Ranger, Rags. (L) 6242f. (R) Jan. 15, 1929. (NP) Feb. 16, 1929.

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AIR LEGION, THE (D): Ben Lyon, Antonio Moreno, Martha Sleeper, John Gough, Colin Chase. (L) 6361f. (R) Jan. 6, 1929. (NP) Jan. 12, 1929.
AMAZING VAGABOND, THE (M): Boh Steele, Tom Lingham, Jay Morley, Perry Murdock, Lafe McKee, Thelma Daniels. (L) 5081f. (R) Apr. 7, 1929. (NP) Apr. 6, 1929.
BIG DIAMOND ROBBERY, THE (W): Tom Mix. (L) 6114f. (R) May 13, 1929.
BLOCKADE (D): Anna Q. Nilsson, McDonald. (L) 6409f. (R) Jan. 30, 1929.
COME AND GET IT (W): Boh Steele, Jimmy Quinn, Jay Morley, Betty Welsh, James B. Leong, William Welsh, Marian Sais. (R) Feb. 3. (L) 5254f.
DANCE HALL (AT-D): Olive Borden, Alice Lake and others. Serial No. 0205. (R) December 22, 1929.
DELIGHTFUL ROGUE, THE (AT): Rod La Rocque, Bebe Daniels. (R) Sept. 22, 1929. Serial number 0203. 6532f.
DRIFTER, THE (W): Tom Mix, Dorothy Dwan, Barney Furey, Al Smith, Ernest Wilson, Frank Austin, Joe Rickson, Wynn Mace. (R) Mar. 18. (L) 5896f.
FIRE WALKER (AT-D): Unnamed cast. (R) November 24, 1929. Serial No. 0507.
FRECKLED RASCAL (W): Buzz Barton, Milhurn Morante, Tom Langham, Lotus Thompson, Pat O'Brien, Bill Paton. (R) Mar. 31. (L) 4884f.
FURY OF THE WILD (D): Ranger, Barbara Worth, Robert Homans, Pat O'Brien, Al Smith. (R) Jan. 6. (L) 4899f.
GUN LAW (W): Tom Tyler, Barney Furey, Ethlyne Clair, Frankie Darro, Lew Meehan, Tom Brooker, Harry Woods. (R) Mar. 3. (L) 4688f.
HALF MARRIAGE (D-AT): Olive Borden, Morgan Farley, Ann Greenway, Sally Blaine, Ken Murray, Anderson Lawlor, Hedda Hopper, Richard Tucker. (L) Talking, 6481f. (R) Oct. 13, 1929.
HARDBOILED (D): Sally O'Neil, Donald Reed. Lllyan Tashman, Boh Sinclair, Ole M. Ness, Tom O'Grady, Alphonz Ethier. (R) Feh. 3. (L) 5940f.
HIT THE DECK (AT-XD): Polly Walker, Jackie Oakie and others. (R) December 15, 1929.
HUNTED (AT-D): Unnamed cast. (R) December 29, 1929. Serial No. 0501.
JAZZ AGE (T-D): Douglas Fairhanks, Jr., Marceline Day, Henry B. Walthall, Myrtle Stedman, E. J. Ratcliffe, Gertrude Messinger, Joel McCrea, William Bechtal, Ione Holmes .and Ed Dearing. (R) Feb. 10. (L) 6245f.
IDAHO RED (W): Frankie Darro, Tom Tyler, Patricia Caron, Lew Meehan, Barney Furey. (R) Apr. 21. (L) Sound, 4783f; silent, 4769f. With sound effects.
JAZZ HEAVEN (AT-D): Sally O'Nell and others. Serial No. 0509. (R) November 3, 1929. (L) 6,372f.
LAUGHING AT DEATH (D): Boh Steele, Natalie Joyce, Captain Vic, Kai Schmidt, Ethan Laidlaw, Armand Trillor, Hector V. Sarno. (R) June 2. (L) 5500f.
LITTLE SAVAGE (W): Buzz Barton, Milburn Morante, Willard Boelner, Patrica Palmer, Sam Nelson, Ethan Laidlaw. (R) May 19. (L) 4781f.
LOVE IN THE DESERT (T-D): Olive Borden, Hugh Trevor, Noah Beery, Frank Leigh, William Tooker, Ida Darling, Alan Roscoe, Fatty Carr, Charles Brinley, Pearl Varnell, Gordon Magee. (R) March 17. (L) Sound, 5365f; silent 6365f.
LOVE COMES ALONG (T-D): Bebe Daniels starred. Forthcoming 1930 release.
NIGHT PARADE (AT-D): Hugh Trevor and others. Serial No. 0204. (R) Oct. 27. (L) 6,671f.
ONE MAN DOG (W): Ranger, Sam Nelson, Edward Hearn, Virginia Bradford, William Patton, Henry O'Connor, Art Robbins. (R) March 3. (L) 4481f.
OUTLAW (W): Tom Mix, Sally Blane, Frank M. Clarke, Al Smith, Ethan Laidlaw, Al Ferguson, Barney Furey. (R) Jan. 21. (L) 6057f.
OUT TO KILL (T-D): Joseph Schildkraut starred. Feb. 23, 1930.
PRIDE OF PAWNEE (W): Tom Tyler, Frankie Darro, Ethlyne Clair, Barney Furey, Jack Hilliard, Lew Meehan, Jimmy Casey. (L) 4750f. (R) June 9, 1929 (NP) June 22.
RED SWORD, THE (D): Marian Nixon, William Collier, Jr., Carmel Myers, Allan Roscoe. (L) 6243f. (R) Feb. 17, 1929.
RIO RITA (O-ATS): Bebe Daniels, John Boles, Don Alvardo, Dorothy Lee, Bert Wheeler, Robert Woolsey, Georges Renevant, Helen Kaiser, Tiny Sandford, Nick de Ruiz, Sam Nelson, Fred Burns, Eva Rosita and Sam Bluim. Release Sept. 15. (TOS) Nov. 2. Length 15,044.
SEVEN KEYS TO BALDPATE: Richard Dix and Miriam Seegar. Forthcoming 1930 release.
SIDE STREET (D-AT): Tom, Matt and Owen Moore, Kathryn Perry, Emma Dunn, Frank Sheridan. (L) Talking 6465f. (R) Sept. 8, 1929. Serial number, 0202.
STREET GIRL (CD-ATS): Jack Oakie, Neb Sparks, John Harron, Joseph Cawthorn, Betty Compson. (L) Talking, 8188f. (R) Aug. 11, 1929. (NP) Sept. 28. (TOS) Sept. 21.
SYNCOPATION (AT-SD): Fred Waring and Band, Barbara Bennett, Bobby Watson, Ian Hunter, Morton Downey, Osgood Perkins, Makenzie Ward, Verree Teasdale, Dorothy Lee. (L) 7848f.
TANNED LEGS (AT-D): June Clyde, Arthur Lake, Sally Blane, Allen Kearns, Nella Walker, Albert Gran, Edmund Burns, Dorothy Revier, Ann Pennington, Lincoln Stedman, Lloyd Hamilton. (R) Nov. 10. (L) 6377.
VAGABOND LOVER (AT-D): Rudy Vallee, Sally Blane and others. (R) November 24, 1929. Serial No. 0105.
VERY IDEA, THE (AT): Frank Craven, Hugh Trevor, Theodore von Eltz, Olive Tell, Doris Eaton, Adele Watson, Oeanne de Bard, Allen Kearns, Sally Blane. (L) Talking, 6139f. (R) Sept. 15, 1929. Serial number, 0303.

Tiffany

BROADWAY FEVER (CD): Sally O'Neil, Roland Drew, Corliss Palmer. (R) Jan. 1. (L) 5412f.
LUCKY BOY (TS-CD): George Jessel, Margaret Quimby, Rosa Rosanova, William Strauss, Gwen Lee, Richard Tucker, Gayne Whitman, Mary Doran. (R) Feb. 2. (L) Sound, 8643f; silent, 6520f. (NP) Feb. 2. (TOS) Feh. 23.
MIDSTREAM (D-TME): Claire Windsor, Montague Love, Larry Kent, Helen Jerome Eddy, Louis Alvarez, Leslie Brigham, Genevieve Shrader. (L) 7353f. (NP) Oct. 12.
MISTER ANTONIO (AT-D): Leo Carrillo, Virginia Valli, Frank Reicher, Eugenie Besserer, Franklin Lewis, Gareth Hughes. (NP) October 19.
MY LADY'S PAST (D-TME): Belle Bennett, Joe E. Brown, Alma Bennett, Russell Simpson, Joan Standing, Billie Bennett. (NP) June 15. (L) Talking, 7948f.
NEW ORLEANS (D-TME): William Collier, Jr., Ricardo Cortez, Alma Bennett. (L) 6765f. (R) Aug. 1, 1929. (NP) Oct. 12.
TWO MEN AND A MAID (D-T): William Collier. Jr., Alma Bennett, Eddie Gribbon, George E. Stone. (L) Talking, 6423f. (R) Aug. 1, 1929. (NP) Oct. 12.
WOMAN TO WOMAN (AT-D): Betty Compson, George Barraud, Jullette Compton, Margaret Chambers, Reginald Sharland, Georgie Billings, Winter Hall.
WRECKER, THE (TE-D): Special cast. (L) Sound, 6520f. No silent print.

United Artists

ALIBI (M-AT): Chester Morris, Pat O'Malley, Harry Stubbs, Mae Busch, Eleanor Griffith, Irma Harrison, Regis Toomey, Al Hill, James Bradbury, Jr., Elmer Ballard, Kerman Cripps, Purnell B. Pratt, DeWitt Jennings, Edward Brady. (L) Talking, 8167f. (R) Apr. 20, 1929. (NP) June 1. (TOS) Sept. 21.
BROADWAY VAGABOND (TS-D): Harry Richman, Joan Bennett, James Gleason, Lilyan Tashman.
BULLDOG DRUMMOND (D-AT): Ronald Colman, Joan Bennett, Lilyan Tashman, Montagu Love, Lawrence Grant, Wilson Benge, Claud Allister, Adolph Millar, Charles Selion, Tetsu Komal. (L) Talking, 8376f. (R) Aug. 3. (TOS) Oct. 19.
COQUETTE (D-AT): Mary Pickford, John Mack Brown, Matt Moore, John Sainpolis, William Janney, Henry Kolker, George Irving, Louise Beavers. (L) Silent, 6993f. (R) Apr. 12, 1929. (NP) June 1.
CONDEMNED (AT-D): Ronald Colman starred. (R) December 7, 1929.
CHAMP (AT-CD): Fannie Brice starred. Forthcoming release.
ETERNAL LOVE (D-ME): John Barrymore, Camilla Horn, Victor Varconi, Hobart Bosworth, Bodil Rosing, Mona Rico, Evelyn Selbie. (R) May 11, 1929. (L) 6948f; silent, 6318f. (NP) June 15. (TOS) June 1.
EVANGELINE (D-ME): Dolores Del Rio, Roland Drew, Alec B. Francis, John Holland, James Marcus, Paul McAllister, Lawrence Grant, Bobby Mack, George Marion. (L) 8268f. (NP) June 1. (R) Aug. 24. (TOS) Nov. 9.
IRON MASK, THE (D-TME): Douglas Fairbanks, Belle Bennett, Marguerite de la Motte, Dorothy Revier, Vera Lewis, Rolfe Sedan, William Bakewell, Gordon Thorpe, Nigel de Brulier, Ulrich Haupt, Lon Poff, Charles Stevens, Henry Otto, Leon Barry, Standley J. Sandford, Gino Corrado. (L) Talking, 8855f; silent, 8659f. (R) Mar. 9, 1929. (NP) June 15.
LADY OF THE PAVEMENTS (ST-D): Lupe Velez, Willam Boyd, Jetta Goudal, George Fawcett, Albert Conti, Henry Armetta. (R) Feb. 16. (L) Sound, 8329f; silent, 7495f.
LOCKED DOOR, THE: Stanwyck, Rod La Rocque, William Boyd, Betty Bronson. (R) November 16. (L) 6,844.
LUMMOX (AT-D): Winifred Westover, Ben Lyon, William Collier. Jr.
NEW YORK NIGHTS (AT): Norma Talmadge starred. (R) December 28.
RESCUE, THE (D-ME): Ronald Colman, Lily Damita, Alfred Hickman, Theodore von Eltz, John Davidson, Phillip Strande, Bernard Siegel, Sojin, Harry Cording, Laska Winters, Duke Kahanamoku, Louis Morrison, George Rigas, Christopher Martin. (L) Musical, 7980f; silent, 7910f. (R) Jan. 12, 1929. (NP) June 15. (TOS) Jan. 19.
SHE GOES TO WAR (D-TMS): Eleanor Boardman, John Holland, Edmund Burns, Alma Rubens, Al St. John, Glen Waters, Margaret Seddon, Yola D'Arril, Evelyn Hall. (L) 8864f. (R) July 13, 1929. (NP) June 1. (TOS) Aug. 10.
TAMING OF THE SHREW, THE (AT-D): Mary Pickford, Douglas Fairbanks. (R) October 26. (L) 6,116.
THREE LIVE GHOSTS (AT): Allister, McNaughton, Montgomery, Bennett. (R) Sept. 15. (L) 7,486.
THIS IS HEAVEN (D-TME): Vilma Banky, James Hall, Fritzie Ridgeway, Luclen Littlefield, Richard Tucker. (L) 7948f. (R) June 22, 1929. (NP) June 1. (TOS) July 20.
THREE PASSIONS, THE (D-M): Alice Terry, Ivan Petrovitch, Sbayle Gardner, Leslie Faber, Andrew Engelman, Claire Eames. (L) Talking, 6646f; silent, 7576f. (R) June 1, 1929.
TRESPASSER, THE (AT): Gloria Swanson starred. (R) October 5. (L) 8,223. (TOS) Nov. 16.
VENUS (D-ME): Constance Talmadge, Andre Roanne, Jean Murat, Max Maxudlan, Baron Fils and Jean Mercanton. (L) Sound 6882f. (NP) June 1. (R) Oct. 12.

Universal

BARNUM WAS RIGHT (CD-T): Glenn Tryon, Merna Kennedy, Otis Harlan, Basil Radford, Clarence Burton, Lew Kelly, Isabelle Keith, Gertrude Sutton. (L) Silent 4,477. Sound 5,140. (NP) November 9.
BEAUTY AND BULETS (W): Ted Wells, Duane Thompson, Jack Kenney, Wilbur Mack. (L) 479f.
BODY PUNCH, THE (D): Jack Dougherty, Virginia Brown Faire, George Kotsonaros, Wilbur Mack, Monte Montague. (L) 4786f. (R) July 14, 1929. (NP) July 27.
BORDER WILDCAT, THE (W): Ted Wells, Kathryn McGuire. (R) May 12. (L) 4259f.
BORN TO THE SADDLE (W): Ted Wells, Duane Thompson, Leo White, Merrill McCormick, Bryon Douglas, Nelson McDowell. (R) Mar. 10. (L) 4126f.

(*Continued on page 73*)

CLASSIFIED Advertising

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

The Recognized National Classified Advertising Medium

Managers' Schools

WANTED MANAGERS—To learn modern newspaper theatre advertising. Special training course in newspaper copy and layout for theatre managers. Write for particulars. Address Theatre Managers Institute, 325 Washington street, Elmira, N. Y.

Equipment for Sale

TWO PEERLESS Reflector arcs like new, $175.00 each. Address Box 485, Rochester, N. Y.

BIG BARGAINS in rebuilt Simplex Powers 6-B and 6-A motiograph machines, all motor driven, in guaranteed condition, as well as used low intensity arc reflector lamps with or without machines at reasonable prices. Big stock of rebuilt exhaust and oscillating fans for AC and DC current. Generators, all makes, ticket selling machines, film containers, all at bargain prices for immediate shipment. Write for bargain list. Address Illinois Theatre Equipment Company, 12-14 East Ninth street, Chicago, Illinois.

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalogue. Address Movie Supply Co., 844 Wabash, Chicago.

FOR SALE—Reflector Arc Lamps and accessories, also guaranteed rebuilt Powers 6-A and 6-B and Simplex Heads. Best prices. Write Joseph Spratler, 12-14 E. Ninth street, Chicago, Ill.

FREE—Equipment saved from fire. Not rebuilding. Will give two Powers machines free to purchaser of Reflector Arc and Rectifier. Address S. J. Hackney, Rossland, B. C., Canada.

Theatres for Sale

STATE THEATRE—Westminster, Md. Ten year lease, reasonable rent, 775 seats, new cost $4,575. Royal Amplitone talking equipment on disc installed June 1, cost $2,500, Powers machines good condition, pipe organ costing $8,250, new display sign 19 feet high with 3x10 display costing $600. Everything to make a first class show. Paramount, Metro-Goldwyn, Warner Bros., First National, Pathe contracts. Westminster population 4,500, county seat, good drawing from small towns and rural districts. Town has factories, college, six banks, other industries. A real opportunity for live showman to make money. Other business interests involved, reason for selling. Terms $21,500 cash. Act quick as this opportunity will soon go. Possession at once.

For Sale or Lease

WILL CONSIDER selling or leasing my beautiful 1,200 seat theatre, downtown location, sixty miles from Chicago, city of 70,000 population. Fully equipped with latest talking device, scenery, full stage and new projectors. Attractive proposition. Address Box 451, Exhibitors-Herald, 407 S. Dearborn St., Chicago, Ill.

Position Wanted

ORGANIST—Experienced. Married, fine library, expert cuing, vaudeville experience. Go anywhere, moderate salary, satisfaction guaranteed. Good theatre and instrument essential. Address Rudy Seiger, Box 933, Wauseon, Ohio.

CHICAGO YOUNG MAN, age 25, wishes opportunity to learn show business. Five years' amusement experience. Will consider anything that might lead to real future. Address Box 437, Exhibitors Herald-World, 407 South Dearborn street, Chicago, Illinois.

PROJECTIONIST—Long experience all machines. A-1 any sound. Go anywhere. Address Box 449, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

Chairs for Sale

1,600 HIGH GRADE, spring constructed upholstered theatre chairs, made by the Heywood-Wakefield company, Upholstered in imitation Spanish leather, at very reasonable prices. 500 upholstered theatre chairs, back and seat covered in broadcloth. 1,000 upholstered seats covered in Spanish imitation leather. Veneered back and squab seats, very reasonable. 1,000 heavy 5-ply veneer chairs, ½ in. back. 1,500 light 5-ply veneer chairs at very reasonable prices. 300 folding chairs in sections of 2. Also a large stock of chair parts to match any style seat. In fact, everything for the theatre. We assure you great savings. For information, prices and literature on our merchandise, write Illinois Theatre Equipment Company, 12-14 East Ninth street, Chicago, Illinois.

BIG BARGAIN in used Opera chairs, 600 upholstered, 800 Veneer. Address Movie Supply Co., 844 Wabash avenue, Chicago, Ill.

2500 USED 5 PLY VENEERED theatre chairs in good condition. $1.00 each. Immediate delivery. Address Illinois Theatre Equipment Company, 12-14 East Ninth street, Chicago, Ill

FOR SALE—1200 plush upholstered theatre chairs in good condition. Must be sold at once. Apply William J. Dunn, Academy building, Fall River, Mass.

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

Equipment Wanted

WANT SEVERAL MERCURY RECTIFIERS, good, bad or incomplete, cheap. Address Preddey, 188 Golden Gate avenue, San Francisco, Cal.

WANTED— Peerless or Simplex projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one third down and balance C.O.D. Address Box 337 Exhibitors Herald-World, 407 S. Dearborn street, Chicago, Ill.

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

Cameras for Sale

AKELEY: Bell-Howell (professional). Write for booklet. Address Wood, 204 Inland Bank, Indianapolis, Ind.

Stationery

"NEARGRAVURE" ("Neargravuremboso" plateless embossing) processes. Special Neargravure 250 envelopes, 500 8½x7¼" letterheads $3.33, or 8½x11" $4.44, postpaid. Sollidays, EXH-124, Knox, Indiana.

Projector Repairing

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

BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash, Chicago.

Miscellaneous

ENGRAV-INK peps up newspaper ads. Make your own cuts! Write for details. Roy Crawford, Kokomo, Ind.

Your Classified Ad Will Do the Work

Exhibitors Herald-World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organists all over the country, has helped in obtaining equipment, in selling equipment, and in solving many another problem that seemed difficult. The rates are but 10c per word payable with order, 10% discount if run for 3 insertions. See this week's classified pages. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.

THE VOICE OF THE INDUSTRY

LETTERS FROM READERS

Too Late to Classify!

I NOTICE THAT THERE SEEMS TO be considerable question as to a proper name for Jaysee's car, and also that he is quite finicky about a name for fear that it would not be appropriate for his car when wallowing through Iowa and Wisconsin mud. To be real honest, I doubt very much if his "contraband Plymouth," which was able to "coast down hill" from Oregon into California, would be able to navigate over the Iowa roads after a heavy dew. Mrs. Potter wishes to suggest the appropriate name of "Mud-scow."

Jaysee should have no trouble in Iowa with his "Mud-scow," but I would suggest that he find suitable parking place around some lemon grove out there in the land of "rivers without water and clouds without rain" and leave it there.—E. C. Potter, Firemen's theatre, New Hampton, Ia.

Censorship and Prohibition

CENSORSHIP AND PROHIBITION ARE certainly proving themselves very good friends and again we shout (louder and funnier) these oft-repeated words or sighs: Because they are both failures!

However, we can plainly see that the censorship board of the city is trying to outdo their rivals (in another large city) by prescribing certain additional cuts for Sunday. I ponder and think hard at what cuts these Knights of the Square Board would sanction for Christmas. It is ludicrously amusing when one reads just to what means these crows go just to secure a little publicity.

It has been proven that by taking away our national beverage we can secure same all the more easier. Perhaps this also applies to censorship. . . . Fire Them! Let the public act as these "people" who innocently believe that they are protecting us, and then and there we will really know just where the industry stands in regard to the aforesaid words. What do you think, Mr. Exhibitor?—J. Victor Scholefield, Jr., Chicago, Ill.

Nine Big Companies in Germany Have Quit in 5 Years, Says Producer

[By Berlin Correspondent of the Herald-World]

BERLIN, Nov. (By Mail)—Herr I. Fett, producer, writes in a trade paper that a catastrophe of the German film industry is not coming, but has already come. Nine big companies, he points out, with an aggregate capital of over 42,000,000 marks, failed since 1924. U F A alone lost 80,000,000 marks till its last reduction of capital. A total of 150 more productions than are really exploited are put on the market every year and cause an annual loss of over 20,000,000 marks. The expenses in the film industry are most extravagant and served to bring the catastrophe about.

* * *

Herr Klibzsch, general manager of U F A, is going to New York. The purpose of his journey is not divulged, and Herr Klibzsch refuses to be interviewed.

It is, however, wellknown that the present position of U F A and sound film production make a demand for new capital imperative. The Hugenberg publishing concern has found that it bought U F A at too high a price and cannot invest more money in it. The Deutsche Bank, which backed U F A from its beginning, has no more a free hand since its amalgamation with the Disconto Gesellschaft.

Shortage of Good Silents

The shortage of good silent pictures is increasing. As talkers cannot be screened by most of the theatres, the season, as far as silents are concerned, seems to be coming to an end already—three or four months earlier than in former years.

* * *

The first German 100 per cent talker, "Atlantic," produced in England for British International Pictures by E. A. Dupont, had its premiere here in the Gloria Palast and was much applauded by the invited audience. Next day the London trade press bubbled over with enthusiastic reports.

The Berlin critics were far from enthusiastic. The Film Kurier paraded on its front page the attacks of six of the Berlin dailies on Herr Dupont's effort with Dupont's answers under them.

Effective Plea for Interchange

The "Atlantic" premiere was an effective plea for interchangeability. The picture is recorded by R C A Photophone and reproduced here over Klangfilm device perfectly. U F A intended to have "Atlantic" broadcast. The Tobis Company, however, stepped in and forbade it on the ground that it possessed a broadcasting monopoly in Germany and could not allow the R C A to break it.

* * *

Aafa Film Company, the successful producer of popular comedies, will not pay a dividend this year. The net profit of 60,000 marks would just justify the same 10 per cent dividend as last year. The directors, however, under the present conditions, think it more advisable to strengthen their reserves.

Fireproof Screens at Washington Ordered

(Special to the Herald-World)

WASHINGTON, Nov. 19.—All motion picture screens in Washington must be made fireproof, according to a mandate of the fire department. Originally, George Wagner, fire marshal, gave exhibitors ten days to change the screens, but the time was made longer so that experiments could be made on a fireproofing process for the present screens by the Bureau of Standards. The matter will be taken up with the manufacturers by A. Julian Brylawski, president of the M P T O.

"Taming of the Shrew" Has London Premiere

(Special to the Herald-World)

NEW YORK, Nov. 19.—Mary Pickford and Douglas Fairbanks' first co-starring vehicle, "The Taming of the Shrew," had its London premiere at the Pavilion last Thursday. The picture will have its New York premiere immediately after the run of the current Harold Lloyd picture.

Newspaper Commends Use Of Talkers by Police

(Special to the Herald-World)

NEW ORLEANS, Nov. 19.—"Score two more for the talkies, this time in the domain of criminal justice," says an editorial writer in the New Orleans Item, commenting on the Philadelphia experiment in recording the confession of a prisoner in talking pictures, and on the proposed use of audiens in recording voices and features of suspects for identification purposes.

"Defendants in criminal cases cannot object to the talkie plan," the editorial article goes on. "The film and the sound-recording device are their protection against the terrors of police examination of which they so often complain."

Joe Goldberg Feted To Mark Promotion To New Publix Post

About 200 projectionists and friends from other theatrical fields attended the farewell party in Chicago the evening of November 13, given Joe Goldberg, supervisor of projection for Publix, who was to leave Nov. 21 for the home office of Publix in New York to take charge of a department of projection research, development and construction.

It was a gala affair to match many another festive occasion on which tribute has been paid members of the motion picture industry for their outstanding services. Besides many of the city's projectionists, theatre managers, performers, manufacturers of theatrical equipment and executives of Balaban & Katz, Publix subsidiary, were present. Max Balaban was introduced as the official representative of B & K.

Entertainment was furnished by performers from the Paradise and Marbro theatres during the dinner, which began at midnight. Dancing followed dinner until the wee sma' hours of the morning. M. J. Murphy, manager of B & K's Berwyn theatre, was master of ceremonies, and following several acts and a short talk by H. Goldberg, the honored guest's father, he presented Joe with a diamond ring, the gift of scores of his friends in the trade. The Goldberg family presented its departing member a handsome traveling bag.

Exhibitors in Brussels Form Provincial Group

(Special from Department of Commerce)

WASHINGTON, Nov. 19.—A meeting of the exhibitor members of the Socialist Cooperatives was recently held at Brussels. More than 40 provincial organizations were represented. It was decided to constitute provincial groups, which will handle the film renting, and a central group for purchase of all necessary commodities with headquarters in Brussels.

John McCormack to Sing Over Radio November 28

(Special to the Herald-World)

NEW YORK, Nov. 19.—John McCormack, world famous tenor, who is making a picture for Fox, will sing over the Victor Hour to be broadcast from station WEAF, over the National Broadcasting Company, at ten o'clock, Eastern standard time, November 28. This is McCormack's first appearance over the radio since January 1, 1927.

WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1929

AT—All Talking; T—Talking Sequences; M—Music (synchronous); E—Sound Effects. (Example: TME, means the picture has talking, a synchronized musical score and sound effects. In the same way all other symbols may be combined. When no symbols appear following the title, picture was run silent.

Columbia

FATHER AND SON: Jack Holt—**October 16.** Another good one from Columbia. Will please those who come, though not exceptional as a drawing card. Seven reels.—A. L. Revert, New Home theatre, Rantoul, Ill.—General patronage.

FATHER AND SON: Jack Holt—October 23-24. They don't make any better entertainment in pictures than this one. The cast all fine, story great, direction perfect, recording not so good. In all, 100 per cent satisfaction to those that saw the show. The best programs are not the pictures that draw the best business nowadays. I guess Barnum was right—they want to be humbugged. Well they are!—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

COLLEGE COQUETTE: Special cast—Satisfactory. Satisfied here.—C. S. Swiercinsky, Majestic theatre, Washington, Kan.—General patronage.

STREET OF ILLUSION: Special cast—A little old now, but drew a nice crowd and pleased.—C. S. Swiercinsky, Majestic theatre, Washington, Kan.—General patronage.

THE FALL OF EVE: Patsy Ruth Miller—**October 27-28.** A very good picture. Clean in every respect. I played it on Sunday. Print and photography good. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE FALL OF EVE: Patsy Ruth Miller—**October 15-16.** Just a fairly good program offering with a misleading title that makes your patrons wonder what it is all about after seeing it. Is a little silly, with a few laughs. Anyway, I'm glad it's over. Don't let your patrons suffer while showing this one. Six reels.—P. N. Wilson, Parkview theatre, Collierville, Tenn.—General patronage.

THE FLYING MARINE: Special cast—**October 21-22.** An average program nicely handled, with a few exceptions noticeable to my "air corps" training school patrons, in that a Waco takes the air and an even winged bi-plane crashes. Six reels.—A. L. Revert, New Home theatre, Rantoul, Ill.—General patronage.

THE FLYING MARINE: Special cast—**October 1-2.** A very good joke to exhibitors who must show this picture, as it is only a fair program offering. It is not what the title infers, and patrons and myself were disappointed. Very little flying, and no marines seen in it. Just broke even on expenses. Would class this one as a member of the imperfect 36. It will not stand such advertising as an air picture, as the flying is only 15 per cent of the entire six reels of celluloid wasted. Six reels.—P. N. Wilson, Parkview theatre, Collierville, Tenn.—General patronage.

THE DONOVAN AFFAIR (AT): Special cast—**July 14-15.** Good all-talking picture, but no musical accompaniment. Makes it so dry-looking, like a shrunken tree in autumn. Eight reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—Neighborhood patronage.

THE BIG HOP: Buck Jones—**October 25-26.** The best Jones picture I have played, and I guess I played them all. Print and photography good. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

WELCOME

An interesting letter has come from E. S. Howard of the Perdido theatre in Perdido, Ala., who has sent in his first reports. Writes Brother Howard:

Editor: This is my first report to the Herald-World, but from now on I intend to report on every picture I play. I have been in the show business about a year and a half, in possibly the smallest town in which a show exists. At least, that is what the film salesmen tell me.

I am using a Motiograph A1 projector. At present, I am constructing a "talkie" device of my own make, and in a week or two I shall let you know further about it.

I remain in the show business because I like the work and not for the small profits I show. You shall hear from me again.—E. S. Howard.

First National

DRAG: Richard Barthelmess—Good, but not the drawing card that "Weary River" was.—C. S. Swiercinsky, Majestic theatre, Washington, Kan.—General patronage.

DRAG: Richard Barthelmess — **October 17-18.** Pleasing story of family interference in young couple's life, resulting as would be expected. However, no better than Tiffany-Stahl's "Man in Hobbles" and has less comedy relief. Seven reels.—A. L. Revert, New Home theatre, Rantoul, Ill.—General patronage.

DRAG: Richard Barthelmess—Was a good picture silent, but don't know what it is with records. Business fair.—Elmer E. Gailey, Gay theatre, Wayne, Neb.—General patronage.

THE WHIP (ME): Dorothy Mackaill—**October 25-26.** This is a silent picture, synchronized with music and song. Don't talk a word, but is very good entertainment. As a silent picture, it is satisfactory, but when you are running talking pictures they look for some talking in all of them, and films don't give satisfaction when there is only music and effects. Better play them silent and save extra film rental.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE DIVINE LADY (ME): Corinne Griffith—**October 30-31.** This is a very fine picture and a big one. Before people got crazy over talking pictures, this was as big and as good as any of them. The story is history, the star and cast fine, but the good big things don't mean a thing now unless they talk. This has good music, singing and sound effects and is good entertainment, but it don't talk and that's that. A box office flop and a bad one.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

TWIN BEDS (AT): Jack Mulhall—November 1-2. One of the best talking pictures to date. Pleased 100 per cent. Step on this one, boys. You won't have to retire to the basement when they go out. Good print, good recording. Eight reels.—W. J. Carter, Maxine theatre, Crosswell, Mich.—Small town patronage.

THE PHANTOM CITY: Ken Maynard—**October 19.** This is our first Maynard. It broke the house record for a one-day picture in this town. What more could you ask? Plenty comedy with it. Six reels.—G. H. Wright, Jr., Star theatre, Wendell, N. C.—Small town patronage.

SMILING IRISH EYES (T): Colleen Moore—Very good picture, but we could not understand the two Irishmen. Colleen's voice good. She will make some big pictures. Nine reels.—Elmer E. Gailey, Gay theatre, Wayne, Neb.—General patronage.

ADORATION: Billie Dove—A good program picture.—William F. Shillito, Dolamae theatre, Denmark, S. C.—Small town patronage.

TWO WEEKS OFF (TME): Jack Mulhall—Plenty of good comedy in the Vitaphone manner, but no records hung up on the box office. Nine reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—Neighborhood patronage.

BROADWAY BABIES: Alice White—**October 13.** As a silent, just an average program filler. Seven reels.—A. L. Revert, New Home theatre, Rantoul, Ill.—General patronage.

THE GREAT POWER (AT): Minna Gombell—**September 27-28.** Not a small town picture and disc recording bad.—George J. Rhein, Manchester theatre, Manchester, Wis.—General patronage.

THE YELLOW LILY: Billie Dove—**October 17-18.** A story of Hungary which is very interesting, and Clive Brook plays a very pleasing role. Billie Dove is always good to look at. Print good for its age Worth playing if you haven't played it. Eight reels.—James L. Sears, Liberty theatre, Humansville, Mo.—Small town patronage.

THE SQUALL (AT): Myrna Loy—**July 7-8.** Just a fair talking picture, and I would say that the producer would be doing justice to himself as well as to the exhibitor if he would leave out the poor talkers and put in some that could be understood. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—Neighborhood patronage.

THE SQUALL (AT): Special cast—**October 22-23.** Had the pleasure of having this picture reviewed by the Rotary Club members and their wives, to see if it was fit for children to see. This is the first time this has occurred in our town, being prompted by a six-sheet board on the main street displaying one of the scenes of the picture. This is a strong sex picture and will not please generally. When such tactics are used as deliberately to display pictures containing suggestive and degrading scenes to children, it is high time that someone should be hung. The result of the review prompted the club to appoint a committee to work with us in securing better pictures. So that's that. Ten reels.—W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

Don't forget*—If picture has *sound*—Fill out blanks *accordingly

Fox

CHASING THROUGH EUROPE: Sue Carol—Played silent and didn't mean a thing to us. Box office poor, but nothing seriously wrong with the picture.—Elmer E. Gailey, Gay theatre, Wayne, Neb.—General patronage.

THE WOMAN FROM HELL: Mary Astor—**October 25-26.** I rate this picture above the average program picture, and Fox will treat you right about rental. Six reels.—E. S. Havard, Perdido theatre, Perdido, Ala.—Small town patronage.

STREET ANGEL: Janet Gaynor—**October 19.** Paid too much for this. It's very artistic and all that, but it moves like a snail. No comparison to "Seventh Heaven." Don't pay over program price, and then lay off.—Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

MOTHER KNOWS BEST: Special cast—**October 24-25.** A mighty good picture. Well acted. Only one fault—just a little long. Nine reels.—Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.

ROMANGE OF THE UNDERWORLD: Special cast—October 23. I want to tell you boys that Robert Elliott, the police sergeant, gives one of the most pleasing portrayals we have seen this year. He's a jim-dandy. This picture will please any audience anywhere. Book it and step on it.—Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

HEARTS IN DIXIE (TM): Special cast—**September 23-24.** Here is a mixed talking and musical picture, the very title of which struck me as having human appeal possibilities for the very reason that it is in the midst of colored people, a race distinguished for sentiment, song, romance, cheerfulness and amiability. Of the six talking pictures which I contracted from Fox on condition that if my talking equipment was not a success the contract would be null, this one proved the most successful, and though we fell short of two days' expense, this one gave better results and satisfied more people than the average synchronized picture we had shown.—A. J. Gibbons, Illinois theatre, Metropolis, Ill.—General patronage.

MASKED EMOTIONS: George O'Brien—**October 19.** Seemed to please both the action fans and the plot critics, which is quite an accomplishment in itself. Six reels.—A. L. Revert, New Home theatre, Rantoul, Ill.—General patronage.

THE GREAT WHITE NORTH: Special cast—**October 18-19.** Excellent production from an educational standpoint. Hook up with the schools on this one. Print and photography good. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

SPEAKEASY: Special cast—**October 28-29.** Just roughneck stuff with a horse race and a prize fight worked in, with the usual denouement to the prize fight—the favorite becomes groggy and disheartened, then the customary skirt appears to cheer his failing spirits, so he wins the fight. In the beginning the action is draggy and uninteresting, showing some speakeasy rooms where there are two or three persons drinking. One cannot imagine anything more dull than the switching on the scene of one room of this kind after another where the object is to keep quiet, or how any pep can be injected into an atmosphere so barren of any potentiality of dramatic composition. Though we advertised this big, using every size of poster, the receipts fell short 25 per cent, leaving the bare cost of the picture, two days' overhead, all advertising, freight and cost of comedy to be taken care of by the business of the week.—A. J. Gibbons, Illinois theatre, Metropolis, Ill.—General patronage.

THE FARMER'S DAUGHTER: Special cast—Pulled them in, and it's out of the ordinary. Some good laughs, too. Worth running in farming communities especially.—G. S. Swiercinsky, Majestic theatre, Washington, Kan.—General patronage.

Gotham

TIMES SQUARE (TME): Alice Day—**August 31-September 1.** Story not so bad, but disc recording is bad. Eleven reels.—George J. Rhein, Manchester theatre, Manchester, Wis.—General patronage.

A PRODIGAL SON

The department is especially pleased this week to welcome back a regular contributor whose reports have been missed for awhile. The following letter, coming with his reports, speaks for itself:

Editor: Have neglected reporting on pictures for two months, but decided to begin again. Exhibitors reports are always the first thing I read. I consider that service alone worth the subscription price, not mentioning J. C.'s column and T. O. Service! Both of these are okey. They both know their onions!—F. H. Babbs, Stockton theatre, Stockton, Mo.

Metro-Goldwyn-Mayer

OUR MODERN MAIDENS: Joan Crawford—**October 25-26.** Another good one from Joan. You can't go wrong on her pictures. All the cast fine. Good print and photography. Seven reels.—Robert K. Yancey, Bonny theatre, Manfield, Mo.—General patronage.

DESERT NIGHTS: John Gilbert—**October 18-19.** A very good picture silent, but this type of picture will put this star out of the business, as our box office showed on receipts of this picture. The worst flop we ever got on a Gilbert picture. The ladies like him better dressed up.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

DESERT NIGHTS: John Gilbert—Good picture.—William F. Shillito, Dolamae theatre, Denmark, S. G.—Small town patronage.

DESERT NIGHTS (M): John Gilbert—**July 23-24.** Nice show, only they can't see the difference between sound-reproduced music and the old piano. Some joke, eh? Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—Neighborhood patronage.

A MAN'S MAN: William Haines—**October 21-22.** This is the last William Haines on the 1928-29 contract, and of course it is no good, as they just made it because everyone had bought four William Haines and they had to fill the bill. Bill Haines would certainly have been better off had he made only three, and so would the exhibitor. Eight reels.—James L. Sears, Liberty theatre, Humansville, Mo.—Small town patronage.

CHINA BOUND: Dane-Arthur—October 14-15. A regular Dane-Arthur picture. Not quite as good as some of their others, but will make you money if their others did. Print and photography good. Seven reels.—James L. Sears, Liberty theatre, Humansville, Mo.—Small town patronage.

TIDE OF EMPIRE: Renee Adoree—Fine picture. Metro's product will make you some good money.—William F. Shillito, Dolamae theatre, Denmark, S. Car.—Small town patronage.

WHERE EAST IS EAST: Lon Chaney—**October 22-23-24.** Very good. Ghaney does some very good acting in this one. Print and photography good. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

WHERE EAST IS EAST: Lon Chaney—**October 18.** Very good. In fact, I think it is the best Chaney picture to date. Seven reels.—G. H. Wright, Jr., Star theatre, Wendell, N. G.—Small town patronage.

WHERE EAST IS EAST: Lon Chaney—Very good picture.—William F. Shillito, Dolamae theatre, Denmark, S. G.—Small town patronage.

WHERE EAST IS EAST: Lon Chaney—**October 16-17.** A good silent picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE BELLAMY TRIAL: Special cast—**October 31-November 1.** One of the best pictures I have ever run, but did not break even on it. Cannot understand it. We had a lot of Halloween competition, I guess that caused our downfall. Eight reels.—G. H. Wright, Jr., Star theatre, Wendell, N. G.—Small town patronage.

THE PAGAN: Ramon Novarro—**October 24-25.** Good. We had an argument with M G M about the sound prints they have been giving us on a silent contract. Although this picture was above the average entertainment for a program picture, its silent entertainment value is greatly cut down by a sound print. Novarro sits there and sings his song and we had to watch him and wish him well. Very embarrassing to the exhibitor. M G M promised this would not happen again. It won't! Nine reels.—G. H. Wright, Jr., Star theatre, Wendell, N. C.—Small town patronage.

THE PAGAN: Ramon Novarro—Good picture. Entertaining and made some money for me. Metro treats you right.—William F. Shillito, Dolamae theatre, Denmark, S. G.—Small town patronage.

THUNDER: Lon Chaney—Very, very good. Different from all Chaneys. And, boy, how it holds them. You can get after this one and deliver the goods, too.—G. S. Swiercinsky, Majestic theatre, Washington, Kan.—General patronage.

THE LAST OF MRS. CHEYNEY: Norma Shearer—Just fair.—C. S. Swiercinsky, Majestic theatre, Washington, Kan.—General patronage.

SPITE MARRIAGE: Buster Keaton—**October 4-5.** An excellent picture which gave 100 per cent satisfaction here. Is the best comedy drama I have ever shown, I am sure. Patrons both young and old all said this was one of the best pictures that they had seen. I ran "Feed 'Em and Weep" with this and got them all started laughing over this comedy, then came along with Buster and kept the laughing going at high speed, and when the show was over, every patron left laughing, for it was fine. Anyone who reports that this feature did not go over big, just doesn't know an extra-fine picture when he sees it. Anyway, Metro's 1928-29 product has been 90 per cent satisfactory here, from the patrons' comments, and that is what counts. Metro certainly knows how to produce pictures that will keep the public coming to your show—and, by the way, I just want to say that the personnel of their Memphis exchange are all fine fellows. Nine reels.—P. N. Wilson, Parkview theatre, Collierville, Tenn.—General patronage.

THE SINGLE STANDARD: Greta Garbo—**October 27.** Do not consider this a good small town picture, unless in very strong pro-Garbo territory. Here they do not seem to care for Greta and they certainly find nothing desirable in this type of story, so business was rather poor and we had quite a few walk-outs. The picture is all right but has to be shown to people who can get the idea. Print good, photography a bit dim for Mazdas. Eight reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

VOICE OF THE CITY: Special cast—**October 18-19.** This crook-police feature went over satisfactory, but would have been better if it had had a little more pep, action and swiftness to it. Not as good as M G M's "While the City Sleeps." Seven reels.—P. N. Wilson, Parkview theatre, Gollierville, Tenn.—General patronage.

Paramount

THE DANGE OF LIFE: Hal Skelly—**October 20-21-22.** This is a mighty fine picture. Story good, stars fine and cast good. Great direction. Gave 100 per cent satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE LADY LIES (AT): Walter Huston—**October 20.** Glassed as one of the best. Wonderful work by everyone. Recording by film method as clear as a bell. It has been a pleasure to deal with Paramount since going sound. Pictures from them like "The Lady Lies" make the show business actually enjoyable.—Garl Veseth, Palace theatre, Malta, Mont.—General patronage.

INNOCENTS OF PARIS: Maurice Ghevalier—Run silent, and the value of the whole picture lost. People disappointed on this one without the records. With records it will please. Seven reels.—Elmer E. Gailey, Gay theatre, Wayne, Neb.—General patronage.

THREE WEEK ENDS: Clara Bow—**October 25-26.** A snappy picture. Clara always peps up the box office. Six reels.—Carl Dunlap, Gem theatre, Kinmundy, Ill.—Small town patronage.

THE WOLF SONG: Gary Cooper—**October 20-21.** Very good picture. Gary Cooper at his best. Print and photography good. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE CANARY MURDER CASE: Special cast—**October 23.** A fine mystery play which seemed to please everyone. Eight reels.—Carl Dunlap, Gem theatre, Kinmundy, Ill.—Small town patronage.

[Reports continued on page following Jaysee]

J. C. Jenkins—*His Colyum*

HOLLYWOOD, CAL.
November 6, 1929.

DEAR HERALD-WORLD:

Were are still learning things about Hollywood and Los Angeles. Last Sunday we heard the Rev. Bob Shuler of the Trinity Methodist church, open up his secondary batteries on some members of the city administration, and when he got through there was hide, hair and feathers scattered all over the downtown district. When Bob shoots, he shoots both barrels, and they generally ring up the ambulance corps to clean up the mess. Some of the city officials have scratched Bob's name from their visiting list, and it seems that about all he can do now is to flock with the common herd.

Sometime ago Bob was fined for contempt of court. He had said something about somebody which they didn't like. He broadcast the result over his radio station and asked all who wished to do so, to send him a penny to help pay his fine. Not over one penny came from only one person. but Bob counted sixty thousand pennies, then his fingers got so sore he had to quit. He took out enough to pay his fine and put the balance (amounting to $500) in a sack and toted it over to the home of the widow of the Japanese who was mortally injured by Mrs. Pantages' auto. Last Sunday he had the widow on his platform to thank the people.

* * *

We have always had a desire to hear Aimee Semple McPherson, and last Sunday night that desire was gratified. The Angelus Temple of "The Four Square" gospel was jammed full and she did a turn-away business. Aimee's stage settings would make Grauman's Egyptian look like a hay barn. She took as a text for her remarks, "The Gold Diggers," but didn't specify just what book of the Bible it was taken from. But it didn't matter, as part of the scene was laid in Alaska and part in Los Angeles. Everything about the place harmonized with the text. Aimee is a showwoman enough to see to that. The choir and orchestra marched in with gold bands around their heads and red bandannas around their necks, and each carried a pick over his shoulder, and when everytbing was set, Aimee marched down front and took a bow, and the big show was on.

* * *

Aimee and Bob Shuler keep things warmed up around this country, and it is a question always which one will make the front page first and oftenest. Sofar it has been a neck and neck race. The best advice we can give you is that if you come to Los Angeles seeking entertainment, don't overlook Aimee and Bob.

Among other noteworthy institutions here in Hollywood are the cat and dog hospitals, of which Hollywood has 27, all doing a thriving business. It is to these hospitals that the stars take Fifi and other mongrel for treatment. We visited two of these places recently and made some little inquiry about the business, thinking that possibly that line would be just about our size. At one place we were told by the doctor that a lady had just driven away with a pup that he had been treating for about four days, and that his bill for "professional services" was $27.50, and that she was so overcome with joy at the speedy recovery of her little darling tbat she drew him a check for $50. We asked the doc what was the matter with the pup, and he said it was a desperate case of flybitis, otherwise known to the laymen as a sore ear, caused by the flies. Then we said, "Well, Doc, if it isn't unprofessional, might we inquire your line of treatment of such desperate cases?" And the doc grinned a little and said "Axle grease."

At another hospital we were shown a dog that reminded us very much of Crocket Brown's Bullfoundland, except that this dog's legs were so short that the rough spots in the pavement had worn all the hair off, and the doc had to keep the dog strung up in a sling so he could grow some more hair. He showed us another dog he had kept for two years. The owner had only had him out of the hospital once during that time, and then only for a couple of hours. The doc was getting $40 per month for keeping him.

A cat or dog in the back seat of a Packard, Lincoln or Rolls-Royce will attract more attention on Hollywood Boulevard than a ten-pound prize winner at a baby show. If our wife would come out here and bring her old Angora cat and open up business and get the cat a good press agent and business manager she could mop up in Hollywood as easily as she could in Neligh. We are going to take this matter up with her as soon as we get to Tucson.

* * *

If you see a girl walking down Hollywood Boulevard with no stockings on and smoking a cigarette, you may know that she is an "extra" playing in some super-special. Since coming here we have been making a study of phrenology and have become so proficient that we can tell what's in a girl's head by the length of her skirts. Doug says we can't do it, but we can. . . . And now we will give you a list of a few more celebrities we have met and seen.

* * *

Phil Gersdorf (publicity director for Pathe)—Phil was born on Friday the 13th, in the dark of the moon. Lays all the blame on his parents, but has developed into a fine publicity man in spite of it.

Jimmy Parrot (Roach director)—Jimmy is not related to Polly and says he doesn't care for crackers. Has directed some of the big successes coming from the famous Roach studios.

Steve Roberts (Educational director)—Steve's favorite beverage is buttermilk. When a boy he was loved by his Sunday school teachers and the hired girl. Slipped a little in after life, but recovered when he joined Educational, since which time he has contributed much to Educational's popularity.

Ricardo Cortez (freelance actor)—Handsome both on and off the screen. Favorite with the ladies.

Milt Howe (publicity director for Vivianne Segal and Raymond Hatton)—Milt's wit is only exceeded by his good looks. Calls Douglas Hodges "the Swamproot doctor," which convinces us that he has a thorough knowledge of humanity.

Al Jolson (Warner Brothers star)—Sings "Sonny Boy" and other ditties.

Alberta Vaughn (Darmour productions for R K O)—Met her on the set, and she said she was glad to meet us. Shows she's a girl of good judgment.

Larry Darmour (Darmour Productions)—Impressed us as having better knowledge of what's wrong with the business than any man we have thus far met. Can give a plausible reason for all his conclusions. Business would be better off if there were men like Mr. Darmour in the business. Very glad we met him.

Our next letter will probably be from some place in Arizona, presumably from Tucson. We are leaving Hollywood in the morning with an untarnished reputation and two pair of clean socks, which is better than a lot of folks have done. We have learned a lot about Hollywood but as between Hollywood and Chicago, we'd sooner live in Nebraska, for—

That's where they grow the wheat and clover,
That's where the corn and taters grow,
That's where the folks are mostly sober
And that's where we'll always want to go.

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

P. S.—THE HERALD-WORLD COVERS THE FIELD like an April shower.

(*Continued from page 68*)

THE CANARY MURDER CASE: Special cast—**October 31.** Good murder mystery picture and held audience interest well. We had a well built Hallowe'en program and received a good many compliments from the small number who attended. Bad weather and too many parties for us to make any money on it. Seven reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

THE CANARY MURDER CASE (AT): William Powell—**August 10-11.** Good mystery story. Disc recording very good. Eight reels.—George J. Rhein, Manchester theatre, Manchester, Wis.—General patronage.

THE CANARY MURDER CASE: Special cast—A very good drawing picture, especially if one has read the book. A mystery to the finish. Be sure to book it if you want a thrill for the patrons.—Frank Johnson, Opera House, Louisville, Neb.—General patronage.

THE DUMMY (AT): Special cast—**October 19-20.** Good picture. Our patrons enjoyed this picture, judging from applause and comments. Disc recording fair. Six reels.—George J. Rhein, Manchester theatre, Manchester, Wis.—General patronage.

STAIRS OF SAND: Wallace Beery—**October 16.** Had more good comments on this picture than on any Western I've played. Six reels.—Carl Dunlap, Gem theatre, Kinmundy, Ill.—Small town patronage.

STAIRS OF SAND: Wallace Beery—**November 1-2.** Just a good Western. Not worth the rental I paid for it. Any good Western drama does as good at the box office as a Zane Grey does. Zane Grey doesn't mean a thing for me any more.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

MANHATTAN COCKTAIL: Nancy Carroll—**October 19.** A fair picture, too deep for some.—Carl Dunlap, Gem theatre, Kinmundy, Ill.—Small town patronage.

REDSKIN: Richard Dix—One of the best pictures ever shown here.—William F. Shillito, Dolamae theatre, Denmark, S. Car.—Small town patronage.

REDSKIN: Richard Dix—**October 22-23.** The kind of a picture that gives fine satisfaction and entertainment. Patrons were highly pleased. Extra fine technicolor scenery that create comments that greatly help you build up a good patronage. But I did only fair business on account of a circus being in town. Nine reels.—P. N. Wilson, Parkview theatre, Collierville, Tenn.—General patronage.

REDSKIN: Richard Dix—**October 28-29.** A wonderful picture—at least, I think it would have been if some other exchange had released it. Paramount gave us a rotten print and laughed about it. Believe me, when I have finished my present contract I will never run another Paramount picture. Nine reels.—G. H. Wright, Jr., Star theatre, Wendell, N. C.—Small town patronage.

THE WILD PARTY: Clara Bow—**October 15-16-17.** A good picture. Business only fair on this one. I guess Clara is losing out. It seems her pictures are too much the same. Paramount doesn't give her the stories. After all, it's the story that makes a picture go over. Print poor, photography fair. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE WILD PARTY (AT): Clara Bow—**August 24-25.** Story okay, but disc recording rotten. Eight reels.—George J. Rhein, Manchester theatre, Manchester, Wis.—General patronage.

CHINATOWN NIGHTS: Wallace Beery—Nothing to this.—William F. Shillito, Dolamae theatre, Denmark, S. C.—Small town patronage.

CHINATOWN NIGHTS: Wallace Beery—**October 29-30-31.** Only a fair program picture ruined by a dark print. Print and photography poor. Eight reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

CHINATOWN NIGHTS (AT): Wallace Beery—**August 3-4.** Good story, disc recording fair. Eight reels.—George J. Rhein, Manchester theatre, Manchester, Wis.—General patronage.

THUNDERBOLT (AT): George Bancroft—**September 14-15.** Another dandy Bancroft picture, and with excellent disc recording. You can't go wrong with this one. Nine reels.—George J. Rhein, Manchester theatre, Manchester, Wis.—General patronage.

DIVORCE MADE EASY (AT): Douglas MacLean—October 5-6. One dandy comedy-drama which clicked with our patrons. We still hear many good comments on it. Disc recording excellent.—George J. Rhein, Manchester theatre, Manchester, Wis.—General patronage.

SHOPWORN ANGEL (ME): Special cast—**July 20-21.** One dandy little picture. Comedy-drama that our people enjoyed. Disc recording excellent. Eight reels.—George J. Rhein, Manchester theatre, Manchester, Wis.—General patronage.

RIVER OF ROMANCE (AT): Special cast—Very, very good. Wonderful cast and acting. Beery exceptional. Should please any type of audience, and suitable for the finest houses. Recording excellent on disc.—Playhouse theatre, Clyde, N. Y.—General patronage.

RIVER OF ROMANCE (AT): Special cast—**September 21-22.** Much better than we expected from the title. Nancy well liked by fans here. Disc recording very good. Seven reels.—George J. Rhein, Manchester theatre, Manchester, Wis.—General patronage.

RIVER OF ROMANCE: Buddy Rogers—**October 20.** A good pleasing subject, with better-than-average players who fill their parts nicely. I believe Cullen Landis made quite a hit in the same story years ago. Eight reels.—A. L. Revert, New Home theatre, Rantoul, Ill.—General patronage.

DANGEROUS CURVES (AT): Clara Bow—**October 27-28-29.** This is a very good entertaining picture. The stars and cast fine. A little hokum in the circus background, but the picture gave good satisfaction. There is talking enough in it to make it pass as a talking picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

DANGEROUS CURVES (AT): Clara Bow—**October 12-13.** Very good small town picture. Comments good. Disc recording very good. Eight reels.—George J. Rhein, Manchester theatre, Manchester, Wis.—General patronage.

THE WOLF OF WALL STREET: George Bancroft—**October 29.** A splendid picture. Came in time at this time because of the crash in stock market. This is the best Bancroft picture we have ever run. Eight reels.—Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.

WOLF OF WALL STREET (AT): George Bancroft—**August 17-18.** Bancroft gaining many fans. Many fine comments. Disc recording very good. Seven reels.—George J. Rhein, Manchester theatre, Manchester Wis.—General patronage.

THE WHEEL OF LIFE: Richard Dix—Not much to this.—William F. Shillito, Dolamae theatre, Denmark, S. C.—Small town patronage.

THE WHEEL OF LIFE (AT): Richard Dix—**November 1-2.** Cast fine. Story good, but synchronizing very poor. Could not understand the talking, and it would have been much better played silent. We played it sound-on-disc.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE WHEEL OF LIFE (AT): Richard Dix—**September 7-8.** Story not the type for a small town, and worse than that, the disc recording was rotten. Six reels.—George J. Rhein, Manchester theatre, Manchester, Wis.—General patronage.

OLD IRONSIDES: Special cast—**October 30-31.** A mighty fine picture. Was run here as a benefit for the D. A. R. chapter, and they were certainly pleased. Eight reels.—Page & Goetz, Gem theatre, Canton, Mo.—Small town patronage.

CARNATION KID: Douglas MacLean—No drawing power. Sort of picture not cared for by my patrons.—William F. Shillito, Dolamae theatre, Denmark, S. C.—Small town patronage.

HUNTINGTOWER: Sir Harry Lauder—**October 23.** Absolutely not any good. Better leave it in the can. Six reels.—G. H. Wright, Jr., Star theatre, Wendell, N. C.—Small town patronage.

Pathe

SHOW FOLKS: Eddie Quillan—Good, very good. Well acted. Some real good backstage drama. Should please all audiences. Six reels.—L. W. Bevel, Palace Capital theatre, Dyersbury, Tenn.—General patronage.

HIGH VOLTAGE: William Boyd—**October 21-22.** Pretty good. It is good enough to run, but not good enough to go to any trouble over. Just average. Six reels.—G. H. Wright, Jr., Star theatre, Wendell, N. C.—Small town patronage.

SOPHOMORE (AT): Eddie Quillan—October 19-20-21. College drama. Here is one that is well recorded. A good entertainment for any house, a big laugh from start to finish, good singing and well acted. It's not a special, but it will please 100 per cent, besides having a price that will let your head stay out of the water. Eight reels.—J. F. Fleitas, Strand theatre, Key West, Fla.—Small town patronage.

SAL OF SINGAPORE: Phyllis Haver—Just a fair program picture. Didn't go over here.—William F. Shillito, Dolamae theatre, Denmark, S. Car.—Small town patronage.

CELEBRITY: Special cast—Poor.—William F. Shillito, Dolamae theatre, Denmark, S. Car.—Small town patronage.

RKO

SYNCOPATION (AT): Waring's Pennsylvanians—**July 27-28.** Good singing and dancing picture, but disc recording only fair.—George J. Rhein, Manchester theatre, Manchester, Wis.—General patronage.

THE JAZZ AGE (TME): Douglas Fairbanks, Jr.—**October 24.** Not enough talking in this picture to satisfy. Should have used it on my silent night. Music score is good but not any better than can be done with a non-sync machine. Talking sequences are clear and distinct by film method. Find that the variable width film method of recording is superior in every way.—Carl Veseth, Palace theatre, Malta, Mont.—General patronage.

Security

ON THE DIVIDE: Bob Custer—A bang-up good Western, and Bob Custer is a fine chap. He will go big in this type of picture. And say, you talk about Silver King and Tony—you haven't seen a horse until you see this black horse of Bob's, also a white one. So you houses who are still showing silents, get the Bob Custers, and if they are all good like this one, you will be in the swim.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

Tiffany

LUCKY BOY (TME): George Jessel—**October 25-26.** A very good picture bought at price that lets you live. Good work done by Jessel, recording very good. Print a little old. Eight reels.—W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

NEW ORLEANS: Special cast—October 12. Pleasing little picture with a surprising kick at the end. Eight reels.—A. L. Revert, New Home theatre, Rantoul, Ill.—General patronage.

MARRIAGE BY CONTRACT: Special cast—Poor. No drawing power.—William F. Shillito, Dolamae theatre, Denmark, S. C.—Small town patronage.

United Artists

THE IRON MASK: Douglas Fairbanks—**October 14.** High class, entertaining, thrilling. Douglas always goes over, and people appreciate his work.—Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

REVENGE: Dolores Del Rio—**October 14-15.** All right for those who like this type, though not as good as "Ramona" and will not please as well. Nine reels.—A. L. Revert, New Home theatre, Rantoul, Ill.—General patronage.

COQUETTE (AT): Mary Pickford—**October 21-22-23.** This is a real picture, for Pickford's first all-talker. Talking good. Drew more second day than the first. Step on it, it will please. Nine reels.—L. W. Bevel, Palace Capital theatre, Dyersbury, Tenn.—General patronage.

EVANGELINE (ME): Dolores Del Rio—October 31. A picture that should please the majority. Photography good. This picture has moving plot throughout. Music score very good. All children as well as grown-ups should see it. Nine reels.—L. W. Bevel, Palace Capital theatre, Dyersbury, Tenn.—General patronage.

THREE LIVE GHOSTS (AT): Special cast—This is a picture for anyone who likes comedy. Story very weak. Stood up fair second day. Eight reels.—L. W. Bevel, Palace Capital theatre, Dyersbury, Tenn.—General patronage.

COLLEGE: Buster Keaton—**October 18-19.** Good comedy, but we have had better ones from M G M with Buster as the star for less money—and new pictures, too. Seven reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

Universal

WAGON MASTER: Ken Maynard—**October 26.** Now, this is an example of a silent print from a silent negative, even though it is made in sound also. Last Saturday we broke the house record and had to put out the S R O sign for Ken Maynard in "Phantom City." This Saturday we broke the record of one week ago. Had to run an extra show. Any theatre in the United States that is not using Maynard's pictures is losing money. They are worth more than any two of any other star. Six reels.—G. H. Wright, Jr., Star theatre, Wendell, N. C.—Small town patronage.

THE CHARLATAN: Holmes Herbert—**October 22.** I don't know when I've enjoyed a picture more

than this one. It's good from start to finish and intensely interesting. Seven reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

RED LIPS: Special cast—Ain't nature grand? And how! The snappiest college drama we have shown. Everyone liked it.—Frank Johnson, Opera House, Louisville, Neb.—General patronage.

FOREIGN LEGION: Norman Kerry—September 9. A good story of army life with a cast of mighty good actors. Eight reels.—F. H. Babbs, Stockton, theatre, Stockton, Mo.—Small town patronage.

EYES OF THE UNDERWORLD: Special cast—October 19. This is one of Universal's thrill features, but should be called one of Universal's silly features. Positively an insult to intelligent people who wish to enjoy an evening at a theatre. Thank goodness it is short and the agony soon over. Print good. Worth about $2 and express. Five reels.—James L. Sears, Liberty theatre, Humansville, Mo.—Small town patronage.

HOME JAMES: Laura La Plante—September 25. Nice little show, nothing to rave about, but it will go over okay.—Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

ANYBODY HERE SEEN KELLY: Special cast—October 12. Okay. Different, will please.—Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

ONE HYSTERICAL NIGHT (T): Reginald Denny—October 17. Denny gave our patrons three days of fun. They are still talking about it. Not a special by any means, but a darn good comedy. Universal's film recording is the best of the variable density type that we have used.—Carl Veseth, Palace theatre, Malta, Mont.—General patronage.

RED HOT SPEED: Reginald Denny—September 21. Denny gets them in every time. That means they like him, and his pictures are always plenty funny.—Frank Sabin, Majestic theatre, Eureka, Mont. —Small town patronage.

KING OF THE RODEO: Hoot Gibson—October 15. Good Western. Full of action and interest. Hoot always draws and pleases for us. Six reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

THE MAN WHO LAUGHS: Special cast—September 23-24. Having read so many reports about it being a flop, was worried. It was wonderful—a good cast, fine acting and an interesting story. My only kick is, I bought it too high. Universal wants too much for its specials, but this one made a go of it here as to picture value. Nine reels.—F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.

HOOFBEATS OF VENGEANCE: Rex—October 29-30. Just about the usual number from the "king of the wild horses." Did not make us any new friends nor any more enemies. The great battle between two stallions, as heralded by the press sheet, is a big joke. Well, it's our last Rex picture, so let's be charitable. Good print and photography. Five reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

Warner Bros.

GOLD DIGGERS OF BROADWAY (AT): It's impossible to explain the beauty, the dazzling glittering gowns worn in this big master production. There is no write-up on this picture one could give to explain its wealth of beauty. You will have to see and hear, then you will be sure to know how they made it so wonderful, so glorious and so entertaining. —Walter Odom & Sons, Dixie theatre, Durant, Miss.— General patronage.

MY MAN (AT): Fanny Brice—July 19-20. Good show and no business and we don't know why. Talking and singing clear. Everybody just raving over the "talkies," but they did not come in to see and hear this one. Excellent entertainment for any audience, highbrows or lowbrows. Twelve reels.— Rudolf Duba, Royal theatre, Kimball, S. D.—Neighborhood patronage.

MY MAN: Fanny Brice—Might be good sound, but only fair silent.—C. S. Swiercinsky, Majestic theatre, Washington, Kan.—General patronage.

FANCY BAGGAGE: Audrey Ferris—November 1. This picture was not liked by my patrons, as they want plenty of action. I consider this picture below the average program picture. Six reels.—E. S. Havard, Perdido theatre, Perdido, Ala.—Small town patronage.

STATE STREET SADIE: Myrna Loy—September 18.—Above the average underworld picture, with some snappy comedy, making it a pleasing picture.—F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.

POST-MORTEM

It's all over now—that contest to name J. C. Jenkins' new car. Nancy's successor shall be called April Shower, as announced last week. But it may not be amiss to mention a few names which were suggested too late to be submitted to Jaysee. Particularly interesting is the one suggested in the following letter:

Editor: I submit the name of Epidemic for J. C. Jenkins' new car. The Herald-World covers the world like an April Shower, so think J. C. Jenkins car covers the country like an epidemic.—Mrs. R. A. Duncan, Duncan theatre, Aberdeen, Ida.

But, alas, Jaysee cannot go raging through the country in Epidemic. Instead, his arrival in any country will be better likened to a cloudburst! Here are the remaining suggestions:

Grace (suggested by John Foltz, projectionist, Rialto theatre, Alma, Neb.); Hi, or Hi-Jenks (suggested by H. G. Ludeman, Cota theatre, Waukon, Ia.); and Whoopee (suggested by Deborah Finnan, First National exchange, Chicago).

THE HOME TOWNERS (AT): Special cast—July 1-2-3. Very good show of the new type, all-talking and oh, boy! How clear the voices! Just as close as anything can be to the talking stage play, if not better. After playing a few others, we found that this picture is the best talker on the screen today. Business just fair in hot weather. Eleven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—Neighborhood patronage.

WHAT EVERY GIRL SHOULD KNOW: Patsy Ruth Miller—October 18-19. Picture was only fair. Title very misleading. Seven reels.—E. S. Havard, Perdido theatre, Perdido, Ala.—Small town patronage.

RINTY OF THE DESERT: Rin Tin Tin—Not much of a picture. Too much of the sameness that's in all their dog pictures. Six reels.—F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.

FIVE AND TEN CENT ANNIE: Special cast—Another of those would be comedies that's not worth a thin dime. Worse than poor.—F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.

GLAD RAG DOLL: Special cast—Ran this silent and it pleased.—C. S. Swiercinsky, Majestic theatre, Washington, Kan.—General patronage.

TENDERLOIN (TM): Dolores Costello—About 75 per cent talking, with 100 per cent good recording, ending with a beautiful song and piano accompaniment, "Sweet Adeline." I pass this one as an interesting, well done show, but cannot boast over the box office receipts, as there was not much left for me when the three nights showing was all over.— Walter Odom & Sons, Dixie theatre, Durant, Miss. —General patronage.

THE TERROR (TME): July 9-10. Good show, but not the kind that everybody wants to see. On the contrary, they want to stay away. Nine reels.— Rudolf Duba, Royal theatre, Kimball, S. D.—Neighborhood patronage.

MIDNIGHT TAXI (TME): Antonio Moreno—July 5-6. The best action picture Warner Brothers has made for a long time. It's one of the smaller pictures, about 20 per cent talking, but the sound effects made it real and entertaining in a very speedy time. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—Neighborhood patronage.

EVIDENCE (TME): Special cast—A well acted picture, but didn't mean a thing at the box office. Recording very good.—R. B. Gorham, Auditorium, Hiawatha, Kan.—General patronage.

THE CRIMSON CITY: Special cast—September 4. A good picture with plenty of action. Some good acting. All comments were in favor of picture.— F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.

THE TIME, THE PLACE AND THE GIRL (AT): Special cast—November 3-4-5. A talking picture and a good one. Interesting story, very entertaining. A splendid cast. Good satisfaction here.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

NO DEFENSE: Monte Blue—October 25-26. Slight story, casual direction and poor photography force us to report this one as a very mediocre program number. Little drawing power and just about as little business as could be possible. We see our fate written in red letters. Six reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

State Rights

SMOKE EATERS: Cullen Landis—October 11-12. A good picture, but it shows its age. If your patrons are not too critical, buy it and they will enjoy it. Print fair, photography fair. Six reels.—E. S. Havard, Perdido theatre, Perdido, Ala.—Small town patronage.

Short Features

(SOUND)

EDUCATIONAL

BILLY BEVAN COMEDIES, 2.—"Lion's Roar." Plenty fast and exciting all-talking comedy with plenty of scares and thrills in it. (Rudolf Duba, Royal theatre, Kimball, S. D.—Neighborhood patronage.)

EDWARD EVERETT HORTON COMEDIES, 2.—"Ask Dad." Nothing much to laugh at, but talking good. (Rudolf Duba, Royal theatre, Kimball, S. D. —Neighborhood patronage.)

LLOYD HAMILTON COMEDIES, 2.—"Don't Be Nervous." Just a fair comedy, that's all. Not as good as lots of silent comedies used to be. (Rudolf Duba, Royal theatre, Kimball, S. D.—Neighborhood patronage.)

BIG PALOOKA, Vernon Dent, 2.—One of the best I believe I have ever seen. Sound is great, and you will not make any mistake by booking this one. (L. W. Bevel, Palace Capital theatre, Dyersbury, Tenn.—General patronage.)

FOX

BENEATH THE LAW, Clark & McCullough.—A funny comedy. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

ROBERT BENCHLEY—"Treasurer's Report." This is certainly a very funny act. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

M G M

CHARLES CHASE COMEDIES, 2.—"The Booster." This one was very good. Music wonderful. (Rudolf Duba, Royal theatre, Kimball, S. D.—Neighborhood patronage.)

GUS EDWARDS REVUES.—"Mexicani." Pleased 100 per cent. Good recording and good print. (W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.) All in natural color and good photography. Good singing and very rich sets in all colors. (Rudolf Duba, Royal theatre, Kimball, S. D. —Neighborhood patronage.)

GEORGE DEWEY WASHINGTON.—A very good singing act. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

KELLER SISTERS AND LYNCH, 1.—An honest-to-goodness entertainment, and the best Metro has on the shelf. (Rudolf Duba, Royal theatre, Kimball, S. D.—Neighborhood patronage.)

LAUREL-HARDY COMEDIES, 2.—"Habeas Corpus." Fair comedy with some good music on record and good sound effects, making it better entertain- Neighborhood patronage.)

OUR GANG COMEDIES, 2.—"Small Talk." Here's a real comedy. Pleased 100 per cent. Good recording and good print. All M G M comedies good to date. (W. J. Carter, Maxine theatre, Croswell, Mich. —Small town patronage.)

PARAMOUNT

BELLE OF SAMOA, 2.—This musicale has much entertainment value. In common with most Fox productions, it exceeds ordinary sex stuff. The hula dance is positively gross and so obscene in one part that we closed the shutter for a few seconds. It is not worth what they charge for it, nor are any of the other talking short acts which we have run. We used several of those short acts as an extra inducement on our Saturday night program, but could not discover any added patronage. (A. J. Gribbons, Illinois theatre, Metropolis, Ill.—General patronage.)

UNIVERSAL

BENNY RUBIN COMEDIES, 1.—"The Actor." Rubin puts on a good hoof act, but his voice records like a dying calf. No more of these things for me. (Carl Veseth, Palace theatre, Malta, Mont.—General patronage.)

ROONEY FAMILY COMEDIES, 2.—"The Royal Pair." Good from every viewpoint. These folks sure satisfy our patrons. Sorry Universal only has the six. Recording on film good. (Carl Veseth, Palace theatre, Malta, Mont.—General patronage.)

OSWALD THE RABBIT CARTOONS, 1.—"Race Riot." Best thing ever made on film. Effects are great. When you play one of these you are assuring your people a real kick. (Carl Veseth, Palace theatre, Malta, Mont.—General patronage.)

WARNER BROS.

BORN AND LAWRENCE (Act No. 2640).—A very funny and satisfactory act. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

FRANCES SHELLEY (Act No. 713).—A very good act. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

FRANK WHITMAN (Act. No. 703).—A very good musical number. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

RAYMOND HITCHCOCK (Act No. 700).—A good funny monologue. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

RUDY VALLEE (Act No. 771).—A splendid musical number. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

STRANDED IN PARIS (Act No. 2798).—Just another act played. Very bad. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

VITAPHONE ACT Nos. 827B-873-845.—All three very satisfactory acts. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

VITAPHONE ACT Nos. 707-2837-745.—Three very good acts. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

(SILENT)

EDUCATIONAL

BIG BOY COMEDIES, 2.—"Joy Tonic." A good kid comedy. (P. G. Held, Strand theatre, Griswold, Ia.—General patronage). Big Boy in another one that is only fairly amusing. He's a cute kid, but somehow what he has to work with doesn't seem to hit big. Good print and photography. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

COLD SHIVERS, 2.—This is one that will tear your house down. It is a ghost plot and really played. Book it. (L. W. Bevel, Palace Capital theatre, Dyersbury, Tenn.—General patronage.)

FAKE FLAPPERS, 2.—Good. (P. G. Held, Strand theatre, Griswold, Ia.—General patronage.)

FELIX CARTOONS, 1.—"Astronomica." Just like all the rest, good. (James L. Sears, Liberty theatre, Humansville, Mo.—Small town patronage.)

HOLD THAT MONKEY, 2.—Fair comedy and good photography, but terrible print. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

HOT TIMES.—Good comedy. (C. S. Swiercinsky, Majestic theatre, Washington, Kan.—General patronage.)

LOVE'S SPRINGTIME, Hope Hampton, 2.—Photography was beautiful, but not much of a story. (E. S. Harvard, Perdido theatre, Perdido, Ala.—Small town patronage.)

LLOYD HAMILTON COMEDIES, 2.—"His Big Minute." No laughs and not so much action makes it just another two reels of film wasted. (Rudolf Duba, Royal theatre, Kimball, S. D.—Neighborhood patronage.)

LUPINO LANE COMEDIES, 2.—"Battling Sisters." A very good comedy. (C. S. Swiercinsky, Majestic theatre, Washington, Kan.—General patronage.) **"Goodnight Nurse."** The best two-reel comedy I believe Lupino has made. His comedies are all good. (P. G. Held, Strand theatre, Griswold, Ia.—General patronage.) **"Joyland."** Best comedy we have yet had from Lane. Ran it on Hallowe'en, and it just suited the occasion. Excellent print and photography. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

MERMAID COMEDIES, 2.—"Top Speed." Fair. (P. G. Held, Strand theatre, Griswold, Ia.—General patronage.) **"Those Two Boys."** This is the silliest and the poorest two-reel comedy that I have played for a long time. All they do in this one is kick each other. (P. G. Held, Strand theatre, Griswold, Ia.—General patronage.)

M G M

CHARLEY CHASE COMEDIES, 2.—"The Lighter That Failed." I can't call this a comedy; in fact, can't call it anything. (James L. Sears, Liberty theatre, Humansville, Mo.—Small town patronage.)

HURDY GURDY, 2.—A satisfactory two-reel comedy. Very funny. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

LAUREL-HARDY COMEDIES, 2. — "Double Whoopee." Another good one from Stan and Oliver. (C. S. Swiercinsky, Majestic theatre, Washington, Kan.—General patronage.) Run a bunch of these comedies. All good. (William F. Shillito, Dolamae theatre, Denmark, S. C.—Small town patronage.)

OUR GANG COMEDIES, 2.—They pull the crowds. A clever bunch. (William F. Shillito, Dolamae theatre, Denmark, S. C.—Small town patronage.)

PATHE

NIGHT WATCHMAN'S MISTAKE—Good average two reeler. (Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.)

SMITTY COMEDIES—"Circus Time." Good comedy. (Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.) **"No Children."** Best Smitty we've had. Book it. (Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.)

TAXI DOLLS—Filler, just a filler. (Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.)

R K O

BEEFSTEAKS, 2.—Fair comedy, nothing extra. (F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.)

BARNEY GOOGLE COMEDIES, 2.—"Slide, Sparky, Slide." For some reason (I believe it's the comedy) these Barney Google comedies fail to register here. Nothing to them, so far. Hope the others improve. (F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.)

UNIVERSAL

HORACE IN HOLLYWOOD SERIES, Arthur Lake, 1.—**"Society Circus."** Guess it was up to average, as I heard some laughs from the house. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

NEWLYWED'S EXCUSE, 2.—Just the usual Snookems hooey. The kid's cute and sometimes his tricks are clever, but he wears on one in time. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

THE NEWLYWEDS SERIES, 2.—"Newlyweds Loose Snookums." Very good, but Snookums will soon be a grown man, and the Newlyweds are due for another Snookums. (James L. Sears, Liberty theatre, Humansville, Mo.—Small town patronage.)

MISCELLANEOUS

THE AIR LEGION (F B O): Antonio Moreno—**September 28.** Very good feature. Air mail story. Will draw well and please.—Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

HEADING FOR DANGER (F B O): Bob Steele—A Western romance. I wish to say it's the best Western I have had this year. Bob is wonderful. I'd like to shake hands with him. My patrons want a photo of Bob. I wish he would send one. Six reels.—F. A. Reiss, Grand theatre, Orrin, N. Dak.—Ceneral patronage.

KING COWBOY (F B O): Tom Mix—**October 11-12.** Just a fair Mix picture. In fact, the supporting cast did more to put this one over. Business only fair. Tom seems to be slipping. Print had seen better days. The last three reels were the show in this one. Seven reels.—P. N. Wilson, Parkview theatre, Collierville, Tenn.—General patronage.

THE PERFECT CRIME (F B O): Clive Brook—**September 20.** A good picture with three mighty good stars. Play it, you'll satisfy your crowd. Seven reels.—F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.

ROUGH RIDIN' RED (F B O): Buzz Barton—**October 25-26.** Lemons are lemons, but this one was real sour. Just a little bit of nothing and not much of that. Had more kicks on this one than usual. Half the patrons walked out, and I think they showed good sense in doing so. The punkest Western I have run in a long, long time. Six reels.—P. N. Wilson, Parkview theatre, Collierville, Tenn.—General patronage.

STOLEN LOVE (F B O): Marceline Day—**September 7.** A very entertaining picture, full of comedy, and yet some seriousness mixed in. Seven reels.—F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.

YELLOW BACK (F B O): Tom Moore—**September 18.** Pretty fair mounted police story. Right smart rough and tumble in the last spool.—Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

THE JUNGLE GODDESS (State Rights): Eleanor Field—No. 1. Gets off to a good start despite its age. I certainly hope that this will hold business up during the winter. Three reels.—E. S. Havard, Perdido theatre, Perdido, Ala.—Small town patronage.

NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD-WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaign.

MEN ARE LIKE THAT: Paramount all-talking comedy from the stage play, "The Show Off," with Hal Skelly, Doris Hill, Charles Sellon, Clara Blandick, Morgan Farley, Helene Chadwick, Willam Davidson, Eugene Pallette and George Fawcett. Directed by Frank Tuttle.

TYPE AND THEME: Aubrey Piper, a $32.50 per week railroad clerk, marries Amy Fisher, despite the opposition of her family. Worries and troubles pile up each week for Amy. Aubrey borrows a friend's automobile and hits a passerby. He is fined $500. Hyland, a friend, pays the fine. Amy's father dies. Aubrey consents to care for the family. In the meantime Amy's brother Joe, who has been working on an invention, is offered a contract for the new stuff. Aubrey says $50,000 is not enough and turns down the contract. After a discussion Aubrey gets $100,000 for the invention. Amy looks at her husband and says, "Isn't he wonderful?"

* * *

PARADE OF THE WEST: Universal all-talking Western, with Ken Maynard, Gladys McConnell, Otis Harlan, Frank Rice, Bobbie Dunn, Jackie Hanlon, Fred Burns, Frank Yaconelli, Stanley Blystone, Blue Washington, Tarzan and Rex. Directed by Harry J. Brown.

TYPE AND THEME: Bud Rand joins the Copeland Wild West Show. He is caring for little Billy, and for that reason he consents to ride Man-Killer, a wild horse. Dude, another performer, is jealous of Bud's affair with Mary, and losens the saddle on Man-Killer. Bud is thrown from the horse. When the show moves on Bud is left behind, having lost all his riding nerve. Bud writes letters to Mary which are intercepted by Dude. Billy gets seriously ill. Bud comes to visit him and finds that Billy is heartbroken because he can't ride anymore. Bud rides Man-Killer and breaks the horse. He then gives Dude his deserved punishment and marries Mary.

* * *

SENOR AMERICANO: Universal all-talking Western, with Ken Maynard, Kathryn Crawford, Gino Corrado, J. P. McGowan, Frank Yaconelli, Frank Beale and Tarzan. Directed by Harry J. Brown. Footage, Sound, 6,662. Silent, 5,528.

TYPE AND THEME: Michael Banning, U. S. cavalry officer, while traveling on a secret mission through California, falls in love with Carmelita, daughter of a ranch owner. Banning is hated by Caballero, who is also in love with Carmelita. Caballero joins an outlaw gang. Banning is captured by the outlaw gang but through the help of Carmelita he escapes and captures the gang. Carmelita and Banning unite.

* * *

THE RETURN OF SHERLOCK HOLMES: Paramount all-talking drama with, Clive Brook, H. Reeves Smith, Betty Lawford, Charles Hay, Phillips Holmes, Donald Crisp, Harry T. Morey, Hubert Druce and Arthur Mack. Directed by Basil Dean. Talking footage, 7,102. (TOS) Nov. 16.

TYPE AND THEME: Captain Longmore is killed on the marriage night of his son, Moran, a henchman, did the job with a mysterious box and escaped with valuable papers. At his death young Longmore tells his son, Roger, of the past trouble. In pursuit of Moran, Roger is kidnaped and taken aboard the henchman's ship. Sherlock Holmes, old friend of he Longmore family, who knew of the earlier trouble, sets out to find Roger. Holmes disguises as a violinist and boards the henchmen's ship. He succeeds in freeing Roger from death, but is captured when he attempts to take the valuable papers from Moran's safe. Moran attempts to do away with Holmes but is foiled. Holmes captures the bandits and takes Roger back home.

* * *

UNTAMED: Metro-Goldwyn-Mayer all-talking drama, with Joan Crawford, Robert Montgomery, Ernest Torrence, Holmes Herbert, John Miljan, Gwen Lee, Edward Nugent, Don Terry, Gertrude Astor, Milton Farney, Lloyd Ingram, Grace Cunard, Tom O'Brien and Wilson Benge. Directed by Jack Conway.

TYPE AND THEME: Bingo, brought up in the wilds, leaves when her father is killed. She is accompanied by Murchison, a friend of her father. Bingo falls in love with Andy McAllister. Murchison, misunderstanding Andy's motives, offers him $50,000 in the presence of Bingo, in hopes that Andy will feel insulted and will clear out. Instead, Andy takes the check and proposes to Marge, a girl who is crazy for him. When Andy is shot in the shoulder, there comes an understanding between him and Bingo, who know now that they need each other.

(Continued from page 64)

BROADWAY (AT-D): Glen Tryon, Merna Kennedy, Evelyn Brent, Thomas Jackson, Robert Ellis, Otis Harlan, Paul Porcasi, Marion Lord, Fritz Field, Leslie Fenton, Arthur Housman, George Davis, Betty Francisco, Edythe Flynn, Florence Dudley, Ruby McCoy. (L) 9330f. (R) Sept. 15. (TOS) Nov. 16.

BURNING THE WIND (W): Hoot Gibson, Cessare Gravine, Virginia Brown Faire, Boris Karloff, Robert Holmes. Released Feb. 10. (L) 5202f. (NP) Jan. 12.

CHARLATAN, THE (T-D): Holmes Herbert, Rockcliffe Fellows, Margaret Livingston. (R) Apr. 14. (L) Silent, 5972f. Sound 6506f.

CLEAR THE DECKS (T-CD): Reginsld Denny, Olive Hasbrouck, Otis Harlan, Colette Merton, Lucien Littlefield, Brooks Benedict, Robert Anderson, Elinor Leslie. (R) Mar. 3. (L) Sound, 5792f. Silent, 5740f.

COHENS ANO KELLYS IN ATLANTIC CITY (T-CD): George Sidney, Mack Swain, Vera Gordon, Kate Price, Cornelius Keefe, Nora Lane, Virginia Sales, Tom Kennedy. (R) Mar. 17. (L) Sound, 7400f. Silent, 7752f.

COLLEGE LOVE (D-AT): George Lewis, Eddie Phillips, Dorothy Gulliver, Churchill Ross, Hayden Stevenson, Sumner Getchell. (L) Talking 6846f. (R) July 7, 1929. (NP) July 27.

COME ACROSS (M-TME): Lina Basquette, Reed Howes, Flora Finch, Craufurd Kent, Gustav von Seyffertitz, Clarissa Selwynne. (R) June 30, 1929. (NP) July 27. (L) Talking, 5330f; silent, 5593f.

COURTIN' WILO CATS (W): Hoot Gibson and others. (R) December 2.

DEVIL'S PIT (D): With a Foreign Cast. (L) 6,268. (NP) November 2.

DRAKE CASE, THE (AT-MD): Gladys Brockwell. (NP) Sept. 28. (TOS) Sept. 21. (R) Sept. 1.

EMBARRASSING MOMENTS (AT-CD): Reginald Denny, Merna Kennedy, Otis Harlan, William Austin, Virginia Sale, Greta Grandstedt, Mary Foy. (NP) Oct. 26. (L) 5230f.

EYES OF THE UNOERWORLD (W): Bill Cody, Sally Blane. (R) Apr. 28. (L) 4208f.

FIGHTING LEGION (T-W): Ken Maynard, Dorothy Dwan and others. 1930 release.

GIRL ON THE BARGE (T-D): Jean Hersholt, Sally O'Neil, Malcolm McGregor, Morris McIntosh, Nancy Kelly, George Offerman, Henry West, Rex. (R) Feh. 3. (L) Sound, 7510f. Silent, 6908f.

GIRL OVERBOARO (D-T): Mary Philhin, Fred Mackaye, Otis Harlan, Edmund Breese, Francis McDonald. (L) Talking, 7391f; silent, 7531f. (R) July 28, 1929. (NP) Sept. 21.

GRIT WINS (W): Ted Wells, Kathleen Collins, Al Ferguson, Buck Conners, Nelson McDowell, Edwin Moulton. (R) Jan. 27. (L) 4596f.

HARVEST OF HATE (W): Rex, Jack Perin, Helen Foster, Tom London. (L) 47-9f.

HIS LUCKY DAY (CO-TME): Reginald Denny, LoRayne Duval, Otis Harlan, Eddie Phillips, Cissie Fitzgerald, Harvey Clark, Tom O'Brien. (L) Talking, 6713f; silent, 5603f. (R) June 30, 1929. (NP) June 22.

HOLO YOUR MAN (T-D): Laura LaPlante, Walter Scott, Eugene Borden, Mildred Van Dorn. (NP) Oct, 26. (L) 5794f.

HOOFBEATS OF VENGEANCE (W): Rex, Jack Perrin, Helen Foster, Al Ferguson, Starlight. (R) June 16. (L) 4525f.

IT CAN BE OONE (ST-CD): Glenn Tryon, Sue Carol, Richard Carlyle, Jack Egan, Tom O'Brien. (R) March 24. (L) Sound 6560f; silent 6090f.

KIO'S CLEVER (CD): Glenn Tryon, Kathryn Crawford, Russell Simpson, Lloyd Whitlock, George Chandler, Virginia Sales, Joan Standing, Max Asher, Florence Turner, Stephin Fetchit. (R) Feh. 17. (L) 5729f.

KING OF JAZZ REVUE (AT-MD): Paul Whiteman stars. 1930 release.

KING OF THE CAMPUS (T-CD): George Lewis, Dorothy Gulliver, Eddie Phillips, Hayden Stevenson, Churchill Ross, Collette Merton.

KING OF THE RODEO (W): Hoot Gibson, Kathryn Crawford, Slim Summerville, Charles K. French, Monty Montague, Joseph W. Gersrd. (R) Jan. 20. (L) 5509f.

LA MARSEILLAISE (AT-D): Laura LaPlante, John Boles and others. Forthcoming 1930 release.

LARIAT KIO, THE (W): Hoot Gibson, Ann Christy, Cap Anderson, Mary Foy, Francis Ford, Walter Brennan, Andy Waldron, Bud Osborne, Joe Bennett, Jim Corey. (L) 5247f. (R) June 23, 1929. (NP) June 15.

LAST PERFORMANCE, THE (T-D): With Conrad Veidt, Mary Philbin, Leslie Fenton, Fred MacKaye, Gustav Paros, William H. Turner, Anders Randolf, Sam DeGrasse and George Irving. Length (sound) 5,799; (silent) 5,799. (NP) Nov. 16.

LAST WARNING, THE (M-TME): Laura La Plante, Montagu Love, John Boles, Roy D'Arcy, Bert Boach, Margaret Livingston, Mack Swain, Burr McIntosh, Carry Daumery, George Summerville, Torben Meyer, D'Arcy Corrigan, Bud Phelps, Charles French, Fred Kelsey, Tom O'Brien, Harry Northrup. (L) Talking, 7980f; silent, 7731f. (R) Jan. 6, 1929. (NP) June 29. (TOS) Jan. 26.

LONG, LONG TRAIL, THE (W): Hoot Gibson, Sally Eilers, Kathryn McGuire, James Mason, Archie Ricks, Walter Brennan, Howard Truesdell. (NP) Oct. 26. (L) six reels.

LONESOME (T-CD): Glenn Tryon, Barhara Kent. (R) Jan. 20. (L) Sound 6761f; silent 6142f.

MAN, WOMAN ANO WIFE (D-TME): Norman Kerry, Pauline Starke, Marian Nixon, Kenneth Harlan, Craufurd Kent, Byron Douglas. (L) 6589f. (R) Jan. 13, 1929. (NP) June 29.

MELOOY LANE (ATS): Eddie Leonard, Josephine Dunn, Rose Coe, George Stone, Huntley Gordon. (L) Talking, 6350f. (R) July 21, 1929. (NP) Aug. 31.

MISSISSIPPI GAMBLER (AT-D): Joseph Schildkraut, Joan Bennett, Carmelita Geraghty, Alec B. Francis, Otis Harlan, Billy Welsh. (NP) Nov. 9. (L) Sound 5,432. Silent 5,025. (TOS) Nov. 16.

MODERN LOVE (CD-AT): Charley Chase, Jean Hersholt, Kathlyn Crawford, Edward Martindel. (R) July 14, 1929. (NP) June 22. (L) Talking, 6501f; silent 5730f.

ONE HYSTERICAL NIGHT (T-CD): Reginald Denny, Nora Lane, E. J. Radcliffe, Fritz Field, Slim Summerville, Jules Cowles, Joyzelle, Walter Brennan, Harry Otto, Margaret Campbell. (NP) Oct. 26. (L) 6101f.

PARADISE AHOY (T-CD): Glenn Tryon starred. 1930 release.

PLUNGING HOOFS (W): Jack Perin, Rex, Barhara Worth, J. P. McGowan, David Dunbar. (L) Silent, 4344f. (R) Apr. 14. (NP) May 18.

POINTS WEST (W): Hoot Gibson, Alberta Vaughn, Frank Campeau, Jack Raymond, Martha Franklin, Milt Brown, Jim Corey. (L) 5491f. (NP) Sept. 28.

REO HOT SPEEO (CD-TME): Reginald Denny, Alice Day, Charles Byer, Thomas Ricketts, De Witt Jennings, Fritzi Ridgeway, Hector V. Sarno. (L) 6621f. (R) Jan. 27, 1929. (NP) June 29.

RIDIN' OEMON, THE (W): Ted Wells, Kathleen Collins, Lucy Beaumont, Otto Bihher. (L) 4380f. (R) Aug. 18, 1929. (NP) Aug. 3.

RIOIN' KIO, THE (T-W): Hoot Gibson. Forthcoming 1930 release.

TIP OFF, THE (W): William Cody, George Hackathorne, Duane Thompson, L. J. O'Connor, Jack Singleton, Robert Bolder, Monte Montague, Walter Shumway. (L) 4109f. (R) June 2, 1929. (NP) July 13.

SCANDAL (T-D): Laura LaPlante, John Boles, Jane Winton, Huntley Gordon, Nancy Dover, Eddie Phillips, Julia Swayne Gordon. (R) May 4. (L) Sound, 6675f; silent 6475f. (TOS) June 13.

SHANGHAI LAOY (D): Mary Nolan, James Murray, Wheeler Oakman, Anders Randolph, Lydia Yeamans Titus, Yola d'Avril, Mona Rico, Irma Lowe. (NP) Nov. 16.

SHANNONS OF BROADWAY (T-D): James and Lucile Gleason, Charles Grapewin, Mary Philhin, John Breedon, Tom Santschi, Harry Tyler, Gladys Crolius, Helen Mehrmann, Robert T. Haines, Slim Summerville, Tom Kennedy and Walter Brennan. (NP) Nov. 16.

SHOW BOAT (D-T): Laura LaPlante, Joseph Schildkraut, Emily Fitzroy, Otis Harlan, Helen Morgan, Jane LaVerne, Alma Rubens, Jack McDonald, Neely Edwards. (L) 11,772f; silent, 10,290f.

SMILING TERROR, THE (W): Ted Wells, Derelys Perdue, Al Ferguson, Bed Osborne. (L) 4525f. (R) June 30, 1929. (NP) July 13.

THREE GODFATHERS (T-D): Charles Bickford, Raymond Hatton, Fred Kohler, Fritzie Ridgeway, Maria Alba, Joe de la Cruz, Buck Connors, Walter James.

TONIGHT AT TWELVE (AT-D): Madge Bellamy, George Lewis, Robert Ellis, Margaret Livingston, Vera Reynolds, Norman Trevor, Hallam Cooley, Mary Doran, Madeline Seymour, Josephine Brown, Don Douglas, Louise Carver and Nick Thompson. (L) 6,884. (NP) Novemher 2.

YOU CAN'T BUY LOVE (T-D): Jean Hersholt, Charley Chase. (R) June 9.

WAGON MASTER, THE (W-TS): Ken Maynard, Edith Roberts, Frederick Dana, Tom Santschi, Al Ferguson, Jack Hanlon, Bobby Dunn. White Horse, Frank Rice. (L) Sound 6335f; silent, 5679f. (NP) Sept. 29. (R) Sept. 8.

WINGEO HORSEMEN, THE (W): Hoot Gibson, Ruth Elder, Charles N. Schaeffer, Allan Forrest, Herbert Prior. (L) 5544f. (R) June 23, 1929. (NP) July 13.

Warner Bros.

AVIATOR, THE (AT-CD) Everett Edward Horton starred. Future release.

ARGYLE CASE, THE (AT-MD): Thomas Meighan, H. B. Warner, Gladys Brockwell, Lila Lee, Bert Roach. (TOS) Aug. 31. (L) 7794f.

CONQUEST (D-AT): Monte Blue, Lois Wilson, H. B. Warner, Tully Marshall. (L) 4706f. (R) Jan. 19. 1929. (NP) Aug. 3. (TOS) Jan. 12.

DESERT SONG, THE (TMS): John Boles, Charlotte King, Louise Fazenda, Edward Martindel, Jack Pratt, Otto Hoffman, John Miljan, Del Elliott, Myrna Loy. (L) Talking, 11,034f. (R) May 11, 1929. (NP) May 18. (TOS) June 8.

DISRAELI (AT-D) With George Arliss starred. Future release.

EVIOENCE (T): P. Frederick starred. (TOS) Oct. 26.

FAME (T-D): Dolores Costello starred. Future release.

FANCY BAGGAGE (T-D): Audrey Ferris, Myrna Loy, George Fawcett, Edmund Breese, Hallam Cooley, Burr McIntosh, Wallace MacDonald, Eddie Grihhon, Virginia Sales. (R) Feh. 23. (L) Sound, 6447f. Silent, 5983f.

FROM HEADQUARTERS (T-D): Monte Blue, Edmund Breese, Ethlyne Claire, Guinn Williams, Lionel Belmore, Henry B. Walthall, Gladys Brockwell, Eddie Grihhon, I'at Hartigan, John Kelly, Otto Lederer, William Irving, Pat Somerset, J. Girard. (R) June 6. (L) 6323f.

FROZEN RIVER (T-D): Rin-Tin-Tin, Davey Lee, Lew Harvey, Nina Quartaro, Duane Thompson, Joseph Swickard, Frank Campbell. (R) May 25. (L) 5482f.

GAMBLERS, THE (D-AT): Lois Wilson, H. B. Warner, Jason Rohards, George Fawcett, Johnny Arthur, Frank Campeau, Pauline Garon, Charles Sellon. (L) Talking, 6611f; silent 4844f. Recorded on disc. (TOS) Aug. 24. (R) June 29, 1929.

GENERAL CRACK (T-D): John Barrymore starred. Future release.

GOLO DIGGERS OF BROADWAY (AT-MD): All star cast. (R) October 5. (L) 9122.

GOLDEN OAWN (T-D): Walter Woolf starred. Future release.

GREEN GOODESS, THE (T-D): With George Arliss and others. For release soon.

GREYHOUNO LIMITEO (T-D): Monte Blue, Edna Murphy, Grant Withers, Lucy Beaumont, Lew Harvey, Ernie Shields. (R) Mar. 23. (L) Sound, 6114f. Silent, 4996f.

HAROBOILED ROSE (T-D): Myrna Loy, William Collier, Jr., Lucy Beaumont, Gladys Brockwell, Edward Martindel, John Miljan. (R) May 4. (L) Sound, 5610f. Silent 4875f.

HEARTS IN EXILE (AT-D) Dolores Costello, Grant Withers and others. Pre-release August 14. (L) 7,877f.

HOLO EVERYTHING (AT-D): With an all-star cast. Future release.

HONKY TONK (AT-CD): Sophie Tucker, Lila Lee, Audrey Ferris, George Duryea, Mahion Hamilton, John T. Murray. (L) Sound, 6412f. (R) Aug. 3. (TOS) Aug. 31. (NP) Sept. 14.

HOTTENTOT, THE (AT-CD): Edward Everett Horton and others. Pre-release August 10. (L) 7,241f.

IN THE HEAOLINES (AT-D): Grant Withers, Marian Nixon, Clyde Cook, Spec O'Donnell and others. Prelease August 31. (L) 6,427f. (TOS) Oct. 12.

IS EVERYBODY HAPPY (TM-D): With Ted Lewis and band starred. Release soon.

ISLE OF ESCAPE (T-D): Monte Blue starred. Future release.

KID GLOVES (T-D): Conrad Nagel, Lois Wilson, Edna Murphy John Davidson, Tom Dugan and Edward Earle. (R) Apr. 13. (L) Sound 6273f; silent 5658f.

LITTLE WILOCAT (T-D): George Fawcett, Robert Edeson, Audrey Ferris. (R) Jan. 5. (L) Sound 5644f; silent 5161f.

MADONNA OF AVENUE A (D-ATM): Dolores Costello, Grant Withers, Louise Dresser, Douglass Gerard, Otto Hoffman, Lee Moran. (L) Talking 6461f; silent, 5294f. (R) June 22, 1929.

MILLION OOLLAR COLLAR (TE-D): Rin-Tin-Tin, Matty Kemp, Evelyn French, Tommy Dugan, Allen Cavin, Philo McCullough, Grover Liggon. (R) Feb. 9. (NP) March 16. (L) Sound 5561f; silent 4878f.

NOAH'S ARK (TE-D): Dolores Costello, George O'Brien, Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Anders Randolf, Nigel de Bruller, Armand Kaliz, Myrna Loy, William Mong, Malcolm White. (L) Sound 9478f; silent 7752f.

MAMMY (ATS-D): Al Jolson starred. Future release.

MAN, THE (AT-D): John Barrymore starred. Future release.

MY MAN (CD-AT): Fannie Brice, Guinn Williams, Andre de Segurola, Ann Brody, Richard Tucker, Billy Sealy, Edna Murphy, Arthur Hoyt. (L) 9247f. Silent, 6136f. (NP) June 29.

NO DEFENSE (D-AT): Monte Blue, May McAvoy, Lee Moran, Kathryn Carver, William Tooker, William Desmond, Bud Marshall. (L) Talking, 5558f; silent, 4712f. (R) Apr. 6, 1929. (NP) July 13.

ON WITH THE SHOW (ATS-D): Betty Compson, Sam Hardy, Molly O'Day, Joe E. Brown, Sally O'Neil, Louise Fazenda, William Bakewell, Purnell Pratt, Fairbanks twins, Wheeler Oakman, Sam Hardy, Thomas Jefferson, Lee Moran, Harry Gribon, Arthur Lake, Josephine Houston, Henry Kirk, Otto Hoffman, Ethel Walters, Harmoun Four, Angelus Babe. (L) Sound 8864f; silent 8441f. (TOS) Aug. 17.

ONE STOLEN NIGHT (TM-D): Betty Bronson, Mitchell Lewis, Buster Collier, Rose Dione, Nina Quartaro, Harry Todd, Otto Lederer, Angelo Rossitto, Jack Santaro, Harry Shultz, Chashill Mailes. (R) Apr. 6. (L) Sound 5243f; silent 4797f. (NP) March 30.

ROUGH WATERS (T-D): Rin-Tin-Tin, Jobyna Ralston, Lane Chandler, Walter Miller. 1930 release.

SACREO FLAME, THE ((T-D): Pauline Frederick starred. Future release.

SAP, THE (T-CD): Edward Everett Horton, Patsy Ruth Miller, Franklin Pangborn, Edna Murphy, Alan Hale, Russell Simpson, Louise Carver, Jerry Mandy. (L) 7,150.

SAY IT WITH SONGS (DA-TS): Al Jolson, David Lee, Marian Nixon. (L) Talking 8324f. (R) Aug. 24, 1929.

SKIN OEEP (T-D): Monte Blue, Betty Compson, John Davidson Tully Marshall. (TOS) Oct. 5.

SECOND CHOICE (T-D): Dolores Costello starred. Future release.

STOLEN KISSES (C-T): Claude Gillingwater, Hallen Cooley, May McAvoy, Edna Murphy, Reed Howes, Arthur Hoyt. (L) Talking, 6273f; silent, 5683f. (R) Apr. 13, 1929.

STARK MAD (M-AT): Louise Fazenda, Claude Gillingwater, H. B. Warner, John Miljan, Jacquelline Logan, Henry B. Walthall, Andre Beranger, Warner Richmond, Lionel Barrymore, Floyd Schackelford. (L) Talking, 6681f; silent, 4917f. (R) Mar. 2, 1929.

SHE COULON'T SAY NO (AT-CD): With Winnie Lightner starred. Release soon.

SHOW OF SHOWS (AT-MD): With 100 stars. Future release.

SO LONG LETTY (T-D): With C. Greenwood starred. Future release.

THOSE WHO OANCE (T-D): Monte Blue starred. Future release.

TIGER ROSE (TS-D): Lupe Velez starred. Future release.

TIME, PLACE ANO GIRL, THE (AT-D): Grant Withers, Betty Compson, James Kirkwood, Bert Roach. (TOS) June 22.

WIOE OPEN (AT-CD): Edward Everett Horton starred. Future release.

WOMAN'S GAME, A (T-D): Pauline Frederick starred. Future release.

World Wide

BERLIN AFTER OARK (MD): Kurt Green, Ernst Stanl Nachbauer, Fritz Kampers, Grita Ley. (L) 6553f. (R) June.

BLACK WATERS (AT-D): James Kirkwood, Lloyd Hamilton, Mary Brian, John Loder, Frank Reicher, Robert Ames, Ben Hendricks, Noble Johnson, Hallam Cooley. (L) 7322f. (R) Apr. 14. No silent version.

BNDMAN, THE (D): Norman Kerry. (R) Mar. 17. (L) 7006f.

KITTY (T-D): Estelle Brody, John Stuart, Marie Ault, Dorothy Cummings, Winter Hall, Olaf Hytten, Charles O'Shaughnessy. (R) June 15. (L) 8441f.

MIONIGHT DAOOIES (AT-C): Andy Clyde, Harry Grihbon, Rosemary Theby, Addie McPhail, Alma Bennett, Jack Cooper, Katherine Ward. (NP) October 12.

SCARLET DEVIL, THE (D): Matheson Lang, Margaret Hume, Nelson Keys, Hadden Mason, Juliette Compton, Douglas Payne, Harold Huth. (NP) October 12.

MOULIN ROUGE (ME-D): Olga Chekova, Eve Gray, Jean Bradin. (R) January 30. (L) Sound 8312f.

PAWNS OF PASSION (D): Olga Chekova, Sidney Suberly, Henry Baudin, Hans Stever, Lola Josane, Carmine Gallone. (R) Feb. 17. (L) 7196f.

PICCADILLY (AT-MD): Gilda Grey, Anna May Wong, Jameson Thomas. (L) 8080f. (R) June 1. (NP) Oct. 12. (TOS) Aug. 24.

PRINCE ANO THE DANCER (D): Dina Graller, Albert Paulig, Werner Pittschau, Anna Kallina. (NP) Nov. 2. (R) June 29.

TRIUMPH OF THE SCARLET PIMPERNEL, THE (D): Matheson Lang, Margaret Hume, Nelson Keys, Hadden Mason, Juliette Compton, ouglass Payne, Harold Ruth. (L) 6490f. (R) June 22, 1929.

Miscellaneous Companies

Affiliated European

BEHIND THE ALTAR (D): Wilhelm Dieterle, Marcella Albani. (L) 6200f. Silent film.

ESCAPE FROM HELL (MD): Jean Murat, Louis Ralph. Countess Agnes von Esterhazy, Paul Heidman, R. Van Riel, Leo Penkert, W. Kaiser Hayl, Harry Frank, Lewis Brody.

PASSION OF JOAN DE ARC (D): Mlle. Falconetti, M. Silvain, M. Schutz, Ravet, Andre Berly, Antonin Artaud. (L) 7000f.

RUSSIA (D): Marcella Albani, V. Gaidarov, Wilhelm Dieterle, Louis Ralph. (R) May 12. (L) 7,500f.

Aida Films

KIF TEBBI: Marcello Spade, Donatelle Neri, Gini Viotl, Ugo Graccio. Silent film.

Amer.-Anglo

BETRAYAL, THE (D): Jerro 'd Robertshaw, Gerald Pring, Charles Emerald, Elissa Landi. (L) 7400f.

LIVINGSTONE IN AMERICA (D): M. A. Wetherall, Henry Walton, Molly Rogers, Reginald Fox. (L) 5799f.

Ass. Ind. Prod.

FAR WESTERN TRAILS (W): Ted Thompson, Bud Osborne, Lew Ames, Betty O'Doan. (R) May 20. (L) 4315f.

MIONIGHT ON THE BARBARY COAST (D): William Barrymore, Kala Pasha, Jack Richardson. (R) Feb. 9. (L) 4250f.

Australasian Films

BLACK CARGOES OF THE SOUTH SEAS (D): Edmund Burns, Edith Roberts, Susan Dennis. Silent film.

FOR THE TERM OF HIS NATURAL LIFE (D): Eva Novak, Arthur McLaglen, George Fisk, Kay Soupen, Matlan Clark, Dunstan Webb, Susan Dennis. (L) 11,000f.

Aywon

BEAUTIFUL BLUE DANUBE (D): Hans Junkerman, Julius Falkenstein, Harry Liedke, Ernest Verebes and Lya Mara. Silent picture.

Bell Pictures

BAD MAN'S MONEY (W): Yakima Canutt. (L) 4850f. (R) Mar. 31.

BOHEMIAN OANCER (D): Lya Mara, Harry Liedtka. (L) 5800f. Silent only.

Bertad Pictures

BLACK CRUISE (MD): (L) 9000f. (R) June 1. Silent film.

FIGHTING THE WHITE SLAVE TRAFFIC (T-D): Emil Jannings, Werner Kraus. (R) June 15. (L) Sound, 9000f.

Biltmore Prod.

Conquest

REWARD OF FAITH (D): Andre Carnege, Marcel Charhrie, Pierette Lugand. (R) April 1. (L) 5,927. Silent film.

PHANTOMS OF THE NORTH (D): Edith Roberts, Donald Keith, Kathleen Key, Borris Karloff, Joe Bonomo, Josef Swickard. (R) June 2. (L) 4600f.

El Dorado Pictures

ARIZONA OAYS (W): Boh Custer, Peggy Montgomery, John Lowell Russell, J. P. McGowan, Mack V. Wright, Jack Ponder. Silent picture only.

FALSE FEATHERS (D): Noah Beery, Horace B. Carpenter, Francis Pomerantz, E. A. Martin.

CHICAGO PERSONALITIES

By JOE FISHER

HERB WASHBURN, wellknown manager of Radio Pictures, resigned November 11. He was succeeded by W. Benjamin, formerly in charge of RKO circuits in Kansas City. Washburn's resignation was a surprise to Film Row. His plans were not announced but it is understood that he has several propositions in mind.

WASHBURN was appointed manager of Radio exchange in November, 1927. At this time it was called FBO. Washburn came from the Paramount exchange to succeed Jack Sampson at that time.

Benjamin has been with the Radio organization for 8 years. He was always located in the Omaha and Des Moines territory. (Picture of Benjamin will appear in next week's issue of the HERALD-WORLD.)

Herb Washburn

* * *

Essaness Michigan theatre has signed Sammy Stewart to direct a Negro orchestra. Stewart is a popular leader in these parts and Essaness is expecting real developments. An assistant manager also has been signed for this theatre.

* * *

Eddie Silverman, a third part owner of the Essaness chain, returned from a film buying trip in New York. The Essaness chain has 16 houses in operation.

* * *

Morton Van Pragg, general sales manager of Universal Pictures, was in the local exchange Saturday conducting a sales meeting.

* * *

Davey Lee was in town last Friday. The boy wonder of "The Singing Fool" is touring the country with mother and father and press representative.

* * *

Myrtle Collins is still absent from the Exhibitors Association office. She had a slight touch of diphtheria.

* * *

Len Ullrich, well known Radio Pictures salesman, resigned Monday, November 18. His future plans were indefinite but he said he was considering several propositions offered. Ullrich, besides being a veteran salesman, is also a golfer deluxe. He was chairman of the Midwest tournament this summer.

Succeeding Ullrich is Charles Miller, the rambling salesman. Charlie comes from Tiffany where he covered the city. Steve Montgomery, country salesman for Tiffany, will handle Miller's old territory.

* * *

Publix's Lincoln Dixie theatre, Chicago Heights, was relieved of $3,000 by bandits last week. Fingerprints of the safe blowers were brought to Chicago for identification.

* * *

One of Film Row's best friends was called by death last week. L. L. Ballard died from an acute attack of appendicitis in the Graham hospital, Canton, Ill., November 12 at 2, in the afternoon. He had just been transferred from the Milwaukee office of United Artists to Chicago but illness had prevented him from taking up his new duties.

Ballard had been with United Artists since its inception in 1919. Prior to that he was with Metro-Goldwyn-Mayer under Cres Smith in Chicago. When United Artists formed, Smith and Ballard joined the new organization.

Ballard, who was 47 years old, was buried at Vincennes, Ind., November 15. Many of the Row attended the funeral.

* * *

Henri Ellman left last Saturday to attend the opening of the Fox theatre, Appleton, Ind.

* * *

Betty Stroller, formerly an employe of Tiffany, is now working in the Fox Theatre office, Chicago.

* * *

Walter Brown comes to bat this week with the announcement that Edward Augur, assistant general sales manager of RCA Photophone, is in Chicago on a tour of the Middle West offices of RCA.

* * *

John Remijas, manager of the Acadia and Galic theatres, reports to the HERALD-WORLD this week that his new Acadia theatre, equipped with DeForest sound apparatus, is playing to top business. He also stated that he had the Acadia built for sound.

* * *

Jack Miller is to attend the North Carolina exhibitors convention December 9 and 10 at Pinehurst, home of good exhibitors and good polo playing. Jack is to be one of the convention speakers.

* * *

Milton E. Cohen, formerly country salesman for United Artists, Chicago, is now covering the Indianapolis territory for the company.

* * *

Joseph I. Schnitzer, president of Radio Pictures, was in town Sunday to conduct a meeting with the local salesmen.

* * *

The New Main theatre, Evanston, opened this week with DeForest sound equipment. The feature attraction was Warner Brother's "On With the Show." The New Main has 700 seats. Thomas Demos is manager.

* * *

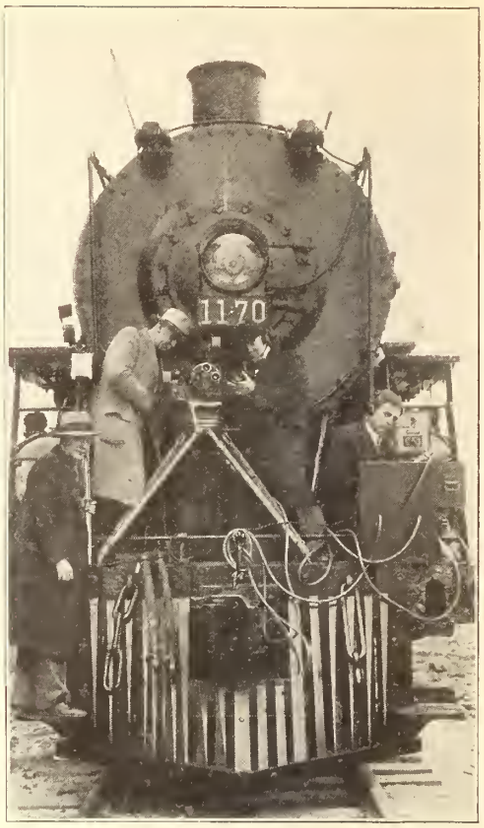
Eddie Brechetto, Film Row's best dressed salesman, is now wearing a Sono Art-World Wide uniform. He joined the new firm as assistant to Bill Brumberg, manager. Eddie was formerly salesman for Radio Pictures.

* * *

Bill Danzinger, publicity chief for Essaness Theatres, announced that the chain has changed the names of two theatres. The Paramount has been changed to Logan and the Knickerbocker to Devon.

* * *

Al Lichtman, vice president and general manager of United Artists, together with Cresson E. Smith, district manager, held a sales meeting at the Blackstone hotel Sunday, November 10. Those attending were Al Litchman, of New York; Cres Smith, Chicago; Eddie Grossman, Chicago; Bill Traug, Kansas City; D. V. McLucas, Omaha; Joe Levy, St. Louis; Tom Burke, Minneapolis; Al Hoffman, Frank Young, E. J. Drucker and Milton E. Cohen, Chicago.



Speaking about Mohammed and his mountain, if anyone was, here's the same story in reverse altitude: When Gene Cour, Midwest editor of Pathe Sound News, assigned his camion crew to take some news shots of a strip coal mine down in Fidelity, Ill., he did not realize the job of getting the recording apparatus over the rough ground. Finally Gene and his expert crew on Camion No. 202 removed the apparatus and reassembled it on the pilot of a locomotive, which steamed its way to the scene of action with the entire Pathe crew working like mad to get a perfect sound news picture—and they got it. Left to right, standing on the pilot, are Anthony Caputo (never, never call him Tony), Fred Giese, Gene Cour and Ralph Saunders.

* * *

The Chicago Film Board made the following announcement of theatre changes for October:

The Family theatre, Joliet, Ill., formerly owned by A. Zeimis, ownership changed to Louis Marchesi; Star, Rockford, Ill., from Mr. Nelson to G. Frangipani; Jewel, Eureka, Ill., from W. M. Thurman to Mellick Brothers; Liberty, Spring Valley, Ill., from A. O. Lumbert to A. Antonino and L. Kulman; Columbia, Rockford, Ill., from Frank Chiarolli to Brounzel and Sarno; Lorraine (formerly Dante), Chicago, from J. Vicedomini to The Lorraine Corporation; Vista, Chicago, from B. C. Coston to Vista Corporation.

Theatre closings: Columbia theatre, Rockford, closed for repairs; Storm, Oakland City, Ind., closed weekdays only; and the following closed indefinitely: I. O. O. F., Lake Village, Ind.; Palace, Ottawa, Ill.; Glen, Chicago; Lyric, Wolcott, Ind.; Auditorium, Nappanee, Ind.; Community, Bellflower, Ill.; Community, Syracuse, Ind.

* * *

Charles Lowenberg, publicity chief of Universal office, tied up with the Sherman hotel last week while the picture "Broadway" was playing at the Oriental theatre. The Sherman provided Charlie with 2,000 post cards. On the card was written, "Saw this show in Chicago, be sure to see it." The cards were sent to people in Rockford, where the picture is to show this week. Names were taken out of the Rockford telephone directory.

COLOR

at the price of

black-and-white

EASTMAN Sonochrome Tinted Positive Films were developed specifically to add color to sound pictures at low cost. They do just that. The sixteen subtle atmospheric tints, bringing new color moods to the screen, are so adjusted that they give unusually faithful sound reproduction. Yet the films cost no more than ordinary black-and-white positive.

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ROCHESTER, NEW YORK

10 Straight Weeks on Broadway for

MACK SENNETT
TALKING COMEDIES

No series of short comedies in years has won such a reception on New York's Broadway. No series has ever won more enthusiastic praise from the critics

"THE GOLFERS"

Selwyn, Globe and Strand Theatres—7 Weeks

A lot of laughs. —*N. Y. American*

It's a scream for those who know their golf and it cannot fail to go over with the uninitiated. —*M. P. News*

Convulsed the audience. —*Salem (Mass.) News*

A flock of laughs and something that will send most golfers into hysterics... Get your local golfers on this one and they'll love you for it. —*Zit's*

"A HOLLYWOOD STAR"

Strand Theatre—1 Week

Very funny... an up-to-the-minute side-splitter ... worth a prominent spot on any bill. —*The Film Daily*

Mighty funny. —*N. Y. Sunday News*

A wow laugh-inducer. They don't come often enough like this one ... Grab this one. —*M. P. News*

The Strand is also showing a Mack Sennett all-talking slapstick that is worth the trip to 47th and Broadway ... This short is the best of the new pictures. —*N. Y. Daily Mirror*

A clever travesty... one of the funniest comedies since they started to talk. —*Zit's*

"CLANCY AT THE BAT"

Globe Theatre—2 Weeks

A corker. —*M. P. News*

A box-office natural ... Exhibitors should book this picture blind-folded; it can't miss. —*The Film Spectator*

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. HAMMONS, President*

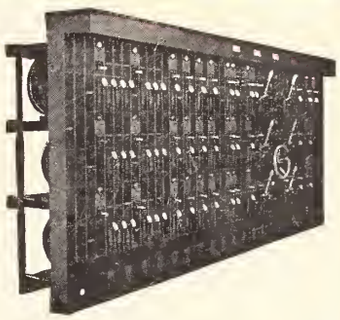
Member Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

IN TWO SECTIONS

SECTION TWO

EXHIBITORS HERALD WORLD

Better Theatres



If it was NEW —as well as good

Many exhibitors are only favorable to the new developments, many of which are admittedly good, and forget the tried and proven attractions of box office value. The FA Major System of Lighting Control is not as new as other features but is regarded by wise, successful exhibitors to be too good to leave out of any program.

Write for the newest "Lighting Control in Theatres" sent free. Ask the nearest FA office for details.

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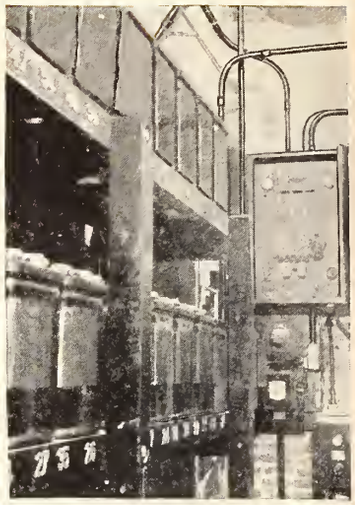

DEPENDABLE GUARD AGAINST SUDDEN DARKNESS. Partial view of 60-cell Exide that protects Loew's Jersey Theatre.

POWER FAILURE WON'T DARKEN THIS THEATRE . . . 60-cell Exide Emergency Lighting Battery with 184 ampere hour capacity at 2-hour rate stands guard in Loew's Jersey Theatre, Jersey City, N. J. C. W. & George L. Rapp, Architects.

Sudden Current Failure

CAN'T CAUSE CONFUSION

in new Loew's Jersey Theatre

Important lights will always burn . . .
Exide Batteries protect against sudden darkness

CONFUSION can come with sudden darkness. Refunding admissions and loss of good will might also result. But not in theatres protected by Exide Emergency Lighting Batteries.

That's why the owners of the great new Loew's Jersey Theatre in Jersey City, N. J., chose Exides to protect patrons and profits. They know Exides are a dependable, *automatic* safeguard against the failure of normal power.

Emergency lighting without touching a switch

Should normal electric current be suddenly cut off, for any reason, exit and emergency lights will continue to burn brightly in Loew's Jersey Theatre. They are switched *instantaneously and automatically* to Exides.

Many theatres guard projector, too. And reports have come in from all over the country where current has failed that Exide-equipped theatres have carried on the show without the audience missing a scene! Reliable Exide Batteries can carry the load for two hours, if necessary, or until normal current is resumed.

Exide Emergency Lighting Batteries are backed by forty-one years' experience in building batteries for every purpose. Skilled engineers designed Exides to perform their jobs steadily, economically and dependably.

Write for booklet, "Emergency Lighting Batteries," or a letter will bring a representative to consult with you on any phase of emergency lighting. No obligation. Write today.

Exide
EMERGENCY LIGHTING BATTERIES

THE ELECTRIC STORAGE BATTERY COMPANY, Philadelphia

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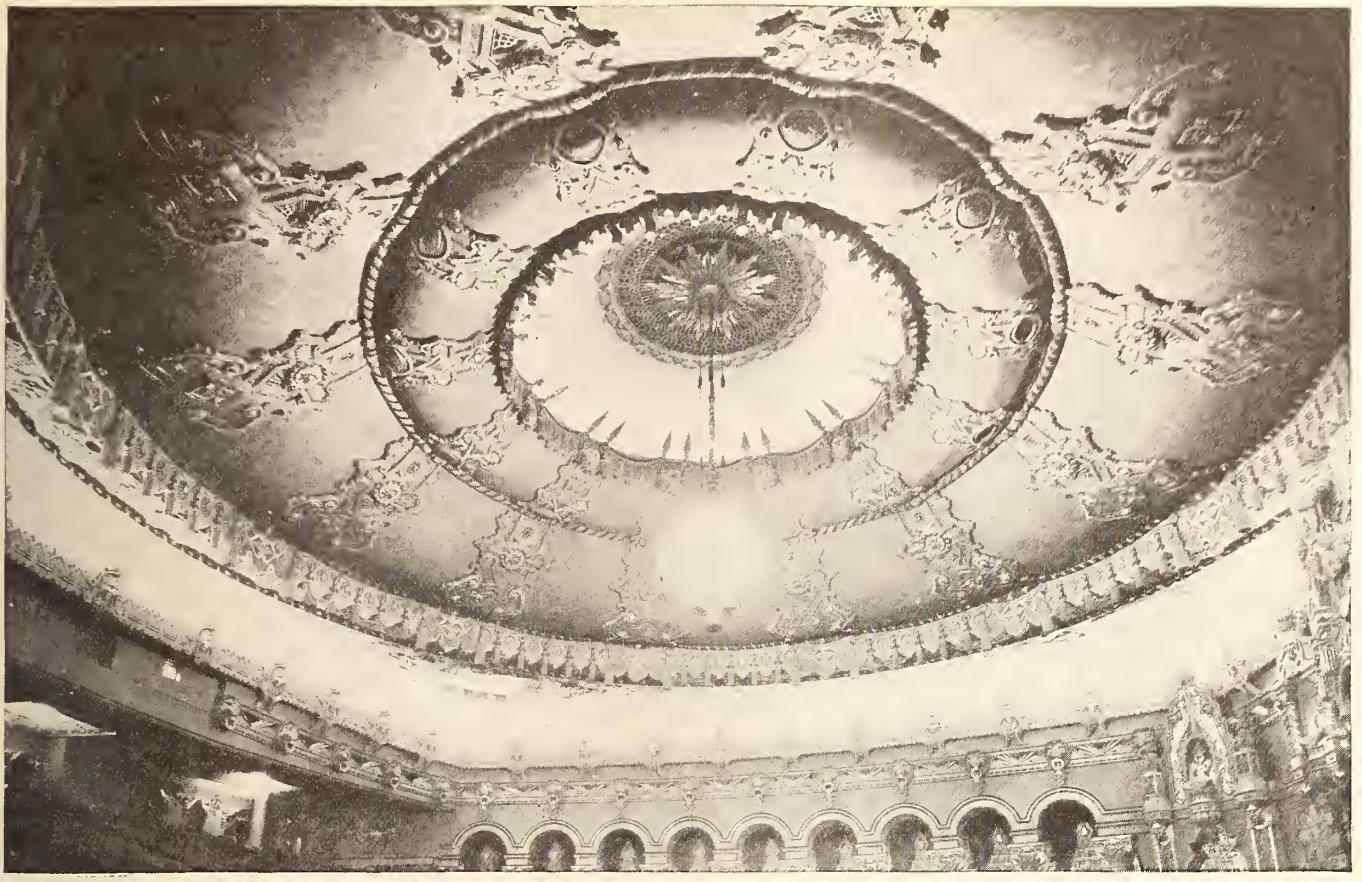

Look to the HOUSE itself for improved reproduction of sound films

IF blurred and confused reproduction of your sound films is being reflected in your box office receipts, you should call in a J-M acoustical engineer. Let him see whether or not the ceiling and walls of your theatre are causing this trouble. If they are, he will tell you how this condition can be corrected with certainty and how much it will cost you.

Your reproducing equipment may be excellent, yet proper rendition of both music and speech may be spoiled by the ceiling and walls of your theatre. Unless scientifically designed acoustically, these surfaces will cause echoes and reverberations which will impair your sound film presentations no matter how good your sound equipment may be.

The necessary acoustics for sound films in your present theatre are easy to obtain providing experts are employed. Johns-Manville are the originators and developers of sound control methods for theatres, churches, and all auditoriums requiring efficient acoustics. Our engineers are skilled in every branch of this science. Equally as pioneers we have developed the materials essential to the work of sound control. J-M acoustical materials are made solely for the purpose they serve. They are in no sense adaptations of products made for some other purpose. They are applied under the direction of professionals, not amateurs.

You owe it to yourself and your patrons to give this matter of acoustics careful consideration. Do not experiment with short cuts which bring only useless expense. Talk with a J-M acoustical engineer. It will put you under no obligation and from this man you will get the facts about conditions in your theatre, and how they may be corrected.

Ask us to have a J-M acoustical engineer discuss with you problems of the acoustics of your theatre.

JM PRODUCTS Johns-Manville
ACOUSTICAL AND SOUND CONTROL TREATMENT

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I am interested in acoustical correction of my theatre.

Name.....

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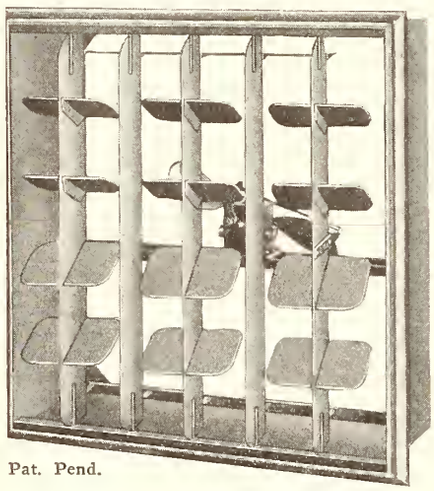
IT'S THE OSCILLATING AIR DIFFUSER THAT MAKES THE DIFFERENCE

"We planned on installing two, but found one to be sufficient"—Delmer F. Harris

Read what he says about the new Supreme Cooling System with the Supreme Oscillating Air Diffuser



Pat. Pend.

Supreme Systems alone are equipped with this automatic oscillating air diffuser

HUNDREDS of owners and managers of theatres will express their satisfaction with the Supreme Cooling System. Its 100% efficiency is attained with the Supreme Oscillating Air Diffuser that concentrates the cooling air in one stream and diffuses it over the occupants of the theatre like a hose nozzle does a stream of water. The blades of the diffuser remain in their same relative position, but turn through an arc of 180° five times per minute. It adds 50% more cooling power, cools every one in the audience alike, and it is ABSOLUTELY NOISELESS.

Other exclusive features such as Timken Bearings on the Cooling Blower, 3 speed motor and stretchproof belt are completely described in our catalog. (Supreme has discarded the variable speed pulley with its complications and failures.)

The catalog is yours for the asking. WRITE RIGHT NOW for it.

The Delharco Theatres

Concordia Miltonvale Salina

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Nov. 3,1929.

Mr. J.E.Foland,
309 Victor Bldg.,
Kansas City, Mo.

Dear Mr. Foland:-

I thought that you would be very pleased to know what I am thinking. You remember,of course, our buying a SUPREME COOLER,with the oscillating deflector for our beautiful new DELHARCO THEATRE in Salina. We installed it the fore part of August, and even though we have about 800 seats, and a high ceiling,I want you to know that the cooling breeze swept the entire house regularly,and kept every occupant comfortable.

We have had many comments from our patrons upon our exceptional ventilation, and truly it is exceptional. At first we planned on installing two,but found one to be sufficient.

When we install another theatre,you will probably hear from us for cooling equipment, and wish you the finest of success with SUPREME. You can bet your boots you are selling theatre men something that delivers the goods.

Very sincerely yours,

DELMER F. HARRIS CO.
Delmer F. Harris.

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REMEMBER Supreme Systems are positively NOISELESS and do not interfere with Talkies.

SUPREME HEATING SYSTEMS are also equipped with the Oscillating Air Diffuser.

SUPREME HEATER & VENTILATING CORP.

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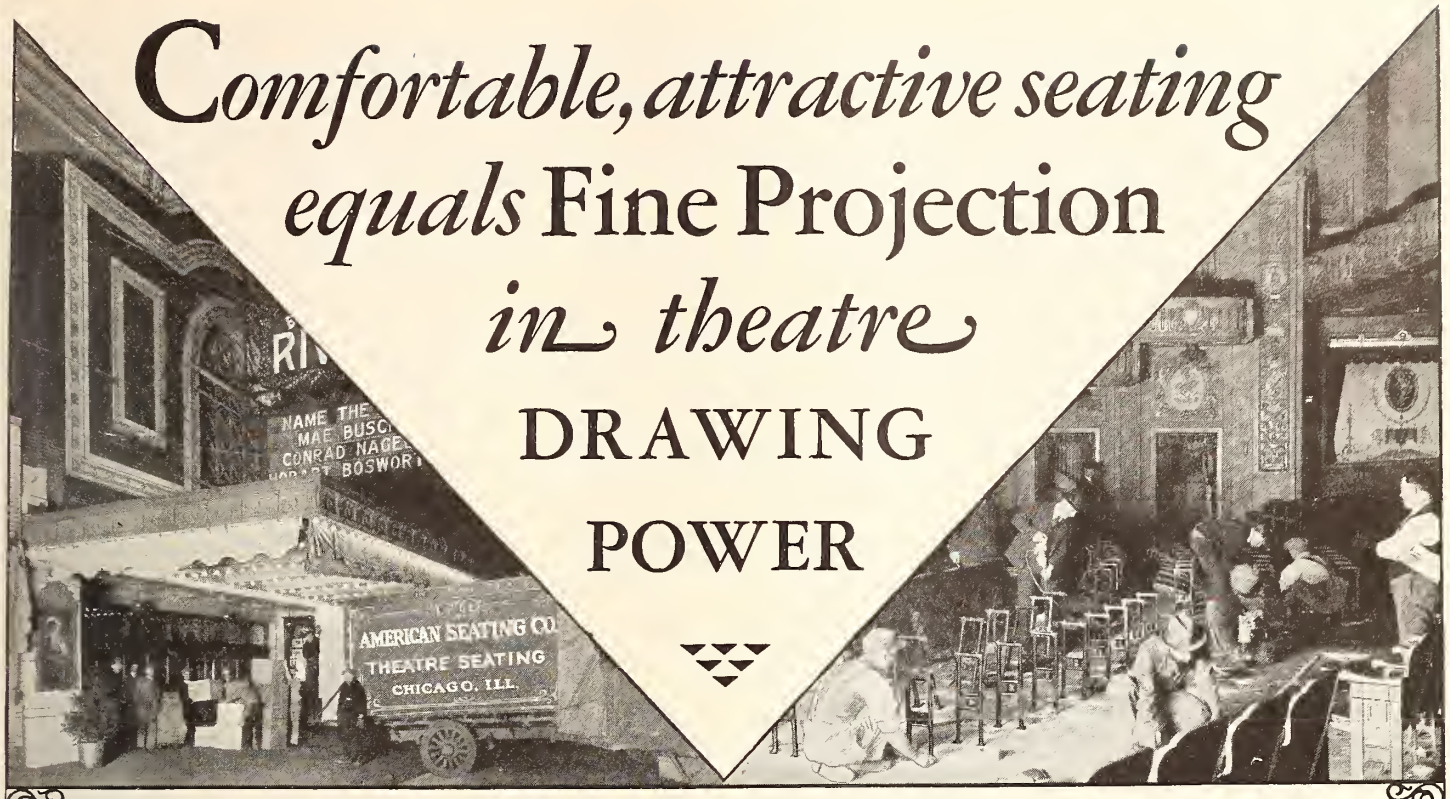
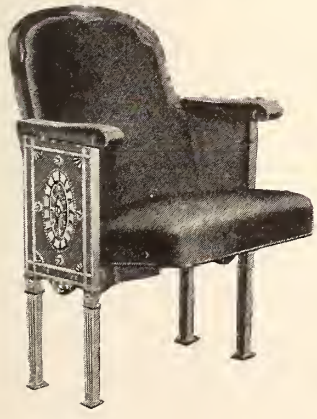
Blower Bill sez: "Don't sign up for a cooling or heating system until you get the facts on the new Supreme Systems."

Comfortable, attractive seating equals Fine Projection *in theatre* DRAWING POWER



Say America's leading exhibitors



YOUR theatre needs more than a good show and fine projection to attract and retain patronage. It needs comfortable, attractive seating too . . . chairs whose acoustical qualities make better sound reception possible.

America's leading exhibitors have acknowledged "American" theatre chairs outstanding in comfort and acoustical features. To give their patrons comfort . . . and to get the most out of every talking picture, many have reseated. The majority of those report increased receipts. All say it builds volume . . . steadily but surely.

If you want to know how you can literally rejuvenate your theatre, then write the "American" Reseating and Acoustical Service for all the facts. There is no cost or obligation. Our interesting booklet, "Acoustics and its Relation to Seating" gives you many important details. Your free copy is ready now. Write for it, please.

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Advertising Monoger

Better Theatres

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Eastern Representotive

Published every fourth week in conjunction with EXHIBITORS HERALD-WORLD and devoted to the design, construction, equipment and operation of the motion picture theatre

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The successful theatre today is the one that pays strict attention to its physical features. Cinema patrons demand more than pictures. They must be given every degree of comfort, convenience and atmosphere.

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In This Issue—

WHY PROSPECTS ARE BRIGHT IN THEATRE CONSTRUCTION
By Washington Dodge

SELLING THEATRE PERSONALITY IN A GREAT CITY
By Major Edward Bowes

TODAY'S TYPE OF SMALL SCREEN THEATRE
By George Schutz

THE EGYPTIAN—A TEMPLE OF THEBES
By W. J. McNulty

THE VALIDITY OF BLUE LAWS
By Leo T. Parker

WHAT MAKES GOOD SOUND
By H. K. Shaler

SOUND PICTURES IN EUROPE
By Nathan D. Golden

PROPER LAYING OF FLOOR COVERINGS
By Edna M. Runner

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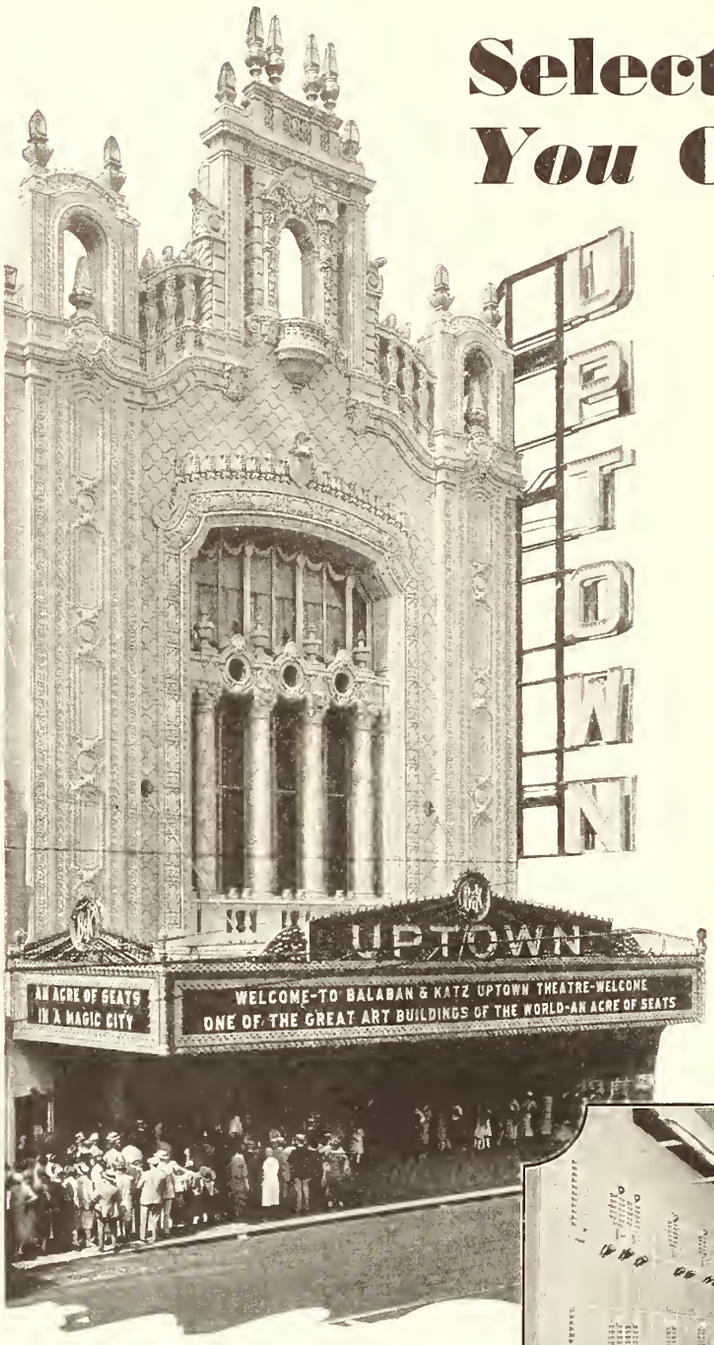
Select Dimmers *Like You* Choose Pictures

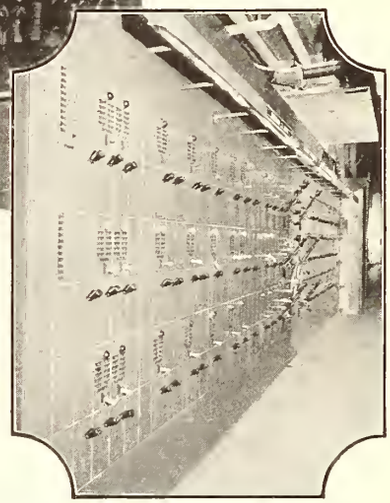


The beautiful Uptown Theater, Chicago, Illinois, like so many fine theaters operated by experienced showmen, is equipped with C-H Simplicity Lighting Dimmers. Balaban & Katz are the owners and C. W. & Geo. L. Rapp were the architects.

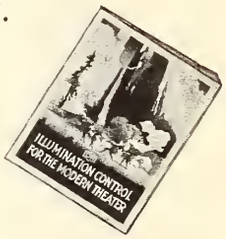
WHEN you select a picture you rely upon the box-office pulling power of its "star"—based upon your own past experience and that of other showmen with pictures in which the same actor appeared.

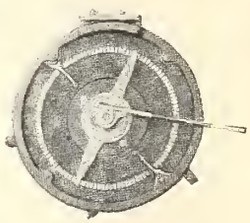
In choosing Dimmers you have the same reliable guide—the experience of leading showmen everywhere. For C-H Simplicity Dimmers have been preferred by experienced showmen since the beginning of motion pictures . . . preferred because of the velvet-smooth control of lighting effects assured . . . because of electrical and mechanical excellence which guarantee low maintenance . . . and because C-H Simplicity Dimmers are easily adaptable to future needs.

Any theater, regardless of seating capacity or decorative scheme, can have these and the other advantages by installing C-H Simplicity Dimmers. Ask your electrical contractor or architect how easily this improvement can be made. And also be sure to get complete details by writing for the C-H booklet "Illumination Control for the Modern Theater".



C-H "Simplicity" Dimmer Plates are supplied by leading switchboard manufacturers with the board they install. A typical board equipped with C-H Dimmer Plates is shown at the left. C-H Dimmer Plates are interchangeable—easily adapted to any remodeling plan.





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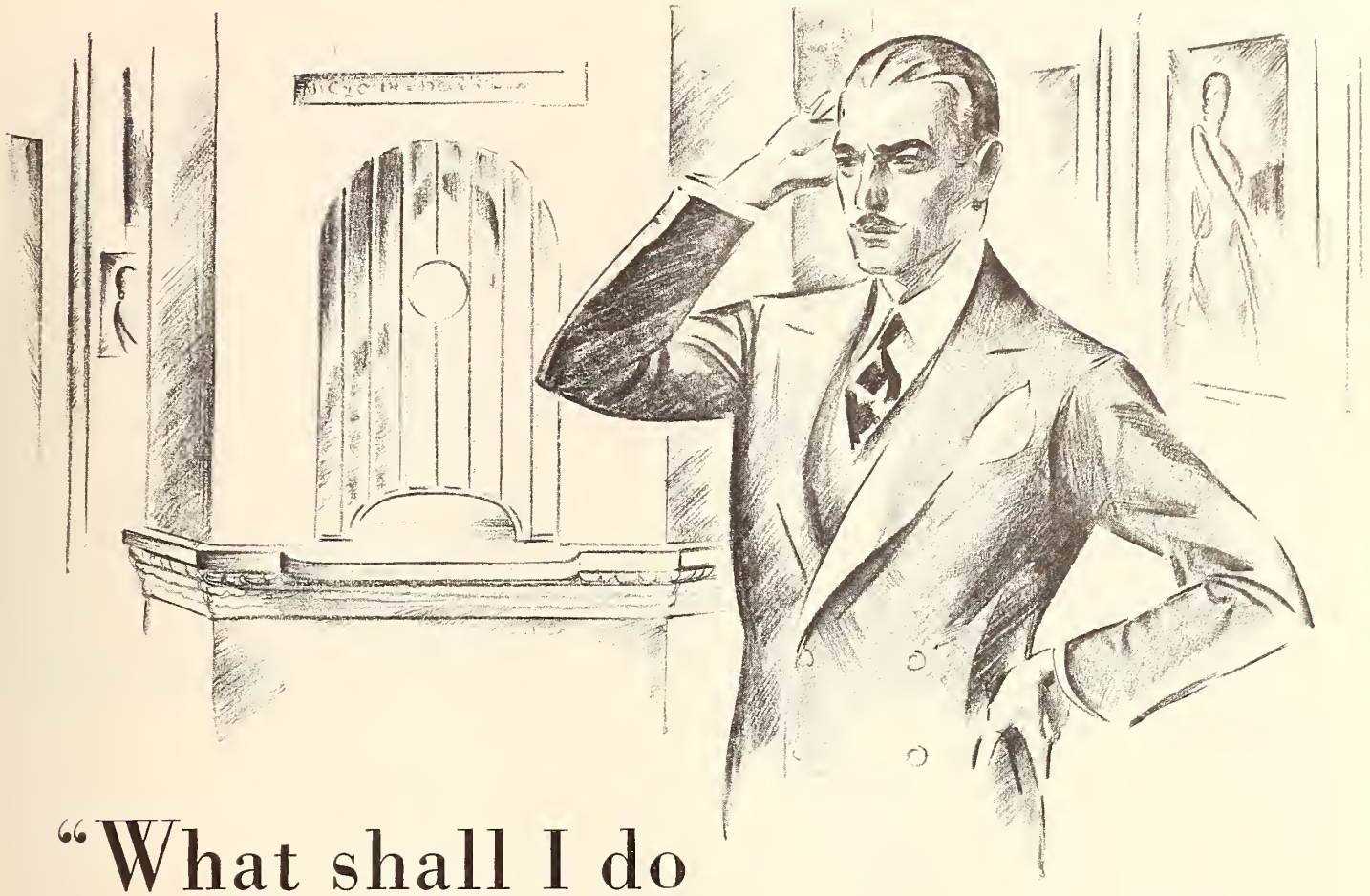

"What shall I do to make sound pictures pay?"

THOUSANDS of theatre owners and managers ask this question.

They realize that sound pictures present the greatest opportunity the industry has ever known. They install expensive sound equipment. They offer the finest all-talking features. Yet in nearly every case, attendance has fallen far below expectations.

Here's where the trouble lies! *Poor acoustics* are distorting each spoken word and note of music. "Lingering echoes" or reverberations are allowed to blur words and syllables together, until the pleasure of the audience is destroyed. The public will not tolerate such a state of affairs.

So owners and managers are turning to Acousti-Celotex as the solution of this intensely serious problem . . . to correct the acoustics of their houses and protect their investments in sound equipment.

The acoustical problems of each individual theatre are laid before the acoustical engineers of The Celotex Company for study and recommendation.

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Their recommendation carries with it the assurance of complete success. For the accuracy of their calculations has been checked and proved in hundreds of actual installations after the work was finished. Simply submit your problems to them . . . and receive their advice promptly and without further obligation.

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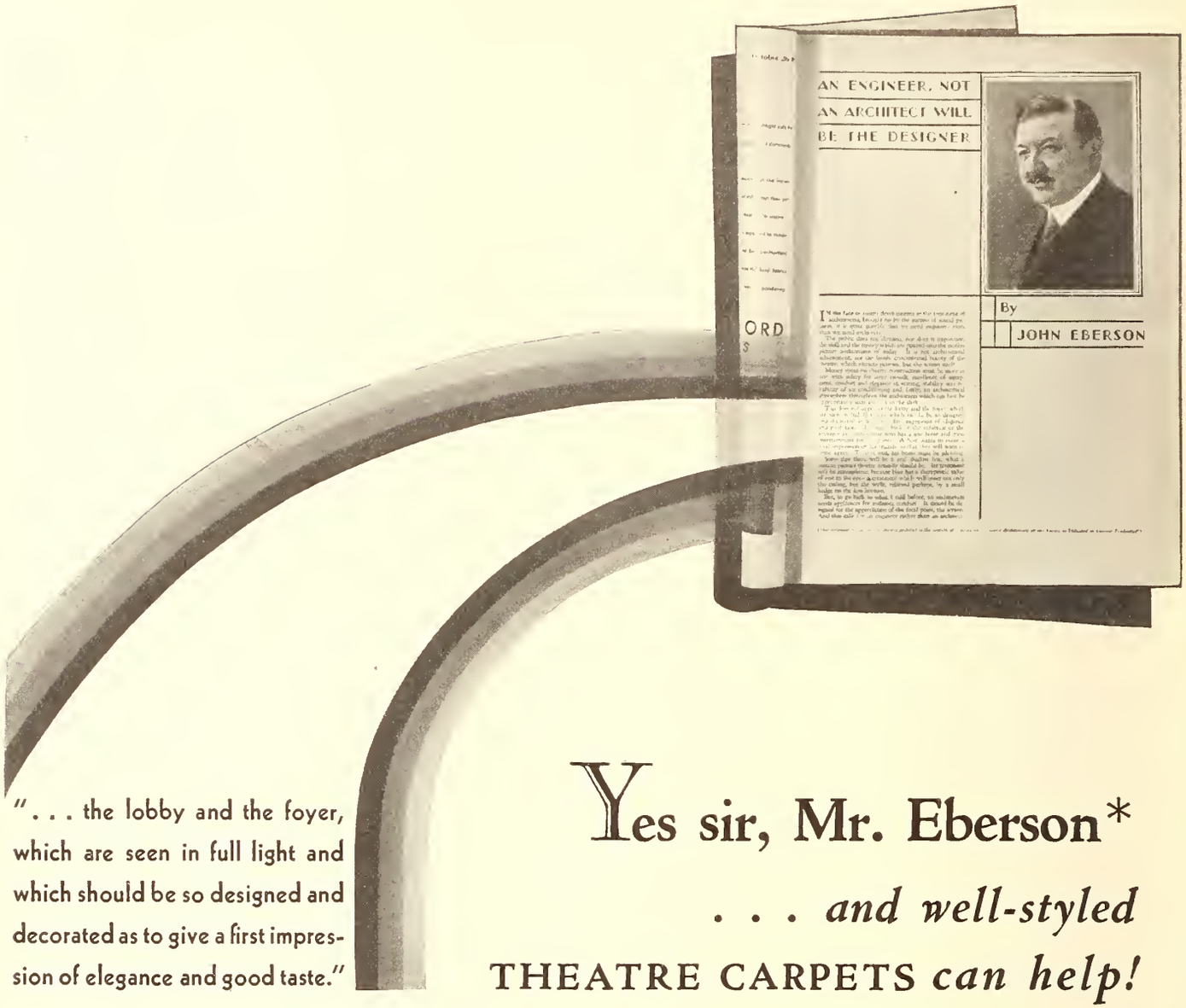
Address.....

City..... *State*.....



"... the lobby and the foyer, which are seen in full light and which should be so designed and decorated as to give a first impression of elegance and good taste."

Yes sir, Mr. Eberson*

... *and well-styled* THEATRE CARPETS *can help!*

"A FIRST impression of elegance and good taste"... nothing that you can do to attain this end will be so effective as the installation of appropriate carpets. In this, Bigelow-Hartford can be of service. Its assortments of theatre carpets include the precise fabrics ... in the precise patterns ... that have been found most suitable for the gruelling requirements of theatre use. Colorings and designs are sufficiently varied to cover all the popular decorative combinations. Quality goes without saying ... quality backed by over a century of carpet weaving experience. Bigelow-Hartford theatre carpets are made to give long wear ... and they do. You may desire advice in the consideration of appropriate carpets for your theatre. Your nearest Bigelow-Hartford dealer will gladly help you with his knowledge and experience. Let us supply his name and address.

*Mr. John Eberson is a noted architect, thoroughly versed in motion picture theatre architecture. The article quoted above appeared in the October 26th issue of "Exhibitors Herald World."

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Better Theatres Authors

Washington Dodge is an economist and writer on finance and business. He is a regular contributor to national publications on current American business conditions. His residence is in New York.

▲

Major Edward Bowes is the noted managing director of the Capitol theatre in New York. He is also a vice-president of Metro-Goldwyn-Mayer, but it is doubtless chiefly as one of the outstanding personalities in world motion picture exhibitor circles that he is most often identified.

▲

George Schutz is associate editor of Better Theatres.

▲

Edna M. Runner is a Chicago writer on trade subjects. Her article is based on an interview with L. H. Regensbrug, president of the Clinton Carpet Company of Chicago.

W. J. McNulty is a contributor to trade and other publications. He lives in Boston.

▲

Leo T. Parker is a Cincinnati attorney, who contributes articles on law to the magazines. His articles have been regular features of Better Theatres.

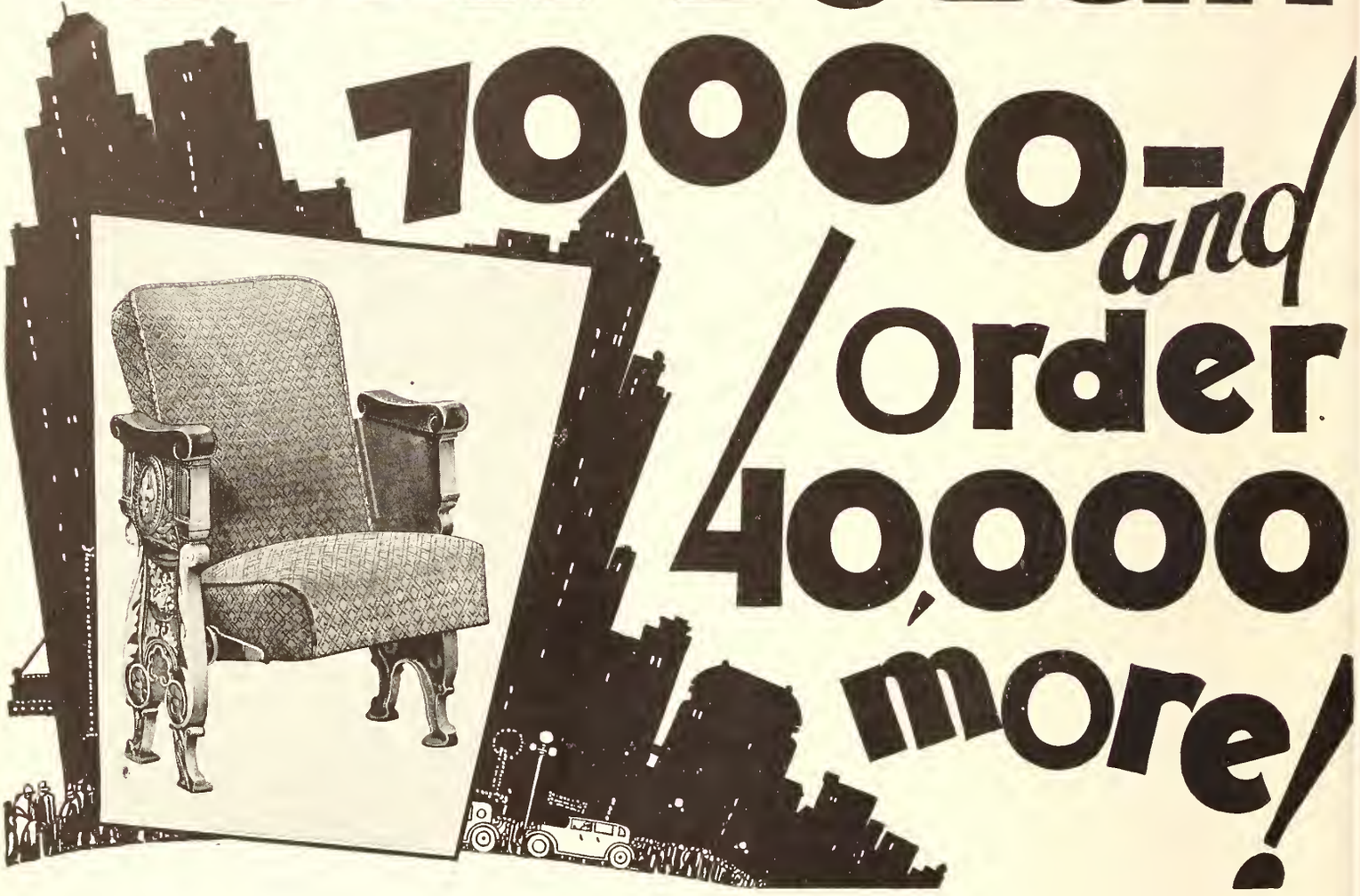
▲

H. K. Shaler is a specialist in radio and sound. He is a graduate in electrical engineering of Columbia University and has spent a great deal of his time in studying sound recording and projection.

▲

Nathan D. Golden is assistant chief of the motion picture division of the United States department of commerce. Reports to the department prepared by him for publication, on the status of American motion picture equipment in Europe, were concluded in the last issue of Better Theatres.

PUBLIX BOUGHT 70,000— and Order 40,000 more!



IN eighteen months Publix Theatres, Inc., has purchased over 70,000 Heywood-Wakefield chairs! NOW they order 40,000 more! What finer or more convincing recommendation could be made for any theatre chair? Before Publix officials ordered the first 70,000, their chemists, engineers, and maintenance men made an exhaustive study of theatre chair construction, comfort, and style. The contract was placed with Heywood-Wakefield. NOW, after 70,000 chairs are installed, Publix officials have been so impressed with the chairs, service, and the installations that they repeat with an order for 40,000 more. . . . Pantages, Orpheum, Schine, Saxe, and many other leading showmen in the United States are installing Heywood-Wakefield chairs for good, money-making reasons. Let us tell you and show you why. . . . A note to the nearest Heywood-Wakefield sales office will bring detailed information on the merits of seating or reseating with these de luxe theatre chairs.

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HEYWOOD-WAKEFIELD
Theatre Seating Division

Issue of November 23, 1929 — Better Theatres

WHY PROSPECTS ARE BRIGHT IN THEATRE CONSTRUCTION

"A brighter prospect in the immediate future than there has been for the past two years," declares the business observer who is the author of this article

By WASHINGTON DODGE

DURING October and those periods in November when crashing stock prices made a business recession seem more an inevitable consequence than a psychological threat, there were, as might be expected, certain pessimistic murmurings about the motion picture industry. Was it possible after all that the decrease in theatre construction could be more than temporary? Would not a curtailment of public buying power slash into the audiences? A glance into the fundamental economic conditions of the motion picture theatre industry, however, answers both these questions in the negative. *Such observation indicates a brighter prospect in the immediate future than there has been for the past two years.* What certain financial pessimists, unnerved by the stock crash, point to, is emphatically not a real slump but only readjustments brought about by changing conditions, which, being necessary, assure greater economic harmony when completed.

In 1927, even to have suggested that the motion picture industry, in point of theatres, was nearing a saturation point, would have been to present a conclusion absolutely contradictory to practically every statistic available since capital first began to flow into the business. The year 1927 was one in which the rapid increase in the number of theatres and their total seating capacity showed no signs of even approaching a temporary recession. That year, Halsey Stuart & Company, a prominent house in financing motion picture enterprises and famed for its conservatism, wrote, "It is impossible now even to think of the saturation point for moving pictures."*

Two years later, a point was reached, however, where new construction of theatres declined. The reason, of course, was the nation-wide scarcity of credit. With the end of October came the end of at least an indirect cause of tight money—speculative excesses. There remains the question of what course theatre construction will take when money again becomes easy, and what course it will take if the stock market break has no effect of more than temporary nature on credit conditions.

Whether or not the recent (perhaps I should say, "late-lamented") high prices of stock were "excessive" and "inflated," is not a question to be discussed here. On the other hand, it is evident that speculation is to be blamed only indirectly in that it has played but a minor part in the general absorption of credit for industrial needs, an absorption in which the stock market played an intermediary part. The prime cause can be traced directly to the abnormally swift pace of industry.

*The Motion Picture Industry as a Basis for Bond Financing, Halsey Stuart & Company, 1927.

> *"THE film industry has never been appreciably affected in the past, either by major declines in the stock market or by temporary industrial depression, and may be said to be in the same position as the tobacco industry in this respect. . . . Film rentals and theatre profits throughout the industry made new high records during October, and the box office receipts in all the large Broadway houses were, on the average, above normal last week during the stock decline."*—The Wall Street Journal, November 6th issue.

As soon as there were signs of this crescendo in industrial activity, it began to be discounted by rising levels in the stock market. The public became unusually eager to participate, had to bid against each other for participation in the future profits of the new era of profits. Just where this bidding became "excessive," is impossible to say. In many cases, of course, high prices are warranted by almost sure tremendous future earnings. The greatest effect of the soaring "Coolidge market" was that individuals who in the past had been content to keep their investments in such securities as low-yield mortgages, learned to know the quicker and larger profits derived from the purchase of common stocks and privilege-bearing preferred stocks and bonds. Insurance companies, in the past devoting a large space in their portfolios to mortgages, fell in with the general tendency toward stock commitments.

With smaller amounts of money offered to borrowers, it was natural there should be competitive bidding for these funds. Industrial concerns, with their insatiate demand for immediate credit which could be set at work promptly, led the movement. Mortgages, of course, were no longer found attractive except at higher yields. New construction in general was affected. A brief analysis of how high interest rates affect theatre construction will, I believe, clarify the present economic situation in the field.

Too wellknown to motion picture men are the phases of theatre financing, so I will pass them by, except to remark that, of course, the entire operation is based upon credit, and that the condition of being a borrower is maintained, in varying degrees, throughout the life of the leasehold. In the early phases of every industry the possibilities of pure profit—that is, profit beyond the ordinary fair return upon investment—are very large. That new construction should drop with higher money, proves that by 1927 the motion picture theatre business had passed beyond this early stage. Increasing competition had caused operators to sacrifice their expectations of "pure profit" and to proceed upon an entirely marginal basis, expecting nothing beyond interest on their original investment.

The economic factors which brought about this general condition of marginal operation were many. From the earliest days of the business it was evident that operation costs per person dropped sharply as the theatre increased in size. As larger theatres were erected, the older ones, formerly operating at a large profit, were reduced to a marginal state or forced to continue at a loss. For every "palace" theatre erected, it has been estimated three small "shop" theatres (the old "store" type) are abandoned to their former uses.

It is here that admission charges first began playing a major part in the competition. The general opinion had been that real estate sites, valuable because of their location, would enable the new super-theatre to charge higher admission prices and thus combat those whose fixed charges were much less. By offering superior programs in theatres of unequalled comfort, it was thought new high prices could be easily maintained. To quote again from Halsey Stuart & Company's optimistic analysis, "Admission charges to the motion pictures have gone up markedly along with the increase in the quality of the entertainment. Nevertheless, they still remain within the reach of the great masses of people, who have not only shown themselves willing to pay the price of good motion picture entertainment, but to add whatever reasonable surcharge is necessary to provide that luxurious atmosphere."

There was bound to come, however, a price where supply and demand met, beyond which "the great masses of people" would not generally pay, but would rather go to cheaper houses. When that price was reached, the final stage in the development of super-theatres had come. Increasingly high rental for larger theatres on valuable sites necessary to fill such theatres, could not, under the prevailing conditions, be met.

At this point—granting for a moment the theoretical condition of no outside factors—construction of new theatres would have been

(*Continued on page 63*)

A Master Showman *Here Tells Us Something* About *Ideals* of *Service* in Motion Picture Exhibiting, and *Above All,* About That *Personal Contact* Between *Exhibitor* and *Public,* Which Frankly, We Thought Was *a Little More* Than Could Be Expected at a *Theatre* Such as the *Capitol* in New York

SELLING THEATRE PERSONALITY IN A GREAT CITY

by

LIFE is, in the main, what we make it, and by the same premise, the success of an undertaking depends largely upon the nature and force of the ideals which have set the enterprise in motion.

In the case of the Capitol theatre, the principle governing our working ideals has been summed up in our slogan: "Our True Intent Is All for Your Delight," a Shakespearean aphorism which, though brief, is an all-embracing statement of the general spirit of the *maintien* throughout our entire organization.

"Patrons have a natural feeling of independence. They are paying for entertainment and are entitled to the best service it is in our power to offer."

From a principle a theatre was born — and the Capitol, owing to the dominant force of its management in working out its slogan-principle, has achieved a distinctive personality which is far more potent than mere beauty and which is of inestimable value to an institution which was conceived and is being conducted for the satisfaction and pleasure of its public. I believe that the Capitol theatre's "personality" must be an utterly agreeable and sympathetic one, on account of the uniform and unfaltering success of this institution.

Ten years ago, when we first put our ideals into form—and we believe that, at this time, we alone had faith in the practicability of such a vast project—and built the Capitol theatre, it was the first of the monster picture palaces. Architecturally adhering to the traditional line, we have a theatre that is as beautiful today as when it was first built, for neither time, nor usage, can detract from perfect symmetry of classical line, flawless proportion and refinement of taste. Naturally, owing to the impairment of property due to constant use and deteriorations of time and vast crowds, a daily and nightly repair service is maintained in the theatre, so that no degeneration of property is ever allowed to endure for even a short period of time.

Our entertainment policy has been guided throughout by the most careful and constant study. To be uniformly and consistently successful, we feel that a program should present the outstanding features of variety and human interest and, no matter how satisfactory the result of offerings, we are never content to rest on such laurels but are always seeking to improve them, continually providing our customers with the best there is to offer.

The Capitol Grand Orchestra, which has been our pride since its inception ten years ago, is a superb musical organization, and each man, from the conductor down, considers every moment of his work of vital importance and gives the very best that is in him, at every performance. Enthusiasm of morale has been established and is maintained, not only in our musical activities but throughout our entire management.

Everyone who enters the portals of the Capitol is our guest, and from doorman, cashier and usher, with whom a patron's first contact is made, the "personality" of the theatre is felt. The entire personnel is impregnated by the spirit of our slogan, "Our True Intent Is All for Your Delight," and their duty is to make each visitor the recipient of the same courtesy and consideration he would be shown were he a privileged visitor at our home. They are instructed to give each person as much individual attention as possible that they may add, in every way, to their comfort and pleasure while under our roof.

We have the advantage of an unusually fine "esprit de corps" in our staff which is due, we feel, to the fact that our promotion takes place from the ranks only. All our floor managers have been either ushers or pages, and owing to their many years in our service, *they have made it their business to know as many of our regular patrons as possible and to greet them, whenever possible, by name.* Upon such things depends the success, or failure of an organization.

A military surveillance is maintained among the staff. Regular drills and inspections of uniforms require a meticulous attention to details of appearance and hygiene. Nor is the moral side of the picture forgotten. The staff is given talks which instill a wholesome and undivided interest in the work at hand, a desire to live honorably and well and a pride in the theatre as an institution which they represent. The reflection of this training is seen in efficient and courteous service.

The boys are instructed to give all patrons the same degree of attention, regardless of race, color, or creed. Especial consideration is accorded to the old or physically afflicted, who are, at all times and under all circumstances, given immediate and careful attention.

We have endeavored to make a distinction between service and servility in the minds and attitudes of the theatre attendants. The former, rendered tactfully and with military directness, makes a customer comfortable, but the latter is often extremely embarrassing to a sensitive recipient. We have found it inadvisable to make too definite rules for general service, as such are too often apt to lead to irritating complications, and different temperaments require different handling, but we ask the boys to use common sense and under all circumstances to be unerringly polite.

Patrons have a natural feeling of independence. They are paying for entertainment and are entitled to the best service it is in our power to offer. They generally object, good-naturedly, to being forced to stand in line, which often is necessary. But although this, in itself, is not the pleasantest thing in the world, a word or two of friendly regret, spoken by one of our staff, helps the impatient customer to feel more satisfied than he would have been otherwise.

Another form of service which we carry for the convenience of our patrons is the supplying of umbrellas to those who are caught in a storm. A dollar is required on giving the umbrella and this dollar is returned to the customer when the umbrella is brought back. The cost of such a service, annually, is negligible, but the return to us, in goodwill, is immeasurable in the final analysis.

We would like to be able to cater to the particular need of every individual who comes within our doors, but as this is, of course, impossible, we try to come as near it in spirit as we can.

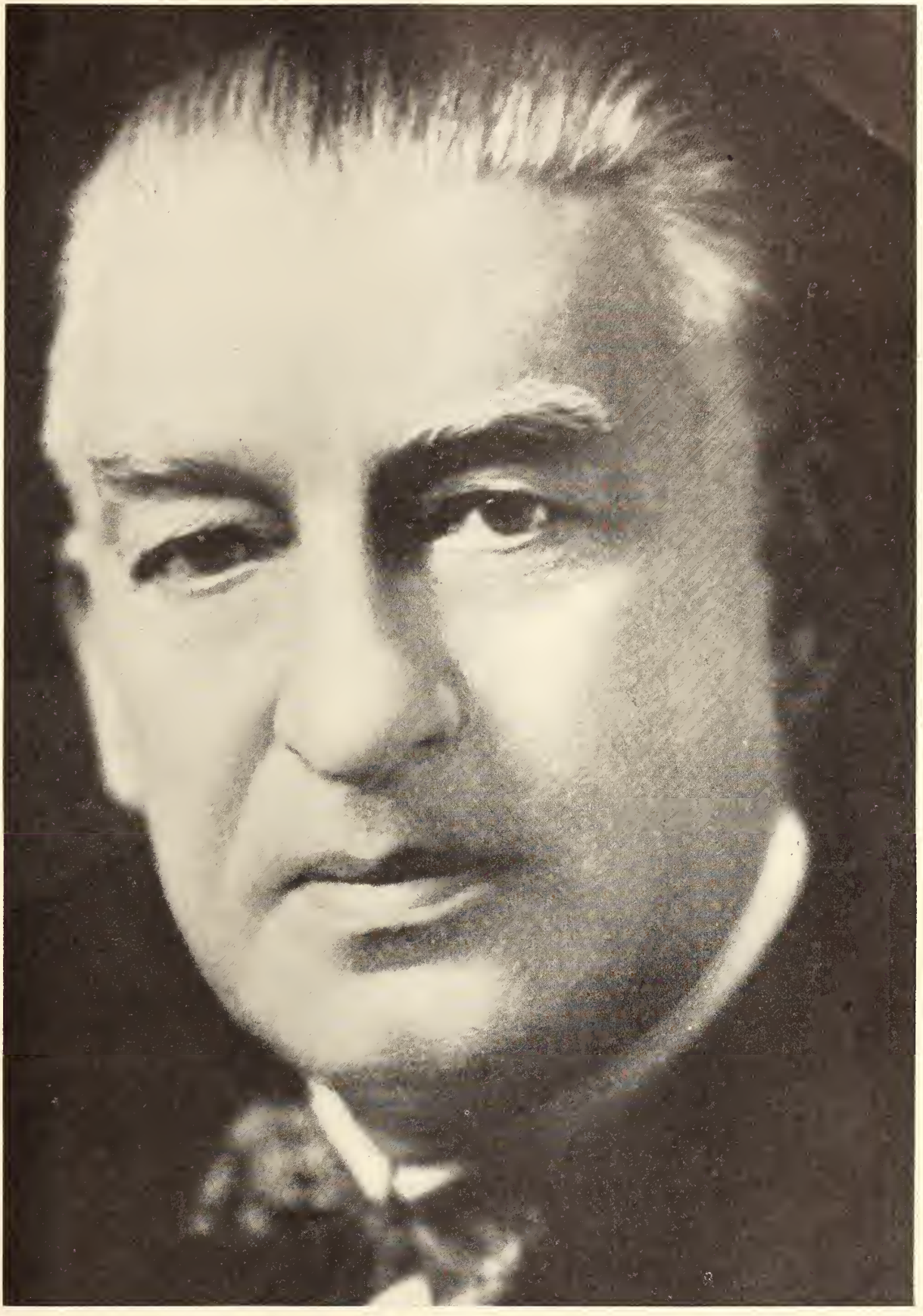
The problem of gratuities anent employes has been a difficult one to settle. At one time we forbade the receiving of tips and even had a system whereby a pledge was signed to this effect by members of the staff, and we increased their salaries accordingly. But strange to say, the public objected when tips were refused and we were finally forced to abandon this plan.

But all employes are instructed to give their services as expeditiously as possible. In this way a patron is never embarrassed by the feeling that a tip is, in any way, expected because of the service he performs.

Backstage, our engine rooms, and indeed all the multifarious departments of a vast organization such as ours, are as strictly disciplined as the auditorium—all come under the direct personal supervision of the management and reflect its spirit.

Ushers, we found, often had trouble with their feet, due either to poorly-fitting shoes or other paramount causes. So we installed a chiropodist on our regular staff, and this simple expedient made an unbelievable improvement in the quality of service and tenure of our boys.

The unstinted and loving interpretation of the spirit of our slogan—"Our True Intent Is All for Your Delight," has also given it a unique place in the hearts of the millions of patrons of the Capitol theatre.



Major Edward Bowes

TODAY'S TYPE OF SMALL SCREEN THEATRE

Discussing the present tendencies in construction in general and the new Music Box theatre in Chicago in particular

By GEORGE SCHUTZ

PRESENT tendencies in theatre construction make a new theatre in Chicago, the Music Box, one of the most interesting to be found. It is to a large degree representative of a whole class of motion picture theatre buildings which is growing larger and larger and which we may expect will be the dominant one in the United States within relatively a very short time. It is small—and there is no reason in either its design or cost why it could not be even smaller. It is as decorative within its space as a motion picture theatre need be. And it is entirely competent, both in design and equipment, to function as a hall in which to present the highly special kind of mechanized entertainment which is the modern motion-talking picture.

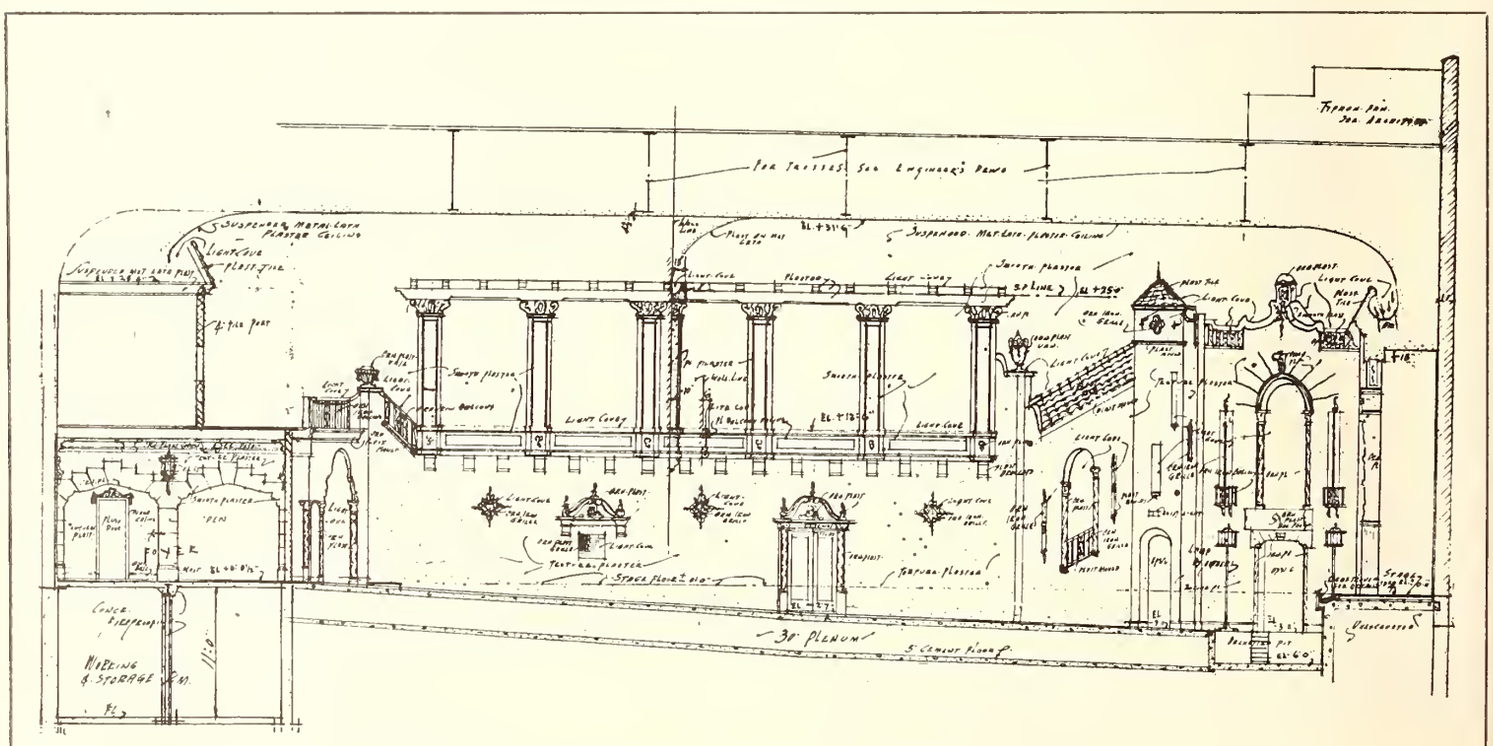
There has been the question, more and more persistent as motion picture theatres have grown more and more ornate, as to just how much the structure itself contributes to the success of the theatrical enterprise operating it. In the early days, the picture was truly "the thing." Crude, inadequate to its purpose as it was, it was the only thing that drew people into the hall in which its vague shadows jerked through streaked antics of little rhyme and less reason. When the picture had developed to a state approximating its present ability to tell convincingly fine stories in pantomime, the theatre as a structure was still plain and unnoteworthy. There is reason to believe, from the chronology of the development of picture and theatre, that betterment of the former produced a movement toward betterment of the latter. On the other hand, the view is tenable that the theatre developed separately from the picture, that the "palace plus museum" idea in architecture and furnishings, arose directly from a desire to exploit the theatre itself and its allied structural features. In other words, it may be argued, the intention was far less to aid and abet the drama on the screen, than to sell the public a unique physical luxury.

Because of financial necessity as well as the justifiable desire to get all the profits possible, theatres grew and grew in size until the idea of great magnitude was rather generally inseparable from the success of the theatre as an architectural work. The "deluxe" performance had been added to the picture program, splendor was on sale in foyers, lounges and auditorium. Thus the whole tendency was toward a vast building with endless soft-carpeted corridors, chambers full to overflowing with the luxury of ancient kings, and an entertainment at least a half of which consisted in non-cinematic elements.

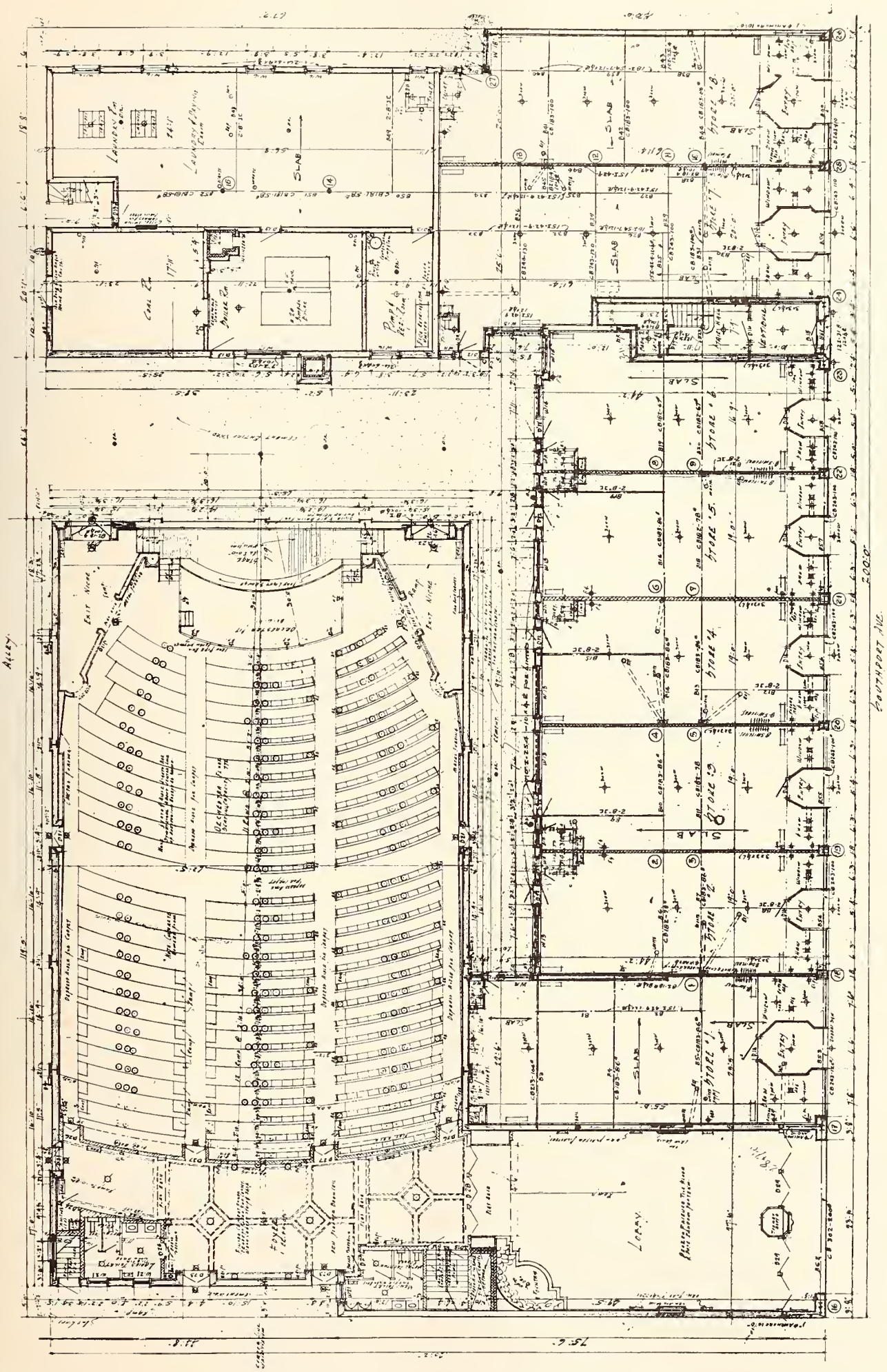
The Music Box, which was designed by Steinborn & Simon of Chicago, is constructed for only motion picture shows. Naturally, for sound pictures. The auditorium is rectangular and well over half as wide as it is long. All seats are completely upholstered, there are a few drapes forming an integral part of the decorative scheme. Both acoustics and vision in the special degree required for motion pictures with sound, are good.

The Music Box seats 800 on one floor. Although there is a narrow balcony, it is unseated and now serves only the dual purpose of affording a means of access to the projection room and of contributing to the decorative motif. It would, however, hold 200 chairs if these were needed.

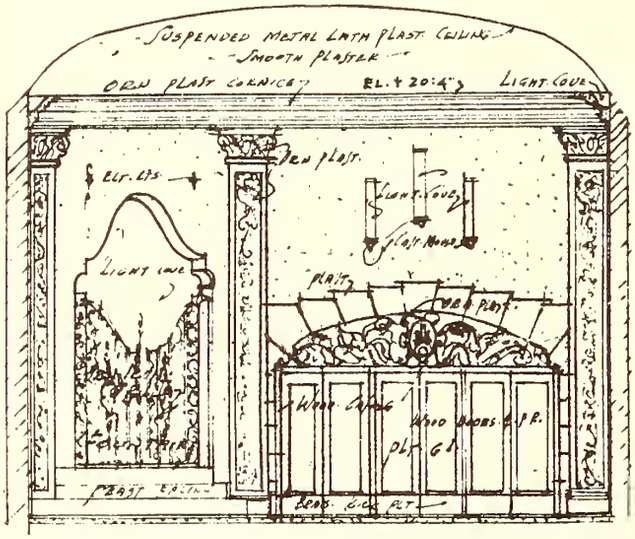
The theatre is part of a structure having eight stores, and on the second and third floors, apartments. Entrance to the theatre is at the extreme end of the building, and admission to the auditorium is through a shallow lobby, foyer capable of holding 200 standees, and an inner foyer directly in line

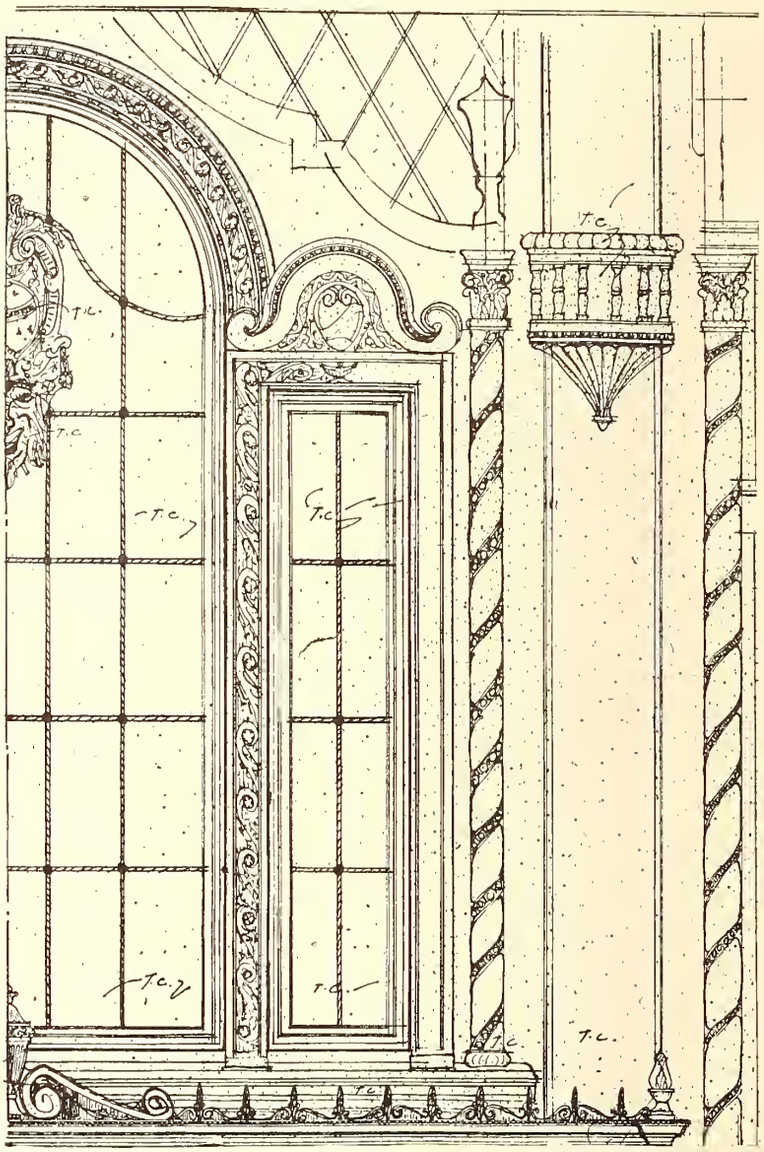


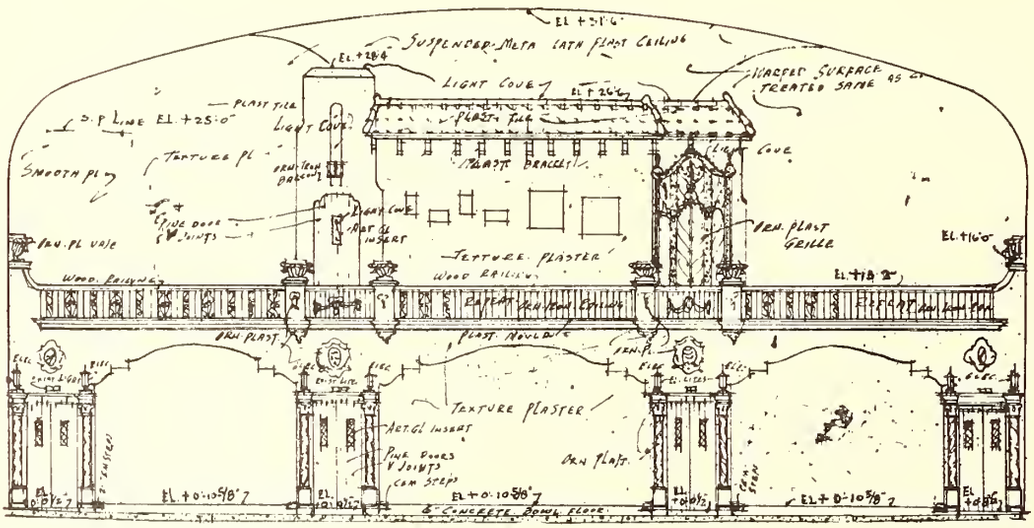
Side Wall Elevation. *Scale:* $\frac{1}{16}$ in. equals 1 ft.



Floor Plan of Theatre and Arrangement of Shops. *Scale:* 1/20 in. equals 1 ft.



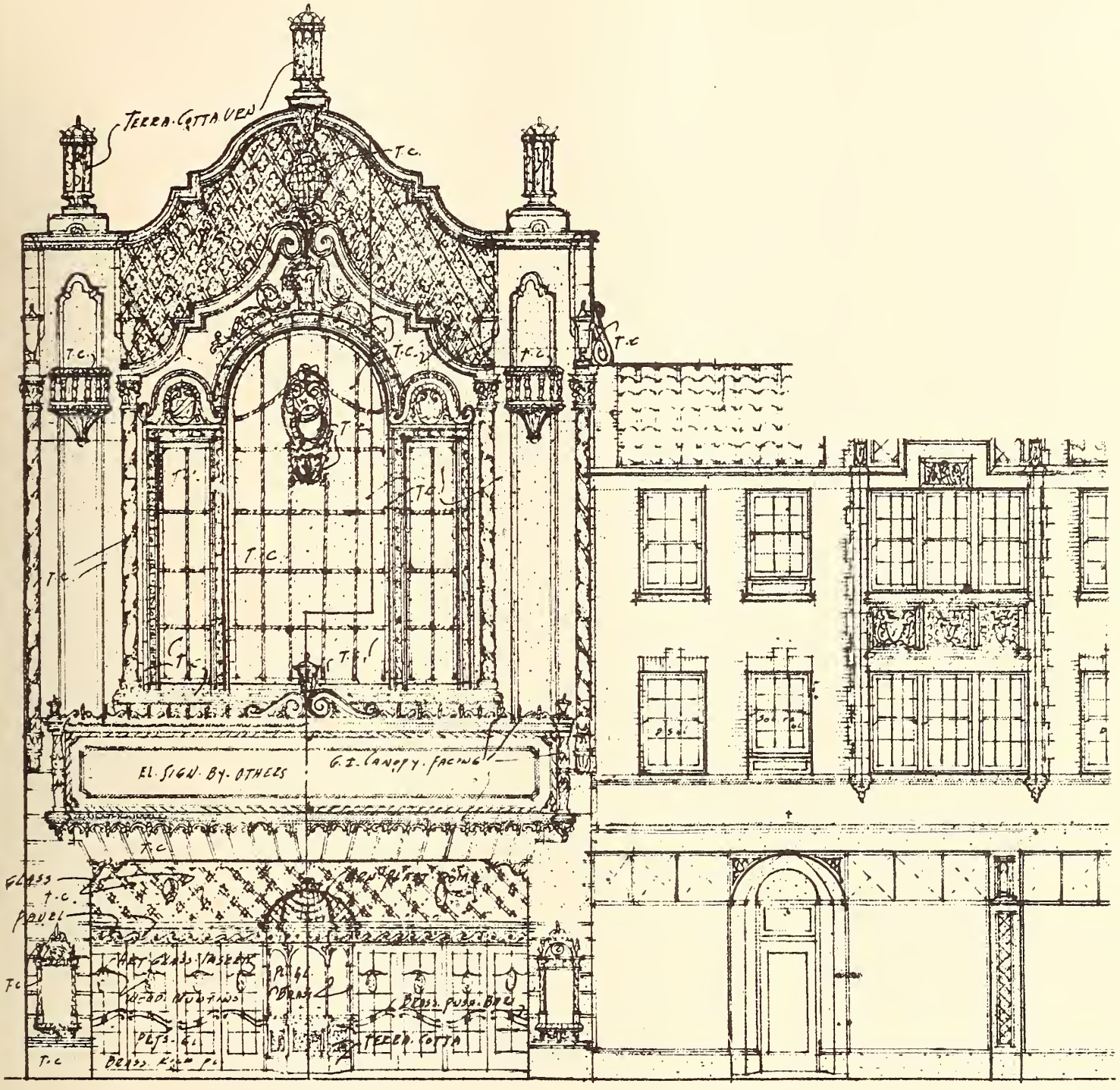




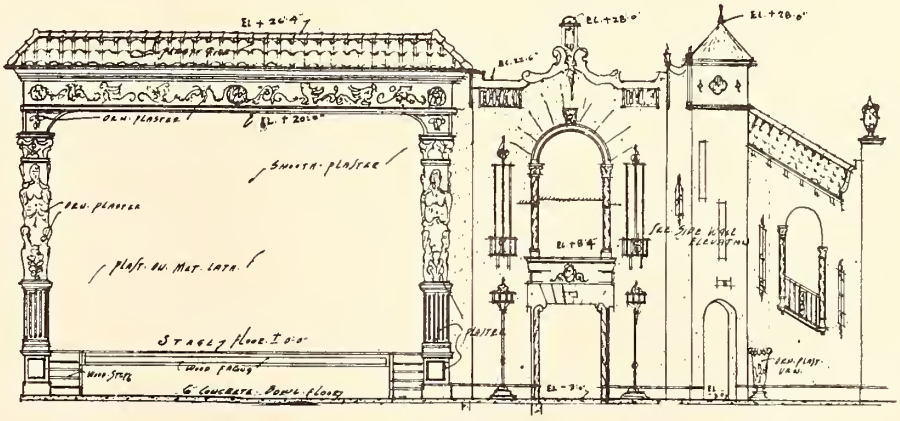
Upper Left:
Section Through Lobby
Scale: 1/8 in. equals 1 ft.

Upper Right:
Detail of Decorations Above Marquise
Scale: 1/4 in. equals 1 ft.

Left:
Elevation Looking Toward Rear
Scale: 3/16 in. equals 1 ft.



Above:
Front Elevation
Scale: 1/8 in. equals 1 ft.



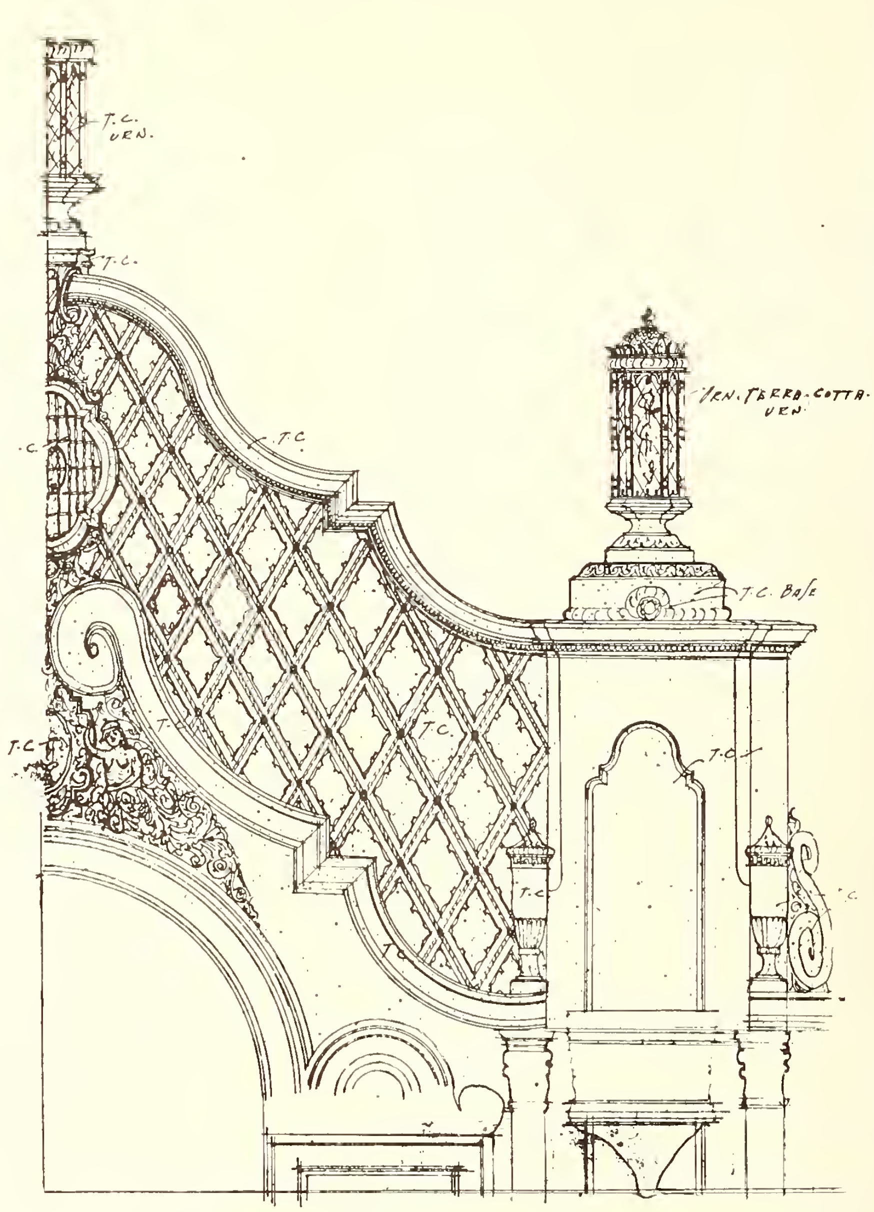
Right:
Developed Elevation
at Proscenium
Scale: 1/16 in. equals 1 ft.

with the prior chambers, the auditorium being to the right, forming the longer arm of an "L" behind about five of the stores, though separated from them by an alleyway.

The theatre itself is Spanish, and the theatre front is a modification of this motif. The rest of the building is not so definitely motivated, though various decorative touches draw it into harmony with the front.

The box office is close to the sidewalk, and at each side are four doors of art glass. The box office has an ornamental plaster dome, while the basal part is in terra cotta figures. Above the entrance doors, the wall is decoratively worked out in ornamental leaded glass resting on a panel of carved wood. The lobby floor is notable. Colored tiling was cracked indiscriminately and the pieces laid without any design. The result is a variegated broken faience tile floor of simple, lasting beauty and great durability. The floor of the foyer is the same.

Above the marquise, a decorative feature of considerable effectiveness which was economically achieved, is a tall, arched "window," flanked by two shorter and narrower ones, made of terra cotta shaded to give the impression of plate glass. These "windows" are "leaded" with a darker shade of terra cotta. This entire upper part of the theatre front, which rises in a broken arch considerably above the rest of the building, is extensively treated decoratively, practically the entire treatment being in terra cotta. Even three urns atop the front are of terra cotta.



Detail of Upper Portion of Theatre Front. *Scale:* ¼ in. equals 1 ft.

The foyer is rectangular and of good width. The walls are of rough finished, two-toned glazed plaster, with pilasters similarly treated. The floor is bright with the broken faience treatment previously noted. In the corner to the left of the entrance to the inner foyer, is a built-in decorative fountain, in the basin of which swim gold fish. Through three doors to the right, patrons are admitted to the inner foyer, which curves around behind the auditorium. This is carpeted and furnished as a general lounge. The walls are done as elsewhere in the theatre, in rough-finished plaster, and above is an ornamental plaster beam ceiling. Toward one end of this foyer, which is more appropriately a corridor, and toward the outer side, is the men's retiring room, and at the other end, that for the women. There are four pairs of doors leading to the auditorium, the aisles being equally divided, starting at the extreme sides.

Definitely, though simply, Spanish is the auditorium, which is also atmospheric. The walls are worked out in a series of columns and intervening panels on the upper part, with decorative light coves set at intervals against the rough-finished wall surface along the lower part. There is no stage other than a small platform for the screen and horns, and no organ loft as such. However, there is a proscenium arch and the usual type of treatment at the adjoining sides. This treatment consists in a Spanish building effect achieved by a doorway with balcony and arched window above, at the point closest to the stage, then a tower and then, to connect the whole with the series of columns, a declining Spanish tiled roof effect, beneath which, set in the wall, is a small grille-balconied arch. The proscenium is unvaulted. Two ornamental plaster figures supporting a decorated beam, forms the design.

At the rear of the auditorium, the balcony enters into the Spanish motif by means of a grilled railing across which hang here and there, Spanish shawls and pennants.

The ceiling is treated as a sky, with twinkling stars in front of which pass clouds supplied by two Brenkert cloud effect machines.

All, or practically all, lighting in the Music Box is of the cove type. The only exceptions are a few bracket fixtures.

The heating and ventilating system is of the upward type. The air enters the heaters through ducts from the roof, is admitted to the auditorium through mushrooms, and rising, is drawn off by fans located behind the arches (the usual position of the organ loft) adjoining the proscenium. Air is introduced at the rate of 22,000 cubic feet per minute, and is drawn off at the rate of 16,000 cubic feet. Thus there is a complete change of air six times an hour. No cooling system has been installed, though means of cooling the air before introduction to the auditorium can be easily added to the present system. The air is automatically humidified in the heating apparatus.

This house was built at a cost (including the seats) of about $110,000. The total building cost about $260,000. Theatre equipment, exclusive of seats, cost approximately $35,000.

The building was erected by a regional business organization, the Southport Avenue Businessmen's Association. The theatre is operated by Lasker & Sons, which firm operates several of the smaller neighborhood houses in Chicago.

The accompanying plans indicate the layout of the theatre and the details of some of its more interesting decorative features. Applicable, of course, to no other project specifically, they yet show the method employed by the architects in planning a theatre which, both aesthetically and mechanically, is eminently adapted to the business of presenting motion picture entertainment, and which in its general aspects, at least, represents the smaller, though charming and well equipped, sound picture theatre which is rapidly taking the place of the "deluxe" palace in the larger proportion of theatre construction activity.

There will always be a demand for the super-theatre, of course, in the principal business sections of the large cities. And cities grow still larger, principal business sections increase. But while the great centers were getting their present palatial theatres, the former, less modern type of small theatre remained much as it had been. It is the latter which is changing, even though it still must be comparatively small. The talking picture unquestionably refocused public attention on the screen, and it necessarily must be screen entertainment which the smaller theatre can sell. Logically, this means an increase in the public appeal of the smaller house, with the possible greater intimacy which it affords. What is required is that it be as complete aesthetically and mechanically, within its own space, as its huge modern brother.

As to the drawing power which a theatre has as a monument to architecture and decorative arts, this must be considerable, less, perhaps, to the extent that the public is permanently attracted by these things than because things contribute to a theatre's whole personality. But the idea of magnitude is not an essential one even to the architectural success of a theatre. The lavish, the overwhelming repletion of costliness marked an era in theatre design when all this decorative display formed a large part of what the theatre had to sell. It would seem that we have returned to a time when the picture is "the thing," and even the small house can be as architecturally completely adapted to that purpose as the large.

PROPER LAYING OF FLOOR COVERINGS

The most luxurious impression at the smallest cost—that is the ambition of every theatre owner and architect. And there's nothing which contributes more to theatre luxury than floor coverings, well made and well laid

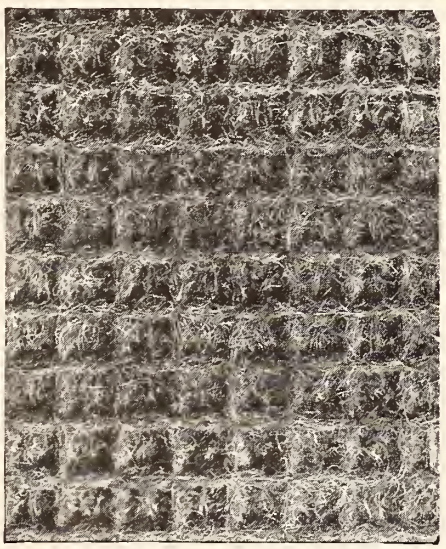
By EDNA M. RUNNER

A THEATRE may be said to present a very unique example of a type of building in which both appearances and costs must receive equal consideration, and their adjustment to each other must therefore be nicely effected. I am concerned in this article with floor coverings, and I wish to say at the outset that it has been my experience that the exhibitor can make or mar his theatre with the type of floor treatment used. But not only is it well to assure the impression of beauty and luxury, but it is necessary to prepare in advance for all possible savings in maintenance as well as original installation.

No matter how rich or deep-piled the carpet, it should be laid over a good hair-cushion that will provide the necessary feeling and impression of luxury. Such cushions can be had in thicknesses of one-half or three-quarters inches. They become at once a permanent part of the building equipment and, because of their function, will save in wear and tear on the floor covering every few years, for as long as the building stands.

There are various ways of installing rug and carpet cushions. In some cases, a stripping measuring one by two inches is countersunk in the concrete floor to provide a tackhold for the carpeting. This method is entirely satisfactory when strips are properly imbedded. Otherwise, the cement may shrink away from the wood, and when the strain of the stretched carpet is applied to the strips, they may be jerked from the grooves.

Inside such stripping, the cushion is affixed to the floor with dextrine cement for a space of six inches in from each edge and joint. Ozite cushion is made in strips measuring up to nine feet wide and 50 feet in length. It can be cut to the proper width without waste. No matter what the dimensions of the odd pieces left over, they can be fitted together and used anywhere needed. There is no overlapping, and a good cushion does not wear, stretch or curl on cut edges.



A section of Ozite carpet cushion, showing parallel strands of hair.

An example of installation which has exceptional interest may be referred to. In this case, Ozite was installed in the new Chicago Civic Opera House. The method used in laying the carpets in this theatre eliminates the necessity of inserting wood strips at the time concrete floors are laid. A tack-hold was obtained here by drilling holes, one-half by four inches deep, at intervals of 18 inches. Into these were driven wooden pegs, which were smoothed off at the floor surface. A white pine strip measuring two and three-fourths by seven-eighths was then nailed to the pegs. Beveled one and a quarter inches down to three-eighths of an inch, this strip provided space for the edge of the Ozite, so that a smooth even surface was obtained right up to the edge of the carpet.

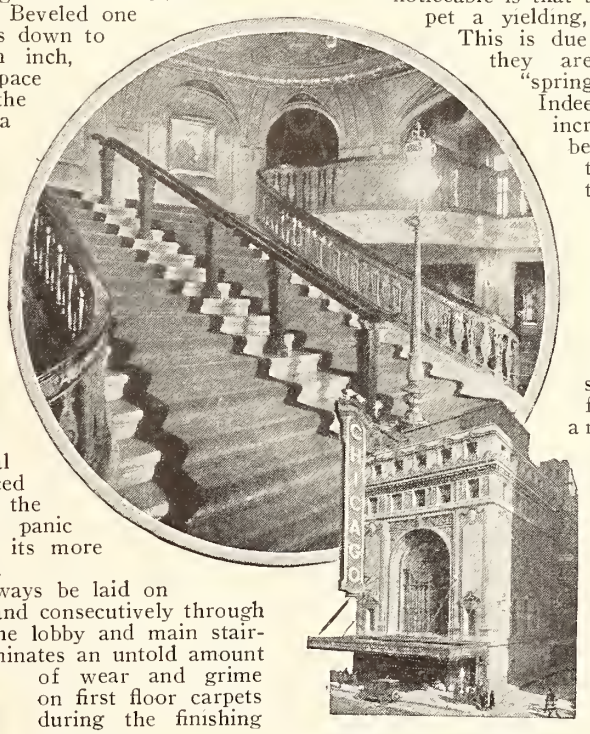
The carpet should, of course, be carefully measured, cut and sewed by skilled workmen before being delivered to the theatre. If this is insisted on, the time required for actual laying will be reduced to a minimum, and the usual last-minute panic robbed of some of its more nightmarish features.

Carpets should always be laid on the top levels first, and consecutively through the building, with the lobby and main stairways last. This eliminates an untold amount of wear and grime on first floor carpets during the finishing process.

The use of cushions is a tried and proven method of laying carpetings which gives even the ordinary domestic weave the feeling of a rich, luxurious velvet. The exhibitor may be sure that it is beyond the status of experiment. Ozite, for example, is in use in over 3,000 theatres, many of them the finest of circuit houses in the United States and Europe.

As an illustration of the durability of a high-grade carpet cushion, it may be cited that the Ozite in the Chicago theatre, the leading Publix house in Chicago, has been laid eight years. More than four million people tramp in and out over the carpets of that theatre every year. Carpets at the Chicago, except on the great main stairway and other lanes of heavy traffic, are more often taken up in connection with changes in decoration schemes than because they show wear.

A feature of carpet cushions immediately noticeable is that they give any carpet a yielding, restful softness. This is due to the fact that they are permanently "springy" in themselves. Indeed, the springiness increases with use, because of the material employed in their making.



Stairway carpeting in the Chicago theatre cushioned with Ozite.

Hair from the sides of cattle is used, and in great quantities. Such hair is used for widely differing purposes, for example, insulation of refrigerator cars and polishers of plate glass, but it is interesting because doubtless surprising to most people, that for Ozite alone, 40 per cent of all the available supply of such hair is required, and foreign sources are being sought to furnish a greater amount.

The hair is washed, cleaned and recleaned. Then it is sterilized with ozone, which is used to sterilize drinking water. This is to make it not only sanitary but also odorless. The separate hairs are laid together in a horizontal position, accomplished through a combination of pressing and reciprocating motion, similar in effect to that of a foot scuffing over a carpet.

The hair is first felted in a great soft pad. Successive layers of this clean fluffy hair are laid above and below a stout burlap web, which has been thoroughly soaked in a special sizing. The whole mass is then compressed under 12,000 pounds pressure to the thickness desired. The importance of this careful process is shown by the fact that thousands of feet scuffing over the theatre floors will not pull apart so much as one square yard of cushion felted in this manner.

Ozite is thoroughly mothproofed, not just sprinkled with a solution that will in time evaporate, but treated so that as long as it last. Ozite not only does *not* attract moths, but will actually kill any moth larvae which may be hatched from eggs deposited in it.

Still another feature of primary importance is the fact that Ozite is imprinted on its top

(*Continued on page 62*)

Better Theatres

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Looking Toward Greater Building Activity

IT isn't particularly agreeable to refer to recent events on the stock market. For the average man—and in this day and age, we must include the women also—it is pretty difficult to see why one should refer to them at all except in a somewhat fiendish mood. That one could find very much good in the stock crash might seem an absurdity.

An absurdity such an observation would be, indeed, if the basic structure of American business were seriously affected—and so affected to any lasting degree. But industrial leaders assert it is not. The commerce department of the government hastens forward with proof that it is not. And economists say that there is no reason why business fundamentally should be undermined by the adverse change in paper values.

Notable as a phase of American character is the general spirit of optimism even in those business circles which, it would seem on the face of things, were hardest hit. But that spirit is still more cheering because in itself it has a vast stabilizing influence. Indeed, were the reaction to the contrary, a national psychology could easily develop which would bring about the very conditions which business men say do not exist.

But there is more good to be seen than a mere negative kind. For those interested in the building and equipping of theatres there is a gleam in the gloom which some others may miss. It is the expectance that now that investors have had their fling at "getting rich quick" they may be more interested in the future in well protected bonds—such as first mortgage bonds on buildings. It is not at all illogical to guess that money for new buildings will be more easily got than it has been the last year or so. In that case, with the construction of new buildings taking on its former vigor, we may expect structures either wholly or in part devoted to motion picture theatres to be among those "enjoying" the building renascence.

Groping in the Dark

RECENTLY, we had occasion to ride through some 600 cities and towns, the latter, of course, being in the great majority. And, in riding through these villages the train generally took a course which presents to the traveler a view of the main street of each community.

In passing through more than half a thousand towns, it is only natural that one would see every type of community—the progressive town, the town lying dormant, and the town midway between those two, which lacks honest civic enterprise, yet has not reached the point of stagnation.

It may not be surprising, but at least it is discouraging, to find the latter type in the great majority. And more disquieting to the traveler interested in motion pictures is the fact that the theatre in these towns seems to have done little to improve a drab situation.

Light is one of the greatest elements given to mankind. It transforms the drab into a thing of cheerfulness and beauty. It infuses optimism in the individual and in the crowd. It attracts with greater force than the magnet.

Yet, with all the glories of Light, the small town too often has failed to take advantage of it. And, worse still, is that the motion picture theatre, which relies primarily upon Light for its existence, has, in these small towns, taken no initiative in a movement to make Light talk.

Although amusement is practically an essential, the public will not grope in the dark for it. There must be Lights at the theatre front to beckon them, even though Main Street itself is as "black as night." There should be no night in the theatre, insofar as Light is concerned.

Better Projection as Well as Better Sound

RECENTLY we heard a complaint from a leading manufacturer of projection machines that projection—the attainment of a clear, steady, sharp image on the screen—was being neglected in favor of sound. Inasmuch as sound is too often far less than it could be and should be, and since this view was the one most often expressed, the complaint was interesting—for its novelty, yes—and for its possible truth.

In fact, the plaintiff, so to speak, was rather quick with his evidence. He had, it seemed, been to a theatre just the night before, which served him well as an example. It was an important theatre in Chicago. And the picture, he said, was at times so indistinct and dim that one could hardly see it. So far as projection was concerned, it was like going back 15 years when the old straight arc lamp was used.

The clear, sharp image, of course, is fundamental in this motion picture business. The coming of sound should not, and doubtless generally does not, put projection of the image in the background. The coming of sound merely means that there are two things to watch now where there was only one before.

NEW ADVERTISERS

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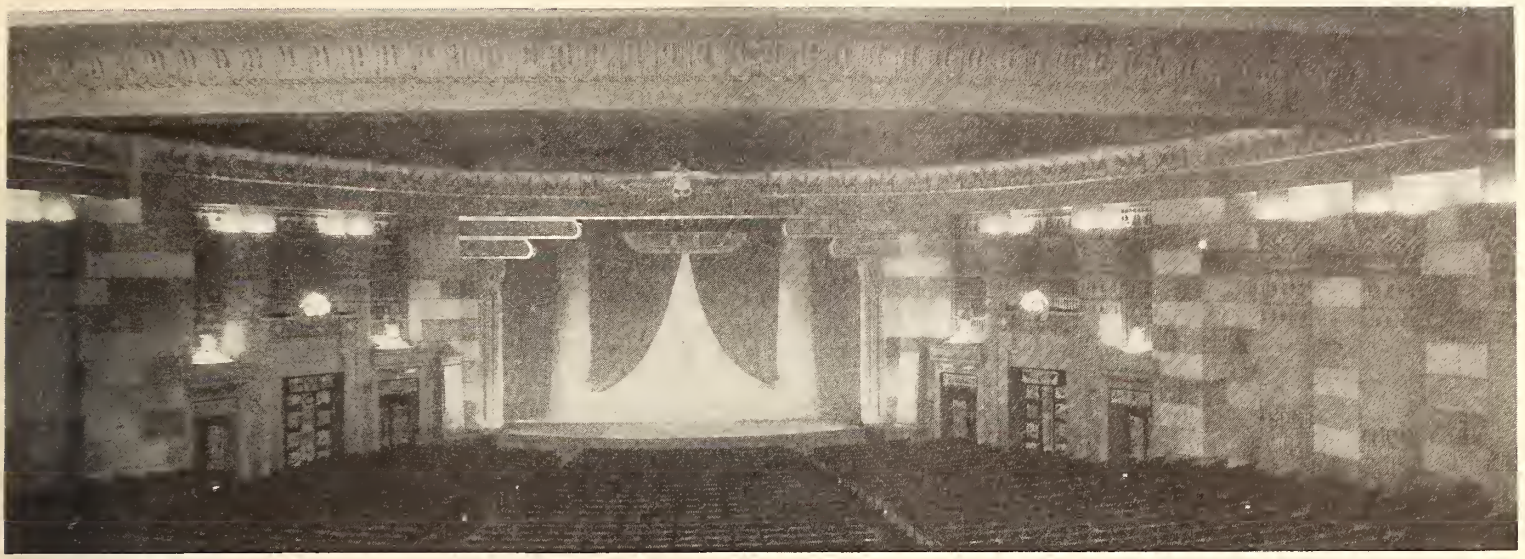
178 Emmet Street
Newark, New Jersey
This firm is promoting its new Amertran Concert Hall Amplifier.

Golde Manufacturing Company
2013 LeMoyne Street
Chicago, Illinois
This concern manufactures rewinders, framing light shields and lens mounts.

Illinois Theatre Equipment Company
12 East Ninth Street
Chicago, Illinois
The product of this firm is a new type of interchangeable upholstered spring seat for improving out-of-date theatre chairs.

Truvision Projection Screen Corporation
841 Tiffany Street
Bronx, New York
A new type of screen for use with talking pictures is being offered by this corporation.



THE EGYPTIAN—A TEMPLE OF THEBES

Netoco's second atmospheric theatre, is this new Boston house, which was designed by Eisenberg & Freer

by
W. J. McNULTY

THE debut of the New England Theatre Operating Corporation in the erection of atmospheric theatres was made with the Seville, located in East Boston. As the name indicates, the environment for the showing of pictures is distinctly Spanish. There is a Spanish tinge to everything from the time one enters the front lobby, walks through the foyer and connecting rooms and arrives in the auditorium.

Samuel Pinanski, president of Netoco, as this circuit is called, had become convinced that the atmospheric type of theatre was especially effective in its creation of an environment suitable to the presentation of motion pictures, and before the Seville was completed, before he could know whether or not his New England public would be attracted by this style of structure he began planning his next atmospheric house—the Egyptian.

The Egyptian, located in the Brighton district of Boston, has just been opened.

A foot or two from the sidewalk, one is transferred from the United States to Egypt, and everything within the four walls of the amusement center is symbolic of that ancient country. The Egyptian was designed by Eisenberg & Freer, architects of Boston. Pinanski was closely associated with the actual planning and construction of the theatre, while Leroy O. Andrews was in charge of construction and outfitting.

Four lobbies, including the outside vestibule, lead into the main auditorium. The marquise is constructed to represent a tent canopy, supported by two iron spears springing from sphinx heads. The whole is illuminated by flood lights.

At right and above are views of the auditorium looking toward the stage.

The ceiling of the outside vestibule is stepped, supported by corbels and decorated in brilliantly colored Egyptian designs. The approach to the theatre proper is a gradually increasing kaleidoscope of color, reading a chromatic climax in the magnificent panorama of the atmospheric auditorium.

In the outer lobby, the dado or wainscoting is of stone treated with the lotus bud pattern. Huge stone blocks comprise the wall up to the ceiling. From the outer lobby, one passes into the grand foyer. Here series of heavy beams support the ceiling. Along each wall colonnades are placed, making use of the favorite Egyptian method of engaging a doorway between two pillars. Soft indirect lighting adds an atmosphere of mystery to the effect. The scarab or solar disk is worked into the decorative scheme, and the room resembles the interior of a temple, with lighted braziers and tall palms. Hieroglyphics are arranged in decorative patterns about the pillars and walls. The door from this room to the promenade is flanked on either side with huge seated statues of Rameses II, which are patterned after those hewn from the living rock at the temple of Abu-Simbel.

The promenade is shaped as a sector of a circle, with stepped ceiling and hieroglyphic decorations dominating. Lounges are recessed into the walls, with fireplaces designed in Egyptian character. The black and white terrazo floor is carpeted with rich Oriental rugs. On either side of the promenade are the women's and men's rooms. A tent design has been employed for

Above: The proscenium arch and organ lofts.

Below: Decorative detail of the west wall of the auditorium.

both the rooms. Draperies distinctly Egyptian penetrate downward from the ceilings and along the walls, all the materials in bright hues. In the rest room for the feminine patrons, most of the space is occupied by furniture, and every piece is indicative of Egypt. The tables have three legs, and the largest piece has the heads of lions as arms while the supports have been made in the form of lion's legs.

The Egyptian tone is again evident in the men's room, in the decorations and the furniture, although there is not the fastidiousness of the women's rooms. During the opening week, Egyptian cigarettes were distributed here.

The auditorium is a temple in design. Seating is of the stadium type. The capacity is 2,500.

The proscenium arch is framed along the top by a winged scarab 20 feet long, and on either side are two pilasters surmounted by sphinx heads.

There are five curtains, each seeming to increase in magnificence. The first, or asbestos curtain, depicts an old temple in Egypt, with a view of the Nile and the pyramids. The second curtain bears a likeness of the mouth of a temple, and some ruins of ancient buildings are in the background. On the third curtain, the scene is partly of the desert and of the Nile, and on the river is a sailing vessel. The fourth curtain is of Egyptain lace. The fifth and final curtain is of bright gold satin in folds.

The orchestra pit is of the elevator type, with a striking feature in a brightly illuminated fountain placed centrally on the platform. Colors play prominent roles in the assembly of this fountain. Grouped around the fountain are also ornamental vases, and these all contain cut flowers of mixed colors.

The screen is magnascopic, to permit the showing of enlarged figures.

The walls appear to be piles of big stone blocks, sustained by tall pillars. Around the walls from curtain to curtain are Egyptian tapestries. These are in various colors and all

Above: Foyer showing the entrance to the auditorium at right.

Below: Section of the main foyer from the entrance.

depict Egyptian life of the past and present. Egyptian painters who produce in colors do not paint on the background a color they wish to introduce. They paint the foreign color on a separate piece of linen, and then attach it to the body. This method prevails in the tapestries shown on the walls of the Egyptian theatre.

Even in the seats, an Egyptian interest has been injected. The upholstery on the backs of the chairs, which is in jacquard velour, bears an Egyptian design. The chair seats are in black moleskin.

The lighting effects are subdued in tone, a mystical atmosphere being created by quiet colors. The ceiling in the foyer is colored, in contrast with the whiteness of the walls, which resemble the stone blocks of the old temples. The auditorium ceiling is a sky with passing clouds and twinkling stars.

In the box office, the girls are attired in Egyptian costumes, including the veils. The ushers continue the Egyptian spirit in their garb.

The master of ceremonies at the Egyptian cannot be seen by the audience. Linus Travers, the M. C., is located in the projection booth, while his voice is heard from the stage through a public address system.

William H. Murphy is manager of the Egyptian. He was transferred there from the Embassy Theatre in Waltham. Assisting Murphy is Fred Laurans. The supervisor for the theatre, as for all the houses in the chain is Jacob Laurie, who is general manager of the chain.

The cost of the Egyptian has been announced by the company as $1,000,000.

For the formal opening, President Pinanski invited Mayor James M. Curley of Boston to dedicate the Egyptian, and he said Marc Anthony and Cleopatra would be in familiar surroundings were they resurrected for a day and placed in the Egyptian theatre.

The theatre does not occupy all the land acquired by the Netoco interests at Brighton Centre, and the balance of the property has

Above: Inner foyer toward entrance to main foyer.

Left: A section of the women's lounging quarters.

been turned into a free parking space for the customers. The cars are under the supervision of a member of the Egyptian staff. At the ticket office, a check is given with each ticket entitling the bearer to the parking privilege.

The Egyptian policy calls for two performances daily instead of continuous shows, with every seat reserved. On Sundays and holidays, however, performances are continuous.

Two sound features are screened at every show. The organ also will play a prominent part in the presentations arranged for the Egyptian.

In the Netoco chain are over 40 theatres, all located in New England and chiefly in Massachusetts. In metropolitan Boston, the Netoco houses number 14. A number of these have been erected within the past five years. Two of the houses, the Dudley and the Rivoli, are located within 50 yards of each other. Two more, the Beacon and Modern, are situated within a radius of about 150 yards of each other, in the busiest downtown shopping mart of the city.

The third theatre in the group of atmospheric theatres to be erected by Netoco, will be one with an atmosphere wholly different from the designs of the two now in operation, the Seville and the Egyptian. The next will be expressing the Orient, either Chinese or Japanese or a combination of both. Pinanski is now at work on the design, in association with Andrews, who is the chief of all technical activities of the company. It is hardly likely that the plans will have matured sufficiently to make a start in construction before the latter part of the summer of 1930, the theatre to be opened during the fall. The site for this house has not been selected. Indications are that just as the Egyptian and the Seville are widely separated in Boston, the third theatre will be built in another section of the city. That it will be erected in metropolitan Boston is assured.

In adopting styles of architecture for its theatres, Netoco has considered its position the same as it has been concerning styles of entertainment. This circuit regards its territory somewhat different from other sections of the country. It is distinctly heterogeneous, not in the same sense that certain great cities are, but of a degree more complex because of the presence of the early type of American, who is still the plain-spoken, sim-

(*Continued on page* 61)

ONE OF THE MOST IMPORTANT OF THE ARTICLES OFFERED IN BETTER THEATRES' SERIES ON THE THEATRE AND THE LAW

THE VALIDITY OF BLUE LAWS

By LEO T. PARKER

PROBABLY one of the most important legal subjects involving theatre owners throughout the country, is whether or not the presently existing Sunday closing ordinances are valid.

Generally speaking, statutes which designate Sunday as a day of rest, and prohibit the doing of specified acts on that day, have for their object the promotion of the health, peace and good order of society by requiring man to take a periodical day of rest. Therefore, such laws frequently have been upheld as constitutional on the ground that they are within the domain of the police power.

Sunday closing laws are essentially civil *and not religious regulations.* The few instances in which such statutes relating to theatres have been held to be *invalid,* are cases where theatres have been singled out and legislated against, and the classification was so arbitrary and the discrimination so unreasonable, as to fall under the head of class legislation. This condition existed in the recently decided case of City of Springfield v. Smith (19 S. W. [2d] 1). The facts of this case are that a theatre owner in Springfield, Mo., was arrested and convicted for operating his theatre on Sunday in violation of the following city ordinance:

"No person shall, in this city, keep open any theatre, playhouse, or any other place where theatrical performances, vaudeville shows or moving picture exhibitions are given or conducted, nor conduct or take part in any such theatrical performance, vaudeville show or moving picture exhibition, on the first day of the week commonly called Sunday; and every person violating any of the provisions of this ordinance, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by a fine of not less than One Hundred, nor more than Five Hundred Dollars."

In almost all states, as in Missouri, it is well established that where a general law can be made applicable, *no local or special law* is valid and enforceable, particularly when such special law is discriminatory. In view of this recognized law the theatre owner appealed to the higher court, contending that the ordinance discriminated against theatre owners because no other businesses were included in or regulated by the law. In reversing the conviction of the theatre owner and in holding the ordinance void, the higher court said:

"It is well established that a law is not a special law if it apply to all alike of a given class, provided the classification thus made is not arbitrary or without reasonable basis. Both upon principle and authority the Acts of the Legislature are to be presumed constitutional until the contrary is clearly shown; and it is only when they manifestly infringe on some provision of the Constitution that they can be declared void for that reason. . . . *A law may not include less than all who are similarly situated.* If it does, it is special and, therefore, invalid, because it omits a part of those which in the nature of things the reason of the law includes. The question is not whether, considering all the circumstances which exist, the Legislature might not constitutionally make a law which would include a larger class. On the contrary, it is whether it appears beyond a reasonable doubt that there are no distinctive circumstances appertaining to the class with respect to which it has legislated which reasonably justify its action in restricting the operation of the law to the persons, objects or places to which the law is made applicable. . . . The general classification of all activities may fall into many subclassifications; viz., the operation of stores and general trade, the operation of public amusement businesses, the engaging in labor, the engaging in sports, games, hunting, etc. Legislation has been upheld which embraced all or a part of the above-named classified activities. . . . The question at once arises: Why was there an omission from the ordinance of the keeping open and operation of such public amusement businesses as concerts, circuses, amusement parks, public halls, sparring exhibitions, wrestling exhibitions, and like public amusement businesses, whch under its charter the city of Springfield also had the power to regulate? . . . The keeping open and operation of each requires similar labor activities, each furnishes to the public for a consideration an opportunity for excitement and entertainment, and each is sufficiently attractive to induce large portions of the public to attend, and each is fairly and reasonably comparable with theatres, vaudeville shows and moving picture exhibitors in their possibilities of disturbing a day of rest."

Since the higher courts of many different states have recently rendered opinions on the validity of various kinds of theatre Sunday closing laws, I shall briefly review these important and leading late cases, in order that readers may readily decide whether their own city ordinance may or may not be invalid.

In the case of Johnson (20 Okl. Cr. 66), the ordinance prohibited moving picture and vaudeville shows on Sunday. The main question involved was whether the state under its police power had the right to prevent the operation of theatres on Sunday. Of course there can be no doubt under the present overwhelming weight of authority about the power of the state to prevent the operation of theatres on Sunday, especially where class legislation is not involved. Therefore, the court held the law valid, saying:

"In our opinion, this ordinance is not class legislation."

In the case of State v. Barnes (22 N. D. 18), the law prohibited theatres and moving picture shows on Sunday. A theatre owner contended that it was a special law. In holding this law valid, the court said:

"It is quite evident that, instead of this being a special law, it is in the nature of an addition to the old statute on the subject, making it more general in its terms and more universal in its application than it was before the new enactment took effect. It enlarges the scope and application of the statute by enumerating theatres and shows among the prohibited avocation, and is not subject to the objection made."

In the case of West Coast Theatres, Inc., v. Pomona (68 Cal. App. 763), a city ordinance prohibited the operation of any theatre, moving picture theatre, public dance hall, pool or billiard hall, skating rink, or other place of public amusement, but exempted from the ordinance the operation of picture shows by "religious, benevolent, fraternal, patriotic or charitable societies without charge."

This court held that the ordinance was not invalid because it discriminated between moving picture shows conducted for profit and those conducted without profit by charitable and religious societies.

In the case of Power v. Nordstrom (150 Minn. 228), a village of 1,000 inhabitants passed an ordinace prohibiting "the exhibition in the village of any moving picture show, circus, menagerie, vaudeville or theatrical entertainment for the amusement of the public on Sunday." The law was held valid.

In the case of Carr v. State (175 Ind. 241), the question involved was whether a general Sunday closing law was valid by which Sunday theatres were permitted to be operated *between certain hours* on that day. The majority of the judges held the law valid, although a strong and well-reasoned opinion of the minority of judges expressed a contrary view.

In State v. Dolan (13 Idaho 693), the general state statute prohibited keeping open on Sunday, for the purpose of trade, any shop, store, or place of business whatever, *except* hotels, restaurants, livery stables, stores selling medicines and supplies for the sick, undertakers, newsstands in the quiet sale of refreshments, candies and cigars, and further prohibited the opening of a theatre, playhouse, dance hall, race track, merry-go-round, circus, show, concert, saloon, billiard or pool room, bowling alley, variety hall, or any place of public amusement. The Court held it was a general law, not a special law, and therefore valid.

It is quite apparent that in almost all recent cases, the higher courts have held the laws valid which, without discrimination, pro-

(*Continued on page* 58)

Other Topics

New decisions also discussed by Mr. Parker in this articles present important law on:

The Theatre and Occupational Tax Laws
The Censoring of Talking Films
The Rights of Surviving Partners
Damages from Injuries Caused by Defective Equipment
Liability for Freight Charges
Storage Claims Against Railroads
Construction of Lease Contracts
Liability of Public Officers

Understand this: The more complex "talkie" records become, the greater will be the value of the ELECTRO-CHROMATIC Pick-up. This is because the ELECTRO-CHROMATIC Pick-up alone is designed to accommodate the vast difference between theatre records and mere commercial (store) records. No other pick-up can cope with it in the matter of "getting" every chromatic shade and colortone of the composition. "Standard by which others are judged and valued".... the ELECTRO-CHROMATIC Pick-up is rapidly being prescribed as equipment in leading theatres that make use of the "talkies." We commend to your attention the PROFESSIONAL model, designed with a view to your especial requirements.

This guarantee tag, affixed to every genuine ELECTRO-CHROMATIC Pick-up, protects you against the dangers of "just as good", "the same thing as", etc., etc.

The AUDAK COMPANY, 565 Fifth Avenue, New York

"Creators of High Grade Electrical and Acoustical Equipment Since 1915"

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SOUND IN THE THEATRE

WHAT MAKES GOOD SOUND

Sound recording and reproduction is now sufficiently developed for us to have good sound. Maybe not as good as it will be. But at least good. At any rate, we know there are theatres with sound poorer than it can be even now. To them in particular is addressed this discussion by a sound engineer.

By H. K. SHALER

WHAT makes good sound? This question in various forms is asked by every exhibitor at some time or other. Some of the differences in performance of different installations are apparent even to the casual observer. In other cases, when what appear, at least, to be identical installations, are made in two different theatres, and one is consistently better than the other, the difficulty is more obscure.

The principal factors that control the performance of an installation are its operation, maintenance and, of course, the nature and type of installation made. While it must be conceded that certain types of equipment are definitely superior to others, there is an even bigger variation in the operation and maintenance of various types of equipment which influences their performance.

The projectionist himself, and indirectly the manager of the theatre, is responsible for many of the good and bad performances that one hears.

One of the most important items in operation which the projectionist neglects is monitoring. The fact that almost every theatre has some type of signaling device for giving the projectionist his cue as to whether the reproduction is too loud or too soft, has resulted in a feeling that someone in the theatre is responsible for monitoring the program. This is most emphatically not the case. The responsibility rests primarily on the projectionist, and no correction should be required except in cases where the number of people in the audience and other factors beyond the control of the projectionist prevent his determining exactly the intensity required. I have found many cases in which monitor speakers were turned off entirely, or operated at such a low intensity that they could scarcely be heard above the noise of the projectors.

Next to the monitoring, the changeovers are probably responsible for more criticism on the part of the public than any other operational detail. There is room for much improvement in some cases, and the projectionist should not only carefully watch his cues but redetermine the fader setting required for proper monitor volume. The assumption should never be made that the new reel, whether it be a film or disc recording, is at exactly the same level.

In this connection, it is very wise to arrange to secure the films sufficiently in advance to permit a preview. This permits the projectionist to cue the pictures properly, helps in subsequent changeovers and permits the detection of defective recordings of either type. There have been cases in which one reel of a feature was out of synchronism in both types of recording. There is also the possibility in the case of disc recording, that one of the discs is faulty or possibly out of synchronism. The small exhibitor is frequently at a disadvantage in this respect, since he secures his film sometimes only an hour or so before the first show.

The careful projectionist also sees that before making changeovers, the exciter lamp is in focus, operating at the proper voltage or current, that the gate is closed, and that the line voltage control, if there is one, has been properly adjusted.

Of equal importance is the problem of maintenance. Proper maintenance and a careful check of the equipment will permit the detection of incipient failures. The importance of keeping the projector sound aperture and mechanism clean has also been emphasized. It is equally important to see that the guide rollers, particularly the one immediately above the sound aperture and sprocket, are kept free and properly aligned.

The exciter lamp alignment should be checked periodically, and the lamp carefully wiped off. It is poor economy to operate exciter lamps until they burn out. The bulb is usually darkened enough prior to the actual burnout to affect its operation. The P. E. cell bulb should be carefully cleaned if there is any evidence of oil film on the side facing the exciter lamp. Battery voltages should be checked periodically. Where storage batteries are used, they should be charged regularly, and 45-volt B batteries should be replaced when their voltage drops to approximately 37 or 38. If they are noisy, they should be replaced when they drop to about 40 volts.

A pickup is a very delicate mechanism. The better types cost from fifty dollars to two hundred and fifty dollars. We have found a great many cases in which the needles have been left in pickups, and these either laid or dropped on the turntable. Even resting the pickup head on the turntable with the needle in place is inadvisable. When, as is frequently the case, the turntable is started, the pickup may be ruined. In a pickup mechanism which is so delicate that it will respond to variations in a groove of less than one ten-thousandth of an inch, the damage to it when the needle is pushed hard enough to tear a hole in the felt turntable top can readily be appreciated.

Where turntables are of the high type at the left of, and on a line with, the projector heads, they require special attention. Due to their height above the floor, they are more apt to be disturbed and have their alignment changed. In no case should they be used as convenient props.

The fact that a sound-on-film installation works satisfactorily with a variable density recording does not always insure its being equally satisfactory for the variable area type. It is possible in some types of equipment, for example, to have the aperture in the shoe at the sound gate slightly out of alignment with the aperture in the plate itself, so that the effect in the case of the variable density recording is merely to decrease the output. Where variable area recordings are used, however, this will have the effect of cutting off either the peaks or the valleys, resulting either in very harsh or garbled reproduction.

Not the least important of the general maintenance checks is that of the tube characteristics in the amplifiers. These should be checked once a week since tube failures can usually be anticipated. It is highly desirable to have the amplifier so designed that such a check can be made readily without disturbing any of the tubes. Where this is not possible, it is desirable to have a special tube tester, providing, of course, that inspection service is not secured with the equipment.

In addition to the operation and the maintenance of the equipment, the other factors controlling its operation are principally the acoustic properties of the theatre (amount and type of padding, etc.) and the contractor making the installation. It is poor economy in the case of sound-on-film installations to give the job to the contractor who turns in the lowest bid. The probability is that he knows the least about making such an installation and the possible causes of trouble and therefore is optimistic enough to make a low bid. Many frying noises and frequently extraneous noises, such as hum, can be traced to faulty wiring.

Where the same contractor has made both installations, and the equipment, operation and maintenance are on a par, differences in the sound reproduction are very apt to be due to the theatre itself—a thing which no exhibitor is willing to concede about his own house.

In the case of "independent" installations, differences in the types of horns and screens used, even where all other items are identical, will influence the performance.

One of the largest single handicaps to the success of independent equipments is the unwillingness of the exhibitor to concede that the manufacturer knows more about the equipment, maintenance and installation than he does, and he therefore takes an active part in controlling all three of these. I recently went into a theatre which sounded very peculiarly and found after some investigation that the exhibitor had mounted two horns in the rear of the theatre, his theory being that since the audience was usually sitting in the rear seats, this would improve the reproduction. This was done without the knowledge

(*Continued on page* 44)

A SOUND INVESTMENT

Acoustical Westfelt

Here is but one of many instances in which Acoustical Westfelt has saved theater owners thousands of dollars—and, at the same time, brought about sound perfection and the elimination of all echo.

So amazing are the results achieved by this material and so economical is it to install, that over 600 leading exhibitors have recently placed it in service.

Acoustical Westfelt is furnished only in flame-proof finish. It is available only in rolls ¼" and ½" thick, 54" wide and 75' long. Price per square yard: ¼" thickness, 45¢; ½" thickness, 75¢.

$100

Instead of $1000

made this theater acoustically perfect

Mr. Chas. F. House, Sec.-Treas. of the Midwest Theater, Rockford, Ill., tells how he saved $900.00 with Westfelt:

"With reference to the Acoustical Westfelt, will say that we obtained excellent results. In fact, we believe that $100.00 worth of this material will accomplish almost as much acoustically as $1000.00 worth of the supposedly more scientific acoustical materials."

Valuable Textbook on Acoustics FREE!

Every theater owner should read this new book. Interesting, instructive, informative. Gives the causes and cure of poor acoustics. Tells you what you need to get desired results—and how to go about it. Written in non-technical language for the man who wants quick action in correcting the acoustics in his theater. Send for your copy today.

Acoustical Division

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NEW FINDINGS IN SOUND THEATRE ACOUSTICS

ACOUSTIC analyses of more than 500 theatres have been made during the last six months by the special acoustic department of Electrical Research Products, under the direction of S. K. Wolf, acoustical expert. The work of organizing this department was started a long time ago, but any announcement of its formation and operation has been carefully withheld until important fundamental research and development work had been completed and until some definite accomplishments could be pointed to.

The department at present consists of a staff of 17 men under Wolf's direction. Behind its operations are the research facilities of the Bell Telephone Laboratories and the more than 750 installation and service engineers and technical inspectors of Electrical Research Products, who aid in making surveys and collecting statistical material.

In every case where an acoustic analysis has been made, the department has offered detailed recommendations for treatment to overcome any difficulties caused by theatre conditions.

In offering this service in connection with the installation of Western Electrical Sound Systems, the company recognizes the fact that the proper enjoyment of talking pictures depends as much upon the good acoustics of theatres as upon proper reproducing equipment.

Complete files of data on all acoustic materials are maintained, and the particular material or combination of materials may be selected that is best adapted to the particular conditions in each theatre. These conditions include a consideration of the cost and appearance in addition to the acoustic requirements.

The work of the acaustic department is divided into two branches: analysis and development. The first-named branch is devoted to field work in the practical analysis of theatres and in service to the industry. The latter is devoted to research work and the development of acoustic knowledge. There are more than 3,000 Western Electric wired theatres throughout the world, and acoustical statistics and experience gathered from these houses are available for detailed analyses and classification.

The work of the development branch has already resulted in important findings. It has been determined that the time of reverberation for best acoustic conditions in a sound theatre does not correspond to the figures which have long been accepted by acoustic authorities, and a new figure has been determined. This finding has been checked by a thorough study of more than 50 sound theatres which are known to possess excellent acoustic qualities, in addition to 500 theatres needing acoustic correction. To carry on its research and experimental work the development branch has fitted a theatre in Brooklyn as a laboratory where tests and examinations in good and bad acoustics are now carried on.

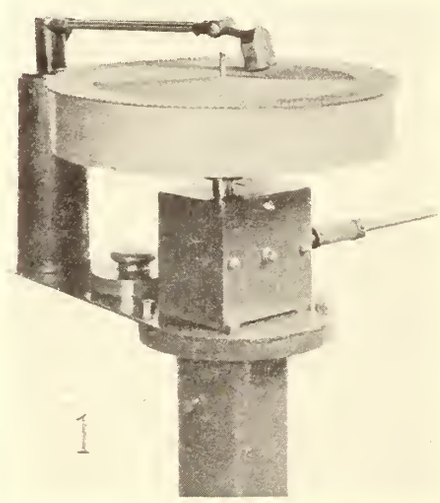
"The most important factor in good sound reproduction is the time of reverberation," states Wolf in describing the work of his department. "This, defined in lay terms, is the length of time the sound remains audible.

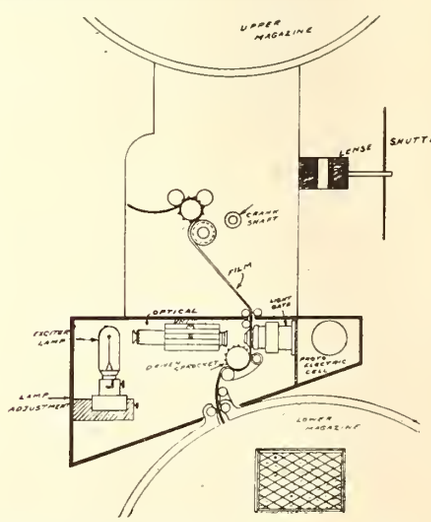
"It is difficult to give out general rules for theatre construction and equipment because each theatre presents an individual problem and it would be misleading to say that any single rule or set of rules could be applied without exceptions.

"Generally speaking, the theatre with an almost square auditorium reproduces sound with the best results. The theatre in which it is most difficult to get good sound reproduction is the long, narrow theatre with a low ceiling. The presence of rugs and carpets improves sound reproduction because they not only absorb sound but lessen the noise caused by movements in the aisles. Seats can make a great difference in good or bad reproduction. Without going into a maze of details, we can simply lay down the general rule that a seat should be able to absorb nearly as much sound as an individual person. Heavily upholstered seats approach this condition and permit good reproduction with either large or small audiences, a condition not obtained in theatres with wooden seats.

"More and more, we find, exhibitors are realizing the importance of good sound reproduction and are giving attention to the factors that contribute to it. In this respect we are able to offer them unbiased service. We can make a study of each theatre individually and make recommendation accordingly. The requests for cooperation that we are receiving from theatres is the best evidence of how much appreciation there is for this pioneering work in assuring the constantly good operation of the Western Electric Sound System.

"We are at present analyzing the problems of about 150 theatres a month. We feel that we have made great progress in the study of sound reproduction from the standpoint of theatre construction and appointments. We hope to be in a position to furnish exhibitors of all the world not only the best sound equipment that time, money and brains can devise but also to assure its operation under conditions that offer the greatest possibility of continuous operation at the best possible quality."



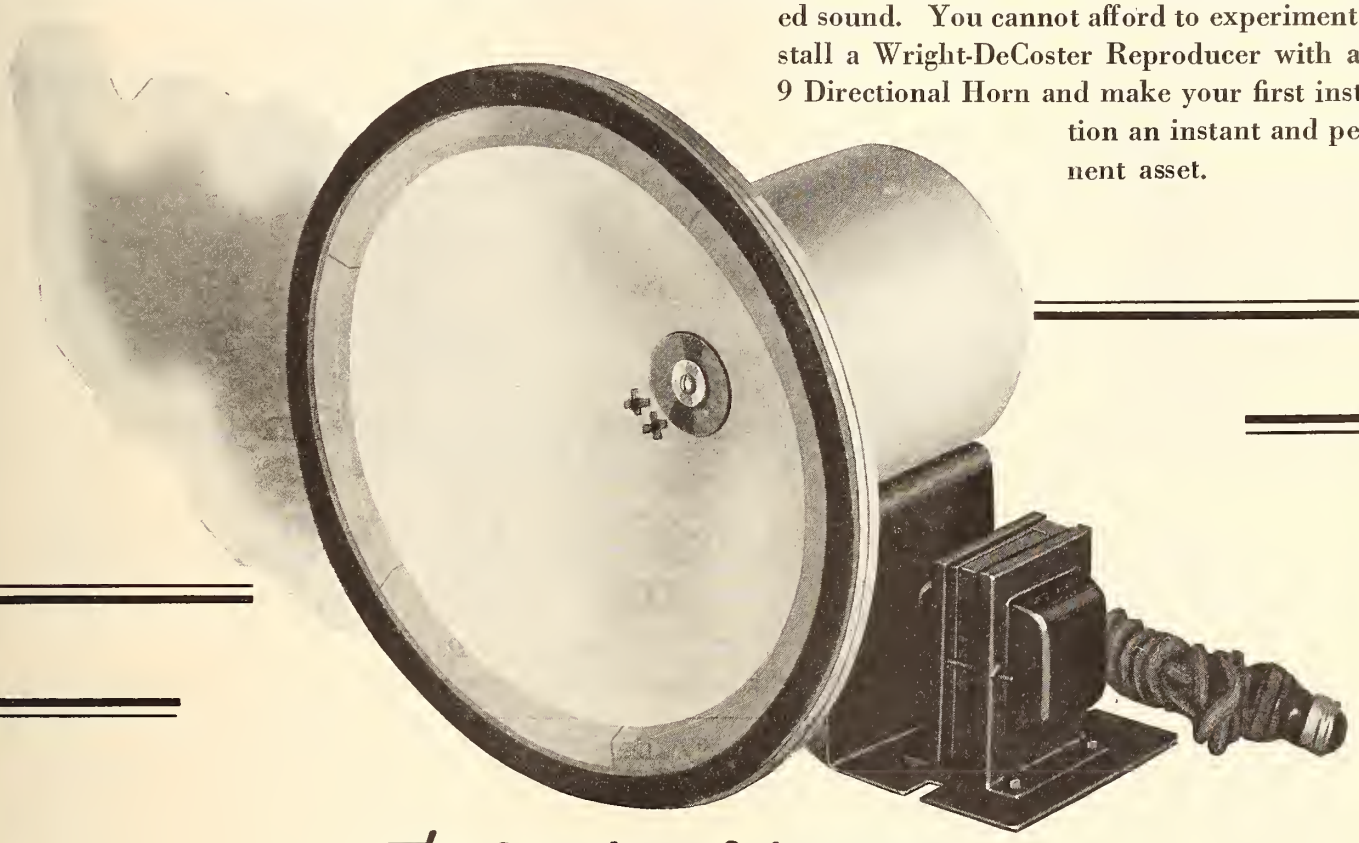


Simplimus reproduction equipment, manufactured by Simplimus, Inc., Boston. At left is shown one of the turntable attachments, and at right, a diagram of the sound-on-film device.

More Than 5000 In Use the World Over

Millions of people throughout the United States and many foreign countries enjoy the perfect sound projection of Wright-DeCoster Reproducers. They are acclaimed in many languages by theatre owners throughout the world.

The patrons of your theatre are interested solely in perfect audition—the faithful reproduction of recorded sound. You cannot afford to experiment. Install a Wright-DeCoster Reproducer with a No. 9 Directional Horn and make your first installation an instant and permanent asset.



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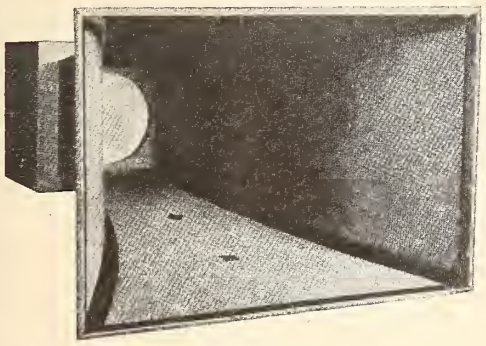

No. 9 Horn

Wright-DeCoster Reproducers

The Wright-DeCoster Reproducer, installed in the No. 9 directional horn, has made it possible for theatre owners to secure good sound reproduction after they had given up all hope. This horn may save you hundreds of dollars unnecessarily spent in trying continually to improve the acoustics in your theatre.

Write for Descriptive Matter and Address of Nearest District Sales Office

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Very Soon—Sound On Film
Finest at the Lowest Price

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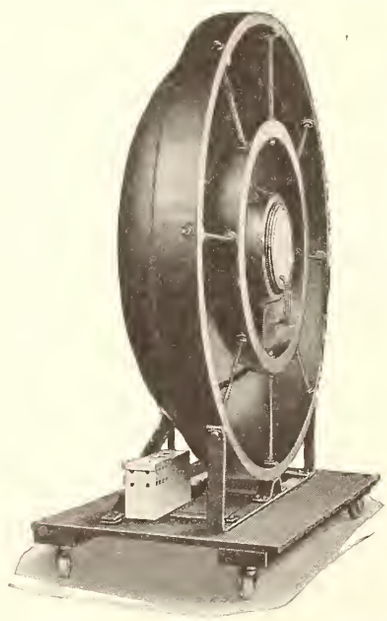
Territory for Dealers

GOOD ACOUSTICS IS THE THING IN TODAY'S THEATRE

By LUDWIG ARNSON
Vice President, Radio Receptor Company

THIS is the age of mass production, hard work for shorter hours and more pay, skyscrapers, box like offices, rooms with a million typewriters, subways, tenements, high tension living. This is the race with life which civilization has imposed upon itself.

But the human body and the human mind is not so easy to change. If it works hard, hard play must compensate. It has always been so. The most leisurely civilization is in need of at least artificial pleasures. Romance in life, as in the good old days of frontier life, did not need the stimulus of Wild West pictures. It is the fast and furious, monotonous office-incarcerated existence of the average person in 1929, with romance only a dream, a thing to read about, to see in the theatre, the sporting park, the "movie" house—it is this existence which thrives on such stimulation. It has been proved before. It is being proved now. Peculiar that the hard-boiled business man should be the rabid "movie" fan? Not at all. Having less time than others to experience such romance in real life, he must make up for it by seeing it in concentrated form, in a theatre. Large cities have the most theatres per capita, the most night clubs, most ball parks. And as civilization grows more specialized, more monotonous, less physically dangerous and emotionally stimulating, theatres will grow and flourish accordingly. But even theatre entertainment grows on the mass production scale—bigger houses, centralized production of products—distributed to many consumers at once, productions made not for one particular house but for many. The house must suit the product. The picture is not made for any one theater. It is made for all. Large city houses, representing an enormous real estate investment, must be kept always lighted. They must be perfectly equipped for legitimate, musical, and "talkie" work. This is quite a problem, the more so since most of the houses were built before the advent of sound pictures. They were either legitimate houses, which must now be done over for the newer medium of expression, or picture houses in which the entire problem of acoustics was ignored.



The new Operadio uni-directional bowl speaker, electro-dynamic type. It is designed especially for theatre use.

No two theatres being identical, the problems confronting each must be handled individually. There are a few broad generalities on which to work—laws of sound and light, symptoms which represent special acoustical diseases. The legitimate house which is to be changed to meet the requirement of a talking picture policy, has certain problems. Many such houses exist. Almost every week some large moving picture concern takes over a string of legitimate, stock or vaudeville theatres—the road gone dead—to be revamped for Hollywood's industry. Probably the stages of these houses had aprons, from which most of the speaking was done. Teasers hung at about 20 feet, keeping the sound of the actor's voices from going up to the flies. But the picture screen is far behind the apron, with the speakers behind that or on the side. And the teasers are done away with entirely.

Or the house was built for silent pictures. There is a very shallow stage, no draperies, hard painted walls. If the acoustics are good, it is once chance in a hundred. The shapes of many moving picture houses are peculiar. Either round, wide and shallow; or the opposite, long and narrow. The latter requires particular attention, since the difference in speed between light and sound is accentuated.

Besides the problems imposed on acoustic specialists by the architecture of the house there is the problem of the program. Some

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Our latest creation
a three piece
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SOUND REEL
(all parts replacable)

If you value your performance—
protect and perfect it with
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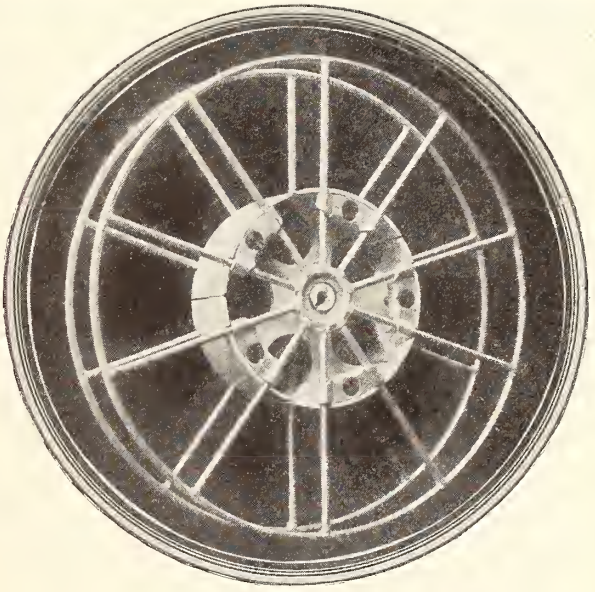

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He Was Mistaken! *Are You?*

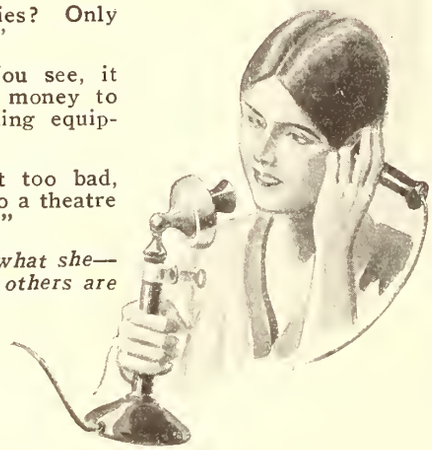
"No, Ma'am, we don't have any talkies in this theatre."

"What! No talkies? Only silent pictures?"

"Yes, Ma'am. You see, it costs so much money to install the talking equipment—"

"Well, that's just too bad, but I'm going to a theatre that has talkies."

—and that's just what she—and millions of others are doing.



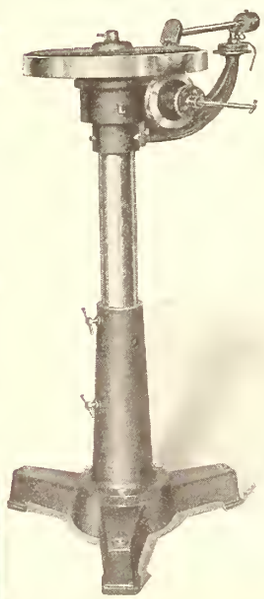
AVOID LOSING BUSINESS *By Installing*

SYNCRODISK

SYNCHRONIZED TURN TABLES

When your patrons ask you when you are going to give them talking pictures, what answer will you make? Get in step with modern progress and give the people talking pictures. Install the machine which is quality personified—built by Weber, whose tradition is precision—the only Turn Table with Spring Suspension. Install two Syncrodisks for the small sum of $500 and watch the increase in business.

COMPLETE *for only*..... **$500**



HIGH POINTS

Spring Suspension: The Syncrodisk patent that spells steady even motion. The secret of fine talkies.

Metal Guard surrounding the disk has two pockets for needles.

Not Driven Off Intermittent.

Installation: Can be made by any operator and wire man. In one hour you are ready to run the standard 16″ synchronized disks.

Comes Complete with two pick-ups and change-over fader.

More Than 400 now performing smoothly every day.

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Write, Wire or Phone Glenwood 6520

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houses are experimenting with a screen several times the size of the usual one. Probably this screen will be perfected and found satisfactory for use in most of the theatres. Characters may be on either end speaking to each other, like two characters on either end of the stage in a legitimate play. How ridiculous it would sound if their voices came from the same source, the same loud-speaker. Here is a problem looking into the future, but not so far distant. A further problem in microphonetics is the one having to do with the difference in the sound of the spoken voice indoors and out. Moving picture studios photograph their scenes indoors wherever possible, in order to gain full advantage of lighting equipment. Even outdoor scenes may be shot in the studio. How to make the speaking sound as though it were out-of-doors?

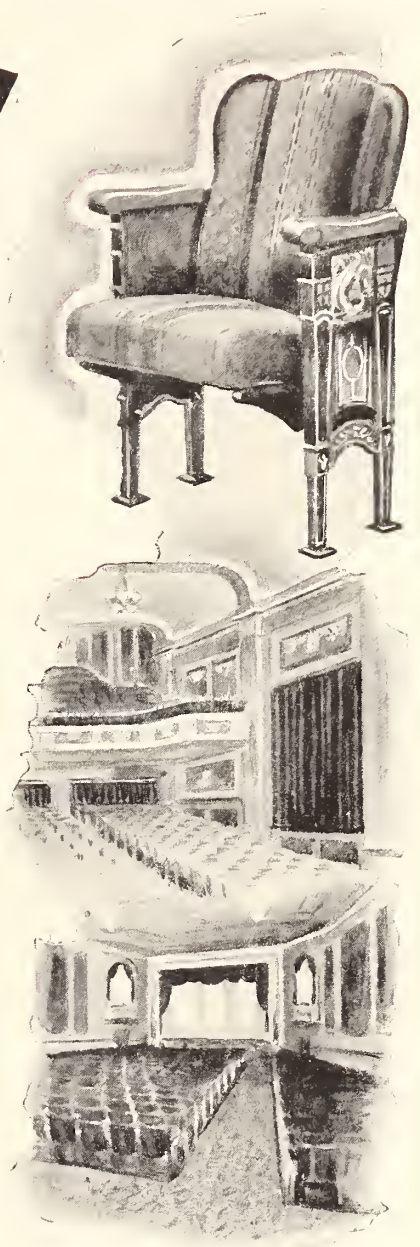
Of course, the story of individual examples is the most interesting. A theatre in which one could hear from the center of the house but not near the walls. The hall, costing $500,000, built for organ recitals and other musical programs. The most beautiful hall imaginable—tapestries, walnut, beautiful lights—and a very expensive organ. Everything money could buy except the brains to see that it would serve its purpose—a hall in which people could hear music. The hall was long and had a dead spot in the middle, between the eighth and fifteenth rows extending the entire width of the auditorium. One could hear perfectly in front or in back. After a time, people, discussing among themselves the fine concerts and recitals that were continually given, realized that it was not the fault of the artists if on a particular evening they could hear almost nothing. It became more difficult to sell seats in the dead spot—and they were tops, at that. But when an occasional play was held in the auditorium, the acoustics were even worse, all the sound going straight up from the stage to the organ loft. It was imperative that sets have a roof.

And there is the story of another little theatre in Maine, a dingy, dirty, smelly little place. The unfortunate part of this theatre is that the acoustics are absolutely perfect. The owner operates it every day, but will not do a thing in the way of remodeling, redecoration or otherwise improving its appearance, for fear that the acoustics, on which many patrons comment, will be spoiled.

A problem came up last year in the Martin Beck theatre in New York, where "Night Hostess" was playing. The scene of the play was a night club, and on election night the director thought of a novel way to give the audience the returns. He installed a radio receiver in the set. There was music, and at intervals, the returns. During important scenes the set was turned off. Then someone on the stage would ask for the latest returns, and another character would tune in, supposedly for the benefit of the cast. Of course the audience heard, too. But not perfectly. We found later, when it was too late, that the speaker should not have been placed on the shelf with the glasses, steins and other such objects. The reverberation dulled the sound by the time it reached the audience, the sound lacked clarity and sharpness. And after the performance, the prop man found one of the glasses cracked.

These are just a few of the cases where treatment and advice by an acoustician might have been valuable. Unless the theatre is being used for the purpose for which it was originally intended—and even here there are such exceptions as the $500,000 hall—the chances are that some operation, perhaps only minor, is necessary to make the house perfect for the medium by which sound is presented to the audience, be it orchestra music, legitimate stage speaking, organ, "talkies" or sound films.

DON'T BLAME THE BOOTH FOR THE BACKTALK OF YOUR TALKIES!



Nine times out of ten—providing sound equipment is good—unsatisfactory talkies are the result of poor acoustics. In these days of perfected talking pictures the public is rapidly getting more and more insistent on clear, distinct voices.

The problem of getting good acoustics in the average theatre, fundamental as it is, is fortunately not as great as it might appear to the average exhibitor.

Expanses of hard echoing surfaces—alcoves and sound pockets—responsible for most of the echo. The veneer seats replaced with upholstered chairs, draperies scientifically hung, and floor spaces properly carpeted will go a long way toward the complete elimination of echoes, and poor sound distribution in your theatre.

National Theatre Supply Company's Acoustical Experts will gladly cooperate with you in a solution of this problem.

Write today, for further information on materials, prices and terms

Maybell & Leona
The Exhibitors Own
Song and Chatter Team

"You'd 'a' thought you was at a Sunday School Picnic"

"Well, Maybell, I went like you told me and saw the pichure that you was ravin' to me about and, believe me, **saw it** is exactly what I done. I gotta go back again if I want to **hear it.** We was late to begin with, and hadta perch way up among the chandeliers and any time anybody said somethin' in the pichure, why it sounded up there like about sixteen old maids at o tea. They was echoes or somethin' all over the place and so, with all this clatter that didn't mean nothin', and Paddy decidin' to get amorous, you woulda thought we was at a Sunday School picnic.

"So Paddy says, when we got outa the place. 'Pretty good sho, wasn't it, kid?' and I says, 'I'll bite, was it?' (How should I know if the show was good if I couldn't hear what it said?) 'Listen, sap,' I says, 'I know my talkies and where to go to hear 'em.'

"'Oh, is **zat** so?' he says. 'Poisonolly, I tought it was a swell pichure.'

"'Oh, yeah', I says, 'well **you would** because in the first place, if I got any memory a tall, your mind wasn't at no time on the pichure, and furthermore,' I says, 'don't never ask me to come back here to take in another of your swell talkies in the silent. I simply gotta take my art straight or not a tall.'"

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PROJECTION

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THE PROJECTIONIST has a great responsibility—for a failure to measure up to the right standards means that all the producer, director, actor and cinematographer have striven for loses much of its artistic and commercial value,—the pleasure of the audience is lessened,—the exhibitor is subject to constant and unnecessary expense,—and lives and property are endangered.

INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET, NEW YORK, N. Y.

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TRUVISION NATURAL VISION PROJECTION SCREEN

Perforated Glass-Bead Screen (Pat. Pdg.)
for Talking Pictures

Brilliance—Depth—Definition—Third Dimension Illusion

Electrical Testing Laboratory Report 47766 Sept. 11th, 1929

TRUVISION PROJECTION

NATURAL VISION SCREEN

Fox's Blenheim Theatre installs Truvision Perforated Glass Beaded Screen for sound pictures replacing the former sound screen.

Photophone R. C. A.
RADIO CORPORATION OF AMERICA, GRAMERCY STUDIO, N. Y.
USES THE TRUVISION SCREEN 50 ft. x 30 ft.

The Biggest in the World

TRUVISION TALKIE SCREEN IS THE LAST WORD FOR PROJECTION AND FOR SOUND

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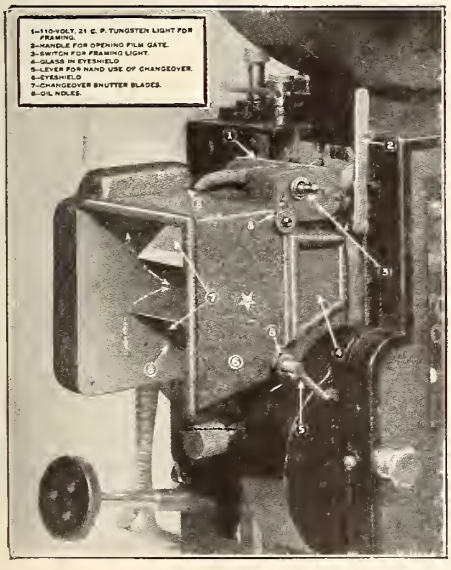
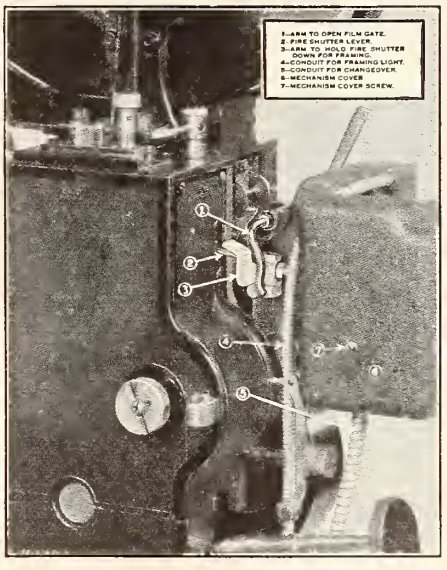
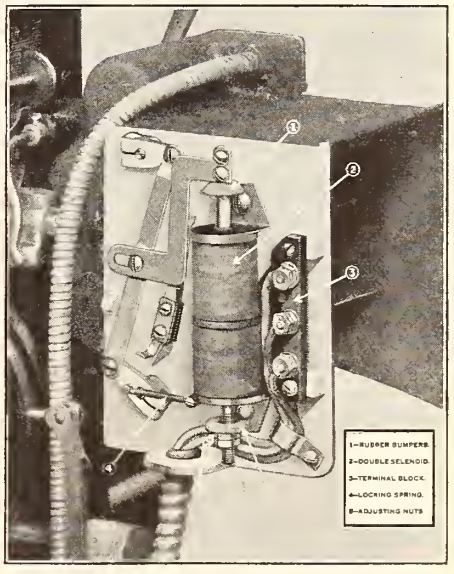
A NEW FIVE-POINT CHANGEOVER



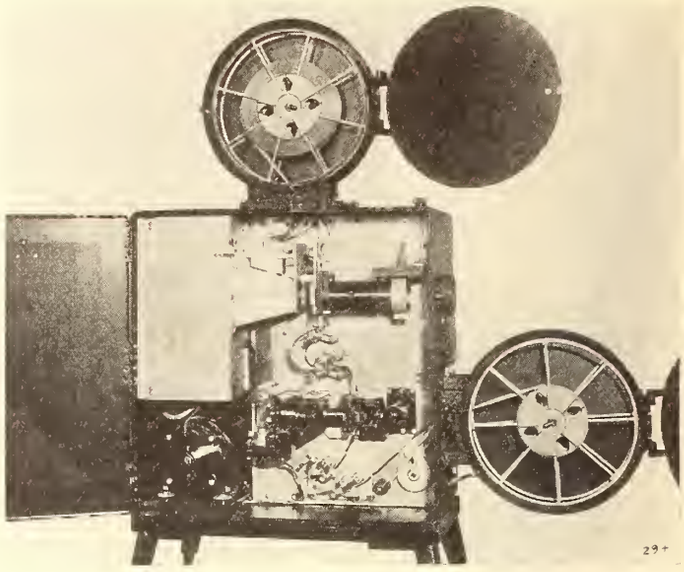




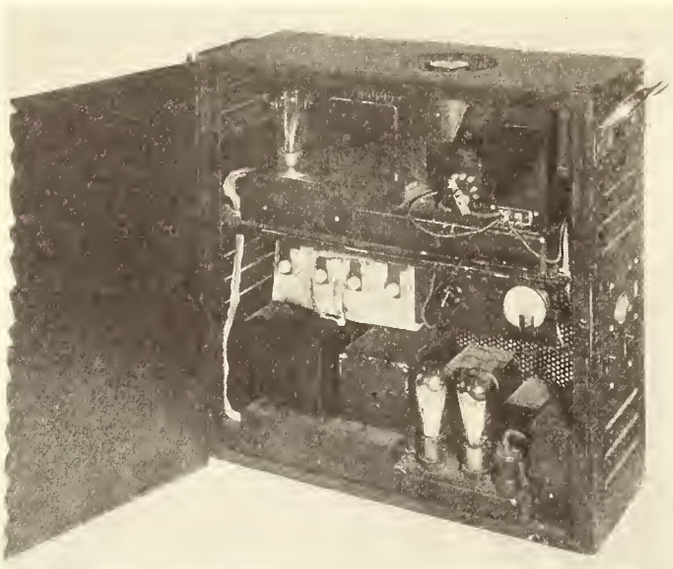
A NEW FIVE-POINT CHANGEOVER DEVICE

Illustrated above is a new five-point changeover device developed by the Essannay Manufacturing Company of Maywood, Ill. Inset in each picture is an explanation of the various parts as indicated by the numbers. The eye shield as shown in the first picture is also the changeover housing and is made of aluminum and is mounted directly on the machine by two screws. The coil is a heavy-duty universal, for either AC. or DC. In the second picture is shown the film gate opener lever. After the film has been run through the machine, the projectionist pulls this lever to open the gate, it being thus unnecessary to reach over the eye shield. Finger No. 3 then moves forward and holds down the fire shutter lever, which in turn holds open the fire shutter for framing. Releasing the trigger of film gate allows the fire shutter to return to its normal position. The third picture shows the mechanism with cover removed. The outfit comes complete for installing, including four feet of BX for both pilot light and changeover.

Two portable projectors, with the amplifier, in the new RCA Photophone portable equipment. The projectors are easily dismantled and packed into small individual trunks, as is also the amplifier. One or two projectors may be used, the amplifier being built to carry two projectors and being also supplied with a fade-over switch.



A view of the new portable equipment showing the film driving side. Attention is called to the simple travel of the film from the upper film magazine through the motion picture projector mechanism, sound reproducing mechanism and then in the lower takeup magazine. The sound reproducing system is described by RCA as being identical in detail with the system employed in the larger standard RCA Photophone theatre sound equipment. On the side opposite that here shown are the drive shafts, gearing mechanism, etc., for operating the machine.



The amplifier of the RCA Photophone portable equipment. This contains the necessary tubes for amplification of the photoelectric cell current in the projector to give reproduction of what is said to be exceptionally high volume. The system also contains the rectifier units to supply the necessary direct current needed. The amplifier is connected to a source of 110 volts, A.C., 60 cycles. All connections are made by non-interchangeable plugs, guarding against possible error in connections.

The screen used with the portable equipment. This screen collapses to go into a small carrying trunk, the frame being made of pipe in telescopic construction. The feet come off and are packed with other elements. The screen proper is sound-transmitting, of course, and it is said to have very brilliant reflecting qualities.

RCA PHOTOPHONE PORTABLE MACHINE

Here are the first views of the new equipment described in the last issue

GLASS BEADS AS A SURFACE FOR A SOUND SCREEN

TESTS recently completed on the motion picture screen being marketed under the trade name of Truvision and invented by Ludwig A. Wilczek, showed, according to the official report of the Electrical Testing Laboratories in New York, that while sound came freely through the apertures, none of the light could get through. It is asserted that 95 per cent of the sound penetrates to the forward side of the screen.

The screen is composed of millions of minute glass particles, and it is due to the resulting "elevated" surfaces comprising the whole surface that the screen gets its degree of third-dimensional quality, it is believed. The glass surface does not interfere with construction in any dimension, apparently, and one screen was made as large as 50x30 feet. This was used in connection with the demonstration of third dimension pictures at the R C A Gramercy studio in New York last spring.

This glass beaded type of screen is being used at the Roxy theatre in New York, the screen there being 24 feet eight inches wide and 18 feet six inches high, weighing 350 pounds. The screen rolls on a roller two feet in diameter. Current required on a 100-foot throw is as low as 85 amperes.

Theatres Getting Message Direct to Many Patrons by Use of Talking Trailers

NEW YORK.—The talking trailer is growing rapidly in application, it would seem from reports of National Screen Service activities. Roger Ferri, head of the Fox exploitation department, used seven prints of the talking trailer on the "Cockeyed World" when it played the Strand theatre, Milwaukee, the trailers being used concurrently in other Fox Midwesco houses.

When the "Hollywood Revue" played the Aldine theatre in Philadelphia, 15 trailer prints were used by William Ferguson, head of the Metro-Goldwyn-Mayer exploitation department. These prints were used in other Warner-Stanley Theatres advertising "Hollywood Revue" as "now playing at the Aldine."

In Milwaukee, the seven prints, running concurrently in seven theatres, had a direct appeal to approximately 300,000 theatre-goers, and this at a cost that would not begin to buy any appreciable amount of newspaper or billboard advertising space, it must be pointed out. On this basis, 15 "Hollywood Revue" trailers, being shown in 15 different theatres in Philadelphia, probably had a direct message to nearly a million patrons.

Syncrodisk Agency for Asiatic Regions Taken

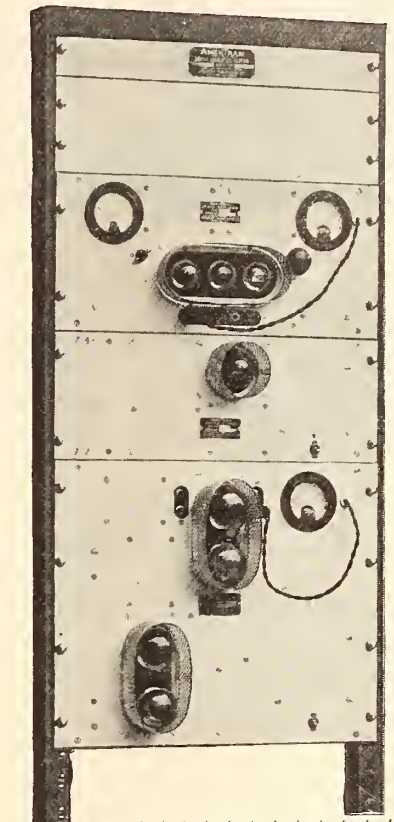
ROCHESTER, N. Y.—The Weber Machine Corporation, manufacturers of Syncrodisk Turn-Tables, reports that Syncrodisk equipment is being shipped daily to far parts of the world, as well as to many many theatre owners in the United States. Over 400 machines are now in use, it is stated.

Early in November an order was received for 25 Syncrodisk turn-tables to be shipped to Spain, and at about the same time Ung Chai Tong of the Penang Biograph Company, Singapore, visited the Weber plant and left with the agency for the Malay States, the Straits Settlements, Siam and the Dutch East Indies.

SAN MATEO, CAL.—The new San Mateo theatre has been extensively improved and reopened.

DADE CITY, FLA.—The Colonial theatre recently reopened with pictures.

THE NEW POWER AMPLIFIER

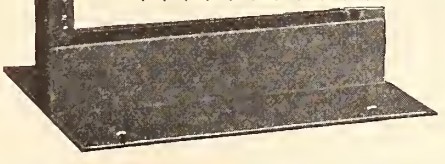


IN projecting sound to reach large assemblages of people in ball rooms, in the open air, or in rooms larger than those in the average home, the volume transmitted must be greater than is ordinarily attainable, but without the loss of tone, quality, or fidelity of reproduction.

The AmerTran Concert Hall Amplifier is distinguished for its exceptional purity of tone and exact reproduction of music and the speaking voice without distortion under greatly augmented volume. Of switchboard type construction with interchangeable panel sections, it requires a minimum of floor space. Being designed for either direct or remote operation the amplifier may be located at a distance from the speaker and from the radio tuner or other input source of audio frequency. Entirely AC operated; three stages of audio amplification; uses the new UX250 tubes.

American Transformer engineers are ready to give you the benefit of many years' experience. Consult us freely—no obligation involved.

AMERTRAN *Concert Hall* AMPLIFIER



OUTSTANDING FEATURES

1. Purity of tone and speech with great volume.
2. Requires minimum floor space.
3. Direct or Remote operation.
4. Three stages of audio amplification.
5. Uses the new UX 250 tubes.
6. Interchangeable Panel sections.

WRITE for Bulletin 1077 containing complete technical data on the AmerTran Concert Hall Amplifier Type 25A, approved by the Underwriters Laboratories.

Licensed under patents of the Radio Corporation of America and associated companies for radio, amateur, experimental and broadcast reception.

AMERICAN TRANSFORMER COMPANY
178 EMMET STREET, NEWARK, N. J.

At the luncheon of the I A T S E, in the Hotel Astor, New York, at which President Canavan spoke.

PROJECTION: A SPECIALIZED ART

By WILLIAM F. CANAVAN

[*The following article is in part an address delivered by Mr. Canavan, international president of the I A T S E and M P M O, at a luncheon tendered him by the Projection Advisory Council at the Astor hotel in New York November 14, and because of its treatment of present-day problems in projection and its appeal for ever-better projection, the editors deem it a privilege to publish it here through the courtesy of Mr. Canavan and the council.*]

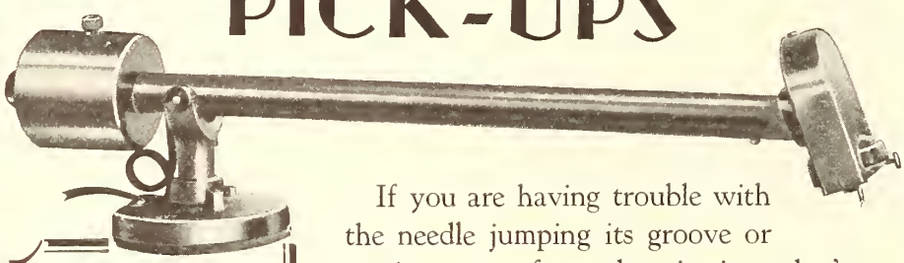
IN attempting a discussion of the importance of motion picture projection, one who has been intimately associated with this particular branch of the motion picture industry for many years may be charged with over-enthusiasm. It is not, however, my purpose to overemphasize the relative importance of projection and the projectionist to this great industry of which we are a part. Rather do I seek to dispel the popular misconception of a great number of people who through lack of information and understanding of the subject, fail to realize the true importance and significance of the mechanical presentation of the motion picture.

To those of us who have a personal interest in this particular subject, there is great satisfaction when we visualize the tremendous strides that have recently been made in the development of projection room practices and equipment. These recent developments have been of signal importance to the millions of patrons of the justly popular motion picture entertainment, and have given a new impetus to one of America's greatest industries. Some one has well said, "This is the age of electrical entertainment." The vast patronage with which the motion picture theatres have been favored is the greatest assurance that these technical and mechanical developments have found instant public favor, and that developments of similar character will be received with like satisfaction by the general theatre going public. The world's greatest research laboratories, presided over by the outstanding scientific and mechanical geniuses of our times, are at the present moment bending every effort toward the development and perfection of the mechanical side of the motion picture art. Already we have ample assurances of the perfection of third dimension projection, which will shortly be the vogue throughout the entire motion picture industry. The mechanical development of projection equipment and projection practices is unquestionably destined to play the greatest part in the future development of the motion picture industry.

With the coming of these vast changes in projection room practices and equipment, the members of the projectionists local unions throughout the United States and Canada are fully alive to the great responsibilities that will devolve upon them and are preparing themselves by intensive training and study, to meet the changed and changing conditions in projection problems, come what may. The theatre going public, to whom the motion picture theatre has come to be an indispensable necessity, and those who have hundreds of millions of dollars invested in this truly marvelous industry, need have no concern regarding the ability of the projectionists to cope with the new projection problems. To the everlasting credit of the projectionist, it can be said that he never shirks his responsibilities. New projection room equipment, no matter how complicated it may be, is always a welcome addition to the projection room, even though past experience clearly indicates to him that laboratory developed equipment brings with it trouble, added worry and more work.

The projectionist is more of an idealist than a working man. He looks upon motion picture projection as a "specializer art" and is ever striving to improve the quality of screen entertainment, even though it entails a personal sacrifice. The consciousness that the success or failure of the entire screen performance is dependent upon his skill and its application in the handling of the delicate projection equipment, has a natural tendency to keenly arouse him to sense the great responsibility of his profession. He approaches his task, not from the standpoint of a worker who is to receive a monetary consideration in the form of wages for a given number of hours of service, but rather from the standpoint of an artist, mechanically etching upon the silver screen a series of beautiful images

SYNCRODISK PICK-UPS



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If you are having trouble with the needle jumping its groove or getting out of synchronization, don't blame it to poor recording.

Buy a pair of Syncrodisk Pick-Ups and stop your troubles at their source.

WEBER MACHINE CORPORATION

59 Rutter St., Rochester, N. Y.

Oliver Turn Table with Audak Pickup 1-16 Actual Size Weight 150 lbs.

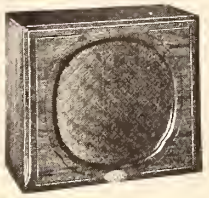
House Control

The Oliver

Synchronous Reproducer

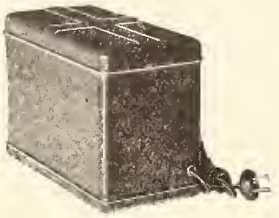
$750.00

The most complete equipment on the market.

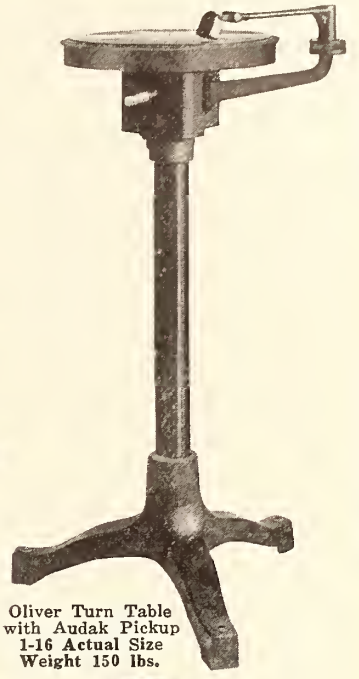


Rola Booth Monitor

Two Oliver Speedometers

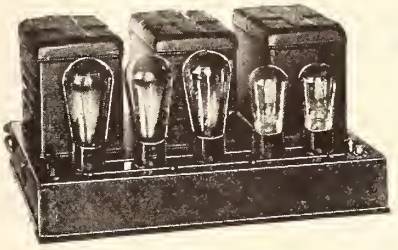


Exciter Box

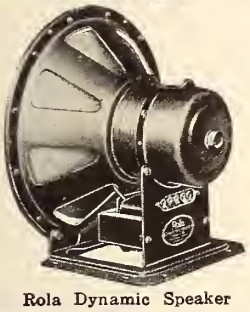


Oliver Turn Table with Audak Pickup 1-16 Actual Size Weight 150 lbs.

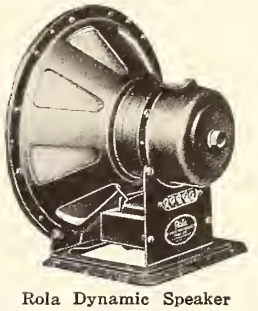
Fader Panel



"Powerizer" Amplifier



Rola Dynamic Speaker



Rola Dynamic Speaker

Oliver Manufacturing Co.

Film Bldg., Cleveland, Ohio

Our Chicago Distributor:

Movie Supply Company, 844 South Wabash Ave., Chicago, Ill.

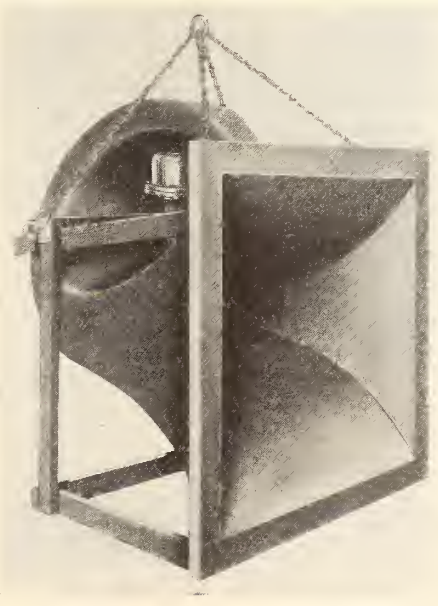
that are unfolding to his "movie" audience a visual impression of a beautiful story told with the aid of his mechanical pen. And at the same time he deftly manipulates the projection sound equipment in a manner so as to give proper modulation to the spoken voice in synchronism with the photographic images, so that the illusion of actually giving life and voice to his story book characters may be complete.

The introduction of sound presented a series of problems that were entirely new to the projection field. To begin with, the sound equipment had only been subjected to superficial laboratory tests prior to its installation in the theatre. These tests had been conducted under uniform and ideal conditions, by technicians who had developed a pace with the sound equipment.

But theatres could not be reconstructed so as to make them ideal for the new sound installations. The physical conditions obtaining in many of the theatres were such that it was next to impossible to achieve the desired results. Each installation presented its own particular problems that could only be solved after subjection to practical tests. That the original installations of projection equipment, for the reproduction and amplification of sound were far from perfect, is not difficult to understand.

After the installation was made, the responsibility of operating and maintaining the sound equipment became the duty of the projectionist, who had little or no knowledge of the complicated device, aside from a few hours of operating instruction. This unfamiliarity was not due to his indifference. There had been no opportunity to secure the technical information necessary or to prepare himself for this new responsibility. From the outset it was apparent there would be trouble. Many changes had to be made before the sound equipment measured up to the exacting exhibition requirements of the modern motion picture theatre.

The projectionists who pioneered the introduction of sound have every right to feel a great satisfaction in the contribution they have made in the development of this epochal achievement. I feel one may safely say that the problems arising through the introduction of sound were far and away the most difficult with which projection from staffs had ever been confronted. The men who have solved the problems in a practical and highly satisfactory manner are to be congratulated. They are deserving of the highest commendation from the entire motion picture industry for this splendid service.



The new type Macy exponential horn, model S-72, developed with an object to serve theatres or auditoriums seating less than 500. Model S-72 is equipped with suspension and mounting supports.

No attempt will be made by me to stress the mechanical ability of the capable projectionist. Neither shall I dwell upon the requisite understanding of electrical phenomena which is indispensable to the solution of projection room problems. Of his familiarity with the principles of optics, I shall only say that without this knowledge, the splendid image definition which is characteristic of the finished screen performance would be impossible of attainment, and the beautiful photographic results of the consummate skill of the cameramen would be wasted.

It is true, of course, that an able projectionist must be a good mechanic, but it does not naturally follow that a good mechanic would be an able projectionist. My impression of the matter is that real showmanship is one of the most essential qualities for the real projectionist. He must be show-minded in all that the term implies, with a background of theatrical experience which will imbue him with that inherent theatrical spirit—"The Show Must Go On," no matter what may happen. No amount of academic training could possibly produce an outstanding projectionist. The essentials for good projection are not to be learned out of books alone. True, the theoretical approach will be of value to the novice and will be highly beneficial to the experienced projectionist; no man ever lived who knew as much as he ought to know. When any man reaches a point where he imagines he has all the knowledge he should have, it is a certain indication of his need of it.

Physical conditions in the construction of a theatre necessitate locating the projection room at some point remote from easy access. It seldom has visitors. Indeed, the larger theatres are strict in enforcement of the rule forbidding visitors in the projection room. In

a good many cities there are ordinances which forbid any but a licensed projectionist from entering. As a result, the projection room is a sort of mystery place little known to the average person. The projectionists live a hermit's existence while on duty and find their time well occupied, especially so since the advent of the audible film which requires constant care and attention. When sound is recorded on disc, the projectionist must be constantly apprehensive of mishaps for the reason that once the film and recorded disc are out of synchronization, the performance is utterly ruined, as there is no method that has been devised to resynchronize the disc and film. No mishap occurring in the projection room causes the consternation that is occasioned when disc and film are not in synchronization. Sometimes the projectionists are at fault, but as a general rule the fault lies in some defect in the film, the disc or the mechanical attachment. It is to be expected that the projectionist will be blamed for any mishap which may occur, especially by the audience. In the many years that I have been connected with the theatre, I have never witnessed any mishap which so thoroughly irritates the audience as does an interruption in the showing of a sound subject. Under such a condition, the audience becomes furious and gives full expression to their feelings in no uncertain manner.

Not so long ago the entire projection room equipment for the finest theatre could have been purchased at a cost of less than $5,000, while today equipment suitable for present day needs may reach a cost of $50,000. This latter sum would, a few years ago, have been sufficient to have paid the entire cost of building and equipping throughout, an entire theatre of goodly proportions. It is a pleasure to note that the better class of theatres have at last come to a realization of the importance of the projection room and are furnishing adequate and modern projectors and equipment which enable the projectionist to produce proper screen results. It is to be regretted that many theatres are still using inadequate and antiquated equipment. Good projection requires good projectors. Poor screen results will do more to injure a theatre's reputation and patronage than any other single factor. Bad projection and good business are never companions. Show me a theatre where proper projection standards are not maintained, and I shall show you a theatre where business is in the same category as its projection.

In closing, may I not express the hope that, in the not far distant future, there may be a better understanding and appreciation on the part of motion picture audiences of projection and its importance in presenting and emphasizing the visual and audible artistry of the production staff that has been so painstakingly incorporated into the production by the director, the cameraman, the actor and the technician. A proper understanding of "Projection, a Specialized Art," will add immeasurably to one's appreciation and enjoyment of the performance. I want to caution all who are projectionists, against ever being satisfied with projection mediocrity. There is always room for improvement, no matter what has been accomplished. Perfection in projection has not been achieved, irrespective of the splendid progress that has been made. Let all of us who are interested in the advancement of the science of motion picture projection rededicate our purposes to the continuance of the struggle for better projection, a struggle not rooted in selfishness, an effort not in the interest of personal gain, but a contribution to the motion picture industry through cooperation and good will. Let us spare no effort to enhance the value of the motion picture as an art by earnestly and constantly striving for greater appreciation of motion picture entertainment through the application of the scientific principles and practices which produce the highest standards of motion picture projection, thus giving increased pleasure and satisfaction to the millions of motion picture patrons.

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" Is so simple and positive—it's surprising the GoldE Method has not been used heretofore
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" Is *Pre-Set* at time of installation
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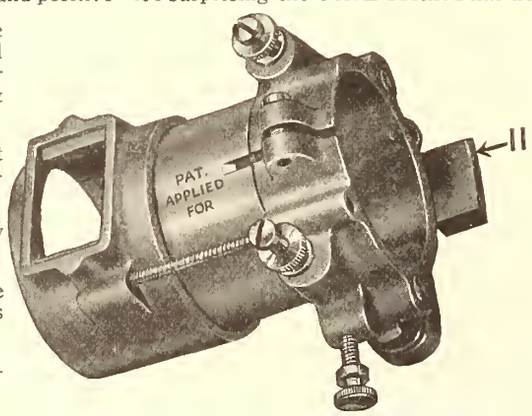

GOLDE KWIK CHANGE PRE-SET LENS MOUNT
Two of Which Are Furnished Complete for Each Machine

WHICH Is simple and foolproof.
" Positively can not go out of position
" Keeps Lenses in *exact* focus at every change
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" Allows change in lenses while machine is in operation
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Allen theatre, Philadelphia, Pa.
Band Box and Ritz theatres, Bronx, N. Y.
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New Third Avenue theatre, New York, N. Y.
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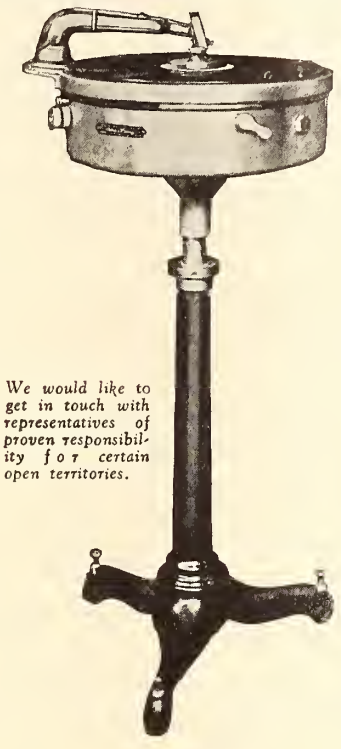
Electrical Research Products, Chicago, Ill. (19)
E R P warehouse, Newark, N. J. (96)
Northern Electric Company, Montreal, Can. (16)
Ejay theatre, Crystal Falls, Mich.
Embassy theatre, New Britain, Conn.
Highland theatre, Chicago, Ill.
Cosmopolitan theatre, Chicago, Ill.
Strand theatre, Tupelo, Miss.
Hollywood theatre, Los Angeles, Cal.
Oritani theatre, Hackensack, N. J.
New Palace theatre, Marksville, La.
New Fox theatre, Appleton, Wis.
Mission theatre, Mission, Tex.
Leonia theatre, Leonia, N. J.
Queen Ann theatre, Bogota, N. J.
Plaza theatre, Lansing, Mich.
Orpheum theatre, Kingston, N. Y.
Bijou theatre, Exnia, O.
Edwards theatre, Sarasota, Fla.
Grand theatre, Philadelphia, Pa.
Palace theatre, West Warwick, R. I.
State theatre, Wells, Minn.
Akdar Temple theatre, Tulsa, Okla.
Globe theatre, New Orleans, La.
Rialto theatre, Fort Dodge, Ia.
Capitol theatre, Hartley, Ia.
Western Electric Company, Sydney, Australia (8)
Sunset theatre, Fort Lauderdale, Fla.
United theatre, Westerly, R. I.
Palace theatre, Fort Wayne, Ind.
Jefferson theatre, Fort Wayne, Ind.
Rialto theatre, Fort Wayne, Ind.
New Royal theatre, Van Buren, Ark.
Rex theatre, Seminole, Okla.
Anaconda Mining Company, Conda, Idaho.
Palestine theatre, New York, N. Y.
Hippodrome theatre, Bridgeport, Conn.
Eagle theatre, Albany, N. Y.
Babcock theatre, Bath, N. Y.
Liberty theatre, Darlington, S. C.
Grant theatre, Philadelphia, Pa.
Palace theatre, Memphis, Tenn.
Majestic theatre, Wyandotte, Mich.
Regent theatre, Newton, Kan.
Temple theatre, Ste. Marie, Mich.

Holmes theatre, Holmesburg, Pa.
Gem theatre, Chicago, Ill.
New Mazda theatre, L'Anes, Mich.
Liberty theatre, Rochester, N. Y.
Strand theatre, Hays, Kan.
Liberty theatre, Toppenish, Wash.
Palace theatre, Orange, N. J.
Lyric theatre, Harrison, Ark.
Rosalia theatre, Washington, D. C.
Strand theatre, Hudson Falls, N. Y.
Fox T & D theatre, Oakland, Cal.
Columbus theatre, Columbus, Neb.
Schines Ohio theatre, Lima, O.
Rialto theatre, Baltimore, Md.
Park theatre, Dexter, Me.
Palace theatre, Troy, N. Y.
Lansing theatre, Troy, N. Y.
Monroe theatre, Troy, N. Y.
Smalleys theatre, Johnstown, N. Y.
State theatre, Larned, Kan.
Palace theatre, Georgetown, Tex.
Crawford theatre, Carlsbad, N. M.
DeKalb theatre, Brooklyn, N. Y.
Halsey theatre, Brooklyn, N. Y.
Fox theatre, Marinette, Wis.
Howard theatre, Baltimore, Md.
Allen theatre, New Bedford, Mass.
California theatre, Coalinga, Cal.
J. M. Rice Company, Winnipeg, Can.
Crystal theatre, Chicago, Ill.
Winema theatre, Scotia, Cal.
Opera House, Springhill, Nova Scotia.
Empress theatre, Columbus, O.
Strand theatre, North Fairmont, Minn.
Iowa theatre, Emmettsburg, Ia.
Elpation theatre, Tyrone, Pa.
New Saenger theatre, Hattiesburg, Miss.
Nittany theatre, State College, Pa.
Rialto theatre, Renova, Pa.
Liberty theatre, Camden, N. J.
Playhouse theatre, Atascadero, Cal.
Aloma theatre, Park, Mich.
R K O theatre, San Francisco, Cal.
Sylvia theatre, Bellevue, Ky.
Strand theatre, Pocatello, Idaho.
Redmill theatre, Los Angeles, Cal.
Selter theatre, Palmyra, Pa.
Webster theatre, Rochester, N. Y.
Glennwood theatre, Brooklyn, N. Y.
Strand theatre, Dovlestown, Pa.
Glenway theatre, Cincinnati, Cal.
Alcazar theatre, Dothan, Ala.
Capitol theatre, Waterbury, Conn.
Murray theatre, Rochester, N. Y.
Burr theatre, Ludlow, Mass.
Stratton theatre, Middletown, N. Y.
Opera House, Algona, Ia.
Playhouse theatre, Ticonderoga, N. Y.
Egyptian theatre, Milwaukee, Wis.
National theatre, Milwaukee, Wis.
M. H. Hart, Rochester, Vt.
Strand theatre, Clifton, N. J.
Rialto theatre, South Norwalk, Conn.
Allen theatre, Akron, O.
Eagles theatre, Wabash, Ind.
Strand theatre, Muskegon, Mich.
New Piedmont theatre, Oakland, Cal.
Flamingo theatre, Detroit, Mich.
Carroll theatre, Carrollton, Ga.
Stadium theatre, New York City.
Amusu theatre, Fordyce, Ark.
Texan theatre, San Angelo, Tex.
Rex theatre, Shebovgan, Wis.
Crescent theatre, Ithasca, N. Y.
Lyric theatre, Hartford, Conn.
Lenox theatre, Hartford, Conn.
Mystic theatre, Malden, Mass.
Pastime theatre, Warren, Ark.
Dalsec theatre, Dallas, Tex.
Queen theatre, Wilmington, Del.
Western Theatrical Equipment Company, San Francisco, Cal.
Family theatre, Covington, Ky.
Shirley theatre, Covington, Ky.
Aztec theatre, San Diego, Cal.
Carcon theatre, Beverly, Mass.
Paramount Film Exchange, New Orleans, La.
Crystal theatre, St. Joseph, Mo.
Palm theatre, St. Louis, Mo.
Florence theatre, New York City.
East Grand theatre, Dallas, Tex.
Grand theatre, Mohall, N. D.
Rex theatre, Corry, Pa.
New theatre, Hossick Falls, N. Y.
Barrymore theatre, Marshall, Minn.



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Many Exclusive Features:

1. Resynchronized control
2. No strain on projector (only ½ ounce starts shaft rotating).
3. Double Utility (may be converted to non-synk in moment's time).

2 Tables

Complete with the Oro-Tone Counter-balanced Arms, Pick-ups and Fader

$500

No gears . . . no belts . . .vibrationless, all ball bearing. An exceptional value that will modernize your theatre! Write for FREE descriptive booklet on Oro-Tone's complete Sound-on-Disc equipment.

The Oro-Tone Co.

1010 George St. QUALITY FIRST Chicago, Ill.

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STANDARD EQUIPMENT FOR

PUBLIX—RKO—FOX

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Approved by Every Sound Equipment Manufacturer

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State theatre, Bay City, Mich.
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Jackson theatre, Cincinnati, O.
Paramount theatre, Albany, N. Y.
Royal theatre, Albany, N. Y.
D. R. Kautz Company, Cincinnati, O.
M G M Studio, Culver City, Cal.
Circle theatre, Annapolis, Md.
Kentucky theatre, Danville, Ky.
Casino theatre, San Francisco, Cal.
Marinos theatre, Wyoming, Pa.
Liberty theatre, Exeter, Pa.
Academy theatre, Waukegan, Ill.
Park Hill theatre, Yonkers, N. Y.
Tower theatre, Miami, Fla.
Academy theatre, Lebanon, Pa.
Liberty theatre, Kansas City, Mo.
Lincoln theatre, Petersburgh, Ind.
Strand theatre, Walhalla, S. C.
Colony theatre, New York City.
California theatre, Livermore, Cal.
Cross Keys theatre, Philadelphia, Pa.
Lake Shore theatre, Chicago, Ill.
Savoy theatre, Bethlehem, Pa.
Majestic theatre, Sheboygan, Wis.
Community theatre, Fairfield, Conn.
Capitol theatre, Kalamazoo, Mich.
Regent theatre, Battle Creek, Mich.
Franklin theatre, Saginaw, Mich.
Beltonian theatre, Belton, Tex.
Aurora theatre, Baltimore, Md.
Desmond theatre, Port Huron, Mich.
Byrd theatre, Richmond, Va.
Capitol theatre, Reading, Pa.
Howard theatre, Washington, D. C.
Hough theatre, Cleveland, O.
Madrid theatre, Los Angeles, Cal.
Lyric theatre, Jerome, Ariz.
Capitol theatre, Arlington, Mass.
Capitol theatre, Union City, N. Y.
Strand theatre, Clifton, N. J.
Elms theatre, Chicopee, Mass.
Pickwick theatre, Greenwich, Conn.
Diamond theatre, Oakland, Cal.
Granada theatre, Los Angeles, Cal.
Rex theatre, Arkansas City, Kan.
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Kimo theatre, Albuquerque, N. M.
Bonnie Kate theatre, Elizabethton, Tenn.
Jewell theatre, Los Angeles, Cal.
Casino theatre, Ybor City, Fla.
Western Theatrical Equipment Company, San Francisco, Cal.
Grande theatre, Grande, Ore.
State theatre, Bay City, Mich.
State theatre, Huntington, W. Va.
Rialto theatre, Passaic, N. J.
Mason theatre, Goldsboro, N. C.
Merced theatre, Merced, Cal.
Princess theatre, South Boston, Va.
Victoria theatre, Jersey Shore, Pa.
Embassy theatre, Jenkintown, Pa.
Strand theatre, Clifton, N. J.

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Especially Treated for
TALKING PICTURE RECORDS
Packed 100 Envelopes to Carton
50 Needles to the Envelope
YOUR COST $6.00 PER CARTON
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Oriental theatre, Montrose, Cal.
Rainbow theatre, Great Falls, Mont.
Orpheum theatre, Leavenworth, Kan.
Opera House, Plankinton, S. D.
West End theatre, Bridgeport, Conn.
Waldo theatre, Kansas City, Mo.
Everett theatre, Everett, Wash.
American theatre, Bellington, Wash.
Palace theatre, Passaic, N. J.
Paramount Film Exchange, Oklahoma City, Okla.
Metro-Goldwyn-Mayer Corporation, Culver City, Cal.
Vitaphone Corporation, Hollywood, Cal.
Garfield theatre, Alhambra, Cal.
Grand theatre, Henderson, Ky.
Del-The theatre, Detroit, Mich.
English theatre, Tahoka, Tex.
Orpheum theatre, Clinton, Ia.
Park theatre, Spencer, Mass.
Egyptian theatre, Scotts Bluff, Neb.
Strand theatre, Winsted, Conn.
Jackson theatre, Lebanon, Pa.
Fox theatre, Visalia, Cal.
S. McCormick theatre, Santa Barbara, Cal.
Neptune theatre, Alameda, Cal.
Rialto theatre, Bakersfield, Cal.
Parkway theatre, Butte, Mont.
Maxine theatre, Detroit, Mich.
Your theatre, Detroit, Mich.
Roxie theatre, East Syracuse, N. Y.
Wallbrook theatre, Baltimore, Md.
Winona theatre, Winona, Minn.
Royal theatre, Cameron, Mo.
Victory theatre, Salisbury, N. C.
Imperial theatre, Lancaster, S. C.
Boulevard theatre, Houston, Tex.

HOFFMAN & SOONS
Rheostats

Fox theatre, Atlanta, Ga.
Fox Case Studio, New York, N. Y.
R C A Studio, New York, N. Y.
M G M Studio, New York, N. Y.
Loew's Jersey theatre, Jersey City, N. J.
Loew's Paradise, New York, N. Y.
Loew's Pitkin theatre, Brooklyn, N. Y.
Loew's Kings, Brooklyn, N. Y.
R C A Studio, Bronx, N. Y.
Loew's 167th St., Bronx, N. Y.
State theatre, Easton, Pa.
Mastbaum theatre, Philadelphia, Pa.
Times Square theatre, New York, N. Y.
Apollo theatre, New York, N. Y.
Loew's Capitol theatre, New York, N. Y.
Loew's Valentine, Toledo, O.
Loew's New theatre, Akron, O.
Loew's Valencia, Jamaica, N. Y.
Loew's Plaza, Corona, N. Y.
Publix Metropolitan, Boston, Mass.
Loew's Tilden, Brooklyn, N. Y.
Shubert Opera House, Detroit, Mich.
Fox's Detroit, Detroit, Mich.
Somerset theatre, Skowhegan, Me.
Exeter theatre, Boston, Mass.
Strand theatre, Quincy, Mass.
Garrick theatre, Minneapolis, Minn.

OZITE RUG AND CARPET CUSHION COMPANY
Rug and Carpet Cushions

Strand theatre, Shreveport, La.
Loew's Allen theatre, Cleveland, O.
Premier theatre, Sherbrooke, Que., Can.
Char Belle theatre, Rochester, Ind.
Branford theatre, Newark, N. J.
Temple theatre, Wallace, Ont., Can.
Webster theatre, Chicago, Ill.
Strand theatre, Middleton, O.
Orpheum theatre, Ft. Williams, Ont., Can.
Colonial theatre, Port Arthur, Ont., Can.
Aztec theatre, Albany, Tex.
Times Square theatre Detroit, Mich.
Auditorium theatre, Shawinigan Falls, Que., Can.

PETER CLARK, INC.
Stage Equipment

Paramount theatre, Springfield, Mass.
Paradise theatre, Bronx, N. Y.
Kings theatre, Brooklyn, N. Y.
Masonic Temple, Scranton, Pa.
War Memorial, Louisville, Ky.

CLYNE ENGINEERING COMPANY, INC.
Reproducers

Gasconade theatre, Owensville, Mo.
Lyric theatre, Sullivan, Mo.
Calvin's Opera House, Washington, Mo.
Robin theatre, St. Louis, Mo.
Queens theatre, St. Louis, Mo.
Melba theatre, St. Louis, Mo.
Knickerbocker theatre, St. Louis, Mo.
Maryland theatre, St. Louis, Mo.
Annex theatre, St. Louis, Mo.
Strand theatre, Tuscola, Ill.
Empress theatre, Springfield, Ill.
Pantheon theatre, Springfield, Ill.

Oro-Tone Company Rebuilds Plant for Greater Output

The Oro-Tone Company, manufacturers of sound producing equipment, has completed extensive improvements in its Chicago plant, looking toward greater production. A fire on August 7 damaged both factory and office.

Oro-Tone are producers of Oro-Tone synchronized tables and talking picture systems, especially designed and priced for the smaller theatres. Prompt delivery of orders is now assured by the increased capacity.

Radio Industries Moves Into New Headquarters

WINNIPEG.—The new factory of the Radio Industries of Canada, has been completed, and the company has removed its operations to the splendid new quarters on Fort street.

The building is fireproof throughout and is completely equipped for the manufacture of radio parts, speakers and sound picture equipment. The main floor is given over to offices and shops, the second floor to display of company products, which include sound equipment of both sound-on-film and disc types.

Ernest F. Hutchings is president and general manager of the company, while Harold Johnson is chief engineer.

Mellaphone Equipment Is Purchased for Singapore

ROCHESTER.—Ung Chai Tong, film distributor and exhibitor of Singapore, stopped off in Rochester on his way from New York to Seattle, to buy a complete Mellaphone equipment to take to Singapore.

Tong reported that the interest in talking pictures is very keen throughout Malay and the Dutch East Indies.

PRAIRIE DU CHIEN, WIS.—The Regent theatre reopened recently with audiens, under the management of M. Mitchell.

WEST BEND, WIS.—The New West Bend theatre opened recently with pictures, under the management of Matt Regner.

For SOUND you need the best Film Cement
Griffin Film Cement
Makes a non-buckling patch that stays stuck
Specially suited for sound prints
Guaranteed to make a better patch than any other cement
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FREE Sample and prices upon request

There is no answer to the important question—*"What motion picture trade paper is subscribed for and read by first run theatres of the country?"*—more conclusive than this plain statement of fact:

Of the first 2,142 houses wired by Western Electric, 2,029 subscribe to the HERALD-WORLD.

BETTER THEATRES Information and Catalog Bureau

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Exhibitors Herald-World. Readers will find many of the products listed by this Bureau are advertised in this issue of "Better Theatres." See Advertisers Index.

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331 Wall burlap.
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Exhibitors Herald-World
407 South Dearborn Street, Chicago

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Name _____ Theatre _____ City _____

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Measuring Light Intensity*

By JAMES L. McCOY

Of Westinghouse Lamp Company

EVER since the beginning of photography, the judging of light value has been one of the great problems, to the photographer or camera man. In many cases in the past as now, the person responsible for taking of pictures is required to judge light values using his naked eye as an indicating means. His accuracy or ability to do this is the product of his appreciation and his experience as received through this natural indicator. The unassisted eye at its best is considered unstable with a possible error of 100 per cent or more from day to day when used as a light intensity measuring instrument. It is unreasonable to expect that two or more men would come very close in a simultaneous check. In order to assist the eye in measuring light and to obtain consistent results, several types of photometers have been developed. In most cases, these instruments are rather awkward to use because they require a comparative slow process of matching of light intensities, to obtain a reading. Therefore, they might be classed as laboratory equipment, from a studio standpoint rather than practical and portable direct reading indicators.

▲

As a natural result, there has been a need for a studio type of photometer that could be worked, set up and read quickly without making adjustments. For this reason, the Westinghouse Lamp Company and the Westinghouse Electric and Manufacturing Company have designed this new tool, to place in the hands of the photographer or camera man to assist him in his work.

This new indicating electrical eye should have the same value to the camera man as the slide rule to the engineer. It is a quick reading light yard stick as simple as a volt meter to read. As this is a very new development, we are not sure just what the possibilities or limitations of this device might be, but it is felt that it has a wide application in the motion picture and other photographic industries.

This meter is self contained and carried as a complete unit in one case. The light sensitive pick-up is a photoelectric cell covered with a shield. A window is cut in one side to admit the light to be measured. The photo electric cell unit is connected to the meter by a six foot double conductor cord making it possible to move the cell unit around within that radius without moving the case. The instrument contains a commercial portable micro ammeter calibrated directly in foot candles. The smallest size "B" batteries are wired and mounted into the case. As very little energy is required, the battery life will be about its shelf life.

▲

The photo-electric cell is generally known as a light sensitive tube having somewhat the appearance of a radio tube. The tube has two distinct parts, an anode and cathode. The cathode is coated light sensitive materials giving the tube its characteristics. Many other commercial uses have been found for the photo cell. It is used as a smoke detector, to sound an alarm in case of fire, to count the product of quantity production as the cars are counted as they pass through the Holland Tunnel, by the interrupted beam of light. The cell plays an important role in several different schemes of motion picture sound reproduction. (The resistance of the cell will vary with intensity of the light striking it.) There are a number of different types of cells and their characteristics vary materially with the elements used. They can be made of different materials to respond to different wave lengths of light. Dr. Rentschler of our research department has constructed a photo electric cell that will respond only to ultra violet region of the spectrum. This cell is now being used in an ultra violet recording device, making it possible to obtain a quantitive reading in ultra violet units.

The cell used in our light intensity meter is a special cell having a very broad response, covering the visible spectrum. This response is such that it will fit in very well for light measurements where the combination of Mazda light and panchromatic film is used. A spectroscopic study of the response of the panchromatic film when plotted against the light of the Mazda lamp shows that the results are somewhat near a straight line making it possible for the meter to give an integration that will come close to the photographic results obtained with given light values. The use of this meter is suggested to be of considerable value when colored pictures are taken because of the integration of the values of different wave lengths of light through the visible spectrum. The same cell can also be used for the measurement of north sky daylight giving approximately the same values for the same intensity from a photographic standpoint. The photo cell as used is directional in its pickup making it possible to study the light from different angles. The pickup can be made non-directional if so desired.

▲

The sensitivity is such that a range of full scale readings can be made from 100-foot candles to 3,000-foot candles. We believe the range of 400 to 500-foot candles, as read on a full scale of 1,000-foot candles will fit the studio requirements the best, but this is a matter to be controlled by the professional studio man.

In order to provide a simple and effective means of calibrating the meter, without returning it to the factory, we plant to mount a low voltage lamp in the meter case to check the cell for calibration. At a definite spacing a calibration check can be easily made. The lamp will be a six volt type to be supplied with energy from a six volt external battery.

M. W. Palmer of the Paramount Famous Lasky Corporation has been doing some work with this photometer during the past few months, to determine the light values on motion picture sets. He has informed me that while he was checking the light reflected from an actor's face, the light intensity meter picked up the change in illumination caused by this man lighting a cigarette. This incident may illustrate how sensitive this device is to change in light intensity.

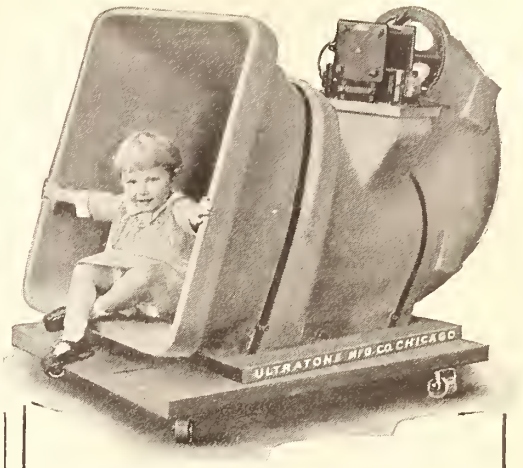
▲

We believe this device has an application in connection with the film printing machines. There are a number of different settings of the printing lamp required to have the film printed without glaring or too dark results. To control this condition, the different settings must be made by the operator. In order to try the light intensity meter for this application, a special mask for the photo cell has been made to fit into the aperture of the printer. Mr. La Grand of the Paramount Famous Lasky Corporation has been making tests to determine the meter's value in this field.

The meter has also been suggested as a means to analyze the light on a motion picture screen.

As we feel this is a step in the right direction and there is a commercial field for this meter, we should like very much to have the comments of the interested engineers.

*Presented before the Society of Motion Picture Engineers in Toronto, October 10, 1929.



THE Ultratone Super Duo-Dynamic Speaker combines the tonal excellence of an air column horn with the practically unlimited volume of an exceptionally powerful dynamic unit.

While ordinary dynamic units are usually made with a capacity of 5 watts, the Ultratone Super Duo-Dynamic Speaker carries 25 watt capacity. Increased volume thus obtained results in much greater effectiveness from this speaker when used for theatre auditorium or outdoor purposes.

The Ultratone Super Duo-Dynamic Speaker is designed for use with any synchronous or non-synchronous theatre instrument using No. 250 tubes or the following combinations of push-pull output tubes. Two No. 171; two No. 210; one No. 250; two No. 250.

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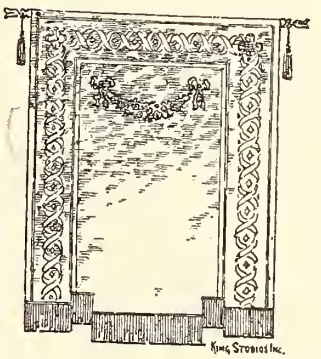


King's Acoustical Wall Banners

alone have often cured theatres perfectly for sound without additional treatment.

We will send samples, together with a complete theatre diagram on which you can easily indicate the dimensions of your house, together with full descriptive matter on acoustical treatment, with all prices and an order chart convenient for your use, making it simple and easy for you to place a wall banner order, or complete treatment.

Write at once to

King Studios, Inc.

309 S. Harwood St.

Dallas, Texas

NO SOUND IN THEM THAR DAYS

No, Sir!—When Ray Grombacher arrived in Seattle, all he had was six reels of foreign film that couldn't say a word. What they did do, we'll leave to somebody else to tell

By F. K. HASKELL

A SHORT twenty-two years ago, Ray A. Grombacher left Cleveland to become a citizen of Seattle. He simply looked out of the window when he came to Spokane and went on his way. It was the wrong thing to do, but it turned out all right in the end, as he saw his mistake—12 years later—and returned to Spokane.

When he got to Seattle he had a suitcase with six reels of foreign films, his only possession. Today he is president of Spokane Theatres, Inc., controlling the operation of the Liberty, Audian and Granada theatres in Spokane and Grombacher's Audian of Coeur D'Alene, Idaho. He's one of the most progressive independent exhibitors of the Far Northwest and probably the most outstanding.

When he reached Seattle everybody told him he was crazy—"a kid with six reels of film" as they called him. But he kept on being "crazy." And, as it happened, it was a good thing he was. In 12 years the six reels of film had been run into a business of $250,000 with exchange branches in Seattle, Portland, Spokane and Butte.

To hear Grombacher talk of the nickel days of motion pictures, before Hollywood was born, you would think he should be wearing long white whiskers and creaking in the joints, instead of looking something like a twin to the dapper Mayor Jimmie Walker of Broadway. But the motion picture business has grown so fast it hasn't allowed its pioneers to grow old.

"It was hard to get film in those days." Grombacher reminisced. "Most of it came from Europe. I remember how mad a salesman from Chicago was because I would not buy a Western film he had. The scenery was all painted and the Indians were white because makeup was not understood and the camera turned them out white. In those days films were but one or two reels long. Then when Famous-Players-Lasky began making three-reel films and charging $1,000 rental, we threw up our hands and said it couldn't be done."

And Grombacher is an optimist with enough enthusiasm for two men. He is eager, alive and always rarin' to go. He believes that nothing is impossible, and states that in his belief this year will mark the industry's most prosperous season.

Shortly after Grombacher became a citizen of Seattle, he was invited to join with a half dozen men in New York in a pool to send Allan Dwan to Hollywood to make a picture, only Hollywood was an orange grove at the time. Allan Dwan, as everyone is aware, is the director who made Douglas Fairbanks' "Robin Hood," and other famous pictures. Grombacher turned his money into the pool and Dwan was sent to Hollywood. No pictures were forthcoming from Dwan, but lots of requests for money.

Then because Ray Grombacher was in Seattle, the New York backers wired him to visit Dwan and endeavor to discover what was wrong. He found Dwan in a bungalow amid the orange groves. He had his pictures finished all right but he wanted $800 more to release them. The pool men threw up their hands in horror—$800? Outrageous. But somehow or other Hollywood kept on growing without the $800, and Dwan sailed to the top.

"I should have settled right down beside Dwan and remained in Hollywood, but I didn't and I don't know why I didn't—some reason, I suppose, that was sufficient at the time," he said.

Grombacher and his brothers interested the late L. W. Hutton, a Spokane financier, in building the Liberty theatre. In the financing Hutton insisted upon holding the stock control, but it was operated from the Seattle office until Grombacher bought out his brothers and Hutton and returned to Spokane to operate the theatre himself.

Grombacher was one of the first 25 theatre owners in America to install Vitaphone. He has always been a showman and always has shown on his screens the best productions that Hollywood has to offer. Many of the productions shown at the Liberty now run to an overhead of $1,000 a day. And he also has insured Spokane's future in good pictures by obtaining five-year franchises in Famous Players-Lasky, Warner Brothers and Universal pictures.

Probably Grombacher's success in business is due to the fact that the theatre is his hobby as well as his business. He wanted to be a showman from early youth, although his father was a banker. In high school days he achieved his greatest desire, to become a theatre usher, and when he was promoted from the gallery to the main floor his glory was complete. Nothing in his later career has touched that glorious moment.

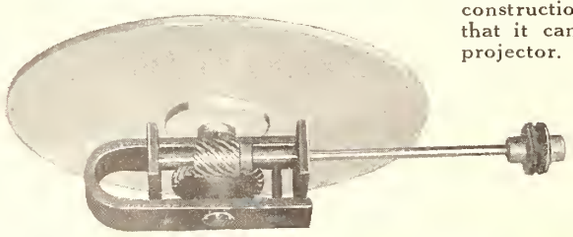
Long before this, you have surmised that Grombacher is a good showman, but it is not all his fault—there is his wife, Helen Grombacher. Mrs. Grombacher is treasurer of the corporation and she has been partner and coworker with her husband ever since their marriage. She takes an active part in the management of the theatres and during Grombacher's absence remains in full charge.

Grombacher also is one of those exhibitors who believes in going after patrons, originating some really wonderful exploitation, consistent advertising, and at the same time booking the pictures that have real quality and lead to splendid word-of-mouth advertising. He also makes a survey and endeavors to draw the people who do not ordinarily attend the theatre, where they find that the present audiens are really BETTER.

Walt's Disc Talking Unit, without the base or pickup, can be purchased for only $65.

Many exhibitors who have small projection booths are having wonderful results by attaching these units to a bracket on the projector or on a bracket fastened to the wall of the booth.

This unit consists of a sixteen inch turntable, mounted on steel worm, bronze gear construction, in an adjustable steel head so that it can be used on either side of the projector.



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Walt's Theatre Company, Kenesaw, Nebr., U. S. A.

WHAT MAKES GOOD SOUND

(*Continued from page* 29)

of the manufacturer of the equipment and is fairly typical of what the "independent" has to contend with. This lack of consideration is not confined to the managers, but is just as prevalent among some projectionists. Their respect in many cases for the manufacturer and his abilities prevents active cooperation in running the equipment as instructed.

The "independent" manufacturer also has the problem of servicing to contend with. Even where such a service is offered with the alternative of paying for service calls, the exhibitor in the great majority of cases prefers to pay for each service call, feeling that if the manufacturer can afford to guarantee service for a given price, he must be making a profit on it. This is frequently untrue and is very short-sighted economy.

The importance of both the operation and the maintenance of sound equipment cannot be overemphasized. The projectionist can either put on a poor show with good equipment or, within reasonable limits, a good show with poor equipment. The exhibitor should never buy equipment if he has not sufficient confidence in the competence of the designers and installers of the equipment. Having bought the equipment, he should abide by the recommendations of the manufacturer whose experience is not limited to that of a single installation.

There is a lot that the projectionist can learn from others working on sound installations and from his own experience, but it must be conceded that he cannot at the same time be an authority on speaker location, padding, amplifiers, pickups and the auxiliary equipment on which many men have spent years and years of work.

Jefferson Electric Wins Suit Against Western Fuse

PITTSBURGH.—Judgment was rendered against the Great Western Fuse Company of Pittsburgh to the amount of $5,000, and against three officials to the amount of $1,500 each in the patent suit brought by the Jefferson Electric Company of Chicago in federal court of the Western district of Pennsylvania. Judge R. N. Gibson presided.

WOODLAND, WASH.—The Woodland theatre opened recently.

WHEELING, W. VA.—The Rex theatre has reopened.

APPLETON, WIS.—The new Midwesco theatre will open soon.

BLOOMER, WIS.—The Bloomer theatre has reopened under the management of George Gassen.

BETTER PROJECTION

The SERVICE Man

By F. H. RICHARDSON

GENTLEMEN, may I say to you that at least three out of every four of the "I-want-help" letters received from sound projectionists and managers of theatres equipped with sound has for a base the lack of servicing. By this I mean that at least four out of every five such letters are from men who are handling sound equipment for which no manner of adequate servicing is supplied.

Sound is a new thing as applies to synchronization with motion pictures. It is proving to be an enormously popular thing. Its advent caused the installation of complicated, exceedingly sensitive apparatus in theatre projection rooms, with which the projectionist had little or no acquaintance, either as equipment or as to the principles upon which it operates.

In theatres built without any regard for acoustic effect, because they were built for silent pictures, the installation of sound set up large and intricate problems, which even the best acoustical engineers were having and still are having plenty of trouble.

I ask you, Mr. Exhibitor, is it common sense to have equipment installed by some local radio man, as is sometimes done, and then turn it over to a projectionist who has no adequate understanding either of it or of acoustics, and cannot reasonably be expected to have such understanding? Is it just plain ordinary common sense to have sound equipment installed, even by its maker, and after perhaps one or two days turn it over to the projectionist without any servicing at all, as incredible as it seems, is being done.

I don't like to talk harshly, but really DON'T YOU YOURSELF THINK THAT SOUNDS A BIT QUEER. Assuming the equipment to be intrinsically good, do you honestly believe good results can possibly be had and maintained under such a condition?

Is it fair or just to the projectionist to place him in such an embarrassing position? If you do so do you think you have the slightest right to raise objection when the man has done the best he knows how to do and things go wrong? Don't you realize, Mr. Exhibitor, that IT IS YOU WHO ARE TO BLAME, NOT THE PROJECTIONIST?

True you may find projectionists and theatre managers who will complain of the performance of the service engineer, and expend considerable breath in uttering complaints as to his performance. You may also find some few who will berate President Hoover, and complain bitterly that he has not done everything just as they think everything ought to be done, for usually when analyzed that is about what it all amounts to. But we all nevertheless very well know that a president is a very necessary institution, and most of us pretty well know that if those same ones who utter complaints were president, things might and probably would be quite a bit worse off.

It is quite true that service engineers are not always paragons of perfection. It even may be true that some things they do might be done much better, and some instructions they issue might, with distinct benefit, be amended. But that does not mean that we have urgent need for sound servicing. It does not mean that without the service engineer the equipments which have it would not give a whole lot less efficient and less satisfactory service, or that those equipments which do not have it would not give very much more satisfactory service if they were competently serviced.

You who complain because the occasional mistake made by a service engineer will perhaps do well to take a good, hard rubber at your own past years and see just how few (or many) mistakes YOU have made. My own observation has been that, when the difficulties these service engineers were confronted with and the relatively very short while they were given to prepare for a new, strange and very difficult work, they have made an amazingly small number of mistakes and have done a marvelously excellent piece of work.

I regard their work as of vital importance to excellence and efficiency in sound reproduction and projection, at least for the present and probably for some time to come.

It is quite possible that in time motion picture sound projectionists will acquire sufficient knowledge of the theoretical end of things to be able to handle sound without much servicing, but that time most emphatically is not yet here, and my correspondence gives ample evidence of the struggle projectionists who have had sound equipment without servicing are engaged in, while visits to some theatres running with sound minus servicing makes one yearn to heave a nice hard over-size brick at some one somewhere who is responsible.

Often in such cases I have visited the projection room and talked with the man in charge. Usually he, naturally enough, would not admit that he was "stuck," but a few questions casually put, almost invariably revealed the fact, without his knowing he had revealed it, that what he really knew about the theory of the apparatus could all be packed into a peanut shell and would have room to rattle about quite a bit therein.

Mr. Exhibitor, it is quite true that servicing costs real money, and that you are the one who must pay for it, BUT if for each dollar you pay out you receive back five at the box office, I am unable to quite see just where you can justly call it expense.

Servicing, at least for a time sufficient to enable your projectionist to acquire a comprehensive knowledge of both the equipment in its practical handling, in its theory of operation, and some knowledge of acoustics, is going to improve results in your theatre very decidedly, and improved results means more men and women stopping at your box office. That is a statement equivalent to saying that one plus one makes two.

While it is in the nature of a guess as to the exact time requirement, I would say that when synchronized sound apparatus is installed in any theatre, no matter what kind the apparatus may be, that theatre should have a service engineer on call at all times during the first three to six months, depending upon the knowledge possessed by the projectionist, which will vary largely, and that service engineer should visit and carefully inspect the equipment and test sound distribution once each week during that time. Thereafter I believe the equipment and sound distribution should be inspected by an engineer once a month until a year is up, by which time if the projectionist has not a good working knowledge, sufficient to handle the equipment efficiently and attend to sound distribution, he should be replaced by a more competent man.

And in closing I want to stress the point that, except for those projectionists who have had previous training in sound work and with sound equipment, a year will be none too long a time in which to acquire competent knowledge of acoustics and sound reproduction and projection apparatus.

WHAT CONSTITUTES COMPETENCY

FROM Albert Hancock, Dallas, Tex., comes this interesting inquiry: "Dear Brother Richardson: I recently had a rather heated argument with a projectionist of this city, we want your opinion. The question under discussion was just what are the requirements for or of a really competent motion picture projectionist.

"My opponent in this expressed admiration for yourself and agreed to my proposal that the matter be laid before you for decision. The question is: Just what is it that constitutes real competency in a motion picture projectionist. If you wish to answer through the EXHIBITORS HERALD-BETTER THEATRES section we have no objections, but because it takes so long to get an answer that way, won't you send us a copy of what you write if you do that?"

Certainly, I will, and I think the matter is a most appropriate one for discussion in the Projection Department, because the term "competency" as applies to motion picture projection, is and has been subject to as much

F. H. Richardson, 1148 Boynton avenue, New York City
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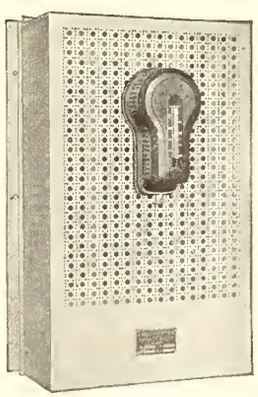

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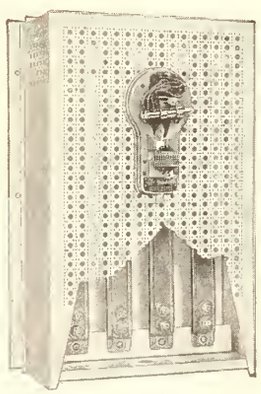

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misunderstanding as any other one thing I personally know of.

"Competency" as applies to motion picture projection consists of two widely variant factors. First, of necessity it includes the experience, the skill and the knowledge necessary to handle the various items of equipment employed in projection efficiently, and in such manner that each will operate at its maximum of efficiency, both as to results produced and the efficiency with which those results are produced.

However, it is utterly useless to possess knowledge and skill unless it be properly applied, hence THE MAN WHO LACKS ENERGY, THE DESIRE AND THE PRIDE IN HIS WORK NECESSARY TO BRING ABOUT A 100 PER CENT APPLICATION OF THE KNOWLEDGE IN HIS POSSESSION; THE SKILL HE POSSESSES AND THE RESULTS OF HIS EXPERIENCE TO THE WORK OF PROJECTION, IS NOT A TRULY COMPETENT PROJECTIONIST, no matter how great his experience, his skill or his knowledge.

Let us now examine into the requirements in the matter of knowledge, experience and skill. I think we may all agree that before any man could reasonably be expected to take charge of and handle even the most simple projection equipment safely and with some degree of intelligence, he must have had at least a reasonable amount of experience. If to projection equipment sound reproduction equipment is added, then surely even the most stupid would agree that considerable experience, plus a goodly store of knowledge is essential to the securing of even passably good results.

Unions will do well to think that matter over with relation to the matter of apprenticeships. It is not my purpose to discuss that phase of the matter in answering Brother Hancock, but I certainly might well make some rather pointed and copious remarks concerning that subject. The prevalence of the present and past system of "butt-in"—no apprenticeship at all—has the effect of making the motion picture industry the goat.

And now in the matter of knowledge. The projectionist handles, as I have many times pointed out, machinery which must of necessity function in some of its vital parts with a tolerance not much in excess of one ten thousandth of an inch. If it does not function thus, then there will be unsteadiness in the projected screen image, and an unsteady screen image, you must all admit is 'not so good.'

This being the fact, does it not then follow that the projectionist must have considerable intimate knowledge of mechanics and a good knowledge of the lubrication of parts working under heavy strain and at high speed with such extremely slight clearance as the ten thousandth of an inch? Think that over. I might well expand upon it at length and in very positive terms.

The projectionist is placed in direct charge of motors, both large and small. He is usually in charge of one or two generators of considerable capacity. Does not that item DEMAND the possession of sufficient electrical knowledge and knowledge of mechanics and electrics as applied to motors and generators to insure efficient functioning of these machines, both electrically and mechanically? Answer me that question honestly and then SEARCH YOUR SOULS ALL WHO READ THIS, ASKING YOURSELF THIS QUESTION: HOW WELL DO I UNDERSTAND THE MECHANICAL AND ELECTRICAL ACTION OF THE MOTORS AND GENERATORS I HAVE CHARGE OF? No side-stepping! Answer HONESTLY, though to yourselves, of course. Do YOU know those motors and generators are giving 100 per cent results in electrical efficiency, and that their bearings are wearing as long as they should wear? DO YOU???? Ask yourselves what tests YOU have made to determine those points and what tests you ARE ABLE TO MAKE?????

IT IS ABSOLUTELY NO EXCUSE TO SIDE-STEP BY SAYING YOU ARE NOT

GETTING PAID TO POSSESS ALL THAT KNOWLEDGE! YOU KNEW PERFECTLY WELL WHAT THE PAY WAS WHEN YOU WENT INTO THE WORK, did you not???? You knew the conditions of the work, DID YOU NOT? Well, brother, you took the work of projection up knowing it, and in at least a general way, what it paid. If you took it up without the intention of making yourself really competent, then you were ABSOLUTELY UNFIT TO ENTER IT AT ALL. Moreover you were DISHONEST WITH THE MOTION PICTURE INDUSTRY WHICH YOU ENTERED. Think that over a spell, and DENY IT IF YOU CAN!!!

The motion picture projectionist must, in his daily work, handle lenses and light rays. IS IT HUMANLY POSSIBLE HE CAN DO THIS EFFICIENTLY WITHOUT AT LEAST A GOOD WORKING KNOWLEDGE OF LENSES AND LIGHT ACTION????? Is it humanly possible he can skilfully and properly select and adjust the optical system of a motion picture projector unless he understands precisely the relation of the condenser or mirror to the rest of the system. Don't say "yes" and appear SILLY.

And so, gentlemen, I might proceed at some considerable further length with relation to the silent picture projectionist. Now we have sound placed in our hands—well, it has a FEW problems of its own which the efficient sound projectionist MUST master, if he is to be an efficient sound projectionist.

There, Brother Hancock, I had no intention of going so far in answering you, but really the subject is a vital one and I still have only touched upon some of the MAIN points in silent projection. I will close.

ERRONEOUS IDEA

J. C. GOLDSMITH, projectionist, who only gives his address as Philadelphia, Pa., a fairly large village, seems to have the idea that in the first issue of the weekly department I was "knocking" the projectionist and lauding the service engineer.

That was a wrong idea, or at least the article was meant neither to "knock" nor unduly praise anyone. It is not "knocking" to state well known truths, and it is a well known truth that very many men in what now amounts to the profession of projection have made nothing like an adequate effort to educate and improve themselves. It is also a known fact that the service engineer has been, in most instances, literally catapulted into a new and exceedingly difficult field of work.

Brother Goldsmith sets forth the facts that installation and service engineers make mistakes, and not infrequently know no more than they should. That is all granted. It would be queer if it were otherwise. What I said in the article in question was that people who live in glass houses should be mighty careful about shying stones, and many men in the profession of projection still live in mighty thin glass-walled houses in the matter of understanding the technique of their profession.

Goldsmith says, at one point in his letter: "Speaking to one engineer, he said the term 'installation engineer' meant nothing. What the equipment companies need is practical men, not men from schools or the street."

Such a remark, if made as stated by Goldsmith, merely exposes the almost total lack of knowledge on the part of at least one man calling himself an engineer. A "practical man" unequipped with very exact technical knowledge would have about the same success in servicing or installing modern sound reproducing equipment that a mouse would have fighting a cat. True, he might possibly keep the equipment operating and HOW.

For Brother Goldsmith's information, what I said in that article was all plain truth. It was not designed to "knock" any one.

WHY IS IT SUPERIOR?

Undoubtedly you ask this question when someone is endeavoring to explain the qualities of their sound screen, if so—technical claims are easily misinterpreted.

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Do not be misled through technical claims.

PRIZE "PRACTICAL MAN"

WHAT really seems to be the prize "practical" projectionist has at last turned up. We still have a few men who sneer at what they are pleased to term "book knowledge." Don't believe in it at all. Their idea is that the only knowledge having value to the projectionist is that acquired by practice.

What seems to be the prize sample of such geniuses made a hydrometer test of the cells of his storage battery, finding one to have a lower reading than the rest. He was a "practical projectionist." Never read projection department the Bluebook or anything else he was not obliged to, and practice "had" not as yet taught him what to do in such a case. So, not wishing to confess his lack of knowledge to the service engineer, he proceeded to acquire knowledge by practice.

He secured a large hydrometer and, attaching some extra tubing to its tip, proceeded to draw out all the electrolyte from all the cells, dumping it into a tub. He then refilled them all with the liquid he had withdrawn and—!

What's that? Oh yes, it happened all right! One way of remedying such a condition, what? Great stuff that practical knowledge, but by itself it is not worth very much. Practical knowledge supplemented by knowledge gained from books is what makes the really competent workman, be he a motion picture projectionist, an attorney, a bricklayer, a doctor or what not.

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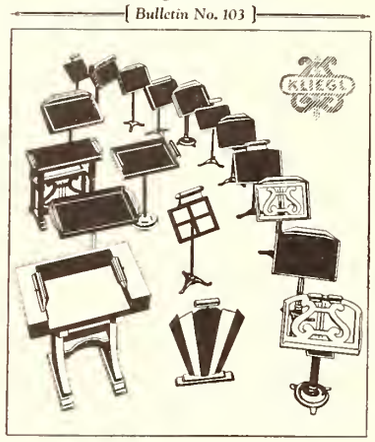

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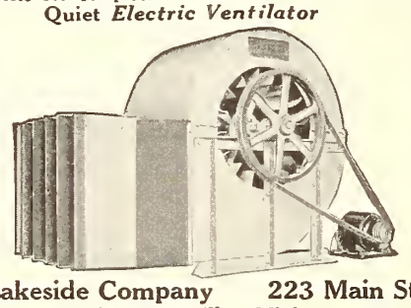

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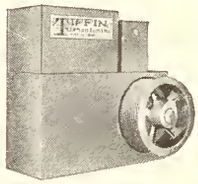

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HE WANTS TO KNOW

FROM St. Louis, Mo., comes this letter: "Dear Mr. Richardson, this is an S O S for I'm sinking fast. I am in a hole! My exciting lamp filaments are sagged. They have only been in use two weeks and the manager refuses to let me get new ones. Both are the same and he says it's nonsense to say it does any harm. He often reads what you write and has the BLUEBOOK, which he often quotes to us. Won't you please tell him he is wrong?"

Sure! I've done that little thing, and in emphatic terms. Here is the letter he has received long before this is printed. I print it for the benefit of other managers who sin in like manner. Omitting the address, it reads: "My dear Mr.*******, please read this without any thought that it is meant in any way unkindly. If I speak emphatically it is because I want to impress certain things upon you.

"Mr.*****, your chief projectionist tells me you refuse to let him procure new exciting lamps to replace two which have warped filaments. Says you don't think the sag of the filaments does any harm. He says you honor me by having some faith in what I have to say concerning projection. Well, I'm going to do some saying right now.

▲

"Friend *******, you were never more entirely wrong in all your life. Without going into the reasons why—yes, I will do that too, though briefly. The reason the exciting lamp filament must be perfectly straight; the reason why nothing except a perfectly straight exciting lamp filament will project either sound of good quality or sound with full volume, is that the filament illuminates a slit only 1½ thousandths of an inch high—a little higher that a sheet of tissue paper is thick—and since only the strongest, best light will be in a plane represented by the exact center of the exciting lamp filament, it follows, as you should be able to see, that since the slit is straight, if the filament be crooked in even the slightest degree, the slit will be unevenly illuminated, and since the slit illuminates the sound shading lines in the film sound track, it follows that they too will be unevenly illuminated, which is a condition I think you must realize cannot possibly result in perfect sound reproduction.

▲

"That is about as clear as I am able to make it without consuming a lot of space. You will find it fully set forth in Volume 3 of the BLUEBOOK OF PROJECTION, now about ready for release—perhaps released when this is printed.

"But that is not really what I am writing you about, Friend * * *. You are a theatre manager. Presumably you are not a motion picture projectionist. Marshall Field, perhaps the greatest merchant the world has ever seen, unless it be John Wanamaker, made a success of a great store—a store which sold many kinds of merchandise which he presumably knew next to nothing at all about.

"How did he do it?

"Very simple! He employed men who were expert in each line of goods, and asked or demanded only one thing, namely, that they MAKE GOOD.

"My own conception of the successful theatre manager is a man who follows right along those lines. He, for example, employs a man to take charge of his projection department. He gives him a free hand, but demands results. He expects to be consulted in expenditures of considerable amount, but does not quibble over or even ask to be consulted about small things—and the price of two exciting lamps is a very small thing, friend * * *.

"If the chief projectionist does not deliver the goods, or if it is found he is wasting, or

working inefficiently, he gets himself all nicely fired.

"What's that? The union won't permit you to discharge a man? Oh yes, it will. Not a union official, no matter how hard boiled, would have the nerve to compel you to retain a man whom you could show was wasting supplies, or not delivering the goods as well as could be expected, considering what he has to do with.

"However, don't imagine just because your chief projectionist installs a new intermittent sprocket while the old one looks undamaged to your nude eye, or heaves out an exciting lamp which has an 'almost' straight filament, that he is wasting. IT IS YOU WHO ARE WASTING WHEN YOU ATTEMPT TO MAKE HIM USE THE OLD SPROCKET OR LAMPS.

"You must remember, Friend * * * that you may easily 'save' $5 by refusing to permit the buying of new parts and lose $50 AT THE BOX OFFICE. It's being done every day. My advice to you is to get those lamps and take them up to the projection room at a gallop."

GIVES REAL HELP

I PUBLISH attached letter not in any spirit of boasting, but merely to show that responsible companies find the EXHIBITORS HERALD-WORLD to have greater value than any other publication in the business. Take note of the next to the last paragraph. It is by no manner of means the only such letter we have received. I trust Mr. Schulte and the Burgess Battery Company will pardon me for having thus used the letter.

"Our firm has been making high voltage radio 'B' and 'C' batteries for many years and it was my privilege to be acquainted with the early design of these batteries for army and navy radio equipment. I saw dry cell batteries grow from a small production to a large volume for war stores for the proposed '1919 spring push.' After the war they dropped off and then climbed slowly through amateur radio to broadcast receiver volume within a year. The last few years there have been no spectacular developments that required dry cells but we did have an idea that in the production of sound from films there would be some place for them. This has been somewhat confirmed through a visit that I have just made to a number of the New York studios and I find that there is but little standardization of equipment and that designs are changed every day.

"At the R C A headquarters, the EXHIBITORS HERALD-WORLD was called to my attention and I have now become an enthusiastic reader of it because of your articles that will be so helpful in our work. We wish to call your attention to the enclosed circulars indicating our interest in dry cell uses and say that we have a radio laboratory that can intelligently study radio circuits and amplifying systems. It is our hope that we can make contact with sound-picture engineers and help on the dry battery problems, and probably relieve them of that part of their work.

"This letter is being written not to solicit or to ask any favors, but more as an expression of relief at having found a magazine and a writer which has given us real help.

"We are sending a check of $3 for your Bluebook and we only hope that this will be issued shortly so that we can become better acquainted with the actual problems that may interest us."

SOUND SOUNDS THE TOCSIN OF EDUCATION

THE following paragraph is taken verbatim from the editorial page of the American Projectionist. It is presumably written by and expresses the opinion of our good friend, able writer and able projectionist, George Edwards, whom most of you know and for whom I have large admiration. The paragraph reads:

"The need for education was strongly demonstrated with the coming of sound and the projectionists did remarkably well under extremely difficult conditions. The need for education and progress in projection is greater than ever, for the motion picture operator of yesterday, who is the projectionist of today, must prepare himself to be the executive of the future."

I approve of the meaning friend Edwards apparently wished to convey, but nevertheless feel moved to comment, which same I know Edwards will read with kindly eye and friendly understanding.

It is all very true that the need for education in the projection field was "demonstrated by the advent of sound," but it also is very cool, if not an entirely cold fact that the need for education had been very thoroughly demonstrated long years before sound came. It was not the "demonstration" provided by the advent of sound, half so much as it was the SCARE it gave a lot of "practical men" who had sneered at technique, at books, at educational departments and at about everything else which meant mental exertion devoted in any degree to study.

Sound came upon them right smack out of what they thought would always be a perfectly clear sky. They had absolutely no preparation for it, and those who had sneered at study got the outstanding JOLT AND SCARE OF THEIR LIVES. And I don't mean maybe either!

Gone were those lovely "machine operator" days of "practical men." There was no "practice" on which to fall back. They were suddenly, and with some violence shoved right out into the midst of equipment which they who admittedly knew absolutely nothing about technical matters were called upon to handle. And the new equipment and work smelled to High Heaven of the very most technical sort of technique.

There was just one saving feature, namely: Most of them were so thoroughly and completely scared, after the first slant at the equipment, that they did not dare do one single thing except follow the directions supplied by the installation and service engineers. Upon that plan they "did remarkably well under extremely difficult conditions." As a matter of fact, however, the men were themselves the chief "difficult condition," as I have been told by many, many installation and service engineers. The fact remains, however, that he might have done very, very much better had he studied the technique of motion picture projection during the years before sound came, thus accustoming himself to the intelligent consideration of such matters.

As to the statement that "the motion pic-

ture machine operator of yesterday who is the projectionist of today must prepare himself to be the executive of tomorrow"—well, I don't know about the "executive" part of it, but most emphatically he will do exceedingly well to prepare himself for bigger and better things, and for much greater responsibilities. If he refuses or fails to do that he might as well begin staking out some job for himself in some other line of human endeavor.

Mark you well, I am not quarreling in any degree with what I believe is the real meaning of the quotation. It is true and it is good. I wonder when, if ever, projection will awaken to the urgent need for A COMPETENT APPRENTICESHIP IN PROJECTION, EXTENDING OVER AT LEAST ONE OR TWO YEARS. Unless I am in error, and I am pretty certain I am not, even the plumber and the bricklayer novice is obliged to complete an apprenticeship of at least that length of time before he is permitted to announce himself as competent, and is given a "card" declaring him to be a "Plumber" or a "Bricklayer."

But here we have a thing which requires intimate, accurate knowledge of many phases of electrical action, as well as the action of many sorts of electric machinery; intimate knowledge of the action of light, both as an open light source, through lenses and by reflection; a knowledge of mechanics sufficient to enable him to successfully handle high speed apparatus functioning, under relatively heavy strain, at one ten thousandths of an inch clearance and of delicate acoustical-electrical machinery and acoustics, all of which automatically raises projection to the level of a PROFESSION. Yet it is cold fact that into it any one may butt his way at any time, without anything but the most sketchy, nebulous, elementary knowledge, and be permitted to man-handle the finished product of a great industry in a manner which lowers its value to the buyer, perhaps to a mere fraction of its possible worth in entertainment, at the same time working possible injury to the eyesight of audiences and great harm to the equipment.

IS THAT GOOD SENSE? Is it even ordinary common sense?? Is it good business??? Is it good anything else????

LUNCHEON FOR PRESIDENT CANAVAN

ON Thursday, November 14, the Projection Advisory Council gave a luncheon at the Hotel Astor, New York City, to William F. Canavan, president, IATSE and MPMO of the United States and Canada.

The affair was by far the most representative gathering ever assembled under the banner of motion picture and motion picture-sound projection. Not only were men in attendance from many cities, but also men high up in the councils of great corporations affiliated with the motion picture industry. The total number of guests fell just below 175.

When time and space permits, I shall tell you more concerning the underlying purposes of the luncheon, and the part it plays in the plans of the Projection Advisory Council.

Our Capitol City, Washington, sent several men, one of whom was N. D. Golden, acting chief of the Motion Picture Division of the Department of Commerce of the government. The Washington projectionist's local union also was well represented. RCA Photophone sent its chief engineer, M. C. Batsel, accompanied by J. Francis, manager of the service and adjustment department. ERPI also was there, though unfortunately I failed to secure the names of its representatives. The International Projector Corporation sent vice presidents Michel and Samuel Burns, together with sales manager Herbert Griffin and general advertising manager P. A. McGuire.

The IATSE and MPMO was there in the form of the entire executive staff of its main office. Local Union 306, New York City, was represented by its entire executive staff, headed by its president, Samuel Kaplin. Philadelphia, Pa., Boston, Mass., Harrisburg, Pa., New Haven, Conn., and Boston, Mass., were among the cities from which men came for the affair. There were others.

The National Carbon Company sent the redoubtable and well loved Will Kunzmann and another man. As a matter of fact it would require too much space to set forth all the names I would really like to. We must move along to the address of President Canavan, which I feel both theatre managers, exhibitors and projectionists should have in its entirety. It is, from many standpoints well worthy of careful perusal. It is a very able document. You will read it on page 38.

DUDIAK APPROVES FREIDRICH'S ANSWER

FRANK DUDIAK, Fairmont, W. Va., says: "Commenting on Karl Freidrich's answer (September 7 issue), as per your suggestion, his method of caring for the batteries is excellent. In fact he watches the batteries more closely than I think does the average projectionist—even more than do I. It is more generally accepted that the batteries be cared for as described previously in the BLUE-BOOK SCHOOL, in which there is a slight variation of inspections and routine duties.

"There is some difference as between Brother Freidrich's routine of over-charging and my own. I over-charge the F batteries once each week, and the H batteries once each month for about one hour."

I have referred Brother Dudiak's answer, and Freidrich's as well, to the Exide Battery Company, which comments as follows, through Mr. John McGuiness, one of the heads of their engineering department:

"Replying to your letter concerning Mr. Dudiak's comment on Mr. Freidrich's method of caring for batteries in sound picture service, we heartily agree with same. The main point under discussion appears to be the matter of over-charging, hence a brief statement of the necessity for over-charging will, we think, not be amiss.

"No piece of apparatus of any sort is 100 per cent efficient. That is to say it will not operate with 100 per cent efficiency. There is always a loss which occurs in operation and for this reason it is necessary to put into a storage battery somewhat more charge than is taken out in the form of discharge. Just what this excess should be, measured in percentage of the discharge, may vary over a considerable range, since it is affected by the rate of charge, the frequency of the discharge, the extent of discharge, and by other factors which cannot be very closely watched by the motion picture sound projectionist.

"However, this much is certain: The battery must receive some over-charge or it will gradually run down. If there be no such over-charge, then the run-down condition of the battery will soon make itself evident in the improper working of the equipment it supplies power to.

"The tendency of most projectionists is to give the batteries far too much over-charge, This process does not in any way interfere with the operation of the battery, but it does have the effect of shortening the life of the battery. It therefore represents waste. This tendency to excess over-charging is fully borne out by our experience in the motion picture sound field all over the country. We therefore are very glad you have brought this matter up.

"We would suggest the modification of Projectionist Freidrich's routine by reducing his once a month five hour charge to one hour once a month. Here is the rule which should guide all projectionists: WHEN THE SPECIFIC GRAVITY OF THE ELECTROLYTE WILL GO NO HIGHER IT IS A CERTAIN INDICATION THAT THE BATTERY IS FULLY CHARGED. Any extra charging is merely for the purpose of making sure that the specific gravity will go no higher, and THIS CAN BE FULLY ACCOMPLISHED IN ONE HOUR WITH A BATTERY WHICH HAS BEEN IN REGULAR OPERATION, JUST AS FULLY AS IT CAN IN FIVE HOURS.

"Projectionist Dudiak intimates that the average projectionist is not as careful in checking up on the operation of the batteries under his charge by means of frequent gravity readings as is Projectionist Freiderich. We must say our general experience seems to confirm this.

"It was partly with this in mind that manufacturers of equipment adopted the plan of providing alternate batteries and using a charging rate 20 per cent higher than the discharge rate, charging the idle battery for the same length of time and while the other battery is working.

"Above we have indicated that a percentage figure for over-charge which would meet all conditions of work could not be very definitely fixed, but under the conditions of service a 20 per cent over-charge rate would certainly be ample to take care of the majority of cases, especially in view of projectionist's tendency to overdo in the matter of over-charging. Very few of them, we find, give too little charge.

"Thus far in speaking of over-charge we have considered it as a part of the regular charging. The term over-charge, as used by Mr. Freidrich, means an extra long charge, which now is generally termed an equalizing charge. The frequency of equalizing charges also is a matter in which considerable latitude may be used.

"THE NEAREST WE CAN COME TO GIVING A GENERAL RULE OR RULE FOR GENERAL APPLICATION, IS THIS: EACH SIXTH OR SEVENTH CHARGE SHOULD BE CONTINUED INTO AN EQUALIZING CHARGE WHEN THE DAILY OVER-CHARGE IS REDUCED TO A MINIMUM. IF REGULAR CHARGING IS CONSIDERABLY IN EXCESS OF THE ACTUAL REQUIREMENT, THEN EQUALIZING CHARGES ARE OF NO BENEFIT. THEY WILL ONLY SERVE TO SHORTEN THE LIFE OF THE BATTERY."

There, gentlemen! That is from the engineering department of the Electric Storage Battery Company, through John McGuiness of its engineering department.

The germinal point of what Mr. McGuiness says is this: WHEN YOUR BATTERY IS CHARGED SO THAT THE SPECIFIC GRAVITY WILL RISE NO MORE, THEN YOU MERELY WEAR THE BATTERY OUT AND SHORTEN ITS LIFE BY FURTHER CHARGING. Just make sure that the specific gravity is at its maximum by daily hydrometer tests, and by trying it on over-charge say once each month.

Please clearly understand that Mr. Freidrich is NOT in any degree to be censured or blamed because he has used an excessive over-charge. This battery stuff is more or less new to us all, and Mr. Freidrich erred on the right side. I am sure he, as well as all the rest of you will be thankful to have the right dope from Mr. McGuiness, who has given us help before now, and upon several occasions. We thank him in the name of this department and its many thousands of readers.

(Department continued on page 67)

THE EXPORT MARKET

Sound Motion Pictures in Europe

*Comprehensively and authoritatively showing the status of sound in Europe as revealed in reports from trade representatives of the U. S. Department of Commerce**

By NATHAN D. GOLDEN

Assistant Chief, Motion Picture Division, U. S. Department of Commerce

THE advent of sound pictures has given rise to many conjectures as to how American-made sound and talking pictures are being received in foreign countries, how the "talkie" will effect our export markets, and how the language problems abroad will be solved. An attempt to answer these questions is the purpose of this paper. Before going into that phase of the subject, however, it might be well to give you an idea of our exports for the first six months of 1929 and the corresponding period for 1928.

During the first six-month period for 1929, exports of American motion pictures to all countries amounted to over 121,000,000 linear feet as compared to 112,000,000 linear feet in 1928. This increase of over 9,000,000 linear feet of American motion pictures, indicates pretty fairly, that sound or talking pictures have not curtailed our exports in this commodity, at least not up to the present time.

My first observation is that Europe still remains our most important market and offers the greatest potentialities for sound and dialog films, dependent, of course, upon the rapidity of sound installations. Such installations have not been made as commonly as might have been expected, owing to the fact that European theatre owners are confronted with the financial burden necessary for installing the required apparatus. Relief along this line seems to be approaching, with the recent announcement by certain large American electric companies of a smaller apparatus and facilities for the financing of it. This smaller apparatus, comparable with the best makes in Europe, will serve well in the smaller theatres which literally dot Europe.

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With approximately 27,000 theatres in Europe seating about 12,000,000 people, only 19 have a seating capacity of over 3,000; 23 seat from 2,500 to 3,000; only 84 have from 2,000 to 2,500 seats; 267 have a seating capacity from 1,500 to 2,000 and 1,250 from 1,000 to 1,500 seats each. There are more than 18,000 theatres (a good proportion of which barely qualify as motion picture theatres) with less than 500 seats each. The average cinema capacity in Europe is less than 480.

Let us now discuss briefly sound film conditions in the more important European markets, beginning with Germany, where the more technical aspects of sound film production has received more attention than the others.

The first German sound film appeared in Germany seven years ago as an experiment. Three years ago, the Tri-Ergon system was much spoken of, but owing to lack of German capital, its company was compelled to exploit the patents in Switzerland. Only in 1928, spurred by the increasing success of American sound film activities, did Germany turn to furthering, organizing and financing its domestic sound film industry. The Tonbild-Syndikat A. G. (Tobis) was then established.

The Tonbild-Syndikat was later joined by a number of smaller companies holding various sound patents; then the leading German electric concerns—A. E. G. and Siemens-Halske, which had worked out a number of useful processes and had even produced some experimental pictures—entered into action. Together with Polyphon-Werke A. G., they founded the Klangfilm G. M. B. H. After several months of competition and patent war, Tobis and Klangfilm joined their interests, Klangfilm dealing with the production and sale of reproduction apparatus under the patent of A. E. G. and Siemens, and Tobis producing recording apparatus under its own patents (of which it possesses about 500) and awarding licenses for the production of sound pictures. It has already signed a contract to this effect with the U F A, and is preparing to exploit the same licenses in other German speaking countries.

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The German sound film production was actually started April 8, 1929, when an important contract was signed between Klangfilm and U F A. Under this contract, Klangfilm-Tobis is to furnish recording equipment for four large sound studios, which are being built by the U F A in Neubabelsberg (Berlin).

U F A is now producing its first sound film in the Klangfilm studios, and it is planning to release 22 "talkies" during the 1929-30 season, under the Klangfilm system. It seems that the wiring of theatres is keeping pace with production, for as of May 1, thirty German theatres were equipped with Tobis apparatus. The present monthly output of Klangfilm is said to amount to 20 such installations, and it is expected that this output will later reach 80 monthly.

Latest prices announced in Germany for Klangfilm-Tobis sound apparatus for theatres, run from approximately $3,200 to $15,000, according to the size of the installation.

Of the 5,200 German motion picture theatres, only a few are large enough to install talking picture equipment at the present time. It may be roughly estimated that 193 theatres with seating capacities over 1,000, and approximately 700 theatres with seating capacities from 500 to 1,000, offer an early market for reproducing apparatus.

One American company had installed its apparatus in five Berlin theatres, but a permanent injunction handed down against it forced the withdrawal of this apparatus and of the company in question from the German market. However, negotiations are in progress between German and American electrical concerns to bring about a combine which will end all patent suits of the parties concerned.

German feature film production has slumped badly in recent months. This is due to the German inability, so far, to turn out sound films, and the native industry's fear to produce too many silent films. Exhibitor demand is irregular, and spot-booking is sought more now than formerly, since cinema owners are afraid to contract too far in advance for silent production. Feature imports are also necessarily lower than last year, because of the "kontingent" limitations. But while some slump was due in view of the sound film departure, a general depression was in no way expected.

During the year from July 1, 1928 to June 30, 1929, the German sound film industry produced and submitted to censorship, 75 sound pictures totaling 17,814 meters in length, making the average length of each sound picture about 235 meters, which comprised short speeches, musical scenes—and similar sound experiments. During the same period, two foreign sound features and three shorts were censored in Germany.

The production industry is at present in a state of defense against any foreign "talkie" invasion. The producer is today faced with lack of capital; and because of the "talkies," the possibility of marketing German films abroad, especially in England and America, has almost collapsed.

German producers are losing no time, however, in solving the language problem. One producer in cooperation with an English company, is now producing a bi-lingual "talkie" in England.

▲

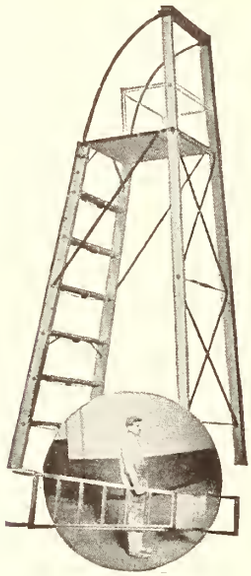
Much space is devoted by the German press to the question of sound film censorship in so far as sound shorts are concerned. Sound features are subject to contingent regulations and are treated as silent films. A number of American sound shorts have already been brought on the German market without any import restrictions. One American company, however, has recently registered 20 more short sound pictures to be imported into Germany; but since the foreign trade committee claims that the existing regulations do not include provisions for sound shorts, it has refused to grant an import permit for them.

At present, there is under consideration by the German government, a proposal to establish a special contingent for talking pictures. The proposal is drastic; it will allow the importation of only one foreign "talkie" to every German "talkie" shown. Moreover, the Reichsarat, the governing committee representing the German states, has recently adopted new amendments to the German cinema law. Although these amendments are contrary to the ruling of German courts, they subject all dialog of sound film to censorship.

All pictures disparaging Germany abroad will be banned for exhibition, even if the German censors have passed the picture after deleting the objectionable scenes.

It is not likely that all the new rules will

*This article by Mr. Golden was originally a paper read before the Society of Motion Picture Engineers at its meeting this fall in Toronto.



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become law, for they will have to be considered by the Reichstag in about four to five months' time.

It is extremely interesting to follow the international aspect of the German sound film industry. It appears that the U F A's first sound pictures will be synchronized musical films, intended for world distribution. As a matter of fact, by a sound film agreement between U F A and the Italian Ente Nazionale per la Cine-matografia, the latter's product will be released in Germany and exhibited in all theatres equipped with Klangfilm apparatus. On the other hand, the Ente Nazionale is reported to have acquired the entire U F A sound production for 1929-30, with a view to showing these pictures in properly equipped Italian theatres.

The German industry has a double tie-up with Great Britain; The British Union Corporation (Ltd.), has an important share in the Polyphon Werks A. G., which is one of the founders of the Klangfilm, and the British Photophone, Ltd., has a financial interest in the Tobis. There is, moreover, a German coalition with Russia. In fact, a contract is said to have been concluded in April between the German Prometheus A. G., the British Photophone, and the Russian Meschrabpon-Film, for joint production and distribution of sound pictures, and the sale of German and British sound apparatus for Russian theatres.

For the exploitation in other countries, a company is now being established in the Netherlands by Dutch financial companies, with Tobis reported to be having a 25 per cent share in the capital and profits.

German sound film interests were furthered recently with the creation of the International Talking Screen Production, Ltd., a registered British Company which acquired the entire capital of the Filmwerke Staaken A. G. (German) and Derussa (German-Russian), and 51 per cent of an American company.

These German sound film developments and international tie-ups show the German industry still to be in a rapidly evolving stage, but there does exist a possibility of such a well organized and efficiently conducted program as to overcome the present difficulties in the film industry, and to acquire a domination of the Continental sound film market.

Great Britain

In proportion to the number of theatres, sound motion pictures in this country are progressing as rapidly as in the United States. It is estimated that there are over 4,000 theatres in Great Britain, of which 680 have a seating capacity over 1,000 and 2,231, with seating capacity ranging between 500 and 1,000.

At the present time there are about 400 sound reproducing installations in the theatres of Great Britain. While this figure is small as compared with the 6,000 or more installations in the United States, other theatres are being equipped as rapidly as the apparatus can be received in Great Britain.

The advent of sound pictures has brought about a situation in the quota system, unlooked for at the time of its framing. It is understood that there is a movement afoot in Great Britain to modify the Film Act, the promulgation of which, 18 months ago, led to the formation of a number of British film companies with the object of producing a large part of Great Britain's requirements. Had the trade developed along expected lines, the formation of these companies would have been justified, and the British industry would have been in a thriving condition. But nobody dreamed that in the short space of 12 months, the demand for pictures would be reduced from 700 features to 300 or 400 per year. The leading theatres in the country have gone in for the "talkies" almost exclusively, and the silent picture is fast disappearing from the British market.

Producers in Great Britain are losing no time in reorganizing their studios and reshaping their production schedules to cope with a situation similar to the one that existed in the United States 18 months ago, when all the producers began laying plans for the production of sound pictures on a large scale. British International Pictures, a newly formed company, also has under production its first sound picture. Gainsorough Pictures, Nettlefold and various other companies have under actual production sound feature films. The Blattner Sound System, which operates entirely differently from all others, the sound being recorded on a metal tape, is to be used by Max Reinhardt in all his feature stage shows. Reinhardt intends to include scenes in sound and color film in these productions, the first of which is now in the process of production. A new company has recently been formed to turn silent films into synchronized form, probably with dialog. This firm has secured a studio within easy reach of London, for which a complete American recording apparatus has been ordered. A large number of British and other films which are now being offered as silent features, will thus be available in sound and talking form.

Production of talking pictures in several languages is taking on large proportions. British press reports indicate that at the Twinchenham Studios, ambitious plans for the making of two 100 per cent talking pictures will shortly be under way. They will be made in English, French, and German, the English version by an English director, the French by a French director, and the German by a well known German. Another press report informs us of the extensive plans of another producer for the creation of an international "talkie" studio, which is to have 20 stages, to be built near London with the latest devices and manned by the best technicians that Great Britain and the world can supply. It is the plan of this multilingual film center to produce the English version of the picture with the Continental producers present, with whom arrangements for cooperation are to be made. When the English version is completed, the first of these producers will bring over his native stars and make the talking version for that country. He in turn will be followed by another Continental producer, and so on. In this way "talkies" for France, Italy, Spain, Sweden and other Continental nations will be made. By using the same story, sets, costumes, etc., and with each of these Continental producers paying his share of the expenditure, it is felt that the cost of production of the first version will be from 30 to 40 per cent lower than for a picture made for Great Britain and Empire distribution only; and at the same time the Continental versions will have been produced at correspondingly lower costs.

The number of British sound reproducing apparatuses at present on the market are too numerous to mention. Several of them have proven their interchangeability with American sound pictures, but opinions of those in the trade is that they do not have the quality of tonal reproduction credited to our American devices. Prices for the various English-made synchronizers range anywhere from 195 to 3,000 pounds.

France

The development of the sound film in France has been at a standstill, owing to the protracted delay in settling the regulations for the administration of the French Film Control Decree for the film release season 1929-30. Coupled with the decision of American distributors to withhold contracts for the 1929-30 product, in view of the uncertainty of the number of films which could be imported into the country under the terms of the new French film regulations, the leading American sound film equipment manufacturers, last March ceased making contracts for the delivery of either recording systems or reproducing apparatus.

The fundamental demand expressed by the theatre-goers themselves has already forced three of the Boulevard first-run theatres to install sound equipment. Concerning the potential demand for this equipment, however, it is safe to predict that it will be several years before there will be as many sound installations in France as there are in the United

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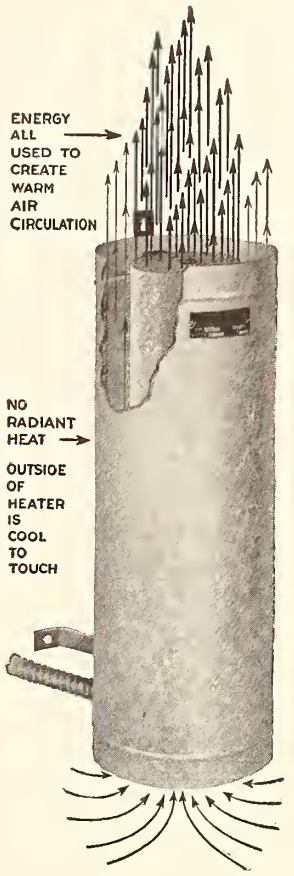

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States at present, in proportion to the population or to the number of theatres. The majority of French exhibitors are either too conservative to try out this invention before their public advises them to do so, or else the investment looks larger to them than it really is.

As regards the potentiality of reproducing equipment sales, it is believed by those well versed in French film circles that the wiring of a great many houses other than the so-called first-runs, will depend upon the supply of French dialog films. Foreign "talkies," either in part or in full, or the straightaway sound-synchronized films, will not induce the owners of these neighborhood and small town cinemas to invest in expensive house wiring. Exhibition leaders in France are outspoken in their claims that the provincial cinema-going public generally will not tolerate the substitution of synchronized sound for orchestral music; nor will they be expected to absorb foreign dialog films. American superproductions, however, with short dialog sequences and box office names, or strictly sound synchronized in manufacture, will continue for a long while to attract capacity audiences in French first-runs. At the present time there are about ten theatres in France wired for showing sound pictures, and it is estimated that there are close to 350 theatres in France with a seating capacity over 1,000 and 1,300 theatres with a capacity from 500 to 1,000, which are potential "talkie" houses.

There are at present but two French studios equipped to record sound films. These are the Menchen studio at Epinay (just outside Paris), which is controlled by Les Films Sonores Tobis, the French subsidiary of the Tonbild Syndikat of Germany (Tobis), and the Gaumont studio in Paris. Although it is said that plans are under way to equip for sound film purposes the studios at Billancourt and at Neuilly (immediately adjacent to Paris), the information, however, is not authentic.

While no American recording equipments have been delivered in France to date, it is felt certain that with the settlement of the French film controversy and the resumption of trade activities of American interests, several orders for recording equipment will be placed with American companies.

The only equipment announced as available for purchase in France is Tobis-Klangfilm. This recording apparatus is installed at the Menchen studio, but so far nothing from this studio has been exhibited. The Petersen-Poulsen System, a Scandinavian invention, which is being fostered in France by the Gaumont Company, has been used more extensively for short films; one feature is also known to have been released. In this system, sound is recorded on a second film, similar to that of British Acoustics. The results have not been satisfactory, according to this trade, and little hope is held that the system will be much in favor. The Cinevox process is being sponsored by a well-known French producer and distributor, but little is said about this system, except that it is sound-on-film; it should offer no real competition for American outfits.

In view of the unsatisfactory credit conditions in film circles, and the heavy demands made on sales of recording equipments, it is probable that only the few larger producers will be able to contract for the expensive American installations. So far as the numerous smaller producers are concerned, they will either be obliged to rent space in equipped studios, or to confine their activities to silent film production as in the past.

Several American companies and representatives of Tobis, Petersen-Poulsen Cinevox and Melovox are in the French market for sales or reproduction equipment. The Thomson-Houston Company is advertising a non-synchronous reproduction device; companies selling the Bona apparatus, Ampliphonaubert, Survox, Erkaphototone and Synchrophone are reported to be in the formative stage.

Italy

Sound and talking "movies" have been introduced into this market, and with the exception of the language difficulties, have been well received. Italy with more than 2,000 theatres, 155 of which have a seating capacity of 750, should offer a very fertile field for American sound installations.

Production in Italy is limited. The Ente Nazionale, a concern aided by the government, and the Pittaluga Company are the chief producers. The Ente, which has adopted British Talking Picture apparatus, has already taken the exterior sets of their first Italian talking picture. The making of this film has aroused considerable interest in Italy, since it marks the government's entry into a new field. Of all Italian producers, Pittaluga has announced the most ambitious production schedule. Six features with sound are scheduled, and 26 sound shorts are under contemplation.

The progress that has been made in the United States in the development of sound pictures has prompted various persons in the moving picture industry in Italy to consider the possibility of utilizing them for the production of Italian grand opera. In the making of the silent picture, Italy has had little success but sound pictures should offer Italy an opportunity in this regard.

Austria

The prospects for sound films in Austria are not very promising, owing to the number of small theatres. There are but 19 theatres with a seating capacity over 750, and 53 with seating capacities between 500 and 750, which may lend themselves to sound installations. But it is estimated that even the five largest cinemas in Austria could not afford to pay

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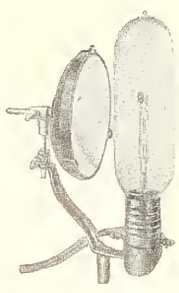

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No cinema in Austria had yet been wired for sound films, but it is planned to equip a small theatre in Vienna at an early date. The Filmton Ges. claims that it has Austrian patents on a sound film system similar to an American system which can be fitted to any type of apparatus with practically no difficulty or loss of time. The Marconi-Gefra system was recently presented in Vienna; the prices of this device ranges from $1,500 to $4,000.

Austrian interest in sound films has increased enormously within the past few months. Already one company (Astra Film A. G. near Vienna) has begun the manufacture of sound films on an American system, using the disc method. Another company has recently been formed (Filmton Ges. i. G.), and production is expected to start during the next 12 months. Back of the Filmton Ges. i. G. are "Gefra," the leading radio concern of Vienna, and the Marconi people. Reproduction sets are at present made by Astra Film A. G., while Gefra, which is interested in Filmton Ges. i. G., claims that it is already making recording apparatus.

Hungary

Hungary has approximately 450 motion picture houses, 93 of which are located in Budapest. Only five houses in the entire country are capable of accommodating over 750 people, the average seating capacity being about 300. Plans are under way in Budapest to equip the three largest theatres in that city with reproduction sets. With the exception of the U F A theatre, which will have a Tobis installation, the others will be wired with American equipment.

With the scarcity of large houses, the prevailing limitations for the immediate installation of sound equipment in Hungary is very evident. Important as this feature may be, it is not the only obstacle in the way of sound pictures in Hungary. The Hungarian language is the only one spoken in this country, and this, quite naturally, would eliminate talking pictures unless produced in the native tongue. Sound-accompanied pictures may find a market in Hungary after installations are made in theatres with reproducing apparatus, and leaders in the Hungarian industry feel that sound synchronized pictures will prove popular.

At the present time, none of the Hungarian studios are equipped for the production of sound films; neither has Hungary manufactured any type of recording or reproduction apparatus. Owing to the scarcity of capital, it is doubtful whether the necessary funds could be obtained at this time to acquire or manufacture recording apparatus in Hungary.

Spain

The development of sound motion pictures for the present is not very promising in Spain. English-speaking films will naturally be barred because they would not be understood by the Spaniards. But synchronized pictures, such as those reproducing musical scores and sound effects, will have a future in this country. It is suggested that as theatres in Spanish-speaking countries are adapted to sound films, there might be an opportunity for Spanish producers to supply Spanish-speaking films to those markets.

Equipment now offered in Spain is considered to be expensive, running as high as $18,000; it is felt by those in the trade that if these prices were brought down within reach of the Spanish exhibitors, there would probably be room for five installations in Madrid this year, three in Barcelona, and possibly one each in Bilgao, Zaragonza, Valencia, and Seville.

Spain with more than 2,000 theatres, has nearly 300 with a seating capacity over 1,000; 600 seating from 750 to 1,000; and 450 with a seating capacity of from 500 to 750, which should lend themselves to sound reproduction installations. So far, only one theatre is wired for the reproduction of sound films, but two others will be wired in the near future.

None of the Spanish studios are as yet

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See list of installations on page 40

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equipped for the recording of sound pictures, and no such apparatus has been manufactured in Spain.

Czechoslovakia

At present, five motion picture theatres in Czechoslovakia, representing a total seating capacity of 4,500, are equipped with sound reproduction sets, all of them being in Prague. Two of these theatres have American apparatus; two have German "Klang-film" equipment, and the fifth theatre has installed a Dutch reproduction set. There are some 40 theatres in this country, seating over 750, and 368 theatres seating from 500 to 750, which could be wired for sound pictures.

The distribution of talking films will be very limited, since the Czechoslovak theatregoers will come two or three times out of curiosity to see and hear a talking film the language of which they do not understand, but are unlikely to attend regularly. German dialog pictures might find a fair distribution in the territory close to the German and Austrian frontiers inhabited by German-speaking people, provided theatreowners equip their houses with reproducing equipment.

It seems improbable that dialog films could be produced in this country under present circumstances, since domestic production of motion pictures suffers from lack of capital and will not be able to afford the purchase of expensive recording apparatus. In addition, the domestic market is rather small, and there are no export possibilities for Czech talkies.

The sound film proper has better prospects, according to leaders in the industry. It is reported that motion picture producers of Czechoslovakia contemplate making sound-films with the cooperation of foreign producers, whose sound recording studios could be used for this purpose. The Elekta Film Company is now taking Czech sound pictures in a studio in Vienna for a film which is partly sound-synchronized.

Czechoslovakian film distributors are rather skeptical as to the lucrativeness of the distribution of sound films in their country, maintaining, that the expensiveness of the reproducing equipment will permit only a limited number of theatres to install the necessary apparatus. Thus the circulation of sound films will be very restricted and their price very high.

Poland

No theatres as yet have been wired for the reproduction of sound films in Poland. The situation is causing considerable perplexity among cinema owners. They have been experiencing poor business for the past six months and are reported to be in a very poor financial state. Their ability to go into the sound film field, therefore, depends chiefly on the willingness of the banks or other financiers to aid in the wiring of their theatres. If this financial backing can be secured, probably 50 cinema owners in the large cities of Poland may arrange for the installation of sound reproducing apparatus when they can satisfy themselves as to how the Polish public will accept sound pictures in a foreign tongue.

Corner of a foyer, Plaza theatre, Melbourne, Australia. Cedric H. Ballantyne & Associates, architects.

Sweden

According to reports sound motion pictures have met with the approval of the Swedish cinema-goer, and several additional theatres will be wired in the near future. Sound pictures have been shown in Stockholm since May 2, 1929, and the attendance has been unusually high. While there is considerable adverse criticism regarding the talking picture, there are strong indications at least in Stockholm, that the public prefers the sound film to the silent. Talkies have been limited to a few short-length newsreels, with the exception of one American feature; however, a great number of features have been shown using sound effects, music and singing.

It is estimated that there are about 1,500 motion picture theatres throughout Sweden, 25 of which have seating capacity over 750, but at present there are only seven theatres in Sweden equipped for showing sound pictures, six of which are located in Stockholm and the other in Malmo. Six of these installations are of American manufacture, while the other one is the invention of a Swedish engineer. The prospects for the sale of sound equipment in Sweden depend, to a large extent, on the initial cost and whether or not the apparatus can be used with both American and European sound films.

Sound pictures have not yet been produced in Sweden, but it is reported that the Svensk

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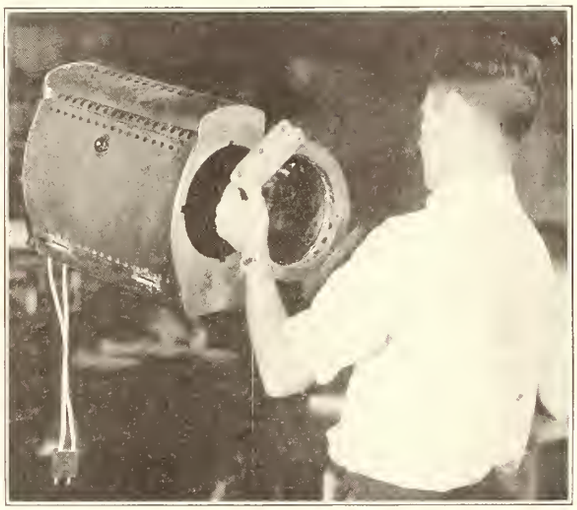

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Film Industri of Stockholm intends to produce during the current year, two sound pictures. Neither recording nor reproducing sets have been manufactured in Sweden. The German Klangfilm sound reproducing equipment is being installed in one theatre in Stockholm, and in another in Gothenburg. The Svensk Film Industri is contemplating using this system in a number of theatres operated by it.

Denmark

Denmark has only 270 theatres, 30 of which have a seating capacity over 500, so it is evident that sound installations will be comparatively limited. A few of the larger theatres have already been wired, and it is understood that apparatus will be installed in several more of the leading theatres later in the year. Leaders in the motion picture industry in Copenhagen feel that immediate prospects for the general sound development are very good.

The old company, Nordisk Film, has completely discontinued operations, due to heavy competition with American and German-made pictures. A new company, Nordisk Tone-Film, has now been organized. It has been producing one-reel sound pictures, running not more than from five to eight minutes in length and composed chiefly of singing or short talks, the cast consisting entirely of local artists.

The recording process now in use is the Petersen & Poulsen system of Danish make. In this system, the picture being made on one film and the sound on another. It would be impossible to use, with the present apparatus, methods of projecting sound films of any other process, owing to the fact that two separate sets of apparatus are required. This device is the only type of recording apparatus and reproduction set used in the Danish motion picture industry.

The Nordisk Tone-Film Company is in close contact with the British Acoustic, Ltd., and the strong Gaumont Company of France, and in this way keeps in touch with the trend of the trade and the types of pictures demanded by the public.

Norway

At present, there are no studios equipped for sound film production in Norway. Neither is there any local manufacture of reproduction sets or recording apparatus. There are approximately ten theatres in Norway having a seating capacity over 750, and 20 others ranging in seating capacity between 500 and 750, which should lend themselves to wiring for sound pictures.

In Oslo, the theatres are owned and operated by the Commune. One independent theatre outside the city, a large modern building seating 2,000, has been in negotiation with an American Company for the installation of sound film equipment. The Commune has also been in touch with the same company for the wiring of its theatres. In addition, one other downtown Oslo theatre is expected to be wired in the near future. If sound films prove popular, three or four other installations may follow soon after. The larger houses in Bergen, Trondhjam and Stavanger will also undoubtedly be interested in the new development.

It may therefore be said, that the immediate prospects for sound film development in Norway are very good, and once the equipment is installed; sound films should be as popular in Norway as anywhere else.

Switzerland

At the present time, three theatres in Switzerland have been wired for sound pictures, all three installations being American reproducing units. It is felt that at the end of this year, the larger Swiss cities, with the exception of Berne, will have at least one theatre each equipped to handle "talkies." Out of total of 300 motion picture theatres in Switzerland, 25 have a seating capacity over

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750. These theatres are potential purchasers of sound equipment.

This country has no moving picture industry, except for very small concerns, each turning out a few reels per year. Thus, practically all films must be imported. At present, all silent films are provided with subtitles in two languages, either French and German, or French and Italian. Possibly the greatest handicap for sound pictures is the very heavy expense involved in the original installation. The Swiss cinema field is at present reported to be greatly overcrowded, and theatres are constantly reported to be in difficulties.

The American system of sound projection is almost universally favored. It is regarded as very much better than the German system, but is also about ten times as expensive. Once the problem of installing such expensive apparatus is solved, it is probable that the language difficulties will be overcome in much the same way as is the case now in Paris theatres, in which the music only is registered, while on the screen the subtitles remain in two languages. The extensive use of sound films is a thing of the future, however, and will not be realized in Switzerland for some years to come.

▲

I hope I have made clear from the foregoing, that the introduction of dialog and sound-synchronized films will, within the next few years create an entirely different situation in the field of motion pictures in Europe. Beyond a doubt, this new invention has been received abroad as enthusiastically as Americans have welcomed it. Time alone will solve the problem of language difficulties at present eincountered in foreign markets where English is not the predominating language. However, production of American dialog pictures in more than one language should not meet with serious handicaps.

Inasmuch as it will undoubtedly be at least two years before the total sound installations abroad will equal or even approach the number in the United States, it is safe to assume that exports of American motion pictures should continue to maintain the same high level as in the past. Those theatres abroad not equipped to present sound pictures will continue to show silent versions of pictures; recently published production schedules of American producers indicate that there will be a sufficient number of silent versions of sound picture to meet the requirements of those theatres in this country as well as abroad.

Organ loft, Egyptian theatre, Boston. Eisenberg & Freer, architects.

The American silent film and the sound film without dialog should continue to dominate the foreign field from a qualitative standpoint. Whether films of this type of manufacture can actually maintain America's prestige abroad, rests entirely on the upkeep of quality and the production of a sufficient number to meet European demand. On this score there should be slight uneasiness.

New Non-Stop Projector Is Developed by German Firm

WASHINGTON.—A new "non-stop" projector is to be introduced to the trade by the German firm A. E. G., one of the biggest German electrical firms, and one associated with Klangfilm, according to the U. S. Department of Commerce. In favor of continuous projection, it is claimed that the light transmitted is 100 per cent, none being wasted by the interception of a shutter.

The A. E. G. projector makes use of a series of mirrors. Each of these in turn moves on its axis as the film travels through, so as to keep the image of each picture reflected in it in the center of the screen. There are a number of these mirrors, which move into place one after the other. The projector has already been installed experimentally in several cinemas, and an attempt is now being made to market the projectors on a wholesale scale.

FOLEY, ALA. — The Elberta theatre opened recently.

HOT SPRINGS, ARK.—Sidney M. Nutt Enterprises has reopened the Central theatre, featuring audiens.

NAPA, CAL.—The Hippodrome theatre has been improved and reopened under Fox-West Coast supervision.

DECATUR, ILL.—The Bijou theatre which had been closed for many months, recently reopened with an all-audien policy.

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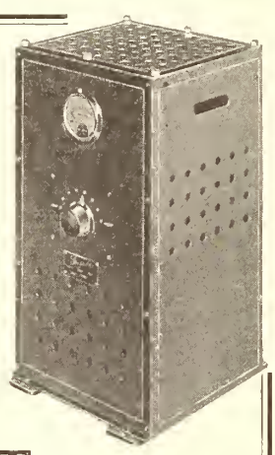

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The Validity of Blue Laws

(*Continued from page 27*)

hibit operation of amusement places on Sunday. However, the first listed case (19 S. W. [2d] 1), which is the newest higher court decision, shows conclusively that an ordinance is invalid which applies specifically to theatres, without including *all* other amusement places.

Occupational Tax Valid

Almost all of the state courts have upheld the valdity of ordinary non-discriminatory tax laws for theatres. The latest case involving this subject is Tharp v. City of Clovis (279 Pac. 69). Here the question presented the court was whether an occupational tax law enacted by a city is valid. The court upheld the law, saying:

"In form, the ordinance apparently was drawn both to license those trades and occupations which may be regulated under the police power, *as well as* to tax those occupations from which revenue might lawfully be raised in that manner. Combining both purposes in one ordinance did not, of itself, affect its validity. . . . One of the most generally used methods of exercising this police power and duty is by means of a license fee, laid and collected, not as a revenue measure, but for the purpose of defraying the cost of regulation and to minimize and circumscribe the activities of the pursuits which have a tendency to become dangerous or objectionable. Unless the city, in fixing the amount of the license, acts unreasonably and arbitrarily, of which there is no evidence in the case before us, the regulation is valid."

Talking Film Censorable

Since considerable discussion has arisen from time to time regarding whether talking pictures are subject to censorship, the case of Vitagraph (145 Atl. 518), presents unusually important legal information. In this case it was disclosed that a state law provides:

"Every person intending to sell, lease, exhibit, or use any film, reel, or view in Pennsylvania, shall furnish the Board, when the application for approval is made, a description of the film, reel, or view to be exhibited, sold, or leased, and the purposes thereof; and shall submit the film, reel, or view to the Board for examination."

Controversy arose over the refusal of the Pennsylvania state board of censors to approve for public exhibition purposes a motion picture film to be displayed on a motion picture screen by the Vitagraph Company (Vitaphone). The latter made application to the board for approval of the film, upon which was a recordation of spoken language. In view of these facts, the higher court held that the film company was required to submit the language, as well as the film, for approval of the board of censors, and said:

"It will of course be generally conceded that without the film there could, in the present development of cinema productions, be no motion picture displayed nor appearance of the shadow actor upon the screen. . . . Viewed then from a commonsense standpoint . . . the recordation of spoken language upon a film constitutes merely a recordation differing in matter and kind from that on a 'silent film' designed to reach the hearing of an audience instead of its sight or vision. It is thus only an incidental variant style or kind of film, and thus comes within the scope of the meaning and application of the generic term 'film.' . . . It is immaterial whether or not the sound film constitutes an entire 'talking picture,' or is only a part or feature of it; the purpose and result of each are identical—its projection upon the screen for public or private exhibition."

Surviving Partners' Rights

Sometimes considerable difficulty arises from partnership agreements. This is well illustrated by the outcome of the recent case of Losch v. Marcin (167 N. E. 514). Here it was disclosed that a playwright named Ongley, who intended to write a play entitled "Birds of a Feather," made an agreement with a man named Woods by which the former granted to Woods the exclusive right to produce the play in the United States and Canada. Woods paid Ongley the sum of $500 on account of royalties to accrue. Later Ongley contracted to pay a man named Marcin one half of his profits for the latter's assistance. Ongley died before he finished the play. However, some one completed it and Woods produced the play referred to under the title, "Cheating Cheaters," and received gross receipts therefrom in excess of $350,000. The administrator of Ongley's estate sued Marcin and Woods to recover Ongley's royalties. The court refused to hold Marcin or Woods liable, saying:

"Marcin and Ongley became joint adventurers in originating and writing the play entitled 'Birds of a Feather.' As partners, they became the joint owners of the contract, which had been executed by Ongley and Woods, as well as joint owners of the manuscript of 'Birds of a Feather,' so far as the same had been written prior to the death of Ongley. When Ongley died, Marcin, as surviving partner, took title to the contract and to the incomplete manuscript. Towards all the world, *except the estate of Ongley,* Marcin became the absolute owner thereof; had full power of disposition, by sale or otherwise, over either document; and became empowered to receive all payments which might be made under the Woods contract, or might be owing from a sale of the manuscript, whether completed by him or remaining incomplete, or from a letting of any rights for the production of the play. . . . Woods accepted the play 'Birds of a Feather' from Marcin, 'with full knowledge that its central idea or plot was the same as that of the play which George Booth Ongley had contracted to write and deliver to him.' Even so, Woods had the right to buy the play from Marcin as surviving partner. . . . If Woods, in making the purchase or lease, was entirely within his rights, he was entitled to stand upon the terms of his bargain with Marcin, and thereafter to make payments of all royalties to him. We think that under the complaint the plaintiff was not entitled to an accounting from Woods."

Liability for Injury

A theatre owner is liable for any injury resulting from carelessness of the theatre employes in keeping the theatre premises in safe condition. Moreover, testimony showing that the equipment believed to have caused the injury was defective, usually results in an unfavorable verdict for the theatre owner, although no positive evidence is produced proving that the injury actually was caused by the defective equipment.

For instance, in Chester v. Schulte (166 N. E. 186), it was disclosed that a youth was killed when he came in contact with an iron pole used for the purpose of carrying wires to illuminate the amusement place. The parents of the deceased youth brought suit for damages against the proprietor, who attempted to avoid liability on the contention that positive proof should be introduced showing that the iron pole caused the injury. Also, he introduced testimony tending to prove that it was impossible that the pole should become charged with electric current. However, since proof was submitted showing that the insulation was defective, it is interesting to observe that the court held the proprietor liable for $10,000 damages, saying:

"It was argued in the court that there was no evidence tending to prove negligence on

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the part of the company. . . . There was evidence tending to show that the wires connecting the pole with other attachments were sometimes swayed by the wind and became crossed, and that the insulation was not perfect."

Liability for Freight Charges

It is important to know that under ordinary circumstances, a theatre owner who ships theatre equipment, films or the like, is liable for payment of the freight charges, if for any reason the consignee refuses to pay the same.

For illustration, in Moss v. Michigan Central Railroad Company (123 So. 90), it was disclosed that a shipper named Moss shipped equipment to a consignee named Benjamin. The freight charges amounted to $177, which the railway company charged to the latter's account. The company was unable to collect the charges from Benjamin, and several months after the shipment was made it sued Moss. The court promptly held Moss liable, and said:

"Ordinarily, the person from whom the goods are received for shipment assumes the obligation to pay the freight charges . . . even when the bill of lading imposes 'liability upon the consignee.' . . . In the absence of an agreement to the contrary, it seems to be well settled that the shipper assumes the obligation to pay the freight charges *whether the bill of lading so requires or not,* and this obligation is ordinarily a primary one, and even though the bill of lading contains a provision imposing liability upon the consignee, 'for the shipper is presumably the consignor.' . . . It is well settled that though the goods are *only* to be delivered upon payment by the consignee of the freight charges, the shipper is not relieved on account of a delivery by the carrier of the goods to the consignee without collecting the charges, though credit is voluntarily extended to the consignee. This right to collect from the consignor can only be barred by limitations or contract."

Liability for Storage

It is well known that a railroad company ordinarily is liable *as an insurer* against loss or injury to shipper merchandise, except where the damage results from an act of God, fault of the shipper, inherent quality of the goods, or a public enemy of the United States. On the other hand, a warehouseman, or any other person who stores goods for pay, never is liable for loss or injury to stored goods, unless such loss results from lack of ordinary care.

Therefore, it is important to know that the liability of a railroad or express company is automatically reduced to that of *ordinary care,* where the loss occurs *after* the theatre owner fails to accept delivery of a shipment within the time specified on the bill of lading, usually 48 hours.

Corner of lounge, Nomar theatre, Wichita, Kan. Boller Brothers, architects.

For example, in Bonura & Company, v. New Orleans & N. E. Railway Company (123 So. 149), it was disclosed that a consignee failed to accept a shipment within 48 hours after receiving notification of its arrival. Soon afterwards the shipment was destroyed by fire which did not result from negligence of the railway company. In view of these facts the higher court held the owner of the merchandise not entitled to recover the full value of the shipment, saying:

"If defendant (railroad) is liable at all, it is liable only as a warehouseman, and its liability as such depends upon whether the goods were destroyed by reason of its fault. . . . It does not appear that defendant (railroad) failed in any respect to exercise reasonable caution . . . and, being free from fault, are not responsible for the loss of the shipment."

Lease Contract

The law is well established that a theatre owner who does not occupy a building under a lease contract, but merely on a month to month rental agreement, is entitled to recover compensation for any damages to his property or equipment, providing such damages result from the landlord's negligence. However, it is important to know that where a lease contract exists between the landlord and a theatre operator, the courts invariably interpret the legal rights and liabilities of the two parties by strict reference to the provisions of the terms of the lease contract. For instance, in Buchanan v. Tesler (148 S. E. 614), an owner and a proprietor entered into a lease contract containing the following clause:

"It is agreed that lessor (landlord) is to be called on to make no repairs of any nature

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True to Nature Flowers and Shrubs

are used by the best Theatres for the decorating of ORCHESTRA PITS LOBBIES, FOYERS STAGE and AUDITORIUM

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Hoods with Holders for Cove Lighting

There is no successful substitute for natural colored glass for color lighting.

or wherever colored lights are used.

RECO Color Hoods are the standard specification of the foremost theatres in America for Cove and various indirect or concealed lighting.

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Colors: Ruby, Green, Amber, Canary, Blue and Special Cove Blue.

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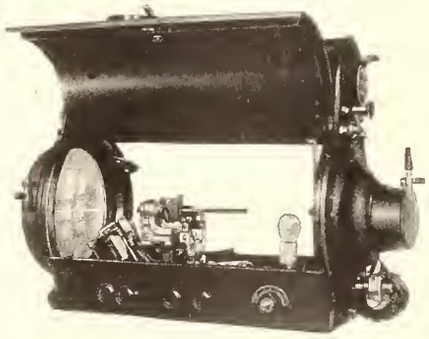
"Everything in Theatre Color Lighting Equipment"



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Motion Picture Projection

Another step forward in the development of High Intensity projection.

Snow White High Intensity Light, equal in screen illumination to the older High Intensity Lamps. Gives more and better light for current expended.

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whatsoever during the term of this lease, except repairs to roof."

Several months after the tenant had taken possession of the building, he observed that the side walls leaked. He notified the landlord, who failed to repair the defects, with the result that the equipment in the building was considerably damaged. He sued the landlord to recover the amount of the damage, contending that a landlord always is responsible for damages negligently caused a tenant, notwithstanding the provisions of a lease contract. However, the higher court held the landlord not liable, since the latter agreed in the contract to repair *only* the roof, saying:

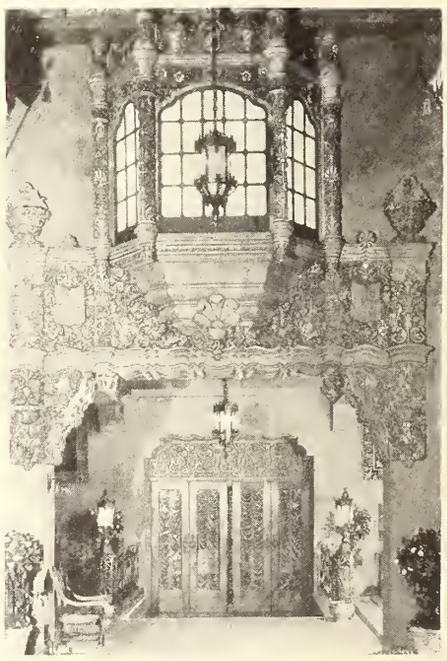
"We think that the plain provisions of the lease contract preclude a recovery."

Public Officer's Liability

It is well established that a public officer is personally liable to any person whom he unjustifiably damages by application of his public authority. However, it is important to know that a public officer is not liable for damages caused any person where such injury results from authorized and lawful enforcement of municipal regulations.

For illustration, in Simms v. Liuzza (123 So. 301), it was disclosed that a company purchased a lot with a theatre building thereon. It was the purpose of the company to erect on the site a modern building. The ancient building on the lot was badly in need of repairs. Before its demolition, to make room for the contemplated improvement, the company sold the property to a person who began looking around for an acceptable tenant or purchaser. A few weeks later he was offered $30,000 for the building and the lot. Soon afterward the fire marshal examined the building, condemned it as a fire hazard and ordered it demolished. This order disadvantageously affected the contemplated sale of the property, and the owner filed suit against the fire marshal for damages, contending that he had conspired to prevent the sale of the building and lot for $30,000. However, the Court held the fire marshal not liable, saying:

"Our conclusion is that plaintiff has utterly failed to establish his charge that a conspiracy existed among the defendants to dispossess him by demolishing the building. . . . The fire marshal was vested with the power under the law to inspect the building in question for the purpose of determining its condition with respect of its liability to fire, and if he found such to be the fact, to order the owner to demolish the structure."



Entrance arch in foyer, Plaza theatre, Melbourne, Australia. Cedric H. Ballantyne & Associates, architects.

THE EGYPTIAN—A TEMPLE OF THEBES

(Continued from page 26)

ple-living Yankee. In sections of the territory, he dominates, and to that extent the Netoco territory is homogeneous. But in other sections, the influx of other types in large numbers has brought in tastes and cultures diametrically opposed to that of the Yankee.

The type of person not native to New England is in the main that in those other sections of the country where the theatre extravagantly decorated and designed after patterns prevalent in past periods of foreign countries, has been so popular. But Netoco could not be so sure of the indigenous patron. Yet Pinanski felt that the luxurious theatre of period design constructed in the atmospheric manner, was particularly well adapted to the character and purpose of the motion picture. What he has sought to do is to conceive such a theatre not garishly, not in the carnival spirit, but as a true, pure replica of the age and culture to be expressed.

The Egyptian is an excellent illustration of the idea dominating the building program of this New England circuit. It is striking, placed in a section of the country particularly American, it is odd. It is colorful, it is luxurious. Yet to even the Bostonian, there is a dignity about it, a quietness and reserve which comes from the feeling that this environment, bizarre as it is in an American community, has been sincerely wrought. The criticism sometimes deserved by similar types of theatres, that the purpose is merely one of showiness, of overwhelming the patron with a display of oddities without any noticeable regard for the finer ideals of art, is not elicited by the Egyptian.

It seems pertinent to a general description of this house to mention its purity as an important aspect of its design, not only because it was thought that the conservative Yankee would laugh at any other type of period design, but because it has significance over an area far wider than New England. In this day when fanciful period architecture is being so extensively used for motion picture theatres, purity of design is worthy of the utmost consideration, since it would seem to be this quality which can do much toward making the appeal of these glittering, sensuous palaces somewhat permanent.

Rosenbaum Representing National Screen in East

NEW YORK.—George R. Rosenbaum has been appointed sales representative for National Screen Service, for upper New York state, with headquarters at the National Screen Service sales office, 505 Pearl Street, Buffalo.

Rosenbaum has been associated with Warner Brothers, Fox, and most recently, Columbia.

Evan Roberts, whom Rosenbaum succeeds, has been assigned to an important post in the Chicago territory.

Da-Lite Screen at New Plant

The Da-Lite Screen Company of Chicago announces that it has removed all operations to its new building at 2715 N. Crawford Avenue.

PITTSBURGH, PA.—The Etna-Harris theatre, one of the Harris Amusement Company's chain, has opened with an all-audien policy.

AUSTIN, TEX.—The New theatre has opened under the management of J. J. Hegman.

BRYAN, TEX.—A. Schulman recently opened the Greater Palace theatre.

Do you want a ~

motor generator for your projection machines that is MORE Ruggedly Constructed, Vibrationless, Noiseless, Compact and Trouble-Free?

One that will maintain perfect alignment throughout years of service, and give a more constant voltage due to the superior design and perfect construction of the motor and generator?

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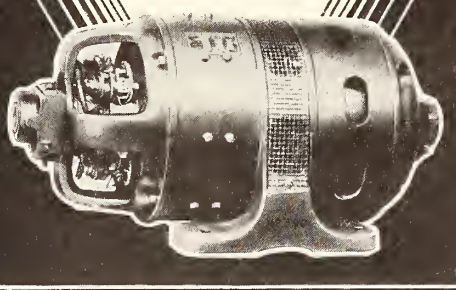

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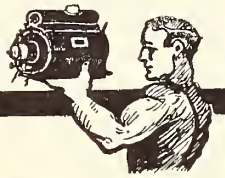

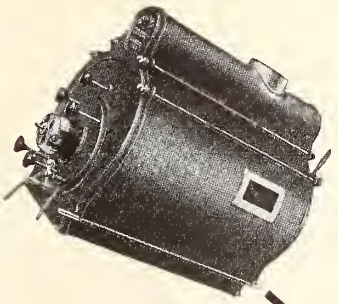

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Particularly adapted to the projection of sound on film because the continuous Arc Feed produces no foreign noise.

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Automatic Reflector
ARC LAMPS

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The Strong Electric Co.
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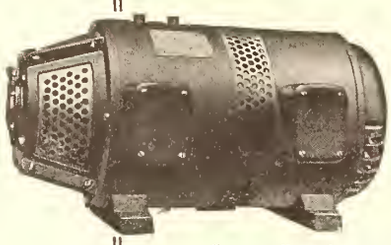

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Delivers constant voltage at every arc at all times—needs no adjustment of the field rheostat after voltage is once set at the desired value.

A size for all requirements from 20 amperes up to 1000 amperes.

Practically without vibration because rotating assembly is balanced at full speed before shipment.

Sold and guaranteed by equipment dealers everywhere.

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AUTOMATIC DEVICES COMPANY

737 Hamilton Street, Allentown, Pa.

Also Manufacturers of the A. D. C. Automatic Curtain Control Equipment and Silent Steel Curtain Tracks.

Proper Laying of Theatre Floor Coverings

(*Continued from page 21*)

surface with square "waffle" marks. It's not uncommon to hear someone remark about the "decorations" placed on Ozite. The stout-taped binding on all edges of Ozite for rugs is in part for "looks," but these "decorations" are not put there for that purpose. They are designed to enlarge the air space under the carpet. By so doing, they materially increase air suction and make vacuum cleaning just that much easier and more effective.

It is the thoroughness with which the theatre owner provides for both the attainment of an excellent appearance and the elimination of unnecessary costs which determines that extra margin of profit. Theatre carpets should be laid on cushions because the cushions give an impression of greater luxury and because they save in maintenance. To do without them is assuredly bad business.

C-H Branch Changed

ST. LOUIS.—Cutler-Hammer, Inc., manufacturers of electrical control apparatus, has moved its local sales office and warehouse to 1914 Washington Avenue. The St. Louis office serves Kansas, Missouri, Oklahoma, Arkansas, Louisiana, Texas, Southern Illinois, Southern New Mexico and parts of Tennessee, Kentucky and Indiana.

HARTSHORNE, OKLA.—Charles Blain recently opened the Nu-Sho.

SILVERTON, ORE.—The Palace theatre recently opened under the management of Alfred Adams, featuring audiens.

NEW POWER FOR SOUND-ON-FILM INSTALLATIONS

A NEW power supply has just been developed that is said to eliminate the last battery necessary in talking motion picture theatre sound installation, to do away with the storage battery for the exciter-lamp as well as the head-amplifier tubes. This new power supply, designed and manufactured by the Radio Receptor Company of New York, supplies the necessary current to the exciter-lamp and the head-amplifier tubes, as well as the B supply for the latter. There is said to be no increase in hum level, above that present in the battery-operated apparatus.

The special powerizer voltage compensator is included in this new power supply and regulates the line voltage so that between 100 and 130 volts variation on the line, there is a corresponding variation of not more than 13/100s of 1 per cent, it is stated. This compensator is of the transformer leakage type.

Each of 150 Fox Theatres To Have Special Neon Sign

NEW YORK.—The 150 Fox theatres in New York city and New York state are to be equipped with neon lights. Specially designed neon electric displays are now being made for each theatre.

By using standardized identification signs on each of the theatres it is felt the public may more quickly recognize a Fox house in any city.

Sound Brings Change in Department of Commerce . Service to Film Industry

WASHINGTON.—The introduction of talking motion pictures has necessitated a general modification of the original program of the motion picture section of the Bureau of Foreign and Domestic Commerce, it is disclosed by the annual report just submitted to the Secretary of Commerce by the director of the bureau.

The revolutionary changes in the motion picture industry brought about by the large-scale production and exhibition of sound films," it is declared, "caused the work of the bureau's motion picture section to undergo considerable modification from what had been originally planned. The advent of the sound film diminished in value much information previously collected but of use only to producers and distributors of silent pictures and heavily increased the demand for information on the prospects of marketing both sound films and reproducing systems abroad.

"In order that the bureau might adjust its services to the changed conditions in the industry, the chief of the motion picture section went to Hollywood in September, 1928, to ascertain exactly the type and extent of the data most urgently required, and thereafter the section concentrated its main efforts on supplying the material vital in the present circumstances.

"The motion picture trade commissioner assigned to Europe was called upon during the course of the year to report and advise on difficult legislative situation affecting motion pictures in several continental countries.

He submitted over 150 market and statistical reports which formed the basis of many of the most popular publications of the section. The work of the bureau's foreign offices was equally effective; the commercial attaches in Austria, France, Germany, Hungary and other countries where film control was in force, or contemplated, rendered splendid service in advising the trade how these regulations might be met. The same applies to the trade commissioner in Calcutta where a similar situation exists."

During the year officials of the bureau in Washington and the representatives of the department abroad continued systematically to protect American copyrights in foreign countries. Copywright and trademark protection are closely allied. Under the trademark laws of many countries it is an easy matter to obtain control of valuable trademarks, no requirement other than the filing of an application being necessary to confer upon the applicant, if no protest is lodged, exclusive use of the mark and the right to all royalties under it. The bureau's foreign offices notify American manufacturers of attempted infringements in time to prevent registration, and in several cases have succeeded in recovering trademarks after registration had been granted to foreign firms.

Among the special services rendered by the section during the fiscal year 1929 were a survey conducted to determine the contribution of the motion picture industry to the prosperity of other industries; cooperation with the State Department officials in dealing with legislative problem affecting motion pictures in a number of foreign countries; and preparation of lists of theatres abroad of a type in which reproducing apparatus might be installed.

ENGLEWOOD, N. J.—The Plaza theatre has reopened as a Fox metropolitan house, under the management of Morris Kutinsky.

FORT LEE, N. J.—Jack van Eppe has reopened the Fort Lee theatre.

BISMARCK, N. D.—The New Paramount theatre has opened, featuring audiens.

BINGHAMTON, N. Y.—The Lyric theatre, erected for George King, constructed especially for sound productions, has opened. House has seating capacity of 1000.

SYRACUSE, N. Y.—The Savoy theatre has reopened as the New Temple with pictures.

Why Prospects Are Bright in Theatre Construction

(*Continued from page* 13)

practically halted. With the additional burden of new high rates of interest, theatres paying them could not easily compete with ones paying lower rates.

But there have been other factors at work. This is clearly shown by the fact that new construction has continued. The number of units has continued to increase despite a diminishing of expenditures per unit. Part of this construction is accounted for by regions where exploitation has not yet brought about the state of marginal operation existing in large centers. Another part is accounted for by the obsolescence of existing units—the constant need for improved theatres—which gives rise to conditions that enable new theatres to pay even during a period when for passing economic reasons, abnormally higher rates of interest happen to obtain.

The remaining continued construction of theatres, probably the greater portion, may be accounted for by that phenomenon of urban life—changing real estate values. While the theatre site is, of course, universally recognized as a most important factor in its success, I believe most of the closed theatres of today can be attributed to an under-estimation of this *site* factor, rather than to any inherent *trade* factor. There has been too wide an adherence to the view that if a site is at all suited to a theatre, it will be successful. The conviction seems to be that nothing creates values more than theatrical enterprises, that they bring the masses, and where the masses congregate, the values are highest.

True as this may be for a short period, in the ultimate analysis, the cause is directly opposite. The great thoroughfares, where masses pass day and night, are what *create* desirable theatrical sites. The additional value brought by the theatre is only secondary. Destroy all the theatres along Broadway and values would, of course, tumble downward. Yet there would remain no more logical place in Manhattan for theatres than the readily accessible area where Broadway and Seventh Avenue meet in wide intersection and where two terminals and a score of transit lines are available to the crowds.

Thus if city sites remained stationary, the theatre business would rapidly reach a fixed point. Yet the very dynamic forces that create urban life are at work by day and dark, eating away at the values they have created, sowing the seeds for new values—and thus for new theatres.

We see, therefore, that despite high rates of interest, and in some cases, a small margin of profit, new construction can be undertaken where special conditions exist or have been created by obsolescence or changing urban values. These special conditions are to be found in abundance in country towns and suburban districts, and thus it is that we have witnessed a certain trend toward smaller, albeit fine and modern theatres.

With easier money, theatre construction will certainly soar, for since so much of the expense of theatre operation consists in fixed charges, the *slightest* reduction in them can materially affect net profits. The general opinion among real estate men is that the recent break in prices, even should a material advance follow, will tend to draw funds toward building mortgage securities, which in the past have well proved their inherent safety.

There are naturally persons who fearfully predict that from the market collapse, there will result a general business recession—or even a depression. While the reasons they give for this belief are vague, such a result, even granting for sake of argument that it is

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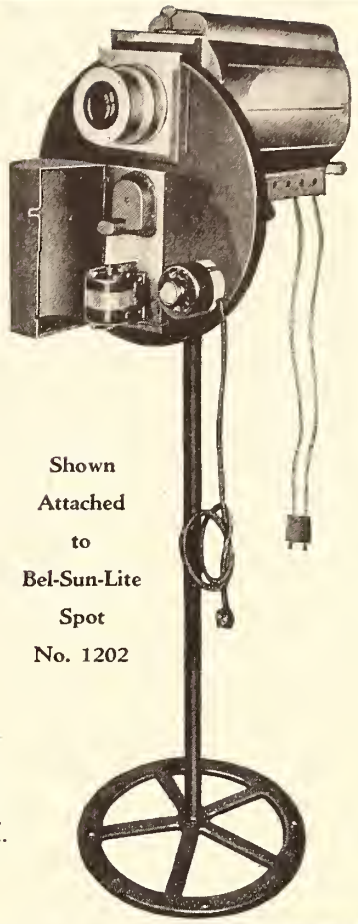
CLOUD MACHINE

Perfectly Produces Calm or Storm

Fleecy clouds drifting across a summer sky or fierce storm-wrack racing through gloom can be produced merely by adjusting the rheostat. A lake shimmers in the moonlight or a mountain torrent dashes down the back-drop by this one simple adjustment.

The cost is extremely reasonable, the effects more accurately natural than any you have seen. Ask where the nearest one is, and we will gladly supply a letter of introduction to the owner.

Our representatives are listed in the classified phone books of the cities below. They will help you.



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Put Your Cash where he can't get it!

The inner door of "hold up" partition shown on the chest illustrated below will permit the depositing of all money, except enough to make change, thru the slot where the thief cannot get it.

As no one but the manager has the combination, the hold-up man cannot force any employee to give up the cash.

YORK SAFE & LOCK CO.
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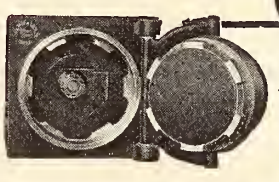

The York Round Door Chest with "hold up" partition.

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Counterweight Systems
Asbestos Curtains
Orchestra Pit Lifts
Organ Console Lifts
Stage Lifts
Towers for Horns and Lights
Draw Curtain Tracks and Motors
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MAZDA ADAPTER

Excellent for Traveling Shows, Small Theatres, Schools and Churches. Can be used in any Projector.

We Sell Mazda Transformers, Reflectors, Lamps and All Mazda Equipment.

Monarch Theatre Supply Co.

Price $10.00 (Without Globe)

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RAILINGS
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ZERO VALVE & BRASS CORP.
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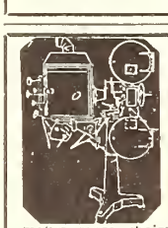
The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $10, and I will examine the pertinent U. S. patents and inform you whether you are entitled to a patent, the cost and manner of procedure. Personal attention. Established 35 years.

Copyright your play $5.00
Trade-Mark your goods or titles $30.00



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NEW AND USED
Most complete stock in the U. S. Moving Picture Machines, Screens, Booths, Opera Chairs, Spotlights, Stereopticons, Film Cabinets, Portable Projectors, M. P. Cameras, Generator Sets, Reflecting Arc Lamps, Carbons, Tickets, Mazda Lamps and Supplies.
Projection Machines repaired and overhauled. Repair parts for all makes opera chairs. Attractive 3 x 10 ft. muslin banners $1.50; on paper 50 cents.
We Pay Highest Prices for Used Projection Machines, Opera Chairs, etc.
Everything for the Theatre—Write for Catalog "H"
Movie Supply Co., 844 Wabash Ave., Chicago

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Prompt Service Low Prices
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possible, should not influence motion picture theatres. The saturation point of obtainable audiences is most certainly nowhere in sight, and economists agree that motion pictures are one luxury not likely to be affected by any business cycle. On November 6, when the business outlook seemed darkest, *The Wall Street Journal* wrote, "The film industry has never been appreciably affected in the past, either by major declines in the stock market or by temporary industrial depression, and may be said to be in the same position as the tobacco industry in this respect. . . . Film rentals and theatre profits throughout the industry made new high records during October, and the box office receipts in all the large Broadway houses were, on the average, above normal last week during the market decline."

For these reasons, there should be nothing but prosperity ahead of the motion picture theatre business at this point. For even should interest rates become tight again, there are many opportunities throughout the country for undertakings in this line. There is surely no reason to maintain that the decline will become more pronounced, any more than there is to insist it will continue. Like all other business trends, every construction trend reaches excessive points, which serve as readjustments. There are vast potential audiences in addition to the vast ones now existing. Science continually enables the motion picture industry to offer them better entertainment than they are accustomed to demand. Grandeur and luxury unknown can well be unleashed even before the cords of credit have been loosened.

In the past, no obstacle has been too great for the sweeping onrush of the motion picture industry, and whatever the laws of economics (perhaps most deservedly, "the dismal science") tell us will happen, the great potentialities in the amusement field may any day, as they so often have done in the past, stampede the restrictions set by economic theory.

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THE

HARDING THEATRE—EDDIE MEIKEL—*Organ Club Edition*

LOGAN SQUARE LIFE

Logan Square Supplement of the Nor'Wester, sponsored by the Harding Theatre, in conjunction with the Eddie Meikel 5000th Solo Celebration

The Tribute An Organist Can Win

JUST how big a drawing card can the organist become in the theatre in which he is playing?

To what extent is he a community favorite?

The natural question: To what extent is he an asset to the theatre?

There are three questions which can be answered very simply. In fact the answers are very apparent once one has observed the activities of the organist in the varied communities in which he must perform.

My example for the moment is Eddie Meikel of the Harding theatre, Chicago. And with a salute to Mr. Meikel, I believe and believe honestly, that the field of motion picture theatre organists includes many artists who can create for themselves a substantial and lasting place in neighborhood and downtown houses.

Returning to Eddie Meikel: The Logan Square Life, a neighborhood paper, has just devoted an entire edition to his 5000th Solo Celebration. In news and advertising space this paper, which has an unusually large neighborhood circulation, "gave everything" to the Harding organist.

In other words an organist must know his exploitation as well as his console. That is a subject which the organist too often has overlooked.

Answers to Questions 1, 2 and 3 can be answered at once in one statement: The organ is an asset, and as such the organist must be both a drawing card and a community asset.

Think that over. I think you will agree.—*Jay M. Shreck.*

EDDIE MEIKEL-HARDING PUZZLE CONTEST GIVES FANS CHANCE TO WIN PRIZES

Watch Ads in Logan Square Supplement of Nor'wester for "Puzzle Pieces"

In conjunction wth the gigantic Harding Theatre-Eddie Meikel celebration in honor of Eddie-Meikel's 5000th solo performance as the Harding's popular organist, this well-known personage will be the center of an Eddie Meikel Puzzle Contest. Not only will contestants have the fun of solving an absorbing puzzle, but you will be eligible for one of the many wonderful prizes that will be offered by Logan Square Merchants, as follows:

A beautiful fur muff to match any coat, fur or fur trimmed, donated by the Exclusive Fur Shop; a lovely fur choker, donated by the Harding Fur Shop; lady's dress, exclusive fall model, by the Hurwitz Dress Shop; beautiful handbag, by the Renee Purse Shop; man's or boy's first quality shirt, by Washington Shirt Co.; pair of high-grade shoes, boy's by Father & Son Shoe Store; dandy percolator set, by Commonwealth Edison Co.; delicious ten-pound ham, by Schlesinger's Market; expert shampoo and marcel, by the Logan Beauty Shop; meal ticket, good for several appetizing meals, by Sanchez Restaurant; $3.00, choice of superior quality merchandise, by Bergman's Paint Store; Fifty Tickets, good for two each, by the Harding Theatre.

HOW TO SOLVE THE PUZZLE

In the various advertisements of the LOGAN SQUARE section and supplement of this issue of the NORWESTER may be found segments of a picture of Harding's biggest drawing card, Eddie Meikle. Now for the rules, which are few and easy to follow:

1. Read each ad carefully until you find the piece of puzzle contained in it.
2. Make a complete list of the names and addresses of th advertisemsnts in which the pieces appear.
3. Cut out these pieces carefully and fit them together to form the photograph of Eddie Meikle.
4. This done write an article of not more than one hundred (100) words on "Why I like Eddie Meikle." Just tell why you enjoy Eddie and his numbers so much.
5. Then mail the puzzle, the list of advertisers and the 100-word article to the NORWESTER, 3365 Milwaukee ave. nue, to reach there not later than Monday, November 11th, noon.

The prizes will be awarded on the basis of neatness and uniqueness in fitting the puzzle together, accuracy in listing the advertisements in which the parts appeared and conciseness, originality and cleverness of the article.

It is anticipated that "movies" will be taken of the presentation of the first six prizes to the winners by Eddie Meikle,

(Continued on Page 4)

J. H. RICHARDS

LIGHTING THE THEATRE WITH COLOR HOODS

A discussion of a simple and flexible method for achieving tonal illumination for stage, auditorium and marquise

By JOHN J. HOPPE

Of the Reynolds Electric Company, Chicago

THERE is no field today where color lighting is more important than in the theatre. No matter what kind of a production it may be, colored light is needed. Success depends, to a great extent, upon the ability of the producer to obtain, at a moment's notice, just exactly the right color effect. If this can be done economically, the accomplishment is still greater.

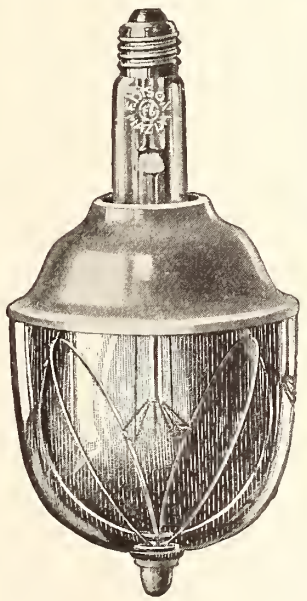
Any theatre operator will vouch for the importance of color lighting. Many will insist that the difference between success and failure depends upon the correct handling of this detail. To this end, there has been introduced into the theatre field within the past few years, the extensive use of colored light which permits many of the stage's most perfect illusions. The delicacy of some beautiful Murray effect—the bland perfection of such a setting—would be impossible without colored light.

Little wonder then, that the theatre lighting specialist, the architect and the producer, realize the importance of correct color lighting, and devote considerable time, thought and research to the subject of color so that their theatre will be correct in this important detail.

Through the use of color hoods and plates the entire field of expressiveness in color lighting, the fascination of mobile colors, the color display possibilities of gorgeous interiors, the right treatment of color effect in indirect or cove lighting—can be expressed. In lighting the stage, natural colored glass hoods are used. These slip over any individual lamp up to 500 watts, reflecting the beams of light with uniform intensity. By reducing or increasing the range of colors that are available, as fancy or need decrees, the right color effect can be secured in either the front or back stage.

The stage and background having been provided for by the use of the natural glass hood, the next step towards a color-lighted stage is to make sure that the stage effect is not ruined or partially nullified through the projection equipment. Only natural-colored glass will filter and reflect colored light perfectly. The same plate should be used in projectors, spotlights, etc.

Above: Color hood and holder for 10-watt, 25-watt and 50-watt lamps



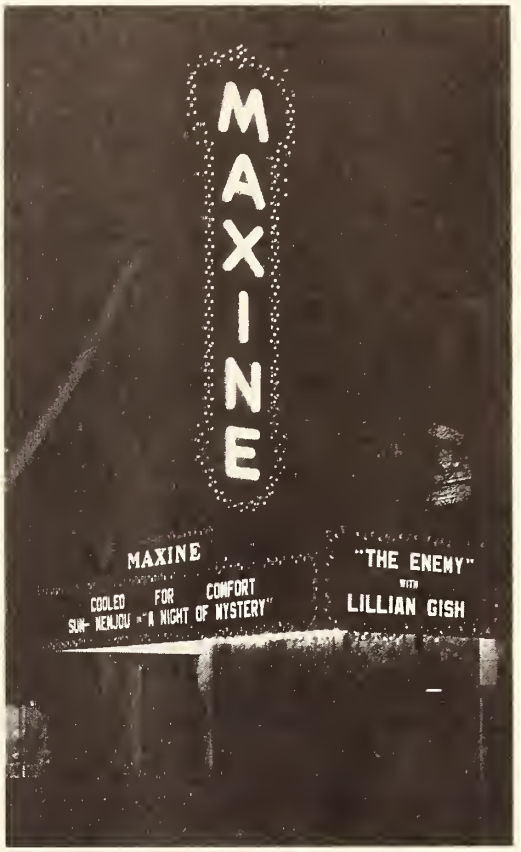
Right: Standard Laco-Hood. The spill shield is for the prevention of the escape of white light. (Both photos show Reynolds Electric Company equipment.)

Color hoods by Reynolds, with holder, and as they are used on the marquise of the Chicago theatre.

A new advance in cove lighting is the development of an inexpensive color hood which can be had in "cove blue" or in a choice of five other suitable colors. Balaban and Katz, after concluding a series of tests, concluded to use color hoods throughout for cove lighting in the Chicago theatre.

Where does correct color lighting in the theatre begin? The answer is, on the outside of the theatre. A change of the exterior lighting of a theatre from the deadly, monotonous, unrelieved white light, to compelling, "eye-arresting" reds, greens, ambers, etc., has often turned transient into steady, continuous patronage. Theatre owners have begun to recognize that their signs, attraction boards, and marquises are the eyes of their theatres. They must attract attention in competition to other houses.

BLAZE THE WAY



to your theatre

THE public must be *constantly reminded* of a theatre's big attractions by spectacular display of the theatre's name and location—and by a clearly visible, electric-lighted attraction board or marquee sign.

Flexlume electrics by unusual brilliance, color and action make any theatre the center of the crowd's interest . . . and Flexlume Interchangeable Glass Letter Signs make current attractions easy to see and read from a long distance.

Write us to submit, without obligation, details and color sketch of an electric to strongly identify your theatre. FLEXLUME CORPORATION, 2045 Military Road, Buffalo, N. Y.

NEON TUBE
EXPOSED LAMP
RAISED GLASS LETTER
or COMBINATIONS
OF THESE ILLUMINATIONS

Sales and Service Offices in Chief Cities of U. S. and Can. FLEXLUME CORPORATION *Factories at Buffalo, N. Y., and Toronto, Can.*

FLEXLUME
ELECTRIC DISPLAYS

Your Box-Office reflects the value of M-L Uniforms

YOUR staff is part of the show. Patrons seek the house where they are courteously directed by a properly uniformed staff.

Let Maier-Lavaty design your uniforms! Years of experience with the country's largest exhibitors have proved the box-office value of M-L uniforms.

M-L uniforms tone-in with your general decorative effect—they are ornamental, yet command respect and attention for your staff. And they wear! Tailored by uniform experts to stand up under steady day-in and day-out usage.

Let us send you sketches, samples and prices—no obligation, of course. Ask us especially about a new overcoat for your doorman.

MAIER-LAVATY CO.
2139 Lincoln Ave., Chicago

UNIFORMS by Maier-Lavaty

The Palace Orpheum, Milwaukee, the brightest spot on "The White Way."

Signs That SELL!

THE brilliantly lighted Milne Made Electric Signs are the signs that sell. They shout your show message to the crowds that fill your theatre.

The best Theatres in the country are using MILNE Signs because they are convinced that this "showmanship" is built right in.

Send us the name of your theatre and let us submit a colored sketch to you — no obligation on your part.

MILNE ELECTRIC SIGN COMPANY
614-618 Cherry St.
Milwaukee, Wis.
Long Distance Phone Grand 7666

Chicago Branch:
4352 Broadway
Graceland 4289

MILNE SIGNS

Changeable Letter Marquise or Canopies

Quiet Floors for Theatres

THE moving picture world is plunged right into the midst of a new era! The silent black and white figures on the silver screen have found their voices and have acquired real honest-to-goodness flesh tints. In short, sound and color pictures are with us.

This new era is increasing the moving picture business. New theatres are going up; old theatres are being remodeled. For wise showmen realize that installing sound equipment is an excellent opportunity for putting in new draperies, new floor-coverings and modern improvements all around. These men know that their patrons expect the theatre to look different when it supplies a new type of entertainment.

In this epidemic of remodeling, renovating and building, the moving picture theatre owner should think seriously about floors. What type of floor is best for the theatre—wood, marble, cement or one of the new resilient materials such as inlaid linoleum, battleship linoleum and cork-composition tile? These various resilient floors have proved their durability and their decorative value in office buildings, apartment houses, institutions, hotels and in residences as well as in theatres.

The advantages of these floors are manifold. First of all, they are noise-deadening. The acoustical problems in a "sound" theatre are of paramount importance and the solution is greatly simplified if the flooring material is not only inherently quiet but has some sound-absorbing qualities. Cork-composition floors about about 3 per cent of the sound waves that impinge upon them, while marble absorbs but 1 per cent and concrete 1.5 per cent.

Cork carpet makes the quietest floor in this type of flooring. The cork-composition tiles and linoleum are more decorative and more durable and only a little less effective than cork carpet in deadening the clatter of footsteps.

The decorative element comes next in selecting a floor for the theatre. And here resilient floors of the linoleum type make a high score. For these floors come in solid colors, jaspé effects, solid colored tile patterns, embossed tiles and beautiful marble-like designs.

There is almost unlimited opportunity for developing interesting and attractive patterns and color-schemes with these materials. The tile forms may be obtained in various sizes and in squares, oblongs or special shapes cut to order. The latter make it possible to reproduce and inlay any trademark, symbol or device—creating a floor which has individuality, unique decorative significance and advertising value—at a cost which is not prohibitive.

The plain tiles may be laid in repeating patterns of two or three colors or in checkerboard or basket-weave designs. Another variation is to use plain linoleum with occasional "insets" of tile to form contrasting spots of color geometrically disposed over the floor's surface—or to use interliners consisting of narrow strips of dark or light material in contrasting shades between tiles.

The marbleized tiles, which have variegated colorings and veinings similar to quarried stone, provide a dignified and luxurious aspect which is appropriate for lobbies, entrance halls, etc.

Contrasting borders, which give a floor the appearance of having been expressly designed for and laid to order in a given floor space, are easily provided. These borders give a smartness and a "finish" to a floor which cannot be achieved in any other way. A broad strip of black or darkly marbleized linoleum is usually used for the outer or main border. Next a narrow, brightly colored strip to tie up with some color in the floor or some other feature of the room's decoration. And finally, a narrow black finishing-strip which separates the floor's pattern from the border-proper.

Let us examine in detail the various flooring areas in the usual theatre—stage, auditorium, aisles, foyer, lounges and smoking rooms. For each one deserves a different decorative treatment. And there's a resilient floor, simple or elaborate, to meet each need.

The stage, for instance, must be smooth, quiet and unobtrusive in color and for this purpose battleship linoleum is recommended. Cork carpet, the super quiet flooring, comes in soft colors and may be used for those parts of a stage where electricians and stage hands must work quickly and silently behind the screens.

It's a far cry from the deck of a battleship to a stage floor but both are excellently served by the same flooring. For battleship linoleum is the choice of the government for the navy

View of the interior of the first store of Continental Theatre Accessories, Inc., at 325 W. 44th Street, New York City. This company is here displaying projection equipment, maintenance supplies and many other types of theatre supplies. A special service is maintained designed to give instruction to janitors in the use of soaps, chemicals, etc.

and government buildings. Genuine battleship linoleum is made according to U. S. Government standards. Figuring on the cost-per-year of service, battleship linoleum is probably the cheapest floor that money can buy.

Battleship linoleum comes in shades of brown, green, gray, terra cotta and other rich tones that are suitable for areas in the theatre where the floor does not play a leading role in the decorative scheme. Both cork carpet and battleship linoleum make a durable and quiet floor for the auditorium.

With an auditorium floor of solid color cork carpet, battleship linoleum, or jaspé linoleum, the aisles will strike a distinctive note if they are in cork-composition tiles. As these floors are laid tile-by-tile, each installation is an individual affair—made-to-order for the space to be filled. No richer or more dignified aisle flooring can be imagined. The "tiles" come in handsome shades so that the theatre's decorative key color may be carried out effectively.

Showmen know that the foyer must be attractive if the theatre is to compete with the "house down the street." A floor that is handsome, durable and noise-deadening will set the tone of luxurious elegance that the theatre owner wishes to strike. Here again the cork-composition tile floor is ideal. It has beauty, color, interest and durability. For this important floor in the theatre, the new inlaid linoleums in marbleized designs and in embossed effects are eminently suitable also.

When it comes to the lounges, ladies' rooms and smoking rooms of a theatre it's a wise investment to make them as beautiful as possible. Jaspé linoleum, inlaid and embossed inlaid linoleum, or cork-composition tile floors all are appropriate for these areas. These floors come in designs that show the Spanish, Italian or other period influences.

On the strictly practical side, resilient floors, in addition to their noise-deadening qualities, have many other points to recommend them for theatres. Expense must be considered. And expense must be looked at three ways—initial cost, maintenance cost and long-run cost. Resilient floors are not expensive to install. Of course, the simpler the floor, the lower the expense. The designed-to-order floors of cork-composition tiles are built for heavy duty. They are thicker than ordinary linoleum and naturally a bit more expensive, but even these luxuriously quiet and decorative floors are not prohibitive in cost.

Maintenance cost for any of these resilient floors is almost negligible for they never need re-scraping, or expensive refinishing, and they never have to be sent to the cleaners. Leading manufacturers have improved linoleum so much in the past few years that now the best grades are practically stain and spot-proof. This point should be carefully considered by the theatre architect, builder and owner in selecting a resilient floor. And some linoleum contractors offer Guaranty Bonds with their installations which assure the owner of receiving perfect materials and workmanship only and their correct installation.

Linoleum and other cork-composition flooring materials should not be thought of merely as floor-coverings. These floors are really finished floors as well as decorative features. They will endure heavy traffic, provide beauty and do an excellent job in lessening unnecessary noise in the theatre.

A NEW DYNAMIC THEATRE SPEAKER

A NEW dynamic speaker has just appeared on the market under the Powerizer trade mark. This new speaker, manufactured by the Radio Receptor Company of New York, has a frequency range of from 40 to 8000 cycles, with a frequency response of from 40 to 6000 cycles. In addition to this frequency range, the new speaker is guaranteed to handle 10 watts undistorted output in constant use. The speaker has been operated with as high as 30 watts undistorted output, without signs of distress.

F. H. RICHARDSON

(Continued from page 50)

SPEED TROUBLES

A PROJECTIONIST of Philadelphia, Pa., is having trouble with equipment which he describes as follows: "I have followed your writings in the Herald-World and they certainly do help a fellow in a great many ways. I have used much of the information contained in the "Bluebook of Projection," and to great advantage, too, but I cannot get very good results with my equipment in its present condition.

"Might add that recently a friend called on me, saw my 'Bluebooks' and at once proceeded to appropriate them, giving me the price of the set. So as I can't seem to be satisfied to do without them after having had them a while, I attach check for a new set—all three volumes.

▲

"I attended your lecture here in Philadelphia. It certainly was worth while, and then some. I particularly valued your explanations of vacuum tube action and amplification of sound. I hope there will be more such meetings.

"And now as to the difficulty, though I am sure it is one neither yourself or any one else can do much with. When using sound (on disc) there is a constant variation in speed of the projector. Our present system is not equipped with synchronous motors but makes use of the regular projector motors and speed control. On one projector there is a ¼ H. P. motor and a 1/6 H. P. on the other. Also there is a small booster motor which is intended to help carry the load, a small rheostat being used to vary its speed.

"The speed meters indicate a speed of approximately 90 feet of film per minute, which is at times varied by voltage fluctuation. The chief complaint is that on music the sound is unsteady and wavering on the long notes. The equipment manufacturers have made several suggestions, such as

Let's Face the Facts, Folks—

Modern theatre requirements are no longer ordinary from points of manufacture and sales, but a case for real Engineering.

E. J. VALLEN

VALLEN POLICY:

Every transaction must be Mutually Profitable.

Manufacture in accordance with Changing Demand.

Achievement knows no "Dead-Line."

Quality and Service Unchallenged.

Guaranteed Equipment for Special and Standard Installations: Vallen Noiseless Curtain Control Equipment; Vallen Four-Way Mask for the Large Screen; Vallen Track and Baskets for Moving Sound Horns.

VALLEN ELECTRICAL COMPANY, Inc.

Akron, Ohio, U. S. A.

RAVEN TRANSTONE SCREEN

Endorsed by Broadway and Hollywood

Raven Transtone Screens have no rival in talking pictures. Every progressive theatre needs them.

Like the famous Raven Halftone Screens in silent pictures, they give perfect diffusion of light and detail because of their fine granular white matt surface.

Raven Screen Corporation 1476 Broadway, New York

winding friction tape around the pulleys, or treating the belts with some compound, but after trying them all I am obliged to say the advice is not very good."

Your check has been duly forwarded, with request that the books be sent you immediately. Glad you find both them and the department of value.

As to the trouble, you say it consists of an unsteadiness and wavering in the long notes. I would not say that would be due to variation in speed of the projectors. I don't know what it is due to, but projector speed could hardly vary fast enough to produce such an effect as that.

Variation in projector speed would raise and lower the pitch of the sound, but would be too slow to affect a single note, even a long one, in the way you say your long notes are affected, or at least so it seems to me. I would suggest that you take the matter up with your service engineer, if one there be. If not, then take it up with the maker of the sound equipment.

▲

As to what the equipment manufacturers have already suggested, I agree that it has little value because I, as I have said, don't attribute the trouble to variation in speed. What they have suggested is designed to stop belt slippage. As to voltage fluctuations, it is up to you to take care of that by giving the speed control a jolt ahead or back when that occurs, unless, of course, the voltage drops so low that you cannot get sufficient power to maintain proper speed. In that event there is nothing you can do, except to put up a kick to the power company.

With regard to your unpublished remarks concerning the condition of the projection equipment, why it is suicidal to the box office to permit the projection equipment to become old and out of date, or to fall into any state of disrepair. I have said that many times. I say it again.

NEW LIFE TREATMENT

THERE is now being introduced a new method purporting to make film scratch proof. It is being done by the Albert Teitle Company, New York City.

I have not as yet either examined this process, or had any reports upon its practicability. It costs six dollars per thousand feet for 35 mm. film. The Teitle company describes the process as one in which the "film revolves in a chemical preparation enabling or forcing certain required moisture to penetrate the film. This removes brittleness, accordingly preventing the snapping of the film."

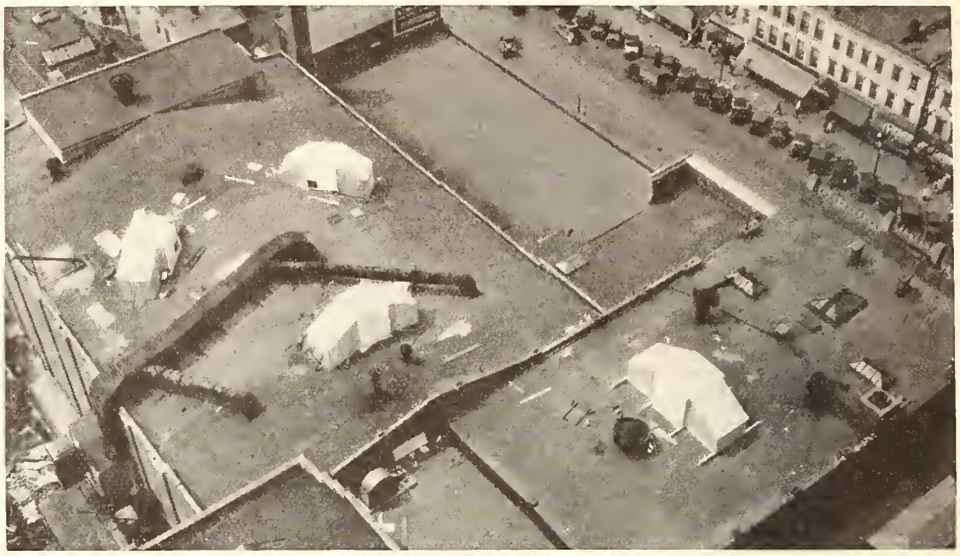
That is all very well, and may be very beneficial. But what has forcing moisture into the film got to do with making it scratch proof? We will await further explanation by the manufacturer. From the company's printed description it seems to be merely a film cleaning process, in which the prevention of scratching has no part.

I have thus noted this matter for the reason that a process which would prevent the scratching of film, without working injury in other directions, would certainly be a splendid proposition, especially now that sound is carried on the surface of the film. I don't know just what experimental and research work the Eastman Kodak Company may have done in this direction, but in these later days, when we do just about anything we really want to do and which is needed, why should this particular thing be impossible???? Respectfully referred to the Eastman Research Laboratories for consideration.

Volland Stages Are Fit for the Finest Shows—

Just as a superb setting increases the beauty of a glowing jewel—so does a Volland stage make the finest show more enjoyable. That's our specialty.

Volland Scenic Studios, Inc.
St. Louis, Missouri



Fan penthouses on roofs of the Cataract Twin theatres, Niagara Falls, for the large air cooling and ventilating installation by the Typhoon Fan Company.

Silent Stars to Conquer Sound; Broadway Influx To Stop, Says Monte Blue

PORTLAND.—Silent stars are the ones who will conquer sound and the influx of stage stars from Broadway isn't going to last is the opinion expressed by Monte Blue, who is on his way to eastern Washington for a short vacation.

"I think they're great," Blue said. "Imagine possibilities they bring to moving picture actors. For years I struggled trying to put across an emotion or a scene. At times it seemed as though I'd give my neck for just one word, and now I can say it. And don't worry, this influx of stage stars from Broadway isn't going to last. The silent stars are the ones who are going to conquer sound, and are conquering it.

"I hold no brief for those cinema actors who say that talking pictures can't last. That's a lot of applesauce, and these fellows merely don't want the hard work of breaking into a new technique. I make two exceptions Charlie Chaplin and Lon Chaney. Chaplin, particularly is a pantomimist who needs no words to put his stuff across. Silent pictures featuring Chaplin will always be popular.

"But it's hard work" said Blue with a wry smile. "When I was making "Skin Deep" I arrived at the studio 6:30 in the morning and sat in a chair until 9 o'clock getting my makeup on. Then came the torture. In order to portray the criminal in the play, a man frightfully disfigured one eye was drawn down and the other eye squeezed almost shut."

Last Silent Theatre in Downtown Memphis Wired

NEW ORLEANS.—With the synchronization of the Globe theatre, one of the Publix Units (Saenger), the last of the silent theatres in the downtown section has disappeared. The Globe opened November 9, with sound. The bill was "Madame X."

Audiens Need Stage As Cradle of Talent In Wobber's Opinion

PORTLAND.—Spoken drama and films have too much in common ever to endanger one another's existence, in the opinion of Herman Wobber, director of Publix and Paramount affairs on the Pacific Coast, who was a visitor here with Charles Kurtzman, division manager of Publix theatres.

"The talk of audible films supplanting spoken drama is as unsound as such a condition would be undesirable.

"Talking films can neither wish nor seek to eliminate the spoken drama—for there is the cradle of our talent and there to a large degree, for a long time to come, lies the source of our dramatic material.

"Talking films supplement the spoken drama, because through them can be carried to the 110,000,000 motion picture patrons each week the dramatic entertainment that, through the spoken stage, reaches only a more limited audience and in the very nature of things could never hope to reach the immense clientele that is available to the speaking film."

Electrical Engineers of U. S. Hear Lectures Made For Photophone Portable

NEW YORK.—Practical use of the R C A Photophone portable system was demonstrated last week before the Transportation Group session of the American Institute of Electrical Engineering.

One of the uses was in connection with a combined lecture and inspection tour of New York by Charles Gordon, the subject being "Traffic Progress." The first film was of a talk on railways by A. W. Robertson, chairman of the board of Westinghouse Electric.

NEW ULM, MINN.—The Lyric theatre has been remodeled and reopened with pictures.

CARROLLTON, MISS.—The Dixie theatre has been renovated and reopened with pictures.

MARYVILLE, MO.—The Missouri theatre recently reopened with audiens.

PAGE, NEB.—Shanner Brothers' theatre, which has been leased to Joseph Kleeman, recently opened.

TEKAMAH, NEB.—The New Lyric theatre, costing $30,000, was recently opened by Harry Day, formerly of Mapleton, Ia. House has seating capacity of 1000.

BOUND BROOK, N. J.—The Trook theatre recently reopened as a Fox metropolitan house.

Hennepin-Orpheum Drops Vaudeville To Open Sound Policy

MINNEAPOLIS.—Vaudeville was discontinued at the Hennepin-Orpheum theatre beginning November 16, and the theatre will concentrate on the presentation of feature talking pictures, Claude Saunders, divisional manager for the Radio-Keith-Orpheum announced. "Rio Rita" was the first picture presented under the new policy.

Vanishing of Legitimate Houses in Canada Brings Federal Building Project

(Special to the Herald-World)

OTTAWA.—The Canadian Government has definitely taken up the question of establishment of a national theatre in the Dominion, with the prospect of the erection of elaborate theatre buildings in several of the large cities. Plans already have been drawn for the construction of an official theatre at Ottawa, the Capital, this being part of a group of federal structures and a beautification plan. Two of these buildings are now being completed.

It has been pointed out that the commercial legitimate theatre practically has disappeared in Canada, with the exception of Montreal and Toronto. The information has also been forthcoming from an official source that the theatre would be completely equipped for the presentation of all types of artistic entertainment including moving pictures.

Incidentally, there has not been a legitimate theatre in Ottawa for the last 18 months, the Russell theatre having been razed to make way for a Government park.

SOUTH BEND, IND.—The Granada theatre has reopened under the management of R. R. Miller, featuring audiens.

Corner of women's lounge, Egyptian theatre, Boston. Eisenberg & Freer, architects.

The latest Western Electric sound truck, with the slogan "The Voice of Action"

WESTERN ELECTRIC INSTALLATIONS

WESTERN ELECTRIC installations in the United States are close to the 3,000 mark now. The exact number at the last report was 2,841.

In the following list of installations made since the last previous tabulation, all are for sound-on-film as well as sound-on-disc unless otherwise noted:

	Seating
Chicago, Ill., W. Englewood	2,050
Eveleth, Minn., Regent	425
Waseca, Minn., State	454
Oklahoma City, Okla., Victoria	806
Crockett, Tex., Auditorium	678
Tuscaloosa, Ala., Bama	678
Detroit, Mich., East End	995
Worcester, Mass., Olympia	1,206
Kingston, N. Y., Orpheum	882
Portland, Me., Portland	1,011
New York, N. Y., Apollo	1,686
Highpoint, N. C., Rialto	432

* * *

Norman, Okla., Campus	420
Portsmouth, N. H., Olympia	998
Freeland, Pa., Refowich	775
Concord, N. H., Star	1070
Cheyenne, Wyo., Princess	996
Wabash, Ind., Eagle	992
Kansas City, Mo., Waldo	720
Flint, Mich., Durant	772
McCook, Neb., World	996
San Diego, Cal., Fox	2,926
Detroit, Mich., Lasky	1,056
St. Louis, Mo., Baden	850
Gainesville, Tex., Majestic	777
Crystal Falls, Mich., Ejay	700
Indianola, Miss., Regent	427
Chicago, Ill., Jeffrey	1,825
Middletown, O., Strand	1,794
Akron, O., Allen	566
Darlington, S. C., Liberty	650
Chicago, Ill., Crown	1,318
Superior, Wis., Peoples	534
Madison, S. D., Lyric	426
Everett, Wash., Everett	1,105
Amherst, Mass., Amherst Community	662
Bagota, N. J., Queen Anne	1,390
Wakefield, Mass., Wakefield	912
Longmont, Colo., Longmont	538
Lansing, Mich., Plaza	599

* * *

Chicago, Ill., Grove	1,857
Chicago, Ill., Stratford	2,470
Detroit, Mich., Garden	875
Tulsa, Okla., Akdar Temple	1,860
Chicago, Ill., Montclaire	1,289
Chicago, Ill., Gem	404
Amsterdam, N. Y., Rialto	1,417
Leonia, N. J., Leonia	1,034
Chicago, Ill., Highland	2,085
Memphis, Tex., Palace	596
Detroit, Mich., Emhassy	266
Dillon, Mont., Hartwig	628
New York, N. Y., Palestine	1,227
Brooklyn, N. Y., St. George	991
Dorchester, Mass., Dorchester	800
West Warwick, R. I., Palace	1,129
Utica, N. Y., Gaiety	1,450
Albany, N. Y., Eagle	887
Philadelphia, Pa., Jumbo	1,313
Dover, Del., Dover O. H.	1,014
Xenia, O., Bijou	446
Wyandotte, Mich., Majestic	979
Gary, Ind., Trivoli	1,400
Turlock, Cal., California	976

* * *

San Francisco, Cal., Strand	956
Pittsburgh, Pa., Etna Harris (D. Att.)	1,619
Cleveland, O., Hippodrome (3rd Proj. for F. & D.)	3,550
Flint, Mich., Ritz	1,097
Helena, Ark., Saenger	600
Reidsville, N. C., Rockingham	655
Bridgeport, Conn., Hippodrome	990
Bridgeport, Conn., West End	999
Fitchburg, Mass., Universal	883
L' Anse, Mich., New Mazda	721
Newton, Kans., Regent	615
Wells, Minn., State	471
Clinton, Ia., Orpheum	1,062
Helena, Ark., Pastime	309
Spencer, Mass., Park	600
Chicago, Ill., Cosmopolitan	1,200
Pittston, Pa., Roman	871
Houston, Tex., Ritz	932
Berkeley, Cal., Lorin	1,092
San Francisco, Cal., Roosevelt	1,030
Bath, N. Y., Babcock	693
Saginaw, Mich., Wolverine	540
Scottsbluff, Neb., Egyptian	1,000
Elizabethton, Tenn., Bonnie Kate	600
Tahoka, Tex., English	509
Philadelphia, Pa., Grant	498
Lebanon, Pa., Jackson	656
Detroit, Mich., Del-The	1,076
Albuquerque, N. M., Kimo	1,174
E. St. Louis, Ill., Orpheum	1,833
Jersey Shore, Pa., Victoria	660
Oswego, N. Y., Capitol	864

* * *

Rochester, N. Y., State	1,074
Kansas City, Mo., Gladstone	994
Montrose, Colo., Fox	800
Merced, Cal., Merced	1,124
Ybor City, Fla., Casino	729
Henderson, Ky., Grand	1,058
Baltimore, Md., Walbrook	948
Rochester, N. Y., Liberty	1,256
Bay City, Mich., State	848
Muskegon Heights, Mich., Strand	817
Houston, Tex., Boulevard	872
Sheboygan, Wis., Rex	900
Seattle, Wash., Roxy	458
Detroit, Mich., Wilson	1,918
So. Boston, Va., Princess	779
Walla Walla, Wash., Liberty	900
Elizabeth, N. J., Royal	690
New York, N. Y., Selwyn	1,080
Ann Arbor, Mich., Majestic (A. Att.)	1,050
Oklahoma City, Okla., Paramount	40
Seattle, Wash., Paramount	40

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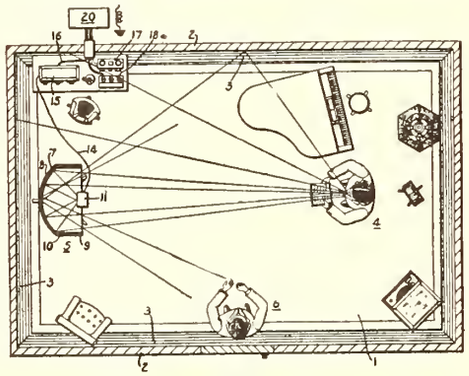
New Inventions

The list of patents published in this technical department of "Better Theatres" is furnished by our patent reporter—

WILLIAM N. MOORE

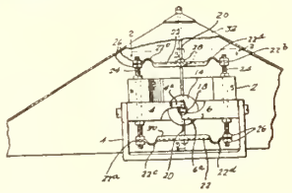
Washington, D. C.

1,732,722. DIRECTIVE-RECEPTION MICROPHONE. Charles W. Horn, Swissvale, Pa., assignor to Westinghouse Electric & Manufacturing Company, a Corporation of Pennsylvania. Filed Jan. 2, 1924. Serial No. 683,910. 7 Claims. (Cl. 179—1.)



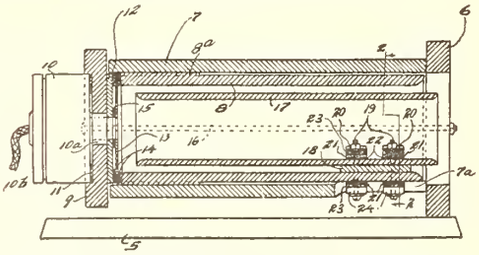
1. A directive reception microphone comprising a parabolic sound reflector, a sound-responsive element mounted substantially at the focus thereof, a cylindrical shield surrounding said microphone, and a felt covering upon the exterior of said reflector and said shield.

1,731,905. SOUND-REPRODUCING DEVICE. Gus Nemnich, New York, N. Y., assignor of one-fifth to Fred Frederick, New York, N. Y. Filed May 17, 1926. Serial No. 109,655. 15 Claims. (Cl. 179—115.)



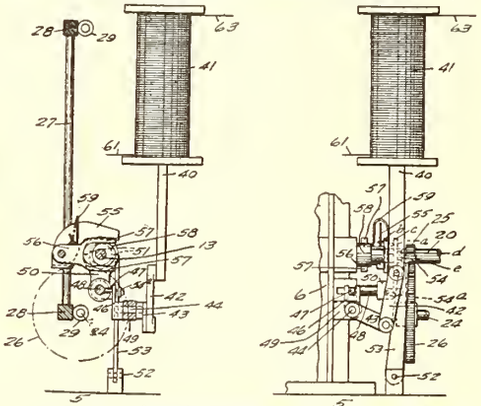
1. In an electro-magnetic sound reproducer the combination, a support, an armature, a means for creating variable magnetic lines of force to actuate the armature, a stylus attached to said armature extending in a direction parallel to the lines of force, means upon the support directly connected to the stylus to wholly guide and support the stylus so that it vibrates in the direction of the magnetic lines of force, a diaphragm actuated by the stylus.

1,731,523. LOUD-SPEAKING APPARATUS. Fred W. Cooley, Minneapolis, Minn. Filed Dec. 6, 1926. Serial No. 152,827. 11 Claims. (Cl. 274—2.)



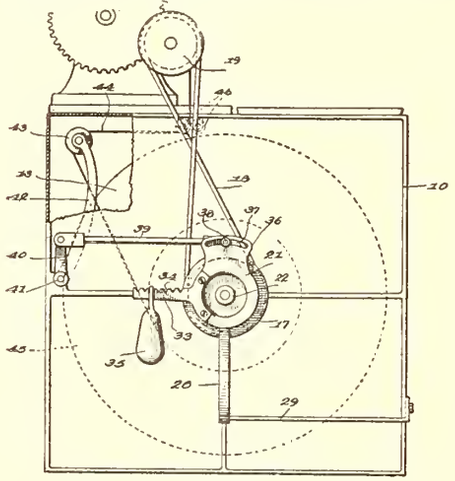
1. A tone modifying device for a sound reproducing machine comprising a pair of co-axially arranged telescoping tubes of elastic material both having openings at both ends, means securing said tubes in fixed relative positions, and a spacing means of rigid material between said tubes extending an appreciable distance circumferentially thereof, having a large part of its area in contact with, but unattached to, said tubes and a smaller portion of its area attached to said tube.

1,732,755. MOTION-PICTURE MACHINE. George A. Kerestes, Sellersville, Pa., assignor to Bertram G. Case, Pittsburgh, Pa. Filed May 28, 1927. Serial No. 194,952. 3 Claims. (Cl. 88—17.)



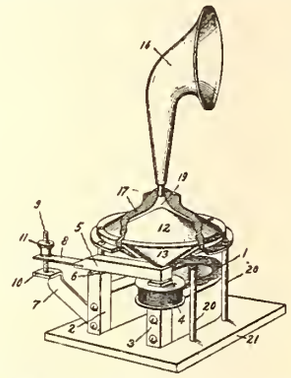
1. In a motion picture machine, a picture frame having an opening and a shutter for coaction with a film, a drive shaft, intermittent film fed mechanism, means for drivingly connecting the shutter with the drive shaft, means including a slidable clutch member for connecting the film feed mechanism with the drive shaft, means for preventing a release of the clutch to arrest the film feed mechanism except when a complete picture is in register with the frame opening including a rocking member positioned adjacent the slidable clutch member and arranged for movement into and out of the path of travel of the clutch member and a cam on the drive shaft for actuating the rocking member, and means for shifting the clutch member.

1,733,830. FILM TAKE-UP DEVICE. Harry E. Smith, Tooele, Utah. Filed July 20, 1927. Serial No. 207,173. 11 Claims. (Cl. 242—55.)



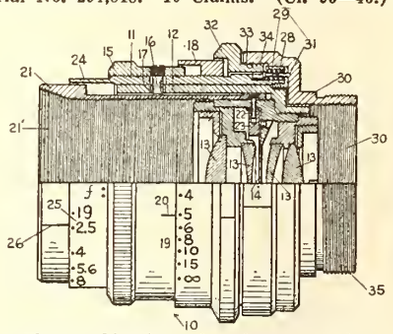
1. A film tension adjuster for controlling movement of reels of motion picture projectors comprising a spindle on which the reel is mounted, a friction clutch mounted on said spindle and comprising a pair of clutch members one of which is fixed to the spindle and the other movable thereon, a spring on the spindle pressing the movable clutch member in engagement with the fixed member, and an axially movable plate on the spindle for regulating the tension of the spring; together with a movable arm, an idler carried by said arm and engageable with the film, and means connecting the arm to the plate for moving the latter axially to vary frictional engagement of the clutch members according to the tension on the film.

1,733,013. SOUND-REPRODUCING DEVICE. George Hibacsko, Schenectady, N. Y., assignor to General Electric Company, a Corporation of New York. Filed Jan. 25, 1924. Serial No. 688,565. 7 Claims. (Cl. 181—32.)



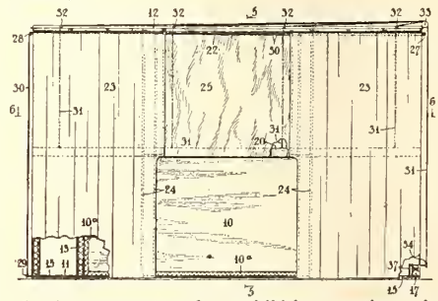
1. A diaphragm for sound reproduction comprising two oppositely disposed conical members which are fastened together and driving means for said diaphragm which is secured to only one of said members.

1,734,438. FOCUSING LENS MOUNTING. August F. Koehler, Rochester, N. Y., assignor to Bausch & Lomb Optical Co., Rochester, N. Y., a Corporation of New York. Filed July 23, 1928. Serial No. 294,818. 10 Claims. (Cl. 95—45.)



1. The combination of a lens mounting, attaching means rotatably secured to said mounting and means for selectively locking said mounting against rotation relative to said attaching means.

1,734,467. MOTION-PICTURE SCREEN. Albert S. Howard, Great Neck, N. Y., assignor to Joseph R. Vogel, New York, N. Y. Filed May 24, 1928. Serial No. 280,153. 9 Claims. (Cl. 88—24.)



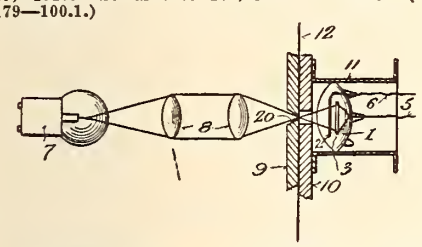
1. An apparatus for exhibiting motion pictures including a screen, mask sections disposed adjacent thereto and movable to vary the exposed area of the screen, and a single means for simultaneously operating said mask sections and moving said screen in a direction at right angles to its plane.

NEW INVENTIONS

1,733,481. MOTION-PICTURE FILM. Morris Berman, Brooklyn, N. Y. Filed Jan. 18, 1924. Serial No. 687,002. 1 Claim. (Cl. 88—16.)

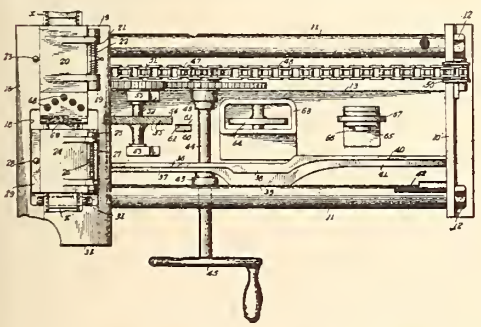
In a motion picture film including a series of pictures, the combination of a prearranged list of types of emotions, a series of letters in alphabetical order identifying each item of said list, an unchanging symbol corresponding with one of the letters of said list in the same relative position on a series of said pictures for the purpose of instructing an accompanist of the type of emotion corresponding to said pictures, a second prearranged list of music titles, identifying numerals arranged in numerical order to identify each item of said list of titles, an unchanging numeral in the same relative position on a series of pictures and arranged adjacent to said first mentioned symbol for the purpose of instructing the accompanist of the title of the selection to be played to accompany the exhibition of said pictures and a numeral adjacent to said symbols and in the same relative position on a series of pictures, said numeral instructing the accompanist regarding the number of minutes that a selection is to be played.

1,722,280. PHOTO-ELECTRIC CELL. Lee De Forest, New York, N. Y., assignor, by mesne assignments, to General Talking Pictures Corporation, a Corporation of Delaware. Filed Jan. 29, 1927. Serial No. 164,583. 1 Claim. (Cl. 179—100.1.)



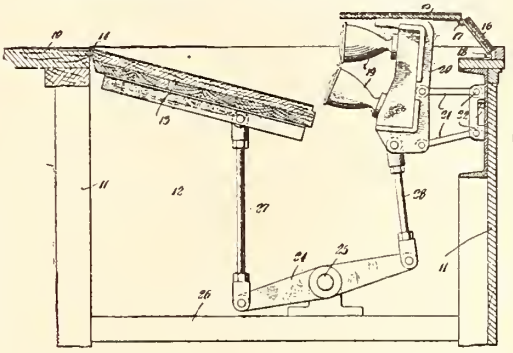
A phonofilm attachment comprising a slit block, a backing plate, means for pressing them together, a small photo-electric cell of lenticular shape permanently attached to said backing plate having its cathode cloes to said slit by reason of its lenticular shape and terminal posts for said cell.

7,734,141. FILM SPLICER. William F. McLaughlin and Alfred J. Swing, Bloomfield, N. J., assignors to Automatic Film Machine Corporation, New York, N. Y., a Corporation of Delaware. Filed Apr. 8, 1927. Serial No. 182,144. 5 Claims. Cl. 154—42.)



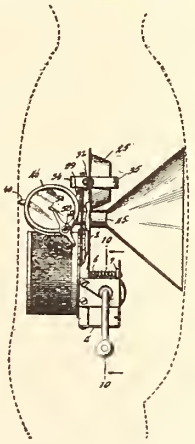
1. A film splicing apparatus comprising a frame including a pair of spaced standards having a platform and a pair of spaced rails connected therebetween, a carriage on said rails, manual means for moving said carriage on the rails, a carrier mounted to slide lengthwise in said carriage transversely of the platform, means for clamping film ends on said carrier and carriage respectively, means on said platform to progressively moisten, scrape, cut and cement the film ends, a cam bar having means to tilt the carrier and move it into position to cause the film end carried by it to overlap the film end on said carriage, and means for adjustably pressing the superposed film ends tightly together.

1,732,600. VANISHING FOOTLIGHT FOR STAGES. Howard V. Harding, New York, N. Y., assignor to Peter Clark, Inc., New York, N. Y., a Corporation of New York. Filed Sept. 18, 1928. Serial No. 306,772. 4 Claims. (Cl. 240—3.)



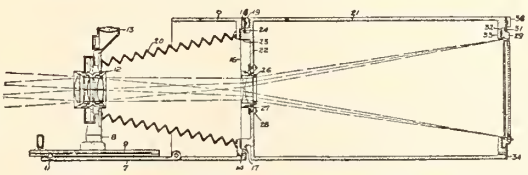
1. An apparatus of the kind described, comprising a stationary stage portion having a well near its front, a movable stage section pivoted to the rear edge of said well, a second movable stage section associated with the front edge of the well, said sections being adapted to be moved into horizontal alignment with the stationary stage, a light projector disposed below the second movable section, and means for simultaneously swinging the first stage section downward on its pivot to a forwardly dipping position and the second stage section and light projector to an elevated position where the projector casts its light up along the first section on to the stage, the light projector being adapted to be disposed in concealed position beneath the movable stage sections when the latter are in horizontal alignment with the rest of the stage.

1,732,036. APPARATUS FOR RECORDING AND REPRODUCING SOUND. Richard S. Arthur, New York, N. Y. Filed Feb. 5, 1926. Serial No. 86,239. 8 Claims. (Cl. 185—37.)



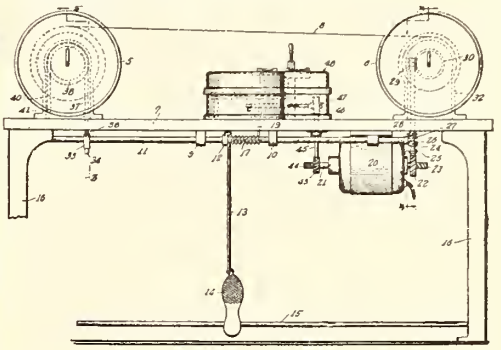
1. In an apparatus of the class described, the combination with a record carrier shaft, of means for rotating the same including resilient means for initially actuating the shaft and resilient means acting through the first mentioned resilient means for subsequently actuating the shaft.

1,724,566. TELEPHOTO CAMERA. Clinton Davidson, San Francisco, Calif. Filed May 23, 1927. Serial No. 193,454. 3 Claims. (Cl. 95—11.)



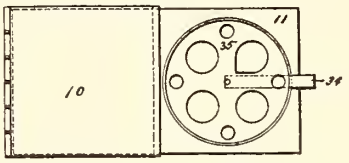
1. A telephoto camera comprising a chamber, means at one end of said chamber for removably receiving a sensitized sheet, a negative lens fixed in the opposite end of said chamber, and means on the lends end of said chamber for removably attaching a standard camera to said chamber with the lens on said camera, said negative lens, and said sensitized sheet in focal alinement.

1,734,142. FILM SPLICER AND REWINDER. William F. McLaughlin and Alfred J. Swing, Bloomfield, N. J., assignors to Automatic Film Corporation, New York, N. Y., a Corporation of Delaware. Filed July 12, 1927. Serial No. 205,172. 5 Claims. (Cl. 224—55.)



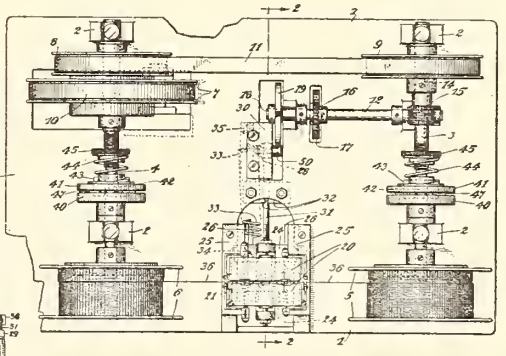
1. In combination, a winding reel, an unwinding reel a motor for driving the winding reel, a brake for stopping the unwinding reel, a film splicing apparatus located between the two reels, means operatively connecting the film splicing apparatus with the motor, and means controlled by a foot pedal, for throwing the brake into action on its reel at the same time the motor is disconnected from its reel, and vice versa.

1,728,244. FILM-REEL HOLDER. James McCarty, New York, N. Y., assignor to Craftsman Products Co., Inc., a Corporation of New York. Filed Mar. 17, 1928. Serial No. 262,497. 2 claims. (Cl. 206—52.)



1. A film holder comprising a thin narrow inner box provided with a substantially square back wall, four long narrow side walls, and a front wall having a circular opening, the dimensions of teh opening being such as to receive a film reel and house the same therein, and an outer box open along one edge, the inner box with contained film being slidable through the opening in the outer box.

1,731,235. ELECTROMAGNETIC SOUND RECORDING AND REPRODUCING MACHINE. Harry E. Chipman, Springfield, Mass., assignor, by direct and mesne assignments, to Andrew Le Roy Chipman, New York, N. Y. Filed Jan. 31, 1927. Serial No. 164,669. 7 Claims. (Cl. 179—100.2.)



7. In an electro-magnetic sound recording and reproducing machine, in combination, a pair of reels, means for rotating said reels to cause recording wire to be transferred from one reel to the other, a disk fixed to each of said reels for rotation therewith, a non-rotatable disk associated with each of said rotatable disks and adapted to be moved axially thereagainst to establish drag resistance and to prevent said reels from overrunning, a recording and reproducing machine disposed between said reels and adapted to engage the recording wire as it passes from one reel to the other, and means for reciprocating said unit in a straight line with respect to said reels.

THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on November 19. The list also includes remodeling projects and contracts awarded. An asterisk before the item indicates that additional information has been received since a previous report.

THEATRES PLANNED

California

BAKERSFIELD.—Fox-West Coast Theatres, Inc., Film Exchange Building, Los Angeles, has plans by Balch & Stanberry, Film Exchange Building, Los Angeles, for two-story theatre and store building, 122 by 150 feet. Estimated cost, $250,000.

EUREKA.—Fox-West Coast Theatres, Inc., Film Exchange Building, Los Angeles, has plans by Balch & Stanberry, Film Exchange Building, Los Angeles, for modern reinforced concrete theatre. Estimated cost, $250,000.

LOS ANGELES.—Warner Brothers, 1708 Talmadge street, plans to erect new theatre on Hollywood Boulevard. Cost estimated to exceed $500,000.

PASO ROBLES.—J. Greenback, Hearst Building, San Francisco, has plans by A. H. Larsen, 447 Sutter street, San Francisco, for theatre, store and office building. Estimated cost, $200,000.

Indiana

FORT WAYNE.—The Publix Theatre Company, 1501 Broadway, New York, has plans by A. M. Strauss, 415 Cal-Wayne Building, for five-story brick theatre, 123 by 150 feet, to be located on East Wayne street. Estimated cost, $1,000,000.

NEW CASTLE.—Goodwin Tower Company, M. C. Goodwin, Broad street, has plans by McGuire & Shook, 941 North Meridian street, Indianapolis, for eight-story brick theatre and hotel building. Estimated cost, $600,000.

Kansas

HUGOTON.—R. L. Harris has plans by S. S. Voight, 522 South Lawrence avenue, Wichita, Kans., for proposed brick theatre. Estimated cost, $15,000.

Louisiana

NEW ORLEANS.—The Reliance Homstead Association has plans by C. E. Ammen, 1338 South Carrollton avenue, for one-story balcony brick, stucco and concrete fireproof picture theatre, 48 by 130 feet, to be located at 1812 St. Roch street.

Michigan

FLINT.—R. Ingram, 7105 North Saginaw street, has plans by C. Finster, 210 Capitol Theatre Building, for one-story brick theatre and store building to be located at Corunna road and Downey street. Estimated cost, $50,000.

Missouri

POPLAR BLUFF.—Mrs. H. Ferguson contemplates erecting brick theatre at Broadway and Maple street. Architect not selected.

New Jersey

LONG BRANCH.—William Jones, City Hall, has plans by Myers, Bigelow & Shanley, 24 Walnut street, Newark, N. J., for contemplated theatre.

Ohio

FOSTORIA.—N. E. George has plans by R. Levine, 822 West Seventieth street, Chicago, Ill., for proposed picture theatre and hotel building to be located at Main and Sandusky streets.

Pennsylvania

BEAVER FALLS.—A. Fineman has plans by M. J. De Angeles, 49 East avenue, Rochester, N. Y., for two to four-story brick theatre. Location withheld. Estimated cost, $500,000.

PHILADELPHIA.—Samuel Shapiro has plans by Magaziner, Eberhard & Harris for a new theatre and store building to be located on Allegheny avenue, east of Kensington avenue. The house will be known as the Midway and have seating capacity of 4,000. The site is 255 by 155 feet. Estimated cost, $2,000,000.

Tennessee

JACKSON.—The Jackson Amusement Company, Inc., has been incorporated with $100,000 capital by H. E. Henry, Sr., and E. L. Drake for the purpose of rebuilding the Marlow theatre.

Texas

FORT WORTH.—The Lake Worth Amusement Company has plans by Wyatt C. Hedrick for new structure to replace the Casino Park theatre which was destroyed by fire. Estimated cost, $250,000.

Washington

SPOKANE.—The Wallace Amusement Company, of Anaconda, Mont., has plans by B. M. Priteca for a new picture theatre, with seating capacity of 1,200. Estimated cost, $100,000.

REMODELING

Florida

EUSTIS.—The Eustis theatre has been remodeled.

Illinois

CHICAGO.—Elmer E. Benesch, 1925 North Humboldt Boulevard, contemplates making alterations and erecting an addition to theatre. Architect not selected.

KANKAKEE—The Majestic Theatre has been extensively improved, new seats and furnishings installed.

MOLINE—The old Bio Theatre has been remodeled and a new front constructed.

Indiana

ROSSVILLE.—The Rossville theatre has been remodeled and sound equipment installed.

SHELBYVILLE.—The Alhambra theatre was recently remodeled, new equipment and furnishings installed.

THORNTOWN.—Extensive improvements were recently made to the Conley theatre.

Iowa

ATLANTIC.—The Strand theatre has been improved. Will feature audiens.

CLINTON.—Extensive improvements have been made to the Clinton theatre.

PRESTON.—The Lyric theatre has been renovated.

Michigan

CONSTANTINE.—The Grotto theatre has been remodeled and refurnished.

Minnesota

CHISHOLM.—Extensive improvements were recently made to the Philo theatre.

PIPESTONE.—Improvements are being made to the old Gem theatre.

Missouri

ST. LOUIS.—The International Company, 3115 South Grand Boulevard, has contract for improvements to one-story brick and reinforced concrete theatre at 5630 Delmar Boulevard.

Nebraska

OGALLALA.—The Princess theatre has been remodeled, new seats and furnishing installed.

SEWARD.—The Rivoli theatre has been improved.

New Hampshire

MANCHESTER.—The Paramount-Crown theatre was recently remodeled and reopened.

New York

SYRACUSE.—Paramount Publix Theatres, Inc., Paramount Building, New York, has awarded contract to J. B. Pyke & Son to make alterations and remodel theatre on South Saina street. Estimated cost, $75,000.

North Carolina

ASHEVILLE.—Extensive improvements have been made to the Imperial theatre.

Pennsylvania

PORT ALLEGANY.—The Grand theatre has been extensively improved.

WARREN.—Robins Enterprises, new owners of the Duchess theatre, are renovating and modernizing house. Will be known as the Ohio theatre.

South Dakota

LEMMON.—Extensive improvements have been made to the Aristo theatre.

Texas

BRADY.—The Lyric theatre, recently damaged by fire, has been repaired, improved and sound equipment installed.

EL PASO.—L. M. Crawford plans to expend about $50,000 for improvements to the old Crawford theatre.

RUSK.—The Astor theatre has been remodeled. Will feature audiens.

Wisconsin

APPLETON.—The Appleton theatre has been remodeled.

HARTFORD.—The State theatre is being remodeled and sound equipment installed.

WAUPUN.—The Classic theatre was recently renovated.

WEST ALLIS.—The Capitol theatre was recently remodeled and sound equipment installed.

CONTRACTS AWARDED

Arkansas

MONTICELLO.—J. L. Higgason has contract to repair the Amuse-U theatre, recently damaged by fire. Probably install equipment for audiens. Estimated cost, $10,000.

California

BAKERSFIELD.—Work has started on the new Fox theatre at Twentieth and H streets for the Fox-West Coast Theatres.

STOCKTON.—Fox West Coast Theatres, Los Angeles, has awarded contract to H. I. Beller Construction Company, 6513 Hollywood Boulevard, Los Angeles, for erecting two and three-story reinforced concrete theatre. Estimated cost, $269,786.

Maryland

BALTIMORE.—The Edmonson Amusement Company, L. J. Schlichter, manager, 2108 Edmonson avenue, has awarded contract to the Consolidated Engineering Company, 20 East Franklin street, for the erection of new theatre at Pulaski street and Edmonson avenue. Estimated cost $75,000.

Massachusetts

ATHOL.—Garbose Brothers, 8 Parker street, Gardner, Mass., have awarded contract to Taylor-Wheeler Corporation, Railroad place, for the erection of one-story brick theatre at 467 Main street. Estimated cost, $150,000.

GARDNER.—G. A. Giles, 689 Massachusetts avenue, Cambridge, Mass., has awarded contract to the Eastern Construction Company, 335 North Main street, Woonsocket, R. I., for the erection of one and two-story brick theatre. Estimated cost, $150,000.

LYNN.—The Olympia Theatres, Inc., 68 Scollay square, Boston, has awarded contract to C. S. Cunningham & Sons Construction Company, 80 Boylston street, Boston, for the erection of three-story brick theatre at Union and Burchstead streets. Estimated cost, $1,000,000.

Michigan

NEWBERRY.—Work has started on new structure to replace the Grand theatre.

New York

*MIDDLETOWN.—Paramount Theatres, Inc., Paramount Building, New York, has awarded contract to E. Nielsen, this city, for the erection of a modern theatre. Cost estimated to exceed $150,000.

North Carolina

WASHINGTON.—C. A. Turnage, who has operated the Strand and New theatres, is erecting a new picture theatre on West Main street. It will be known as the Turnage. Estimated cost, $50,000.

Oklahoma

WOODWARD.—Work has started on the new Woodward theatre for the Woodward Amusement Company, Vance Terry, manager.

Pennsylvania

*BUTLER.—Harris Amusement Company, Davis Theatre Building, Pittsburgh, has awarded contract to H. Wimer, 801 Savings Bank Building, for the erection of two-story brick theatre, 75 by 180 feet, on East Jefferson street. Estimated cost, $500,000.

South Carolina

GAFFNEY.—Lyman Hamrick has started work under the supervision of James B. Gaffney on picture theatre on Limestone street. House will be equipped for audiens. Estimated cost, $50,000.

Exterior of the new Warner Downtown theatre and office building in Los Angeles.

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Radio Industries of Canada, Ltd.

ACOUSTICAL PRODUCTS
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Johns-Manville Corporation
King Studios, Inc.
Western Felt Works

AISLE LIGHTS
Kausalite Manufacturing Company.

AMPLIFIERS
American Transformer Company
Radio Industries of Canada, Ltd.
Webster Company.

ANCHOR EXPANSION BOLTS
The Paine Company.

AUTOMATIC CURTAIN CONTROL
Automatic Devices Company.
Vallen Electrical Company.

BANNERS, SIGNS
H. Dryfhout Company.

CAMERAS AND PROJECTORS
Bell and Howell Company.

CARBON ADAPTERS
Best Devices Company.

CARPET CUSHIONING
Clinton Carpet Company.
Western Felt Works.

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Crystalite Products Corporation.

CHANGEOVERS
Essannay Electric Manufacturing Co.

DIMMERS
Cutler-Hammer Manufacturing Company.

ELECTRIC FLASHERS, COLOR HOODS
Reynolds Electric Company.
Time-O-Stat Controls Company.

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The Audak Company.
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The Oro-Tone Company.
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Continental Theatre Accessories, Inc.
Illinois Theatre Equipment Company
Monarch Theatre Supply Company.
Movie Supply Company.
National Theatre Supply Company.

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Electric Storage Battery Co.
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FILM CEMENT
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FILM STOCK
Eastman Kodak Company.

FLOOR COVERINGS
Bigelow-Hartford Carpet Company.
Clinton Carpet Company.
Mohawk Carpet Mills.

FLOWERS, PLANTS—ARTIFICIAL
G. Reising & Company.

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GoldE Manufacturing Company

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Automatic Devices Company.
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Kersten Radio Equipment Company.
Miles Manufacturing Company.
Macy Manufacturing Company
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Racon Electric Company, Inc.
Radio Industries of Canada, Ltd.
Ultratone Manufacturing Company.
Wright-DeCoster, Inc.

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Illinois Theatre Equipment Co.

LAMPS, HIGH INTENSITY
Hall & Connolly, Inc.

LAMPS, REFLECTING ARC
The J. E. McAuley Manufacturing Company.
Strong Electric Company.

LENS MOUNTS
GoldE Manufacturing Company

LENSES
Bausch & Lomb Optical Company.

MAZDA ADAPTERS
Monarch Theatre Supply Company.

MAZDA REGULATORS
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NEEDLES, PHONOGRAPH
Sound Service System, Inc.
Wall-Kane Needle Manufacturing Co.

ORGANS
George Kilgen & Son, Inc.
The Link Company, Inc.
The Marr and Colton Company, Inc.
The Page Organ Company
Robert Morton Organ Company.
Rudolph Wurlitzer Company.

ORGAN HEATERS
Kausalite Manufacturing Company.
Time-O-Stat Controls Corporation.

PATENT ATTORNEYS
William N. Moore.

PROJECTORS
Coxsackie Holding Corporation.
Enterprise Optical Mfg. Co.
Holmes Projector Company.
International Projector Corporation.

RAILINGS, GRILLES
Zero Valve & Brass Corporation.

REELS
Universal Electric Welding Co.

REWINDERS
GoldE Manufacturing Company

RHEOSTATS
Hoffman & Soons.

SAFES, THEATRE
York Safe and Lock Company.

SAFETY LADDERS
Dayton Safety Ladder Company.

SCREENS
American Silversheet Company.
Beaded Screen Company
Da-Lite Screen Company.
Radio Industries of Canada, Ltd.
Raven Screen Company.
Truvision Projection Screen Co.
Walker Screen Company.

SEATS
American Seating Company.
Heywood-Wakefield Company.

SIGNS—ELECTRIC
Flexlume Corporation.
Milne Electric Company.

SLIDES
Quality Slide Company.
Ransley Studios

SPEED INDICATORS
A-C Spark Plug Company.
Essannay Electric Manufacturing Co.
Mellaphone Corporation.
The Oliver Manufacturing Co.

SOUND AND MUSIC REPRODUCING DEVICES
Adswin Corporation.
Amplion Corporation
Bestone, Incorporated
R. G. Clyne Engineering Co.
The Film Speaker Company.
Gates Radio & Supply Company.
General Talking Pictures Corporation
Good-All Electric Manufacturing Company.
Gries Reproducer Corporation.
Mellaphone Corporation.
Movie-Phone Corporation.
National Motion Ad Company
North American Sound and Talking Picture Equipment Corporation
Pacent Reproducer Corporation.
The Oro-Tone Company.
The Phototone Company.
R C A Photophone, Inc.
Powers Cinephone Equipment Co.
Radio Industries of Canada, Ltd.
Walt's Theatre Company.
Weber Machine Corporation.
Western Electric Company.

STAGE AND ORCHESTRA LIFTS
Peter Clark, Inc.

STAGE LIGHTING EQUIPMENT
Frank Adam Electric Company.
Belson Mfg. Company.
Chicago Cinema Equipment Company.
Hub Electric Company.
Kliegl Brothers.
Major Equipment Company.
Wm. Wurdack Electric Manufacturing Co.

STAGE RIGGING HARDWARE
J. H. Channon Corporation.
Peter Clark, Inc.

STAGE SCENERY
Tiffin Scenic Studios.
Volland Scenic Studios.

THEATRE PRINTING, PROGRAMS
Exhibitors Printing Service.
National Program & Printing Company.

TICKETS
Arcus Ticket Company.
Automatic Ticket Register Corporation.

TRAILERS
National Screen Service, Inc.

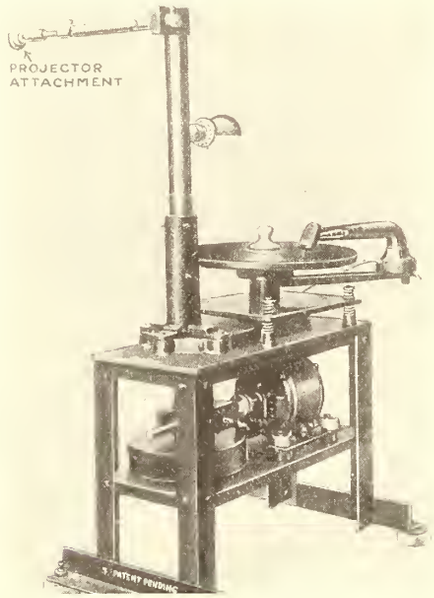
UNIFORMS
Maier-Lavaty Company.

VENTILATING EQUIPMENT
Arctic Nu-Air Corporation.
Blizzard Sales Company
Kooler-Aire Engineering Company.
Lakeside Company.
Supreme Heater & Ventilator Company.

TWO MODELS OF DISC MACHINES

THE BesTone Company is now offering two models of disc reproducers, called model 2-A and model B DeLuxe. This company's plant is in Omaha, Neb.

In the BesTone 2-A model turntable, every gear is floated in grease. They are all hardened gears. The turntable is floated in oil and suspended on springs, making it vibrationless.

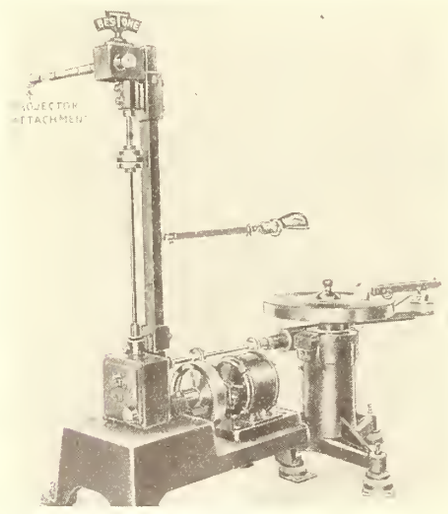


Model 2-A

Everything is direct connected, hooking onto the projector at the 90-drive, or the crank shaft.

There is a clutch to disengage the projector from the sound apparatus when running silent pictures, so the exhibitor can use the original motor on the projector and speed up his show if necessary, thereby getting any speed desired when running silent pictures. When running sound pictures, of course, he uses the motor on the sound apparatus to run both the projector and the turntable.

The inertia balancer is cast of special metal



Model B DeLuxe

that insures equal density and balanced on special balancing machines.

In the BesTone model B DeLuxe, every gear also runs in grease. On the turntable is a pedestal. On the model B there is a re-synchronization device. This re-synchronization device can be used to good advantage whenever exhibitors happen to get defective records or a possible film break, while running the show or whatever other reason may cause the action and sound to get out of synchronism. He can either retard or advance the tone arm around the record as many times as necessary and do this without changing the pitch.

The BesTone model B stands on five legs with adjustable screws. It also stands on rubber cushions to eliminate all shocks on both the machine and the turntable. The gears are cut on gear cutting machines accurate to .0001 of an inch. The gear case contains individual mechanical filter immersed in semi-fluid oil. The gears in this set are of one inch face alloy steel, heat treated, hardened and ground. The main drive gear box houses all the reduction gears. The shafting is of steel, ground and fitted in large high-speed bronze bearings. All running parts, such as inertia balance, are carried on ball bearings. Motors are rebalanced and installed on rubber.

United Amusement Shows Great Financial Gains

OTTAWA.—A greatly improved financial position is indicated in the annual report of United Amusement Corporation, Ltd., which operates 17 high class motion picture theatres in the Province of Quebec. The company, which is a subsidiary of Famous Players, showed profits and other revenue of $543,126 in the last fiscal year as compared with $485,765, net profits available for common dividends being equivalent to $4.13 a share.

The majority of the United theatres were not equipped for talking pictures until late in the summer, therefore the real benefit from this source has hardly made its mark. In the past year the company erected a theatre in Sherbrooke and acquired a house in Quebec City. A theatre project is also underway in Three Rivers, while two theatres are under construction in Montreal.

25 W E Installations Are Completed in New Zealand

NEW YORK.—P. L. Palmerton, foreign manager of Electrical Research Products, announces that the 25th Western Electric installation has been completed in New Zealand. This accomplishment is regarded as all the more significant because of the sparsely settled country. Most of the installations are in small communities with less than 2,000 population. A typical example is at Huntley, a town of 1,700, where a Western Electric equipment has been installed in the Town Hall. J. H. Barker, Jr., is Managing Director for the company in New Zealand.

Prominent Mexican Educator In U. S. to Study Talkers

NEW YORK.—Licenciado D. Ezequiel Padilla, secretary of Public Education for the Republic of Mexico, has visited in New York to investigate the use of talking pictures for the furtherance of education in his country. He was guest of honor at a luncheon given at the Hotel Astor by the Paramount Famous Lasky Corporation. A number of educators and other prominent people were invited to meet Secretary Padillo on this occasion.

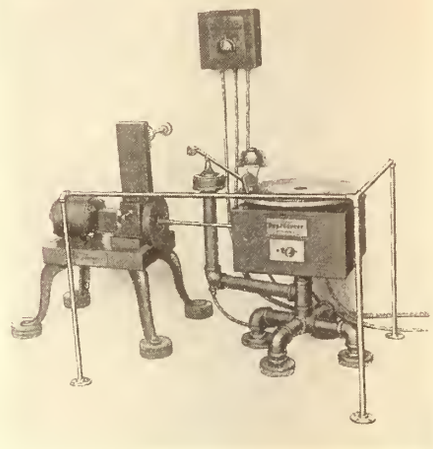
BEDFORD, IA.—S. W. Levitt has reopened the Rialto theatre, featuring audiens.

BELMOND, IA.—The Lyric theatre has been remodeled, seating capacity increased and reopened by George Hake.

FORT DODGE, IA.—The Princess theatre has been renovated and reopened.

THE GOOD-ALL REPRODUCER

GOOD-ALL ELECTRIC, INC., of Ogallala, Neb., manufacturers of electrical products, has developed a power unit for its sound device operated by a constant speed motor with a heavy flywheel which drives the projector by means of a slow,



silent chain drive, directly to the main drive shaft of the head. All gears run in oil.

The turntable unit is directly connected to the high speed motor shaft, eliminating all intermediate gears. The turntable is moderately heavy and is driven through a ball bearing mechanical filter.

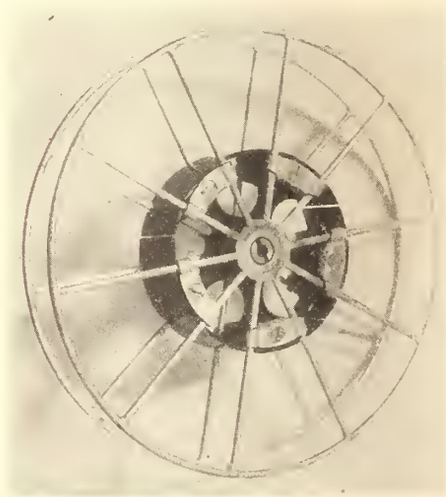
Pickups used are the new Audak and Electrical Research Laboratory types. These are mounted on special counterbalanced tone arms, and are arranged so that they automatically travel to the outer edge of the record.

To re-synchronize, the speed of the film is increased while the speed of the record remains constant. No gears or levers are used in this device.

A downstairs volume control, operated by the usher, is also a feature. One operator can take care of both machines.

DODGE CITY, KAN.—The new Dodge theatre recently opened.

BOSTON, MASS.—The Park theatre reopened recently as a first-run picture theatre, under the direction of Louis Bois. House has seating capacity of 1800.



New type of wire sound reel developed by the Universal Electric Company of New York. It comes in 11-inch and 15-inch sizes, each with a five-inch drum.

RACON

No. 4320

Air Column 10 feet
Depth 34 inches

Bell 40 in. by 40 in.
Weight 45 pounds

A startling, new departure in exponential horn and electro-dynamic unit construction that defies the innumerable Racon imitators.

A Radical Departure in Horn and Unit Construction That Will Increase Your Efficiency Over 30%—Give Perfect Voice and Musical Reproduction Long Sought by Theatre Owners But Unobtainable Till This NEW RACON PRODUCT Was Released.

The new Racon Horn and Unit will outplay and outperform both in quality and volume anything that has been produced heretofore.

Those rich, full tones distinguished by clearness and distinctiveness, as produced by Racon Horns and Units, are the joy of theatre owners and the despair of the pirates who have always tried to imitate everything Racon has produced. Theatre prosperity these days depends upon the latest and best in vocal and instrumental reproductions. Audiences flock where they are to be found.

Giant Dynamic Horn Unit

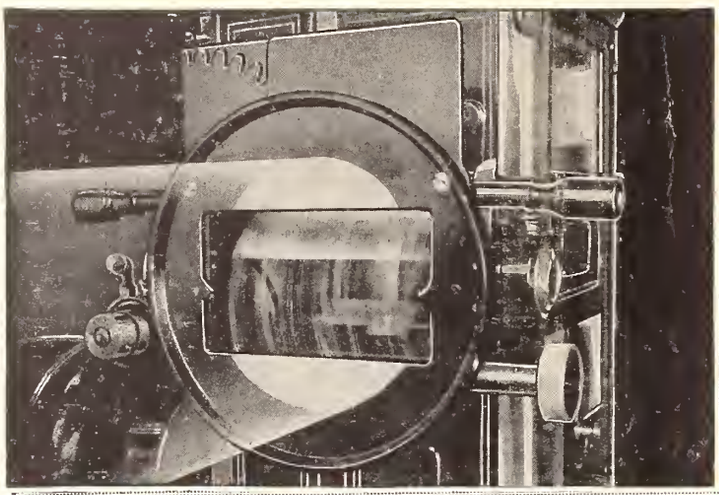
Why not INSURE yourself with Racon superiority—the revolutionary Racon Horn and Unit which we guarantee to increase efficiency at least 30%?

Let us mail you a Catalog with vital facts

RACON ELECTRIC CO. INC.

Specialists in Acoustic Chambers

Factories: 18 to 24 Washington Pl., New York; Slough, Bucks, England, and 3 Mutual St., Toronto, Canada



IT STANDS THE GAFF!

THE MODEL "H"

MOTIOGRAPH DE LUXE, BUILT FOR THE HEAVY DUTY REQUIREMENTS OF SOUND PROJECTION

MOTIOGRAPH MODEL H
IT TAKES THE HEAT OFF THE FILM

THE ONLY PROJECTOR THAT TAKES THE HEAT OFF THE FILM

THE ENTERPRISE OPTICAL MFG. CO.
564 W. RANDOLPH ST. CHICAGO, ILL.

Warner Theatre Is Awarded First Plaque

EXHIBITORS HERALD WORLD

THE GREATEST MOTION PICTURE EVER MADE OPENED NOVEMBER 19th CRITERION THEATRE N. Y.

MAURICE CHEVALIER
in an
ERNST LUBITSCH
Production
"The Love Parade"

with Jeanette MacDonald
Lupino Lane and Lillian Roth
By Ernest Vajda and Guy Bolton
From the play, "The Prince Consort" by Leon Xanrof and Jules Chancel. Music by Victor Schertzinger. Lyrics by Clifford Grey.

Vol. 97, No. 9 *Entered as second-class matter, August 20, 1917, at the Post Office at Chicago, Ill., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., at 407 South Dearborn St., Chicago. Subscription, $3.00 a year. Single copies, 25 cents.* November 30, 1929

The PROOF *of the* PUDDING!

An Authentic Survey— Showing Smashing Results from Witmarks Smashing Hits

Variety

Music

MONTHLY MUSIC SURVEY FOR OCTOBER

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING OCTOBER BY THE LEADING MUSIC JOBBERS AND DISK DISTRIBUTORS IN THE TERRITORIES DESIGNATED

Six Best Sellers in Sheet Music as Gathered from Collective Sales Reports of the Leading Jobbers at Points

	WITMARK Leads with 4 Out of First 6 IN NEW YORK	3 Out of First 6 IN CHICAGO	3 out of First 6 IN LOS ANGELES
No. 1—Song	'Tip Toe Thru the Tulips' √	"Am I Blue?" √	'Tip Toe Thru the Tulips' √
No. 2—Song	"Am I Blue?" √	Other Publisher's Song	"Painting the Clouds with Sunshine" √
No. 3—Song	Other Publisher's Song	"Song of the Nile" √	Other Publisher's Song
No. 4—Song	"Painting the Clouds with Sunshine" √	'Tip Toe Thru the Tulips' √	"Song of the Nile" √
No. 5—Song	"Song of the Nile" √	Other Publisher's Song	Other Publisher's Song
No. 6—Song	Other Publisher's Song	Other Publisher's Song	Other Publisher's Song

North—East—West—South—"Witmarks Are Hitmarks"

and

50%

The coast figuring on the above basis, reports that WITMARK is turning over FIFTY PERCENT of the sales in sheet music with THREE HEAVY HITS. Though the proportions in sales between hits and non-hits hasn't been established in New York and Chicago, it should be about the same for WITMARK in Chicago, and even better in New York. In Chicago WITMARK has three among the top six and in New York four.

M. WITMARK & SONS

1650 BROADWAY, NEW YORK CITY

Dr. Chuckle and Mr. Hide

¶ Exhibitor Dr. Chuckle (he cures blues) chuckles with pride at the talking short subjects on his screen. His audiences roar with pleasure. It's music in Exhibitor Chuckle's ears—and cash in his till. He knows it pays to book the best—CHRISTIE TALKING PLAYS. ¶ Exhibitor Hide runs for cover when *his* shorts come on. He passed up the Christies. He didn't think quality counted in one and two reels. He's learned different now — from his audiences—and how! ¶ Here are four more big reasons why CHRISTIE TALKING PLAYS are acknowledged the class of the shorts market:—

"DANGEROUS FEMALES"

Starring Marie Dressler and Polly Moran (hits in "Hollywood Revue"). There's golden laughter in these gals.

"THE FATAL FORCEPS"

With Ford Sterling, Bert Roach and Will King. Sterling talking is twice as funny as ever.

"THE DANCING GOB"

Starring Buster West. With John West and Walter Long. Famous vaudeville headliners in a merry melange.

"HE LOVED THE LADIES"

Starring Taylor Holmes, well known stage and screen star. With Helene Millard and Albert Conti. Why wives step out!

PARAMOUNT

CHRISTIE

TALKING PLAYS

GREAT FUN FOR T

CHRISTIE TALKING PLAYS

FORD STERLING
BERT ROACH
and Will King in
"THE FATAL FORCEPS"

BUSTER WEST
JOHN WEST
and Walter Long in
"THE DANCING GOB"

Recorded by Western Electric System
at Metropolitan Sound Studios, Inc., Hollywood.

PARAMOUNT'S

HE WHOLE FAMILY!

"GOOD FOR ANY BILL FROM BROADWAY TO A TENT SHOW"

- - Said Epes W. Sargent in Zits of a recent Christie Picture

TAYLOR HOLMES
with
Helene Millard and Albert Conti
in
"HE LOVED THE LADIES"

OCTAVUS ROY COHEN'S
"BROWN GRAVY"
with
Roberta Hyson, Deacon McDaniels
and the
Famous Georgia Jubilee Singers.

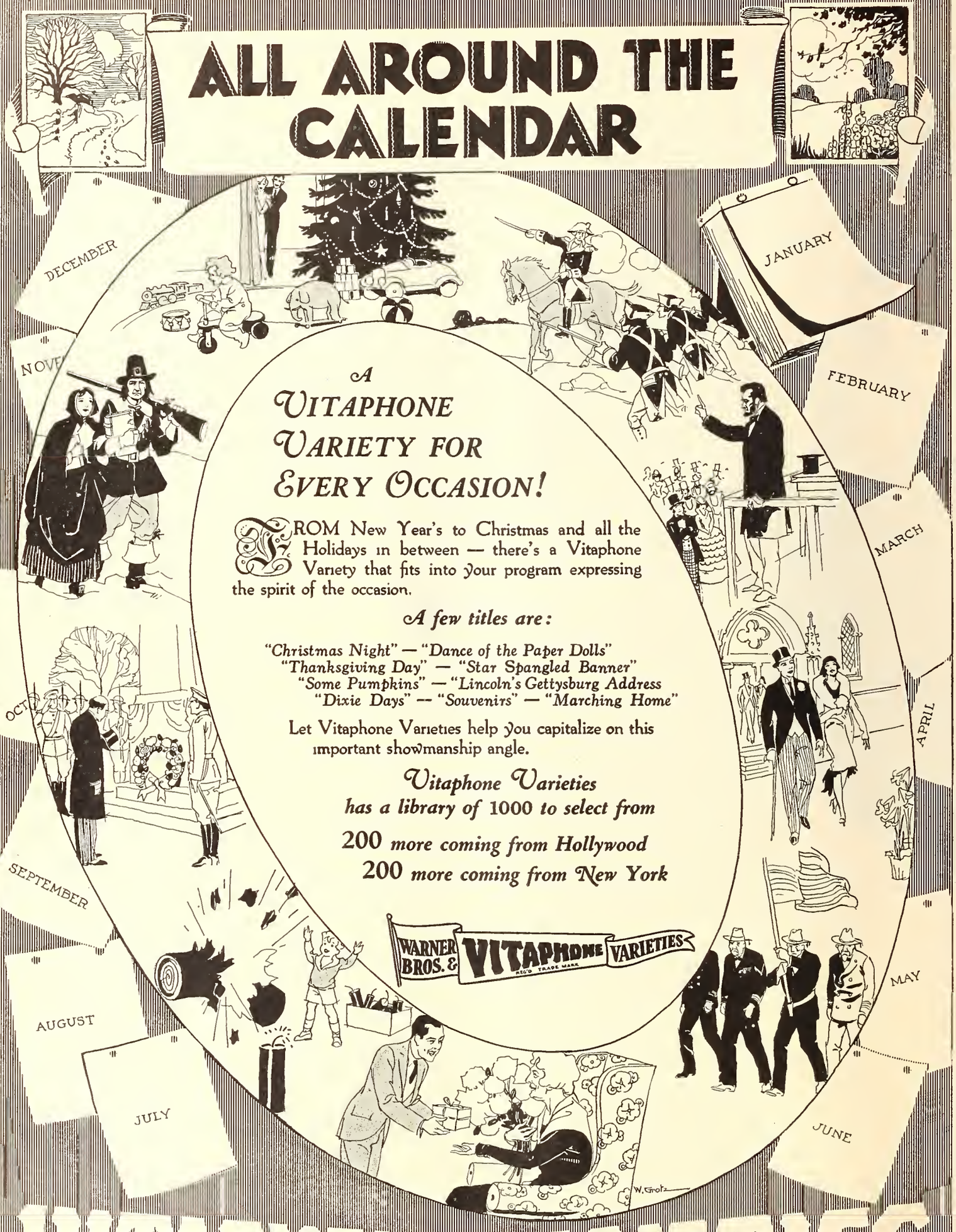
MARIE DRESSLER
POLLY MORAN
in
"DANGEROUS FEMALES"

COMING THROUGH WITH LOADS OF VARIETY TO PLEASE ALL TASTES IN COMEDY ENTERTAINMENT

MPPDA

NEW SHOW WORLD IN TALKING SHORT FEATURES

ALL AROUND THE CALENDAR



A
VITAPHONE VARIETY FOR EVERY OCCASION!

FROM New Year's to Christmas and all the Holidays in between — there's a Vitaphone Variety that fits into your program expressing the spirit of the occasion.

A few titles are:

"Christmas Night" — "Dance of the Paper Dolls"
"Thanksgiving Day" — "Star Spangled Banner"
"Some Pumpkins" — "Lincoln's Gettysburg Address"
"Dixie Days" — "Souvenirs" — "Marching Home"

Let Vitaphone Varieties help you capitalize on this important showmanship angle.

Vitaphone Varieties
has a library of 1000 to select from

200 ***more coming from Hollywood***
200 ***more coming from New York***

WARNER BROS. & VITAPHONE VARIETIES
REG'D TRADE MARK

VITAPHONE VARIETIES

SUPPLY THAT DEMAND FOR VARIETY

3rd Year!

IT SPEAKS

FOX MOVIETONE NEWS

FOR ITSELF

YEARS AHEAD-

THE only talking newsreel world-wide in service begins its 3rd year of unrivalled newsreel accomplishment.

Recording units strategically located on all five continents bring to the theatres of the world, twice weekly, the only *complete* news service in sound photography.

1. ALGIERS

First talking pictures of desert Bedouins and marriage of a sheik filmed here by Fox Movietone News.

2. AUSTRIA

President Hainisch of the Austrian Republic addressed the audiences of America through the medium of Fox Movietone News exclusively.

3. CEYLON

The glamor of Colombo's market, big Asiatic elephants, strange chanting coolies — all were brought to American theatres by the world's greatest newsreel.

4. CHINA

Chiang Kai-shek, China's President, heard and seen on Movietone.

5. CZECHOSLOVAKIA

President Masaryk reviewed army on Republic's birthday during remarkable aviation demonstration.

Fox Movietone News has also exclusively recorded in the following countries:

30. Belgium
31. Hawaii
32. Monte Carlo
33. Scotland
34. Vatican State
35. Cuba
36. Ireland
37. Poland
38. Wales
39. Turkey

29. SWITZERLAND

Every important international conclave held at the Hall of the League of Nations in Geneva has been recorded by Fox Movietone News exclusively.

28. SINGAPORE

Even this remote community has its traffic problems as Fox Movietone News demonstrates with the first talking pictures ever taken East of Suez.

27. SIAM

Likay dancers perform their sacred gyrations before the Buddhist temple at Bangkok. Another exclusive recording.

26. SPAIN

His Majesty, King Alfonso XIII, introduced by Ambassador Hammond, talks to America in the first motion picture recording ever made of his royal voice.

FOX MOVIETONE NEWS
covers the world

25. SAMOA

Uncle Sam's remote Pacific Island relatives turn out for their first talking screen test.

24. ROUMANIA

Michael, King of Roumania, his aunt, Princess Ileana, and his grandmother, the Dowager Queen Marie — send their best to America via Fox Movietone News.

23. PHILIPPINES

Curious tribes of Uncle Sam's Oriental outpost sing and dance in jungles where headhunting is still a pastime. An exclusive recording.

22. UNITED STATES AND CANADA

Every state and every dominion has contributed news for the world's favorite newsreel — Fox Movietone News.

21. RUSSIA AND SIBERIA

Fox Movietone News unit enroute to Russia and Siberia will give photographic sound evidence of conditions in land of Soviets.

6. Egypt

Cairo scenes and sounds bring Egyptian atmosphere to America.

7. England

King George, the Prince of Wales, Ramsay MacDonald, Lloyd George, Bernard Shaw, Conan Doyle and other famous Englishmen exclusively recorded by Fox Movietone News.

8. Fiji Islands

Ratu Pope Seniloli, Fiji Chieftain, introduces his wife and bids the world welcome in the first talking picture ever made in Polynesia.

9. France

Weekly recordings reveal soul of France, in her fashions, cafes, resorts, sparts, military maneuvers and statesmen.

10. Germany

President Von Hindenburg of the German Republic sent his greetings to the American people by way of Fox Movietone News. Another exclusive scoop.

11. Holland

Windmills are still holding out against modern improvements in this tiny Kingdom as Fox Movietone News shows in the first sound picture ever filmed there.

12. India

The first motion pictures, talking or silent, ever made inside a Mohammedan Mosque were photographed at Bombay by Fox Movietone News.

13. Italy

Mussolini, prime minister of Italy, was first European statesman to address world via Fox Movietone News, which has made his voice and personality as familiar in America as in Italy.

14. Japan

Religious festivals, miitary maneuvers, pearl fishing and other activities bring sounds and sights of Orient to Occident.

15. Java

The music of Java, the pet and poultry market of Batavia, its capital—the strange sights and sounds—all were brought to American theatres exclusively by Fox Movietone News.

20. Australia and New Zealand

A Fox Movietone News unit established in Australia is covering daily news of this great commonwealth and of New Zealand.

19. South America

Two units are now in Buenos Aires and Rio de Janeiro recording the first talking news service of South America.

18. Palestine

The sights and sounds of Bethlehem, the church of the Nativity and the church of the Ascension on the Mount of Olives were all recorded exclusively by Fox Movietone News.

17. Mexico

Border warfare in the last uprising was exclusively recorded by Fox Movietone News. Mexico's statesmen have addressed American audiences through the same medium.

16. Jugoslavia

The yearly ceremony of honoring the Croatian patron saint in village church of Zagreb is observed by world-wide audience.

irst!

ON December 3rd, 1927, FOX MOVIETONE NEWS, the FIRST talking newsreel, began presenting every week the news of the world in sound and action.

Pioneering where others feared to advance, it set a new standard for newsreel reporting and made all other newsreels either obsolescent or imitative.

So great has been the public appreciation of news audibly presented that more theatres are showing Fox Movietone News than all other talking newsreels combined.

"It speaks for itself"

FOX MOVIETONE NEWS

The Little Things That Count!

OUR GANG TALKIE

THE SHORT SUBJECT THEY ALL PUT IN ELECTRIC LIGHTS!

It's always a good show when "Our Gang" is on the program!

THOSE devils put
JOY in life and
MONEY in the bank!
IT'S delightful to hear them
TALK! And how they talk!
"OUR Gang" comedies are
CLASS comedies—
NO matter what's the feature
"OUR Gang" is always a keen
COMPETITOR for the
ENTERTAINMENT honors!

HAL ROACH WINNERS

METRO-GOLDWYN-MAYER

Long on Shorts!

SAVES YOUR PICTURE TIME AND MONEY

The Best Pictures of the Month

RIO RITA — TAMING OF THE SHREW
MARIANNE — KIBITZER
HER PRIVATE AFFAIR — BIG TIME

The Best Performances of the Month

Bebe Daniels in "Rio Rita"
Bert Wheeler in "Rio Rita"
Douglas Fairbanks in "Taming of the Shrew"
Marion Davies in "Marianne"
Lawrence Gray in "Marianne"
Harry Green in "Kibitzer"
Ann Harding in "Her Private Affair"
Louise Dresser in "This Mad World"
Margaret Wycherly in "The Thirteenth Chair"

Casts of all photoplays reviewed will be found on page 140

★ *HER PRIVATE AFFAIR—Pathe*

IF your reaction is like ours when you come out of the theater after seeing this picture, you won't be discussing whether *Vera Kessler* should have killed *Arnold Hartman* or not. You will be willing to have it remain "Her Private Affair." Your only thought will be, 'What a glorious creature this Ann Harding is!" Harry Bannister and Ann Harding are husband and wife in real life, as in this picture. This is Bannister's first screen appearance.

This picture deals with the problems of a young wife of high social standing in Vienna, who kills a man who is attempting blackmail. Did she do it deliberately or did she think the gun was not loaded? Find out! If you leave before the finish we hope you slip on a banana peel on the way out. *All Talkie.*

"GLORIOUS"

SAYS PHOTOPLAY

"If your reaction is like ours when you come out of the theater after seeing this picture, you won't be discussing whether Vera Kessler should have killed Arnold Hartman or not. You will be willing to have it remain 'Her Private Affair.' Your only thought will be, 'What a glorious creature this Ann Harding is!' Harry Bannister and Ann Harding are husband and wife in real life, as in this picture. This is Bannister's first screen appearance.

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PHOTOPLAY—NOVEMBER

ANN HARDING

in

"HER PRIVATE AFFAIR"

BY HERMAN BERNSTEIN . . . DIRECTED BY PAUL STEIN

And still they come—another great hit from

PATHÉ

When the short picture it's usually one Talking

Shorts as the Big Show

By Quinby James

ABOUT ten years ago, we witnessed a phenomenon in motion picture exhibition when a Fox cartoon picture was featured by the newspapers over the longer picture at the Rivoli Theatre. Two newspapers on Monday morning reviewed it because of its excellence and gave the feature picture a much briefer attention. This short repeated at the same theatre twice within the succeeding six months and one of its virtues was a musical accompaniment.

* * *

THIS brings us to a consideration of the excellent short of the present day and the advisability of featuring such product over and against the often less interesting longer feature picture. In the last several weeks we have witnessed six pictures from Educational, each one of which is worthy of being featured by any theatre in the country. We would be less than frank with our readers if we did not mention them and here they are.

* * *

NUMBER one is "Prince Gabby", one of the cleverest talking comedies we ever saw or that anybody else ever saw, based on an Edgar Wallace story and excellently played by Edward Everett Horton and a Coronet Comedy cast. It is brilliant, amusing, intelligent and splendid entertainment.

* * *

THE next one is "The Golfers", a Mack Sennett talking comedy in which Andy Clyde and Harry Gribbon head the cast. This feature is supreme entertainment, intensely amusing both to golfers and those who never stepped on a green

* * *

THE next one is "A Hollywood Star", another Sennett talkie with the same featured players This utilizes and satirizes the subject of sound in pictures and has a good deal of fun with the personal appearance system.

* * *

THE next one is "Clancy at the Bat", another Sennett with Harry Gribbon as a baseball player who is anything but, and the result is a screamingly funny comedy.

* * *

THE next two are "Peaceful Alley", in which Lloyd Hamilton and a little boy provide splendid humor, and "Hunting the Hunter", a Jack White talking comedy with a great deal of fast-stepping slapstick fun that is entirely hilarious. Raymond McKee and Harold Goodwin and split honors in this offering.

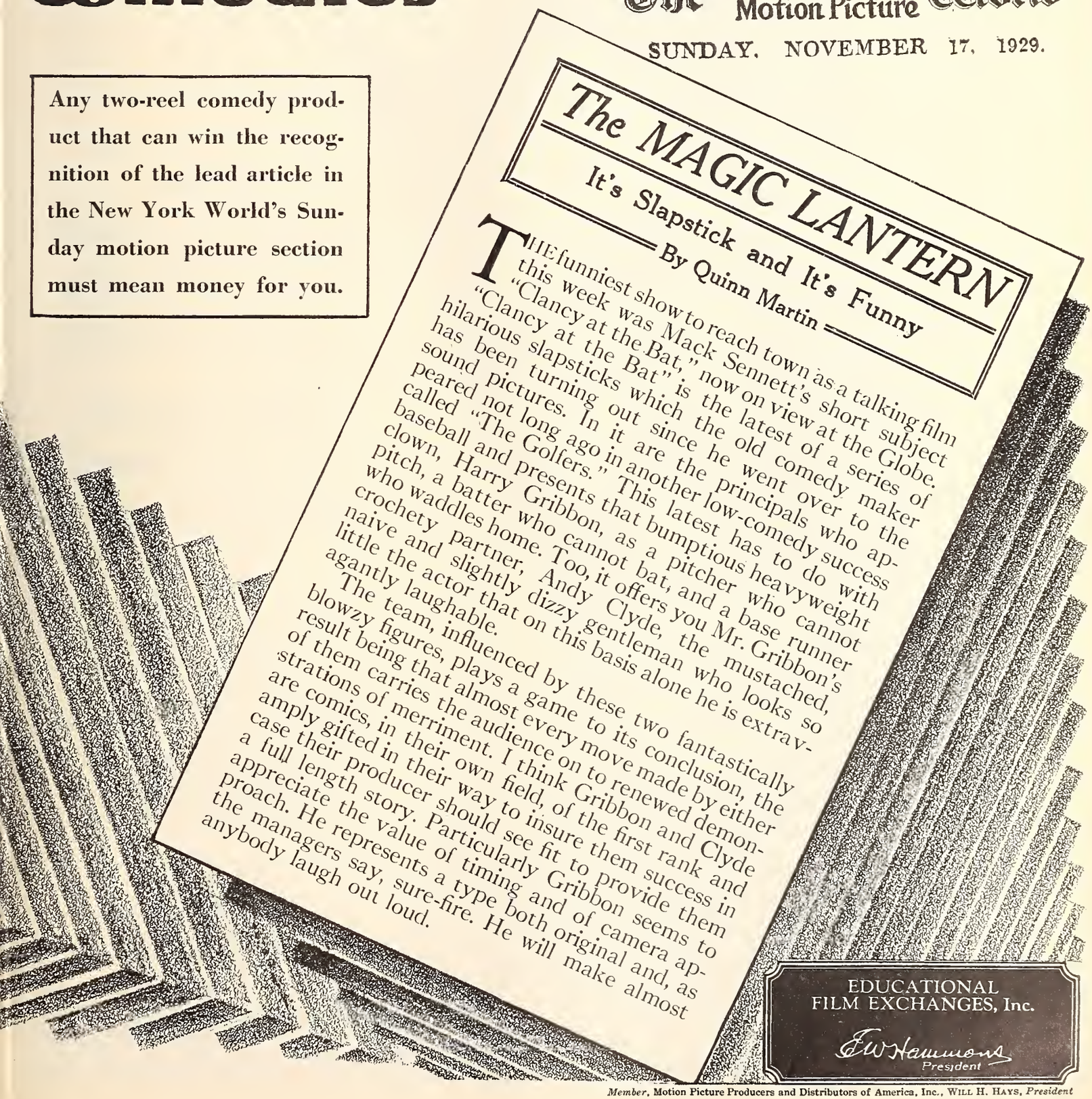
* * *

THIS product is picked at random from recent showings and cited as an example of the rial which is worth headlining anywhere and which we would give at least a fifty-fifty break on the billing with the feature picture. In many instances we would give it the precedence and give it three-quarters of the billing.

DAILY REVIEW of MOTION PICTURES TODAY

"The Big Show..." is of *Educational's* Comedies

Any two-reel comedy product that can win the recognition of the lead article in the New York World's Sunday motion picture section must mean money for you.



The Motion Picture World

SUNDAY, NOVEMBER 17, 1929.

The MAGIC LANTERN

It's Slapstick and It's Funny

By Quinn Martin

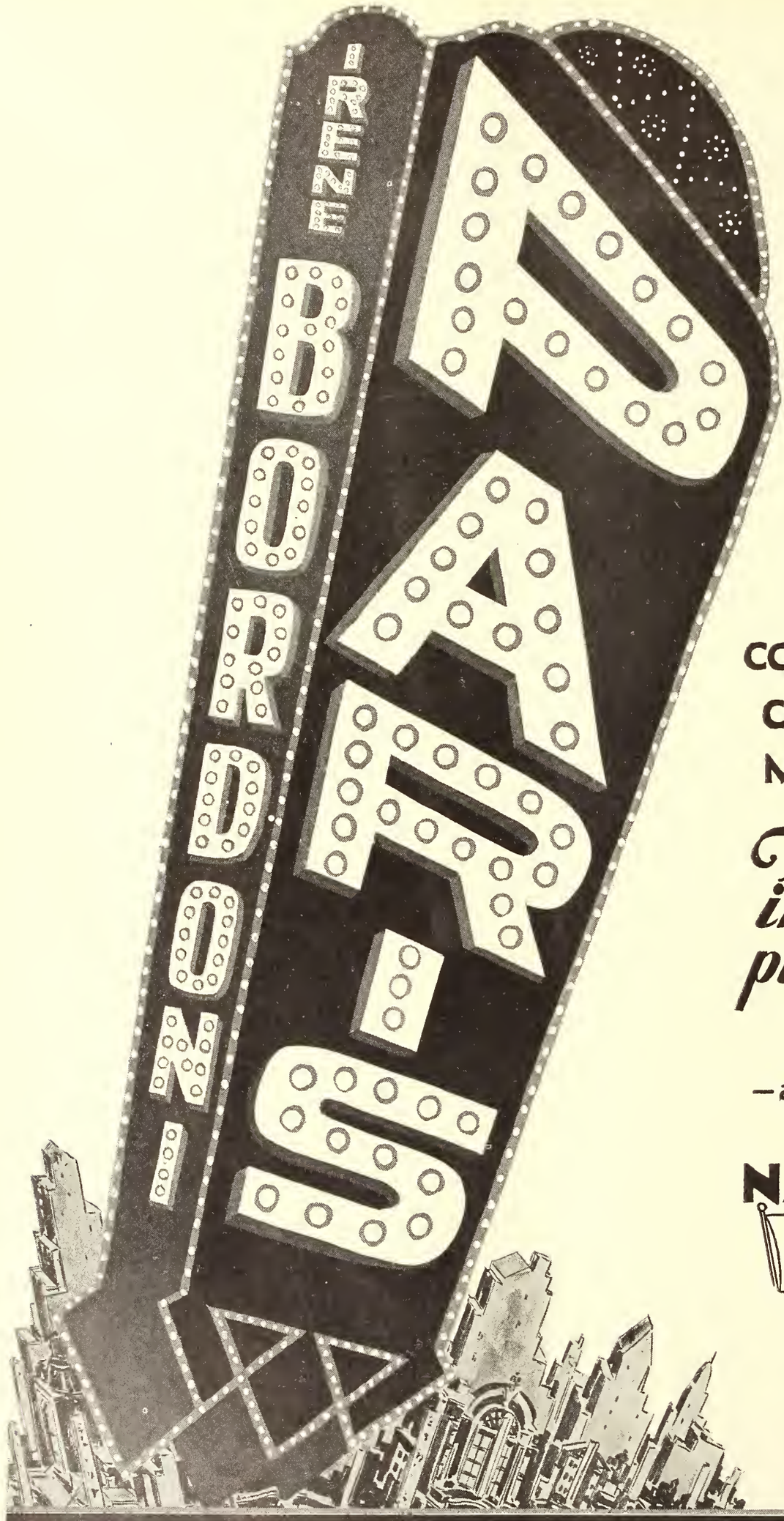
THE funniest show to reach town as a talking film this week was Mack Sennett's short subject "Clancy at the Bat," now on view at the Globe. "Clancy at the Bat" is the latest of a series of hilarious slapsticks which the old comedy maker has been turning out since he went over to the sound pictures. In it are the principals who appeared not long ago in another low-comedy success called "The Golfers." This latest has to do with baseball and presents that bumptious heavyweight clown, Harry Gribbon, as a pitcher who cannot pitch, a batter who cannot bat, and a base runner who waddles home. Too, it offers you Mr. Gribbon's crochety partner, Andy Clyde, the mustached, naive and slightly dizzy gentleman who looks so little the actor that on this basis alone he is extravagantly laughable.

The team, influenced by these two fantastically blowzy figures, plays a game to its conclusion, the result being that almost every move made by either of them carries the audience on to renewed demonstrations of merriment. I think Gribbon and Clyde are comics, in their own field, of the first rank and amply gifted in their way to insure them success in case their producer should see fit to provide them a full length story. Particularly Gribbon seems to appreciate the value of timing and of camera approach. He represents a type both original and, as the managers say, sure-fire. He will make almost anybody laugh out loud.

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons
President

Member, Motion Picture Producers and Distributors of America, Inc., WILL H. HAYS, *President*



From

COAST TO COAST

CLASS HOUSES

MASS HOUSES

The most important picture playing today

—another knockout from

FIRST NATIONAL

AND

VITAPHONE

is the registered trade mark of the Vitaphone Corporation designating its products

First National Pictures

And don't forget "**SALLY**" *is just around the corner!*

EXHIBITORS

The Independent Film Trade Paper

HERALD WORLD

Home Office: 407 So. Dearborn St. Chicago

IN THIS ISSUE—

THE AWARD OF MERIT

WARNER THEATRE IN NEW YORK IS PRESENTED WITH FIRST AWARD OF HERALD-WORLD PLAQUE FOR BETTER SOUND REPRODUCTION—WILL H. HAYS DELIVERS ADDRESS—THREE OTHER NEW YORK THEATRES ARE SUGGESTED BY QUINN MARTIN—PRESENTATION IN CHICAGO WILL BE MADE NEXT WEEK.

EXHIBITOR HARMONY

POSSIBILITY OF MERGING OF M P T O A AND ALLIED STATES ARISES FOLLOWING COLUMBUS CONVENTION—COMMITTEE MAY CONVENE IN NEW YORK WITHIN 30 DAYS—LEADERS GET TOGETHER AT OHIO STATE MEETING ON INVITATION OF WILLIAM JAMES, WHO IS RE-ELECTED PRESIDENT.

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Warner net is called greatest recorded by any film company—Total of $17,271,805 represents 744.6 per cent increase over 1928.

Patrons demand organ solos, and Albany audiences get 'em—Play up personality, exhibitors of Washington and Idaho told.

Row between films commitee and review board brings suit at Atlanta—New acoustical treatment uses mesh wire disc and plaster.

Jaydee and a wedding of films; if there's to be union of British and American industries it must be soon, says Sir Gordon Craig.

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MUSIC AND TALENT—De Sylva, Brown and Henderson, Remick Music Corporation, Witmark and Sons, Paul and Ferral, Anita La Pierre, Louis Adrian, Ted Meyn, Brooks Costumes, Charles Williams, Walzer and Dyer.

CHICAGO
407 South Dearborn St. Telephone Harrison 0036-37-38
Cable Address: *Quigpubco*
EDWIN S. CLIFFORD, *General Manager*
JAY M. SHRECK, *Managing Editor*
GEORGE CLIFFORD, *Business Manager*
ERNEST A. ROVELSTAD, *News Editor*

HOLLYWOOD
1605 North Cahuenga St. Telephone Gladstone 2113-2119
DOUGLAS HODGES
West Coast Manager

EDITORIAL AND ADVERTISING OFFICES

NEW YORK
565 Fifth Avenue Telephone Wickersham 2366-2367
PETER VISCHER, *New York Editor*
JAMES BEECROFT, *New York Advertising Manager*

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Vol. 97, No. 9 November 30, 1929

The Reproduction Award

THE industry-wide response to the Herald-World's award for better reproduction, as well as the public's response through the newspapers, is convincing proof that the problem concerned—namely, a better standard of reproduction in the theatres—is everywhere regarded as a question of paramount interest.

It is particularly gratifying to us to note the enthusiastic comments on the project which have been uttered by leaders of the various branches of the industry. It is also particularly gratifying to note that theatres of all classes, believing that the quality of the reproduction being offered entitles them to a mark of distinction, have come forward with vigorous statements of their claims.

The initial presentation of the award was both conspicuous and appropriate. The first plaque presented was accepted by Major Albert Warner for the Warner Brothers and for the Warner theatre, New York. The first award, personally presented for the committee by Mr. Will H. Hays, in a graceful and effective ceremony, constitutes most logical recognition for the tremendous part which Warner Brothers have played in the development of the audible screen. The first award, in going to the Warner theatre, now lies at what may rightly be called the cradle of the sound picture because it was at this house that the world was first put on notice concerning the dawn of a new era in popular entertainment.

The committee in charge of the award wishes to make plain the intention that theatres of all kinds and sizes, regardless of location, may qualify for the receipt of the bronze plaque. Good reproduction is not limited by the size of a house, nor by the location of a house. As a matter of fact, instances already have been noted in which smaller houses in remote sections have developed a quality of reproduction which puts to shame that being offered by some of the large, metropolitan theatres.

* * *

Strength in Union

MR. WILLIAM JAMES, president of the Motion Picture Theatre Owners of Ohio, a forceful and constructive exhibitor leader, has taken the initial step in a movement to coordinate the efforts of the Allied States Association and the Motion Picture Theatre Owners of America.

It is yet too early to be more than hopeful that a merger or working agreement between these two exhibitor associations will be effected. But the fact that a serious effort in this connection has been made is worthy of note.

From our viewpoint, it is entirely up to the exhibitors whether they want one association or a number of associations. But the old axiom of "in union there is strength" casts its shadow over the situation. While a single association may not accommodate the wishes of the various exhibitor groups, still a single association, if such is found practicable, would offer great advantages to all concerned. It would supply an influence of real strength and importance and as far as some of the most important problems of the day are concerned it would afford a means of accomplishment which cannot be gained when there are several associations working more or less at cross purposes.

Regardless of the outcome Mr. James is entitled to the tribute of having made a good effort in the right direction.

* * *

Arbitration

ARBITRATION between exhibitor and distributor has quietly slipped from the forum of the industry for the time being. As far as we can learn there is no thought among either exhibitors or distributors that it will be desirable or practicable to dispense with arbitration indefinitely. While the system that was in vogue was not without concrete objections, still the accomplishments of the application of the principle of arbitration in the motion picture industry were proven as being far too valuable to be given up.

One of the principal advantages of arbitration is to take differences between parties to a contract that are bound to come up out of a maze of legal technicalities and to leave a correct and equitable solution in the hands of practical business men. Lawyers are expensive and their procedure is slow and burdensome.

Unfortunately, the arbitration system as practiced in the motion picture industry became pretty badly complicated with the tender ministrations of the legal fraternity. The lawyer had come to play a part greatly disproportionate with what he should play in a working and workable business arbitration.

For the common advantages of the whole industry in all of its branches, and particularly for the smaller exhibitor, who is least able to bear the financial burden and attendant delays of lawyers and the courts, it is to be hoped that a new plan of arbitration will be speedily devised and adopted.

The advantages of properly constituted arbitration cannot be denied.

With the accumulated experience of the past few years, and with a fair-minded attitude on the part of all concerned, it will be neither impossible nor difficult to devise for the motion picture industry a scheme of arbitration which will save time and money and constantly work for better relations between exhibitor and distributor.

* * *

The Small Town

THE new thoughtfulness for the small town exhibitor which is abroad in the industry is a thoroughly practical consideration and in no way a sentimental one. It is true that the small town exhibitor needs help and cooperation. But at the same time it may be remembered that the industry needs the small town exhibitor.

The industry cannot maintain its position as the entertainment purveyor to the masses without the help of the small town exhibitor. The aggregate population reached by the small town theatre is enormous and the motion picture must be kept within reach of this population.

—*MARTIN J. QUIGLEY.*

First Award for Reproduction Presented by Hays to Warners

New York

QUINN MARTIN, motion picture critic of *The New York World*, representative of the nation's greatest Metropolis on the Committee of Awards, occupies a unique position among those who review motion pictures for New York newspapers.

Martin's position is unusual in that he declines to conform to type. It is practically impossible to forecast how Quinn Martin will receive any particular type of motion picture because his viewpoint is fresh, his writing pointed, his courage boundless. Because Martin says just exactly what he feels and thinks, his reviews have had the close attention (and not infrequently the despair) of those interested in pictures for the past nine years, during which time he has functioned for *The World*.

Quinn Martin is more than a critic of motion pictures. He is first a newspaperman of the highest order. He started with the *Kansas City Star*, became an outstanding reported on the old *New York Herald*, where he began his interest in motion pictures, and then was enticed to *The New York World*. His contributions to magazines, such as Liberty and Collier's, have been frequent.

Martin is particularly suited to serve on the HERALD-WORLD'S Committee on Awards because he had to be won over to sound pictures. It is no secret that he found the early efforts in sound pictures distasteful to himself and unready for the American public, largely because he was one of the first to see the importance of this problem, reproduction.

Three Other New York Theatres Are Suggested by Quinn Martin

Industry, Press and Public Witness Awarding of Plaque To First House with Talking Equipment

By PETER VISCHER

NEW YORK, Nov. 26.—The first presentation of the Award of Merit offered to theatres of America by EXHIBITORS HERALD-WORLD for excellence in sound reproduction has been made here in the presence of dignitaries of the film industry, the press, and the public.

During the week four theatres in New York were honored by the committee of distinguished newspapermen headed by Robert E. Sherwood which made the awards upon the basis of recommendations by Quinn Martin, motion picture editor of the *New York World*, and the representative of the metropolis upon the committee.

The theatres recommended for the first four Awards of Merit in New York were:

WARNER THEATRE, at Broadway near 52d street;
ROXY, at Seventh avenue and 50th street;
CRITERION, at Broadway and 44th street;
PROCTOR'S 58TH STREET, near Lexington avenue, on 58th street.

It is most fitting and proper that the first honor be paid to the Warner theatre, built by the brothers who did so much for the development of sound in motion pictures. Thus it happened, curiously, that the first theatre to be wired for sound was, three years later, the first theatre to be honored for the excellence of that sound.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, leader of the film industry, personally made the first presentation to Major Albert Warner in the lobby of the Warner theatre. A selected group representing the industry, the press, the public, as well as the staff of the theatre, was present to see Mr. Hays unveil the bronze tablet that makes the Award of Merit.

There was no attempt to make the event a large or a noisy occasion. Befitting the dignity of the award, a serious effort to bring to the attention of the industry and the public the importance of excellence in sound reproduction, the occasion was kept intimate. That it should have been held in the lobby of the theatre, in the midst of such familiar motion picture atmosphere, was no less fitting.

Mr. Hays was introduced to the group of witnesses by the New York editor of EXHIBITORS HERALD-WORLD (the writer), who remarked on the appropriateness of an honor paid to the first theatre to be equipped for sound. Mr. Hays then spoke feelingly of the importance of sound, the importance of proper reproduction of sound, and the personal pleasure he felt that the first Award of Merit should go to a theatre bearing the name of the brothers who did so much for the advancement of the motion picture art.

At the conclusion of his remarks, republished elsewhere in this issue in full, Mr. Hays unveiled the Award, which had been draped with an American flag. Maj. Warner clasped his hand in friendship and thanks, and made a brief reply.

He was very happy to receive the Award, he said, and regretted only that his brother, who saw such a fine vision of pictures with sound, could not share his pleasure with him.

Rothafel Receives Award from Martin

The presentation of the second award was made by Quinn Martin to S. L. Rothafel, the famous Roxy whose name is borne by the magnificent theatre that forms the principal jewel of the Fox crown. Roxy expressed himself as particularly gratified that his theatre be so signally honored, and ordered that the plaque be mounted in the lobby of the theatre.

At the Criterion theatre, the third to be presented with the HERALD-WORLD Award of Merit, the ceremony was conducted by J. J. Floherty, Jr., the artist who designed the plaque. Mr. Floherty pointed out to John P. Gorman, manager of the theatre, the significant points of the plaque: Purity of tone, as exemplified by Orpheus playing on his lute, the traditional mask of drama, the suggestion of light as though coming from a projector, the legend upon the screen. Mr. Gorman delayed placing the Award of Merit upon the wall of the Criterion lobby in order to have the entire staff of the theatre photographed with the bronze upon his stage.

The fourth award in New York was to have been made by Robert E. Sherwood, chairman of the committee of newspaper critics making the awards. But Mr. Sherwood was unexpectedly called to Boston, where his new play is in rehearsal, and the New York editor of the HERALD-WORLD had to preside in his place.

Officials Present for Presentation

At Proctor's 58th Street, a small group of keenly interested officials were on hand for the presentation of the award: Sydney E. Abel, general salesmanager of the R C A Photophone organization; Mark A. Leuscher, representing the R K O string of theatres; Harold Danson, of the Photophone staff, and Herman Whitman, the manager of the theatre for R K O. The Award was made in the mezzanine of the theatre during a performance, when the high quality of the sound was quite in evidence.

Thus were the first Awards of Merit made. Quietly and with becoming dignity, with the participation of leaders of the industry, attention was turned upon the all-important problem of sound reproduction, crux of the motion picture situation. In each case, the award was received with gratitude and satisfaction, but again in each case there was more emphasis upon the significance of the occasion than upon the mere physical presentation of a plaque.

During the next week, the Awards of Merit will be made in Chicago, then in Los Angeles. Recommendations from other cities throughout the country are now pouring in upon Mr. Sherwood and his committee, to the end that a full list of announcements will be available in an early issue of the HERALD-WORLD.

HAYS ADDRESS IMPRESSIVE

Will H. Hays, leader of the Motion Picture Producers and Distributors of America, made an impressive address in presenting Major Albert Warner with the first Award of Merit given through the HERALD-WORLD to the Warner theatre in New York for the high quality of its reproduction in sound.

Mr. Hays said:

"There are no small things in life. There are no small occasions. Not infrequently we find that some quiet moment holds a deep significance. So it is today.

Award of Real Value In Increasing Service

"Major Albert Warner, we gather here at a busy hour of a busy day, pausing for a moment from our labors for the purpose of presenting to you this testimonial. We pause to convey to you this fine tribute, an award of merit given by EXHIBITORS HERALD-WORLD, through the medium of a neutral committee of distinguished newspaper critics, to those theatres which, in their opinion, deserve special mention because of their excellence in the reproduction of sound.

"The Warner theatre has been the first designated to receive this award, and I may say that the award is deserved not simply on account of this particular accomplishment, but on account of your enthusiasm and interest, and the enthusiasm and interest of your brothers in the presentation of splendid sound pictures.

Well for Recognition To Follow Achievement

"Awards are elemental. They frequently, as in this case, play their part in emphasizing the importance of some particular problem thereby increasing service to the public. They can be of real value and definite help.

"It is well for recognition to follow close upon achievement. I am happy, therefore, that you should receive this award of merit because, notwithstanding great success has come to you, I find you carrying on with the same enthusiasm and the same high purpose as you did years ago when you were starting on your way.

"A few days ago at the opening of one of your new pictures I had the honor and pleasure of sitting between your father and mother, and I was as proud as they were of the praise that you and your brothers received for the services you have rendered the industry and the world.

"I have said that sound pictures are the speediest and most complete success of any business development in the history of the world. In three years we have, to all practical purposes, refurbished the industry. We have scrapped old equipment, purchased new equipment, developed a new type of story, and a new technique. Already in this incredibly brief space of time sound pictures have ceased to be an experiment in any sense of the word. The Warners played a significant part in that development.

Cites Foresight in Emphasizing Quality

"It is particularly fitting at this time, therefore, to present this award to the Warner Brothers for the care and attention they have given to this art.

"I congratulate you, Major Warner. I congratulate your brothers. I congratulate the industry, and I congratulate the public.

"I congratulate, too, Mr. Martin Quigley and the staff of the EXHIBITORS HERALD-WORLD on their foresight in placing emphasis on the important matter of quality in the sound reproduction."

A SIGNAL HONOR, SAYS WARNER

In accepting the first Award of Merit on behalf of the Warner theater, Major Albert Warner said:

"We consider it a signal honor that the Warner theatre should have been the first to win the Award of Merit given on behalf of EXHIBITORS HERALD-WORLD by a committee of distinguished newspapermen. It is a source of great satisfaction and gratification, because it means that a simple and honest job has, unsolicited, been given a just reward.

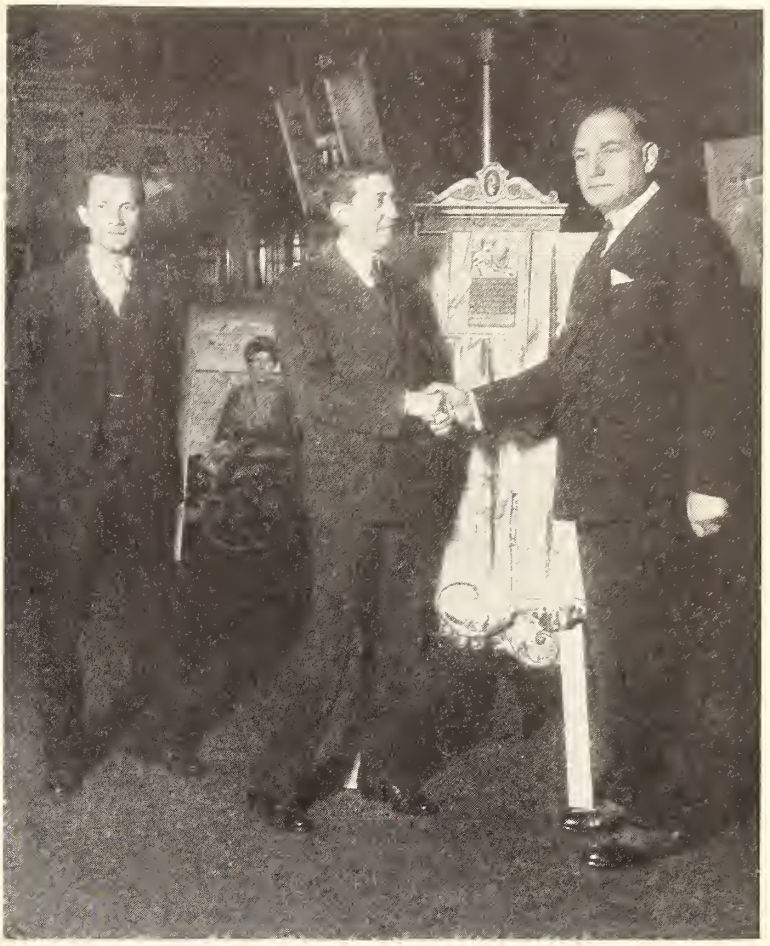
"We had hope and faith in sound from the start, as everyone knows. As General Hays said on the occasion when this Warner theatre was first opened, we sought a means of giving the towns and the hamlets of the country entertainment as fine as the best on Broadway. That was ambition enough for us.

"It is no secret that a very large part of our job lay in the problem of proper sound reproduction. I congratulate the HERALD-WORLD for giving emphasis to this fact, as true today as the first day sound was heard in the theatre. I am gratified that, apparently, we have achieved some measure of success, as exemplified by this Award of Merit.

"My only regret is that my brother, the boy who first visioned the possibilities of this new form of entertainment, could not be with us today to see this really touching ceremony. He would have been as moved, and as proud, as I am today."

Right: The first theatre to be presented the plaque was the Warner, and shown here are Will H. Hays, who made the presentation; Major Albert Warner, who accepted it on behalf of Warner Brothers; and (extreme left) Peter Vischer, New York editor of the Herald-World.

Left: S. L. Rothafel (right) receives the plaque for the Roxy theatre. Quinn Martin, motion picture editor of the New York World, is shown making the presentation.



Left: Herman Whitman (left), manager of Proctor's 58th Street, accepting the award for that theatre, the presentation being made by Peter Vischer. At the extreme left is Sydney E. Abel, general sales manager of RCA Photophone, Proctor's 58th Street having RCA Photophone equipment.

Right: As the emblem was awarded the Criterion—John P. Gorman, manager of the theatre (right) and J. J. Floherty, Jr., designer of the plaque, who made the presentation.

Warner Theatre Is First to Win Plaque

Views as the HERALD-WORLD *emblem for a high standard of sound reproduction was presented to Warner Brothers' house and three others in New York last week*

A Movement Acceptable to All

I am so favorably impressed by the importance of the HERALD-WORLD award to improve sound reproduction that I must wire you my strong approval of this most constructive piece of trade journalism. It is of great value because it will focus attention of the industry, press and public on the one menace to the future of talking pictures. When we realize that all the money and effort spent on a production and a beautiful theatre in which to show it may be wasted because of bad sound production, we realize the importanec of paying honor to the men in the projection room who fulfill their grave responsibilities with honor to themselves and credit to the industry.

May I congratulate the HERALD-WORLD for its enterprise and the very intelligent way the award has been planned.

GEORGE W. WEEKS,
Executive Vice President, Sono Art World Wide Pictures, Inc.

The EXHIBITORS HERALD-WORLD's activity in encouraging better projection should gladden the heart of every picture producer.

CHARLES E. SULLIVAN,
Pathe Studios.

Your campaign for better sound in pictures and your plan of offering an award for the houses providing the best programs, deserves the warmest commendation. I feel sure it will receive the cooperation, not only of the theatre owners, but also of the various films which are interested in providing better reproduction and better hearing conditions. The EXHIBITORS HERALD-WORLD deserves the greatest credit for offering this incentive to the industry.

Please accept our very best wishes for the success of your campaign.

R. V. PARSONS,
Consulting Engineer, acoustical section, Johns-Manville Corporation.

The EXHIBITORS HERALD-WORLD is to be congratulated on its initiative in rewarding good, clear reproduction for talking entertainment. The final measure of a picture's success rests largely with the exhibitor and the theatre man who realizes this is justly entitled to some special recognition.

SAM E. MORRIS,
Vice President of Warner Brothers.

The Men in Charge

As so many deeply interested in the film industry have pointed out, the Award of Merit given by the "Herald-World" for excellence in sound reproduction can be won only through the co-operation of all workers in the theatre.

It becomes particularly fitting, therefore, that the names of all in responsible positions at the first theatre to win the Award of Merit, the Warner theatre, should be recorded:

Harry Charnas, *managing director, Warner Brothers Theatres, Metropolitan District.*

Edgar Wallach, *manager, Warner Brothers theatre.*

George Handy, *Vitaphone observer.*

Max Feinberg, *chief projectionist, Warner Brothers Theatres, Metropolitan District.*

Bert Frank, *in charge of sound, Warner Brothers Theatres, Metropolitan District and Brooklyn studio.*

Charles Sherman, I. Sherman, Ed Greene, Harry Kaplan, J. Caravelli, Henry Weinberger, Ben Silver, Al Engel, Max Raskin, *projectionists at Warner theatre.*

An Exhibitor Says:

The Award of Merit offered by "Exhibitors Herald-World" to the theatre having the best reproduction is a step most acceptable to all of us in the exhibition field. We are constantly reminding our managers of the importance of perfect reproduction. Added impetus for this thought from an outside source will be of great help to all exhibitors.

SAM KATZ,
President of Publix Theatres.

Now that talking pictures are thoroughly stablized, every theatre in the country owes its patrons proper reproduction. I know of no better way of focusing attention on this important fact than for one of the industry's leading trade papers to undertake a plan of awards such as you have outlined.

ALBERT WARNER,
Vice President of Warner Brothers.

This seems to me to be an excellent idea and, incidentally, anything that tends to reward whatever is meritorious is helpful and I feel sure this will be.

W. E. GREEN,
President, National Theatre Supply Company.

It's a fine idea, for after all producers and stars are at the mercy of projection. Projection has improved vastly in the last few months.

HAROLD LLOYD.

It is a constructive idea. It should serve to stimulate interest in improving sound reproduction.

WILLIAM SISTROM,
Pathe Producer.

If every projectionist would be as careful in reproducing sound as the studios are in recording it, dialog pictures would be even more popular than they are today. EXHIBITORS HERALD-WORLD is to be congratulated.

S. E. CLARK,
Chief Sound Engineer.

The EXHIBITORS HERALD-WORLD award is a fine impetus for a more uniform presentation of sound pictures. Studios spend thousands of dollars to make possible a uniform clarity of voice recording only to have one theatre present the completed picture to an advantage and another to a decided disadvantage. Sound projection can make a picture either superbly fine or raspingly mechanical. Any movement to encourage improvement in sound projection in the theatre is worthy of the interest of every producer and the encouragement and commendation of the industry.

EDWIN CAREWE.

Fine! Quigley should be congratulated. It is of untold value to the industry.

CARL LAEMMLE, JR.

It is gratifying to us in the sound production departments to know that Mr. Quigley is making an effort to improve sound reproduction conditions in the big theatres of the country.

KEITH WEEKS,
General Manager, Fox Movietone Studios.

Listen, that sounds like something worth while! There are houses in every city that show good sound reproduction and each one should be brought to the attention of the community. Martin Quigley is doing a big thing for the industry. Any stimulation that can be given exhibitors toward perfecting their sound projection machinery will be of inestimable value to the producer, the public and naturally to the theatre owners themselves. Sound equipment in studios is being perfected at a rapid rate and immense cost and we believe that the fate of sound pictures now practically lies in the hands of exhibitors. Mr. Quigley is to be congratulated for his very constructive idea.

HAL E. ROACH.

Theatres are becoming better with regard to sound equipment but they certainly need inducements such as this to improve them. This one idea should prove highly beneficial to the entire industry.

LARRY DARMOUR.

I believe such things as this are absolutely necessary at this time. Martin Quigley is deserving of a great amount of credit for this forward step.

NED MARIN.

It is one of the greatest things that has ever been done because from now on the public is going to watch the results more than ever before. The public regards sound pictures more seriously than it did a year ago. Then it accepted sounds and scratches as well as other noises while the picture was under way. But now it is critical and demands that sound pictures be projected smoothly and well. It is a public that has been educated to sound film.

AL CHRISTIE.

A committee with such men on it as Sherwood, Quinn Martin, Edwin Schallert and those men is bound to turn out a competent job. It will call the community's attention to the importance of reproduction.

JACK WHITE.

Martin Quigley should be congratulated for a great and progressive step in encouraging better reproduction systems.

M. C. LEVEE,
Paramount Studio.

Quality Is Responsible

Harry Charnas, managing director of the Warner Brothers theatres in the Metropolitan District, who was present at the ceremony at which Will H. Hays unveiled the Award of Merit, said:

"Realizing that our Broadway houses are the show windows of the industry, we have always paid particular attention to the quality of reproduction. We have our laboratory experts here constantly. We rehearse for several days before putting on a new picture. We compile very carefully edited cue-sheets which when they have been perfected for the performances here are reproduced and sent with the picture to theatres throughout the country.

"Too much credit cannot be given to the loyal group of projectionists who have made the excellence of sound reproduction in this theatre possible."

Verbal Fire at Columbus Welds Hope of MPTOA-Allied Merger

Committee May Meet in N. Y. Within 30 Days as Next Step

"Future Holds Great Promise," Says William James After Meeting of Leaders at Ohio Convention

By JAY M. SHRECK

There is a possibility (and just how remote is a matter of speculation) that the theatre owners of the country again will be represented by one organized unit.

The presumption that a merger in exhibitor organization may not be so distant as might have been imagined is based wholly upon the discussions, both in executive session and in the open, at the ninth annual convention of the Motion Picture Theatre Owners of Ohio at Columbus, November 19 and 20.

It was apparent from advance announcements that Ohio was to offer something outstanding in state conventions, and something of decided importance to exhibitors nationally. There was no disappointment.

As the first result, it is understood that a committee representing the MPTOA and Allied States and the Hays Organization is to meet in New York within 30 days to open discussions.

William M. James, re-elected president of the Ohio exhibitors, at the Wednesday afternoon session took the first concrete step toward an adjudication of differences and a fusion of the two factions now in existence — Allied States Association and the Motion Picture Theatre Owners of America.

William M. James

After pronouncement of policies by H. M. Richey, general manager of the Motion Picture Theatre Owners of Michigan, an Allied member, Abram F. Myers, president of Allied, and C. C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, James, in his quiet, unperturbed manner, said that he was going to present a suggestion of a rather drastic nature, considering existing conditions.

"I am going to name a committee of the following men, and I want these men to meet with me immediately in my room to discuss and consider differences between the exhibitors of the country and find out if there is not some way in which we can all get together.

"I am going to ask Abram F. Myers, M. A. Lightman, H. M. Richey, I. Libson, Glenn Cross, J. C. Ritter, Jack Harwood, C. C. Pettijohn and P. J. Wood to join me now in my room."

Myers was asked if he were willing to enter these discussions, and he assured the assemblage that he was, adding, "but I do not want to raise anyone's hopes too high."

Likewise, Pettijohn was questioned, and he arose to make one suggestion: "I believe that Frank Rembusch should be included on that committee." To this suggestion there was no dissenting voice.

Lightman, president of the MPTOA, said that he would be glad to take a report of the deliberations back to his board of directors for consideration and final decision.

The committee then retired into executive session, and the meeting adjourned for one hour.

Says "Future Holds Great Promise"

During that one hour, and for an additional hour, exhibitors stood about convention hall and in the lobby expectant. The question on everyone's tongue was, "Will they accomplish it?" There was little optimism in the conversations.

After almost a two hour wait, which led many to believe that a reconciliation might be near, James quietly entered the room, and using the inkwell on his table as a gavel, called the meeting to order.

"Men, this is one of the few times that the different branches of the motion picture industry have sat down together and had a heart to heart talk.

"What I have to tell you will be in one statement, and I want to request that no one question me further. And I must add that the committee has agreed that no statement will be made to the press.

"All I can say now is that the future holds great promise."

President James then turned and departed from the room as quietly as he had entered, and the ninth annual convention adjourned.

Agreement Might Take Months

If there is a reconciliation of differences and a working agreement or actual merger of the two national exhibitor organizations effected, it will be several weeks, and perhaps months, before an agreement suitable to both factions is definitely worked out.

It is but natural, perhaps, that each of the two factions considers its national strength dominating, and therefore feels that the weak should merge with the strong.

A statement issued by Allied may be an indication of that organization's attitude. It was dated November 20, the second day of the Ohio meeting, and read:

"C. C. Pettijohn of the Hays organization sounded the only discordant note in what was planned to be a harmony banquet at the meeting of the Ohio exhibitors.

"Mr. Pettijohn declared that the affiliated theatres representing 51 per cent of the seating capacity and 70 per cent of the business, for which he spoke, would adopt

(Continued on next page)

New Ohio Officials

PRESIDENT
William M. James.....*Columbus*
VICE PRESIDENT AT LARGE
J. J. (Jack) Harwood.....*Cleveland*
FIRST VICE PRESIDENT
I. Lisbon.....*Cincinnati*
SECOND VICE PRESIDENT
Henry Berhenson, Jr.....*Delaware*
THIRD VICE PRESIDENT
J. L. Damm.....*Wadsworth*
TREASURER
Caldwell H. Brown.....*Granville*
SECRETARY
George M. Fenberg.....*Granville*
TRUSTEES:
Henry Greenberger, *Cleveland;* A. G. Hettesheimer, *Cincinnati;* Martin G. Smith, *Toledo;* John Schwalm, *Hamilton;* E. A. Heihle, *Newark,* and A. C. Himmelein, *Sandusky.*

16,000 See Chevalier in Week in 800-seat Criterion At "Love Parade" Showing

(Special to the Herald-World)

NEW YORK, Nov. 26.—Sixteen thousand persons have already crowded into the 800-seat Criterion to see Maurice Chevalier in Paramount's "Love Parade," which opened a week ago tonight. There are cases on record of patrons coming back for more. One femme told the manager she had seen the show three times and would catch it again this week. Apparently there is no doubt about the popularity of Chevalier in New York.

The film, based on the stage play. "The Queen's Consort," is beautifully staged. It's played by an inimitable cast and is full of delightfully risque situations. The suave Chevalier is most amusing and critics already are raving about the performance of Miss Jeanette MacDonald, who plays opposite him. It's really an all-star picture with swell performances by all concerned. Lubitsch turned out a directorial masterpiece.—D. F.

$645,000 Action Against Fox Metropolitan Dropped

(Special to the Herald-World)

NEW YORK, Nov. 26.—A suit to recover $645,000 from Fox Metropolitan playhouses for alleged breach of contract has been dismissed by Supreme Court Justice Dyke in Brooklyn. Plaintiff Samuel Schwartz, theatre owner, claimed that he and his partner, Herbert I. Miller, contracted with Fox to turn over three theatres for an initial payment of $145,000 and that the defendant failed to keep the agreement.

Pair Held in Bombing of Theatre; Plot Is Charged

Frank Stickling, secretary of the operators union at Elgin, Ill., and F. A. McBreien, a business agent, were arrested Monday and held on charges of conspiracy to damage the business of the Catlow theatre in Barrington, which was bombed Sunday.

Adjustments Now $2,000,000, Says Kent

the policy of joining and paying dues to such state associations as were deemed to be constructive.

Sees "Bribe Effort"

"The manner in which this declaration was made, the lowered voice, and the grimaces all made it plain that he did not regard organizations affiliated with this association (Allied) as constructive.

"The full purport of Mr. Pettijohn's statement is that a wholesale effort will be made to bribe local associations into subservience to the Hays organization by producer money and to exercise a control over the actions and a censorship over the speech of such associations by the ever present threat of withdrawal.

"The only criticism of association activity expressed by Mr. Pettijohn and Mr. Kent was the public discussion of industry troubles. It must be apparent that this resulted from the fact that there has been no point of contact for the free discussion of such problems with the producers. A complete and final rift between the producers and the exhibitors was saved only by the statesmanlike utterances of Mr. Kent of Paramount which in all except the strictures on the Allied Association met with a hearty response on the part of the exhibitors.

"Events will prove that 10,000 exhibitors cannot be bribed and that when harmony is restored, as it should be, it will be on the basis of understanding and cooperation, not force."

Call Spade a Spade

The banquet Tuesday night, which the Allied statement mentions, was an outstanding event in the history of exhibitor conventions. It brought to the banquet table a group of speakers with no fear of the consequences if they called a spade a spade. And that is just what each did, with a few personalities thrown in for good measure.

Sidney R. Kent, general manager of Paramount, had the spot position, and he was introduced by Harry Reichenbach, toastmaster, as the man who "hasn't a deceitful bone in his body. He is truthful."

Kent stressed the fact that there must be more cooperation between the different branches of the industry and less "spitting in each other's eyes."

"I haven't seen anything good come out of all this poison gas which is spilled around," he said heatedly.

In reference to adjustments made by distributors on sound picture contracts, the Paramount executive said:

"I've understood we (the distributors) made these adjustments because we were on the run. I want to make it plain right now that I didn't make any adjustments because of fear."

Mentions Al Steffes

He mentioned Al Steffes of Allied as one source of the statement to which he referred.

"Like the censor who preceded me," said Mr. Kent, in starting his speech, which brought back into the banquet hall many who had drifted out for air, "I am glad that I had the courage to come. I did hesitate at first for it was the first time in 13 years that I have been invited to attend a state convention of exhibitors.

"First, I want to make this clear: I came into the motion picture business humbly. I had no relatives in it. I had no bankroll. I came into the business because I had to work for a living, just like the rest of you, and because I saw an opportunity. What success I have had I owe to those who have built me, and to hard work. Now that you understand that I'll proceed.

"When I was asked to address the convention of the Motion Picture Theatre Owners of America at Memphis, I said I would if there would be no censoring of what I wrote, and I was told to go ahead.

Sees Underlying Reasons

"I have tried to be a student of the motion picture business, but I don't know much about it yet because I haven't been in it long enough. What I discussed in my Memphis address, which at the last minute had to be read because I was detained in New York by the pressure of business, and what I propose to discuss tonight is based on my observations of conditions as I believe they exist today.

"I believe that there are underlying reasons for many of the things which are going on in this business today. The small town problem didn't start with sound. The small town theatre has been struggling under discouraging conditions.

"Through a survey we found that the people are starting to travel greater distances and to shop for their pictures. In other words, the American people are on wheels. There is a situation no one can overcome.

"Put the individual theatres of a chain into individual hands for operation and neither would they last, for the order of the day is bigness and more bigness. Great, big, tremendous organizations are developing and will continue to develop. And you'll have the chain theatre whether you like it or whether I like it.

"Don't forget, you can grow to a tremendous size and still be within the law.

Some Convention Laughs

C. C. Pettijohn, in acknowledging his introduction at the banquet by Harry Reichenbach, concluded with:

"————and trade paper men. Steffes asked me if I brought them all out here."

* * *

Abram F. Myers, speaking at the last session, said:

"I guess I was up too late last night and I'm not quite as cocky as I was yesterday."

* * *

Pettijohn, at the banquet:

"I'm always placed in a position on the program where they can shoot behind me."

* * *

And Myers countered later with the statement that he felt that a few daggers had been directed at the back of his neck.

* * *

Pettijohn, on the floor of the convention:

"On the day I believe I'm a menace to this business I'll quit, but I want to see Anaconda Copper come up first."

* * *

Pettijohn, again:

"Now, I can't use big words like Myers here. 'Pusillanimous!' Why, I never used that big a word in my life. The biggest word I know is cooperation."

"Despite the changing conditions in our business I don't believe that the mortality rate has been as high as in many other industries.

Independent Can Create Interest

"The individual theatre, properly operated, still has the best of the deal, for the owner of such a house can create a local interest in his theatre which the chain theatre cannot do. You must remember that the chain can be built only as far as the manpower is built. But chains are going still farther, depending upon the wisdom with which they are handled.

"The sound picture is here to stay. It is pleasing two senses instead of one and that is the reason for its success. And now the people are demanding colors, which give to pictures another appeal and consequently new patrons.

"Ford made the best car on the market for the money, but he appealed only to the sense of value. Then came competition and he had to build a new car which would appeal likewise to the sense of vanity—comfort.

"But sound added to the problem of the small town, for the bigger theatres, in a position to put in sound while it still was a novelty, sucked from your business."

Discussing theatre operation, Kent continued:

"If you went back home with a contract you wanted, it still wouldn't bring people into your theatre. Good pictures, good showmanship, a clean theatre operated right and individual service are what count. The rest is a side issue.

"You have many small theatres which haven't chain opposition, yet they can't succeed."

Film rental was discussed by the Paramount executive in this manner:

"If film rental can't be solved by cooperation I don't know how it can be solved. Certainly not by men sitting back and spitting in each others' eyes.

Calls Suspicion an Obstacle

"Maybe Allied hasn't got any problems. I haven't had an opportunity to sit more than five minutes with these men. I've sat at contract meetings and when our work was done they would all say okay, then all at once things aren't right. How can you get anything from a meeting when everyone is suspicious of the other fellow? Men, you've got to keep trying.

"When we started to sell sound we had no figures to go by. We heard about one picture and the money it was making, so we sold wildly at first. Then everyone finally woke up, and we realized the situation. There developed a tendency of give and take, and adjustments were made. The latest report places the figure at nearly $2,000,000.

"I've understood we made these adjustments because we were on the run. I want to make it plain right now that I didn't make any adjustments because of fear. I teach my men to hit hard, but hit clean.

"I am willing to sit down with Steffes, Myers, or any other organization any time and discuss their problems. The producers have an obligation to see that the small operator is accorded humane treatment, that he is given pictures on a fair rental basis."

Calls Percentage Plan Fair

Kent stated as his belief that percentage booking would encourage the making of good pictures and would discourage the making of bad pictures. Percentage, he

(*Continued on page 46*)

SOME Ohioans—*and how!*

(and they all read left to right—unless otherwise stated)

Harry E. Horwitz of Cleveland, and the well known Martin J. Smith of Toledo, former president of Ohio.

Again, J. J. Huebner, Marion Photoplay Company, Marion, and Charles Weigel, hailing from Cincinnati.

Then we have Harry Silver of the Palace theatre, Hamilton, and Harry Schwalm, another Hamilton-ite.

Unfortunately Harry comes in for exposure again, and with him is R. F. Cloud, Warner Brothers, Cincinnati.

Dr. G. Kolb, Cincinnati; P. Niland, Cincinnati, and A. G. Hettesheimer, who operates in Norwood, Ohio. Dr. Kolb, as every one knows, is the young man with the beard.

Caldwell Brown, Zanesville; Duke Clark, who would be a film man (Paramount), and Sam Lind, who is ex-treasurer of the Motion Picture Theatre Owners of Ohio.

And how; Film Board secretaries: Georgia Moffett, Cleveland; Alma Walton, Memphis and Little Rock; Nativa Suckow, Cleveland assistant; Evelyn McNamee, Cincinnati, and Edna Pfister, Chicago.

Edward J. Hierle, Midland Theatres Co., Newark; Jim Platt, and Harry Smoots, theatres of Mt. Vernon and Washington C. H., and Ray C. Hickman, Auditorium, Marietta.

G. W. Erdmann, business manager of the Cleveland association; George Paulda, with plenty of theatres in Cleveland, and Pete Wood, business manager of Ohio organization.

They Attended the Columbus Convention

EXHIBITORS WHO SIGNED AT THE DESHLER-WALLICK

Almond, Ben, Columbus.
Adornio, J. R., Columbus.
Byrne, E. E., Athens.
Bresler, George, Cincinnati.
Brown, C. H., Zanesville.
Berkowitz, M., Cleveland.
Beiberson, Henry, Jr., Delaware.
Baughman, W., Circleville.
Binder, H. L., Xenia.
Burkhart, John, Newport, Kentucky.
Brown, Charles, Newport, Kentucky.
Brown, George, Byesville.
Coleman, F. A., Mt. Gilead.
Kolb, Dr. G. C., Cincinnati.
Dorsey, J. W., Johnstown.
Dorsey, M. M., Johnstown.
Davis, R. E., Oak Hill.
Evans, D., Hillsboro.
Fine, Chas. Cincinnati.
Eveland, E., McConnelsville.
Fox, G. G., Brookville.
Fiala, Bert, Dayton.
Fenberg, George, Columbus.
Geiselman, H. J., Loudenville.
Gross, M. J., Athens.
Gustanovic, P., Cleveland.
Greenberger, H., Cleveland.
G. S. Granger, Mt. Gilead.
Goldsoll, L. C., Columbus.
Guilford, V. E., Wellston.
Hilling, H. J., Ludlow, Kentucky.
Heihle, Ed., Newark.
Harwood, J. J., Cleveland.
Hettesheimer, A. G., Norwood.
Horwitz, H. E., Cleveland.
Lewis, H. C., Cleveland.
Huss, Frank J., Jr., Cincinnati.
Holt, A. J., Cincinnati.
Huebner, J. J., Marion.
Hatcher, K. L., Circleville.
Krimm, F., Dayton.
Keene, E. A., Oxford.
Kinzeler, A. F., Dayton.
Kaplan, M., Cleveland.
Kaplan, H., Cleveland.
Koontz, C. M., Columbus.
Levine, B. Z., Cleveland.
Schwartz, E., Cleveland.
Lustig, Henry H., Mrs., Cleveland.
McCoy, B. R., Wilmington, O.
Moore., C. B. & L. D., Ada.
Miller, P., Cincinnati.
Mott, E. P., Orrville.
McDonald, C. A., Columbus.
Niland, Pete, Cincinnati.
Perzynski, F. W., Cleveland.
Pullin, W. C., Columbus.
Pfister, C. F., Troy.
Price, F. E., Marysville.
Pridy, D. F., Dayton.
Palda, George, Cleveland.
Price, W. W., London.
Reynolds, C. E., Columbus.
Russell, Paul, Somerset.
Tarkowski, C. S., Newton Falls.
Russell, William, Columbus.
Rappold, C. E., Columbus.
Smoots, H. V., Mt. Vernon.
Smith, Martin G., Toledo.
Schwalm, John A., Hamilton.
Schwartz, J. E., Cleveland.
Schumann, D. L., Cleveland.
Stern, J., Ironton.
Spanagel, Mike, Cincinnati.
Stern, Max, Columbus.
Silver, Harry, Hamilton.
Stecker, J., Cincinnati.
Skirboll, H. R., New Philadelphia.
Toth, Steve, Columbus.
Thomas, Henry, Oak Hill.
Vanscoy, Dewey, Wilmington.
Weigel, C., Cincinnati.
Wells, R. E., Dayton.
Wright, I. E., Columbus.
Walker, T., Mrs., Williamsburg.
Ward, W. L., Columbus.
Watson, J. E., Columbus.
Zehnder, P. J., Dayton.
Goilfoile, V. E., Wellston.
Weidner, C., Columbus.
O'Connell, Jack, Toledo.
Levy, Henry, Cincinnati.
Libson, I., Cincinnati.
Harris, D. A., Youngstown.
James, W. M., Columbus.
Ferguson, F. J., Columbus.
Taylor, A., Mrs., Dixie.
Chesbrough, W., Columbus.
Burns, L., Columbus.
Lind, Sam, Zanesville.
Eger, Henry, Columbus.
Sun, Gus, Springfield.
Shaw, Bob, Springfield.
Hurley, M. B., Springfield.
Simmons, Al, Akron.
James, Dan., Logan.
Clifford, Billy, Urbana.
Platt, J. C., Mt. Vernon.
Hokinson, R., Mrs., Dayton.
Gross, Frank, Cleveland.
Wood, P. J., Columbus.

SPEAKERS AND GUESTS

Cooper, Myers Y., Governor of Ohio.
Myers, Abram F., President, Allied States Association of Motion Picture Exhibitors.
Kann, Maurice D., Editor, Motion Picture News.
Clifton, Hon. J. L., Director of Education, State of Ohio.
Pettijohn, C. C., General Counsel, Motion Picture Producers and Distributors of America.
Kent, Sidney R., Vice-President and General Manager, Paramount Famous Lasky Corporation.
Lightman, M. A., President, Motion Picture Theatre Owners of America.
DeForest, Dr. Lee, General Talking Pictures Corporation.
Erf, H. A., Acoustical Engineer, Celotex Company, Cleveland.
LaRue, A. C., Theatre Insurance Managers, Philadelphia.
Strietelmeier, J. E., President, The Select Advertising Service Co.
Ackerman, Jos. N., Cleveland, State Senator.
Hanson, Oscar R., General Sales Manager, Tiffany Productions.
Richey, H. M., Detroit, General Manager, M P T O of Michigan, Inc.
Van Praag, M., General Sales Manager, Universal Pictures Corporation.
Reichenbach, Harry, Master of Exploitation, New York City.
Collister, L. G., Treasurer, Cuyahoga County, Cleveland.
Erdmann, G. W., Secretary, Cleveland Exhibitors Association.
Cross, Glenn, Battle Creek, Mich.
Rembusch, Frank, Motion Picture Congress, Indianapolis.
Rembusch, Trueman, Indianapolis.
Cady, Claude, Lansing, Mich.
Ritter, J. C., Detroit, Mich.
Palfreyman, David, New York.
Levinson, S., studio technician, Metro-Goldwyn-Mayer, Hollywood.

FROM EQUIPMENT AND FILM COMPANIES

Allan, J. A., Metro-Goldwyn-Mayer, Columbus.
Booth, Ed, Manager, Metro-Goldwyn-Mayer, Cincinnati.
Burns, Bob, Standard Films, Cincinnati.
Boyd, F. H., American Seating Co., Chicago.
Smale, J. A., American Seating Co., Chicago.
Burt, C., Tone-O-Graph, New York.
Beckerman, C., Art Film Co., Cleveland.
Barasch, Nat, Art Film Co., Cleveland.
Cloud, Ray, Warner Brothers, Cincinnati.
Cudmore, R. W., National Theatre Supply Co., Cleveland.
Gelman, J. A., National Theatre Supply Co., Cincinnati.
Cotton, Robert, Cleveland.
Deutsch, R., Cleveland.
Frankel, H., The Platter Cabinet Co., Cincinnati.
Haegerty, J., Columbus.
Johnson, J. M., Cincinnati.
James, John, Booking Office, Columbus.
Jacques, S., Pathe, Cincinnati.
Klein, A. E., Cincinnati.
Sugerman, A., Cincinnati.

Odors

Ohio is the only (at least one of the few) exhibitor organizations to cope with stench bomb evil. And Ohio, in one of its resolutions, asks that the legislature adopt "a new statute providing for a penalty commensurate with the gravity of the offense."

* * *

Getting Together

And in another resolution the Ohio organization asked that the national organizations obtain a working agreement "with a view to the elimination of wasted effort, duplication of activity, all to the end that all the brains of the industry can be concentrated toward a constructive solution of the many perplexing problems that clamor for attention."

[It may be noted here, in connection with the foregoing resolution, that Ohio was the first to suggest a working agreement between the national organizations, the story of which is published in this issue.]

Kauffman, H., Cleveland.
Kuehle, C., Cincinnati.
Lomet, P., Jr., New York City.
McRae, D., Cleveland.
McNamee, Miss E., Film Board of Trade, Cincinnati.
McVary, Mr., Cleveland.
Walton, Mrs., Film Board of Trade, Memphis, Tenn.
Martin, T. A., Cleveland.
McMichael, C., New York City.
Meiers, F., Cleveland.
Needham, Jack, Fox Film, Columbus.
Ochs, H. J., Sono Art-World Wide Pictures, Cleveland.
Ostland, O. M., New York.
Roberts, E. G., Cleveland.
Rudio, H. M., Cleveland.
Ring, L., Advertisers, New York.
Stewart, E., Cincinnati.
Saunders, C. A., Chicago.
Sharlit, Carl, Tiffany, Detroit.
Silverberg, H. A., Cincinnati.
Stewart, Y. F., Toledo.
Steedman, S., New York.
Smith, H. E., Toledo.
Traube, Rube, Mr. & Mrs., Tone-O-Graph, New York City.
Witman, T. W., Chicago.
Weyer, C., New York.
Woodhull, R. F., General Talking Pictures Corp., New York.
Zema, W., Cleveland.
Weeks, Carl, Electrical Research, Cleveland.
Dodge, Harry, Electrical Research, Chicago.
Marshall, F. H., Electrical Research, Chicago.
Covington, Jack, Electrical Research, Chicago.
Knoepfle, Rudy, Cincinnati.
Lowe, Chester, Cincinnati.
Hathoway, J. R., R K O, Cleveland.
Mertz, Al, Manager, R K O, Cleveland.
Goldman, Mark, Tiffany Productions, Cleveland.
Michalson, H., Manager, R K O, Cincinnati.
Bachmeyer, W. C., Manager, Fox Film, Cincinnati.
Benner, V. W., R C A Photophone, New York.
Moffett, Mrs. G. D., Film Board, Cleveland.
Suckow, Mrs. N., Film Board, Cleveland.
Schaefer, George, Famous Players, New York City.
Fontaine, Ed, Famous Players, Cleveland.
Clark, Duke, Manager, Famous Players, Columbus.
Erwin, J., Famous Players, Columbus.

FROM TRADE PAPERS

Shreck, Jay M., Exhibitors Herald-World, Chicago.
Kann, M. D., Motion Picture News, New York City.
Alicoate, Jack, Film Daily, New York City.
James, Arthur, Daily Review, New York City.
Herzoff, A., Variety, Chicago.
Sachs, William, The Billboard, Cincinnati.
Loeb, Mrs. Elsie, The Ohio Showman, Cleveland.

AT THE HISTORY-MAKING CONVENTION OF THE OHIO M P T O.—Reminiscent of the oldtime conventions of the M P T O A was the banquet meeting, November 19, when real fireworks were touched off in speeches. At the speakers' table, left to right, are H. M. Richey, of Detroit, manager of the Michigan Exhibitors Association (with his hand at his face); Al Steffes of Minneapolis, head of the Northwest Association; Oscar R. Hanson, general sales manager of Tiffany Productions; C. C. Pettijohn, chief counsel of the Film Boards of Trade; Maurice D. Kann, editor of Motion Picture News; Abram F. Meyers, president and chief counsel of Allied States Association; William M. James, president of the Ohio exhibitors; S. R. Kent, general manager of Paramount Famous Lasky; Harry Reichenbach, toastmaster; Governor Myers Y. Cooper of Ohio; M. A. Lightman, president of the M P T O A; J. L. Clifton, director of education in charge of censorship in Ohio; and J. J. Harwood, vice president of the Ohio exhibitors' organization.

Electrical Research Gets $10,000 Damages In Theatre Action

(Special to the Herald-World)

NEW YORK, Nov. 26.—In an out-of-court settlement the Smith Amusement Company of Warren, Ohio, has agreed to pay $10,000 damages to Electrical Research Products. It also has agreed to pay $500 to James V. Cole, an engineer employed by Electrical Research Products, for damages for alleged false arrest growing out of the proceedings.

Several months ago, when the arrears of payments on these equipments became very large and ordinary means of effecting payment were unavailing, Electrical Research Products reluctantly sent engineers to remove the equipments on which installment payments had been defaulted and resorted to court action to maintain its rights.

These equipments were removed and it was in the performance of this duty at the Opera House that Cole was arrested.

Court Orders 28,000 Shares Returned to Theatre by Brokers

(Special to the Herald-World)

DETROIT, Nov. 26.—Brokers here must return to the owners of the Cinderella theatre some 28,000 shares of stock in the theatre, provided the theatre owners pay notes totaling $12,900, was the ruling made by Circuit Judge Maurice H. McMahon here this week.

In two suits, the first was filed by James N. Robertson, president of the Cinderella Theatre Company, for the return of 14,000 shares of common stock and an equal amount of preferred stock. Robertson said the stock, valued at $179,000 in 1926, was deposited by him as collateral in that year for a loan of $17,000. The Globe Finance Corporation foreclosed on the stock. Robertson must pay the finance corporation $7,900.

The other suit was brought by the Imperial Building Company, holding company for the theatre, which alleged it ordered stock never delivered. The delivery of the stock was made contingent upon the payment of $5,000.

Patrons Demand Organ Solos, And Albany Audiences Get 'Em

Time Coming When Sound Alone Will Not Suffice, Declares Manager of Warner Theatres at Capital and Troy—Manager Of Buckley Chain Features Organist in Ads

[By Special Correspondent to the Herald-World]

ALBANY, Nov. 25.—"We are employing Stephen Boisclair as feature organist at the Mark Ritz theatre in this city for the simple reason that the theatre patrons of Albany have shown unmistakably that they practically demand it," Charles Smakwitz, general manager of the Warner Brothers theatres in Albany and Troy, N. Y., said last week. Smakwitz's statement was founded on business facts, for his company is not spending money unless it has an eye to the future. And so Smakwitz goes a bit further when he says:

"I believe the time is coming when sound alone will not suffice to bring the people to the motion picture theatres and for that reason we have decided to use one of the best known and highly paid feature organists in our house. I am firm in my belief that organ solos serve to break what might become monotony in long sound programs but such organist should be the best obtainable."

Smakwitz's statement pretty well sums up the situation as it exists in Albany, capital city of the state. Boisclair is being featured each afternoon and evening at the Mark Ritz theatre, a first run downtown house equipped with a splendid organ. A spot is being used on the organist as he plays. His selections invariably are loudly applauded by the patrons.

Organist Broadcasts, Too

But there is another point to Boisclair's features. He broadcasts over WGY two nights a week, following the last show of the evening, and receives payment from the broadcasting station.

These broadcast programs always are announced as coming from the Mark Ritz theatre in Albany and serve to advertise the house not only through the immediate territory from which patronage may reasonably be expected in these days of the automobile, but the house and its organist thus get advertising as far away as the broadcasting covers.

Sayles Advocates Organists

A feature organist is also being employed these days at the new Harmanus-Bleecker Hall in Albany, the largest theatre in this section of the state and one of the Buckley chain. Alex Sayles, manager of the Buckley houses, is a firm advocate of organ solos and features these each week in all newspaper advertising.

Sayles said that he does not care how great the overhead may be if he can satisfy the demands of his patrons in the way of entertainment. These organ solos have proved during the past weeks that they are drawing cards and with that fact in mind they will be continued.

Dance Producer Freed After Receipts Return

(Special to the Herald-World)

RESERVE, LA., Nov. 26.—A man giving the name Pat Flynn, producer, arranged a snow ball dance for Louis J. Martin, manager of the Liberty theatre and dance hall, and then disappeared. Flynn was brought back to Reserve by two men who said he had refused to pay their salaries. He was let free after the receipts had been returned.

BROADWAY

The Newsreel Theatre

THE recent opening of the Newsreel Theatre should be a spur to newsreel editors to improve the quality of the fare which they set before the public. And this observation is made after seeing every change of program which has gone into the Newsreel House. It opened, as I said at the time, in a blaze of glory and, for 25 cents, gave you the best entertainment of any house in town.

Since that opening, however, there has been a decided falling off in the quality of entertainment. Magazine stuff floods the program, spot news is rarely in evidence. In the past few weeks I have seen thousands of sheep and goats, which I have seen hundreds of times before, wandering over the ranges (or whatever they do wander over) to their winter quarters. Perhaps the editors thought that the bleating (amplified) would add human interest to the sequence. And parades. There are too many parades. New Yorkers have seen lots of parades—usually a darn sight more spectacular than the ones in Oshkosh which are served up on the screen to the accompaniment of considerable brass, as news.

I am not trying to make the point that there is no room for feature material in a newsreel theatre. There is just as much place for it there as there is in a newspaper. But it must be alive and interesting, must have a present-day lead which means something to a New York audience.

I understand, now that there is a possibility of a comedy being included in the newsreel program. This, to my mind, utterly defeats the original purpose of the house. Animated cartoons, in the sense of newspaper cartoons vs. a comedy, no. Why not, in modeling the program on a theoretical front page, carry the thing a step further, and have animated news cartoon or political cartoons. This has never been done before and, if executed as beautifully as, say, the Disney Silly Symphonies series, should be an absolute knockout by reason of timeliness as well as originality.

* * *

"The Love Parade"

PARAMOUNT would appear to have more than a hit in "The Love Parade" at the Criterion, one of the houses which was awarded the HERAD-WORLD plaque for the excellence of its sound reproduction. Maurice Chevalier is superb. The cheery music and the general lightheartedness of the whole picture should do much to erase from the minds of patrons the recent unpleasantness in Wall street.

* * *

The Award of Merit

AND just a remark here about the HERALD-WORLD award. It's indicative of something which I never even so much as suspected before this week—the innate modesty of the theatre man. As soon as the awards came in, the houses which had been chosen (Warner, Roxy, Criterion, Proctor's 58th street) were notified. And from each came expressions of delight mixed with amazement.

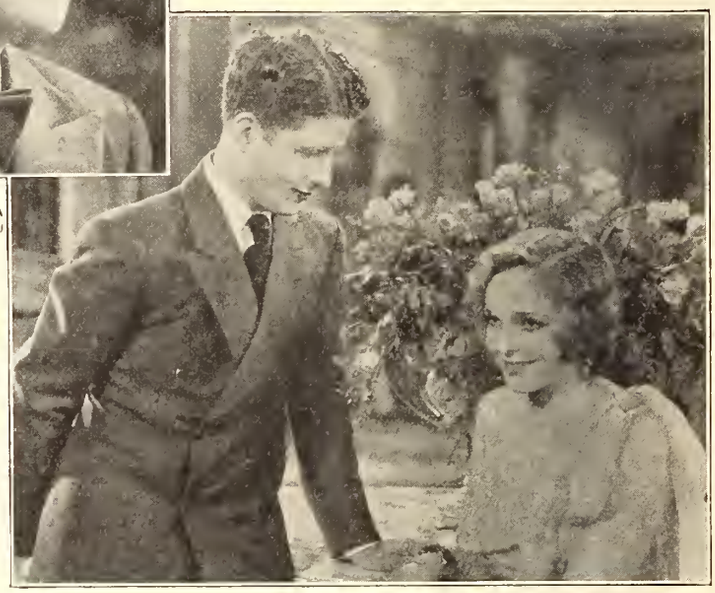
These gentlemen were unable to comprehend that their theatres had better sound than the several hundred others throughout the city. They just couldn't believe it—and probably didn't—until they had the plaques hung in their lobbies or foyers or in whatever places plaques are put to fit in to the general decorative scheme.

PETER VISCHER.

Vagabond, Musician, Lover

OUT of the East he came. That, at least reverses the traditional—and poetical—order. Rudy Vallee went to Yale, then got himself a jazz band, and now, more or less inevitably, he's in pictures. Vallee, whose Connecticut Yankees quickly ascended to a high place among the nation's most famous orchestras, will make his screen debut in "The Vagabond Lover," operetta which R K O has produced on a lavish scale. Therein Vallee is supported by Sally Blane, Norman Peck, Danny O'Shea, Eddie Nugent, Marie Dressler, Nella Walker and Alan Roscoe. And, of course, also in the cast is the band. The premiere was this week at the Globe, New York.

Above:
Rudy Vallee



Right:
Vallee and Sally Blane in a scene from the picture.

Below:
Vallee, Marie Dressler and Sally Blane in another scene from the film.

Over Half of Ontario Seats in Wired Houses

(Special to the Herald-World)

TORONTO, Nov. 26.—Important data have been compiled by the Toronto Film Board of Trade regarding sound picture developments throughout the Province of Ontario. These figures, which can be regarded as official in every sense, show that there are 390 theatres in Ontario, having a total seating capacity of 240,988. Of these, 138 are now wired. The number of seats in the wired theatres is 130,499. This means that 35.4 per cent of the Ontario houses have audible screens, and their percentage of seats is 54.2—more than half of the total capacity.

In Toronto there are 98 theatres, having a total seating capacity of 75,999. Of these, 59 theatres, representing 55,214 seats, are wired for sound. This means that 60.2 per cent of the Toronto theatres are wired, with 72.6 per cent of the seats.

In Ontario, outside of Toronto, there are 292 theatres, seating a total of 164,989. Of these, 79, representing 75,285 seats, are wired. In other words, 27.1 per cent of the theatres representing 45.8 per cent of the seats are wired. The statistics bear out the impression that practically all of the larger theatres are presenting audiens.

Row Between Films Committee And Review Board Brings Suit

Rialto at Atlanta Wins Temporary Writ When Advisory Unit of Civic Societies Goes to Mayor in Spite of Board of Review Indorsement of "The Very Idea"

[By Special Correspondent to the Herald-World]

ATLANTA, Nov. 26.—Efforts of a special committee of five, all the members of which are also members of the Atlanta Better Films Committee, to prevent the showing of "The Very Idea," R K O talking picture, at the Rialto theatre, resulted Friday in the filing of injunction proceedings by the management of the theatre to prevent interference with its plans to play the film. Judge G. H. Howard signed a temporary restraining order.

Involved in the case is a row between the Better Films Committee and the Board of Review. The board had indorsed the picture. Members of the committee, however, had adopted a resolution opposing the showing of the film and had forwarded the paper to the board, which took no action on it.

The Better Films Committee is an organization composed of representatives of 75 civic organizations acting in an advisory capacity, but has no legal standing, while the Board of Review is the legally constituted authority to pass upon and censor photoplays.

Committee Waits on Mayor

When the Board of Review failed to act in support of the Better Films Committee, a special committee of five waited on Mayor I. Ragsdale at City Hall on Thursday and asked him to take steps to prevent the showing of the picture at the Rialto. The mayor said he would take the matter under advisement. To forestall any further action, the management of the theatre then went into court with its petition asking that the presentation of the film not be interfered with. "The Very Idea" was scheduled for a week's run at the Rialto, starting yesterday.

The committee which went before the mayor was headed by Dr. Wilkie Collins, pastor of Wesley Memorial Methodist church, and James Morton, secretary of the Atlanta Christian Council. Others comprising the committee were Mrs. George Price, chairman of the book review committee of the State Parent-Teacher Association; J. W. Setze, acting secretary of the Better Films Committee, and E. R. Enloe, superintendent of the schools' visual education department.

Theatre Stresses Boycott Talk

"The Very Idea" was styled by its opponents as "brazen" and "a destroyer of the glamour of romance." It was also reported that there was a talk of a proposed boycott against the theatre if it did run the picture. This latter point was stressed by the theatre management in its injunction petition.

Those named in the petition were Mrs. Newton Wing, president of the Better Films Committee, Dr. Collins, Mr. Morton, Mrs. Price, Mr. Setze and Mr. Enloe, it being asked that they be restrained from attempting to stop the showing of the picture. Police Chief James L. Beavers was also named, as he would be the authority called upon to act in the event steps were taken to halt the showing.

At a meeting of the Better Films Committee last Thursday, Dr. Collins had branded the failure of the Board of Review to follow the committee's suggestion as an affront, saying: "If the Board of Review does not do what we want, there should be a new board. The board is a servant of this committee and should accede to this request, as we make so few. This is a slap in the face, which reflects upon the prestige of the Better Films Committee."

Board Stands Pat

Arthur Lynch, chairman of the Board of Review, stated that none but the evil-minded could find anything harmful in the picture and that he considered it a fine, healthy, light comedy on eugenics, which would not offend the sensibilities of anyone. He indicated that the board had no idea of altering its position in approving the film.

In seeking court action, the Rialto management set up that success of the opponents of the picture would cost the theatre not less than $10,000 and uncomputable damage in the way of defamation.

Manager Charges Coercion

The Rialto is operated by John A. Comzy, formerly of Chicago, who last week signed a new lease for five years on the house. Up until last February, the theatre was operated by Publix. Miss Lillian Wade, manager of the house, is the only woman manager of a downtown theatre here and is the youngest exhibitor in the Southeast, it is stated.

Miss Wade charged that the committee which appeared before the mayor was endeavoring to coerce the Board of Review into submission to its own ideas. She said the picture was a harmless, rollicking comedy full of good humor and wholesome fun.

"It has been shown in almost every other large city of the nation," she said, "and not once has it been criticized adversely, so far as I am able to learn."

WB Club Dance at Vitaphone Studio

NEW YORK.—The Warner Brother Club dance to be given on November 30 will be held at the new Eastern Vitaphone studio in Flatbush. The studio will accommodate 2,000 people.

New Educational Film Is Good Enough to Get Top Billing, Reception Shows

"The New Halfback" Wins Unique Comment at Special Trade Preview

(Special to the Herald-World)

NEW YORK, Nov. 26.—A short talking feature which could appropriately be billed over and above the average program talking picture, is Educational's "The New Halfback," which was given a trade showing at R C A's 411 Fifth avenue studio last week.

This comedy, with Harry Gribbon and Andy Clyde, is even better than "Clancy at the Bat," with the same principals, which is now so popular. Andy Clyde, as an old dodo of a college professor, is a scream. Given half a chance, the man would become one of the best comedians in pictures. Gribon is amusing in his usual oafish role, shoots a pass which, by trick photography, is like a rifle bullet and runs the wrong way down the field. He also converses learnedly of momma and poppo whippoorwills. Direction is by Mack Sennett.

Other Educational shorts viewed at the same showing were Lyman Howe's "Hodge Podge," which is just that: a Jack White picture called "Don't Get Excited," and a Lupino Lane affair titled "Purely Circumstantial." This last would have had a better reception if the gags had not been overdone. Lane himself is amusing, and his voice is fine.—D. F.

Chandler Sprague Made Director for Fox Films

(Special to the Herald-World)

NEW YORK, Nov. 26.—Chandler Sprague, who has been working as a Fox writer and supervisor, has been signed by the company to direct talking pictures. Sprague started with Fox in February. He was a newspaper reporter before joining the producing company.

Bandits Convince Manager It's No Joke; Escape with $2,000 Receipts

(Special to the Herald-World)

HERRIN, ILL., Nov. 26.—Two bandits early on November 18 held up John Marlow, owner-manager of the Grand Opera Company which operates motion picture theatres in Herrin, Murphysboro and Hurst, Ill., and three of his employes at the Hippodrome theatre in Herrin and escaped with approximately $2,000, representing the week-end receipts of his two theatres in Herrin.

The robbery occurred a short time before the opening of the banks in Herrin. While the robbery was in progress Elmo McElroy, a mail carrier entered the room and was seized by the bandits and thrown under a table and told to stay there.

When the robbers entered his office Marlow thought it was a joke, but the bandits lost no time in convincing him they were in earnest. He was tied to a chair with a wire and the robbers then looted the safe.

MOTION PICTURE FINANCE

Films Fare Well in Recovery

By LAURENCE STERN

NEW YORK, Nov. 26.—The stock market has come through the first week of sustained recovery since the speculative panic and in this rally the majority of the motion picture and amusement issues have fared well. It can now be taken for granted that the period of hysterical and forced liquidation is definitely a thing of the past.

THE best proof of this is that sound stocks have steadily been gaining in strength since November 13, which date is accepted as the turning point in the most remarkable collapse of security values the world has ever known.

* * *

With fear eliminated, interest once more is centered on constructive possibilities. It is an age of speed and of organized business energy and courage. Governmental leadership already has brought a revival of optimism. However dangerous financial prophesy may be, present indications point to a recovery which may be as surprising as the decline. Its moderation thus far is a factor of strength.

What is happening is not so much an advance as an adjustment of prices to individual values and prospects. Representing an industry regarded as virtually depression-proof, motion picture stocks naturally continue to work higher. Demand has been especially good for the issues offering a high dividend yield, which explains the gains ranging from 2 to more than 5 points in such stocks as Warner Brothers, Paramount and Loew's, Inc.

* * *

Warner has been aided by the remarkable earnings report for the year ended August 31, which shows the largest net profit ever enjoyed by any company in the industry. Including subsidiaries, net profit was $17,271,805, an increase of about 744 per cent over the preceding year.

Columbia Pictures Corporation earned $2.08 a share on its common stock in the September quarter, as compared with a deficit in the corresponding period of 1928.

The passing of the $1.25 quarterly dividend on Shubert Theatre common stock has no connection with the market collapse. Continuation of the dividend long had been doubtful, as indicated by declining prices for the stock even at the peak of the late bull movement.

Paramount Lists 32,136 New Shares for Buying Marks Brothers Control

(Special to the Herald-World)

NEW YORK, Nov. 26.—Paramount has obtained approval by the board of governors of the New York Stock Exchange of the listing of 32,136 shares of additional common stock, 14,933 shares of which, with $207,575 in cash, will go toward the acquisition of 70 per cent interest in Marks Brothers, Chicago circuit. Immediate listing of 11,703, and listing of 20,433 shares on notice, was asked.

The purchase includes all the common stock, amounting to 90,000 shares, and 25 per cent of the preferred, totalling 60,000 shares. Paramount acquired all the stock held by the two Marks brothers themselves. Both preferred and common have equal voting rights.

Besides the Granada and Marbro theatres, two large deluxe houses, the Chicago circuit owned the fee to the Broadway Strand theatre building and a long leasehold on neighborhood property.

To Rebuild Coast House

(Special to the Herald-World)

BERKELEY, CAL., Nov. 26.—The California theatre, which has been closed for more than a year, is to be rebuilt at an estimated cost of $200,000 and will be reopened in March as the Fox Theatre. Western Electric audien equipment will be installed with a screen for showing Grandeur productions.

At the New York Theatres

NEW FILMS

ROXY—"Nix on Dames," Fox all-talker with Robert Ames, William Harrigan and Mae Clark. Opened November 22.
STRAND—"The Sacred Flame," Warner all-talker with Pauline Frederick and Conrad Nagel from stage play by Maugham. Opened November 22.
CAMEO—"The Dancer of Barcelona," Foreign silent film with Lily Damita. Opened November 23.
HIPPODROME—"Wall Street," Columbia talker with Ralph Ince and Aileen Pringle, directed by William Neill. Opened November 23.
LITTLE CARNEGIE—"Figaro," French silent film with Arlette Marchal. Based on "The Barber of Seville." Opened November 23.
GLOBE—"The Vagahond Lover," Radio all-talker with Rudy Valle. Opened November 26.
RIVOLI—"The Taming of the Shrew," United Artists all-talker with Douglas Fairbanks and Mary Pickford. Opened November 29.

HELD OVER AND REVIVED

ASTOR—"Hollywood Revue," M G M talker. Opened August 14.
WARNERS—"Disraeli," Warner all-talker. Opened October 2.
GAIETY—"Sunny Side Up," Fox all-talker. Opened October 3.
EARL CARROLL—"Rio Rita," Radio talker. Opened October 6.
RIALTO—"The Trespasser," United Artists all-talker with Gloria Swanson, directed by Edmund Goulding. Opened November 1.
FIFTH AVENUE—"Paradise," a foreign picture with Betty Balfour and Alexander D'Arcy.
SELWYN—"Condemned," United Artists all-talker with Ronald Colman, directed by Wesley Ruggles and Digges. In cast are Ann Harding and Louis Wolheim. Opened November 3.
CENTRAL—"Paris," First National all-talker with Irene Bordoni, based on stage play of same name in which Bordoni starred. Opened November 7.
COLONY—"Shanghai Lady," Universal all-talker with Mary Nolan and James Murray, directed by John Robertson. Opened November 8.
FILM GUILD CINEMA—"Arsenal," silent Russian film hailed abroad as successor to "Potemkin." Opened November 9.
GEORGE M. COHAN—"Song of Love," Columbia all-talker with Belle Baker, Ralph Graves and David Durand, directed by Earl C. Kenton. Opened November 13.
PARAMOUNT—"The Saturday Night Kid," Paramount all-talker with Clara Bow, James Hall, Edna May Oliver and Jean Arthur. Opened November 15.
CAPITOL—"The Kiss," M G M picture with Greta Garbo, Conrad Nagel, Anders Randolf, Holmes Herbert and Lew Ayers. Opened November 15.
55TH STREET—"Waterloo," a German Emelka film with Charles Vanel, Humherstone Wright and Otto Gebuehr. Opened November 16.
CRITERION—"The Love Parade," Paramount all-talker with Maurice Chevalier and Jeanette MacDonald. Opened November 19.
WINTER GARDEN—"Show of Shows," Warner all-talker with all star cast. Opened November 20.

Vote Bluelaw Repeal

(Special to the Herald-World)

ORLANDO, FLA., Nov. 26.—Orlando recently went to the polls and voted for repeal of existing city ordinances which prohibit Sunday amusements.

SECURITIES PRICE RANGE

Week Ending November 22

NEW YORK STOCK MARKET	Sales	High	Low	Close
American Seating	1,500	22⅛	21½	22⅛
Brunswick-Balke-Collender	7,500	28	22¼	27
Consolidated Film, pfd.	10,100	16⅝	15⅛	15½
Eastman Kodak	17,400	185	169½	183
Do. pfd.	200	124¾	123	124¾
Fox Flim "A"	46,200	67⅞	61⅛	64
Keith Albee Orpheum	100	17¼	17¼	17¼
Do. pfd.	300	83¾	77¼	83¾
Loew's, Inc.	15,700	51⅝	46⅛	49⅜
Do. pfd. new	200	81	81	81
Do. pfd. w. w.	900	86¾	82	86¾
Metro-Goldwyn-Mayer, pfd.	200	23½	23	23
Paramount	67,700	52	48⅛	51
Pathe Exchange	13,000	4⅞	4½	4¾
Do. "A"	3,300	9⅛	7⅞	8½
Radio Corporation	410,200	38	31½	36
Do. pfd. "A"	1,900	53	51	53
Do. pfd. "B"	3,600	75	67	74
Radio Keith Orpheum	50,100	18⅝	16½	18
Shubert Theatres	10,300	17	15	16
Stanley Company	270	34¾	26½	34¾
Warner Brothers	154,500	45⅞	39¼	45½
Do. pfd.	3,700	41	37	41
CHICAGO STOCK MARKET				
Balaban & Katz	100	65	64¾	65
Marks Brothers cvt. pf.	250	17	17	17
Morgan Litho	650	9¼	8	9
NEW YORK CURB				
Columbia Pictures	400	23¾	20½	23¾
Educational Pictures, pf.	125	20	20	20
Film Insp. Mch.	500	1½	1½	1½
Fox Theatres "A"	27,200	14⅜	10⅝	10⅝
General Theatre Equipment	13,900	34⅜	29¼	34
Loew's rts.	1,400	16¾	13	15
National Screen	400	17⅛	17⅛	17⅛
Sentry Safety	2,800	6¾	4⅞	6¼
Trans-Lux	2,400	6	5½	5⅝

Film News in Pictures

PICTORIAL SECTION

Stories Told by the Camera

Premieres increase, and so do the celebrities that go 'way across country to attend them. Like Monte Blue, Warner Brothers star, who with Mrs. Blue is shown arriving in New York for the premiere of Warner Brothers "Show of Shows," audien extravaganza with more stars than there are in heaven.

Arriving, but not for a premiere. They're arriving home, are Mr. and Mrs. Truman Talley, from Europe, where Mr. Talley, editor-in-chief of Fox News, went to inspect the Fox network of news-photographing stations. They are shown on board the SS. Acquitania with Master Truman McDonald Talley.

At the dinner dance following the rousing meeting of Southern California exhibitors who met in Los Angeles last month to hear Al Steffes of the Allied States Association and Oscar Hanson, general sales manager of Tiffany. The dinner was held at the Ambassador hotel.

Right at home. Well earned rest being collected by Laura La Plante, Universal star, between scenes of her new picture, "La Marseillaise," which, we feel justified in saying, is something patriotic and French. Therein Miss La Plante co-stars with John Boles, he of the engaging voice.

Left: A funny fellow. Not only his face. There are a lot of folks with funny faces, but they're not Joe E. Browns. This is how Joe looks in Warner Brothers' "Song of the West," Vitaphone film with a lotta music.

Right: We shall hear her now. For Lillian Gish, the great pantomimist, is to have "The Swan," by Ferenc Molnar, the Viennese, as her first talking picture, which will be a United Artists production.

A new portrait of Richard Barthelmess, First National star, whose latest efforts have been hailed as consistently the thing he does well. "Drag" and "Young Nowheres" hit the peak.

A noble experiment about to be experimented by Harry Langdon. In order to save you considerable worry as to what the stuff is, we'll tell you: It's beer! People used to drink it, and Harry is going to see what it tastes like. Of course, that may not be what it's all about actually, but it's what we get out of this scene from "The Fighting Parson," Harry's new Roach-M G M comedy that has laughable matter to be heard as well as seen.

Right: Young but distinguished as an artist-director. Frank Capra has done much notable work, but "Flight" for Columbia was even more so. Now for Columbia he is directing "Ladies of the Evening," stage success.

Left: Pretty as a picture, sweet as can be, pretty sweet is what they say of Frances Lee. There's another stanza, but we'll let it go. Frances? She's the Christie-Paramount comedienne, you know.

The shrew and her tamer. Look at that whip! A rare sight for this day of weak men and strong women! They are Doug and Mary as they appear—co-starring, mind you—in United Artists "The Taming of the Shrew," by the late Mr. Shakespeare of England.

As you seldom see Billie Dove. But everything comes to those who wait. It had to be, for this night club sort of thing has the upper hand these days when the producers must have places for their players to sing in. Thus there's something worth while about a night club. A hostess in one of the things is Billie Dove in her new First National picture, called "The Painted Angel." That she's the P. A., we'll bet something or other.

Maid of Hell Harbor, yet Lupe Velez, always beautiful and lovely wherever she may be. Above is Miss Velez as in "Hell Harbor," a United Artists release, made partly in Florida.

Jaydee and a Wedding of Films

If There's to Be a Union of the British and American Industries It Must Be "While the Talking Picture Is Still a Young and Beautiful Woman," Says Sir Gordon Craig, Chairman of World Studio Centre, Ltd., Formed to Place in Operation J. D. Williams' Plan for Multi-lingual Pictures.

(Special to the Herald-World)

LONDON, Nov. 15.—(By Mail.)—The first man who goes to America with a proposition of twenty or more pictures a year, either for one company or for a number of companies combined, "will receive a reception not previously accorded to a visitor from these shores, that is, if his pictures are of tiptop quality." That's the prediction of Sir Gordon Craig, chairman of World Studio Centre, Ltd., newly formed to put into operation J. D. Williams' plan for production of multi-lingual talking pictures.

SIR GORDON was speaking at a luncheon today at the Kit-Kat-Club in honor of Lieut.-Com. Harold Auten, V. C., who is returning to New York to resume his business mission in the interests of British pictures.

"We all know that the men who control the destinies of the great American companies are very shrewd," Sir Gordon said, "and I suggest also that they are far too occupied to give consideration to the purchase of one or two ordinary pictures. They have plenty of ordinary pictures of their own, and if anything is to penetrate the market it must be a Rolls-Royce, and not an old fashioned Ford.

Don't Take To Cajolery

"As I see it, if and when any wedding takes place between the American and British film industry, it must be a union that will give America their quid pro quo, and I would go further and say that if there is to be a wedding at all it will have to take place while the talking picture is still a young and beautiful woman; later on there may be no desire for the union.

"This you may depend upon: American business men are just as keen on making money as you and I, perhaps even more keen, but they do not take kindly to cajolery or entreaty. Show them a good proposition and it is my conviction that they will cooperate as readily as anv other nation in the world."

Sees Trebled Capacity

The World Studio centre will treble Britain's talking picture production capacity, will "turn the eyes of the non-English speaking world to London," and will place British production on a far more secure foundation than it ever has had before, says a writer under the name "Spotlight" in the Sunday Referee, London newspaper.

The writer declares:

"J. D. Williams, who conceived Paramount, who conceived First National, and who conceived the Elstree Studios, which are now our best picture production asset, has now conceived what will be known as the World Studio Centre, under which there will be created by next summer a vast new film colony with 20 huge stages, capable of turning out every year 30 pictures, each in at least six different languages. The vision behind such a scheme is tremendous.

Although this scheme is not to be regarded as a challenge to any other country but rather as an assertion of the right of our own country to a place of importance in the picture world, it is, to those of us who know our British film world, a guarantee of the high purpose of the World Studio Centre that its chosen chief is Sir Gordon Craig, who has not yet been associated with any motion picture enterprise lacking in either prestige or profit. I do not generally commit myself to the support of new enterprises, but I feel that the World Studio Centre is so well founded and so completely fulfils what I regard as the only formula the British film world should consider.

Critics Claim Russian Talkers as Good as U. S.

Russian talking pictures are equal to those that come from Hollywood, according to the critics in Russia, in a press dispatch. Those present said that Russian films were as good as American films, especially in clarity and volume of tone. The remarks followed a showing of American and Russian pictures.

Trendle to be Manager Of Radio Station; Kunsky Also in the Enterprise

(Special to the Herald-World)

DETROIT, Nov. 26.—George W. Trendle, whose resignation as general manager of the Kunsky-Publix circuit here was made public last week, will be in charge of the operation of one of the local radio stations after January 1.

Trendle had retained his position as general manager of the Kunsky circuit here, following its sale several months ago to Publix. His resignation will become effective January 1, and he will be succeeded by John Balaban, vice president of Balaban & Katz.

Associated with Trendle in the radio broadcasting field will be John H. Kunsky, founder of the Kunsky chain, and Howard O. Pierce, former manager of the stage show production department for Kunsky.

Archie Mayo, Heerman Join Columbia's Staff

(Special to the Herald-World)

NEW YORK, Nov. 26.—Archie Mayo and Victor Heerman, two well known directors, have been signed by Columbia. With the new additions the Columbia directorial staff consists of Frank R. Capra, Erle C. Kenton, George B. Seitz, George Archainbaud, Ralph Ince, Frank R. Strayer and R. William Neill.

Cruze Acquires More Space to Produce Films

(Special to the Herald-World)

NEW YORK, Nov. 26.—James Cruze Productions will have additional space to produce the eight talkers on the 1929-30 program, through a deal just completed between E. W. Hammons of Educational and Nat Cordish of the Cruze productions. The pictures will be made for distribution through Sono Art-World Wide.

Theatre Lets Stock Co. Go to Install Talkers

(Special to the Herald-World)

MONTREAL, Nov. 26. — The Orpheum theatre, one of Montreal's "main stem" houses, has finally given up the ghost as a stock dramatic house after three years of presentations by the Orpheum Players and has been converted into a picture theatre. It is now known as the Popular Talkie Playhouse and the Western Electric system has been installed. The opening attraction on November 29 will be "Broadway Scandals." The theatre is operated by Consolidated Theatres, Limited, Montreal.

Not Easy to Make Films Good for Broadway and Safe for Main Street

So Testifies Carl E. Milliken, Who Sees New Screen Appeal Since Sound

(Special to the Herald-World)

SEATTLE, Nov. 26.—The business of trying to satisfy the artistic standards of Broadway without offending the less sophisticated patron of Main Street is no light task, Carl E. Milliken of the Hays organization, told the Washington State Better Films Association at a meeting here.

"The situation has been complicated by sound pictures, which bring several entirely new elements into the question," he said. "Sound pictures have a partially liberalizing effect, in that incidents which would be barred from the screen can safely be referred to in dialog for the dramatic effect. But, on the other hand, we have learned that the spoken word can prove infinitely more offensive than the same thing in a printed title.

"Furthermore, sound pictures have brought an entirely new personnel into the industry. And most of them are like freshmen in college—they'll have to be around quite a while before they understand just what it is all about."

"While there has been a change in our attitude toward certain subjects that we once considered taboo, I think there has been a very real advancement in the industry. The producer today isn't trying to put out simply what will get by, but we are making an honest effort to eliminate everything that would prove offensive to an enlightened public taste."

Find Guilty Man Accused Of Seeking $5,000 By Threat to Bomb Theatre

(Special to the Herald-World)

DETROIT, Nov. 26.—Orlando Forest Morris, 36 years old, was found guilty last week of attempting to extort $5,000 from the management of the Fox theatre here, under threats of blowing up the building. Morris was arrested on October 23 in the lobby of a downtown building, where police reported he was waiting for the money demanded.

Detectives said they arrested him after he had received a dummy package, supposed to contain the $5,000, from a theatre employee.

Morris' case has been referred to the probation department of the court and he will be examined by a psychopathic clinic to determine his sanity.

Theatre Fire Costs $500

(Special to the Herald-World)

KINSLEY, KAN., Nov. 26.—Fire recently on the stage at the Palace theatre resulted in a loss of about $500 to Dr. Sterrett, owner.

AT WASHINGTON-IDAHO EXHIBITORS MEETING OF ALLIED STATES UNIT

Al Rosenberg, chairman, Fox theatre, Seattle; James Hone, Secretary, Allied States; Lou Golden, Fox theatre, Seattle; James Q. Clemmer, Fox 5th Avenue, Seattle; Earl L. Crabb, division manager, Fox West Coast Theatre, Seattle; Leroy Johnson, Bagdad Theatre, Seattle; H. A. Gillespie, three theatres, Yakima, Wash.; Fred Mercy, Jr., two theatres, Walla Walla, Wash.

W. G. Ripley, Longview, Wash.; Robert McKennel, Tacoma, Wash.; Keith McCormick, Pt. Orchard, Wash.; F. W. Graham, Auburn, Wash.; Geo. Srigley, White Center, Wash.; Walter Graham, Shelton, Wash.; V. Stein, Palm theatre, Seattle; B. W. Fay, Renton, Wash.; D. M. Madgoni, Newport, Wash.; Howard Taylor, Sellick, Wash.

G. F. Homan, Avalon theatre, Olympia, Wash.; Guy Merrill, Omak, Wash.; R. R. Pratsch, Tacoma, Wash.; J. Porter, Tacoma, Wash.; A. G. Hooper, Stanwood, Wash.; A. J. Kalwitter, Seattle; J. Pauley, Kirkland, Wash.; L. J. Perunko, Sunset theatre, Tacoma, Wash.; W. P. Armour, Montesano, Wash.; E. J. Fay, Renton, Wash.; Ted Gamble, Universal exchange, Seattle; O. M. Dunlop, R. W. Wallach, Ron Gamble, Frank Stannard, all of Universal, Seattle; Ted Winehold, Bagdad theatre, Seattle; F. C. Weskill, Sand Point, Ida.; George Appleby, Tiffany Exchange, Seattle; Clarence Hill, Tiffany Exchange, Seattle; Mr. and Mrs. W. A. Cochrane, No. Bend, Wash.

Mr. and Mrs. W. W. Cooley, Venetian theatre, Seattle; Mrs. J. M. Denton, Yesler theatre, Seattle; Mr. and Mrs. M. T. C. Berry, Princess theatre, Edmonds, Wash.; Mrs. F. C. Wescott, Colfax, Wash.; Sybil Weskill, Sand Point, Ida.; R. D. Winkler, Green Parrot theatre, Seattle; Hon. Frank Edwards, Mayor, Seattle; Mr. and Mrs. W. J. Hindley, Edmonds, Wash.; William W. Lewis, J. E. McAuley Mfg. Co., Peerless Reflector, Chicago, Ill.

Aid to Non-Members Is Withdrawn for Future By Southeastern Group

(Special to the Herald-World)

ATLANTA, Nov. 26.—Exhibitors who are not members of the Southeastern Theatre Owners Association will not be represented in any matters by the association, according to a resolution passed by the board of directors meeting here last week. Non-members have been represented by the executive secretary and the arbitration committee in arbitration cases. The resolution was introduced by Alpha Fowler of Douglasville.

In this connection, it was announced later in the week that, with arbitration suspended pending the signing of final decree by Federal Judge Thacher in New York, Love B. Harrell, secretary of the association, had effected settlements in several claims for exhibitor members, the negotiations being carried on with exchange managers.

Those attending were George E. Ricker of Fitzgerald, president, who presided; Love B. Harrell, secretary-treasurer; Roy E. Martin of Columbus; J. J. Powell of Toccoa; Mrs. W. M. Kimbro of Greensboro; Nat M. Williams of Thomasville; J. C. H. Wink of Dalton; E. F. Boyd of Adel; R. B. Wilby of Atlanta; Walter J. Brackin of Bainbridge, and Alpha Fowler of Douglasville. Adolph Gortatowsky of Albany was the only director absent.

W. Ray Johnston Named Continental President; Series of Films Begun

(Special to the Herald-World)

NEW YORK, Nov. 26.—W. Ray Johnston has been elected president of Continental Talking Pictures Corporation, the new affiliation to take effect December 1.

Trem Carr is producing director for the company, which is making a series of R C A recorded talkers at the Darmour plant on the Coast, the first of which, "The Phantom in the House," is now being released, the second, "The Rampant Age," being in the cutting room. There are six more productions to be made, namely, "The Unforbidden Sin," "Worldly Goods," "Burned Evidence," "The Second Honeymoon," "The Heart of a Clown" and "A Life for Sale."

Play Up Personality, Exhibitors Of Washington and Idaho Urged

Allied States Unit at Annual Meeting in Seattle Is Advised by Retailers Association Official to Maintain Lobby at State Capital—Senator and Mayor Champion Cause

[By Special Correspondent to the Herald-World]

SEATTLE, Nov. 26.—Exhibitors must keep step with the progress being made by the industry, and each must play up the personality of his house, H. W. Hindley, educational director of the Washington Retailers Association, told the Washington and Idaho organization of Allied States last week at the seventh annual meeting of the exhibitors.

The session, held at the Washington hotel, was attended by a representative number of leading theatre owners and managers of the Pacific Northwest.

Al Rosenberg president of the exhibitor organization and an executive of Fox West Coast, was chairman, and introduced Frank Edwards, mayor of Seattle, one of the charter members of the organization. Since he has taken his high office Mayor Edwards has assisted his brother exhibitors to solve many of their problems and has always been in close sympathy with the entire program of the local and national association. It was the unanimous wish of the members present that Frank Edwards be returned to office of the coming city election.

Senator Champions Exhibitors

Next Rosenfeld introduced Billy Connor, Washington state senator, another champion of the exhibitor, who stated that for the past twenty years he has been supporting the cause of the motion picture industry; has always voted against adverse legislation, and heartily endorsed the plan of the association to maintain a permanent lobby at Olympia, the capital, to take care of its interests. He also boosted Mayor Edwards as being the savior of the theatres of Seattle.

H. W. Hindley, educational director of the Washington Retailers Association, was introduced as the speaker of the day. He outlined the history of the association, which he stated he was addressing for the third time though not an active exhibitor. He called attention to the many changes which had bettered the industry and predicted that still greater ones could be expected. He urged the exhibitors to keep step with this progress and to measure up to their responsibilities, although greatly handicapped in the operation of their business by censors, labor demands, city, state and national laws which "at times seemingly are endeavoring to kill off the exhibitor, so that he has very little to say about the operation of his business."

Urges Watch on Legislature

He urged that the exhibitors elect their committeemen, send them to Olympia to watch the interests of the exhibitor during the sixty-day session of the legislature, and to have them crammed with facts to be submitted in an intelligent manner.

He advised his hearers to at all times boost the Allied Association in all their endeavors, and make their local association such a one that they never would need to apologize for any of their actions.

He urged each exhibitor to know his business thoroughly, to impart the information to his entire staff, and play up the personality of the house, so that the loyalty and goodwill of patrons would be obtained and retained.

He suggested that the exhibitors attend all meetings where they could exchange ideas, with the idea of the smallest exhibitor fully as worthy of discussion as those of the larger exhibitors.

"Do not leave it all up to the organization, do not be lazy," he said. "Work on your own problems, and take advantage at all times of the mass of information to be had from the national and state association. Each exhibitor must live his own life, as no organization can do that for you."

Milliken's Statement Protested by Exhibitors

(Special to the Herald-World)

PORTLAND, Nov. 26.—A committee of nine from the Allied Exhibitors of Oregon, headed by W. E. Tebbetts, have submitted a protest against a statement by Carl E. Milliken, secretary of the M P P D A, to 17 editors of Methodist publications meeting here. The exhibitors say Milliken maintained that offensive and misleading advertising of motion pictures was within the cortrol of the exhibitors.

The committee stated:

"Ninety per cent of the advertising material, in the form of lithographs, posters and the like, is furnished by the producers. The exhibitors merely paste up these posters. The statement is a deliberate misrepresentation of fact.

"The majority of exhibitors in Oregon are independent. There is only one circuit. If there is any accessory advertising it is only done by the circuit, which also is itself a producer."

Distributor Not Liable For Contracted Films If Not Produced, Decision

(Special to the Herald-World)

WASHINGTON, Nov. 26.—That a distributor is not liable for failure to deliver contracted-for pictures if they are not produced is the decision just made by Charles W. Darr, seventh arbitrator in the case of William Notes of the Criterion and Empress against R K O. Six pictures, contracted for by Notes, had been on the program as silent films but had not been produced because of the reduced demand resulting from the advent of sound. Notes had asked $1,345 damages.

Mark Larkin Appointed Assistant to Beetson

(Special to the Herald-World)

HOLLYWOOD, Nov. 26.—Mark Larkin has been named assistant to Fred W. Beetson, executive vice president of the A M P P. Larkin, a veteran motion picture writer, was for ten years associated with Douglas Fairbanks and Mary Pickford.

Western Electric Suit Is "Bluff", Says British Talking Pictures Head

DeForest Patents Are Dominant, I. W. Schlesinger Declares—W E Wins First Suit in Germany—Triergon Patent Ruled Void

(Special to the Herald-World)

NEW YORK, Nov. 26.—Western Electric has won its first patent suit in Germany. This action, brought by Electrical Research Products, attacked the validity of the Triergon patent on a resistance capacity coupled amplifier, known as patent specification No. 387059. The decision of the cancellation court of the German patent office declares this patent null and void. This litigation was not involved in the injunction obtained against Western Electric equipment in Germany under which three theatres were closed, as that case has not yet come to trial.

[By London Correspondent of the Herald-World]

LONDON, Nov. 15.—(By Mail).—Western Electric sprung a bombshell in the talking field here when it issued the three patent infringement suits against British Talking Pictures and Klangfilm in England and one in Germany. Both the suits filed here have reference to patent 288142 which concerns the Western Electric "fader change-over," a portion of the apparatus which insures that there is no interruption between reels. W E's suit in Berlin is brought against Klangfilm and Ufa, and alleges two patent infringements.

COMMENTING upon this action, I. W. Schlesinger, chief of British Talking Pictures, who recently has formed a new company, Associated Sound Film Industries, Ltd., to incorporate British Talking Pictures, Tobis and Kuchenmeister Internationale of Amsterdam, said, "I consider this move is nothing but a well-advertised piece of bluff."

Cites Early Suits

"I am fully satisfied that the patent situations owned by De Forest in the United States and by Associated Sound Film Industries, Ltd., in the British Empire are the dominant and basic patent positions," Schlesinger said. "In fact, it is the policy of both De Forest in America and of Associated Sound Film Industries, Ltd., to defend its patent rights in every field and to attack all infringers.

"Suits were brought against Western Electric on the De Forest patents in the United States at a very early date. These actions were probably the most important patent actions at present in progress, as they attack the very foundations of the business built up by Western Electric. Owing to the opportunity of obtaining delay in the judicial methods in the United States, these actions have taken a very long time, and it has not seemed sound policy for British Talking Pictures to commence actions in this country on the identical points which will be definitely decided in the United States.

Says Writ Refers Only to Fader

"It is significant that, in the United States, Western Electric has adopted the following methods. It has issued several writs against General Talking Pictures Corporation; the issue of these writs has been very well advertised, but, when the attack has been replied to by General Talking Pictures Corporation—and in every case it was fully prepared to defend itself with complete confidence against the threatened attack—the matter has been allowed to lapse and never brought to the test of judicial decision.

"It is significant that the British Talking Pictures apparatus with faders identical with that which is now attacked have been in operation in all parts of the country for some time past. If Western Electric really believed that these faders were an infringement of their rights, I cannot understand why they should have allowed the mechanism to go unchallenged for so long. It is a curious thing that, in the answers to several suits which have been entered against Western Electric in America, they do not rely for their defense on patent rights of their own, but plead "prior art;" in other words, they say that there is no patent position in existence whatever.

"My last word on this point is that the writ refers to no important aspect of the talking picture machine, but only to the fader, which, as you know, is merely an electrical switch-over device to ensure continuous running when changing over from one reel to another. I am satisfied that our fader does not infringe the patent quoted in the writ.

"A very much more important action is one in which we are the plaintiffs. I refer to the writ which we have issued against the Kay Printing Company, who will of course rely on an indemnity from their American principals. In our opinion and in the opinion of our expert and legal advisers, every foot of talking film which is being printed under certain existing methods is an infringement of our patents. If, as we anticipate, our claim is upheld by the courts, you will appreciate the far-reaching effect on the industry."

Public and Film Groups Of Canada to Meet for A Better Understanding

(Special to the Herald-World)

TORONTO, Nov. 26.—A national conference for the purpose of achieving better understanding between the public, social welfare organizations and the motion picture industry in Canada, has been organized by the Motion Picture Distributors Association of Canada under the direction of President Col. J. A. Cooper. It will be in the form of a luncheon to be held at the King Edward hotel here December 11.

Invitations to attend have been accepted by high officials of practically every social service, religious, civic welfare and service club organization in the Dominion, and by leaders in various departments of the moving picture business. There will also be an audien demonstration at the Paramount screening room.

"Disraeli" Will Make Way For "General Crack" Dec. 2

(Special to the Herald-World)

NEW YORK, Nov. 26.—After eight successful weeks at the Warner Brothers theatre, "Disraeli," with George Arliss will be transferred to the Central theatre December 2, where it will continue indefinitely. It is being moved to the Central to make room for the opening of "General Crack," with John Barrymore, at the Warner.

Raymond Hitchcock Is Dead; Is Victim Of Heart Disease

(Special to the Herald-World)

LOS ANGELES, Nov. 26.—Raymond Hitchcock is dead. The famous stage and screen comedian died suddenly here yesterday of a heart attack while returning with his wife to their Beverly Hills home. He was 64 years old.

Raymond Hitchcock

Hitchcock had been suffering from heart disease for several years, friends said. The veteran star was seized with a severe attack a few months ago while playing on the stage in Chicago. He has been under treatment ever since.

He appeared in Keystone comedies a number of years ago. He was the star of "The Stolen Magic," a two-reeler directed by Mack Sennett. On the stage he has been a star in many successes, among the greatest and most recent of which was "Hitchy Koo," produced around his personality.

Hitchcock was born in Auburn, N. Y., October 22, 1865.

Columbia Names Titles In Major Bloc Available For Franchise Bookings

(Special to the Herald-World)

NEW YORK, Nov. 26.—Grant L. Cook, executive vice president of Tiffany Productions, has announced the titles of a group of major productions which will be released under its franchise system. Ready for booking are the following:

Mae Murray in "Peacock Alley," all-talking, with a color sequence; "The Lost Zeppelin," with Conway Tearle, Virginia Valli and Ricardo Cortez; "Painted Faces," with Joe E. Brown; Leo Carrillo and Virginia Valli in "Mister Antonio," adapted from Booth Tarkington's play; "Dangerous Business," with Douglas Fairbanks, Jr.; "Mamba," all-color; another all-color production, "The Enchanting Melodie," "Troopers Three," "The Medicine Man," Sally O'Neil in "Kathleen Mavourneen;" "Wound Stripes" and "High Treason."

Shooting will be started next week on Tiffany-Gainsborough's production of "Journey's End," under the direction of James Whale, who directed the stage production of the same play.

Pfaff Mentioned for Hazza's Tiffany Post

(Special to the Herald-World)

TORONTO, Nov. 26.—Harold Pfaff, well-known exchange official of Toronto, has been mentioned as successor to Phil Hazza who died recently following attack of appendicitis, in the office of general manager of Tiffany Productions of Canada, Limited.

Two Tulsa Houses Sign To Hire Union Musicians

(Special to the Herald-World)

TULSA, OKLA., Nov. 26.—According to G. J. Fox, secretary of Local 94, A. F. of M., the Circle and Main Street theatres have signed contracts to employ union musicians henceforth. The Palace and Gayety theatres are still on the unfair list of this local.

First Canadian Censor Conference Seen Step Toward National Unity

(Special to the Herald-World)

TORONTO, Nov. 26.—Thirteen motion picture censors met here last week in the first all-Canadian censorship conference called by J. D. Monteith, treasurer of Ontario, for the purpose of discussing plans for a unification of censorship policies throughout the Dominion and technical problems arising from sound. Federal censorship was not discussed, but the conversations were called a real step toward national unification of the Provincial censorship departments.

Col. John A. Cooper, president of the Motion Picture Distributors Association of Canada, was called upon for information and suggestions. Those present represented all but one of the provincial boards. The meeting was in the nature of a private session but it was evident that a desire for cooperation was apparent. The censors present were:

British Columbia, Joseph Walters; Manitoba, T. A. D. Bevington; Alberta, Rev. Robert Pearson; Ontario, J. C. Boylen, chairman, E. J. Byrne, J. B. Hardwick, Mrs. E. Moran, Mrs. P. Thorneloe and Mrs. L. Phillips; Quebec, J. Carroll; New Brunswick, F. J. McInerney and Mr. Palmer; Nova Scotia, P. J. Hanifen.

Another all-Canada censor conference will be held in 1930, at a date to be set.

Carthay Circle Sold Out For Debut of "Rio Rita"; Milwaukee Score 100,000

(Special to the Herald-World)

NEW YORK, Nov. 26.—Every seat in the Carthay Circle theatre has been sold out at $5 a head one week before the premiere of RKO's "Rio Rita," and thousands of late reservations are being refused for lack of seats, according to a telegram just received here from Los Angeles. Every star in Hollywood not already accommodated is clamoring for tickets. Every indication is that the picture will open next Thursday and settle down for the rest of the winter.

There were 89,000 paid admissions to the Palace theatre, Milwaukee, to see "Rio Rita" up to and including Monday, November 11. By the time the engagement is over, at least 100,000 will have seen the picture, which represents about one-fifth the population of the city of Milwaukee.

Fox Atlanta Theatre To Open Christmas; Will Have Orchestra

(Special to the Herald-World)

ATLANTA, Nov. 26.—The Fox theatre in Atlanta will open Christmas day, according to R. T. Newton, managing director of the $3,000,000 house. The policy of the theatre will include pictures and Fanchon and Marco stage shows, with a pit orchestra of from 25 to 30 musicians.

The house will seat 4,504. It will have Western Electric equipment.

Newton came to Atlanta from Pasadena, where he held a high post in the West Coast organization. He formerly lived in Atlanta, being associated with the S. A. Lynch enterprises.

Mastbaum Foundation To Be Dedicated Nov. 29

(Special to the Herald-World)

PHILADELPHIA, Nov. 26.—The dedication of the Rodin Museum, the late Jules E. Mastbaum foundation, will be held November 29. Speakers for the affair will be Paul Claudel, ambassador of France; James J. Walker, mayor of New York and Harry A. Mackey, mayor of Philadelphia.

Warner Net Called Greatest Recorded by Any Film Company

Total of $17,271,805 Represents 744.6 Per Cent Increase Over Earnings of $2,044,841 in Year Ending Aug. 31, 1928— Net This Year Equivalent to $6.28 on Common

(Special to the Herald-World)

NEW YORK, Nov. 26.—Net profits totaling $17,271,805—the largest net ever reported by any company in the motion picture industry, according to Albert Frank and Company—are shown in the annual report of Warner Brothers for the year ended August 31.

The total, which includes $2,757,177 representing earnings of subsidiaries during the period but prior to the date of their acquisition, is an increase of 744.6 per cent over the profits of $2,044,841 recorded for the year ending Aug. 31, 1928.

The profits for 1929 include those for the Stanley Company of America and First National Pictures, Inc., subsidiaries of Warner Brothers Pictures, Inc.

$6.28 a Share on Common

The net profits for 1929 is equivalent after preferred dividend to $6.28 a share on the 2,627,405 shares of common stock outstanding on Aug. 31, 1929. This compares with a net profit of $3.72 a share on the 550,000 combined Class A and common stock outstanding on Aug. 31, 1928. In June, 1919, Warner Brothers Pictures, Inc., split its common stock on a two for one basis.

In a letter to stockholders, expressing satisfaction at results for the last year, Harry M. Warner, president, stated that "on the basis of the first two months of the current fiscal year and contracts which have been written, it is expected that the net profits for the current year will show a substantial increase over those for the year ended Aug. 31, 1929."

Total Assets 11 Times Larger

Common stock and surplus as of Aug. 31, 1929, totals $73,611,990 as compared with $3,675,155 the previous year. The rapid expansion which the company has undergone during the last year is reflected in the growth of total assets to $167,189,024 as of Aug. 31, 1929, as compared with total assets of $15,785,801 shown in the previous year.

Warner Brothers Pictures, Inc., recently increased the dividend rate on its common stock, placing the stock on a $4.00 annual dividend basis.

Long Hurt in Accident

(Special to the Herald-World)

INDIANAPOLIS, IND., Nov. 26.—D. H. Long, secretary of the Fourth Avenue Amusement Company of Louisville, Ky., was seriously injured when he stepped from his automobile here. He suffered a broken jawbone and serious injuries to his head.

Form Oklahoma State Council for Employes

(Special to the Herald-World)

OKMULGEE, OKLA., Nov. 26.—At a recent convention held in this city, composed of members of the I. A. T. S. E. and M. P. M. O. the Oklahoma State Allied Amusement Council was organized to look after the interests of the theatre workers on a state-wide scale.

The convention was well attended by delegates from all over the state and the following officers were elected for the current year: Roy V. Pugh, Tulsa, president, Charles Hathaway, Musokgee, vice-president; Loyd Smith, Oklahoma City, secretary-treasurer; H. G. Creekmore, Enid, Dave Walker, Lawton, and J. L. Bollman, Oklahoma City, executive board members. J. P. Shipley, Okmulgee, delegate to the State Federation of Labor.

Nordisk Tonefilm Co. Founded in Copenhagen

(Special from Department of Commerce)

WASHINGTON, Nov. 26.—A new company, "Nordisk Tonefilm" (Nordische Tonfilmaktiengesellschaft) has been founded in Copenhagen, Denmark, with a capital of 2 million crowns. It has absorbed the former Nordisk Film Selskeb and also the Nordisk Apparat Fabrik Copenhagen. The new company, founded by Mr. Trane, possesses a modern apparatus factory and a studio in Valby, which has been reconstructed and adapted for sound-film production.

Boon to Film Industry Seen in Bill to Predetermine Legal Status of Mergers

[By Special Correspondent of the Herald-World]

WASHINGTON, Nov. 26.—Withdrawal from the Department of Justice of its present authority to deal with proposed mergers, as urged, in the bill introduced by Senator George H. Tinkham of Massachusetts, and the proposal therein to require a license from the federal trade commission to engage in interstate commerce, is seen here as a boon to the film industry, in which many mergers have been effected, always under the risk of future prosecution.

Not only are mergers and consolidations now being effected on a scale hitherto undreamed of, according to Congressman Tinkham, but both the law and its method of administration are unsatisfactory. His bill would also require that the consent of the commission be secured before any licensee could acquire the stock or other capital of another licensee. Licenses for interstate trade would be issued by the commission only after investigation had satisfied it that the proposed business would not be in restraint of trade or competition, and approval of mergers would be predicated upon a showing that they would not tend to restrain trade.

A license from the commission would be an adequate defense against any proceeding brought under the anti-trust acts, but licenses could be revoked after investigation and hearing, should the licensee be found to be operating in violation of the law.

New Acoustical Treatment Uses Mesh Disc and Plaster

Invention of the Late Emile Berliner Applied in Sixteen Installations Described as Intended to Make Sound Alive and Distribute It Evenly in Auditorium

(Special to the Herald-World)

NEW YORK, Nov. 26.—A new acoustical treatment which is described as one intended to make sound vibrant and alive and to distribute it evenly over an auditorium is being offered by the Berliner Acoustic Corporation which recently has treated the 4,500-seat Stanley house in Newark, New Jersey, and the famous Guild theatre of the Theatre Guild in New York.

The method is the invention of Emile Berliner, recently deceased, called the inventor of the telephone transmitter, the radio microphone, the Victor talking machine and the Victor disc record. For his acoustical work, shortly before his death, Berliner was awarded the medal of the Franklin Institute.

Since then his company has received letters of thanks, plus substantial checks from educational, business and amusement institutions which have been given the Berliner acoustic treatment.

Wire Mesh Disc, Acoustic Plaster

The Berliner paraphernalia, as described to the HERALD-WORLD, consists of a wire mesh disc and acoustic plaster, both patented. They are applied to the walls of auditoriums overnight. The disc and the plaster tend to make an auditorium live and vibrant, cutting out the dead spots even as they eliminate echo and reverberation, giving sound an even diffusion and a proper amplification.

In treating a theatre or a hall acoustically, the Berliner experts remove the outer wall surface, put up their discs, cover them with acoustic plaster and then put back the original wall surface so that, to all appearances, the place is the same as it was before—except for sound.

The Theatre Guild has been called a tony organization. It is said to demand perfection not only in its players and its subscribers but also in its acoustics.

To Hear Whispered Words

"The auditorium was in good shape before," Guild representatives told the HERALD-WORLD, "but we had decided to put on a number of intimate plays and we wanted the people in the balcony or in the rear of the orchestra to hear every word said even if it were whispered. Now that is possible. We're very much pleased with the job. Everything is as it was before, nothing has been changed. The only difference is in the sound."

The Berliner company acoustically treated the Guild theatre in a week. Before they did it they put up a ten thousand dollar bond guaranteeing satisfaction. Payment was due 30 days after completion of the contract. The check, however, came through three days after completion of the job.

Sixteen Installations Made

"We always work on an approval basis," William Rosenthal, New York representative of the company, told the HERALD-WORLD. "And in every one of our jobs we have had satisfaction." Rosenthal said that the use of the disc and the microphone in the recording and reproduction of talking pictures interested Berliner in theatre acoustics. He found that most motion picture theatres, to say nothing of legitimate houses, and presentation houses in particular, had been primarily designed for sight lines with hearing given second consideration. Combining his knowledge of acoustics as he used it in connection with the telephone and microphone and adding to it the data of countless experiments with every variety of material, he evolved the system which his company now uses.

To date, the Berliner Acoustic Corporation has made sixteen installations which vary from churches, board rooms, lecture halls and government houses to motion picture theatres (the Uptown, N. Y., and the Stanley in Newark, N. J.) and the pet home of the legitimate drama in Manhattan.

Talkers and Television for Chicago's Schools

Talkers and television will be installed in the Chicago schools as soon as these two fields are perfected, Director Dudley Grant Hayes stated recently. Preparations have been made for the purchase of 35 projection machines and a film library in each of the 15 school districts, to augment the present use of motion pictures in education.

Exhibitor Gets $15,000 In Suit Against Board

(Special to the Herald-World)

ATLANTA, Nov. 26.—Settlement out of court of the two-year suit brought by Paul V. Kelley, who operated a theatre at Ashburn, Ga., against the Atlanta Film Board of Trade and its producer members, has been made, according to news received on Film Row this week. Kelley, it is understood, received $15,000 cash, the defendants agreeing also to continue serving him pictures. The plaintiff was represented by Hardwick & Farkas, of Albany, Ga. The case grew out of an arbitration award against the exhibitor, who had been given seven days in which to comply with the decision of the arbitration board.

When he failed to meet the award, he was denied further service by the defendants, according to his allegations.

Fox Movietone Records Operation of Newspaper

(Special to the Herald-World)

KANSAS CITY, Nov. 26.—During the recent visit of a Fox Movietone truck, a picture was made in the various departments of the Kansas City Star. The daily routine in the operation of a newspaper was recorded and the picture was presented to the members of the Missouri Press Association at its convention in Kansas City last week.

U. S. Radio, Television Report $689,708 Profit

(Special to the Herald-World)

NEW YORK, Nov. 26.—U. S. Radio and Television reported net profit of $689,708 for three months ending October 31. The balance sheet shows current assets of $2,978,589 and current liabilities of $1,333,534. Profit and loss deficit amounts to $57,133.

"Shanghai Lady" Held Another Week at Colony

(Special to the Herald-World)

NEW YORK, Nov. 26.—Universal's "Shanghai Lady," starring Mary Nolan, was held over at the Colony theatre for another week. Exhibitors having the picture booked for that week will be permitted to run the picture. "Shanghai Lady" is Mary Nolan's first talking picture.

Allied States Is Praised As Herrington Compares Issues Today with Past

M P T O Secretary Cites Value of Organization In Present Exhibitor Affairs

(Special to the Herald-World)

PITTSBURGH, Nov. 26.—Praise of the work of Allied States and of its president, Abram F. Myers, was given by Fred J. Herrington, secretary of the M P T O of Western Pennsylvania, in a statement issued here in which he drew a parallel between the issues of today and those of the past.

"We, who have been connected with the industry for the past 20 years," he said, "realize the necessity of local, state and national organization, especially when we look back over the days of the Motion Picture Patents Company and the old General Film Company, when we were forced to pay $2 per week royalty on our machines and were denied the right of using any film unless the same were distributed by the General Film Company."

Referring to the present, Herrington continued, "It was only a question of a couple of short years ago that the talking picture equipment was introduced, and at that time it was a well known fact that statements went out saying that the distributors would insist on equipment of the higher standard, or in other words, that of Western Electric or R C A. Hardly had a few months passed when word was passed along the line that the distributors would rent their film to be projected through the cheaper equipment.

"Now we must not think that this came out of the goodness of heart of the producers and distributors. We must realize that Mr. Abram F. Myers had acted as one of the United States attorneys in the litigation against the old Motion Picture Patents Company many years ago. I have no doubt that Mr. Myers and his Allied States organization had reminded them of the earlier days."

Herrington further stated that any theatre owner receiving "threatening letters from the Film Board of Pittsburgh" or notice of its suspension, should send them to his organization, as that body "does not have any intention of letting Judge Thacher's decision go by the board."

Eastern Theatres Shows 12 Per Cent Gain in Profit

(Special to the Herald-World)

TORONTO, Nov. 26.—The annual report of Eastern Theatres, Limited, operating the big Pantages theatre, Toronto, shows an increase of approximately 12 per cent in net earnings as compared with the previous year, net for the past fiscal 12 months being $163,136. The theatre was wired last spring. The company is controlled by Famous Players Canadian Corp. which holds 27,000 of the 32,000 issued common shares, on which a dividend of $2 has been maintained for the past two years.

SOUND PICTURES

Question No. 31.—With what does the ring-shape conductor in the center of the photo-electric cell connect? With what does the light sensitive material deposited on the interior of the photo-electric cell bulb connect? With what is the space in the photo-electric cell bulb filled and what is the purpose of the filler?

Question No. 32.—Upon what does the condenser (Note: Condenser as here used means an electrical condenser, not the glass sort used in the optical system) depend for its action? Just what purpose does the condenser serve? Name one purpose served by the condenser. What does the electrical condenser represent?

New Questions and an Answer to

QUESTION NO. 28

The Blue Book School

By F. H. RICHARDSON

ANSWER TO QUESTION NO. 28 —The question was: "Tell us just what the photo-electric cell does and name its principal elements, naming the positive and negative elements."

THE replies were numerous, but not so many of them were acceptable. Those had been sent by W. C. Budge, Frank Dudiak, Dallas, Tex., Frank Beritiwitz, Harlan B. Fox, R. L. Dubois, William Clausner Thomas Lithron, J. L. Hicks, Robert Singleton, Harlan B. Fox, A. D. Henley, F. D. Fleming, F. T. Spencer, Stuart Klien, H. M. Johnson, B. Flemming, John Furman, G. L. Doe, "Bill" Doe, A. T. Hancock, George Rand, L. Styles, John T. Anderson, T. R. Abernathy, T. True and G. H. Norman.

* * *

Incidentally Frank Dudiak, G. T. Badly, William Truax and William Dubois sent acceptable, though late answers to Question No. 26. Please try to get your answers in as early as you can, men. It is a big job just to go through them. Takes hours each week.

I have elected the reply of G. L. Doe, Chicago, as best suited for publication. It is as follows: "In reproducing and projecting sound impressed upon motion picture film photographically, the photo-electric cell receives the rays of light from the slit after they have passed through the film sound track. These rays are incident upon the light sensitive material which forms the interior coating of the cell.

An Award for Better Reproduction

MR. EXHIBITOR: Is your reproduction of sound meeting the standards necessary to bring new patrons into your theatre and, once there, to keep them?

That is one of the big problems facing the industry today.

The HERALD-WORLD *campaign for better reproduction, announced last week, with a bronze plaque to be awarded to the theatres having sound reproduction of merit, has won industry-wide support. For further details see*

Page 13

"This material is charged with the negative voltage from a 90 volt storage battery. A round anode located in the center of the cell is charged by the positive side of the same battery. A gas which is an electrical conductor in proportion to the amount of light incident upon the light sensitive material during any minute fraction of time, permits current to flow from the round, central anode to the silver cathode upon which the light sensitive material is deposited, which same connects to the amplifier, so that by the action of these elements an electric current is set up which must and does vary in power exactly as the light entering the cell varies in power, strength or brilliancy.

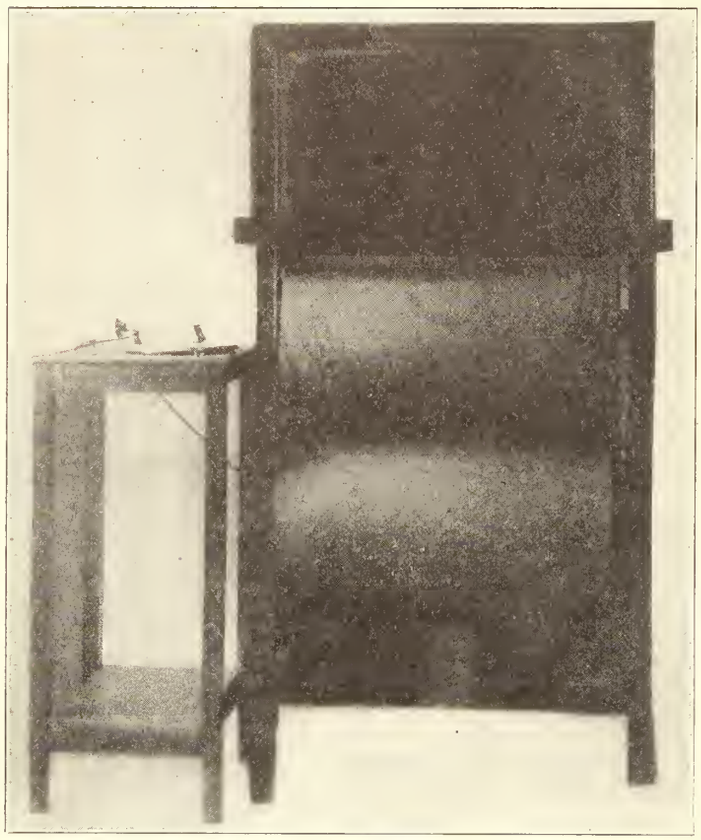
* * *

"The photo-electric cell therefore transforms light into electric current of exactly even value, when considered through a period of time.

"The impulses or current sent out by the photo-electric cell are so enormously weak that they must be and are amplified enormously before they reach and operate the horns or loud speakers. The amount of amplification has been variously stated at from 20,000 to 200,000 millions of times. The *Bluebook* states it at 100,000 million, which seems to be the selection of a reasonable medium from many pretty wild statements. Just what the exact amplification is I personally am inclined to doubt that any one really quite knows."

My compliments to G. L. Doe of Chicago. That is, I believe, about as excellent an answer as has been made to any question in this series to date. It is too bad that Doe does not give us his right name.

The Difference Between FAILURE AND SUCCESS Is Doing Things NEARLY RIGHT and Doing Them EXACTLY RIGHT



The horn that T. C. Gettell invented after 15 years research. It is made out of wood that a violin, etc., is made from. The horn can be adapted to radio, phonograph or talking device.

Use Musical Woods In Device Adapted To Talking Pictures

One of the greatest problems in the mechanical reproduction of sound, whether by phonograph or radio, has been to get away from the mechanical effects. This has been and continues to be an important goal of research in sound. To the methods which have met success in horn manufacture is now added a new one which also bids fair to win approval.

For more than 15 years T. C. Gettell, an inventor and musician living at 5123 Irving street, Philadelphia, has been working on the natural reproduction of sound from a phonograph record. After spending a small fortune on several different types of processes, he finally reverted to musical woods.

Working on the principle of a viol case to bring out the bass notes and using screens chemically treated and processed from his own formulas to bring out the treble, the inventor has evolved an instrument that has been approved by some of the country's leading musicians. The reproduction is said to be entirely free from metallic sounds (no metals being used) and also open and free from distortion and muffled effects. All horns and cones are eliminated.

The invention also has been adapted to radio and to talking pictures for theatres. It has been demonstrated and displayed in several theatres and hotels with the result, it is stated, that many thought that the speakers and musicians were present in person. The large unit built for theatres and large auditoriums is about 5½ feet high and 30 inches wide. Two large screens bring out the treble. Aside from a small magnetic unit, the amplification is all natural, as from a large bass viol.

WE Passes 3,700 in Total Installations; 814 in Foreign Field

World wide installations of Western Electric Sound Systems totaled 3,705 November 9. Of this number 2,891 were in the United States and 814 in the foreign field.

W. W. Anderson's Brother Dies

ATLANTA, GA.—Friends of W. W. Anderson, head of Pathe's Atlanta office, will regret to learn of the death of his brother, Mr. E. E. Anderson, which occurred suddenly at Niles, Mich.

South America Takes to Talker Equipment from U. S.

Rapid installation of talking equipment is being made in South American theatres, according to reports received by the RCA Photophone foreign division in New York. Many theatres are already equipped, with a great number in immediate prospect.

From Brazil comes word that the most recent installations in that country include Type "C" equipment for the Colombo theatre, and Type "F" equipment for the Guarany theatre, both in Porto Alegre, in the state of Rio Grande. The Carlos Gomes theatre in the same state is another Photophone installation.

Two Sound Stages Begun by Columbia On Gower Property

Columbia has begun construction work on two new sound stages to allow for the simultaneous working of four or five companies. The stages are being erected on the recently acquired Gower property, the last available strip of the once famous Gower ranch. The plot is to the south of the present studio property and runs through from Gower to Beechwood streets.

The past year has seen Columbia practically double its equipment with the addition of new cutting rooms and projection rooms, the erection of three sound stages and acquisition of the Horsely Laboratories. The company has one of the most thoroughly up-to-date sound studios.

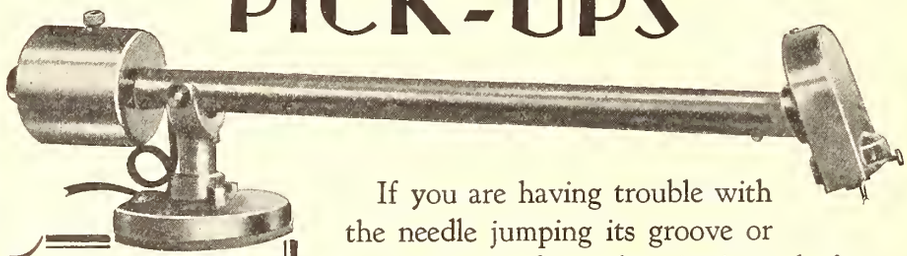
In addition to the new stages a contract has been let to George H. Creighton, of Los Angeles, calling for construction of a complete reinforced concrete addition to the present recording laboratory building. This is to be used as a projection room with the latest Western Electric projection equipment installed therein. The specifications require that the new building be completed and ready for occupancy by December 21.

Before the Columbia building activities are completed it will be necessary for the company to acquire additional acreage for the erection of still another sound stage and new administration buildings.

Pathe Makes Advertising Talking Film for Hilton's

An advertising talking picture, to be put into operation in a show window by Joseph Hilton and Sons, New York, was made by Pathe Industrial department.

SYNCRODISK PICK-UPS



COMPLETE *for only* $20 Ea.

If you are having trouble with the needle jumping its groove or getting out of synchronization, don't blame it to poor recording.

Buy a pair of Syncrodisk Pick-Ups and stop your troubles at their source.

WEBER MACHINE CORPORATION

59 Rutter St., Rochester, N. Y.

Maddock Starts Producing Fifth Pathe Picture; Began Career with Metro in 1904

C. B. Maddock, who is now producing Golden Rooster talking, musical comedies for Pathe in addition to his productions in the vaudeville field, is no newcomer to pictures. Although he has devoted recent years to presentations under his RKO franchise, Maddock pioneered in the film feature field as one of the founders of the original Metro Pictures Company.

C. B. Maddock

To date Maddock has produced four pictures for Pathe: "Fifty Miles From Broadway," "Rubeville," "Rubeville Night Club" and "Crosby's Corners."

For the past twenty-five years, Maddock has been known as the veteran producer for the Keith's interests and his productions have played all over the world in England, Australia, South Africa, Denmark, France and other countries of continental Europe. On a vacation to New York from his home in Columbus, Ohio, he met Jesse Lasky who was at the time starting in business with Benjamin Rolfe in producing large acts. He became associated with Lasky and continued with him until he started his first feature picture.

The Pathe producer's latest production is the special unit show, "Cuttin' Capers," a revue featuring the Kelso Brothers. Josephine Fontaine, featured feminine lead also appears in several of the Maddock-Pathe talking comedies.

Berlin Firms in Deal To Establish Regular Output of Sound Films

For the purpose of making sound films regularly available to the trade a connection has been formed between the Tonbild-Syndikat (Sound Film Syndicate) and the Pinschewer Film A. G., Berlin, Germany, according to Julius Pinschewer.

Director Heinz Auerbach of the Sound Film Syndicate has entered the board of directors of the Pinschewer Film A. G., of which Minister of State von Hentig and Siegfried Hirsch, a director of the Commerz und Privat Bank, are also members.

British Distribution Of "Great Gabbo" Is Settled by Zierler

Samuel Zierler, who with Harry Thomas controls the world rights for James Cruze's "The Great Gabbo," Sono-Art's World Wide picture, returned from Europe last week with a contract for distribution of the picture in British territory.

Zierler opened the picture in a British house two weeks after arriving there. The picture is now running at three dollars top price. Zierler also reported that the foreign sales on "The Great Gabbo" were more than encouraging.

First Sound at Hartford, Wis.

HARTFORD, WIS.—Theatregoers here were treated to their first talking program last week when "The Rainbow Man" was presented at the newly remodeled State theatre on the Phonofilm equipment. The State is operated by Ralph Leach, who also manages the Opera House.

Irene Bordoni singing one of her justly noted songs in "Paris," RKO picture.

Now Comes Friml to Talkers; He'll Write Score of "Bride 66"

Now comes to the talking screen Rudolph Friml, composer of "Rose Marie," "The Vagabond King," "Three Musketeers," and other musical hits. He will go to Hollywood in three weeks, and there compose the score for "Bride 66," Arthur Hammerstein's first musical play for United Artists. Friml's first connection with the screen was established through a contract signed yesterday with Joseph M. Schenck, president of United Artists.

Friml said that he had deferred his advent to the audible screen, because he wished to wait until recording and reproducing apparatus could do justice to a musical score. Now he believes this is possible. His association is with the Broadway producer, Arthur Hammerstein, for whom the composer contributed scores of "Katinka," "The Firefly," "High Jinks" and other operettas and musical comedies.

Dorothy Dalton Returns

"Bride 66," a story by Herbert Stothart, marks not only the advent to films of Hammerstein and Friml but the return to motion pictures of Dorothy Dalton, who is Mrs. Hammerstein in private life. The composer described his first film story as a musical play rather than a musical comedy or operetta. He will remain in Hollywood several months, composing his score while the author and producer of the picture are there.

"Indian Love Call," "Song of the Vagabond," "Only a Rose," "Chansonette," "Toujours L'Amour," "March of the Musketeers" and numerous other popular songs have been composed by Friml.

Born in Prague

Born in Prague, the composer received his musical education at the Conservatory of Music at Prague, and came to America with Jan Kubelik, violinist, as solo pianist. Not long after his arrival Friml played his own compositions at a piano concert in Carnegie Hall, his piano concerto being featured. His best known works have been contributed to the operetta stage, and until yesterday he had no connection with motion pictures.

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THE STUDIO

"Rio Rita" a Triumph in Many Ways For Many People, Says Hodges

Representative Audience Attends Premiere of Bebe Daniels New Opus —House Sold Out Days Before Opening

By DOUGLAS HODGES

HOLLYWOOD, Nov. 26.—Radio Pictures' first step into the field of Musical Extravaganza reaped considerable favor in Los Angeles this week with the opening of "Rio Rita." It was a triumph in many ways for many people. Such people as William LeBaron, Bebe Daniels, Luther Reed, Joseph Schnitzer and others have good reason to be proud. The premiere at the Carthay Circle theatre was well handled and attracted a representative audience drawn from the motion picture colony. The house had been sold out many days before the opening.

THE picture is, first of all, delightful for its musical numbers and its staging. These numbers, "Rio Rita," "You're Always in My Arms," and "The Rangers' Song," won the favor of the audience. There were four or five other numbers that are almost as well sung and staged.

Western Locale for Music

It is the first attempt of a motion picture company to carry its musical story into Western locale and it is a safe step. Captain of the Texas Rangers is John Boles. His voice first became recognized in Hollywood in the "Desert Song." He sings with the greatest ease and shows improvement over his work in the aforenamed Warner picture. Perhaps it is additional confidence or his experience with the microphone. There is no question but what Boles does better with the "Rangers' Song" and "You're in My Arms" than any actor of his type, in Hollywood, could have done. If there be criticism it is the stiffness of his acting rather than his musical scenes.

Probably the most remarkable thing that has happened among motion picture players since the advent of talking pictures is the transition of Bebe Daniels from a pantomime comedienne to a musical comedy prima-donna. It is surprising how much progress she has made within a few months. There is no use to pretend that she is a finished concert contralto or that her work in this picture is without imperfections. Her rendition of her numbers is pleasing and adequate. More surprising than her voice, however, is the fact that she is a greater actress in dramatic roles than she is in comedy.

Wheeler and Woolsey Comedy

The comedy of the picture falls on Bert Wheeler and Robert Woolsey. Their bacchanalian scene was one of the finest parts of the picture without which the picture would be only half as good.

No better villain can be found than George Renavent. He is Ravenoff.

Others in the picture who contribute to the success of the cast are Dorothy Lee, Don Alvarado, Mick De Ruiz, Tiny Sanford and Helen Kaiser.

It is a triumph for Luther Reed for the simple reason that it is the best and biggest picture he has ever directed.

Had there been some economy of musical numbers the story would probably have been more filled with action. Including song and dance numbers the action is stopped on the average of twice during each reel until a number is finished.

Max Ree contributes more of his talent and his genius to the costumes and artistic sets of "Rio Rita" than anything previously in his career. He is certainly a dean of his school.

* * *

"Flight"

COLUMBIA can do more with a half dozen airplanes and a half dozen actors than any other studio in the business. They proved this at a premiere of "Flight" at the Fox Palace theatre last week.

It is unlikely that Columbia spent a half million dollars on the production but there are companies that might have made it and spent nearly that much more to do so.

The best acting of the cast is that of Jack Holt, Lila Lee, and Alan Roscoe. Frank Capra directed the picture and at the same time made for himself a reputation that will probably bring him $2,500 a week for a couple of years at any studio. There are many shots of airplanes 3,000 feet from the ground, advances, retreats, loops, crashes and army formations unequaled since "Wings." Volumes have been learned about sound, dialog, and cinema in order to make such a picture as this. I suppose the credit goes chiefly to Harry Cohn himself. It is likely that it does because Capra never did such good work for anyone else, nor did Holt, nor Lila Lee. And so far as Alan Roscoe is concerned his trouping was second rate for years until he came under the tutelage of Cohn.

Picture Full of Action

If Cohn has a formula or a powder that he gives his employes when they enter Columbia gates perhaps he should do something for the industry and distribute the powder to a number of studios.

He has aimed the production at the box office with the slogan of the years, that "they want action." And the picture is full of it. It has love interest. It has air battles. It has land battles, ants, swamps, dying men and comedy, and it even starts off with a football game.

One of the best death scenes I have witnessed in pictures is that of Harold Goodwin in the role of Steve Roberts.

* * *

"Officer O'Brien"

TAY GARNETT has taken the murder premise for "Officer O'Brien," his latest picture for Pathe. It is a detective mystery story. William Boyd is in it with Dorothy Sebastian.

Heretofore Garnett has dealt with railroad men, circus performers, steel workers and now he deals with cops. And his story deservedly glorifies the man on the Metropolitan homicide squad.

It is show business from start to finish whereas, in his other stories he has necessarily spent a thousand feet at the start to build up his situation and characters. In this action begins at the opening with compelling force. The great virtues of the picture are action and plot. Therefore, it probably follows that the greatest credit goes to Garnett, who is responsible for those two characteristics.

First Rate Acting

The acting is first rate. The cast is composed of William Boyd, Dorothy Sebastian, Paul Hurst, Clyde Cook, Ernest Torrence and Russell Gleason. Boyd's promotion to lieutenancy, on what is presumed to be a New York police force, finds him secretly promoting a parole for his father, Torrence, who is serving a 10 year sentence for theft.

The father is paroled to the son with the specific understanding that the latter be responsible for his perfect behavior. The father falls into the clutches of a crime ring, thus compromising the son's position.

One of the fine touches of the story is the situation near the finish where Boyd confronts the leader of the gangsters and his own father and finds that in order to arrest the gangster for murder he must also arrest his father for another murder and resign his position. The twist here is unusual because Boyd suddenly sets his father free, captures the gangster and decides to turn him over to the sheriff and at the same time give himself up for having been an accomplice to his father's deed.

There is a great deal of humanness in the picture. There are no bad shots but many good ones.

No Shortage of Bills at R K O

(Special to the Herald-World)

HOLLYWOOD, Nov. 26.— One might think an Elks convention was in progress at R K O. Starting with Bill Le Baron there is Bill Johnson, head of the electrical department. Bill Hamilton is a cutter. The prop department has three Bills. The publicity has Bill Gibbs, Bill Crouch and Bill Henry. In the recording room there are six more Bills. Of course the accounting department has thousands of them. Leaving the studio it is advisable to say goodbye to Bill Deal, the gateman.

Film School Owner Fights

(Special to the Herald-World)

HOLLYWOOD, Nov. 26.—W. E. Wagner, owner of a film school, was arrested here on charges of failing to obtain a license to operate. He pleaded not guilty. The school was raided by police who claim that they found a large number of pupils performing before a camera having no film in it.

News Notes

HOLLYWOOD, Nov. 26.

LEWIS LEWYN has completed the first of a series of "The Voice of Hollywood" for Tiffany release. It is the first to be made in four different languages without voice duplication.

ROY MACK has been signed to a long term contract by Warner Brothers. He has directed five of the short reel varieties and will direct "Poor Butterfly" as his first film under the new contract.

PHYLLIS CRANE has been signed for an important role in "The Potters" for Warners. Lucien Littlefield has the role of Pa Potter. Production on a series of 12 has started under the direction of Bryan Foy.

KATHRYN CRAWFORD will play the feminine lead for the second time opposite Ken Maynard. Miss Crawford recently completed "Senor Americano" with Maynard. Production will begin soon on "Kettel Creek" at Universal. Harry J. Brown will direct.

JEANETTE LOFF has signed for an important role in "The King of Jazz Revue" at Universal. John Murray Anderson is directing. Paul Whiteman and the entire list of Universal players are in the film.

STAN LAUREL and OLIVER HARDY will make a personal appearance at the Fox theatre in San Francisco for one week beginning November 22. The team recently completed their seventh talking comedy for Roach.

JOHNNY MACK BROWN will play opposite Joan Crawford in "Montana" for M G M. Mal St. Clair will direct. The story is an original by Sylvia Thalberg and Frank Butler.

LEWIS R. FOSTER recently accepted his second job in pictures in seven years. He will direct the Record Breaker Series for Darmour R K O. Foster worked for Hal Roach. He recently resigned to direct the H. C. Witwer series for Larry Darmour.

Thalberg Heads Academy Research; Studio, Theatre Needs Under Investigation

(Special to the Herald-World)

HOLLYWOOD, Nov. 26.—A clearing house for technical information and research for studios and theatres has been organized by the Acadamy of Motion Picture Arts and Sciences. Two books will be published on the subject. Irving Thalberg and a joint committee will be in charge.

Among the first things the committee will undertake is to test and classify material for building sound sets, an improved cover for sound cameras and an investigation into a silent arc lamp for sound sets. The Academy is now working on a standard for film release prints in theatres and studying variation in screen illumination.

Beaudine Returns; Meets Many Film People on Trip

(Special to the Herald-World)

HOLLYWOOD, Nov. 26.—William Beaudine, his wife and Mr. and Mrs. James Flood, returned to Hollywood this week following two months in Europe. Beaudine felt quite at home in Europe.

Among the film people he met were Douglas Fairbanks, Mary Pickford, Adolphe Menjou, B. P. Shulberg, Jack Pickford, George Bancroft, Frank Borzage, Evelyn Brent, Darryl Zanuck, Monty Banks, Lew Lipton and others. Beaudine will begin production soon at First National.

Milestone Begins "All Quiet"; Ford, Cummings Films Finish

Darmour Increases Activities—Paramount Has 22 Units Working —R K O Prepares for "Radio Revels"—Columbia to Film Liberty's "Love of Lil"—Keaton, Sedgwick Start

(Special to the Herald-World)

HOLLYWOOD, Nov. 26.—Production started this week on "All Quiet On the Western Front" at Universal. Lewis Milestone is directing. The casting office sent out a call for 2,000 ex-service men for the first scenes. Reeves Eason, expert on battle scenes, will stage the opening shots as special director. A complete war outfit has been imported from Germany at a reported cost of $30,000.

Three films were completed at the Fox studios this week. They are "Men Without Women" directed by John Ford, "Cameo Kirby" directed by Irving Cummings and "Hot for Paris" which was written and directed by Raoul Walsh. The Ford film is without a woman in the large cast. "Cameo Kirby" features J. Harold Murray and Norma Terris.

Raoul Walsh's film features Victor McLaglen. Fifi Dorsay has the feminine lead. El Brendel and others make up the supporting cast. Other activities at the Fox plant include the Alexander Korda film "The Dollar Princess" which is in preparation and will begin production soon. Ned Marin will act as associate producer. Marcel Silver is directing an untitled film featuring Don Jose Mojica, opera star. Mona Maris is leading lady. Tom Patricola and Antonio Moreno head a large cast.

Darmour Active

Increased activity at the Darmour studios has necessitated a day and night shift to be installed. The Mickey McGuire unit has completed "Mickey's Strategy" and are busy on "Master Minds." Al Herman is directing. The story department is preparing "Mickey's Luck" for production upon the completion of "Master Minds."

"Sleeping Cuties," one of the Record Breaker series, is being cut and edited under the supervision of Phil Whitman. Lewis R. Foster is directing another of the series titled "Lost and Foundered" with Alberta Vaughn and Al Cooke featured. Foster was recently signed by Darmour. He was formerly director of the Laurel and Hardy comedies. The story department is preparing "Old Vamps for New" to follow the present Record Breaker film.

Paramount Busy

There are 22 production units at work at the Paramount studios. Eight new pictures are being cut and edited. Five are being filmed. There are nine in preparation, with early starting dates contemplated, indicating heavy production during the holiday season. "Burning Up" with Richard Arlen in the starring role began this week. A. Edward Sutherland is directing.

R K O "Radio Revels"

R K O is preparing for "Radio Revels" to start production December 16. Director Paul Sloane is enroute to New York with a company consisting of Pearl Eaton, Robert Woolsey, Bert Wheeler, and Victor Baravalle to prepare for the film. The picture is taken from "The Ramblers" in which Clark and McCullough were originally starred.

"Love of Lil"

"For the Love of Lil" the popular cover series of Liberty Magazine, will be brought to life by Columbia. The comedy that has made these covers popular with the reading public will be preserved in the screen version. Gladys Lehman wrote the continuity and Victor Heerman will direct. Production will start soon. It is understood that Liberty will embark on a nationwide exploitation and publicity campaign on behalf of the production.

Keaton and Sedgwick

Three films began production this week at M G M. William Haines is making "Fresh from College." Sam Wood is directing. It is planned to make it a sequel to "Brown of Harvard." Buster Keaton began "On the Set." He will talk and sing. Edward Sedgwick is directing.

Herbert Brenon is directing "The Case of Sergeant Grischa" at R K O. Chester Morris heads the large supporting cast.

Crone Perfects Camera Time Saver

(Special to the Herald-World)

HOLLYWOOD, Nov. 26.—George Crone, Sono Art director, has perfected a camera dolley which will save time and money in the making of dialog films. The device eliminates the camera tripod, being installed upon a permanent standard which is raised or lowered telescopically. The adjustment is made by a wheel placed horizontally in the floor.

"Rip Van Winkle" and 5,000 Each Week Is N. Y. Hersholt Offer

(Special to the Herald-World)

HOLLYWOOD, Nov. 26.—Jean Hersholt has been offered the starring role in a histronic version of "Rip Van Winkle" and $5,000 per week by a New York stage producer whose name is not known. Hersholt will have until January 15 to decide.

The producer revealed to director Henry King, who is directing the Hersholt film, that his trip was for the purpose of seeing and hearing Hersholt. While producers have corralled the stage stars, stage producers have been making innumerable overtures to screen celebrities. It is not known what Hersholt intends to do.

Fowler Finishes Fourth Film; Visits Exchanges

(Special to the Herald-World)

HOLLYWOOD, Nov. 26.—Herman Fowler has completed the fourth of the series of 475 "Fowler Varieties." He left for a four weeks tour and will visit many of the exchanges. The Varieties run three acts to a reel. Three reels per week are to be releasd. R C A system is used for recording.

Chesterfield Completes Musical Film at RCA's Gramercy Plant

Norman Foster Is Featured in Production—Connelly Finishes Final Comedy in Series for Radio—Chevalier Starting Picture in December—Vitaphone Continues Shorts

By DOUGLAS FOX

NEW YORK, Nov. 26.—"Love at First Sight," a full length all talking and musical feature, was completed last week at RCA's Gramercy studio by Chesterfield Productions. Norman Foster, actor and playwright, is featured in the story of a playwright's tribulations in the song and dance profession.

One hundred and fifty are included in the cast. Night club sequences are lightened with the Chester Hale girls and Paul Specht and his orchestra. Lester Lee and Charles Levison are responsible for the continuity. Direction is by Edgar Lewis. Others in the cast are Doris Rankin, Suzanne Keener, Dorothy Adams, Hooper Atchley and Bert Matthews.

Prior to the production of the above, Marc Connelly completed the eighth and final comedy of his present series for Radio. It's called "The Rounder," and deals with the adventures of a Babbitt and his pal who seek a speakeasy in the hour between the end of their convention and the departure of their train. It's typical Connelly satirical humor.

LeMaire Comedy

George LeMaire has completed "Love, Honor, and Oh, Baby," at Pathe Sound Studios, and Harry Delmar, who has produced a series of short musical comedies for Pathe, is back at the shop making a two reeler, "Her Hired Husband."

The comedy is from the farce by Margaret Echard and Al Bridges. Among those in the cast are Noel Francis, Ziegfeld beauty, who made her talkie debut in LeMaire's "Turkey for Two;" Ethel Norris, Jerry Norris and Austin Farnam, headliners of Vincent Youman's recent "Great Day," and James Coughlin and Harry McNaughton, well enough known in their own particular lines.

Production on Maurice Chevalier's "The Big Pond," will not start until after Thanksgiving—which probably means the second week in December. Meanwhile Eddie Cantor, Lee Morse, William and Joe Mandel and a number of other people, fairly well known, have been appearing before the Paramount cameras and microphones in one-reel talking features. The first of Cantor's was "Getting a Ticket," the second has been tentatively titled "The Vampire." In the latter he is supported by Veree Teasdale, popular in legit vamp roles. Lee Morse, blues singer, did "Her Records" under the direction of Monte Brice. The Mandels filmed "Actions Speak Louder Than Words."

Sturges on Dialog

And there's this on the Chevalier number: Preston Sturges, author of "Strictly Dishonourable," current stage hit, has been assigned to write the dialog.

Albert Carroll came down to the Eastern Vitaphone Studios in Flatbush last week, to appear in a Vitaphone Variety under the direction of Murray Roth. Carroll's impressions and imitations of celebrities have been a feature of the Grand Street Follies for seven years.

Al Trahan, vaudeville headliner, appeared in a Vitaphone Variety called "The Musicale." Trahan was educated at the New England Conservatory of Music. During the war he was a naval aviator. For the past ten years he has appeared in vaudeville both in America and abroad, and upon his first appearance at the Palace, New York, was held over for three weeks. He has appeared in concert, in musical comedy, and in vaudeville.

Billy and Elsa Newell, international comedy vaudeville team, appeared in their second Vitaphone Variety, "Then and Now." Their previous Vitaphone number, "Hot Tamales," is one of the most popular in the Warner Brothers' catalog.

Al Cohn Is Elected

(Special to the Herald-World)

HOLLYWOOD, Nov. 26.—Alfred A. Cohn has been elected honorary vice president of the Authors League of America. It is the first time since the election of Rupert Hughes that a Western author has been selected. Cohn is president of the Screen Writers Guild. He is under contract to First National.

Scott Heads Cruze Sales

(Special to the Herald-World)

HOLLYWOOD, Nov. 26.—Harry Scott has been apointed general sales manager of James Cruze, Inc. He will supervise sales and exploitation of all Cruze pictures and contacting managers of theatre chains as well as individual exhibitors. He will have headquarters in New York.

Sally Long Returns to Hollywood and Pictures 175 Grand to the Good

(Special to the Herald-World)

HOLLYWOOD, Nov. 26.—Sally Long broke into pictures three years ago and now she is breaking in again. In 1927 she left Hollywood after she had been in the theatrical business here and in New York for ten years.

She returned to Hollywood $175,000 richer than she was when she left it. The 175 grand is the returns and profits on investments she made in stocks in the past year and a half. During her picture career she became a Wampas star but she says she didn't make the rent part of the time. While she was away from pictures a number of other stars and producers invested their earnings.

But Sally Long's Eastern friends told her when to sell.

Le Baron Signs New Three Year Contract With Radio Pictures

(Special to the Herald-World)

HOLLYWOOD, Nov. 26.—William Le Baron will guide the destinies of Radio Pictures for at least three years more. Le Baron's new contract was accepted in the east after David Sarnoff, Hiram S. Brown and other officials of the RKO and associated companies had viewed "Rio Rita." Under the new contract Le Baron becomes one of the highest salaried executives in the film industry.

Estabrook to Pathe for One Original and Dialog

(Special to the Herald-World)

HOLLYWOOD, Nov. 26.—Howard Estabrook has been borrowed by Pathe from Paramount where he is under contract. He will write an original story, the picture version and dialog. Estabrook will move to Pathe upon the completion of "Slightly Scarlet" which he is now writing.

New York Showings

"Show of Shows"

NEW YORK, November 26.

WARNER BROTHERS' "Show of Shows" opened last week at the Winter Garden theatre in a blaze of pomp and glory. The audience applauded time and again—so much so that occasionally what was said immediately afterward could not be heard.

Famous people of the screen, so far as we could see from the sidelines, followed each other in unending procession. From our angle (that is from a seat on the outer rim of things) they all appeared to be very slim and very tall. Lloyd Hamilton looked as if he'd been on a diet and others were positively emaciated. And the blare of the music was so loud that we were glad to get out into the comparative quiet of the Broadway traffic tangle.

But the audience liked the picture. Never had they seen so many stars in a single evening, never had they seen larger or more impressive choruses strutting their stuff on sets that were truly gorgeous to the blare of what sounded like seventeen regimental bands gone Ted Lewis.

Technicolor throughout was perfectly splendid and it was obvious that excellent taste had been used in achieving color harmonies.

It would be untruthful to say that the film represented a new departure in motion picture showmanship. It was simply bigger, noisier and more glittering than its predecessors. Its cost must have been something staggering. The premier performance of the evening was Mr. John Barrymore with a soliloquy from Shakespeare's "Richard III." Beautifully yet simply designed was the set on which the great tragedian contemplated, for the first time, the murders which, as the misshapen Richard of England, he would later commit. Superior to the same sequence on the legitimate stage almost ten years ago was Mr. Barrymore's acting on the rainbow screen. And the closeup which the screen made possible made his voice the more telling since you saw the craft behind his eyes before his tongue made you a party to it.

"Show of Shows," a musical revue in Technicolor, is easily the largest thing of its kind ever attempted. It was directed by John Adolfi with dances by Larry Ceballos and Jack Haskell. Music and lyrics were by the Warner Brothers staff writers. Principals included John Barrymore, Frank Fay, Richard Barthelmess, Beatrice Lillie, Ted Lewis and his band, Alice White, Nick Lucas, Georges Carpentier, Winnie Lightner, Irene Bordoni, Dolores Costello, Grant Withers, Loretta Young, Ben Turpin, Lupino Lane, Jack Mulhall, Betty Compson, Lila Lee, Patsy Ruth Miller, Douglas Fairbanks, Jr., Louise Fazenda, Myrna Loy, Marian Nixon, Sally O'Neil and Chester Morris. D. F.

THE SHORT FEATURE

Newspictures

HEARST METROTONE NEWS NO. 217.—Belgium's rulers lead in tribute to unknown hero—Hoover advisers find business good—New York feels Castilian urge—Metrotone shows you how a ghost is produced—France drops war rancor, honoring Dr. Einstein.

KINOGRAMS NO. 5554.—Notre Dame triumphs before record crowd—Britain observes the great silence—James William Good succumbs to death—Battling begins for hockey championship at New York—Lord Mayor's show enlivens old London.

UNIVERSAL NEWSREEL NO. 93.—Storms follow New England earthquake—Secretary of War Good dies after brave fight—Lord Mayor's show is mammoth pageant—Celebrates Christmas with $60,000,000 festival—Detroit and Rangers tie in hockey game.

M G M INTERNATIONAL NEWSREEL NO. 30.—Society folks chase Fox in colorful hunt at Middleburg, Va.—Business leaders aid Hoover in crusade to maintain prosperity—Nation's capital pays last solemn homage to Secretary of War Good.—Flier killed as plane crashes into building in midtown New York.

PARAMOUNT NEWS NO. 32.—Largest land plane flies from Germany—Japan hails new era—War heroes meet Prince of Wales at London—Irish defeat California—India mourns leader.

Disney Symphonies Booked by R K O for 20 Keith Theatres

Showing of the thirteen Disney Silly Symphonies to be released by Columbia this season in the twenty Keith houses in greater New York, is called for in a contract just received by Columbia in what is called one of the largest single-reel orders ever issued by R K O.

The theatres in the contract are 81st Street theatre; Jefferson, Eight Street, 86th street; Regent, 125th street, Hamilton, Coliseum, Fordham, Royal and Chester in Manhattan; the Flushing in Flushing; Prospect, Greenpoint, Orpheum and Bushwick in Brooklyn; Tilyou at Coney Island; Madison, Brooklyn; Richmond Hill, at Richmond Hill, and the Mt. Vernon in Mount Vernon.

Ever since the release of the first novelty in the series, "The Skeleton Dance," the Disney Silly Symphonies have been setting a pace. This short feature was rebooked into the Roxy theatre and on its return engagement was featured in electric lights on the marquise. In Toronto, "The Skeleton Dance" enjoyed an extended run of four weeks.

"Springtime," was the second subject in the series, measured up to the standard of achievement set by its predecessor. "Springtime" had a Broadway run at the George M. Cohan theatre. The third picture in the group is "Hell's Bells," which is being shown in connection with "The Song of Love" at the George M. Cohan theatre.

All-Comedy Program Does Capacity Business

An all-comedy novelty program brought "capacity business" for Col. J. B. Russell, owner and manager of the Washington theatre, Maysville, Ky. A Lupino Lane comedy, "Ship Mates," was the featured attraction.

Production Efficiency Brings 5 Educational Talkers in Month

Laying out a production schedule and then fulfilling it to the letter requires efficiency in both execution and planning, and that is the only true meaning of the word in the scheme of things as far as E. W. Hammons, president of Educational, is concerned. That the schedule is being adhered to is shown by the release records of the Educational Studios, as well as the Mack Sennett and Lloyd Hamilton units.

Five two-reel all-talking comedies and one issue of Lyman H. Howe's Hodge-Podge, as well as ten issues of Kinograms Newsreel, comprise Educational's releases for the month of December. This represents the average number of releases on the monthly schedule.

Lambert's First Talker

Eddie Lambert, in his first talking comedy for Educational, heads the month's releases. Lambert is featured in "The Madhouse," a Jack White Talking Comedy. Lambert has a strong comedy foil in Monty Collins, and the cast is further augmented by Lucille Hutton and Addie McPhail. Stephen Roberts directed.

"Good Medicine," the sixth and last of the Coronet Talking Series, starring Edward Everett Horton, will be released the second week in December. This is from the story by Jack Arnold and Edwin Burke, and was directed by Leslie Pearce. The only members in the cast, in addition to Horton, are Enid Bennett and Olive Tell, both veteran screen players.

Stage Recruit in Comedy

During the week of December 22, "Grass Skirts," a Lloyd Hamilton, and "Uppercut O'Brien," a Mack Sennett Talking Comedy, will be released. Colorful tropical isle atmosphere and characteristic music provide the background for "Grass Skirts," in which Ruth Hiatt, comedy leading woman, plays opposite Lloyd Hamilton. Alf Goulding directed. The Sennett comedy, "Uppercut O'Brien," is fourth in the group of sports comedies with which the comedy producer has been very successful. The comedy is provided by Andy Clyde and Harry Gribbon, while the fighting punch is added by Sid Torres and Charlie Sullivan, both lightweight boxers on the Pacific Coast. Earle Rodney directed under the supervision of Mack Sennett. A new Hodge-Podge, with synchronized score and sound effects, also will be released during this week.

"Romance De Luxe," a Mermaid talking comedy, featuring Monty Collins, will be the last release in the calendar year. Nancy Dover, recent recruit from the stage, plays opposite the comedian. Stephen Roberts is responsible for the direction.

Larry Darmour is making rapid progress in production of the Record Breaker Comedies for R K O release. Alberta Vaughn is shown here with the telephone girls in a scene from "Sleeping Cuties," talking comedy based on a story by H. C. Witwer.

Short Features With Sound

COLUMBIA

Victor Gems
(One Reel)

AT A TALKIE STUDIO, Buddy Doyle, directed by Basil Smith. Released Aug. 14, 1929.
PARLOR PEST, Boyce Combe, directed by Basil Smith. Released Aug. 28, 1929.
HARMONY CLUB, Geoffrey O'Hara, directed by Basil Smith. Released Sept. 11, 1929.
LISTEN, LADY, Grace LaRue, Hale Hamilton, directed by Basil Smith. Released Sept. 25, 1929.
ON THE BOULEVARD, Sweet and McNaughton, directed by Basil Smith. Released Oct. 9, 1929.
BOY WANTED, Joe Phillips, directed by Basil Smith, Released Oct. 23, 1929.
DAY OF A MAN OF AFFAIRS, A, Maurice Holland, directed by Basil Smith. Released Nov. 6, 1929.

Silly Symphonies
(One Reel)

SKELETON DANCE. Released Aug. 29, 1929.
EL TERRIBLE TORREADOR. Released Sept. 26, 1929.
SPRINGTIME.
HELL'S BELLS.

Krazy Kat Kartoons
(One Reel)

RATSKIN. Released Aug. 15, 1929.
CANNED MUSIC. Released Sept. 12, 1929.
PORT WHINES.
SOLE MATES.

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EDUCATIONAL

Mack Sennett Talking Comedies

LION'S ROAR, THE (1360). Johnny Burke, Daphne Pollard, Billy Bevan. Johnny Burke seeks rest from the city noises and finds nerve-racking excitement in the country. 1848 ft. Released Dec. 9, 1928.
BRIDE'S RELATIONS, THE (1363). Johnny Burke, Thelma Hill, Andy Clyde. Johnny Burke and Thelma Hill spend honeymoon with hick relations. 1723 ft. Released Jan. 13, 1929.
OLD BARN, THE (1361). Johnny Burke, Thelma Hill and Andy Clyde. Shradows and weird sounds give protagonists high blood pressure. 1861 ft. Released Feb. 3, 1929.
WHIRLS AND GIRLS (1364). Harry Gribbon and Andy Clyde. Harry and Andy get mixed up in a hornets' nest of flappers. 1790 ft. Released Feb. 24, 1929.
BROADWAY BLUES (1362). Johnny Burke and Thelma Hill—a couple of ham actors who bring home the bacon. 1874 ft. Released March 10, 1929.
BEES' BUZZ, THE (1365). Harry Gribbon and Andy Clyde. Harry and Andy get mixed up in a hornet's nest while attempting to thwart the marriage of Andy's daughter. 1908 ft. Released April 7, 1929.
BIG PALOOKA, THE (1366). Gribbon, Clyde and Thelma Hill in a modern shotgun wedding. 1970 ft. Released May 12, 1929.
JAZZ MAMAS (788). Virginia Lee Corbin and Vernon Dent. First all-color, all-talking comedy. In absence of crime, international detectives frame robbery. 2 reels. (Disc only). Released June 30, 1929.
GIRL CRAZY (1367). Andy Clyde, Vernon Dent and Alma Bennett. The follies of youth committed by a sexagenarian, and what a run for his money Alma gave him. 1862 ft. Released June 9, 1929.
BARBER'S DAUGHTER, THE (1368). Thelma Hill in the title role, and Andy Clyde as her father. Keeping track of her romances keeps Andy busier than his tonsorial parlor. 1844 ft. Released July 21, 1929.
CONSTABULE, THE (1369). An arresting comedy with Harry Gribbon, the constable, wrongly accusing Andy Clyde and Thelma Hill's fiance of a robbery. 2006 ft. Released Aug. 11, 1929.
LUNKHEAD, THE (1370). Harry Gribbon, Andy Clyde and Thelma Hill cooking a stew in a restaurant. Harry wants to marry Thelma, but she has other plans. She "frames" Harry in a manner that cures him of her for life. 1840 ft. Released Sept. 1, 1929.
GOLFERS, THE (1371). Harry Gribbon, Andy Clyde and Thelma Hill. Comedy as a matter of course. They all "play at" pasture pool, but Charlie Guest, wellknown California pro, shows them how it should be done. 1874 ft. Released Sept. 22, 1929.
HOLLYWOOD STAR, THE (1372). Harry Gribbon, Andy Clyde and Marjorie Beebe. Satire on the old cowboy meller and the talking picture in which everything that could go wrong, does go wrong. 1790 ft. Released Oct. 13, 1929.
CANCY AT THE BAT (1373). Harry Gribbon and Andy Clyde. Rolling the ball of fun on the diamond. As a batter, Harry proves to be slightly batty. 1954 ft. For release Nov. 3, 1929.
NEW HALF-BACK, THE (1374). Harry Gribbon and Andy Clyde . Football taken not too seriously. 2 reels. For release Nov. 24, 1929.

Coronet Talking Comedies
Starring Edward Everett Horton

ELIGIBLE MR. BANGS, THE (446). The amusing pursuit and capture of Edward Everett Horton by Florence Eldridge. 1895 ft. Released Jan. 13, 1929.
ASK DAD (447). Edward Everett Horton and Ruth Renick. Two men in love with a maid. Who won? Ask Dad. 1872 ft. Released Feb. 17, 1929.
RIGHT BED, THE (448). Edward Everett Horton found a blonde. But his wife (Betty Boyd) was a brunette. 1523 ft. Released April 14, 1929.
TRUSTING WIVES (449) Mixing love sonnets with marshmallow cake . Edward Everett Horton and Natalie Moorhead in a battle of wits. 1699 ft. Released June 23, 1929.
PRINCE GABBY (450). A silk-hat burglar who came to steal, but stayed to conquer. 1615 ft. Released Sept. 15, 1929.

Jack White Talking Comedies

ZIP! BOOM! BANG! (1663). Raymond McKee takes his family to the circus and has a wild time. Conlin and Glass in the supporting cast. 1805 ft. Released March 17, 1929.
COLD SHIVERS (1664). Ghosts that are all in the spirit of fun. Al Thompson "plays dead" and plants ghosts in the house to test heroism of relations. Raymond McKee and Lucille Hutton win. 1741 ft. Released May 19, 1929.
LOVERS' DELIGHT (1665). Johnny Arthur and Pauline Garon are a pair of the one-year-old lovebirds whose neighbors are "cats." 1523 ft. Released June 30, 1929.
LOOK OUT BELOW (1666). Raymond McKee is used by Thelma Todd to make her husband jealous and it develops into a whoopee party on skyscraper girders. 1614 ft. Released Aug. 18, 1929.
HUNTING THE HUNTER (1667). Raymond McKee and Harold Goodwin. Their wives didn't mind their hunting wild animals, but they drew the line at wild women. 1506 ft. Released October 20, 1929.

Lloyd Hamilton Talking Comedies

HIS BIG MINUTE (1005). Lloyd Hamilton, a lad from the country, comes to Bloody Gulch and gets in wrong with a couple of bad men. 1805 ft. Released May 5, 1929.
DON'T BE NERVOUS (1006). Lloyd Hamilton, who is afraid of his own shadow, is mistaken for a gangster. Even the gangster's moll makes the mistake and makes violent love to him. 1718 ft. Released July 7, 1929.
HIS BABY DAZE (1007). Hamilton is nursemaid to little Billy, who turns out to be circus midget, bent on a nefarious mission. 1751 ft. Released Aug. 18, 1929.
PEACEFUL ALLEY (1008). Lloyd Hamilton tries to reform little Douglas Scott who has "taking ways." 1835 ft. Released Sept. 29, 1929.
TOOT SWEET (1009). Lloyd likes Lena and she plays him for all he's got and then leaves him flat for her apache. 1802 ft. Released Nov. 10, 1929.

Lupino Lane Comedies

SHIP MATES (2613). Lupino Lane is a goofy gob, and his fellow-sailors make the most of his sappiness. 1570 ft. Released April 21, 1929.
BUYING A GUN (2612). Fun in a gun shop with the brothers Lupino (Wallace and Lupino Lane.) 1531 ft. Released July 14, 1929.
FIRE PROOF (2614). Lupino Lane starts an opposition fire house and his little four-year-old playmate tries to boost his business by starting fires. 1598 ft. Released Sept. 8, 1929.
PURELY CIRCUMSTANTIAL (2615). Lane is a newlywed against whose happiness circumstances seem to conspire. 2 reels. Released Nov. 17, 1929.

Mermaid Talking Comedies

CRAZY NUT, THE (1436). Franklin Pangborn imagined he had every imaginable illness. When the doctor told him he would die, he promptly proceeded to get well. John T. Murray and Vivien Oakland in the cast. 1480 ft. Released June 2, 1929.
TICKLISH BUSINESS (1437). Monty Collins and Vernon Dent are a couple of Tin Pan Alley guys, and women and songs are their major troubles. 1843 ft. Released Aug. 25, 1929.
TALKIES, THE (1438). A funny idea of how a talking picture is made. Monty Collins and Vernon Dent are the goofy "sound experts." 1522 ft. Released Oct. 27, 1929.

Tuxedo Talking Comedies

SOCIAL SINNERS (1880). A bug exterminator mingles in high society. Raymond McKee, Cissy Fitzgerald, Marion Byron. 1710 ft. Released Sept. 1, 1929.
DON'T GET EXCITED (1881). Lloyd Ingraham sails for Hawaii to get away from an annoying guitar-strumming neighbor, only to find him occupying the adjoining cabin on the boat. Harold Goodwin, Addie McPhail and Estelle Bradley. 1444 ft. Released Nov. 10, 1929.

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METRO-GOLDWYN-MAYER

M G M Colortone Revue

CLIMBING GOLDEN STAIRS (R-1). Released Aug. 3, 1929.
MEXICANA (R-2). Released Aug. 31, 1929.
DOLL SHOP, THE (R-3). Released Sept. 28, 1929.
GENERAL, THE (R-4). Released Oct. 26, 1929.
SHOOTING GALLERY, THE (R-5). Released Nov. 23, 1929.
GEMS OF M G M (R-5). Dec. 21, 1929.

Laurel and Hardy Hal Roach Comedies

UNACCUSTOMED AS WE ARE (1940): Getting in dutch with the wife and neighbors. Release May 4.
BERTH MARKS (1807): The life of two fellows sleeping in an upper berth in a speeding train. Release June 1.
THEY GO BOOM (1864): Hardy playing doctor in helping Laurel with his terrific cold. In which the bed goes boom. Release September 21.
ANGORA LOVE (1884): Trying to hide a goat from the hardboiled landlord. Release December 14, 1929.
MEN O' WAR (1822): Two sailors go rowing into other people's boats. Release June 29, 1929.
PERFECT DAY (1845): Laurel and Hardy going picnicking in an old flivver that causes a delay that never ends. Release August 10, 1929.
BACON GRABBERS (1862): Two detectives sent to bring back an unpaid radio that is owned by a hardboiled individual. Release October 19.

Harry Langdon Hal Roach Comedies

SKY BOY (1881): Harry landing on an ice-berg with his rival boy friend. Release October 5.
HOTTER THAN HOT (1765): Harry and a beautiful blonde locked in a building that's on fire.
SKIRT SHY (C-223). Released Nov. 30, 1929.

Our Gang Hal Roach Comedies

SATURDAY'S LESSON (1577): The Gang refuses to work until a devil scares them into working. Release July 9.
LAZY DAYS (1870): The Gang helps Farina earn fifty bucks. Release August 15.
RAILROADIN' (1736): The Gang goes riding in a train with a crazy driver. Release June 15.
SMALL TALK (2330): The Gang in an orphan home. Wheezer is adopted and the Gang go to visit him at his elaborate home. Release May 18.
BOXING GLOVES (1603): The Gang runs a prize fight in which Joe Cobb and Chubby are the pugilists. Release September 9.
BOUNCING BABIES (1908): Wheezer getting rid of his baby brother, who gets all the attention in his home. Release October 12.

Charley Chase Hal Roach Comedies

STEPPING OUT (1847): Going out without wife to have a good time. Release November 2.
LEAPING LOVE (1874): Charlie falls in love with both mother and daugbter but, marries cigarette girl. Release June 22.
THE BIG SQUAWK (1710): In which bashful Charlie wins his girl. Release May 25.
SNAPPY SNEEZER (1729): Charlie has hay fever in this one. Release July 20, 1929.
CRAZY FIGHT (1702): Charlie in a role as a dancer. Release September 7, 1929.

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PATHE

FAIRWAYS AND FOUL (0562). James and Lucille Webster Gleason. A tale of golfers and their ways as well as the breaks of the game. A dash to intrigue is added for laughing purposes. For release Oct. 13, 1929. 2 reels.
IN AND OUT (0522). Buck and Bubbles. Buck and Bubbles as Wildcat and Demmy do some funny stepping "in and out" of jail. For release Nov. 3, 1929. 2 reels.
GENTLEMEN OF THE EVENING (0505). George LeMaire, Lew Hearn, Evalyn Knapp. George LeMaire as the house detective, Lew Hearn as a delegate in Association of Inventors of America convention and Evalyn Knapp as the girl in the case. For release Oct. 20, 1929. 2 reels.
SMOOTH GUY, THE (0533). Frank T. Davis and Evalyn Knapp. A bean salesman with a grand spiel tries his line on a small town girl. For release Oct. 27, 1929. 2 reels.
AFTER THE SHOW (0572). Jack Pepper, Morgan Morley, Paul Garner, Jack Wolf. Numbers: "Can't Find a Girl," "A-Hunting We Will Go," "Here We Are," "Jig-A-Boo-Jig," "Ain't That Too Bad," "Mississippi Mud." For release Nov. 10, 1929. 2 reels.
SO THIS IS MARRIAGE (0542). Guy Voyer, Norma Pallat, Earle Dewey. Miniature musical comedy of marriage and its problems. Theme song: "After You Say 'I Love You.' " For release Nov. 17, 1929. 2 reels.
RUBEVILLE (0563). Harry B. Watson, Reg. Merville, Jere Delaney, Josephine Fontaine. Miniature musical comedy. Numbers: "Sally," "Maggie," "Sweet Long Ago," "Ragging the Scale," "She May Have Seen Better Days," "Sweet Sixteen," "Wabash," "Bedella," "Yaka Hoola Hicky Doola," "Over the Waves." For release Dec. 8, 1929. 2 reels.
BARBER'S COLLEGE (0506). George LeMaire, Lew Hearn, Sam Raynor, Gladys Hart. Lew Hearn as "Good Time Charlie," graduate of a barbers' college, creates havoc in a barber shop. For release Dec. 15, 1929. 2 reels.
FOWL PLAY (0523). Buck and Bubbles. The boys have to deliver an ostrich. On the way they become entangled with a yaller-skinned vamp. What happens is plenty. Numbers: "Swanee River," "Oh, You Beautiful Doll," "When I Got You Alone Tonight," "Give Me a Little Kiss Will You Hun," "Coal Black Mammy of Mine," "Chicken Reel." For release Dec. 29, 1929. 2 reels.
NIGHT IN A DORMITORY, A (0573). Ginger Rogers, Ruth Hamilton, Thelma White, Morgan Morley, Eddie Elkins and Orchestra. Miniature musical comedy. Numbers: "Stay With It," "Song of the Volga," "I Love a Man in a Uniform," "Where the Sweet Forget-Me-Nots Remember," "Why Can't You Love That Way," "Dormitory Number." For release Jan. 5, 1929. 2 reels.
WEDNESDAY AT THE RITZ (0555). Charles Kemper, Evalyn Knapp. The almost-married young man and some girl and they meet "Wednesday at the Ritz." For release Jan. 19, 1930. 2 reels.
RUBEVILLE NIGHT CLUB (0566). Harry B. Watson, Reg Merville, Josephine Fontaine, Olga Woods. Miniature musical comedy. Numbers: "I'm Just a Vagabond Lover," "It's Always Fair Weather," "Sunrise to Sunset," "Maggie," "Harmonists," "Nola," "Doin' the Raccoon," "Under the Double Eagle," "Turkey in the Straw," "Mocking Bird." For release Feb. 2, 1929. 2 reels.
TIGHT SQUEEZE, A (0507). George LeMaire, Jimmy Conlin, Evalyn Knapp. The adventures of a pair of impecunious young men who borrow dress suits to call upon their best girls. For release Feb. 9, 1930. 2 reels.
HIGH TONED (0524). Buck and Bubbles. When his dusky rival not only grabs his job of butler, but also his lady friend, Wildcat brings in Demmy and Lilly the goat to start something. Numbers: "My Old Kentucky Home," "Home, Sweet Home," "12th Street Rag," "Clarinet Marmalade," "Lonely Me." For release Feb. 23, 1930. 2 reels.
DOING PHIL A FAVOR (0556). Mackenzie Ward and Val Lester. A British society man is jealous of his wife and uses his friend Phil to test her fidelity. For release March 16, 1930. 2 reels.
CROSBY'S CORNERS (0565). Reg Merville, Felix Rush, Josephine Fontaine, George Patten. Miniature musical comedies. Numbers: "Down On the Farm," "I'll Do Anything For You," "Every Day Away From You," "What a Day," "I Ain't Got Nothing For Nobody But You," "Sweet 16," "Here We Are," "Ragging the Scale," "Good Night, Ladies," "Merrily We Roll Along," "Jingle Bells," "Auld Lang Syne." For release March 23, 1930. 2 reels.
DARKTOWN FOLLIES (0525). Buck and Bubbles. Broke and hungry, Wildcat and Demmy show their samples of song, dance and joke and stumble onto the rehearsal of a Darktown Follies and get the job. Numbers: "St. Louis Blues," "I'm Krazy For You," "Rachmaninoff's Prelude," "Mean To Me," "Some Rainy Day." For release April 13, 1930. 2 reels.
HIS BIRTHDAY SUIT (0557). Dr. Carl Herman, Steve Mills, Billy M. Greene, Cliff Bragdon. The Great Hokey makes a birthday cake. For release May 4, 1930. 2 reels.
FIFTY MILES FROM BROADWAY (9564). Harry B. Watson, Reg Merville, Olga Woods. Miniature musical comedy. Numbers: "How Is Everything Back Tome," "Trail to Yesterday," "Carolina Moon," "Oh, Tillie," "Schooldays," 'Summer Time," "Rosie, You Are My Posie," "Stars and Stripes," "Wait Till the Sun Shines Nellie," "Give My Regards to Broadway." For release May 11, 1930. 2 reels.
HONEST CROOKS (0526). Buck and Bubbles. A mysterious black bag, buried in a haystack by a couple of crooks, is found by the boys, full of money. When they try to return it, things happen—and how! Numbers: "Turkey in the Straw," "Old Black Joe." For release May 18, 1930. 2 reels.
HIS OPERATION (0544). Charles Kemper, Sally Noble. He must have quiet, but what a racket they raise. For release Nov. 24, 1929. 2 reels.

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RKO

Record Breakers
(Alberta Vaughn-Al Cooke)
(All-Talking—Two Reels)

AS YOU MIKE IT (0602). Released Sept. 8, 1929.
MEET THE QUINCE (0603). Released Sept. 22, 1929.
LOVE'S LABOR FOUND (0604). Released Nov. 10, 1929.
THEY SHALL NOT PASS OUT (0605). Released Nov. 24, 1929.
EVENTUALLY BUT NOT NOW (0606). Released Dec. 8, 1929.
CAPTAIN OF HIS ROLL, THE (0607). Released Dec. 22, 1929.

Mickey McGuire

(All-Talking—Two Reels)

MICKEY'S MIDNITE FOLLIES (0701). Released Aug. 18, 1929.
MICKEY'S SURPRISE (0702). Released Sept. 15, 1929.
MICKEY'S MIX UP (0703). Released Oct. 13, 1929.
MICKEY'S BIG MOMENT (0704). Released Nov. 10, 1929.
MICKEY'S STRATEGY (0705). Released Dec. 8, 1929.

R C A Shorts

(All-Talking—Two Reels)

BURGLAR, THE (0801). Released Aug. 11, 1929.
ST. LOUIS BLUES (0802). Released Sept. 8, 1929.
TWO GUN GINSBURG (0803). Released Oct. 13, 1929.
HUNT THE TIGER (0804). Released Nov. 10, 1929.

R C A Novelties

(All—Talking—One Reel)

HEADWORK (0901). Released Sept. 15, 1929.
GODFREY LUDLOW & N B C ORCHESTRA (0902). Released Nov. 10, 1929.

R C A Marc Connelly

(All-Talking—Two Reels)

TRAVELER, THE (0907). Released Aug. 18, 1929.
UNCLE, THE (0909). Released Oct. 13, 1929.
SUITOR, THE (0910). Released Dec. 8, 1929.

UNIVERSAL

Snappy Cartoon Comedies
(Oswald the Rabbit)

(Synchronized Only—One Reel)

WEARY WILLIES. Released Aug. 5, 1929.
SAUCY SAUSAGES. Released Aug. 19, 1929.
RACE RIOT. Released Sept. 2, 1929.
OILS WELL. Released Sept. 16, 1929.
PERMANENT WAVE. Released Sept. 30, 1929.
COLE TURKEY. Released Oct. 14, 1929.
PUSSY WILLIE. Released Oct. 28, 1929.
AMATEUR NITE. Released Nov. 11, 1929.
SNOW USE. Released Nov. 25, 1929.
NUTTY NOTES. Released Dec. 9, 1929.

Collegians
(All Star)

(Talking—Two Reels)

ON THE SIDELINES. Released Aug. 5, 1929.
USE YOUR FEET. Released Aug. 19, 1929.
SPLASH MATES. Released Sept. 2, 1929.
GRADUATION DAZE. Released Sept. 16, 1929.

Special

(Talking)

SWEETHEARTS: Rooney Family, two reels. Released Sept. 2, 1929.
LOVE TREE, THE: Rooney Family, two reels. Released Sept. 16, 1929.
ACTOR, THE: Benny Rubin, one reel. Released Sept. 16, 1929.
INCOME TACT: Benny Rubin, one reel. Released Sept. 30, 1929.
ROYAL PAIR, THE: Rooney Family, two reels. Released Sept. 30, 1929.
DELICATESSEN KID, THE: Benny Rubin, two reels. Released Oct. 14, 1929.
LOVE BIRDS: Rooney Family, two reels. Released Oct. 14, 1929.
POP AND SON: Benny Rubin, one reel. Released Oct. 28, 1929.
MARKING TIME: Rooney Family, two reels. Released Oct. 28, 1929.
BROKEN STATUES: Benny Rubin, one reel. Released Nov. 11, 1929.
THREE DIAMONDS, THE: Rooney Family, two reels. Released Nov. 11, 1929.
PILGRIM PAPAS: Benny Rubin, one reel. Released Nov. 25, 1929.
HOTSY TOTSY: Benny Rubin, one reel. Released Dec. 9, 1929.

Universal Comedies

(Talking—Two Reels)

BABY TALKS: Sunny Jim. Released Sept. 11, 1929.
WATCH YOUR FRIENDS: All star. Released Oct. 9, 1929.
NO BOY WANTED: Sunny Jim. Released Nov. 6, 1929.
SUNDAY MORNING: All Star. Released Dec. 4, 1929.

Sporting Youth
(All Star)

(Talking—Two Reels)

LADY OF LIONS. Released Nov. 25, 1929.
HI JACK AND THE GAME. Released Dec. 9, 1929.

Serials

ACE OF SCOTLAND YARD, THE (Talking and Silent—two reels). Craufurd Kent.
No. 1. FATAL CIRCLET, THE. Released Sept. 30, 1929.
No. 2. CRY IN THE NIGHT, THE. Released Oct. 7, 1929.
No. 3. DUNGEON OF DOOM, THE. Released Oct. 14, 1929.
No. 4. DEPTHS OF THE LIMEHOUSE. Released Oct. 21, 1929.
No. 5. MENACE OF THE MUMMY. Released Oct. 28, 1929.
No. 6. DEAD OR ALIVE. Released Nov. 4, 1929.
No. 7. SHADOWS OF FEAR. Released Nov. 11, 1929.
No. 8. BAITED TRAP, THE. Released Nov. 18, 1929.
No. 9. BATTLE OF WITS, A. Released Nov. 25, 1929.
No 10. FINAL JUDGMENT, THE. Released Dec. 2, 1929.
TARZAN THE TIGER (Synchronized and Silent). Frank Merrill. Conciete of 15 episodes released from Dec. 9, 1929 to March 17, 1930.
JADE BOX, THE (Synchronized and Silent). Conciste of 10 episodes, releaaed from March 24, 1930, to May 26, 1930.

VITAPHONE VARIETIES

Playlets and Flash Varieties

ACROSS THE BORDER (2664-65).
AIN'T IT THE TRUTH (2648-49).
ALIBI, THE (2677-78).
AMATEUR NIGHT (2130).
AUTHOR, THE (2252).
BEAST, THE (2279).
BIG PARADERS, THE (840).
BOOKWORM, THE (2273).
LARRY CEBALLOS' REVUE (2562).
LARRY CEBALLOS' REVUE (2627).
CEBALLOS' UNDERSEA REVUE (2661).
LARRY CEBALLOS' REVUE (2693).
COMMUNITY SINGING (2288).
DEATH SHIP, THE (2234).
DIXIE DAYS (2566).
DON'T BE JEALOUS (2590).
EVENING ON THE DON (183).
FAMILIAR FACE, THE (807).
FLORENTINE CHOIR (2281).
FLORENTINE CHOIR (2282).
FRENCH LEAVE (2149).
GAY NINETIES, THE (811).
GIVING IN (2563-64).
HALL OF INJUSTICE, THE (889).
HAWAIIAN NIGHTS (422).
HOLLYWOOD BOUND (2235).
HOW'S YOUR STOCK (2660).
HUNT, THE (2248).
IN A BLACKSMITH SHOP (2117).
IN A MONASTERY CELLAR (2142).
INTERVIEW, THE (838).
IN THE MINES (2277).
JUST LIKE A MAN (839).
KIDDIES' KABARET, THE (878).
LASH, THE (2133).
LEAD KINDLY LIGHT (2368).
LEMON, THE (2259).
LINCOLN'S GETTYSBURG ADDRESS (444).
MAN OF PEACE, A (2233).
MUSIC HATH CHARMS (885).
MARCHING HOME (861).
MISS INFORMATION (2237).
NIGHT AT COFFEE DAN'S, A (2102).
NIGHT COURT, THE (2138).
NINETY-NINTH AMENDMENT, THE (776).
NON-SUPPORT (2169).
ON THE AIR (2275).
OPERY HOUSE, THE (834).
OUTLAW IN-LAW, THE (782).
OVERTONES (2287).
PAPA'S VACATION (2290).
PREDICTION, THE (2517-18).
QUESTION OF TODAY, THE (2238).
REALIZATION (2141).
REGULAR BUSINESS MAN, THE (2607-08).
RETRIBUTION (2418).
SERPENTINE, THE (2139).
SENDING A WIRE (880).
SHARP TOOLS (2686-67).
SOLOMON'S CHILDREN (2240-41).
SONG OF THE VOLGA BOATMEN (178).
SOUVENIRS (2268).
SUNNY CALIFORNIA (2239).
SYMPATHY (803).
TEN MINUTES (2319).
TINY TOWN REVUE (784).
TUNING IN (2137).
UNDER THE SEA (2134).
VISIONS OF SPAIN (2104).
WHEN THE WIFE'S AWAY (2143).
WIVES ETC (2568-69).

THE JAZZ REHEARSAL, one-reel Technicolor showing the inside workings of the making of a talking picture. It is a singing and dancing comedy directed by Roy Mack. Ray Perkins wrote the songs.

A MATTER OF ETHICS, comedy-drama with Howard Earle, Geneva Mitchell, Vivien Oakland, Henry Otto and Eddie Kane. Howard Bretherton directed.

DANGER, dramatic playlet with John B. Litel, Charlotte Merriam, and Frank Campeau, directed by Eddie Cline.

GOOD TIME JOE (tentative title), with Bobby Watson, Marjorie Lane, Rudolph Camero and Wilbur Mack.

NIAGARA FALLS, with Helen Jerome Eddy and Bryant Washburn. Directed by William McGann.

The week's Vitaphone Varieties made at the Eastern Vitaphone Studios are:

EDDIE BUZZELL, Broadway musical comedy star, in a Vitaphone Variety as yet untitled. It is a comedy with singing. Murray Roth directed.

THE UNDER DOG, with James Barton, Broadway dancing comedian, in a comedy dancing sketch, directed by Murray Roth.

CRINOLINE CLASSICS, with Helen Yorke and Virginia Johnson. The combination of a lyric and a coloratura soprano is quite unusual. Murray Roth directed.

SOME PUMPKINS, a comedy sketch with singing and dancing by Simmons and Hunt. A barn with Halloween decorations furnishes the background. The old-fashioned barn dances are indulged in by a number of extras. Murray Roth directed.

Bray Christmas Novelty Is Released by Columbia

Columbia has arranged to distribute "The Little Friend of All the World," during the holiday season. This single reel novelty is a talking production with musical score produced by the Bray Studios. The story and direction is by David Kirkland and introduces a number of woodland creatures on Christmas morning. Ernest Corts is credited with the photography.

Columbia says it has placed the largest print order on this subject that has ever been given for a single reel subject.

The novelty starts with Christmas music and depicts the manner in which a small lad, filled with the spirit of love for all God's creatures, makes a tour of the woods spreading Christmas cheer to all dumb creatures. He meets with bears, deer, jackrabbits, birds, chipmunks, woodpeckers, owls and even skunks. They eat out of his hand while he relates his adventures in monolog.

Yes, short features are getting more and more attention from public and theatre owners alike. Glance at this reproduced half page of a recent issue of the Kansas City Star.

James FitzPatrick Short Subjects in 3 Houses with "Hunting Tigers in India"

James FitzPatrick short subjects were on the same program with "Hunting Tigers in India" at the Erlanger theatre, Buffalo; Columbia, San Francisco, and National theatre, Washington, D. C., this week.

The short subjects vary in length and theme. One of the FitzPatrick pictures is "Georges Bizet." There is also a novelty film, a Movie Horoscope for people born in the different months of the year, which features "Zanzimar," an Indian astrologer.

As an appropriate holiday thought there is also a short subject entitled "Thanksgiving Day," which will play up to and including the week of November 28. Special music is supplied by the American Holiday orchestra.

Royalty Honors Bebe Daniels

NEW YORK.—At the International Exposition, held in Barcelona recently, a special trailer of Bebe Daniels singing a selection from "Rio Rita" was shown. The King and Queen were pleased with the trailer so much that they are sending Miss Daniels a diploma as an award for her work.

Sound Act Releases

[Where exact date of release is not stated, the list of acts is compiled in order of release, the most recent release being listed first. Number of release follows name of act.]

FitzPatrick

PEOPLE BORN IN SEPTEMBER: Horoscope, obtainable on disc and film. For release August 26. One reel.
BARCELONA TO VALENCIA: Traveltalk, on disc only. For release August 26. One reel.
LABOR DAY: Holiday short. Obtainable on film only. For release August 26.
PEOPLE BORN IN OCTOBER: On film and disc. For release September 14. One reel.
VALENCIA TO GRANAOA: Traveltalk. On film and disc. For release Septemher 21. One reel.
COLUMBUS OAY: Holiday short. On disc only. One reel. For release September 21.
PEOPLE BORN IN NOVEMBER: Horoscope. On film and disc. For release October 3. One reel.
GRANADA TO TOLEDO: Traveltalk. On film and disc. For release October 15. One reel.
ARMISTICE OAY: Holiday short. On disc only. For release October 15. One reel.
THANKSGIVING OAY: Holiday short. On disc only. For release October 15. One reel.
PEOPLE BORN IN DECEMBER: Horoscope. On film and disc. For release October 2. One reel.
CHRISTMAS ANO NEW YEAR: Holiday short. Disc only. For release Novemher 9. One reel.
IN OLD MAORIO: Traveltalk. Film and disc. For release November 15. One reel.
PEOPLE BORN IN JANUARY: Horoscope. Film and disc. For release Dec. 1. One reel.

Metro Movietone Acts

GEORGE LYONS (79). Numbers: a. "Beloved"; h. "Ah, Sweet Mystery of Life"; c. "Don't Be Like That"; d. "St. Louis Blues"; e. "Rainbow 'Round My Shoulder." 646 feet. For release August 3, 1929.

CECIL LEAN AND CLEO MAYFIELD (80): Number: "His Lucky Day." 1,735 feet. For release August 10, 1929.

GEORGIE PRICE (81): Numhers: a. "The One That I Love Loves Me"; h. "I'm Marching Home to You." 714 feet. For release August 17, 1929.

PHIL SPITALNY and His Pennsylvania Orchestra (82). Numbers: a. "Medley of Musical Comedy Hits"; h. "Farewell Blues." 71 feet. For release August 24, 1929.

VAN ANO SCHENCK (83). Numhers: a. "That's How You Can Tell They're Irish"; b. "Rainbow 'Round My Shoulder"; c. "Ramona"; d. "The Dixie Troubadours." 838 feet. For release August 31, 1929.

GEORGE DEWEY WASHINGTON (84): Numbers: a. "Just Be a Builder of Dreams"; h. "Down Among the Sugar Cane." 632 feet. For release September 7, 1929.

TITTA RUFFO (85) in "Credo" from "Otbello." 525 feet. For release Septemher 14, 1929.

METRO MOVIETONE REVUE—"Bits of Broadway" (86). For release Septemher 21, 1929.

MAOAME MARIA KURENKO (87). Numbers: a. "The Jewel Song," from Faust, h. "Il Bacio"; c. "The Last Rose of Summer." 840 feet. For release Septemher 28, 1929.

KELLER SISTERS ANO LYNCH (88). Numhers: a. "How D'Ya Do"; h. "Ka Krazy for You"; c. "If I Had You." 727 feet. For release October 5, 1929.

YVETTE RUGEL (89). Numhers: a. "Paradise Lost"; b. "Marie"; c. "The Parting." 713 feet. For release October 12, 1929.

BILTMORE TRIO (90). Numher: "Jail Birds." 860 feet. For release October 19, 1929.

CLYDE DOERR (91). Saxophone act. Numbers: a. "Saxophone March"; h. "Sunny South"; c. "Technicallties"; d. "Bye, Bye, Sweetheart." 795 feet. For release October 26, 1929.

TOM WARING (92). Numhers: a. "Glad Rag Doll"; b. "Just a Garden"; c. "I'm Marching Home to You." 565 feet. For release Novemher 2, 1929.

TITTA RUFFO (93): Numher: "L'Africaine." 520 feet. For release Novemher 9, 1929.

EARL ANO BELL (94): Numhers: a. "La Spagnola"; b. "Kiss Me Again"; c. "Blue Hawaii"; d. "Just a Melody." 700 feet. For release Novemher 16, 1929.

DUCI DE KEREKJARTO (95): Numhers: a. "Serenade"; h. "Witches' Dance." 622 feet. For release November 23. 1929.

IRVING AARONSON'S COMMANDERS (96). Numbers: a. "She's Nobody's Sweetheart Now"; b. "The Sailor's Sweetheart"; c. "I'll Get By." 696 feet. For release Novemher 30, 1929.

JIMMY HUSSEY (97). Number: "Uneasy Street." 841 feet. For release December 7, 1929.

ROY EVANS (assisted by Al Belasco) (98), in comedy sketch. Exclusive Columhia artist. 795 feet. For release December 14, 1929.

THE REVELLERS (99). Numbers: a. "I'm Looking Over a Four Leaf Clover"; h. "Rose of Walkiki"; c. "Breezing Along With the Breeze." 607 feet. For release Decemher 21, 1929.

MAOAME MARIA KURENKO (100). Numhers: a. "Shadow "Song" from "Dinorrah"; h. "Song of India." 714 feet. For release Decemher 2, 1929.

WALTER C. KELLY (101), in "The Virginia Judge." 803 feet. For release January 4, 1930.

VAN AND SCHENCK (102). Numhers: a. "Everything's Going to Be All Right"; b. "Aain't Got Nothin' Now"; c. "St. Louis Blues." 799 feet. For release January 11, 1930.

CLYOE DOERR (103). Saxophone act. Numbers: a. "Wedding of the Painted Doll"; b. "If I Had You"; c. "Original Music." 572 feet. For release January 18, 1930.

BILTMORE TRIO (104) in "College Romeos." 853 feet. For release January 25, 1930.

Vitaphone Acts

MARCHING HOME with Douglas Stanbury and His Veterans (861). Scene: Trenches. Douglas Stanbury, star of Roxy's Gang and known to millions of radio fans and tbeatregoers, offers "I'm Marching Home to You" assisted by male chorus of fifty.

GOTHAM RHYTHM BOYS (832). Scene: Drawing room. Former musical comedy players, night club favorites, vaudeville headliners, radio hroadcasters, and Victor and Columbia recording artists, these "kings of harmony" deliver. a. "Building a Nest for Mary"; b. "My Wild Irish Rose"; c. "Alabamy Snow."

BERT WHEELER (821) in "Small Timers." Scene: Theatrical Boarding House. Star of Ziegfeld's "Follies" and "Rio Rita" presented in a comedy of vaudeville hotels written by Eddie Welch and supported by Bernice Speer and Al Clair.

ALBERT SPALDING (799). Scene: Drawing room. Offering violin numbers, assisted by Andre Benoist at the piano. a. "Traumerei"; h. "Romanza Andaluza."

SOL VIOLINSKY (709). Scene: Living room. Composer and vaudeville star in a novelty act. Plays piano and violin simultaneously. Numbers: a. "Apache"; b. "Wedding March"; c. "Wooden Soldiers"; d. "Popularity."

NAN HALPERIN (863). Scene: Living room. Comedienne of Ziegfeld's "Follies" and "Little Jesse James" doing comic character songs. A jazz hride, singing her Wedding March in syncopated tune, she scintillates to a "hot" version of "Lohengrin." Numbers: a. "Clothes"; b. "Playing My Wedding March in Ragtime."

ANDERSON & GRAVES (866) in "Fishing Around." Scene: Street waterfront. Playlet based on the activities of the amateur fisherman, presented hy two vaudeville headliners.

"REO" NICHOLS AND HIS FIVE PENNIES (870). Scene: Band set. Former "hits" of Earl Carroll's "Vanities" and "Rain or Shine," also phonograph artists and popular radio entertainers, "Red" Nichols and His Five Pennies now appearing in Murray Anderson's "Almanac" offer: a. "Ida Sweet as Apple Cider"; b. "Who Cares"; c. "China Boy."

BEN POLLOCK and His Park Central Orchestra (872). Scene: Band set. Featured hy the Victor company as one of their "Name" bands over the National Broadcasting Chain, Pollack announces and directs: a. "Memories"; h. "My Kinda Love"; c. "Song of the Islands."

WILLIAM HALLIGAN AND MARY MULHERN (873) in "Somewhere in Jersey." Scene: Street, office. Broadway star and "Follies" heauty in a comedy romance. William Halligan of musical comedy, revues and vaudeville fame and Mary Mulhern one of Ziegfeld's "glorified" girls in a playlet.

COLETTA RYAN ANO DUKE YELLMAN (874) in "Songology." Scene: Drawing room. Coletta Ryan, of George White's "Scandals" and "A Night in Spain" presents in soft contralto two love hallads, assisted by Duke Yellman, famous orchestra leader, at the piano. Numbers: a. "Mistakes"; h. "Yankee Rose"; c. "Hugh of Night."

GUIDO CICCOLINI ANO ERIC ZARDO (876). Scene: Drawing room. Stars of opera and concert units. Ciccolini has been hailed as the new leading tenor in Paris, Brussels, London and every great music center of America. Zardo too, has achieved remarkahle success as a concert pianist. Assisted by Joan Ruth of the Metropolitan Opera Company, they present: a. "Elegie"; h. "Prelude in C Sharp Minor"; c. "Serenade."

THE KIOOIES KABARET (878). Scene: Bedroom. Cabaret. Kiddie night Klub revue with a cast of youngsters singing, dancing and making whoopee just like their elders. Numbers: a. "Poo Poo Po Doop"; b. "Nola"; c. "Valse Blue."

EODIE GREEN AND CO (880) in "Sending a Wire." Scene: Telegraph office. Colored comedy stars. A blackout skit from the musical revue "Hot Chocolates" transposed to the talking screen, with Eddie Green, Jimmy Baskett and Noma Davis.

ROGER WILLIAMS (882) in "Moments of Mimicry." Scene: Drawing room. Vaudeville favorite in a one-man show. Roger Williams imitates an entire orchestra—mandolin, hanjo, guitar, tromhone, saxophone and drums—and offers a perfect reproduction of a pipe organ. Numhers: a. "Baby, Oh Where Can You Be"; b. "There's a Rainbow Round My Shoulder"; c. "I'm Gonna Charleston Back to Charleston."

CLIFFORD ANO MARION (883) in "Just Dumb." Scene: Drawing room. Marie Marion known as the girl with the "Leon Errol Legs" and Nelson Clifford in a skit they have played in every vaudeville house from coast to coast. Number: a. "Gianni Mia."

ANN COOEE AND FRANK ORTH (885) in "Music Hath Charms." Scene: Living room. Frank Orth plays a bashful music student taking violin lessons from a gold-digging instructress. Ann Codee puts plenty of oo-la-la into the role of his artful teacher. Violin lessons turn into lessons in love.

JOHN T. MURRAY ANO VIVIAN OAKLANO (889) in "The Hall of Injustice." Scene: Court room. Prosecutor makes whoopee with suspect in murder trial. Vivien Oakland as the beautiful hlond vamping John T. Murray, the judge, in an uproarious burlesque on murder trial pictures.

CHARLES HACKETT (890). Scene: Drawing room. Leading tenor of the Cbicago Opera Company, giving splendid rendition two popular numbers. a. "I Looked Into Your Garden"; b. "I Heard You Singing."

BURNS ANO ALLAN (891) in "Lamb Cbops." Scene: Drawing room. Song and dance team in an offering of snappy steps and stories. George Burns and Grace Allen, variety headliners and radio stars. Number: a. "Do You Believe In Me."

KIO GLOVES: Score (2981-2989). Synchronized score by Vitaphone Symphony Orchestra. Numhers 2981 to 2989 inclusive. Reels 1 to 9. Warner Bros. & Vitaphone talking picture.

HARD BOILED ROSE: Score (2011-3016). Synchronized score by Vitaphone Symphony Orcbestra. Numbers 3041 to 3047 inclusive. Reels 1 to 7. Warner Bros. & Vitaphone talking picture.

NO OEFENSE: Score (3061-3067). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3061 to 3067 inclusive. Reels 1 to 7. Warner Bros. & Vitaphone talking picture.

SONNY BOY: Score (3081-3087). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3081 to 3087 inclusive. Reels 1 to 7. Warner Bros. & Vitaphone talking picture.

WHY BE GOOD: Score (3091-3098). Synchronized score by Vitaphone Symphony Orcbestra. Numbers 3091 to 3098 inclusive. Reels 1 to 8. First National & Vitaphone talking production.

HIS CAPTIVE WOMAN: Score (3101-3109). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3101 to 3109 inclusive. Reels 1 to 9. First National & Vitaphone talking production.

DARK STREETS: Score (3155-3160). Synchronized score by Vitaphone Symphony Orchestra. Numhers 3155 to 3160 inclusive. Reels 1 to 6. First National & Vitaphone talking picture.

THE GAMBLERS: Score (3171-3178). Synchronized acore hy Vitaphone Symphony Orchestra. Numbers 3171 to 3178 inclusive. Reels 1 to 8. Warner Bros. & Vitphone talking picture.

PRISONERS: Score (3199-3207). Synchronized score by Vitaphone Symphony Orchestra. Numhers 3199 to 3207 inclusive. Reels 1 to 9. First National & Vitaphone talking production.

TWO WEEKS OFF: Score (3215-3223): Synchronized score by Vitaphone Symphony Orchestra. Numbers 3215 to 3223 inclusive. Reels 1 to 9. First National & Vitaphone talking production.

HONKY TONK: Score (3231-3237). Synchronized score by Vitaphone Symphony Orchestra. Numhers 3231 to 3237 inclusive. Reels 1 to 7. Warner Bros. & Vitaphone talking picture.

THE GREEN GOOOESS: Score (3224-3230). Synchronized score hy Vitaphone Symphony Orchestra. Numbers 3224 to 3230 inclusive. Reels 1 to 7. Warner Bros. & Vitaphone talking picture.

THE ARGYLE CASE: Score (3241-3249). Synchronized score hy Vitaphone Symphony Orchestra. Numhers 3241 to 3249 inclusive. Warner Bros. & Vitaphone talking picture.

FAST LIFE: Score (3262-3270). Synchronized score hy Vitaphone Symphony Orchestra. Numhers 3262 to 3270 inclusive. Reels 1 to 9. First National & Vitaphone talking production.

SKIN DEEP: Score (3271-3277). Synchronized score by Vitaphone Symphony Orchestra. Numhers 3271 to 3277 inclusive. Reels 1 to 7. Warner Bros. & Vitaphone talking picture.

IN THE HEAOLINES: Score (3281-3288). Synchronized score hy Vitaphone Symphony Orchestra. Numhers 3281 to 3288 inclusive. Reels 1 to 8. Warner Bros. & Vitaphone talking picture.

THE SAP: Score (3291-3299). Synchronized score hy Vitaphone Symphony Orchestra. Numhers 3291 to 3299 inclusive. Reels 1 to 9. Warner Bros. & Vitaphone talking picture.

THE MAN AND THE MOMENT: Score (3341-3347). Synchronized score by Vitaphone Symphony Orchestra. Numhers 3341 to 3347 inclusive. Reels 1 to 7. First National & Vitaphone talking production.

TWIN BEOS: Score (3366-3373). Synchronized score by Vitaphone Symphony Orchestra. Numhers 3366 to 3373 inclusive. Reels 1 to 8. First National and Vitaphone talking production.

THE CARELESS AGE: Score (3377-3383). Synchronized score by Vitaphone Symphony Orchestra. Numhers 3377 to 3383 inclusive. Reels 1 to 7. First National and Vitaphone talking production.

DRAG: Score (3386-3394). Synchronized score hy Vitaphone Symphony Orchestra. Numhers 3386 to 3394 inclusive. Reels 1 to 9. First National & Vitaphone talking production.

HARD TO GET: Score (3402-3409). Synchronized score by Vitaphone Symphony Orchestra. Numhers 3402 to 3409 inclusive. Reels 1 to 8. First National & Vitaphone talking production.

SAY IT WITH SONGS: Score (3417-3426): Synchronized score hy Vitaphone Symphony Orchestra. Numhera 3417 to 3426 inclusive. Reels 1 to 10. Warner Bros. & Vitaphone talking picture.

'SMILING IRISH EYES: Score (3427-3436). Synchronized score by Vitaphone Symphony Orchestra. Numhers 3427 to 3436 inclusive. Reels 1 to 10. First National and Vitaphone talking production.

THE GOLO OIGGERS OF BROAOWAY: Score (3438-3447). Synchronized score hy Vitaphone Symphony Orchestra. Numhers 3438 to 3447 inclusive. Reels 1 to 10 inclusive. Warner Bros. & Vitaphone talking picture.

HEARTS IN EXILE: Score (3450-3458): Synchronized score by Vitaphone Symphony Orchestra. Numhers 3450 to 3458 inclusive. Reels 1 to 9. Warner Bros. & Vitaphone talking picture.

THE GREAT OIVIOE: Score (3467-3474). Synchronized score hy Vitaphone Symphony Orchestra. Numhers 3467 to 3474 inclusive. Reels 1 to 8. First National & Vitaphone talking production.

EVIDENCE: Score (3475-3482). Synchronized score hy Vitaphone Symphony Orchestra. Numhers 3475 to 3482 inclusive. Reels 1 to 8. Warner Bros. & Vitaphone talking picture.

A MOST IMMORAL LADY: Score (3483-3490). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3483 to 3490. inclusive. Reels 1 to 8. First National and Vitaphone talking production.

ISLE OF LOST SHIPS: Score (3491-3499). Synchronized score hy Vitaphone Symphony Orchestra. Numbers 3491 to 3499 inclusive. Reels 1 to 9. First National & Vitaphone talking production.

IS EVERYBOOY HAPPY: Score (3500-3508). Synchronized score by Vitaphone Symphony Orchestra. Numhera 3500 to 3508 inclusive. Reels 1 to 9. Warner Bros. & Vitaphone talking picture.

OISRAELI: Score (3531-3539). Synchronized score hy Vitaphone Symphony Orchestra. Numbers 3531 to 3539 inclusive. Reels 1 to 9. Warner Bros. & Vitaphone talking picture.

FOOTLIGHTS ANO FOOLS: Score (3546-3553). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3546 to 3553 inclusive. Reels 1 to 8. First National & Vitaphone talking picture.

YOUNG NOWHERES: Score (3554-3560). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3554 to 3560 inclusive. Reels 1 to 7. First National & Vitaphone talking production.

THE GIRL FROM WOOLWORTHS: Score (3561-3567). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3561 to 3567 inclusive. Reels 1 to 7. First National & Vitaphone talking production.

FORWARO PASS: Score (3590-3597). Synchronized score hy Vitaphone Symphony Orchestra. Numhers 3590 to 3597 inclusive. Reels 1 to 8. First National & Vitaphone talking production.

HER PRIVATE LIFE: Score (3459-3466). Synchronized score by Vitaphone Symphony Orchestra. Numbers 3459 to 3466 inclusive. Reels 1 to 8. First National-Vitaphone talking production.

HEARTS IN EXILE: Trailer (3364). Dolores Costello, Grant Withers, singing theme song "Like a Breath of Springtime," scenes of hardships suffered hy prisoners in Siberia. Warner Bros and Vitaphone talking picture.

GOLO OIGGERS OF BROAOWAY: Trailer (3070). Conway Tearle as master of ceremonies, with chorus of 100 Hollywood beauties, plus songs of Winnie Lightner, dancing of Ann Pennington, crooning of Nick Lucas, comedy of Lilyan Tashman, Gertrude Short and Aihert Gran. 100 per cent natural color. Warner Bros. and Vitaphone talking picture.

IN THE HEADLINES: Trailer (3010). Edmund Breese, as the city editor in a newspaper office, talks things over with Grant Withers, Marian Nixon, Pauline Gardon and Frank Campeau, who appear as reporters. The beginning of a murder mystery is huilt up and audience left in suspense. Warner Bros. and Vitaphone talking picture.

SKIN DEEP: Trailer (2999). John Davidson, as district attorney, introduces cast as inmates of a prison. Cast includes Betty Compson, Alice Day and Davey Lee. To climax act, Monte Blue is shown in the lizarre make-up he uses in the picture. Warner Bros. and Vitaphone talking picture.

THE THEATRE

Curiosity Killed a Cat? Perhaps, But—It Puts New Life in Box Office

Fortune In Entertainment!

COLLEEN MOORE IN

"SMILING IRISH EYES"

with JAMES HALL *All Talking—Singing*

Sun., Mon., Tues., November 3-4-5

DOWNER THEATRE

When Frank Dau, manager of the Milwaukee theatre Circuit's Downer theatre, played "Smiling Irish Eyes," a First National picture, he used a throwaway about the same size of a dollar bill. On one side the bill looked exactly like a real one and on the other was printed the above. The bills were crumpled up and looked enough like real money to arouse curiosity.

Special Exploitation Stunts Put "Flight" Over in Three Cities

Special exploitation campaigns help to put over Columbia's "Flight" in Akron, Ohio; Syracuse, N. Y.; and Springfield, Mass., during the past week. With the cooperation of the Columbia's home office exploitation force the theatre owner in these cities were able to surmount city ordinances and stage events that had previously been regarded as impossible.

In Springfield a city ordinance prevents the parading of vehicles on streets because of the traffic jams. Jack Fuld, sent out from Columbia interested the chief of police in a campaign to educate the public to use trolleys and busses in going to the theatre. In this manner congestion might be relieved. Having sold the idea to the police department, it was a simple manner to induce trolley and bus lines to carry banners advising the public to use trolleys and busses in attending a showing of "Flight" at the Bijou theatre.

To surmount the ban prohibiting airplanes from flying low over the city of Syracuse, a novel method was employed. To exploit the triple simultaneous showing at the Empire, Syracuse and Brighton theatres, it was decided to drop dollar bills and passes over the city from a plane. The ordinance forbids a plane flying as low as 500 feet over the city, which was the height necessary to shower the downtown district with dollar bills. To get around the obstacle a cage was lowered from the plane and the bills and passes thrown from the cage. Traffic in the streets below was stopped and there was a mad scramble on the part of the crowds to secure the lucky dollars or passes.

Akron staged a daily street program in connection with the run of "Flight," at the Orpheum theatre where the picture was held over for a second week. Airplanes flew over the city dropping passes. Over 200 boy scouts paraded through the streets, with banners announcing the showing of "Flight," and special cars brought the inmates from the Children's home to the theatre for a special Saturday morning showing. In addition there were several window tieups in the big department stores.

Benefit Show Given for Deputy Sheriff's Society

A benefit performance for the Deputy Sheriffs Association of Baltimore was given at the Rivoli theatre, Sunday night, November 17, through the courtesy of Frank Price, Jr., manager, and Jack Whittle, Baltimore Pathe representative. Price and Whittle are members of the association, which includes many exhibitors of Baltimore.

Price also entertained the football squad of the Marine Corps of Quantico, with General Smedley Butler, Friday night, November 15, at the Rivoli.

THEY say curiosity killed a cat, so it should be an excellent factor in exploitation work for theatre managers. And it is, in the estimation of Frank Dau, manager of the Milwaukee Theatre Circuit's Downer theatre, Milwaukee neighborhood house. Dau has made use of this fact in several exploitation stunts recently.

The one was in connection with the picture "Smiling Irish Eyes," starring Colleen Moore. Dau had several hundred stage money bills printed, approximately the size of the larger bills still in circulation measuring about 3½ x 7¼ inches. These bills were printed white on green, the one side of which somewhat resembled a dollar bill and the other contained the words, "Fortune in Entertainment. Colleen Moore in 'Smiling Irish Eyes' with James Hall — All Talking — Singing," and the dates and name of theatre.

What I Know About Women!

These stage money bills when crumpled up looked enough like real money to arouse a person's curiosity, and people who stopped to pick them up also took enough time to straighten them out and read them.

Another stunt was staged by Dau in connection with the showing of "The Last of Mrs. Cheyney" with Norma Shearer. A neat white folder, 3¼ x 4½ inches bearing the words, "What I Know About Women!" arouses enough curiosity in the recipient to look inside the folder. Two blank pages greets his eyes and on the back page is the name of the picture together with a cut of Norma Shearer, the dates and name of theatre.

Playing on the curiosity of your theatre patrons is a means to bigger box office receipts in many instances and the patrons rather like this method, too.

Signs Broadcast Contract

A contract has been signed which will enable listeners over Station WCAH of Columbus to hear all music played in Loew's Ohio theatre each evening between 8:30 and 10 o'clock. The program will feature selections by Bill Dalton, organist, and Bert Williams and his Ohio Symphony orchestra.

Tiffany's "Woman to Woman," was given a novelty exploitation when it opened for a two-week run at the Globe theatre, New York. In one of the pictures herewith is shown the outside of the Globe, decorated profusely with large electric lights. The other picture shows a portable truck that carried a collapsible screen on which a talking trailer of "Woman to Woman" was flashed. The truck traveled through the business districts of New York, stopping frequently to show the talking trailer.

Historical Campaign Helps in Exploiting PFL "The Virginian"

Displays of historical relics having to do with the Great West, formed interesting features of Nat Holt's campaign on "The Virginian" when it played for two weeks at the California theatre, San Francisco. The whole campaign was built around the historical features of the film and the public schools were interested to the extent that classes were dismissed on several occasions to permit students to attend the special matinees when reduced prices were in effect. On one occasion a class from the blind school attended a special performance as guests of Herman Wobber, of the Publix organization.

An unusually effective tieup was made with a savings and loan association in the same block, this institution turning over its display window to house a unique collection of relics. Included in the display was the costume worn by Gary Cooper in "The Virginian," a saddle dating back to early days, old leather trunks, saddle bags, ropes, books, and the like. There was also a moving picture camera from the early dates of this ary, hand bills descriptive of Biograph productions made in 1909, and photographs of a modern projection room and samples of sound film.

In front of the theatre was a Concord stage coach made in the early fifties and in use between St. Joseph, Mo., and Placerville, Cal., for many years. Later it was used between Carson City and Placerville and later between San Francisco and San Jose. It is owned by the Wells Fargo Bank and Union Trust Co., and is part of its historical collection.

Bookmarks bearing "The Virginian" stamp were placed in the public libraries and a drug company made displays of the book in all its stores. A stunt that attracted the attention of more than one hundred thousand at one time was the displaying of a huge advertising banner from a captive balloon at the U. S. C., Stanford football classic at Palo Alto.

Young Men Replace Girl Ushers in Warner Brothers Albany and Troy Theatres

With the announcement during the past week that the Lincoln and American theatres in Troy, N. Y., would install male ushers in place of the young women who have served for several years, all of the Warner Brothers houses in both Albany and Troy are now equipped with young men as ushers. During the past year practically every motion picture theatre in these two cities with the exception of one or two second run houses, have replaced the young women with uniformed male ushers.

Who's Winner of This Sparring in Ads of Theatres?

J. Lawrence Schanberger, manager of Keith's Baltimore, advertised "The Girl From Havana," in the newspapers with the line, "William Fox presents the same cast and director that made such a success of 'Speakeasy' in their later and greater Roxy theatre, New York, success." Morris A. Mechanic, of the New theatre, just across the street, answered in his advertisements with "'Speakeasy' was good; that is why we played it at the New theatre. When another theatre compares its present screen offerings to ours of the past, you can judge how good our present feature attractions must be. Sez we!"

Saenger Theatre to Aid Santa Christmas

The new $200,000 Saenger theatre at Biloxi, Miss., has been tendered the Daily Herald Doll and Toy Fund for distribution of the toys to the poor children Christmas Eve morning, together with the services of the employes of the institution where benefit matinees will also be given for the fund which is being raised in an effort to care for 1,200 children.

Talking Trailer on Truck Helps Exploit Tiffany Production

Tiffany Productions put out a big exploitation campaign on "Woman to Woman," a Tiffany-Gainsborough all-talking production, which opened at the Globe theatre November 11, for a two-weeks' engagement.

"Woman to Woman" was booked for the Globe only four days before the opening. Despite this handicap of time, lobby display and a blaze of electric lights greeted the crowds. In front of the theatre were two G. E. studio lights, while a movie camera and a radio worked at the entrance.

The banner exploitation stunt was a huge truck, on the top of which was a collapsible screen, so arranged that when it was raised, somewhat after the fashion of a spray hood on a motorboat, a talking trailer could be projected on it. This truck traversed Broadway and the theatrical district playing the music from "Woman to Woman" and stopping at various points to show the trailer.

Pathe-Brunswick Poster Boosts "Sophomore" Song

A cooperative window poster issued by Pathe and Brunswick in behalf of "Little By Little," hit song in "The Sophomore," shows Eddie Quillan and Sally O'Neil dancing and singing to the music of Earl Burnett's Biltmore (Los Angeles) orchestra, which plays in several current Pathe productions. 7,500 Brunswick dealers are displaying the special bulletins and cooperating with exhibitors in local engagements.

Mayor and Newspapermen See "Married in Hollywood"

"Married in Hollywood" was shown at a special performance for invited guests at the New theatre, Sunday night, November 17, by Morris A. Mechanic, proprietor of the house. Members of the staffs of the Baltimore papers and a number of citizens including Mayor William F. Broening, attended.

Stage "Dolls" Hail Ten-Foot Doll for Matinee at Earle

A giant Nelke soldier doll (see adjoining column), called the largest of its kind in the world, arrived by airplane at the Central Airport, Camden, N. J., last week to be used in connection with a doll matinee held by the Stanley Company at the Earle theatre, Philadelphia. The doll is 9 ft. 11 inches tall, measures three feet across the shoulders and was manufactured by the American Toy and Novelty Corporation, who shipped it by air from New York branch.

The doll was manufactured for the doll matinee for children at the Earle theatre on Saturday, when small dolls were distributed to youngsters by Harry Rose, the Earle's genial master of ceremonies. Rose and the Earle Rockets, the dancing ensemble featured in stageshows at that theatre, were waiting to receive the giant doll at the airport, as was a large crowd. The doll was brought to the Earle theatre in Philadelphia by motorcar and attracted much attention in the lobby of the theatre where it was on exhibition.

The lobby also was beautifully and appropriately decorated for the Earle's Harvest festival.

Manager Digs Up 13 Namesakes to Witness Will Rogers' Picture

When Dan McLean, manager of the El Capitan theatre, San Francisco, Cal., learned recently that "They Had to See Paris" had been booked for an early showing at this house, he set to work at once to interest all the Will Rogers he could locate in this city in the production starring their namesake.

Thirteen men bearing this name were found, through the medium of the directory, and were invited to attend the show as guests of the management, a section being set aside for them one evening. The list included doctors, managers of commercial enterprises, bookkeepers, clerks, mechanics and truck drivers, and from the wisecracks whispered around, there must be some humorists in the group.

The El Capitan Kiddies Club is another innovation of Manager McLean and special Saturday matinees for the youngsters have been launched. Jay Brower, master of ceremonies, personally greets his audience at the conclusion of the show and is called upon to answer a lot of questions.

Pickford-Fairbanks to Talk to Theatre 10,000 Miles Away at Premiere

Mary Pickford and Douglas Fairbanks, 11,000 miles from the Rivoli theatre, New York, on the opening night of their "Taming of the Shrew," will address the first night audience, through short wave radio and telephone wires, if arrangements now in work can be completed.

United Artists' representatives have been discussing the matter with the Radio Corporation of America and now are taking it up with Great Britain's embassy at Washington, since the proposed talks would come from Hong-Kong. The plan is to have the stars speak into a microphone, this conversation to be sent by short wave radio across the Pacific, picked up on the Pacific coast, and relayed through land telephone wires, across the United States, to the Rivoli theatre in New York.

One Good Harvest Deserves—

How many of you exhibitors tried your hand at decorating your lobby in harvest style? This one at the Earle theatre, Philadelphia, was a beauty. Yes?

Dolls and More Dolls for the Earle

Individual Owner Can Create More Interest Than Chain: Kent

(Continued from page 18)

thought, was the fair and equitable way of handling the rental problem.

In his opinion the wide film "is farther away than you think." When it comes, he said, it must be handled properly. "No one has a right now to introduce it," he contended.

"You exhibitors," he said, "have not carried all the burden of sound, and I believe that the mortality rate among exhibitors as a result of the introduction of sound is low. Some of you complained because you tied yourself to a year's contract. Don't forget that we signed a 15 year contract. That's something to think about."

In conclusion he said: "I want to go out of this business feeling that I have been a constructive force. My company will cooperate and I will cooperate in helping to solve the problems which face the exhibitor. I've never seen anything good come out of all this poison gas which is spilled around. Dog fights won't correct the condition of the small man. It requires cooperation."

While leaving the question open for discussion, President Myers of Allied, in his speech at the banquet, did not express any great amount of optimism regarding a union of affiliated and unaffiliated theatres.

Deplores Division of Interest

"I only wish that the exhibitors might have an efficient national organization," he said, "but such an organization cannot prosper or function properly with a division of interest.

"It seems to me that the affiliated and the unaffiliated exhibitors could approach subjects without conflict. I would be the first to enter into an amicable agreement—I am not naturally quarrelsome—but that arrangement would have to be open and would have to recognize the rights we conceive as the rights of the exhibitor and it would have to leave the theatre owner free to protect those rights.

"That position must appear to you all to be fair.

"It is no more right for one branch of this business to censor another than it is for a narrow-minded public authority to censor pictures. I agree that all this bickering should stop."

When Myers arose to speak he said that it had not been his intention to touch upon controversial subjects, but he felt that a few daggers had been directed at the back of his neck, therefore he felt it necessary to make Allied's position clear.

This brought a laugh, as did Pettijohn's statement that he was always placed in a spot on the program where they could all shoot behind him.

Reviews Aims of Allied

In addressing the last session of the convention, before the executive meeting called by James, Myers reviewed the organization of Allied, and the aims for which it stands.

He continued: "We recognize we must encounter opposition and the serious problem is to find a point of contact with the opposing interests.

"Much of the propaganda which has been spread around has resulted from a feeling of undercover opposition that couldn't be ferreted out.

"I know the pride of authorship and I know that if I were author of the plan of distribution I would be impatient with a newcomer who opposed it.

"I believe, and honestly, though that distribution is in some of its features unlawful and bears unreasonably on those whom I presume to represent.

"In New York last spring the distributors made the best case they could, and it was a dandy, and the outcome might have been different but for our efforts.

"There must be a standard contract fair to all, and in arbitration there must be omitted things which we found faulty.

"Another depressing problem which offers opportunity for solution is the problem of zoning.

"There never was a time when the need for organization was so great. Exhibitors can't always sit on the fence. Some exhibitors remind me of fliers who forget whether they are in land or seaplanes and then land in a swamp. It shouldn't be considered as a challenge when you take your rightful place."

"Four Horsemen" of Allied

Pettijohn, following Myers at the Wednesday afternoon session, recalled 13 years ago when he entered the business.

"We didn't yet have the four horsemen of the business as we have today—Myers, Richey, Steffes and Cole. We had just three horsemen in the old days—Frank Rembusch, Jake Wells and myself. Myers' speech took me back to those days.

"You know, Myers doesn't quite get me and I guess I don't quite get him. We're alike in that neither can hope to solve the problems of this business. We can assist and I believe Kent gave us an opportunity to do that. And it wasn't easy to interest Kent in exhibitor organization.

"This is the last convention I'm going to attend. If something doesn't work out here I'm through. This is my last offense. It's not my business. I'm not an exhibitor. I don't give a damn about being popular—I'd rather be right.

"Protection is the biggest problem of the industry today and it can't be solved in New York. The distributor is with you in this. You say zoning is a big problem. You've got the government telling us to stop zoning.

"I'm not in love with the contract. You men know that. Half of the clauses mean nothing. You get a lot of lawyers in there and when they get through it's that long. I've never even read it. Nor did I ever say arbitration was perfect.

"I've been quoted as sayings things I didn't say. I want my record clean. I didn't say that Kent, Hays or myself would not sit down with you (indicating Myers) and talk over things.

"I believe that you (Myers) have tremendous ability, but you don't know the mechanics of this business. After 13 years you may. I do believe that in your experience of 12 years you have gained something we haven't got and I'll follow your judgment in those things, but not on distribution. I'll follow Kent there."

Dollar Sign and Taxation

Pettijohn said that one of the evils of the industry had been its use of the dollar sign.

"Dollars, dollars, dollars," he shouted, "and we have made ourselves the greatest target for taxation."

At the banquet Pettijohn said that the affiliated exhibitors for whom he was spokesman would be ready in January to join any local organization so long as that organization was formed for constructive purposes, and constructive purposes only.

He spoke also of the "strife and chaos" in the business and of the "socalled national organizations."

Oscar Hanson, general sales manager of Tiffany, suggested at the banquet that "the industry should get together in 30 days and talk things over." Tiffany, he promised, would contribute its proportionate share in carrying out this constructive move.

Hanson said that "the minute the Hays organization, or any other organization, gets away from a constructive program, I'm out."

Richey, who I consider one of the most sane and one of the most progressive men in exhibitor organization, said:

"Out of all this chaos I hope for an honest solution of the exhibitor problem. It can be handled most efficiently by sitting across a table and discussing our problems."

In talking of exhibitor organization, he said: "We've got to fight a common enemy and you can't do it on conversation. It costs money and that is one of the necessary evils of organization. Our problems can be handled most efficiently by sitting across the table and honestly discussing them."

At this point he told how Michigan had saved exhibitors of his state $6,000,000. And organization, he stated, had accomplished that.

"Exhibitor organization," he said, "should be composed of exhibitors—but that does not mean that we should spit in some one's eye."

Richey stressed this point: "You must have confidence in leadership. We have confidence in Mr. Myers. We have confidence in his integrity."

Talkers Shown In Streetcar

(Special to the Herald-World)

SAN FRANCISCO, Nov. 26.—Streetcar history of an unusual nature was made a few days ago when a Market Street Railway car made the rounds of the city with an audien picture being shown inside. The theatre on wheels was fitted up by the streetcar company, Publix Theatres and the Western Electric Company, and the audience included Mayor James Rolph, Jr., Herman Wobber, executive of Publix Theatres, and officials of the Chamber of Commerce and other civic organizations.

Repetition of Subtitles In Sound Brings Walkouts

(Special to the Herald-World)

OTTAWA, Nov. 26.—So disgusted have some of the patrons here become with the voice repetition of subtitles in news weeklies that the appearance of a newsreel in which the voice of an announcer is heard is the signal for a walkout on the part of those who have seen most of the show.

Colleges Clash in Debate Over Talkers

(Special to the Herald-World)

BERKELEY, CAL., Nov. 2.—Debating teams of Oxford University and the University of California clashed facetiously last week in debate over the audiens. The question was "Resolved, that the talking pictures will strike a deadly blow at Western culture," with Oxford upholding the affirmative. The debate was voted a tie by the audience.

SERVICE TALKS

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

By T. O. Service

MY DAY OF REST

THIS, if I do not lose my nerve before the presses begin rolling, is to be the first issue in something over three years—perhaps a good deal more—which will not contain my priceless paragraphs pertaining to pictures seen, heard or otherwise contacted. For the reason that the old carcass is a bit rebellious to the grind, that I'm piloting my long-suffering family on a fast overland jaunt to sunny Florida, that I haven't seen any pictures to write about and there is plenty of reason to assume that my readers need a rest anyway.

However, here are three comments on three pictures by a couple of my cohorts. I have not read them, but that is your business rather than mine. They will serve to bridge this brief gap in the wildest, weirdest sequence of critical comment that this wild, weird industry has had inflicted upon it to date.

But don't cheer, boys—I'll be back next week.

"RIO RITA"

RADIO PICTURES' first step into the field of Musical Extravaganza reaped considerable favor in Los Angeles this week with the opening of "Rio Rita." It was a triumph in many ways for many people. Such people as William LeBaron, Bebe Daniels, Luther Reed, Joseph Schnitzer and others have good reason to be proud. The premiere at the Carthay Circle theatre was well handled and attracted a representative audience drawn from the motion picture colony. The house had been sold out many days before the opening.

It is the first attempt of a motion picture company to carry its musical story into Western locale and it is a safe step. Captain of the Texas Rangers is John Boles. His voice first became recognized in Hollywood in the "Desert Song." He sings with the greatest ease and shows improvement over his work in the aforenamed Warner picture. Perhaps it is additional confidence or his experience with the microphone. There is no question but what Boles does better with the "Rangers' Song" and "You're in My Arms" than any actor of his type, in Hollywood, could have done. If there be criticism it is the stiffness of his acting rather than his musical scenes.

Probably the most remarkable thing that has happened among motion picture players since the advent of talking pictures is the transition of Bebe Daniels from a pantomime comedienne to a musical comedy prima-donna. It is surprising how much progress she has made within a few months. There is no use to pretend that she is a finished concert contralto or that her work in this picture is without imperfections. Her rendition of her numbers is pleasing and adequate. More surprising than her voice, however, is the fact that she is a greater actress in dramatic roles than she is in comedy.

It is a trimuph for Luther Reed for the simple reason that it is the best and biggest picture he has ever directed.

Max Ree contributes more of his talent and his genius to the costumes and artistic sets of "Rio Rita" than anything previously in his career. He is certainly a dean of his school.

"FLIGHT"

COLUMBIA can do more with a half dozen airplanes and a half dozen actors than any other studio in the business. They proved this at a premiere of "Flight" at the Fox Palace theatre last week.

It is unlikely that Columbia spent a half million dollars on the production but there are companies that might have made it and spent nearly that much more to do so.

The best acting of the cast is that of Jack Holt, Lila Lee, and Alan Roscoe. Frank Capra directed the picture and at the same time made for himself a reputation that will probably bring him $2,500 a week for a couple of years at any studio. There are many shots of airplanes 3,000 feet from the ground, advances, retreats, loops, crashes and army formations unequaled since "Wings." Volumes have been learned about sound, dialog, and cinema in order to make such a picture as this. I suppose the credit goes chiefly to Harry Cohn himself. It is likely that it does because Capra never did such good work for anyone else, nor did Holt, nor Lila Lee. And so far as Alan Roscoe is concerned his trouping was second rate for years until he came under the tutelage of Cohn.

If Cohn has a formula or a powder that he gives his employes when they enter Columbia gates perhaps he should do something for the industry and distribute the powder to a number of studios.

He has aimed the production at the box office with the slogan of the years, that "they want action." And the picture is full of it. It has love interest. It has air battles. It has land battles, ants, swamps, dying men and comedy, even a football game.

One of the best death scenes I have witnessed in pictures is that of Harold Goodwin in the role of Steve Roberts.

"SHOW OF SHOWS"

WARNER BROTHERS' "Show of Shows" opened last week at the Winter Garden theatre in a blaze of pomp and glory. The audience applauded time and again—so much so that occasionally what was said immediately afterward could not be heard.

Famous people of the screen, so far as we could see from the sidelines, followed each other in unending procession. From our angle (that is from a seat on the outer rim of things) they all appeared to be very slim and very tall. Lloyd Hamilton looked as if he'd been on a diet and others were positively emaciated. And the blare of the music was so loud that we were glad to get out into the comparative quiet of the Broadway traffic tangle.

But the audience liked the picture. Never had they seen so many stars in a single evening, never had they seen larger or more impressive choruses strutting their stuff on sets that were truly gorgeous to the blare of what sounded like seventeen regimental bands gone Ted Lewis.

Technicolor throughout was perfectly splendid and it was obvious that excellent taste had been used in achieving color harmonies.

It would be untruthful to say that the film represented a new departure in motion picture showmanship. It was simply bigger, noisier and more glittering than its predecessors. Its cost must have been something staggering. The premier performance of the evening was Mr. John Barrymore with a soliloquy from Shakespeare's "Richard III." Beautifully yet simply designed was the set on which the great tragedian contemplated, for the first time, the murders which, as the misshapen Richard of England, he would later commit. Superior to the same sequence on the legitimate stage almost ten years ago was Mr. Barrymore's acting on the rainbow screen. And the closeup which the screen made possible made his voice the more telling since you saw the craft behind his eyes before his tongue made you a party to it.

"Show of Shows," a musical revue in Technicolor, is easily the largest thing of its kind ever attempted. It was directed by John Adolfi with dances by Larry Ceballos and Jack Haskell.

MUSIC AND TALENT

New Loew Presentation House Opens

Leon Navara Is MC at Brooklyn Cinema Palace

John Gart Presides at Console Of Robert Morton Organ

By E. T. DAWSON

NEW YORK, Nov. 26.—Saturday, November 23, witnessed the inauguration of the fourth manificent cinema palace to be constructed by Loew's, Inc., in the district of New York City, and to be exact, the second in Brooklyn, in the past month.

Hailed by all Upper Brooklyn as an impetus to civic growth, the lavish Loew's Pitkin theatre, Saratoga and Pitkin avenues, opened ceremoniously, and in recognition of this significance, community leaders, merchants and officials united with the officials of Loew's in making the inaugural a gala event.

In structural splendor, Loew's Pitkin represents, what Thomas W. Lamb, its architect, considers one of the most gorgeous examples of atmospheric theatre art. Like its monumental companion, Loew's Kings in the Flatbush district of Brooklyn, the Pitkin is specially designed for talking pictures and the stageband policy.

Install Wide Screen Device

Further indication that its construction makes provision for future potentialities of screen progress is offered by the Transtone Enlarging Screen, a new Loew's controlled invention which permits the magnifying of pictures on the screen to more than two times the present standard width.

The coming of color photography is also with the Pitkin architectural purview, for the color scheme was scientifically blended to prevent eye strain and distortion. From any seat in the house, therefore, the performance on the screen can be seen or heard with equal clarity.

Theatre in Line with Expansion

In commenting upon the opening of this house, Nicholas M. Schenck, president of Loew's, Inc., and Metro-Goldwyn-Mayer Pictures, said that it is in line with a nation-wide expansion program for his organization.

As a Broadway-type house, the Pitkin is committed to the policy of presenting the latest feature pictures and stageshows direct from the Capitol theatre, Manhattan. These lavish extravaganzas offer weekly many of the leading celebrities of the New York musical comedy, drama and variety stage, and are noted for their brilliant stage set-

(*Continued on next page*)

Paul and Ferral

Paul and Ferral Dewees whose likeness appears above are billed as "The Tapping Flapper and The Twisting Flipper" in the Publix unit "Radio Romance." This brother and sister have been in the show business a long time. While not as long as some they have had much experience in the last eight or 10 years. They have appeared in two of the Shubert shows in the last three years, "A Night in Spain" and "A Night in Venice," besides three times touring Publix theatres.

LOUIS ADRIAN

Conducting Orchestral Features *at the* Balaban & Katz ORIENTAL Theatre *CHICAGO*

Affiliated with PUBLIX

STAGE SHOWS

Philadelphia *Earle*

Week Ending November 23

The Earle theatre puts on a thoroughly enjoyable show this week with **Eddie White** as the genial master of ceremonies.

The **Five Blazers** put over some fast dancing. They are colored and for their first number are in evening dress with high hats and white gloves. In answer to an encore they return minus the hats and dance in unison. Then one after another dances fast and furiously while the others look on and applaud or beat time to the music. They are good and deserve the spontaneous applause at the close of their act.

Henry Raiguel and **Cecil** are burlesque acrobats who sandwich some really difficult stunts in with their very entertaining nonsense.

Beth Challace has an attractive stage personality and sings "When Sweet Susie Goes Steppin' By," and several other songs.

Eddie White sings "Painting the Clouds with Sunshine" with scenic effects, assisted by the ballet in yellow costumes.

Pat Henning can do a little bit of everything and do it well. He juggles three hats, plays a mandolin, does some clever dance steps, one of which he calls the "double triple wing," and tells jokes with a characteristic smile. He imitates an organ on a mandolin, dances a Russian jazz dance and has a personality which makes him a hit with the audience.

Bobby Ballom is a very military looking soldier in brilliant red and white uniform. He drags in a hobby horse with Belle Challace seated upon it as the ballet does a Hobby Horse Parade, while each of the entertainers comes forward and does his or her stunts.

Detroit *Michigan*

Week Ending November 21

The props department of Publix' productions made a wholesale raid on one of Kresge's stores, or maybe it was one of Woolworth's, before they got together all the stuff they needed for dressing the stage for the "Five and Ten Follies" which played the Michigan this week.

The ingenuous young man who conceived the idea for the show, and Publix doesn't give him credit in the billing, either, used all sorts of articles from ten cent stores and converted them into some exceedingly good looking futuristic scenery.

And then there was **Roy Sedley**, that inimitable zany, who practically is the whole show. Heaven help the other acts, because Roy is one of those irrepressible comedians who keeps coming on when others are doing the stuff and insists upon helping them out, much to the amusement of the cash customers.

Roy's been around here before with his wisecrackings and foolings and always has had a great reception. His stuff is very funny, and the audiences reward him with gales of laughter. While in town this week, Roy took time out to drop over to Toledo and get married. The young lady in the case is Mary Lee, a dancer now playing at one of the night clubs here. The romance bloomed along Broadway a year ago, so the press agents tell us, fell into a decline when Roy went on tour and bloomed again when Roy and Mary met again in Detroit this week.

Well, to get back to the show. It opened, as most of Sedley's acts do, with a series of revolver shots off stage and Roy ran on mumbling something about "being pretty sure her husband wasn't in Pittsburgh." Then came some rapid fire jokes by Sedley and then

(*Continued on page* 50)

Happenings this week and last. . . . Well at last **Al Kvale** has decided that two can live as cheap as one and was married the first part of last week. Here's wishing you lots of luck, Al, they all jump but not together, one at a time. . . . **Ray Baird** recently became master of ceremonies at the Aztec theatre in San Antonio, Texas, and **Ernest Hares** formerly an English Concert organist and more recently of Loew's State theatre in St. Louis, is also filling an indefinite engagement at the Aztec theatre. Hares was also the station organist of KMOX in St. Louis. . . . Loew's Midland theatre in Kansas City returned to their old policy of pictures and Vaudeville last week, let's hope there will be more announcements like this in the future. . . . **Stephen Boisclair** was recently named chief organist and general musical director of the Warner Brothers theatres in Albany and Troy, New York. Boisclair was formerly located at the Stanley theatre in Utica, in his new position he will be located at the Mark Ritz theatre in Albany. . . . **Leo Weber** is still the popular organist at Loew's Jersey City theatre regardless of reports to the contrary. . . . **Hy. C. Geis** organist of the Stanley theatre in Jersey City has an organ novelty for Christmas that Dawson reports is a knockout and also very reasonable. . . . **Horace Heidt and His Californians** after a very successful four weeks at the New York Hippodrome, has repeated his success at the Philadelphia Fox, and will now be featured at the Academy or the Audubon theatres, New York City. . . . **Arlo Hults**, featured organist at the Chester Theatre, Bronx, New York City, has been severely ill with the "flu" but is now back on the job. **Edward Schwartz** was replacing him, while he was ill. . . . **Jerry Coe**, the wizard accordionist and leg mania dancer is breaking in a new presentation act to be known as **Jerry Coe and Bros.** His brothers, **Larry** and **Harry Donatella** will be featured with him. They will do an act of accordion playing and leg mania dancing. . . . **Jay Mills**, the popular M. C. formerly of the Branford and lately of the Ritz, Elizabeth, New Jersey, has just opened at the Enright, Pittsburgh. . . . Teddy **Joyce**, formerly of the Penn, Pittsburgh, has just opened at the Loew's Jersey City theatre, Jersey City. . . . **Verne Buck** of the Uptown, Chicago, is now M. of C'ing at the Mastbaum, Philadelphia. . . . I understand that **Charles Kaley** has been given the male lead in the musical comedy success "Good News" to be produced by M G M. . . . **Wingie Munoe** the "Louisville Harmony King" and his recording orchestra will furnish the music for the new cafe called My Cellar. **Charlie Rose** will act as master of ceremonies. . . . **Norman Stepp** and his orchestra have been alternating with **Wayne King** at the Aragon and Trianon ballrooms on Saturday and Sunday nights. . . . **Russell Cookie** master of ceremonies at the Avalon and Capitol theatres made an appearance in the Fair's Toyland with **Esther Ralston** and **Olive Olsen** last week. . . . **Charlie Crafts** and **Jack Dempsey** acted as masters of ceremonies at the South Shore American Legion's benefit for the disabled Vets. the other night. Crafts directed the Band and alternated with Dempsey in introducing the acts. . . . Fanchon and Marco signed **Van and Schenk** for one week at the Fox theatre in San Francisco to work with their "Art and Taps" idea. . . . **Toots Novelle** is now appearing with a Fanchon and Marco unit called Let's Pretend Idea. . . . **Markel and Faun** I understand have been written in the "International" idea of Fanchon and Marco. **Ed and Morton Beck** and the **Four Hi Hatters** are also slated for an Idea shortly. . . . **L. Carlos Meier** is now acting as master of ceremonies at the Elsinore theatre in Salem, Washington, for the Fanchon and Marco units. . . . **Harry Zimmerman** has been vacationing in New York City and will soon be back home. . . . **Milton Slosser** popular St. Louis organist was transferred to the Enright theatre in Pittsburgh with the strike of the musicians there and has been meeting with great success in presenting his original organ novelties there. . . . Before I forget be sure to write in for the questionnaire to fill out for the **1930 Motion Picture Almanac.**

W. S. Russell

Loew Opens House

(*Continued from preceding page*)

tings, rich costumes, and the chorus numbers by the famous Chester Hale girls. They are the creations from the gifted mind of Chester Hale and Arthur Knorr, who stage them under the personal direction of the nationally famed Louis K. Sidney. Loew's Pitkin is under the managing direction of William Saxton, well known locally through his management of Loew's Valencia in Jamaica and other leading theatres in Brooklyn.

Of Hispano Design

The theatre, of lavish Hispano-Moresque design, suggests the famous Alhambra in Spain. Its rich ornamentation and decorative art works excite the admiration of all who enter its portals.

Entering from Pitkin avenue, one is struck first by the foyer ceiling, a polychrome vault, of coffered design and heavily onramented. Underfoot is heavy carpeting, in henna and peacock blue. The carpets were specially woven in Europe, according to Mr. Saxton. Spacing the walls are handsome throne chairs, pottery and ornaments.

The walls are decorated with majolica plaques and embroidered banners. To the left of the auditorium doors is the ornamental staircase leading to the mezzanine floor with its loges and balcony seats. On the mezzanine floor are the lounges, women's and men's rest suites, telephones and other conveniences, all opening off a spacious promenade which parallels on one side of the lobby. This handsome promenade is enriched with Spanish furniture, splendid paintings and beautiful tapestries. At one end is a high and elaborately decorated fountain of brilliant-hued marble and tile.

Persian Motif in Lady's Suite

The ladies' suite on the mezzanine floor is in Persian style, with furnishings imported from the orient. The men's suite is Moorish, with an interesting collection of African tribal weapons in the smoking room.

We next entered the auditorium where the wealth of Hispano-Moresque decoration reached its apex of magnificence. The polychrome color scheme here softens while the decorative design fairly leaps into a more striking intricacy of detail. The effect is that of a vast garden, beneath a domed blue, clouded sky, enclosed by high sculptured walls which are surmounted with elaborately carved towers, balcony and statues. The front wall is penetrated below the proscenium arch, making room for a vast stage.

Navara Master of Ceremonies

As master of ceremonies, the theatre presents Leon Navara, a Vitaphone star and brilliant pianist and violinist. Navara made his first bid for Brooklyn favor at the head of his "Aristocrats of Jazz," a versatile stageband of young musicians.

Conducting the Pitkin Grand Orchestra is Gerard Carbonara, maestro whose service in picture houses has long been distinguished. In addition to his fame as an orchestral leader he has won honor as an operatic composer.

The Robert Morton organ in this theatre is as fine and costly as any in the world, and is presided over by John Gart.

For the first feature on its screen, Loew's Pitkin offered M G M's gay collegiate musical comedy, "So This Is College." The premiere stage presentation is Arthur Knorr's "Cafe de Paree," headlined by Emile Boreo, international comedian who won American fame in the first "Chauve Souris." The other features of this flashy revue are the Lassiter Brothers, comedy acrobatic dancers, late features of John Murray Anderson's "Almanac;" Duffin and Draper, also featured in the "Almanac" and also in the Folies Bergere as adiago dancers; Jeanne Walton, singer; Jack Hanlen, eccentric dancer, and the 20 Chester Hale girls. (Report of stageshow on following pages.)

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in
The Sacred Flame

Helen Morgan sings
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in
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and
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STAGE SHOWS

(*Continued from page 48*)

the curtain went up to disclose the first of the futuristic settings.

The stage was draped in black. In front of the drapes was a huge tree made out of pots and pans, spoons, nutmeg graters, cake tins and other aluminum ware from the five and ten. Some realistic weeds grew in front of the tree, manufactured by placing funnels, one on top of the other, until they grew to a great height and bent gracefully over.

The **Sorrel Steppers**, six boys and six girls in the costumes of the 1860's, tripped on to do a little dance to the tune of "Strolling Through the Park One Day." Then came **June Carr** and **Phil Arnold** to sing "Bashful Baby" and to do some nice stepping.

Sedley came back for a lot more fooling and then a piano was pushed on stage to allow **La Granna** to display his ability as a pianist under difficulties. La Granna can pound out tunes with his back to the instrument and when his head is hidden under the keyboard, much like an ostrich with its head in the sand.

Then came the next of the five and ten sets. This was a military scene, with cannons made out of oatmeal boxes and similar round packages and with their wheels fashioned from biscuit tins. For ammunition there were piles of canned goods. Aha, and we have long suspected the deadly qualities of certain of such articles!

The Sorrel Steppers were on in this scene, the boys in gray and white uniforms patterned after those worn by West Point cadets, and the girls in uniforms of a deep orange and wearing shakos with high white plumes.

One of the girls in this number did a dandy specialty dance to the tune of "Sweethearts on Parade," the high spot being a series of difficult splits and flying leaps across the stage during which the boys caught her.

June Carr was back for a song, "Come on Out and Come on Into My Arms," and a dance specialty.

The finale brought to light a stage set made entirely of crepe paper, the girls also being in costumes in which crepe paper was predominated. As a closing number, Sedley sang a nut song about bananas and Swiss cheese. You've probably heard it, as it is one of the standard numbers of his act.

It was a darn good show. Sedley so far overshadowed the others in the cast, with his continual fooling, that it is too bad that such good acts had to compete with him. But the audience showed by their hearty applause that they had got their money's worth and then some, and after all, that's what the production managers are aiming for—to keep their public satisfied.

Pittsburgh *Enright*

Week Ending November 22

The stage offering called "Melody Land" proves to be a colorful as well as tuneful entertainment. The backdrop is unique, inasmuch as a country road is done in the form of a piano keyboard, and a building shaped like a violin is labelled "Viol Inn." The act opens with the entire ensemble and orchestra on the stage, and one of the band boys is singing via megaphone: "A Pretty Girl Is Like a Melody."

Jay Mills, m. c., sings "True Blue Lou," putting it over with a dramatic reading. Jay also offers a piano solo. Special mention must also be made of the band's rendition of "Piccolo Pete." How the boys put this number over is nobody's business.

Then, too, the Rockets do a toe tap dance which is a beautiful thing to see, the "spot" playing on their limbs only.

Webster and Marino put on a good acrobatic dance act. Webster does a Russian turn which scores plenty. **Lillian Shea** is another of those average "Blues" singers.

Harry Downey proves to be a versatile comedian. As Madame Risk-Kay, Russian prima donna, he puts over some good gags.

Four of the theatre's ushers, trained by **Milton Slosser**, guest organist, sing "Pagan Love Song" very prettily and get a big hand. The act has a great finale with ten pianos on the stage being played by as many girls.

Indianapolis *Indiana*

Week Ending November 29

The stage presentation this week has some bright spots, most of them, however, being in band numbers. The revue is entitled "Velvet Revue" wih **Charlie Davis** and his band. It introduces several of the latest style in women's gowns of transparent velvet.

Deagon and Cannefax are the featured act in the state unit. They have an original and smart comedy offering. **John Quinlan**, singer; **Walter Walters and Company, Blair and Thornton** dancers; **Thelma Lee** and **Mary Reade** ballet are included in the cast.

San Antonio *Majestic*

Week Ending November 22

On the stage of the Majestic theatre this week is a blue ribbon show and one that is a sure cure for the blues, or whatever you may have.

Jimmy Allard, the headliner on the bill in his "Journey's End" sketch along with his company of five dancers, singers and what nots grab a large portion of the applause.

The Yankee Fiddler, **Charles Althoff**, is the other principal on the show, cuts and saws up many new farm tunes that takes the house by storm, including his patter and violin that almost talks.

Two Blossoms, a pair of youthful girls, go over nice with their dancing and singing and prove to be A Number One Dancers.

Crage, Dunbar, Nile and Company are next seen in a cute skit, attractive scenery and in the back drop is seen a patchwork design with needle and all which makes a pleasing sight to the eye.

The opening act on the show is the **Armstrong Brothers**, though they are only on the stage for about four minutes and that four minutes are crowded with thrills of the highest order.

Vernon Geyer is heard with his pleasing organ solo and other features on the program includes the usual short subjects, and **Eddie Sauer** and his Majestic Music Makers completes the entertainment.

The feature picture was the William Fox Movietone drama "Frozen Justice," starring Lenore Ulric and Robert Frazier.

Brooklyn *Loew's Pitkin*

Week Ending November 29

The inaugural program of this beautiful house opens to an Overture by the Grand Orchestra called "Divertissement Musicale," which is led in a masterly manner by **Gerard Carbonara.** Dedicatory greetings by the management and a special short by a number of M G M stars follows. An M G M-International Newsreel and then the Organ Solo Feature, introducing **John Gart** at the console. Gart offered a selection of Gypsy melodies for his opening program. He was followed by the stage presentation, "Cafe de Paree" which was staged and devised by Arthur Knorr, under the personal supervision of Louis K. Sidney. Opening to a scene in one in which sixteen Chester Hale girls, in full dress suits, sing, "On a Night Like This," then offer a well done dance routine as **Leon Navara** enters. Navara makes a pleasing appearance, speaks distinctly and will undoubtedly make good here. He made the usual curtain speech which seemed to win him to the audience right from the start. He then introduced **Jack Hanlen**, who enters as the curtain parts, disclosing a modernistic cafe scene.

Hanlen offers a routine of high-kicking and whirling dances. He is followed by **Duffin and Draper**, young fellow and young lady, who do their own

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WALZER
Eddie
DYER

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original and inimitable "Rag Doll" adagio routine to a very fine reception.

Navara then announced to the audience that he had written a special song which he and his band then played. The number is called, "To Think You Belong to Me." It was very well played and received the whole-hearted response from the audienc.

The **Lassiter Brothers,** in French Naval costumes, next offered a clever and well done comedy acrobatic routine and then followed with a straight acrobatic tap routine that earned them an encore. Navara proves that he is a pianist of skill when he offers a medley of selections and an extremely clever interpretation of a piano-player in the old-fashioned "nicholodeon." He was very well received. The Chester Hale girls, dressed as Apaches next enter, and sing "My Man" as they dance the Apache.

The international star, **Emile Boreo,** enters and sings in his own inimitable manner, the French character songs that have made him famous. His own original "Dance of the Wooden Soldiers" stops the show, and he encores with his impression of (I believe it was) Sarah Bernhardt, singing "La Marsellaise." He is forced to encore two times, his final one being the closing number, as the ballet, in beautiful costumes, enter stage as curtain lowers, and form a beautiful picture.

Chicago *Stratford*

Week Ending November 23

Ted Leary is back in his old back yard, this time as band leader and master of ceremonies. When Leary went away the last time he was Master of Ceremonies but returned a director.

The stage was a bit more dressed up than usual and the drops looked more elaborate. Ted made his appearance to a nice applause. He introduced the **Kay Sisters.** The two girls were good and received the same kind of hand.

A novelty band number made a big hit. Each member of the orchestra played a different number and made it blend. The number sounded great and received considerable applause. An encore was necessary.

Two fellows, one who played in the old Born and Lawrence team, and another unannounced, took the limelight next. They gave a fairly long act to a pleasing hand. The boys used Leary as a foil.

The lamp post juggler, introduced as **Mr. Bendover,** who made a fair hit at the Chicago a few weeks ago, took a nice bow. He balanced himself on top of a post using his mouth as the only support.

Ted Leary sang "Deep in the Hour of Love." And how this boy puts over his number is nobody's business. The applause rang out finally, so Ted returned the appreciation with a chorus of "Satisfied."

The usual routine of the artists appearing doing their bit for the curtain. The Stratford presented a very good picture this week titled "The Lady Lies." It was a Paramount special.

Milwaukee *Wisconsin*

Week Ending November 21

The weather in Milwaukee became rather cold this week, but on the stage at the Wisconsin theatre Fanchon and Marco's Watermelon Blues Idea waxes warm and sunny. Before a real watermelon setting the 16 Southern Steppers, eight men and eight girls, flash their stuff.

The men are dressed in grey and the girls in red and black costumes and they step a sort of dance medley which includes snatches from the Black Bottom, Varsity Drag and Charleston.

"O Baby Look What You've Done to Me" and "Hungry Women" comprised the two selections offered by the band, **Frankie Jenks** singing the songs in each instance. An old fashioned costume song and dance number by the Southern Steppers is delightfully done and received good applause.

Mammy and Her Picks, a song and dance number, with some lively dancing by the "picks" of the troupe and dancing and singing on the part of "Mammy" goes over big.

Ted Ledford offers two song selections, "End of the Road" and "Somebody and Me." Ted has a fine voice and is well received.

The finale finds the chorus wearing black masks dressed in varied colored clown suits stepping it up with tambourines.

Atlantic City *Earle*

Week Ending November 21

"Rhythm Blues," the presentation this week, offers the finest production Atlantic City has had, since the inauguration of the stage-band policy and the acquisition of **Benny Ross** as master of ceremonies.

Opening to a beautiful blue and silver setting, the **Earle Dancing Ensemble,** headed by Betty Schofield, sing "Blue Shadows," and then do a very well routined and peppy dance. Ross, who has become very popular at this house, enters to a fine ovation and

(*Continued on next page*)

Hollywood Tunes

HOLLYWOOD, Nov. 26.—Lou Alter has completed a vest pocket film revue of his "Manhattan Serenade" for M G M. He is now working on "Flower Garden," which Marty Brooks will direct. Other writers on the same production are Fred Fisher, Ager and Yellen and Howard Johnson. Two of the numbers completed are titled "I've Got a Little Love Song" and "Ching, Ching, Ching." Fred Fisher is responsible for the Oriental tune and Ager and Yellen wrote the other.

Herbert Stothart and Clifford Grey have been chosen to write the music for "Madame Satan." Cecil DeMille will direct the film for M G M. Other song writers are expected to assist in the music when the film starts production. Stothart and Clifford are rated as ace writers. Clifford is a leading English-American lyric writer. Stothart is the composer of "Rose Marie," "The Song of the Flame" and is rated as one of the finest light opera composers.

* * *

Irving Berlin seems to think that "Let Me Sing" will be the hit number in Al Jolson's new film, "Mammy." He claims that it is a typical Jolson song. Jolson has hopes that "To My Mammy" will break records. While Jolson and Berlin fail to agree the technical crew of the picture claim "Looking at You" will be most popular.

There are five numbers and Jolson sings all of them. While Jolson, Berlin and the technicans argue, along comes the song editing department of Warner Brothers rating "Knights of the Road" and "Here We Are" as "highly commercial." All that can be said is that the songs will be published when the film is released.

* * *

Lee Zahler was one to sign the dotted line this week at the Darmour studios. He recently completed his assignment with Universal. Zahler will write incidental music for Darmour's "Record Breaker" series and the Mickey McGuire comedies. In addition to that he will score the films.

* * *

The new 1930 edition of the *Motion Picture Almanac* will devote a section exclusively to music and its "makers." Every branch is to be represented. Besides the information contained in the volume, there will be biographical sketches of every song writer, musical conductor and musican in the studios of Hollywood. Nothing will be omitted.

Address a card or letter to the *Motion Picture Almanac* at 1605 Cahuenga boulevard, Hollywood. One or more of the blanks will be sent. There is no obligation.

—MADAME OCTAVE.

MLLE.

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Personal Direction Sam Bramson Wm. Morris Agency

WEEK OF NOV. 29—ORIENTAL, CHICAGO
WEEK OF DEC 6—UPTOWN, CHICAGO

P. S.—BE SURE TO SEE AND HEAR ME IN MY FIRST STARRING-ALL-SINGING PARAMOUNT SHORT SUBJECT OF FRENCH SONGS

ORGAN PRESENTATIONS OF GREAT SONGS

SMALL SLIDE SETS

(I'm a Dreamer)
AREN'T WE ALL?
from "Sunnyside Up"

LITTLE BY LITTLE
from "The Sophomore"

LOOK WHAT YOU'VE DONE TO ME
from "Why Leave Home"

DANCE AWAY THE NIGHT
from "Married in Hollywood"

THE RIGHT KIND OF MAN
from "Frozen Justice"

MARIANNE
WHEN I SEE MY SUGAR
(I Get a Lump in My Throat)
from "Marianne"

IF YOU BELIEVED IN ME

SPECIALS

Medley of Hits from "Sunnyside Up"
Introducing
IF I HAD A TALKING PICTURE OF YOU
AREN'T WE ALL?
SUNNYSIDE UP
YOU'VE GOT ME PICKIN'
PETALS OFF O' DAISIES

Medley of AL JOLSON hits from
SAY IT WITH SONGS
Introducing
LITTLE PAL
WHY CAN'T YOU
USED TO YOU
I'M IN SEVENTH HEAVEN

We Also Have Individual Chorus Sets for All Our Songs

Write for All Slides and Information to
SAM LERNER, Mgr. of Publicity
De Sylva, Brown & Henderson, Inc.
745 7th Ave., New York City

STAGE SHOWS

(Continued from preceding page)

introduces **Cuby and Smith**, who offer a pantomime comedy acrobatic routine that is quite mediocre and which slows up the show until the close of their act. Ross then announced "Melancholy" as a band number. This he led in a masterly style and to a good reception.

Harriet Hutchens was next introduced by Ross. She sang a "boop, boop a doop" number to Ross, much to the amusement of the audience. Her brother Bill, followed with a fair clog routine. The highlight of their offering was a skit about "the mortgage on the old homestead" as it is done in these modern times. Very cleverly done and it was received well by the audience.

The production number this week is particularly good. Ross sang a chorus of "Sweetheart of All My Dreams" as Betty Schofield gracefully waltzed, as the ensemble of 10 girls go into a beautiful dance formation. This was well received by the audience. At the finish of this number, **Bobby Gilbert**, who until now had been playing the violin in the band, interrupted Ross and in a laughable dialect endeavored to make Ross understand that he wanted to play a solo. Ross finally introduced him and he proved that he could (literally) make the violin talk. Bobby's inimitable manner of talking and fine playing earned him two encores.

Ross next announced his own number, "Spell of the Blues," which he sang in his marvelously clear and fine voice, as clouds appeared on a scrim and the ensemble, in blue costume circled Ross, who dramatized the "spell" marvelously well. After the second chorus, the ensemble offered a spicy dance routine as the band played "St. Louis Blues"—after which Ross picked up his number and closed the show. As the show caught the audience was reluctant to have it end and forced Ross to encore his number again.

TED MEYN

"the name is MINE"

organist

originality showmanship

virtuoso

serving time with

LOEW'S INC.

presenting

Original Creations

featured

at

LOEW'S MIDLAND THEATRE

Kansas City

Philadelphia *Mastbaum*

Week Ending November 23

The overture this week was "Pinafore," elaborately staged by **Robert Alton**, with the Mastbaum orchestra, the singing ensemble of 50 and the dancing ensemble of 32 participating. The scene was laid on the deck of the good ship "Pinafore" and the familiar music of the opera was pleasingly given by the orchestra. . . .

Stuart Barrie's singing lesson this week included two very tuneful numbers, "Miss You" and "Sweetheart's Holiday." "Shanghai Jesters" was a colorful stage presentation by **Verne Buck**, with the stage representing a night club in China and the stage band in Chinese costumes with mushroom hats. The number opened with a charming dance by the **Serova Girls** in gold costumes with Chinese hats. A novel twist was given to this dance by the fact that each member of the ballet had a miniature xylophone attached to her back on which the girl next to her played a tune as they danced.

Bemis and Brown, in collegiate dress, put across their act with great zest and their eccentric dance and swift tap dance to the strains of "East Side, West Side," brought rounds of applause.

David Huston, a member of the stage band, sang "Tiptoe Through the Tulips" so well that he was compelled to repeat it and Verne Buck followed with a saxophone solo that was well liked.

The **Williams Sisters**, blues singers, really put it over in good style and were loudly applauded for their offerings.

Seed and Austin were amusing with their clowning and slapstick comedy, the imitation of a monkey being particularly funny.

The Serova Ballet, in glittering spangles and triangular headdresses with masks in the rear so that they appeared to face two ways, gave an oriental dance and then seated themselves cross legged in a semi-circle keeping time with the music of the band. There was a brilliant and colorful finale like a scene in an oriental bazaar, in which the Serova Girls, and the Singing and Dancing Ensembles, all in gorgeous Chinese costumes, appeared on the stage.

San Francisco *Fox*

Week Ending November 21

The mysticism, beauty and lure of the Far East is brought to the stage of the Fox this week in the Fanchon and Marco revue of this name. It proves one of the most colorful offerings yet shown in this magnificent playhouse, with splendid temple settings, brilliant costumes and dances by native talent.

The stage presentation opens with a concert from the elevated pit in which **Rube Wolf** directs the Fox Grand Orchestra and the Vocal Ensemble through a splendid "Overture Classique." A feature of this is "Meditation from Thais," offered as a violin solo.

The stage act, "Far East," commences with the appearance of an European, tagged by an Oriental in brilliant costume, who proves none other than the versatile Rube, and who explains some of the customs of the Far East.

A girl in a canopied chair is carried in by four huge men and dances to be joined by the Sunkist Beauties in colorful and grotesque costumes. The curtain then goes up on a temple scene and a native dance is performed before a gilded statue, which comes to life and does a graceful turn.

A couple of male acrobats in Oriental costumes do a funny performance which shows considerable skill and ends with a dance in which somersaults play a part. They are followed by Rube Wolf who offers an especially difficult number on the trumpet, which wins merited applause.

A Korean episode follows, with an Oriental miss offering an American jazz song and dance called "Flippety Flop." The **Sunkist Girls**, dressed as coolies, and carrying great boxes of tea, come on and assist in the dance, making use of the boxes as tom toms.

Mae Usher lends a little Western atmosphere by singing "It's Not So Good in Hollywood" and "What Do I Care?" She has a style of singing quite her own and is applauded generously for her efforts along this line and for her ability to out kid Rube, which is quite an accomplishment.

The next offering is the Javanese episode and Frank Stever sings "Javanese Moon" while the Sunkist Beauties in costumes that have made Java almost as famous as its coffee, offer a colorful dance. The walls of the temple open to reveal living statues posing against elaborate backgrounds, while from below a throne appears on which is seated an image of the god with four arms, which writhe gracefully and fantastically. A couple, natives of Java, and members of the **Sanami Troupe**, come from the throne and do a native dance to the clashing of cymbals.

The act comes to a close with an adagio, in which four giants in scant attire hurl two girls about in a sensational manner that suggest the recent circus stunt in which a man is shot from a cannon, or the old advertisement of foods shot from guns. It is not a very artistic performance, but is at least thrilling. The rest of the act, however, is one of rare beauty.

San Antonio *Texas*

Week Ending November 21

One of Publix' greatest stage shows was presented this week at the Texas theatre.

John Murray Anderson's production, "The Theme of Love," is a plot story founded on the lines of musical comedy and the presentation is better in many respects than any other stage show to play the Texas in the last few months.

Ned Norworth, the comedian and headliner on the bill has headed many Broadway shows, and when it comes to entertaining, he is second to none.

Lillian Drew, clever and petite danseuse, who offers an acrobatic number that is well received.

John Walsh, as the author and composer does splendid in his singing of "Dream of My Heart," and "I Kiss Your Hand, Madam."

Anita Carol in the extra girl role does well in her singing, too.

The "vamp" of the movies is played by **Lillian White**, who sure knows how to strut her stuff.

Johnny Dale as the assistant director does a soft-shoe dance number in addition to his routine as the A. D.

"Vic" **Insirilo**, the Texas M. C., is given the role of the director of the movie and comes in with his Melody Makers in a comedy novelty number in which the boys are given an opportunity to burlesque some famous men.

Ernest Hauser and grand orchestra, are heard in a delightful musical treat; and **Earl Abel** offers an organ novelty that is pleasing.

The feature picture for the week was "The Taming of the Shrew," with America's Sweetheart, Mary Pickford and Douglas Fairbanks. Next week the Texas theatre will present another big New York Publix stage unit along with several novelty surprises.

Other specialties on the program includes; the Paramount Newsreel; Organ club song slides and a comedy.

Boston *Metropolitan*

Week Ending November 20

The Frank Cambria revue, "Tropical Nights" opens on a scene in the tropics. **Harry Spear** enters singing with the **12 Dave Gould Girls** supporting with feathered savage costumes. They stage a barbaric march with eccentric dance steps.

The second revue opens with the Met orchestra dressed in white duck suits with the back drop of tropical waters.

Cecile Blair, dressed in black and white, completes an extremely clever acrobatic dance. **Kambaroff**, dressed in artistic costume of autumn shades, plays a baby accordion with great dexterity and ability, doing acrobatic stunts while he plays and sings. The Dave Gould Girls re-appear, climbing up and down ladders while Harry Spear sings "Stairway Into Your Heart." The girls are dressed in pastel shade costumes with ermine cuffs.

The **Kelleher Sisters** enter with **George Lynch** leading, singing "Stairway Into Your Heart" and glide into "Where Did You Get Those Eyes?" and "I Want to Be an Iceman." Meanwhile one of the group dances the latest sensation, the Boom-Boom.

Ernest Nelson and **Floyd Christy** then burlesque an acrobatic act which afforded great amusement to the patrons. They encored with a clever slow-motion trick dance.

Morton Downey as master of ceremonies sang "Irish Lullaby." The grand finale occurred with everyone singing "Stairway Into Your Heart" with the Dave Gould Girls descending in the back stage on swings of flowers.

"THE TAPPING FLAPPER AND THE TWISTING FLIPPER"

PAUL and FERRAL

IN

PUBLIX "RADIO ROMANCE" UNIT

WEEK OF DEC. 7—DENVER, DENVER WEEK OF DEC. 14—RIVIERA, OMAHA

FORMERLY WITH SHUBERT'S "NIGHT IN SPAIN" - "NIGHT IN VENICE"

THANX TO WM. MORRIS

Hello Everybody—I hope none of you ate too much turkey Thansgiving Day and I trust you all had a very fine time.

* * *

Leo Feist is publishing a "hit" number called, "Love Me," that has had four titles and has been a hit in each country. The original name in France for it was, "Deja"; in England it was, "Tomorrow," and in Germany it was known as, "Sweetheart."

* * *

Remick has published the entire score for the First National picture, "Little Johnny Jones." The songs in it are, "My Paradise," "Go Find Somebody to Love," "She Was Kicked on the Head," and "Straight, Place and Show."

* * *

For the first time in phonograph record history, two major companies, Brunswick and Columbia, have released discs containing the songs in a production, in medley form and in fox-trot arrangement. . . . Columbia has just issued a back-to-back fox-trot medley of the **Robbins Music Corporation's** hit songs from "Broadway Melody" and "Hollywood Revue." The recording was the work of **Ben Selvin** and His Orchestra. . . . The Brunswick medleys, of the same song successes of these productions, are contained on two separate discs and are the interpretations of the Colonial Club Orchestra. . . . These recordings were made despite the fact that all the song hits from "Broadway Melody" and "Hollywood Revue" had already been released in vocal and instrumental form.

* * *

I was in Atlantic City and Philadelphia during the past week and at the Earle theatre, Atlantic City, I had the pleasure of hearing **Benny Ross,** that versatile master of ceremonies, sing, as a production number, **Irving Berlin's** "Spell of the Blues." That young fellow has a beautiful voice and sure can put over a number of this kind. He stopped the performance and was forced to encore this number twice. . . . I hadn't seen **Verne Buck** for a year so I dropped in on him, at the Mastbaum, where he is now officiating as master of ceremonies, I found him to be the same fine fellow he always was, perhaps a little more matured, that has but helped to make him the perfect m. c., and from the looks of things down there, Verne will make the greatest success of his life there.

* * *

Benny Davis and **J. Fred Coots,** partners of **Harry Engel,** of the firm of **Davis, Coots and Engel,** are the co-writers of their firm's best sellers at present. Their latest numbers are, "I'm Only Making Believe," "Billie" and the hit song from Harold Lloyd's "Welcome Danger" picture, "When You Were Mine."

* * *

Long before **Ernie Golden's** new fox trot was given its regular title of "Dancing Butterfly" it had established itself as a novel chromatic tune, about which everyone was talking. . . . Golden, at one time, considered calling his piece merely "Chromatic," believing that the title would speak for itself and would immediately identify the song. It was decided, however, that this name would be too technical for the average popular music lover. Consequently, since the airy light melody suggested nothing so much as a dainty butterfly, the present title was selected. Golden, because of the **Edward B. Marks Music Company's** success with his last song, "The Toymaker's Dream," decided to give this new number to this concern as the logical follow-up tune. **Joe Nussbaum** wrote the piano and orchestra arrangements, while **Milton Pascal** did the lyrics. . . . The Marks Company is counting on this song from many angles. In the first place, according to Herb. Marks, the chromatic strain is bound to attract attention whenever it is heard, then again, the melody is not only novel but really musically beautiful especially in the trio strain used in the vocal arrangement, and finally, indications even before official publication point to a ready counter sale and mechanical break as there was already considerable demand for it.

* * *

Mills Music's latest number, "Say It After Me (I Love You)," boasts of a new twist, both in the construction of the lyric and the melody. **Mitchell Parrish, Mac Liebman** and **Murray Rumsey** are the writers.

E. F. Dawson

ORGAN SOLOS

Bob West (Brooklyn Paramount) offered a special organ concert this week to commemorate the first anniversary of this house. Assisting him, at the twin console, was **Elsie Thompson.** West opened the solo with "Here We Are," then orally tells of the history of the house, and introduces "Tip Toe Thru the Tulips," which he assists the audience in singing. He then introduced Miss Thompson, who sang, "Sweeter Than Sweet" through a "mic" attached to her console. Both of them then played "Hallelujah" as slides with special lyrics were flashed on the screen, and the audience sang. They both played "Ain't Misbehavin'" for the closing number. The response from the audience was good, but it was not as good as when West offers his own community stunts. (That is no reflection on Miss Thompson, because she is an accomplished musician and singer herself, but it is a reflection on the heads of the music department of Publix who surely should see that West has built up a following of his own, who do not want an outsider to break into their enjoyment of their favorite.)

Leonard Smith (Chicago Avalon) offered an appropriate and well received solo called "Campus Cutups" to the audience last week for their approval. As if to show their appreciation they really sang their heads off and he had to oblige by playing an encore. With special material for each college he introduced each college song and the audience seemed divided for they applauded and sang with about the same volume for Illinois, Chicago, Wisconsin, Northwestern but when they flashed Notre Dame on the screen I doubt if there were many in the house that did not sing. This forced him to take an encore in which he repeated the war song of Notre Dame.

Emil Koeppel (Loew's Cleveland Park) This being Thanksgiving week, Emil offered a novelty solo titled "My Wife Is on a Diet." The novelty opened with a comedy cartoon number about dieting. There is a special chorus by the organist built around the number "I'll Do Anything You Say." The number dealt with turkeys, good eats, etc. This is followed by suggestion of three ways to keep thin after the big day. Songs used for the community singing were "I'll Close My Eyes to the Rest of the World" and "Here We Are." Special colored lights blended by manager Lewis Mumaw resulted in a pretty effect.

Broadway Beauty Chorus Arrives for Whiteman Revue

The famous Russell Markert dancers, a bevy of seventeen New York beauties who will form the nucleus of the chorus in the "King of Jazz Revue," have arrived at Universal City. They came to Los Angeles directly from New York, where for the past two years they have been appearing in presentations at the Roxy Theatre. Previously they were seen in such shows as "New Americana," "Animal Crackers," Earl Carroll's "Vanities," George White's "Scandals," "Rain or Shine." and many other stage hits. Besides the Markert Dancers, Universal has just signed a number of Hollywood's loveliest girls to appear in the ensemble number, including Bessie Lee, Elaine St. Maur, Lucile Powers, Helen Hargrave, Marion Dabney, Renee Torres, Betty Caldwell, and Jeraldine Dvorak. The "King of Jazz Revue," starring Paul Whiteman and his band is being directed by John Murray Anderson, famous producer of the New York "Greenwich Village Follies," with Robert Ross as production manager and motion picture advisor.

Record Companies Release Medley Fox-Trot Recordings for First Time

For the first time in phonograph record history, two major companies, Brunswick and Columbia, have released discs containing the songs in a production, in medley form, and in fox-trot arrangement. Columbia has just issued a back-to-back fox-trot medley of the song hits from "Broadway Melody" and "Hollywood Revue." The recording was the work of Ben Selvin and His Orchestra. The Brunswick medleys, of the same song successes of these productions, are contained on two separate discs and are the interpretations of the Colonial Club Orchestra. These recordings were made despite the fact that all the song hits from "Broadway Melody" and "Hollywood Revue" had already been released in vocal and instrumental form.

BEST SELLERS
Week Ending November 23

No. 1

"Tip Toe Thru the Tulips"—(M. Witmark & Sons).

No. 2

"Singing in the Rain"—(Robbins Music Corp.).

"Painting the Clouds"—(M. Witmark & Sons).

No. 3

"Love Me"—(Leo Feist).

"Piccolo Pete"—(J. W. Jenkins).

No. 4

"Love Your Spell Is Everywhere"—(Irving Berlin).

"Am I Blue"—(M. Witmark & Sons).

No. 5

"Just You, Just Me"—(Robbins Music Corp.).

"Satisfied"—(Leo Feist).

"My Song of the Nile"—(M. Witmark & Sons).

"Pagan Love Song"—(Robbins Music Corp.).

No. 6

"All That I'm Asking Is Sympathy"—(Joe Morris).

No. 7

"Through"—(Donaldson, Douglas & Gumble).

"Look What You've Done to 'Em"—(De Sylva, Brown & Henderson).

"When My Dreams Come True"—(Irving Berlin).

"Lonely Troubadour"—(Santly Bros.).

"If I Had a Talking Picture of You"—(De Sylva, Brown & Henderson).

"How Am I to Know"—(Robbins Music Corp.).

"Little by Little"—(De Sylva, Brown & Henderson).

"Little Pal"—(De Sylva, Brown & Henderson).

"IF I HAD A TALKING PICTURE OF YOU"—(De Sylva, Brown & Henderson)—A great song and great picture hooked up together means only one thing and that is a hit. These boys not only wrote all the songs, but the book and dialog of "Sunnyside Up" and that's all any combination can do. By B. G. De Sylva, Lew Brown and Ray Henderson.

* * *

"YOU'LL NEVER BE FORGOTTEN"—(Shapiro, Bernstein & Co.)—A waltz ballad that is the theme song of "The Phantom in the House." A beautiful number. By Abner Silver and Maceo Pinkard.

* * *

"UNDER THE SPELL OF THE ROSES"—(Leo Feist, Inc.)—A fox trot ballad with real merit. A pretty love idea with a flower setting. Words and music by Ben Gordon and Frank Magine.

* * *

"CHANT OF THE JUNGLES"—(Robbins Music Corp.)—These two top notch writers have another song that is different from the average. It's featured in the Metro picture, "Untamed," and as befits this picture it is all about the jungle. Lyric by Arthur Freed, music by Nacio Herb Brown.

* * *

"SINCE I FOUND YOU"—(George & Arthur Piantadosi)—The theme song of the First National picture, "Fast Life." It's a pretty song and the fox trot melody is also very good. Lyric by Herman Ruby, music by Ray Perkins.

* * *

"HEART STRINGS"—(Milton Weil Music Co.)—A pretty idea. When one plays on the "Heart Strings" and makes of it an instrument what pretty music comes forth. By Charles Newman and Billy Baskette.

Sid Berman.

QUICK REFERENCE PICTURE CHART

Amkino

FLAMES ON THE VOLGA, or Bulat Batyr: Anna Wozjik, Yaroslavtsev. (L) 7000f. (R) Mar. 30, 1929.
GENERAL LINE (D): Special cast. Forthcoming release.
HER WAY (D): Special cast. Forthcoming release.
IN OLD SIBERIA (D): A Zhilinsky, V. Taskin. (L) 6500f. (R) July 20.
KATORGA (D): A. Zhilinsky, V. Taskin, V. Popov. (R) June 1. (L) 7500f.
KRASSIN: Special cast. (L) 7000f. (R) Feb. 19, 1929.
LASH OF THE CZAR, THE: Kachalov, Meyerhold, Stenn. (L) 6800f. (R) Feb. 9, 1929.
MAN WITH THE CAMERA (D): Special cast. (R) September.
MOSCOW TODAY (D): Special cast. (R) April 11. (L) 5000f.
NEW BABYLON (D): Sophia Magarill, Sergei Gerasimow, Peter Sobolewski, Elena Kusmina. (R) June 29. (L) 8000f.
PRISONERS OF THE SEA: O. Knipper, Tschechowa, N. Kutusow. (R) Apr. 13, 1929.
TWO DAYS: F. E. Samytschkowsky. (L) 6500f. (R) Feb. 1, 1929.
YELLOW PASS, THE: Anna Stenn. (L) 6600f. (R) Dec. 8, 1928.

Artclass

UNMASKED (D-AT): Robert Warwick, Sam Ash, Milton Krims, Lyons Wickland, Susan Corroy, William Corbett, Charles Slattery, Kate Roemer, Waldo Edwards, Roy Byron, Clyde Dillson, Helen Mitchell, Marie Burke. (L) Talking, 5449f.

Chesterfield

BELOW THE DEADLINE (D-Underworld): Barbara Worth, Frank Leigh, J. P. McGowan, Walter Merrill, Arthur Rankin, Virginia Sale, "Tiny" Ward, Lou Gory, Fred Walton, Bill Patton, Charles Hickman, Mike Donlin. (L) 5500f. (R) May 1, 1929. (NP) May 25.
CAMPUS KNIGHTS (CD): Raymond McKee, Shirley Palmer, Marie Quillen, Jean Laverty. (R) June 15, 1929.
CIRCUMSTANTIAL EVIDENCE: Helen Foster, Cornelius Keefe, Alice Lake, Charlea Gerrard, Ray Hallor. (L) 6200f. (R) Jan. 15, 1929. (NP) Mar. 23, 1929.
HOUSE OF SECRETS (AT-D): Marcia Manning, Joseph Striker, Elmer Grandin, Herbert Warren, Francis M. Cerdi, Richard Stevenson, Harry H. Southard, Edward Ringham. (L) 6100f. Sound only.
JUST OFF BROADWAY (M): Donald Keith, Ann Christy, Larry Steers, DeSacia Mooers, Jack Tanner, Syd Saylor, Beryl Roberts, Albert Dresden. (L) 6200f. (R) Feb. 15, 1929. (NP) Msr. 3, 1929.
PEACOCK FAN, THE (M): Lucien Prevai, Dorothy Dwan, Tom O'Brien, Rosemary Theby, Carlton King, Gladden James, David Findlay, James Wilcox, Fred Malatesta, Alice True, Spencer Bell, John Fowler. (L) 5300f. (R) Mar. 15, 1929. (NP) Mar. 23, 1929.

Columbia

ACQUITTED (T-D): Lloyd Hughes, Margaret Livingston, Sam Hardy, Charles West, George Rigas, Charles Wilson, Otto Hoffman.
BACHELOR GIRL, THE (D-TME): William Collier, Jr., Jacqueline Logan, Edward Hearn, Thelma Todd. (R) May 3, 1929. (NP) June 22. (L) Talking, 5967f; silent, 6245f.
BEHIND CLOSED DOORS (My): Virginia Valli, Gaston Glass, Otto Matieaen, Andre De Segurola, Fanny Midgley, Torben Meyer, Broderick O'Farrell, Otto Hoffman. (L) 5897f. (R) Feb. 24, 1929. (NP) June 15, 1929.
BROADWAY SCANDALS (TS-D): Sally O'Neil, Jack Egan, Carmel Myers, Tom O'Brien, J. Barney Sherry, John Hyams, Charles Wilson, Doris Dawson, Gordon Elliott.
COLLEGE COQUETTE (CD-AT): Ruth Taylor, John Holland, William Collier, Jr., Jobyna Ralston, Edward Piel, Jr. (L) Talking, 6149f; silent, 5566f. Recording on film and disc. (R) Aug. 5, 1929. (NP) Nov. 2.
DONOVAN AFFAIR, THE (D-AT): Jack Holt, Agnes Ayers, Dorothy Revier, William Collier, Jr., John Roche, Fred Kelsey, Hank Mann, Wheeler Oakman, Virginia Brown Faire, Alphonse Ethier, Edward Hearn, Ethel Wales, John Wallace. (L) Talking, 7140f; silent, 7189f. (R) Apr. 11, 1929. (NP) May 18.
ETERNAL WOMAN, THE (D): Olive Borden, Ralph Graves, Ruth Clifford, John Miljan, Nena Quartaro, Joseph Swickard, Julia Swayne Gordon. (L) 5812f. (R) Mar. 18, 1929. (NP) Apr. 6, 1929.
FAKER, THE (D): Jacqueline Logan, Charles Delaney, Warner Oland, Charles Hill Malles, Gaston Glass, Flora Finch, David Mir, Lon Poff, Fred Kelsey. (L) 5651f. (R) Jan. 2, 1929. (NP) Feb. 9, 1929.
FALL OF EVE, THE (CD-AT): Patsy Ruth Miller, Ford Sterling, Jed Prouty, Gertrude Astor, Arthur Rankin, Betty Farrington, Fred Kelsey. (L) Sound, 6245f. Silent 5799f. (R) June, 1929. (NP) July 20.
FATHER AND SON (D-AT): Jack Holt, Dorothy Revier, Helen Chadwick, Mickey McBan, Wheeler Oakman. (L) Talking, 6765f; silent, 6310f. (R) Apr. 22, 1929. (NP) May 18, 1929.
FLIGHT (AT-D): Jack Holt, Ralph Graves, Lila Lee, Alan Roscoe, Harold Goodwin, Jimmy de la Cruze. (NP) October 19. (TOS) Nov. 2.
FLYING MARINE, THE (D-TME): Ben Lyon, Shirley Mason, Jason Robards. (NP) June 29. (L) Talking, 5951f; silent, 5736f.
GREEN EYES: Forthcoming 1929 release.
GREENWICH VILLAGE: Forthcoming 1929 release.
HURRICANE (AT-D): Hobart Bosworth, Johnny Mack Brown, Lelia Hyams, Allan Roscoe, Tom O'Brien, Lelia McIntyre, Joe Bordeaux and Eddie Chandler. (NP) Sept. 21. Forthcoming 1929 release.
LIGHT FINGERS (D-AT): Ian Keith, Dorothy Revier, Carroll Nye, Ralph Theodore, Tom Rickets. (L) Talking, 5700f. (R) July 29, 1929. (NP) Aug. 31. (L) Silent 5573f. Sound 5700f
LONE WOLF'S DAUGHTER (T-D): Bert Lytell, Gertrude Olmstead, Charles Corrard, Lilyan Tashman, Donald Keith, Florence Allen, Robert Elliott and Ruth Cherrington. (L) Sound 7,154. Silent 6,186. (R) January 13, 1929. (NP) Nov. 2.
LOVE CAPTIVE, THE: Forthcoming 1929 release.
MELODY MAN, THE (T-D): William Collier, Jr., and Alice Day.
MURDER ON THE ROOF (AT-D): Dorothy Revier, David Newell and others.

Key to Abbreviations

C—Comedy
D—Drama
R—Romance
MC—Musical Comedy
F—Farce
M—Melodrama
W—Western
O—Operetta
My—Mystery

SOUND

AT—All Talking
M—Musical Score
T—Talking Sequences
E—Sound Effects
S—Singing

The foregoing abbreviations follow immediately after the title. As an example, CD-TME signifies "comedy-drama with talking sequences, musical score and sound effects."

OTHER ABBREVIATIONS

L—Length
NP—New Pictures
R—Release
TOS—T. O. Service

OBJECT ALIMONY (D): Lois Wilson, Ethel Grey Terry, Douglas Gilmore, Roscoe Karns, Carmelita Geraghty, Dickey Moore, Jane Keckley, Thomas Curran. (L) 6266f. (R) Dec. 22, 1928. (NP) Jan. 12, 1929.
POWER OF THE PRESS, THE (D): Douglas Fairbanks, Jr., Jobyna Ralston, Mildred Harris, Philo McCullough, Wheeler Oakman, Robert Edeson, Edward Davis, Del Henderson, Charles Clary. (L) 6456f. (R) Oct. 31, 1928. (NP) Mar. 9, 1929.
QUITTER, THE (D): Ben Lyon, Dorothy Revier, Fred Kohler, Charles McHugh, Sherry Hall, Jane Daly, Henry Otto, Claire McDowell. (L) 5671f. (R) Apr. 1, 1929. (NP) Mar. 9, 1929.
REDEMPTION: Forthcoming 1929 release.
RESTLESS YOUTH (D): Marceline Day, Ralph Forbes, Norman Trevor, Robert Ellis, Mary Mabery, Gordon Elliott, Coy Watson. (L) 6085f. (R) Nov. 30, 1928. (NP) Dec. 22, 1928.
SIDESHOW, THE (D): Marie Prevost, Ralph Graves, "Little Billy," Alan Roscoe, Pat Harmon, Texas Madesen, Martha McGruger, Esteban Clemento, Janet Ford, Paul Dismute, Bert Price, Chester Morton, Jacques Ray. (L) 5999f. (R) Dec. 11 1928. (NP) Feb. 16, 1929.
SONG OF LOVE (TS-D): Belle Walker, Ralph Graves, David Durand, Eunice Quedens, Arthur Houseman, Charles Wilson.
SUBMARINE (D-ME): Jack Holt, Dorothy Revier, Ralph Graves, Clarence Burton, Arthur Rsnkin. (L) Synchronized, 8374f; silent 8192f. (R) Nov. 12, 1928. (NP) Mar. 9, 1929. (TOS) Dec. 1, 1928.
TRIAL MARRIAGE (D-ME): Norman Kerry, Sally Eilers, Jason Robards, Thelma Todd, Charles Clary, Naomi Childers, Rosemary Theby, Gertrude Short. (L) Talking, 6639f; silent, 6506f. (R) Mar. 10, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 20, 1929.
WICKED ANGEL, THE: Forthcoming 1929 release.
YOUNGER GENERATION, THE (D-TM): Jesn Hersholt, Lina Basquette, Rosa Rosanova, Ricardo Cortez, Rex Lease, Martha Franklin, Julanne Johnston, Jack Raymond, Sydney Crossley, Otto Fries, Julia Swayne Gordon, Donald Hall, Bernard Siegel. (L) Synchronized, 7866f; silent 7246f. (R) Jan. 24, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 13, 1929.

Excellent

BROKEN BARRIERS: Helene Costello. (L) 5974f. (R) Dec. 1, 1928.
CLEANUP, THE: Delaney and Blake. (L) 5660f. (R) Jan. 25, 1929.
CONFESSIONS OF A WIFE: Helene Chadwick. (L) 6047f. (R) Dec. 10, 1928.
DREAM MELODY: Riche and Thelby. (L) 5050f. (R) Jan. 20, 1929.
DAVID VALLORY: Forthcoming 1929 release.
FANNY HAWTHORNE: Forthcoming 1929 release.
LIFE'S CROSSROADS: Hulette and Hamilton. (L) 5355f.
HEARTS AND MODELS: Forthcoming 1929 release. (R) Oct. 20, 1928.
MASQUERADE MARRIAGE: Forthcoming 1929 release.
MELLOWING MONEY: Forthcoming 1929 release.
ONE SPLENDID HOUR: Viola Dana, George Periolot, Allen Simpson, Lewis Sargent, Jack Richardson, Lucy Beaumont, Florence Cooper, Ernie Adams, Hugh Saxon, Charles Hichman. (L) 6129f. (R) May 1, 1929.
ORCHID WOMAN, THE: Forthcoming 1929 release.
PASSION SONG, THE: Noah Beery and Olmstead. (L) 5100f. (R) Oct. 20, 1928.
PENNY PRINCESS: Forthcoming 1929 release.
ROSES OF PICARDY: (R) Apr. 15, 1929.
WRECKERS, THE: Forthcoming 1929 release.

First Division

LINDA (ME-D): Warner Baxter, Helen Foster, Noah Beery, Mitchell Lewis. (L) 6775f

First National

BROADWAY BABIES (M-TME): Alice White, Charles Delaney, Fred Kohler, Tom Dugan, Bodil Rosing, Sally Eilers, Marion Byron, Jocelyn Lee, Louis Natheaux, Maurice Black. (L) 8067f (R) June 30 1929 (NP) June 22.
BRIDE OF THE REGIMENT (AT-D): Walter Pidgeon, Wallace Beery, Vivienne Segal and others.
CALIFORNIA MAIL (W): Ken Maynard, Dorothy Dwan, Lafe McKee, Paul Hurst, C. E. Anderson, Fred Burns. (L) 5446f. (R) Apr. 7, 1929. (NP) Apr. 20, 1929.
CAREERS (D-AT): Billie Dove, Antonio Moreno, Thelma Todd, Noah Beery, Holmes Herbert, Carmel Myers, Robert Frazer, Sojin. (L) 8435f. (R) June 2, 1929. (NP) June 22 (TOS) June 29.
CARELESS AGE, THE (CD): Douglas Fairbanks, Jr., Loretta Young, Carmel Myers, Holmes Herbert, Kenneth Thomson, George Baxter, Wilfred Noy, Doris Lloyd, Ilka Chase, Raymond Lawrence. (NP) Aug. 17. (L) Sound, 6308f.
CHEYENNE (W): Ken Maynard, Gladys McConnell, James Bradbury, Jr., Tarzan, William Franey, Charles Whittaker. (R) Feb. 3. (L) 5944f.
CHILDREN OF THE RITZ (ME-CD): Dorothy Mackaill, Jack Mulhall, James Ford, Eddie Burns, Lee Moran Kathryn McGuire, Evelyn Hall, Doris Dawson, Aggie Herring, Frank Crane. (R) Mar. 3. (L) Sound, 6565f. Silent, 6287f. (TOS) Mar. 2.
DANCING VIENNA (D): Lya Mara, Ben Lyon, Herman Picha, Kurt Garron, Olga Engl, George Burghardt, Gustav Charle, Julius Falkenstein, Arnold Korff, Eugene Burg, Albert Paulig. (R) Jan. 1. (L) 5683f. (NP) Feb. 2.
DARK STREETS (D-AT): Jack Mulhall, Lila Lee, Aggie Herring, Earl Pingree, Will Walling, E. H. Calvert, Maurice Black. (NP) Aug. 10. (L) Sound, 5416f; silent, 5514f.
DIVINE LADY, THE (D-TME): Corinne Griffith, Victor Varconi, H. B. Warner, Ian Keith, Marie Dressler, Dorothy Cummings, William Conklin, Montague Love, Julia Swayne Gordon, Michael Vavitch. (L) 9035f. (R) Mar. 31, 1929. (NP) Apr. 6, 1929. (TOS) May 11, 1929.
DRAG (D-TME): Richard Barthelmess, Lucien Littlefield, Katherine Ward, Alice Day, Tom Dugan, Lila Lee, Margaret Fielding. (L) 7642f. (R) July 21, 1929. (NP) July 13. (TOS) August 10.
FAITHFUL (D): Billie Dove, George Barraud, Montague Love and others.
FAST LIFE (D-AT): Douglas Fairbanks, Jr., Loretta Young, Chester Morris, William Holden, Frank Sheridan, Itay Hallon, John Sainpolis. (L) Talking, 7541f. (R) Sept. 29 1929. (NP) Aug. 31. (TOS) Oct. 5.
FORWARD PASS (T-D): Douglas Fairbanks, Jr., Loretta Young, Guinn Williams, Peanuts Byron, Phyllis Crane, Bert Rome, Lane Chandler, Allen Lane, Floyd Shackleford. (NP) Nov. 9.
GIRL FROM WOOLWORTHS (D-TS): Alice White, Charles Delaney, Wheeler Oakman, Ben Hall, Rita Flynn, Gladden James, Bert Moorehouse, Patricia Caron, William Orlamond, Milla Davenport. (NP) Nov. 9.
GIRL IN THE GLASS CAGE, THE (D-TME): Loretta Young, Carroll Nye, Matthew, Betz, Lucien Littlefield, Ralph Lewis, George Stone, Julia Swayne Gordon, Majei Coleman, Charles Selion, Robert Haines. (It) June 22, 1929. (NP) June 15. (L) Talking, 7159f; silent, 6705f.
GREEN STOCKINGS: Dorothy Mackaill and others. Forthcoming 1930 release.
GREAT DIVIDE (AT-MD): Dorothy Mackaill, Ian Keith, Lucien Littlefield, Ben Hendricks, Myrna Loy, Frank Tang, Creighton Hale, George Fawcett, Jean Laverty, Claude Gillingwater, Roy Stewart, James Ford, Jean Lorraine and Gordon Elliott. (NP) Sept. 21. (TOS) Nov. 16.
HARD TO GET (CD-AT): Dorothy Mackaill, Jimmie Finlayson, Louise Fazenda, Jack Oakie, Edmund Burns, Clarissa Selwynne, Charles Delaney. (NP) Aug. 10. (TOS) Sept. 28. (L) Sound, 7324f; silent, 5981f.
HER PRIVATE LIFE (T-D): Billie Dove, Walter Pidgeon, Holmes Herbert, Montagu Love, Roland Young, Thelma Todd, Mary Forbes, Brandon Hurst and Zasu Pitts. (NP) Sept. 21. (NP) Oct. 5.
HIS CAPTIVE WOMAN (D-TME): Milton Sills, Dorothy Mackaill, Gladden James, Jed Prouty, Sidney Bracey, Gertrude Howard, Marion Byron, George Fawcett, William Holden, Frank Reicher, August Tollaire. (L) 8305f. (R) Apr. 7, 1929. (NP) Mar. 2, 1929.
HOT STUFF (CD-TME): Alice White, Louise Fazenda, William Bakewell, Doris Dawson, Ben Hall, Charles Selion, Buddy Messinger, Andy Devine, Larry Banthim. (L) 6774f. (R) May 5, 1929. (NP) Mar. 22, 1929.
HOUSE OF HORROR (MyC-ME): Louise Fazenda, Chester Conklin, James Ford, Thelma Todd, William V. Mong, Emile Chautard, William Orlamond, Dale Fuller, Tenan Holtz. (L) 5919f. (R) Apr. 28, 1929. (NP) Apr. 13, 1929.
ISLE OF LOST SHIPS, THE (D): Jason Rohards, Virginia Valli, Clarissa Selwynne, Noah Beery, Robert O'Connor, Harry Cording, Margaret Fielding, Katherine Ward, Robert Homans, Jack Ackroyd and Sam Baker. (P) Sept. 21.
LAWLESS LEGION, THE (W): Ken Maynard, Nora Lane, Paul Hurst, J. P. McGowan, Frank Rice, Howard Truesdell, Tarzan. (R) Mar. 3, 1929. (NP) Mar. 9, 1929. (L) 6109f.
LITTLE JOHNNY JONES (D-T): Eddie Bruzzel, Alice Day, Edna Murphy, Robert Edeson, Wheeler Oakman, Donald Reed. (NP) November 9.
LOVE AND THE DEVIL (D-ME): Milton Sills, Maria Corda, Ben Bard, Nellie Bly Baker, Amber Norman. (L) 6431f. (R) Mar. 24, 1929. (NP) June 29.
MAN AND THE MOMENT, THE (D-TME): Billie Dove, Rod Laltocque, Gwen Lee, Robert Schable, Charles Sellon, George Bunny. (L) Talking, 7086f; silent 6539f. (R) June 23, 1929. (NP) Mar. 23, 1929. (TOS) August 3.
MOST IMMORAL LADY, A (D-TS): Leatrice Joy, Walter Pidgeon, Sidney Blackmer, Montague Love, Josephine Dunn, Robert Edeson, Donald Reed, Florence Oakley, Wilson Benge. (NP) September 28.
NIGHT WATCH, THE (D-ME): Billie Dove, Paul Lukas, Donald Reed, Nicholas Sousanin, Nicholas Bela, George Periolat, William Tooker, Gus Partos. (L) 6612f. (R) Sept. 9, 1928. (NP) Oct. 13, 1928.
PARIS (TS-D): Irene Bordoni, Jack Buchanan, Louise Closser Hale, Jason Robards, Margaret Fielding, Zasu Pitts. (NP) October 19.
PRISONERS (D-TME): Corinne Griffith, James Ford, Bela Lugosi, Ian Keith, Julanne Johnston, Ann Schaeffer, Baron Hesse, Otto Matieson, Harry Northrup. (L) 7800f. (R) May 19, 1929. (NP) July 20.
ROYAL RIDER, THE (W): Ken Maynard. (L) 5957f. (R) May 5, 1929.
SATURDAY'S CHILDREN (D-TME): Corinne Griffith, Grant Withers, Albert Conti, Alma Tell, Lucien Littlefield, Charles Lane, Ann Schaeffer, Marcia Harris. (L) 7950f. (R) Apr. 14, 1929. (NP) Mar. 9, 1929. (TOS) May 25.
SCARLET SEAS (D-TME): Richard Barthelmess, Betty Compson, Loretta Young, James Bradbury, Sr., Jack Curtis, Knute Erickson. L) 6237f. (R) Dec. 9, 1928. (NP) Dec 1, 1928. (TOS) Feb. 2, 1929.
SEVEN FOOTPRINTS TO SATAN (MY-ME): Creighton Hale, Thelma McNeill, Thelma Todd, Sheldon Lewis, William V. Mong, Sojin, Laska Winters, Ivan Christy, DeWitt Jennings, Nora Cecil, Kala Pasha, Harry Fitzgerald, Alonzo Rositto, Harry Tenbrooke. (L) 5405f. (R) Feb. 17 1929. (NP) Mar. 9, 1929.
SONG OF THE FLAME: Alice Gentle, Alexander Gray and others. Forthcoming 1930 release.
SHOW GIRL IN HOLLYWOOD: Alice White and others. Forthcoming 1930 release.
SMILING IRISH EYES (D-TS): Colleen Moore, James Hall, Claude Gillingwater, Robert Homans, Aggie Herring, Betty Francisco, Julanne Johnston, Robert O'Connor, John Beck, Edward Earl, Tom O'Brien, Oscar Apfel, Fred Kelsey, Otto Lederer (L) 8550f. (R) July 31, 1929. (TOS) Sept. 7. (NP) July 27.

SQUALL, THE (D-AT): Myrna Loy, Alice Joyce, Richard Tucker, Carroll Nye, Loretta Young. (L) 9629f. (R) May 26, 1929. (TOS) June 29.

SYNTHETIC SIN (D-ME): Colleen Moore, Antonio Moreno, Kathryn McGuire, Edythe Chapman, Montague Love, Gertrude Astor, Getrtrude Howard, Ben Hendricks, Jr., Raymond Tucker. (L) 6852f. (R) Jan. 6, 1929. (NP) Mar. 2, 1929.

TWIN BEDS (C-AT): Jack Mulhall, Patsy Ruth Miller, Armond Kallz, Gertrude Astor, Knute Erickson, Edythe Chapman, Jocelyn Lee, Nita Martan, ZaSu Pitts, Eddie Gribbon, Ben Hendricks, Jr., Carl Levinnes, Alice Lake, Bert Roach. (R) July 14, 1929. (NP) July 20. (L) Talking, 7,266f.

TWO WEEKS OFF (CD-TME): Dorothy Mackaill, Jack Mulhall, Gertrude Astor, Jimmy Finlayson, Kate Price, Jed Prouty, Eddie Gribbon, Dixie Gay, Gertrude Messinger. (L) 8017f. (R) May 12, 1929. (NP) May 11, 1929. (TOS) June 8.

WEARY RIVER (MD-TME): Richard Barthelmess, Betty Compson, George Stone, William Holden, Louis Natheaux, Raymond Turner, Robert O'Connor. (L) 7976f. (R) Feb. 10, 1929. (NP) Mar. 9, 1929. (TOS) May 18.

WEDDING RINGS (T-D): Lois Wilson, H. B. Warner, Olive Borden, Kathleen Williams, Aileen Manning, James Ford, Hallam Cooley.

WHY BE GOOD (CD-ME): Colleen Moore, Nell Hamilton, Bodil Rosing, John Sainpolis, Edward Martindel, Eddie Clayton, Lincoln Stedman, Louis Natheaux, Collette Merton, Dixie Gay. (L) 7507f. (R) Mar. 17, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 30, 1929.

YOUNG NOWHERES (D): Richard Barthelmess, Marian Nixon, Bert Roach, Anders Randolf, Raymond Turner, Joselyn Lee. (NP) October 9. (TOS) Nov. 23.

Fox

AIR CIRCUS, THE (MD-TME): David Rollins, Arthur Lake, Sue Carol, Charles Delaney, Heinie Conklin, Louise Dresser, Earl Robinson. (L) 7702f. (R) Sept. 30, 1928. (NP) Oct. 20, 1928. (TOS) Jan. 5, 1929.

BEHIND THAT CURTAIN (MY-AT): Warner Baxter, Lois Moran, Gilbert, Emery, Claude King, Philip Strange, Boris Karloff, Jamiel Hassen, Peter Gawthorne, John Rogers, Montague Shaw, Finch Smiles, Mercedes De Valasco, E. L. Park. (L) 8300f. (R) June 30, 1929. (TOS) Aug. 31. (NP) July 6.

BIG TIME (AT-CD): Lee Tracy, Mae Clarke, Daphine Pollard, Josephine Dunn, and Stepin Fetchit. Directed by Kenneth Hawks. (NP) Oct. 5.

BLACK MAGIC (D-ME): Josephine Dunn, Earle Foxe, John Holland, Henry B. Walthall, Dorotby Jordon, Fritz Feld, Sbeldon Lewis, Ivan Lindow, Blue Washington. (L) 5835f. Silent, 5855f. (R) June 2, 1929. (NP) Aug. 3.

BLACK WATCH, THE (R-AT): Victor McLaglen, Myrna Loy, David Torrence, David Percy, Joseph Diskay, Joyzelle, David Rollins, Lumsden Hare, Roy D'Arcy, Mitchell Lewis, Cyril Cbadwick, Francis Ford, Walter Long, Frederick Sullivan, Richard Travers, Pat Somerset, Claude King. (L) 8487f. (R) May 26, 1929. (NP) June 15. (TOS) July 6.

BLINDFOLD (D-M): Lois Moran, George O'Brien, Earl Foxe, Don Terry, Maria Alba, Fritz Feld, Andy Clyde, Craufurd Kent, Robert E. Homans, John Kelly, Philips Smalley. (L) 5598f. (R) Dec. 9, 1928. (NP) Dec. 8, 1928.

BLUE SKIES (CD-M): Helen Twelvetrees, Frank Albertson, Rosa Gore, William Orlamond, Claude King, Carmencita Johnson, Freddie Frederick, Ethel Wales, Adele Watson, Helen Jerome Eddy. (L) Silent, 5367f; sound, 5408f. (R) Mar. 7, 1929. (NP) Apr. 6, 1929.

CAPTAIN LASH (D-M): Victor McLaglen, Claire Windsor, Arthur Stone, Albert Conti, Clyde Cook, Jean Laverty, Frank Hagney, Boris Charsky, Jane Winton. (L) 5453f. (R) Jan. 6, 1929. (NP) Mar. 9, 1929. (TOS) Feb. 16

CHASING THROUGH EUROPE (D-TME): Sue Carol, Nick Stuart, Gustav von Seyffertitz, Gavin Gordon, E. Alyn Warren. (L) Silent, 5622f.; sound, 5581f. (R) June 9, 1929. (NP) Aug. 10.

CHRISTINA (D): Janet Gaynor, Charles Morton, Rudolph Schildkraut, Lucy Dorraine, Harry Cording. (L) 6955f. (R) Mar. 30, 1929. (NP) Aug. 3.

COCK-EYED WORLD, THE (D-AT): Lily Damita, Victor McLaglen, Edmund Lowe, Lelia Karnelly, Bobby Burns, Jean Bary, Joe Brown. (L) 10,611f. (NP) Sept. 7. (TOS) Oct. 5.

DRY MARTINI (D-M): Mary Astor, Matt Moore, Jocelyn Lee, Sally Ellers, Albert Gran, Albert Conti, Tom Rickets, Hugb Trevor, John T. Dillon, Marcelle Corday. (L) 7176f. (R) Oct. 7, 1928. (NP) Mar. 16, 1929. (TOS) Dec. 1, 1928.

EXALTED FLAPPER, THE (CD-ME): Sue Carol, Barry Norton, Irene Rich, Albert Conti, Sylvia Field, Stuart Irwin, Lawrence Grant, Charles Clary, Michael Visaroff, Don Allen, Landers Stevens. (R) May 26, 1929. (NP) June 22. (L) 5896f.

FAR CALL, THE (D-ME): Charles Morton, Leila Hyams, Ulrich Haupt, Stanley J. Sanford, Warren Hymer, Arthur Stone, Charles Middleton, Pat Hartigan, Ivan Linow, Dan Wolheim, Randolph Scott, Charles Gorman, Bernard Siegel, Willie Fung, Harry Gripp, Frank Cbew, Sam Baker. (L) Sound, 5313f; silent, 5285f. (R) Apr. 28, 1929, (NP) June 1.

FOUR DEVILS (D-TME): Janet Gaynor, Mary Duncan, Charles Morton, Barry Norton, Farrell MacDonald, Nancy Drexel. (L) 6500f. (NP) July 20. (TOS) Nov. 9.

FOUR SONS (D-ME): Margaret Mann, James Hall, Francis X. Bushman, Jr., Charles Morton, George Meeker, June Collyer, Wendell Franklin, Earle Foxe, Albert Gran, August Tollaire, Frank Reicher, Jack Pennick, Hughie Mack, Ruth Mix. (L) 8962f. (R) Sept. 2, 1928. (NP) Mar. 9, 1929. (TOS) Jan. 12, 1929.

FOX MOVIETONE FOLLIES (MC-ATS): Lola Lane, Frank Richardson, David Percy, Sue Carol, Dixie Lee, David Rollins, Sharon Lynn, John Breedon, Stepin Fetchit. (L) 8291f. (R) May 25, 1929. (NP) June 15. (TOS) June 29.

FROZEN JUSTICE (D): Lenore Ulric, Robert Frazer, Louis Wolheim, Ullrich Haupt, Laska Winter, Tom Patricola, Alice Lake, Gertrude Astor, Adele Windsor, Warren Heymer, Neyneen Farrell, Arthur Stone and others. (NP) Nov. 16.

FUGITIVES (MD-M): Madge Bellamy, Don Terry, Arthur Stone, Earle Fox, Matthew Betz, Lumsden Hare, Hap Ward, Edith Yorke, Jean Laverty. (L) 5356f. (R) Jan. 27, 1929. (NP) Mar. 16, 1929.

GHOST TALKS, THE (My-TME): Special cast. (R) Mar. 30, 1929. (L) 6428f.

GIRL FROM HAVANA (AT-D): Paul Page, Lola Lane, Natalie Moorhead, Kenneth Tbomson, Warren Hymer, Joseph Girard and Adele Windsor. Directed by Benjamin Stoloff. (NP) Sept. 21.

GIRLS GONE WILD (CD-M): Sue Carol, Nick Stuart, William Russell Roy D'Arcy, Leslie Fenton, Hedda Hopper, John Darrow, Mathew Betz, Edmund Breeze, Minna Ferry, Louis Natheaux, Lumsden Hare. (L) Talking, 5332f. (R) Feb. 24, 1929. (NP) March 23, 1929.

HEARTS IN DIXIE (AT-D): Stepbin Fetchit, Clarence Muse, Eugene Jackson, Dorothy Morrison, Bernice Pilot, Clifford Ingram, Mildred Washington, Zach Williams, Gertrude Howard, Vivian Smith, Robert Brooks, A. C. Hilldrew, Richard Carlysle. (R) Mar. 10. (L) Sound, 7463f.; silent, 6444f (TOS) May 25.

HOLLYWOOD NIGHTS (AT-D): All-star cast. Forthcoming 1930 release.

HOMESICK (F): Sammy Cohen, Harry Sweet, Marjorie Beebe, Henry Armetta, Pat Harmon. (L) 5153f. (R) Dec 16, 1928. (NP) Mar. 9, 1929.

IN OLD ARIZONA (D-TME): Warner Baxter, Edmund Lowe. (L) 8724f. (R) Jan. 20, 1929. (TOS) Mar. 23. 1929.

JOY STREET (CD-M): Lois Moran, Nick Stuart, Rex Bell, Jose Crespo, Dorothy Ward, Ada Williams, Maria Alba, Sally Phipps, Florence Allen, Mabel Vail, John Breedon. (R) Apr. 7, 1929. (L) Silent, 5754f.; sound, 5748f. (NP) May 11, 1929.

LUCKY STAR (D-T): Cbarles Farrell, Janet Gaynor, Hedwiga Reicher, Guinn (Big Boy) Williams, Paul Fix, Gloria Grey, Hector V. Sarno. (L) Talking, 8895f.; silent, 8725f. (R) Aug. 18, 1929. (TOS) Sept. 28.

MAKING THE GRADE (CD-M): Edmund Lowe, Lois Moran, Albert Hart, Lucien Littlefield, James Ford, Sherman Ross, John Alden, Gino Conti, Rolfe Sedan, Lia Tora, Mary Ashley. (L) Talking, 5903f.; silent, 5024f. (R) Feb. 10, 1929. (NP) Mar. 9, 1929.

MASKED EMOTIONS (D-TME): George O'Brien, Nora Lane, Farrell MacDonald, David Sharpe, Edward Peil, Sr., Frank Hagney. (L) Silent, 5389f.; sound, 5419f. (R) May 19, 1929. (NP) June 15. (L) 5419f.

MASQUERADE (CD): Alan Birmingham, Leila Hyams, Clyde Cook, Farrell MacDonald, Arnold Lucy, George Pierce, Rita Le Roy, John Breeden, Jack Pierce, Pat Moriarity, Jack Carlisle, Frank Richardson. (N) July 27. (L) Talking, 5643f.

NEW YEAR'S EVE (D-M): Mary Astor, Charles Morton, Arthur Stone, Helen Ware, Freddie Frederick, Florence Lake, Sumner Getcbell, Virginia Vane, Stuart Erwin. (R) Feb. 24, 1929. (L) Silent, 5959f; sound, 5984f. (NP) Mar. 16, 1929.

NOT QUITE DECENT (D-TM): June Collyer, Louise Dresser, Allan Lane, Oscar Apfel, Paul Nicholson, Marjorie Beebe, Ben Hewlett, Jack Kenney. (L) Talking, 4965f; silent, 4653f. (R) Mar. 24, 1929. (TOS) June 22. (NP) May 18, 1929.

ONE WOMAN IDEA, THE (D-ME): Rod La Rocque, Marceline Day, Sharon Lynn, Sally Phipps, Shirley Dorman, Ivan Lebedeff, Douglas Gilmore, Gino Corrado, Josepb W. Girard, Arnold Lucy, Frances Rosay, Guy Trento, Daniel Hasson, Tom Tamarez, Coy Watson. (L) Talking, 6111f.; silent, 6106f. (R) June 2, 1929. (NP) June 22.

PLASTERED IN PARIS (C-M): With Cohen, Pennick and Linow. (L) 5640f. (R) Sept. 23, 1928.

PLEASURE CRAZED (D-AT): Marguerite Churchill, Kenneth Macenna, Dorothy Burgess, Campbell Gullan, Douglas Gilmore, Henry Kolker, Frederick Graham, Rex Bell, Charlotte Merriam. (R) July, 1929. (NP) July 20. (L) Talking, 5560f.

PROTECTION (MD-ME): Dorothy Burgess, Robert Elliott, Paul Page, Ben Hewitt, Roy Stewart, Dorothy Ward, William H. Tooker, Joe Brown, Arthur Hoyt. (R) May 12. (L) 5511f.

RED WINE (CD-M): June Collyer, Conrad Nagel, Arthur Stone, Sbaron Lynn, E. Alyn Warren, Ernest Hilliard, Ernest Wood, Marshall "Babe" Ruth, Dixie Gay, Margaret La Marr. (L) 6194f. (R) Dec. 23, 1928. (NP) Mar. 9, 1929. (TOS) Jan. 26, 1929.

RILEY THE COP (CD-M): J. Farrell MacDonald. (L) 6132f. (R) Nov. 25, 1928.

RIVER, THE (D): Charles Farrell, Mary Duncan, Ivan Linow, Margaret Mann, Aldredo Sabato. (L) 7313f. (NP) July 20. (TOS) Nov. 23.

ROMANCE OF THE UNDERWORLD (D-M): With Astor and Boles. (L) 6162f. (R) Nov. 11, 1928. (TOS) Jan. 19, 1929.

SALUTE (AT-D): George O'Brien, William Janey, Frank Albertson, Helen Chandler, Joyce Compton, Clifford Dempsey, Lumsden Hare, Stephin Fetchit, David Butler. Rex Bell, John Breeden. (NP) Sept. 7. (TOS) Oct. 26.

SIN SISTER, THE (CD-M): Nancy Carroll, Lawrence Gray, Josephine Dunn, Myrtle Stedman, Anders Randolf, Richard Alexander, Frederick H. Grabam, George Davis, David Callis. (L) 6072f. (R) Feb. 3. 1929. (NP) Mar. 9, 1929. (TOS) Apr. 27, 1929.

SONG OF KENTUCKY, A (D-T): Lois Moran, Joe Wagstaff, Dorothy Burgess, Douglas Gilmore, Hedda Hopper, Edward Davis, Herman Bing, Bert Woodruff. (NP) November 9.

SPEAKEASY CD-AT): Paul Page, Lola Lane, Henry B. Walthall, Helen Ware, Warren Hymer, Stuart Erwin, Sharon Lynn, Erville Alderson, James Guilfoyle, Helen Lynch, Marjorie Beebe, Sailor Vincent, Joseph Cawthorne, Ivan Linow. (L) 5775f. (R) Mar. 24, 1929. (NP) Apr. 6, 1929. (TOS) Apr. 27, 1929.

STRONG BOY (D-M): Victor McLaglen, Leatrice Joy, Farrell MacDonald, Slim Summerville, Kent Sanders, Tom Wilson, Jack Pennick, Robert Ryan, David Torrence, Dolores Johnson (L) 5567f. (R) Mar. 3, 1929. (NP) Mar. 16. 1929. (TOS) May 4, 1929.

TAKING A CHANCE: With Rex Bell. (L) 4876f. (R) Nov. 18, 1928.

THEY HAD TO SEE PARIS (AT-CD): Will Rogers, Irene Rich, Marguerite Churchill, Fifi Dorsay, Owen Davis, Rex Bell, Ivan Lebedeff, Christiane Yves, Edgar Kennedy, Marcelle Corday, Marcia Manon, Theodore Lodi, Bob Kerr, Andre Cheron, Gregory Gay. (NP) Sept. 21.

THROUGH DIFFERENT EYES (D-AT). Mary Duncan, Edmund Lowe, Warner Baxter, Earle Foxe, Donald Gallagher, Florence Lake. (R) Apr. 7, 1929. (L) 5166f. (NP) May 11, 1929. (TOS) June 8.

TRENT'S LAST CASE (My-M-M): Raymond Griffith, Raymond Hatton, Marceline Day, Donald Crisp, Lawrence Gray, Nicholas Soussanin, Anita Gravin, Ed Kennedy. (R) Mar. 31, 1929. (L) Silent, 5809f.; sound, 5834f. (NP) May 18, 1929.

TRUE HEAVEN (D-M): George O'Brien, Lois Moran, Philip Smalley, Oscar Apfel, Duke Martin, Andre Cberon, Donald MacKenzie, Hedwig Reicber, Will Stanton. (L) 5531f. (R) Jan. 20, 1929. (NP) Mar. 16, 1929. (TOS) Apr. 6, 1929.

VALIANT, THE (D-AT): Paul Muni and Churchill. (R) Apr. 21, 1929. (L) 5537f.

VEILED WOMAN, THE (D-M): Lia Tora, Paul Vincenti, Walter McGrail, Josef Swickard, Kenneth Thompson, Andre Cheron, Ivan Lebedeff, Maude George. (L) Silent, 5185f. Sound, 5192f. (R) Apr. 14, 1929. (NP) Mar. 23, 1929.

WHITE FLAME, THE (D): All-star cast. Forthcoming 1930 release.

WORDS AND MUSIC (AT-CD): Lois Moran, David Percy, Helen Twelvetrees, William Oriamond, Elizabeth Patterson, Duke Morrison, Frank Albertson, Tom Patricola, Bubbles Crowell. Biltmore Quartet. (NP) Sept. 7. (TOS) Sept. 21.

General Pictures

BACHELORS CLUB, THE (D): Richard Talmadge. Barbara Worth, Edna Murphy, Edna Ellsmere, V. Talbot Henderson. Herbert Hayes, Barry Palmer. (L) 5600f. (NP) June 15.

BACK FROM SHANGHAI (D): Vera Reynolds, Sojin. Joseph W. Girard, Henry Sedley. (L) 5400f. (R) Mar. 15.

HEROIC LOVER (D): Leonard St. Leo, Stuart Holmes, Barbara Bedford, Ted Snell. Hugb Metcalf, William Franey. (R) Feb. 5. (L) 5500f.

Gotham

HEAD OF THE FAMILY, THE: Virginia Lee Corbin. (L) 6250f. (R) Octoher, 1928.

KNEE HIGH: Virginia Corbin. (R) October, 1929.

MODERN SAPPHO, A (T): Betty Bronson. (R) September, 1929.

RIVER WOMAN, THE (D-ME): Jacqueline Logan, Lionel Barrymore, Charles Delaney, Harry Todd, Mary Doran Sheldon Lewis. (L) 8 reels. (R) April, 1929. (NP) Mar 30, 1929.

TIMES SQUARE (CD-T): Alice Day, Eddie Kane, Emile Chautard, John Miljan, Natalie Joyce, Joseph Swickard. (L) 10,500f. (R) March, 1927. (NP) Mar. 30, 1929.

THROUGH THE BREAKERS: Livingston and Herbert. (L) 6420f. (R) September, 1928.

Edward L. Klein

ADVENTURES OF MAYA: (L) Silent, 5400f. (R) Apr. 28, 1929.

PRESIDENT, THE (D): Ivan Mosjoukine, Suzy Vernon, Nikolai Malikoff, Heinricb Scbrotb, Luigi Servanti. (L) 8100f.

James Leong Prod.

LOTUS BLOSSOM (Silent drama): Tully Marshall, Noah Beery, Anna May Wong, Lady Tsen Meil, Jack Abee. (L) 5,800.

VENDORS OF WOMEN (M): Edwin Carewe and all-star cast. (L) 4,500.

Ernest Mattsson

IN DALARNA AND JERUSALEM (D): Hanson and Veidt. (L) 14,000f. Forthcoming 1929 release.

Metro-Goldwyn-Mayer

ALIAS JIMMY VALENTINE (M-TME): William Haines, Lionel Barrymore, Leila Hyams, Karl Dane, Tully Marshall, Howard Hickman, Billy Butts, Evelyn Mills. (L) 8,000f. (R) Jan. 26, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 9, 1929.

ALL AT SEA (C): Karl Dane, George K. Arthur, Josephine Dunn, Herbert Prior, Eddie Baker. (L) 5345f. (R) Feb. 9, 1929. (NP) Feb. 23, 1929.

ANNA CHRISTIE (D): Greta Garbo, Robert Ames and others. Forthcoming 1930 release.

BELLAMY TRIAL, THE (D-TME): Leatrice Joy, Betty Bronson. (L) 7524f. (R) Mar. 2, 1929, (NP) Sept. 29, 1928. (TOS) Apr. 13, 1929.

BRIDGE OF SAN LUIS REY, THE (D-ME): Lily Damita, Ernest Torrence, Raquel Torres, Don Alvarado, Duncan Rinaldo, Henry B. Walthall, Mikhail Vavitch, Emily Fitzroy, Tully Marshall. (L) 7880f. (R) Mar. 30, 1929. (NP) May 18, 1929.

BROADWAY MELODY, THE (MC-TSM): Anita Page, Bessie Love, Charles King, Jed Prouty, Kenneth Thomson, Edward Dillon, Mary Doran, Eddie Kane, J. Emmett Beck, Marshall Ruth, Drew Demarest. (R) Mar. 9, 1929. (L) Sound, 9372f.; silent, 5943f. (NP) Mar. 30, 1929. (TOS) Apr. 20, 1929.

BROTHERLY LOVE (C-TE): Karl Dane, George K. Arthur, Jean Arthur, Richard Carlyle, Edward Connelly, Marcia Harris. (L) 6053f. (R) Oct. 13, 1928. (NP) Oct. 13, 1928.

CAMERAMAN, THE (C): Buster Keaton, Marceline Day. Harold Goodwin, Sidney Bracy, Harry Gribbon. (L) 6995f. (R) Sept. 15, 1928. (NP) Sept. 15, 1928.

CHINA BOUND (CD): Karl Dane, George K. Arthur, Josephine Dunn, Polly Moran, Hatty Woods, Carl Stockdale. (L) 6000f. (R) May 18, 1929. (NP) May 11, 1929.

DESERT NIGHTS (D): John Gilbert, Ernest Torrence, Mary Nolan. (L) 6177f. (R) Mar. 9, 1929. (NP) Mar. 16, 1929. (TOS) Mar. 16, 1929.

DESERT RIDER, THE (W): Tim McCoy Raquel Torres, Bert Roach, Edward Connelly, Harry Woods, Jess Cavin. (R) May 11, 1929. (L) 4943f. (NP) June 22.

DREAM OF LOVE (D): Joan Crawford, Nils Astber, Alleen Pringle, Warner Oland, Carmel Myers, Harry Reinhardt, Harry Myers, Alphonse Martell, Fletcher Norton. (L) 7987f. (R) Dec. 1, 1928. (NP) Dec. 22, 1928. (TOS) Dec. 8, 1928.

DUKE STEPS OUT, THE (CD-TME): William Haines, Joan Crawford, Karl Dane, Tenen Holtz, Eddie Nugent, Jack Roper, Delmer Davis, Luke Cosgrove, Herbert Prior. (L) Silent-6210f, Sound-6206f. (R) Mar. 16, 1929. (NP) Mar. 30, 1929.

FLYING FLEET, THE (D-M): Ramon Novarro, Ralph Graves, Anita Page, Edward Nugent, Carroll Nye, Sumner Getcbell, Gardner James, Alfred Allen. (L) 9044f. (R) Jan. 19, 1929. (NP) Feb. 2, 1929. (TOS) Jan. 19, 1929.

GIRL IN THE SHOW, THE (T-CD): Bessie Love, Ford Sterling, Raymond Hackett. (TOS) Aug. 31.

HALLELUJAH (D-ATS): Nina Mae McKinney, William Fountaine, Daniel L. Haynes, Harry Gray, Fannie Bell De Knight, Everett McGarrity, Victoria Spivey, Milton Dickerson, Robert Couch, Walter Tait, Dixie Jubilee Singers. (L) Talking, 9650f.

HIS GLORIOUS NIGHT (T-D): John Gilbert, Katherine Dale Owen, Nance O'Neil, Gustav von Seyffertitz, Hedda Hopper, Tyrell Davis, Gerard Barry, Madeline Seymour, Richard Carle, Eva Dennison, Youcca Troubletzkoy, Peter Cawthorne. (NP) October 19. (TOS) Oct. 26.

HOLLYWOOD REVUE, THE (MC-ATS): Bessie Love, Charles King, Marion Davies, Norma Shearer, William Haines, Gus Edwards, Joan Crawford, John Gilbert, Marie Dressler, Polly Moran, Brox Sisters, Anita Page, Buster Keaton, Albertina Ballet. (L) Talking, 11,699f. (TOS) Nov. 16.

HONEYMOON (CD): Polly Moran, Eddie Gribbon, Bert Roach, Flasb. (L) 4823f. (R) Dec. 22, 1928. (NP) Mar. 9, 1929.

IDLE RICH, THE (D-AT): Conrad Nagel, Bessie Love, Leila Hyams, Robert Ober, James Neill, Edythe Chapman, Paul Kruger, Kenneth Gibson. (L) 7351f. (R) June 15, 1929. (NP) June 8. (TOS) June 22.

LADY OF CHANCE, A (D-M): Norma Shearer, Lowell Sherman, Gwen Lee, John Mack Brown, Eugenia Besserer, Buddy Messinger. (L) 7126f. (R) Dec. 22, 1928. (NP) Mar. 9, 1929.

LAST OF MRS. CHEYNEY, THE (D-AT): Norma Shearer, Basil Rathbone, George Berraud, Herbert Bunston, Hedda Hopper, Moon Carrol, Madeline Seymour, Cyril Chadwick, George K. Arthur (in sound print only), Finch Smiles, Maude Turner. (NP) July 20. (L) Talking, 8651f; silent, 6484f.

LOVES OF CASANOVA (D): Ivan Mosoujkine. Diana Kerenne, Suzanne Bianchetti, Jenny Jugo, Rina de Liguoro, Nina Kochitz, Olga Day, Paul Guide, Decoeur, Bouamerane, Rudolf Klein-Rogge. (L) 6179f. (R) Feb. 16, 1929. (NP) Mar. 9, 1929.

MADAME X (D-AT): Lewis Stone, Ruth Chatterton, Raymond Hackett, Holmes Herbert, Eugenie Besserer, John P. Edington, Mitchell Lewis, Ulrich Haupt, Sidney Toler, Richard Carle, Claud King, Chappell Dossett, ((L) 8806f. (NP) June 29. (TOS) Aug. 17.

MAN'S MAN, A (CD-ME): William Haines, Josephine Dunn, Sam Hardy, Mae Busch. (L) 6683f. (R) May 25. 1929. (NP) June 22. (TOS) June 22.

MARIANNE (CD-AT): Marion Davies, Oscar Shaw, Robert Castle, Scott Kolk, Emil Chautard, Mack Swain, Oscar Apfel, Robert Ames. Recorded on film and disc. (R) July 20. 1929. (NP) Aug. 31. (TOS) Oct. 19.

MORGAN'S LAST RAID (W): Tim McCoy, Dorothy Sebastian, Wheeler Oakman, Allan Garcia, Hank Mann, Montague Shaw. (L) 5264f. (R) Jan. 5, 1929. (NP) Mar. 9, 1929.

MYSTERIOUS ISLAND, THE (T-D): Lionel Barrymore, Jane Daly, Lloyd Hughes, Montagu Love, Harry Gribbon, Snitz Edwards, Gibson Gowland, Dolores Brinkman. (NP) Oct. 19. (TOS) Nov. 23.

NAPOLEON (D): Waldimir Roudenko, Albert Dieudonne, Alexandre Kouhitzky, Harry Krimer, Edmond Van Daele, Antonin Artaud, Gina Manes, Nicholas Koline. (L) 6893f. (R) Oct. 27, 1928. (NP) Oct. 27, 1928.

OUR MODERN MAIDENS (AT-D): Joan Crawford, Rod La Rocque, Douglas Fairbanks, Jr., Anita Page, Edward Nugent, Josephine Dunn, Albert Gran. (NP) Sept. 14. (TOS) Nov. 9.

OVERLAND TELEGRAPH, THE (W): Tim McCoy, Dorothy Janis, Frank Rice, Lawfonl Davidson, Clarence Geldert, Chief Big Tree. (L) 4815f. (R) Mar. 2, 1929. (NP) Mar. 16, 1929.

PAGAN, THE (D-SME): Ramon Novarro, Renee Adoree, Dorothy Janis, Donald Crisp. (L) Silent-7150f. Sound-7359f. (R) Apr. 27, 1929. (NP) May 25, 1929.

SHOW PEOPLE (CD-TE): Marion Davies, William Haines, Dell Henderson, Paul Ralli, Tenen Holtz, Harry Gibbon, Sidney Bracy, Polly Moran, Albert Conti. (L) 7453f. (R) Oct. 20, 1928. (NP) Sept. 29, 1928. (TOS) Oct. 27, 1928.

SINGLE MAN, A (CD): Lew Cody, Aileen Pringle, Marceliue Day, Edward Nugent, Kathlyn Williams, Eileen Manning. (L) 5596f. (R) Jan. 12, 1920. (NP) Feb. 9, 1929.

SINGLE STANDARD, THE (D): Greta Garbo, Nils Asther, John Mack Brown, Dorothy Sebastian, Lane Chandler, Robert Castle, Mahlon Hamilton, Kathlyn Williams, Zeffie Tidbury. (NP) Aug. 17. (L) 6569f. (TOS) Aug. 17.

SIOUX BLOOD (W): Tim McCoy, Robert Frazer, Marion Douglas, Clarence Geldert, Chief Big Tree, Sidney Bracy, (L) 4811f. (R) Apr. 20, 1929. (NP) Apr. 27, 1929.

SPEEDWAY (T-CD): William Haines, Anita Page, Ernest Torrence, Polly Moran, Karl Dane, John Miljan. (TOS) Sept. 14. (NP) Sept. 14.

SPIES (M): Rudolph-Klein-Rogge, Greda Maurus, Lien Deyers, Louis Ralph, Craighall Sherry, Willy Fritsch, Lupu Pick, Fritz Rasp. (L) 7999f. (NP) June 15.

SPITE MARRIAGE (CD-M): Buster Keaton, Dorothy Sebastian, Edward Earle, Leila Hyams, William Bechtel, John Byron. (L) 7047f. (R) Apr. 6, 1929. (NP) Apr. 27, 1929.

SUNKISSED (D): Vilma Banky and others.

TRADER HORN (AT-D): Edwina Booth, Harry Carey and others. Forthcoming 1930 release.

THIRTEENTH CHAIR, THE (MD-T): Conrad Nagel, Leila Hyams, Margaret Wycberly, Helen Milliard, Holmes Herbert, Mary Forbes, Bela Lugosi, John Davidson, Charles Quartermaine, Moon Carrol. (NP) Nov. 9.

THUNDER (D-TME): Lon Chaney, James Murray, Phyllis Haver, George Duryea, Francis Morris, Wally Albright. (L) 7783f. (R) June 25, 1929. (NP) Aug. 3. (TOS) Aug. 17.

TIDE OF EMPIRE (D-M): Renee Adoree and Duryea. (L) 6552f. (R) Mar. 23, 1929.

TRIAL OF MARY DUGAN (D-AT): Norma Shearer, Lewis Stone, H. B. Warner, Raymond Hackett, Lilyan Tashman, Olive Tell, Adrienne D'Ambricourt, Mary Doran, Dewitt Jennings, Wilfrid North, Landers Stevens, Charles Moore, Claud Allister. (NP) May 25. (L) 10,000f. (R) June 8. (TOS) July 13.

TRAIL OF '98, THE (D-ME): Dolores Del Rio, Ralph Forbes, Harry Carey, Tully Marshall, Emily Fitzroy, Tenen Holtz, Russell Simpson, Karl Dane, Cesare Gravina, George Cooper, John Down, E. Alyn Warner. (L) 8790f. (R) Jan. 5, 1929. (NP) Dec. 29, 1928. (TOS) Mar. 23, 1929.

UNTAMED (AT-D): Joan Crawford, Robert Montgomery, Ernest Torrence, Holmes Herbert, John Miljan, Gwen Lee, Edward Nugent, Dou Terry, Gertrude Astor, Milton Farney, Lloyd Ingram, Grace Cunard, Tom O'Brien and Wilson Benge. (NP) Nov. 23.

VIKING, THE (D-ME): Donald Crisp, Pauline Starke, LeRoy Mason, Anders Randolph, Richard Alexander, Harry Lewis Woods, Albert MacQuarrie, Roy Stewart, Torben Meyer, Claire MacDowell, Julia Swayne Gorden. (L) 8186f. (NP) Mar. 9, 1929. All in technicolor. (TOS) Oct. 26.

VOICE OF THE CITY, THE (AT-D): Robert Ames, Willard Mack, Sylvia Field, James Farley, John Miljan, Clark Marshall, Duane Thompson, Tom McGuire, Alice Moe, Beatrice Banyard. (L) Sound-7427f. (R) Apr. 13, 1929. (NP) Apr. 27, 1929. (TOS) May 18.

WEST OF ZANZIBAR (D-M): Lon Chaney, Lionel Barrymore, Warner Baxter, Mary Nolan, Jane Daly, Roscoe Ward, Kalla Pasha, Curtis Nero. (L) 6150f. (R) Nov. 24, 1928. (NP) Dec. 8, 1028.

WHERE EAST IS EAST (D-TME): Lon Chaney, Lupe Velez, Estelle Taylor, Lloyd Hughes, Louis Stern, Mrs. Wong Wing. (L) 6500f. (R) May 4, 1929. (NP) June 22. (TOS) June 15.

WHITE SHADOWS OF THE SOUTH SEAS (D-TME): Monte Blue, Raquel Torres, Robert Anderson. (L) 7965f. (R) Nov. 10, 1928. (NP) July 7, 1928. (TOS) Dec. 1, 1928.

WILD ORCHIDS (D): Greta Garbo, Lewis Stone, Nils Asther. (L) 9235f. (R) Feb. 23, 1929. (NP) Mar. 2, 1929. (TOS) Feb. 23, 1929.

WISE GIRLS (T-D): Elliott Nugent, Norma Lee, Roland Young, J. C. Nugent, Clara Blandick, Marion Shilling, Leora Spellman, James Dolan. (NP) October 12.

WOMAN OF AFFAIRS (D-M): Greta Garbo, John Gilbert. (L) 8319f. (R) Dec. 15, 1928. (TOS) Feb. 16, 1929.

WONDER OF WOMEN (D-TME): Lewis Stone, Lella Hyams, Peggy Wood, Harry Myers, Sarah Padden, George Fawcett, Blanche Frederici, Wally Albright, Jr., Camencita Johnson, Anita Louise Fremault, Dietrich Haupt, Ulric Haupt, Jr. (L) Talking, 8796f; silent, 6835f. (R) July 31, 1929. (NP) July 27. (TOS) Aug. 17.

Paramount

ABIE'S IRISH ROSE (CD-TME): Charles Rogers, Nancy Carroll, Jean Hersholt, J. Farrell MacDonald, Bernard Grocey, Ida Kramer, Nick Cogey, Camillus Pretal, Rosa Rosanova. (L) Silent, 10,187f; sound, 10,471f. (R) Jan. 5, 1929. (NP) Nov. 3, 1928. (TOS) Feb. 2, 1929.

APPLAUSE (TS-D): Helen Morgan, Joan Peters, Fuller Mellish, Jr., Jack Cameron, Henry Wadsworth, Dorothy Cuming. (NP) October 19.

AVALANCHE (W): Jack Holt, Doris Hill, Baclanova, John Darrow, Guy Oliver, Richard Winslow. (L) 6099f. (NP) Dec. 1, 1928.

BATTLE OF PARIS (AT-D): Gertrude Lawrence, Charles Ruggles, Walter Petrie, Gladys Du Bois, Arthur Treacher and Joe King. (NP) Nov. 16.

BEGGARS OF LIFE (M-ME): Wallace Berry, Louise Brooks, Richard Arlen, Edgar Blue Washington, H. A. Morgan, Andy Clarke, Mike Donlin, Roscoe Karns, Robert Perry, Johnnie Morris, George Kotsonaros, Jacque Chapin, Robert Brower, Frank Brownlee. (L) 7805f. (R) Sept. 15, 1928. (NP) July 7, 1928. (TOS) Oct. 20, 1928.

BEHIND THE GERMAN LINES (D): Foreign cast. (L) Sound, 8254f. (R) Jan. 12, 1929.

BETRAYAL (D-ME): Emil Jannings, Gary Cooper, Esther Ralston, Jada Weller, Douglas Halg, Bodil Rosing. (L) Silent, 6492f; sound, 6614f. (R) May 11, 1929. (NP) Apr. 27, 1929. (TOS) June 1.

CANARY MURDER CASE, THE (My-AT): William Powell, James Hall, Louise Brooks, Jean Arthur, Gustav von Seyffertitz, Charles Lane, Eugene Pallette, Lawrence Gray, Ned Sparks, Louis John Bartels, E. H. Calvert. (L) Talking, 7171f; silent, 5943f. (R) Feb. 16, 1929. (NP) June 15.

CARNATION KID, THE (C-AT): Douglas MacLean, Frances Lee, William B. Davidson, Lorraine Eddy, Charles Hill Mailes, Francis McDonald, Maurice Black, Bert Swor, Jr., Carl Stockdale. (L) Silent, 6290f; sound, 7267f. (R) Feb. 23, 1929. (NP) Mar. 16, 1929.

CASE OF LENA SMITH, THE (D): Esther Ralston, James Hall, Gustav von Seyffertitz, Emily Fitzroy, Fred Kohler, Betty Aho, Lawrence Grant, Leone Lane, Kay DesLys, Alex Woloshin, Ann Brody, Wally Albright, Jr., Warner Klinger. (L) 7229f. (R) Jan .19, 1929. (NP) Mar. 16, 1929. (TOS) Jan. 26, 1929.

CHARMING SINNERS (D-TME): Ruth Chatterton, Clive Brook, Mary Nolan, William Powell, Laura Hope Crews, Florence Eldridge, Montagu Love, Juliette Crosby, Lorraine Eddy, Claude Allister. (L) 6164f. (R) July 6, 1929. (NP) Aug. 10. (TOS) Aug. 3.

CHINATOWN NIGHTS (D-AT): Wallace Beery, Florence Vidor, Warner Oland, Jack McHugh, Jack Oakie, Tetsu Komai, Frank Chew, Mrs. Wing, Peter Morrison, Freeman Wood. (L) Silent, 7145f; sound, 7081f. (R) Mar. 23, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 6, 1929.

CLOSE HARMONY (CD-AT): Charles Rogers, Nancy Carroll, Harry Green, Jack Oakie, Richard (Skeets) Gallagher, Matty Roubert, Ricca Allen, Wade Boteler, Baby Mack, Oscar Smith, Greta Grandstedt, Gus Partos. (L) Sound, 6271f. (R) Apr. 13, 1929. (NP) Mar. 30, 1929. (TOS) Apr. 13, 1929.

COCOANUTS, THE (MC-ATS): Four Marx Brothers, Mary Eaton, Oscar Shaw, Katherine, Francis, Margaret Dumont, Cyril Ring, Basil Ruysdael, Sylvan Lee, Gamby-Hale Girls, Allan K. Foster Girls. (L) 8613f. (R) May 23, 1929. (NP) July 13. (TOS) July 20.

DANCE OF LIFE, THE (D-AT): Nancy Carroll, Hal Skelly, Dorothy Revier, Ralph Theador, Charles D. Brown, Al St. John, May Boley, Oscar Levant, Gladys DuBois, James T. Quinn, James Farley, George Irving. (L) Talking, 10,619f; (P) Sept. 14. (Silent 7488f. (TOS) Sept. 21.

DANGEROUS CURVES (D-AT): Clara Bow, Richard Arlen, Kay Francis, David Newell, Anders Randolph, May Boley, T. Roy Barnes, Joyce Compton, Charles D. Brown, Stuart Erwin, Jack Lude. (R) July 13, 1929. (NP) Aug. 3. (L) Talking, 7278f; silent, 6539f. (TOS) July 20.

DANGEROUS WOMAN, A (D-AT): Baclanova, Clive Brook, Neil Hamilton, Clyde Cook, Leslie Fenton, Snitz Edwards. (L) Sound, 6643f. (R) May 18, 1929. (NP) Mar. 16, 1929. (TOS) May 18.

DARKENED ROOMS (MD): Evelyn Brent, Neil Hamilton, Doris Hill, David Newell, Gale Henry, Wallace McDonald, Blanche Craig, E. H. Calvert, Sammy Bricker. (NP) October 19.

DIVORCE MADE EASY (CD-AT): Douglas MacLean, Marie Prevost, Johnny Arthur, Frances Lee, Dot Farley, Jack Duffy, Buddy Watles, Hal Wilson. (R) July 6, 1929. (NP) July 13. (L) Talking, 5386f; silent, 5270f. (TOS) July 6.

DOCTOR'S SECRET, THE (D-AT): Ruth Chatterton, H. B. Warner, John Loder, Robert Edeson, Wilfored Noy, Ethel Wales, Nancy Price, Frank Finch-Smiles. (L) Sound, 5823f. (N) Mar. 16, 1929. (TOS) Feb. 16, 1929.

DUMMY, THE (D-AT): Ruth Chatterton, Frederic March, John Cromwell, Fred Kohler, Mickey Bennett, Vondell Darr, Jack Oakie, Zasu Pitts, Richard Tucker, Eugene Pallette. (L) Sound, 5357f. (R) Mar. 9, 1929. (NP) Mar. 16, 1929. (TOS) Mar. 6, 1929.

FASHIONS IN LOVE (D-AT): Adolphe Menjou, Fay Compton, Miriam Seegar, John Miljan, Joan Standing, Robert Wyne, Russ Powell, Billie Bennett, Jacques Vanaire. (L) Talking, 6325f; silent 6024f. (R) June 29, 1929. (NP) July 13. (TOS) July 6.

FAST COMPANY (AT-CD): Jack Oakie, Skeets Gallagher, Evelyn Brent, Gwen Lee. (TOS) Sept. 7.

FLEET'S IN, THE (CD): Clara Bow, James Hall, Jack Oakie, Bodil Rosing. (L) 6918f. (R) Oct. 13, 1928. (NP) Sept. 22. 1928. (TOS) Sept. 15, 1928.

FLESH OF EVE (D): Nancy Carroll and others.

FOUR FEATHERS (SE): Richard Arlen, Fay Wray, William Powell, Clive Brook, Theodore von Eltz, Noah Berry, Zack Williams, Noble Johnson, Harold Higlatower, Phillipe de Lacey, Edward Ratcliffe, George Fawcett, Augustine Symonds. (L) Sound, 7472f; silent, 7472f. (TOS) Sept. 14.

GENTLEMEN OF THE PRESS (D-AT): Water Huston, Katherine Francis, Charles Ruggles, Betty Lawford, Norman Foster, Duncan Perwarden, Lawrence Leslie. (L) Sound, 7176f. (R) May 4, 1929. (NP) Apr. 13, 1929.

GREENE MURDER CASE, THE (My-AT): William Powell Florence Eldridge, Ulrich Haupt, Jean Arthur, Eugene Pallett, E. H. Calvert, Gertrude Norman, Lowell Drew, Morgan Farley, Brandon Hurst, Augusta Burmester, Marcia Hariss, Mildred Golden, Mrs. Wlifred Buckland, Helena Phillips, Shep Camp, Charles E. Evans. (NP) July 20, 1929. (L) Talking, 6383f. (TOS) Aug. 17.

HERE COMES THE BANDWAGON (AT-D): Buddy Rogers, Jean Arthur.

HOLE IN THE WALL, THE (MyM-AT): Claudette Colbert, Edward G. Robinson, David Newell, Nelly Savage, Donald Meek, Alan Brooks, Louise Closser Hale, Katherine Emmet, Marcia Kagno, Barry Macollum, George McQuarrie, Helen Crane. (L) Sound, 5850f. (R) Apr. 27, 1929. (NP) Apr. 6, 1929.

HOMECOMING (D): Lars Hansen, Dita Parlo, Gustav Frohlich. (L) 8156f. (R) Feb. 16, 1929. (NP) Feb. 9, 1929.

HUNGARIAN RHAPSODY (D-TME): A Ufa picture. Lil Dagover, Willy Fritsch, Dita Parlo, Fritz Greiner, Gisella Bathory, Erich Kaiser Tietz, Leopold Kramer. (NP) Aug. 3. (L) 6165f.

ILLUSION (D-AT): Buddy Rogers, Nancy Carroll, June Collyer, Knute Erickson, Eugenie Bresserer, Kay Francis, Maude Turner Gordon, Regis Toomey, William McLaughlin, Katherine Wallace, William Austin, Frances Raymond Eddie Kane, Michael Visaroff, Bessie Lyle, Emelie Melville, Carl Lukas, Col. G. L. McDonnel. (L) 7536f; silent 7538f. (NP) July 27. (TOS) Sept. 28.

INNOCENTS OF PARIS (R-ATM): Maurice Chevalier, Sylvia Beecher, Russell Simpson, George Fawcett, Mrs. George Fawcett, John Miljan, Margaret Livingston, David Durand, Johnny Morris. (L) Silent, 7816f; sound, 6148f. (R) May 25, 1929. (NP) May 4, 1929. (TOS) June 15.

INTERFERENCE (D-AT): William Powell, Evelyn Brent, Clive Brook, Doris Kenyon, Tom Rickets, Brandon Hurst, Louis Payne, Wilford Noy, Donald Stuart, Raymond Lawrence. (L) Silent, 6643f; sound, 7487f. (R) Jan. 5, 1929. (NP) Mar. 16, 1929. (TOS) Feb. 9, 1929.

JEALOUSY (AT-D): Jeanne Eagels, Frederic March, Halliwell Hobbes, Blanche Le Clair, Henry Daniell, Hilda Moore. (NP) Sept. 28. (TOS) Oct. 19.

KIBITZER (CD): Harry Green, Mary Brian, Nell Hamilton, David Newell, Lee Kohlmar, Henry Fink, Tenen Holtz, Guy Oliver, Albert Gran, Eddie Kane. (NP) Aug. 17.

LADY LIES, THE (AT-CD): Walter Huston, Claudet Colbert, Charles Ruggles, Betty Gorde, Tom Brown, Patricia Deering. (TOS) October 12.

LAUGHING LADY, THE (AT-D): Ruth Chatterton, Clive Brook, Dan Healy, Nat Pendleton, Raymond Walburn, Dorothy Hall, Hedda Harrigan, Lillian B. Tonge, Margaret St. John, Hubert Druce, Alice Hegeman, Joe King, Helen Hawley, Betty Bartley.

LETTER, THE (D-AT): Jeanne Eagels, O. P. Heggie, Reginald Owen, Herbert Marshall, Irene Brown, Lady Tsen Mei, Tamaki Yoshiwara. (L) Silent, 5490f; sound, 5778f. (R) Apr. 13, 1929. (NP) Mar. 16, 1929. (TOS) May 18.

LOOPING THE LOOP (D-ME): Werner Kraus, Jenny Jugo, Warwick Ward, Glna Manes. (L) Silent, 6676f; sound, 6769f. (R) Mar. 16, 1929. (NP) Mar. 16, 1929.

LOVE DOCTOR (T-CD): Richard Dix, June Collyer, Morgan Farley, Miriam Seegar, Winifred Harris, Lawford Davidson, Gale Henry. (NP) September 28. (TOS) Oct. 19.

LOVE PARADE, THE (CD): Maurice Chevalier, Jeanette MacDonald, Lupino Lane, Lillian Roth, Edgar Norton, Lionel Belmore, Robert Roccardi, Carleton Stockdale, Eugene Pallette, Russell Powell, Margaret Fealy, Virginia Bruce. (NP) Aug. 3.

MAN I LOVE, THE (R-AT): Richard Arlen, Mary Brian, Baclanova, Harry Green, Jack Oakie, Pat O'Malley, Leslie Fenton, Charles Sullivan, William Vincent. (R) May 25, 1929. (L) 6669f; silent, 6524f. (NP) Apr. 6, 1929. (TOS) May 25.

MARQUIS PREFERRED (F): Adolph Menjou, Nora Lane, Chester Conklin, Dot Farley, Mischa Auer, Alex Melesh, Michael Visaroff. (L) 5506f. (R) Feb. 2, 1929. (NP) Mar. 16, 1929.

MARRIAGE PLAYGROUND, THE (CD): Mary Brian, Frederic March, Lilyan Tashman, Huntley Gordon, Kay Francis, William Austin, Seena Owen, Philippe de Lacy, Anita Louise, Little Mitzi, Billy Seay, Ruby Parsley, Donald Smith, Jocelyn Lee, Maude Turner Gordon, David Newell. (NP) Nov. 16.

MEDALS (D): Gary Cooper, Beryl Mercer, Daisey Belmore, Nora Cecil, Temple Pigott, Arthur Hoyt, Arthur Metcalfe. (NP) Nov. 16.

MEN ARE LIKE THAT (AT-C): Hal Skelly, Doris Hill, Charles Sellon, Clara Blandick, Morgan Farley, Helene Chadwick, William Davidson, Eugene Pallette and George Fawcett. (NP) Nov. 23.

MIGHTY, THE (AT-D): George Bancroft, Esther Ralston, Warner Oland, Raymond Hatton, Dorothy Revier, Morgan Farley, O. P. Heggie, Charles Sellon, E. H. Calvert, John Cromwell. (NP) Nov. 9. (TOS) Nov. 23.

MYSTERIOUS DR. FU MANCHU, THE (My-OT): Warner Oland, Jean Arthur, Neil Hamilton, O. P. Heggie, William Austin, Claude King, Charles Stevenson, Noble Johnson, Evelyn Selbie, Charles Biblyn, Donald Mackenzie, Lawford Davidson, Lask Winter, Charles Stevens, Chappel Dosset, Tully Marshall. (NP) July 27. (L) Talking, 7663f. (TOS) July 20.

NOTHING BUT THE TRUTH (CD-AT): Richard Dix, Berton Churchill, Louis John Bartels, Ned Sparks, Wynne Churchill, Helen Kane, Dorothy Hall, Madeline Gray, Nancy Ryon. (L) Sound, 7256f. (R) Apr. 20, 1929. (NP) Apr. 20, 1929. (TOS) Apr. 27, 1929.

PATRIOT, THE (D): Emil Jannings, Florence Vidor, Lewis Stone, Vera Voronina, Nell Hamilton, Harry Cording. (L) 10,172f. (R) Sept. 1, 1928. (NP) Sept. 8, 1928. (TOS) Sept. 22, 1928.

POINTED HEELS (D): William Powell, Fay Wray, Helen Kane, Richard "Skeets" Gallagher, Phillips Holmes, Adrienne Dore, Eugene Pallette. (NP) Nov. 16.

RAINBOW MAN THE, (Slt-TS): A Sono-Art picture, Eddie Dowling, Marian Nixon, Frankie Darro, Sam Hardy, Lloyd Ingraham, George Hayes. (L) Talking, 8500f. (R) May 18, 1929. (NP) June 22. (TOS) June 22.

REDSKIN (R-ME): Richard Dix, Gladys Belmont, Jane Novak, Larry Steers, Tully Marshall, Bernard Suegel, George Rigas, Augustina Lopez, Noble Johnson, Joseph W. Girard Jack Dunne, Andrew J. Callahan, Philip Anderson, Lorraine Rivero, George Walker. (L) Silent, 7204f; sound, 7642f. (R) Feb. 23, 1929. (NP) Feb. 16, 1929. (TOS) Feb. 2, 1929.

THE RETURN OF SHERLOCK HOLMES (AT-D): Clive Brook, H. Reeves Smith, Betty Lawford, Charles Hay, Phillips Holmes, Donald Crisp, Harry T. Morey, Hulbert Druce and Arthur Mack. Talking footage, 7,102. (TOS) Nov. 16. (NP) Nov. 23.

RIVER OF ROMANCE, THE (CD-AT): Charles (Buddy) Rogers, Mary Brian, June Collyer, Henry B. Walthall, Wallace Beery, Fred Kohler, Natalie Kingston, Mrs. George Fawcett, Anderson Lawler, George Reed. (L) Talking 7009f; silent 7028f. (R) July 20, 1929. (NP) June 29. (TOS) Aug. 3.

SATURDAY NIGHT KID THE (T-D): Clara Bow, James Hall, Jean Arthur, Charles Sellon, Ethel Wales, Frank Ross, Edna May Oliver, Heymen Meyer, Eddie Dun Leone Lane, Jean Harlow. (NP) Sept. 28. (TOS) Nov. 2.

SHOPWORN ANGEL (CD-S): Nancy Carroll, Gary Cooper, Paul Lukas. (L) Silent, 7112f; sound, 7373f. (R) Jan. 12, 1929. (NP) Feb. 9, 1929. (TOS) Jan. 19, 1929.

SINS OF THE FATHERS (D-M): Emil Jannings, Ruth Chatterton, Barry Norton, Jean Arthur, Jack Luden, Zasu Pitts, Matthew Betz, Harry Cording, Arthur Housman, Frank Reicher. (L) 7761f. (R) Dec. 29, 1928. (NP) Oct. 20, 1928.

SOMEONE TO LOVE (CD): Charles Rogers, Mary Brian, William Austin, Jack Oakie, James Kirkwood, Mary Alden, Frank Reicher. (L) 6323f. (NP) Dec. 29. 1928. (TOS) Dec. 22, 1928.

STAIRS OF SAND (W) Wallace Beery, Jean Arthur, Phillips R. Holmes, Fred Kohler, Chester Conklin, Guy Oliver, Lillian Worth, Frank Rice, Clarence L. Sherwood. (L) 4900f. (R) June 8, 1929. (NP) May 18, 1929.

STREET OF CHANCE (D): William Powell starred. Forthcoming 1930 release.

STUDIO MURDER CASE, THE (My-AT): Neil Hamilton, Warner Oland, Frederic March, Florence Eldridge, Doris Hill, Eugene Pallette, Chester Conklin, Lane Chandler, Gardner James, Guy Oliver, E. H. Calvert, Donald Mackenzie. (L) Talking 6500f; silent, 6070f. (R) June 1, 1929. (NP) June 8. (TOS) June 22.

SUNSET PASS (W): Jack Holt, Nora Lane, John Loder, Christian J. Frank, Pee Wee Holmes, Chester Conklin. Pat Harmon, Alfred Allen, Guy Oliver. (L) 5862f. (R) Feb. 9, 1929. (NP) Feb. 23, 1929.

SWEETIE (CD): Nancy Carroll, Stanley Smith, Helen Kaue, Joseph Depew, Jack Oakie, William Austin, Stuart Erwin, Wallace MacDonald, Aileen Manning. (NP) Aug. 17.

THREE WEEK ENDS (CD): Clara Bow, Neil Hamilton, Harrison Ford, Lucille Powers, Julia Swayne Gordon, Jack Raymond, Edythe Chapman, Guy Oliver, William Holden. (L) 5962f. (NP) Dec. 22, 1928.

THUNDERBOLT (D-AT): George Bancroft, Richard Arlen, Fay Wray, Tully Marshall, Eugenie Besserer, James Spottswood, Fred Kohler, Mike Donlin, S. S. R. S. Stewart, George Irving, William Thorne, E. H. Calvert, King Tut. (L) Talking, 8571f; silent, 7311f. (R) June 22, 1929 (NP) June 1. (TOS) Aug. 3.

VIRGINIAN, THE (D-AT): Gary Cooper, Walter Huston Richard Arlen, Mary Brian, Chester Conklin, Eugene Pallette, E. H. Calvert, Helen Ware, Victor Potel, Tex Young Charles Stevens. (L) 8717f. (NP) July 20.

WEDDING MARCH, THE (D): George Fawcett, Maude George, Erich von Stroheim, George Nichols, Zasu Pitts, Hugie Mack, Matthew Betz, Cesare Gravina, Dale Fuller, Fay Wray, Syd Bracey. (L) 10,400f. (R) Oct. 6, 1928. (NP) Oct. 27, 1928. (TOS) Jan. 26, 1929.

WELCOME DANGER (AT-C): Harold Lloyd, Barbara Kent, Noah Young, Charles Middleton, William Walling. (NP) November 9.

WHAT A NIGHT (CD): Bebe Daniels, Nell Hamilton, William Austin, Wheeler Oakman, Charles Sellon, Hill Mailes, Ernie Adams. (L) 5378f. (R) Oct. 6, 1928. (NP) Jan. 12, 1929.

WHEEL OF LIFE, THE (D-AT): Richard Dix, Esther Ralston, O. P. Heggie, Arthur Hoyt, Myrtle Stedman, Larry Steers, Regis Toomey, Nigel de Brulier. (L) 5153f; silent, 5305f. (R) June 22, 1929. (NP) Apr. 27, 1929. (TOS) July 6.

WHY BRING THAT UP (AT-CD): Moran and Mack, Evelyn Brent, Harry Green, Bert Swor, Freeman S. Wood, Lawrence Leslie, Helene Lynch, Selmer Jackson, Jack Luden, Monte Collins, Jr., George Thompson, Eddie Kane. Charles Hall. (L) 7,882. (NP) October 19. (TOS) Nov. 2.

WILD PARTY, THE (CD-AT): Clara Bow, Frederic March, Marcelline Day, Shirley O'Hara, Jack Luden, Jack Oakie, Arthur Rankin, Lincoln Stedman, Joyce Compton, Ben Hendricks, Jr., Jack Redmond, Adrienne Dore, Jean Lorraine, Virginia Thomas, Kay Bryant, Alice Adair, Amo Ingram, Renee Whitney, Marguerite Cramer. (L) Silent, 6036f; sound. 7167f. (R) Apr. 6, 1929. (NP) Mar. 23, 1929. (TOS) Apr. 13, 1929.

WOLF OF WALL STREET, THE (D-AT): George Bancroft, Baclanova, Paul Lukas, Nancy Carroll, Lane Chandler, Brandon Hurst, Paul Guertsman, Crauford Kent. (L) Silent, 6396f; sound, 6810f. (R) Feb. 9, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 16, 1929.

WOLF SONG (R-TM): Lupe Velez, Gary Cooper, Louis Wolheim, Constantine Romanoff, Michael Vavitch, Russell Colombo, Augustine Lopez, George Rigas. (L) Silent, 6060f; sound, 6769f. (R) Mar. 30, 1929. (NP) Mar. 9, 1929 (TOS) Apr. 6, 1929.

WOMAN TRAP (M-AT): Hal Skelly, Evelyn Brent, Chester Morris, Leslie Fenton, Effie Ellsler, William B. Davidson, Guy Oliver, Charles Giblyn, Wilson Hummell. (L) 6168f; silent 6384f. (NP) July 20. (TOS) Sept. 28.

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WILD HEART OF AFRICA, THE (Animal Picture): (NP) June 22.

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ANNAPOLIS (CD-T): Allan, Brown, Loff. (L) 7008f. (R) Nov. 18, 1928.
AWFUL TRUTH, THE (D-AT): Ina Claire. (L) 6129f. (R) Aug. 10, 1929. (TOS) Sept. 7. (TOS) Oct. 19.
BACHELOR'S SECRET, A (CD-AT): Allan Hale. (R) June 2, 1930.
BIG NEWS (My-AT): Robert Armstrong, Carol Lombard, Tom Kennedy, Warner Richmond, Wade Boteler, Sam Hardy, Charles Sellon, Robert Dudley. (L) Talking, 6028f. Recorded on film and disc. (R) Sept. 7, 1929. (NP) Sept. 7.
BIG SHOT, THE (D-T): (R) Feb. 8, 1930.
BLACK ACE, THE (W): Don Coleman. (L) 5722f. (R) Sept. 2, 1928.
BORDER PATROL (W): Harry Carey. (L) 4598f. (R) Dec. 23, 1928.
BURNING BRIDGES (W): Harry Carey. (L) 4846f. (R) Sept. 30, 1928.
CAPTAIN SWAGGER (D-ME): Rod La Rocque, Sue Carol, Richard Tucker, Victor Potel, Ulrich Haupt. (L) 6312f. (R) Oct. 14, 1928. (NP) Mar. 16, 1929.
CELEBRITY (D): Armstrong. (L) 6145f. (R) Oct. 7, 1928.
CLOTHES (D-AT): Constance Bennett. (R) May 3, 1930.
CRASHING THROUGH (D-AT): William Boyd. (R) June 7, 1930.
DEVIL'S TWIN (W): Leo Maloney.
FLYING FOOL, THE (D-AT): William Boyd, Marie Prevost, Tom O'Brien, Russell Gleason. (L) Talking, 6746f; silent, 6700f. (NP) July 27.
FORBIDDEN LOVE (D): Lily Damita. (L) 6787f. (R) Oct. 28, 1928.
.45 CALIBRE WAR (W): Don Coleman, Ben Corbett, Al Hart, Edward Jones, Duke R. Lee, Floyd Ames, Jeanette Loff. Murdock MacQuarrie, Orrin Jackson. (R) Feb. 17, 1929. (L) 4790f. (NP) Mar. 16, 1929.
GERALDINE (CD-TME): Eddie Quillan, Marian Nixon. Albert Gran, Gaston Glass. (L) 5587f. (R) Jan. 20, 1929. (NP) May 25, 1929.
GODLESS GIRL, THE (D-TME): Lina Basquette, Marie Prevost, George Duryea, Noah Beery, Eddie Quillan, Mary Jane Irving, Julia Faye, Viola Louie, Emily Barrye, Clarence Burton, Dick Alexander, Kate Price, Hedwig Reicher. (L) Talking, 9328f; silent, 9019f. (R) Mar. 31, 1929. (NP) June 1.
GRAND PARADE, THE (MC): (R) Jan. 11, 1930.
GREENWICH VILLAGE FOLLIES (MC): (R) Feb. 27, 1930.
HAWK OF THE HILLS (W): Allene Ray, Robert Chandler, Jack Ganshorn, Frank Lackteen, Paul Panzer, Wally Oettel, Harry Semels, Walter Miller, Jack Pratt, Parky Jones, Frederick Dana, John T. Prince, Chief White Horse, George Magrill, Evangeline Russell, Chief Yowlache. (L) 4840f. (R) Mar. 17, 1929. (NP) Mar. 30, 1929.
HER PRIVATE AFFAIR (D-AT): Ann Harding, Harry Bannister. Oct. 5, 1929. (NP) Oct. 5. (TOS) Nov. 9.
HIGH VOLTAGE (D-AT): William Boyd, Owen Moore, Carol Lombard, Diane Ellis, Billy Bevan, Phillips Smalley. (L) 5743f. (NP) June 29.
HIS FIRST COMMAND (D-AT): William Boyd. (R) Dec. 28, 1929.
HOT AND BOTHERED (CD-AT): Eddie Quillan. (R) June 28, 1930.
KING OF KINGS (D-ME): H. B. Warner, Jacqueline Logan, Dorothy Cummings, Ernest Torrence, Joseph Schildkraut, Robert Edeson, Sidney D'Albrook, Rudolph Schildkraut, Sam DeGrasse, Victor Varconi, William Boyd, Matt Moore, Julia Faye, Kenneth Thomson, Alan Brooks. (L) 13,500f. (R) Sept. 30, 1928. (TOS) Mar. 10, 1928.
LEATHERNECK, THE (D-T): William Boyd, Alan Hale, Robert Armstrong, Fred Kohler, Diane Ellis, James Aldine, Paul Weigel, Jules Cowles, Wade Boteler, Philo McCullough, Joe Girard, Michell Lewis. (L) 6898f. (R) Feb. 24, 1929. (NP) Apr. 20, 1929. (TOS) June 1.
LOVE OVER NIGHT (CD): Rod La Rocque, Jeanette Loff, Richard Tucker, Tom Kennedy, Mary Carr. (L) 7530f. (R) Nov. 25, 1928. (NP) Sept. 8, 1928.
LUCKY IN LOVE (D-AT): Morton Downey, Betty Dawford, Colin Keith-Johnson, Halliwell Hobbes, J. M. Kerrigan, Richard Taher, Edward O'Connor, Mary Murray, Mackenzie Ward, Louis Sorin, Sonia Karlov, Tyrrell Davis, Ellzabeth Murray. (L) 6870f. (R) Aug. 17, 1929. (NP) July 27.
MARKED MONEY (D): Coghlan. (L) 5506f. (R) Nov. 4, 1928.
MANMADE WOMEN (D): Leatrice Joy. (L) 5762f. (R) Sept. 9, 1928.
MOTHER'S BOY (D-TME): Morton Downey, Beryl Mercer, John T. Doyle, Brian Donlevy, Helen Chandler, Osgood Perkins, Lorin Raker, Barbara Bennett, Jennie Moskowitz, Jacob Frank, Louis Sorin, Robert Glecker, Tyrrell Davis, Allan Vincent, Leslie Stowe. (L) 7423f. (NP) Apr. 6, 1929.
NED McCOBB'S DAUGHTER (D-ME): Irene Rich, Theodore Roberts, Robert Armstrong, George Barraud, Edward Hearn, Carol Lombard, Louis Natheaux. (L) 6070f. (R) Dec. 2, 1928.
NEGLIGEE (D-AT): Ina Claire. (R) March 15, 1930.
NOISY NEIGHBORS (CD-TME): Eddie Quillan, Alberta Vaughn, Quillan Family, Theodore Roberts, Ray Hallor, Russell Simpson, Robert Perry, Mike Donlin, Billy Gilbert. (L) 5737f. (R) Jan. 27, 1929. (NP) Mar. 16, 1929.
OFFICER O'BRIEN (D-AT): William Boyd. (R) March 1, 1930.
OFFICE SCANDAL (CD-TME): Phyllis Haver, Leslie Fenton, Raymond Hatton, Margaret Livingston, Jimmy Adams, Jimmy Aldine. (L) 6511f. (R) Mar. 3, 1929. (NP) May 25, 1929. (TOS) July 27.
OH, YEAH! (D-AT): Robert Armstrong, James Gleason, Zasu Pitts, Patricia Caron. (R) Oct. 5, 1929. (NP) Oct. 19. (TOS) Oct. 26.
PARIS BOUND (D-AT): Ann Harding, Frederic March, George Irving, Leslie Fenton, Hallam Cooley, Juliette Crosby, Charlotte Walker, Carmelita Geraghty, Ilka Chase. (L) Talking, 6684f. (R) Aug. 3, 1929. (NP) July 20. (TOS) Aug. 10.
PLAY BOY (CD-AT): Eddie Quillan (R) Feb. 2, 1930.
PAINTED DESERT (D-AT): William Boyd. (R) Jan. 11, 1930.
PARACHUTE (D-AT): Robert Armstrong, Carol Lombard. (R) March 22, 1930.
RACKETEER (D-AT): Robert Armstrong, Carol Lombard, Roland Drew, Jeanette Loff, John Loder, Paul Hurst. (R) Oct. 12, 1930.
RED HOT RHYTHM (CD-ATMS): Alan Hale, Walter O'Keefe, Kathryn Crawford, Josephine Dunn, Anita Garvin, Ilka Chase. (R) Oct. 19, 1929. (NP) Nov. 9.
RICH PEOPLE (D-AT): Constance Bennett, Regis Tooney, Robert Ames, Mahlon Hamilton. (R) Nov. 9, 1929. (TOS) Oct. 19.
SAILORS' HOLIDAY (CD): Allan Hale, Sally Eilers, George Cooper, Paul Hurst, Mary Carr, Charles Clary. (NP) Sept. 21. (R) Sept. 14. (L) 5260f.
SAL OF SINGAPORE (D-T): Phyllis Haver. (L) 6804f. (R) Nov. 11, 1928.
SARATOGA (D-AT): Constance Bennett. (R) Mar. 15, 1930.
SHADY LADY, THE (D-TME): Phyllis Haver, Robert Armstrong, Louis Wolheim, Russell Gleason. (L) Talking, 6132f; silent, 5808f. (R) Jan. 20, 1929. (NP) June 1.
SHOW FOLKS (CD-T): Eddie Quillan. (L) 6581f. (R) Oct. 21, 1928.
SIN TOWN (CD): Elinor Fair, Ivan Lebedeff, Hugh Allan, Jack Oakie. (L) 4654f. (R) Jan. 20, 1929. (NP) June 1.
SOPHOMORE, THE (OD-AT): Eddie Quillan, Sally O'Neil, Stanley Smith, Jeanette Loff, Russell Gleason, Sarah Padden, Brooks Benedict, Spec O'Donnell. (L) Talking, 6526f. (R) Aug. 24, 1929. (TOS) Aug. 24.
SPEILER, THE (D-T): Alan Hale, Renee Adoree. (L) 5816f. (R) Dec. 30, 1928. (TOS) Mar. 9, 1929.
SQUARE SHOULDERS (M-TME): Louis Wolheim, Junior Coghlan, Philippe De Lacey, Anita Louise, Montague Shaw, Johnny Morris, Kewpie Morris, Clarence Geldert. (L) 5477f. (R) Mar. 31, 1929. (NP) Mar. 30, 1929.
STRANGE CARGO (D-AT): Lee Patrick, June Nash, George Barraud, Kyrle Bellew, Russell Gleason, Frank Reicher, Claude King, Ned Sparks, Josephine Brown, Charles Hamilton, Andre Beranger, Otto Matieson. (L) Talking, 7099f; silent, 6134f. (R) Mar. 31, 1929. (NP) June 1.
THIS THING CALLED LOVE (D-AT): Ann Harding. (R) Nov. 2, 1929.
TREASURE GIRL (MC-MSE): (R) Nov. 23, 1929.
UP AND AT 'EM (CD-AT): Alan Hale, Eddie Quillan. (R) Feb. 8, 1930.
WAR AND WOMEN (D-T): William Boyd, Ann Harding, Robert Armstrong. (R) Dec. 7, 1929.
WOMAN AFRAID, A (D-AT): (R) Feb. 1, 1930.

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ANNE AGAINST WORLD (D): Shirley Mason, Jack Mower, James Bradbury, Jr., Isabel Keith, Thomas A. Curran, Henry Roquemore, Belle Stoddard, Bill Franey. (L) 5732f. (R) Apr. 15, 1929. (NP) June 29.
BLACK PEARL, THE (My-M): Lila Lee, Ray Hallor, Carlton Stockdale, Thomas Curran, George French, Howard Lorenz, Sybil Grove, Baldy Belmont, Adele Watson, Lew Short, Art Rowland. (L) 5261f. (R) Jan. 1, 1929. (NP) Mar. 16, 1929.
BROTHERS (D): Bedford, Keefe. (L) 6092f. (R) Feb. 15, 1929.
DEVIL'S CHAPLAIN, THE (D): C. Keefe, Virginia Brown Faire. (L) 5451f. (R) Mar. 15, 1929.
HANDCUFFED (AT-MD): Virginia Brown Faire, Broderick O'Farrell, Frank Clarke, Charles West. (NP) Sept. 7.
ISLE OF LOST MEN, THE (D): Santschi, Connor. (L) 5800f. (R) October, 1928.
SHANGHAI ROSE: Irene Rich. (L) 6539f. (R) Mar. 1, 1929. (NP) May 18.
SHIPS OF THE NIGHT (M): Jacqueline Logan, Sojin, Jack Mower, Andy Clyde, Arthur Rankin, Glen Cavender, Thomas A. Curran, Frank Lanning, J. P. McGowan, Frank Moran. (L) 5940f. (R) December, 1928. (NP) Mar. 23, 1929.
SHOULD A GIRL MARRY? (D-TME): Foster, Keith. (L) 6525f. (R) November, 1928.
SISTERS OF EVE (D): Mae Busch. (L) 5675f. (R) September, 1928.
SOME MOTHER'S BOY (D): Mary Carr, Jason Robards, Johyna Raiston, M. A. Dicklnson, Henry Barrows. (L) 6901f. (R) Feb. 15, 1929.
TWO SISTERS (D): Viola Dana, Rex Lease, Claire DuBrey, Irving Bacon, Boris Karloff, Tom Lingham, Thomas A. Curran, Adalyn Ashury. (L) 5161f. (R) Apr. 1, 1929. (NP) May 25, 1929.
WHEN DREAMS COME TRUE (D): Helene Costello, Rex Lease, Claire McDowell, Ernest Hilllard, Emmett King, George Periolat, Danny Hoy, Buddy Brown, Ranger, Rags. (L) 6242f. (R) Jan. 15, 1929. (NP) Feb. 16, 1929.

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AIR LEGION, THE (D): Ben Lyon, Antonio Moreno, Martha Sleeper, John Gough, Colin Chase. (L) 6361f. (R) Jan. 6, 1929. (NP) Jan. 12, 1929.
AMAZING VAGABOND, THE (M): Bob Steele, Tom Lingham, Jay Morley, Perry Murdock, Lafe McKee, Thelma Daniels. (L) 5081f. (R) Apr. 7, 1929. (NP) Apr. 6, 1929.
BIG DIAMOND ROBBERY, THE (W): Tom Mix. (L) 6114f. (R) May 13, 1929.
BLOCKADE (D): Anna Q. Nilsson, McDonald. (L) 6409f. (R) Jan. 30, 1929.
COME AND GET IT (W): Bob Steele, Jimmy Quinn, Jay Morley, Betty Welsh, James B. Leong, William Welsh, Marian Sais. (R) Feb. 3. (L) 5254f.
DANCE HALL (AT-D): Olive Borden, Alice Lake and others. Serial No. 0205. (R) December 22, 1929.
DELIGHTFUL ROGUE, THE (AT): Rod La Rocque, Behe Daniels. (R) Sept. 22, 1929. Serial number 0203. 6532f.
DRIFTER, THE (W): Tom Mix, Dorothy Dwan, Barney Furey, Al Smith, Ernest Wilson, Frank Austin, Joe Rickson, Wynn Mace. (R) Mar. 18. (L) 5896f.
FIRE WALKER (AT-D): Unnamed cast. (R) November 24, 1929. Serial No. 0507.
FRECKLED RASCAL (W): Buzz Barton, Milburn Morante, Tom Langham, Lotus Thompson, Pat O'Brien, Bill Paton. (R) Mar. 31. (L) 4884f.
FURY OF THE WILD (D): Ranger, Barbara Worth, Robert Homans, Pat O'Brien, Al Smith. (R) Jan. 6. (L) 4899f.
GUN LAW (W): Tom Tyler, Barney Furey, Ethlyne Clair, Frankie Darro, Lew Meehan, Tom Brooker, Harry Woods. (R) Mar. 3. (L) 4688f.
HALF MARRIAGE (D-AT): Olive Borden, Morgan Farley, Ann Greenway, Sally Blaine, Ken Murray, Anderson Lawlor, Hedda Hopper, Richard Tucker. (L) Talking, 6481f. (R) Oct. 13, 1929.
HARDBOILED (D): Sally O'Neil, Donald Reed. Lilyan Tashman, Bob Sinclair, Ole M. Ness, Tom O'Grady, Alphonz Ethier. (R) Feb. 3. (L) 5940f.
HIT THE DECK (AT-XD): Polly Walker, Jackie Oakie and others. (R) December 15, 1929.
HUNTED (AT-D): Unnamed cast. (R) December 29, 1929. Serial No. 0501.
JAZZ AGE (T-D): Douglas Fairbanks, Jr., Marcellne Day, Henry B. Walthall, Myrtle Stedman, E. J. Ratcliffe, Gertrude Messinger, Joel McCrea, William Bechtal, Ione Holmes and Ed Dearing. (R) Feb. 10. (L) 6245f.
IDAHO RED (W): Frankie Darro, Tom Tyler, Patricia Caron, Lew Meehan, Barney Furey. (R) Apr. 21. (L) Sound, 4783f; silent, 4769f. With sound effects.
JAZZ HEAVEN (AT-D): Sally O'Neil and others. Serial No. 0509. (R) November 3, 1929. (L) 6,372f.
LAUGHING AT DEATH (D): Bob Steele, Natalie Joyce, Captain Vic, Kai Schmidt, Ethan Laidlaw, Armand Trillor, Hector V. Sarno. (R) June 2. (L) 5500f.
LITTLE SAVAGE (W): Buzz Barton, Milburn Morante, Willard Boelner, Patrica Palmer, Sam Nelson, Ethan Laidlaw. (R) May 19. (L) 4781f.
LOVE IN THE DESERT (T-D): Olive Borden, Hugh Trevor, Noah Beery, Frank Leigh, William Tooker, Ida Darling, Alan Roscoe, Fatty Carr, Charles Brinley, Pearl Varnell, Gordon Magee. (R) March 17. (L) Sound, 5365f; silent 6365f.
LOVE COMES ALONG (T-D): Bebe Daniels starred. Forthcoming 1930 release.
NIGHT PARADE (AT-D): Hugh Trevor and others. Serial No. 0204. (R) Oct. 27. (L) 6,671f.
ONE MAN DOG (W): Ranger, Sam Nelson, Edward Hearn, Virginia Bradford, William Patton, Henry O'Connor, Art Robbins. (R) March 3. (L) 4481f.
OUTLAW (W): Tom Mix, Sally Blane, Frank M. Clarke, Al Smith, Ethan Laidlaw, Al Ferguson, Barney Furey. (R) Jan. 21. (L) 6057f.
OUT TO KILL (T-D): Joseph Schildkraut starred. Feb. 23, 1930.
PRIDE OF PAWNEE (W): Tom Tyler, Frankie Darro, Ethlyne Clair, Barney Furey, Jack Hilliard, Lew Meehan, Jimmy Casey. (L) 4750f. (R) June 9, 1929 (NP) June 22.
RED SWORD, THE (D): Marlan Nixon, William Collier, Jr., Carmel Myers, Allan Roscoe. (L) 6243f. (R) Feb. 17, 1929.
RIO RITA (O-ATS): Bebe Daniels, John Boles, Don Alvardo, Dorothy Lee, Bert Wheeler, Robert Woolsey, Georges Renevant, Helen Kalser, Tiny Sandford, Nick de Ruiz, Sam Nelson, Fred Burns, Eva Rosita and Sam Bluim. Release Sept. 15. (TOS) Nov. 2. Length 15,044.
SEVEN KEYS TO BALDPATE: Richard Dix and Miriam Seegar. Forthcoming 1930 release.
SIDE STREET (D-AT): Tom, Matt and Owen Moore, Kathryn Perry, Emma Dunn, Frank Sheridan. (L) Talking 6465f. (R) Sept. 8, 1929. Serial number, 0202.
STREET GIRL (CD-ATS): Jack Oakie, Neb Sparks, John Harron, Joseph Cawthorn, Betty Compson. (L) Talking, 8188f. (R) Aug. 11, 1929. (NP) Sept. 28. (TOS) Sept. 21.
SYNCOPATION (AT-SD): Fred Waring and Band, Barbara Bennett, Bobby Watson, Ian Hunter, Morton Downey, Osgood Perkins, Makenzie Ward, Verree Teasdale, Dorothy Lee. (L) 7848f.
TANNED LEGS (AT-D): June Clyde, Arthur Lake, Sally Blane, Allen Kearns, Nella Walker, Albert Gran, Edmund Burns, Dorothy Revier, Ann Pennington, Lincoln Stedman, Lloyd Hamilton. (R) Nov. 10. (L) 6377.
VAGABOND LOVER (AT-D): Rudy Vallee, Sally Blane and others. (R) November 24, 1929. Serial No. 0105.
VERY IDEA, THE (AT): Frank Craven, Hugh Trevor, Theodore von Eltz, Olive Tell, Doris Eaton, Adele Watson, Oeanne de Bard, Allen Kearns, Sally Blane. (L) Talking, 6139f. (R) Sept. 15, 1929. Serial number, 0303.

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BROADWAY FEVER (CD): Sally O'Neil, Roland Drew, Corliss Palmer. (R) Jan. 1. (L) 5412f.
LUCKY BOY (TS-CD): George Jessel, Margaret Quimby, Rosa Rosanova, William Strauss, Gwen Lee, Richard Tucker, Gayne Whitman, Mary Doran. (R) Feb. 2. (L) Sound, 8643f; silent, 6520f. (NP) Feb. 2. (TOS) Feb. 23.
JOURNEY'S END (AT-D): All star cast.
MIDSTREAM (D-TME): Claire Windsor, Montague Love, Larry Kent, Helen Jerome Eddy, Louis Alvarez, Leslie Brigham, Genevieve Shrader. (L) 7353f. (NP) Oct. 12.
MISTER ANTONIO (AT-D): Leo Carrillo, Virginia Valli, Frank Reicher, Eugenie Besserer, Franklin Lewis, Gareth Hughes. (NP) October 19.
MY LADY'S PAST (D-TME): Belle Bennett, Joe E. Brown, Alma Bennett, Russell Simpson, Joan Standing, Billie Bennett. (NP) June 15. (L) Talking, 7948f.
NEW ORLEANS (D-TME): William Collier, Jr., Ricardo Cortez, Alma Bennett. (L) 6765f. (R) Aug. 1, 1929. (NP) Oct. 12.
TROUPERS THREE (D): Rex Lease, Dorothy Gulliver and others.
TWO MEN AND A MAID (D-T): William Collier, Jr., Alma Bennett, Eddie Gribbon, George E. Stone. (L) Talking, 6423f. (R) Aug. 1, 1929. (NP) Oct. 12.
WOMAN TO WOMAN (AT-D): Betty Compson, George Barraud, Juliette Compton, Margaret Chambers, Reginald Sharland, Georgie Billings, Winter Hall. (TOS) Nov. 23.
WRECKER, THE (TE-D): Special cast. (L) Sound, 6520f. No silent print.

United Artists

ALIBI (M-AT): Chester Morris, Pat O'Malley, Harry Stubbs, Mae Busch, Eleanor Griffith, Irma Harrison, Regis Toomey, Al Hill, James Bradbury, Jr., Elmer Ballard, Kerman Cripps, Purnell B. Pratt, DeWitt Jennings, Edward Brady. (L) Talking, 8167f. (R) Apr. 20, 1929. (NP) June 1. (TOS) Sept. 21.
BROADWAY VAGABOND (TS-D): Harry Richman, Joan Bennett, James Gleason, Lilyan Tashman.
BULLDOG DRUMMOND (D-AT): Ronald Colman, Joan Bennett, Lilyan Tashman, Montagu Love, Lawrence Grant, Wilson Benge, Claud Allister, Adolph Millar, Charles Sellon, Tetsu Komal. (L) Talking, 8376f. (R) Aug. 3. (TOS) Oct. 19.
COQUETTE (D-AT): Mary Pickford, John Mack Brown, Matt Moore, John Sainpolis, William Janney, Henry Kolker, George Irving, Louise Beavers. (L) Silent, 6993f. (R) Apr. 12, 1929. (NP) June 1.
CONDEMNED (AT-D): Ronald Colman starred. (R) December 7, 1929.
CHAMP (AT-CD): Fannie Brice starred. Forthcoming release.
ETERNAL LOVE (D-ME): John Barrymore, Camilla Horn, Victor Varconi, Hobart Bosworth, Bodil Rosing, Mona Rico, Evelyn Selbie. (R) May 11, 1929. (L) 6948f; silent, 6318f. (NP) June 15. (TOS) June 1.
EVANGELINE (D-ME): Dolores Del Rio, Roland Drew, Alec B. Francis, John Holland, James Marcus, Paul McAllister, Lawrence Grant, Bobby Mack, George Marion. (L) 8268f. (NP) June 1. (R) Aug. 24. (TOS) Nov. 9.
IRON MASK, THE (D-TME): Douglas Fairbanks, Belle Bennett, Marguerite de la Motte, Dorothy Revier, Vera Lewis, Rolfe Sedan, William Bakewell, Gordon Thorpe, Nigel de Brulier, Ulrich Haupt, Lon Poff, Charles Stevens, Henry Otto, Leon Barry, Standley J. Sandford, Gino Corrado. (L) Talking, 8855f; silent, 8659f. (R) Mar. 9, 1929. (NP) June 15.
LADY OF THE PAVEMENTS (ST-D): Lupe Velez, William Boyd, Jetta Goudal, George Fawcett, Albert Conti, Henry Armetta. (R) Feb. 16. (L) Sound, 8329f; silent, 7495f.
LOCKED DOOR, THE: Stanwyck, Rod La Rocque, William Boyd, Betty Bronson. (R) November 16. (L) 6,844.
LUMMOX (AT-D): Winifred Westover, Ben Lyon, William Collier, Jr.
NEW YORK NIGHTS (AT): Norma Talmadge starred. (R) December 28.
RESCUE, THE (D-ME): Ronald Colman, Lily Damita, Alfred Hickman, Theodore von Eltz, John Davidson, Phillip Strande, Bernard Siegel, Sojin, Harry Cording, Laska Winters, Duke Kahanamoku, Louis Morrison, George Rigas, Christopher Martin. (L) Musical, 7980f; silent, 7910f. (R) Jan. 12, 1929. (NP) June 15. (TOS) Jan. 19.
SHE GOES TO WAR (D-TMS): Eleanor Boardman, John Holland, Edmund Burns, Alma Ruhens, Al St. John, Glen Waters, Margaret Seddon, Yola D'Avril, Evelyn Hall. (L) 8864f. (R) July 13, 1929. (NP) June 1. (TOS) Aug. 10.
TAMING OF THE SHREW, THE (AT-D): Mary Pickford, Douglas Fairbanks. (R) October 26. (L) 6,116.
THREE LIVE GHOSTS (AT): Allister, McNaughton, Montgomery, Bennett. (R) Sept. 15. (L) 7,486.
THIS IS HEAVEN (D-TME): Vilma Banky, James Hall, Fritzie Ridgeway, Lucien Littlefield, Richard Tucker. (L) 7948f. (R) June 22, 1929. (NP) June 1. (TOS) July 20.
THREE PASSIONS, THE (D-M): Alice Terry, Ivan Petrovitch, Shayle Gardner, Leslie Faher, Andrew Engelman, Claire Eames. (L) Talking, 6646f; silent, 7576f. (R) June 1, 1929.
TRESPASSER, THE (AT): Gloria Swanson starred. (R) October 5. (L) 8,223. (TOS) Nov. 16.
VENUS (D-ME): Constance Talmadge, Andre Roanne, Jean Murat, Max Maxudian, Baron Fils and Jean Mercanton. (L) Sound 6882f. (NP) June 1. (R) Oct. 12.

Universal

BARNUM WAS RIGHT (CD-T): Glenn Tryon, Merna Kennedy, Otis Harlan, Basil Radford, Clarence Burton, Lew Kelly, Isabelle Keith, Gertrude Sutton. (L) Silent 4,477. Sound 5,140. (NP) November 9.
BEAUTY AND BULLETS (W): Ted Wells, Duane Thompson, Jack Kenney, Wilbur Mack. (L) 479f.
BODY PUNCH, THE (D): Jack Dougherty, Virginia Brown Faire, George Kotsonaros, Wilbur Mack, Monte Montague. (L) 4786f. (R) July 14, 1929. (NP) July 27.
BORDER WILDCAT, THE (W): Ted Wells, Kathryn McGuire. (R) May 12. (L) 4259f.
BORN TO THE SADDLE (W): Ted Wells, Duane Thompson, Leo White, Merrill McCormick, Bryon Douglas, Nelson McDowell. (R) Mar. 10. (L) 4126f.
BROADWAY (AT-D): Glen Tryon, Merna Kennedy, Evelyn Brent, Thomas Jackson, Robert Ellis, Otis Harlan, Paul Porcasi, Marion Lord, Fritz Field, Leslie Fenton, Arthur

Housman, George Davis, Betty Francisco, Edythe Flynn, Florence Dudley, Ruby McCoy. (L) 9330f. (R) Sept. 15. (TOS) Nov. 16.

BURNING THE WIND (W): Hoot Gibson, Cessare Gravine, Virginia Brown Faire, Boris Karloff, Robert Holmes. Released Feb. 10. (L) 5202f. (NP) Jan. 12.

CHARLATAN, THE (T-D): Holmes Herbert, Rockcliffe Fellows, Margaret Livingston. (R) Apr. 14. (L) Silent, 5972f. Sound 6506f.

CLEAR THE DECKS (T-CD): Reginald Denny, Olive Hasbrouck, Otis Harlan, Colette Merton, Lucien Littlefield, Brooks Benedict, Robert Anderson, Elinor Leslie. (R) Mar. 3. (L) Sound, 5792f. Silent, 5740f.

COHENS AND KELLYS IN ATLANTIC CITY (T-CD): George Sidney, Mack Swain, Vera Gordon, Kate Price, Cornelius Keefe, Nora Lane, Virginia Sales, Tom Kennedy. (R) Mar. 17. (L) Sound, 7400f. Silent, 7752f.

COLLEGE LOVE (D-AT): George Lewis, Eddie Phillips, Dorothy Gulliver, Churchill Ross, Hayden Stevenson, Sumner Getchell. (L) Talking 6846f. (R) July 7, 1929. (NP) July 27.

COME ACROSS (M-TME): Lina Basquette, Reed Howes, Flora Finch, Craufurd Kent, Gustav von Seyffertitz, Clarissa Selwynne. (R) June 30, 1929. (NP) July 27. (L) Talking, 5330f; silent, 5593f.

COURTIN' WILD CATS (W): Hoot Gibson and others. (R) Dec. 15.

DEVIL'S PIT (D): With a Foreign Cast. (L) 6,268. (NP) Nov. 2. (R) Dec. 8.

DRAKE CASE, THE (AT-MD): Gladys Brockwell. (NP) Sept. 28. (TOS) Sept. 21. (R) Sept. 1.

EMBARRASSING MOMENTS (AT-CD): Reginald Denny, Merna Kennedy, Otis Harlan, William Austin, Virginia Sale, Greta Grandstedt, Mary Foy. (NP) Oct. 26. (L) 5230 f. (R) Jan. 5, 1930.

EYES OF THE UNDERWORLD (W): Bill Cody, Sally Blane. (R) Apr. 28. (L) 4208f.

FIGHTING LEGION (T-W): Ken Maynard, Dorothy Dwan and others. 1930 release.

GIRL ON THE BARGE (T-D): Jean Hersholt, Sally O'Neil, Malcolm McGregor, Morris McIntosh, Nancy Kelly, George Offerman, Henry West, Rex. (R) Feb. 3. (L) Sound, 7510f. Silent, 6908f.

GIRL OVERBOARD (D-T): Mary Philbin, Fred Mackaye, Otis Harlan, Edmund Breese, Francis McDonald. (L) Talking, 7391f; silent, 7531f. (R) July 28, 1929. (NP) Sept. 21.

GRIT WINS (W): Ted Wells, Kathleen Collins, Al Ferguson, Buck Conners, Nelson McDowell, Edwin Moulton. (R) Jan. 27. (L) 4596f.

HARVEST OF HATE (W): Rex, Jack Perin, Helen Foster, Tom London. (L) 47-9f.

HIS LUCKY DAY (CO-TME): Reginald Denny, LoRayne Duval, Otis Harlan, Eddie Phillips, Cissie Fitzgerald, Harvey Clark, Tom O'Brien. (L) Talking, 6713f; silent, 5603f. (R) June 30, 1929. (NP) June 22.

HOLD YOUR MAN (T-D): Laura LaPlante, Walter Scott, Eugene Borden, Mildred Van Dorn. (NP) Oct. 26. (L) 5794f.

HOOFBEATS OF VENGEANCE (W): Rex, Jack Perrin, Helen Foster, Al Ferguson, Starlight. (R) June 16. (L) 4525f.

IT CAN BE DONE (ST-CD): Glenn Tryon, Sue Carol, Richard Carlyle, Jack Egan, Tom O'Brien. (R) March 24. (L) Sound 6560f; silent 6090f.

KID'S CLEVER (CD): Glenn Tryon, Kathryn Crawford, Russell Simpson, Lloyd Whitlock, George Chandler, Virginia Sales, Joan Standing, Max Asher, Florence Turner, Stephin Fetchit. (R) Feb. 17. (L) 5729f.

KING OF JAZZ REVUE (AT-MD): Paul Whiteman stars. 1930 release.

KING OF THE CAMPUS (T-CD): George Lewis, Dorothy Gulliver, Eddie Phillips, Hayden Stevenson, Churchill Ross, Collette Merton.

KING OF THE RODEO (W): Hoot Gibson, Kathryn Crawford, Slim Summerville, Charles K. French, Monty Moutague, Joseph W. Gerard. (R) Jan. 20. (L) 5509f.

LA MARSEILLAISE (AT-D): Laura LaPlante, John Boles and others. Forthcoming 1930 release.

LARIAT KID, THE (W): Hoot Gibson, Ann Christy, Cap Anderson, Mary Foy, Francis Ford, Walter Brennan, Andy Waldron, Bud Osborne, Joe Bennett, Jim Corey. (L) 5247f. (R) June 23, 1929. (NP) June 15.

LAST PERFORMANCE, THE (T-D): With Conrad Veidt, Mary Philbin, Leslie Fenton, Fred MacKaye, Gustav Paros, William H. Turner, Anders Randolf, Sam DeGrasse and George Irving. Length (sound) 5,799; (silent) 5,799. (NP) Nov. 16.

LAST WARNING, THE (M-TME): Laura La Plante, Montagu Love, John Boles, Roy D'Arcy, Bert Roach, Margaret Livingston, Mack Swain, Burr McIntosh, Carry Daumery, George Summerville, Torben Meyer, D'Arcy Corrigan, Bud Phelps, Charles French, Fred Kelsey, Tom O'Brien, Harry Northrup. (L) Talking, 7980f; silent, 7731f. (R) Jan. 6, 1929. (NP) June 29. (TOS) Jan. 26.

LONG, LONG TRAIL, THE (W): Hoot Gibson, Sally Eilers, Kathryn McGuire, James Mason, Archie Ricks, Walter Brennan, Howard Truesdell. (NP) Oct. 26. (L) six reels.

LONESOME (T-CD): Glenn Tryon, Barbara Kent. (R) Jan. 20. (L) Sound 6761f; silent 6142f.

MAN, WOMAN AND WIFE (D-TME): Norman Kerry, Pauline Starke, Marian Nixon, Kenneth Harlan, Craufurd Kent, Byron Douglas. (L) 6589f. (R) Jan. 13, 1929. (NP) June 29.

MELODY LANE (ATS): Eddie Leonard, Josephine Dunn, Rose Coe, George Stone, Huntley Gordon. (L) Talking, 6350f. (R) July 21, 1929. (NP) Aug. 31.

MISSISSIPPI GAMBLER (AT-D): Joseph Schildkraut, Joan Bennett, Carmelita Geraghty, Alec B. Francis, Otis Harlan, Billy Welsh. (NP) Nov. 9. (L) Sound 5,432. Silent 5,025. (TOS) Nov. 16.

MODERN LOVE (CD-AT): Charley Chase, Jean Hersholt, Kathlyn Crawford, Edward Martindel. (R) July 14, 1929. (NP) June 22. (L) Talking, 6501f; silent 5730f.

ONE HYSTERICAL NIGHT (T-CD): Reginald Denny, Nora Lane, E. J. Radcliffe, Fritz Field, Slim Summerville, Jules Cowles, Joyzelle, Walter Brennan, Harry Otto, Margaret Campbell. (NP) Oct. 26. (L) 6101f.

PARADE OF THE WEST (AT-W): Ken Maynard, Gladys McConnell, Otis Harlan, Frank Rice, Bobbie Dunn, Jackie Hanlon, Fred Burns, Frank Yaconelli, Stanley Blystone, Blue Washington, Tarzan and Rex. (NP) Nov. 23.

PARADISE AHOY (T-CD): Glenn Tryon starred. 1930 release.

PLUNGING HOOFS (W): Jack Perin, Rex, Barbara Worth, J. P. McGowan, David Dunbar. (L) Silent, 4344f. (R) Apr 14. (NP) May 18

POINTS WEST (W): Hoot Gibson, Alberta Vaughn, Frank Campeau, Jack Raymond, Martha Franklin, Milt Brown, Jim Corey. (L) 5491f. (NP) Sept. 28.

RED HOT SPEED (CD-TME): Reginald Denny, Alice Day, Charles Byer, Thomas Ricketts, De Witt Jennings, Fritzi Ridgeway, Hector V. Sarno. (L) 6621f. (R) Jan. 27. 1929. (NP) June 29.

RIDIN' DEMON, THE (W): Ted Wells, Kathleen Collins, Lucy Beaumont, Otto Bibber. (L) 4380f. (R) Aug. 18, 1929. (NP) Aug 3.

RIDIN' KID, THE (T-W): Hoot Gibson. Forthcoming 1930 release.

TIP OFF, THE (W): William Cody, George Hackathorne, Duane Thompson, L. J. O'Connor, Jack Singleton, Robert Bolder, Monte Montague, Walter Shumway. (L) 4109f. (R) June 2, 1929. (NP) July 13.

SCANDAL (T-D): Laura LaPlante, John Boles, Jane Winton, Huntley Gordon, Nancy Dover, Eddie Phillips, Julia Swayne Gordon. (R) May 4. (L) Sound, 6675f; silent 6475f. (TOS) June 13.

SENOR AMERICANO (AT-W): Ken Maynard, Kathryn Crawford, Gino Corrado, J. P. McGowan, Frank Yaconelli, Frank Beale and Tarzan. Footage, Sound, 6,662. Silent 5,528. (NP) Nov .23.

SHANGHAI LADY (D): Mary Nolan, James Murray, Wheeler Oakman, Anders Randolph, Lydia Yeamans Titus, Yola d'Avril, Mona Rico, Irma Lowe. (NP) Nov. 16.

SHANNONS OF BROADWAY (T-D): James and Lucile Gleason, Charles Grapewin, Mary Philbin, John Breedon, Tom Santschi, Harry Tyler, Gladys Crolius, Helen Mebrmann, Robert T. Haines, Slim Summerville, Tom Kennedy and Walter Brennan. (NP) Nov. 16.

SHOW BOAT (D-T): Laura LaPlante, Joseph Schildkraut, Emily Fitzroy, Otis Harlan, Helen Morgan, Jane LaVerne, Alma Rubens, Jack McDonald, Neely Edwards, (L) 11,772f; silent, 10,290f.

SMILING TERROR, THE (W): Ted Wells, Derelys Perdue, Al Ferguson, Bed Osborne. (L) 4525f. (R) June 30, 1929. (NP) July 13.

THREE GODFATHERS (T-D): Charles Bickford, Raymond Hatton, Fred Kohler, Fritzie Ridgeway, Maria Alba, Joe de la Cruz, Buck Connors, Walter James.

TONIGHT AT TWELVE (AT-D): Madge Bellamy, George Lewis, Robert Ellis, Margaret Livingston, Vera Reynolds, Norman Trevor, Hallam Cooley, Mary Doran, Madeline Seymour, Josephine Brown, Don Douglas, Louise Carver and Nick Thompson. (L) 6,884. (NP) November 2.

YOU CAN'T BUY LOVE (T-D): Jean Hersholt, Charley Chase. (R) June 9.

WAGON MASTER, THE (W-TS): Ken Maynard, Edith Roberts, Frederick Dana, Tom Santschi, Al Ferguson, Jack Hanlon, Bobby Dunn, White Horse, Frank Rice. (L) Sound 6335f; silent, 5679f. (NP) Sept. 29. (R) Sept. 8.

WINGED HORSEMEN, THE (W): Hoot Gibson, Ruth Elder, Charles N. Schaeffer, Allan Forrest, Herbert Prior. (L) 5544f. (R) June 23, 1929. (NP) July 13.

Warner Bros.

AVIATOR, THE (AT-CD) Everett Edward Horton starred. Future release.

ARGYLE CASE, THE (AT-MD): Thomas Meighan, H. B. Warner, Gladys Brockwell, Lila Lee, Bert Roach. (TOS) Aug. 31. (L) 7794f.

CONQUEST (D-AT): Monte Blue, Lois Wilson, H. B. Warner, Tully Marshall. (L) 4706f. (R) Jan. 19, 1929. (NP) Aug. 3. (TOS) Jan. 12.

DESERT SONG, THE (TMS): John Boles, Charlotte King, Louise Fazenda, Edward Martindel, Jack Pratt, Otto Hoffman, John Miljan, Del Elliott, Myrna Loy. (L) Talking, 11,034f. (R) May 11, 1929. (NP) May 18. (TOS) June 8.

DISRAELI (AT-D) With George Arliss starred. Future release.

EVIDENCE (T): P. Frederick starred. (TOS) Oct. 26.

FAME (T-D): Dolores Costello starred. Future release.

FANCY BAGGAGE (T-D): Audrey Ferris, Myrna Loy, George Fawcett, Edmund Breese, Hallam Cooley, Burr McIntosh, Wallace MacDonald, Eddie Grihbon, Virginia Sales. (R) Feb. 23. (L) Sound, 6447f. Silent, 5983f.

FROM HEADQUARTERS (T-D): Monte Blue, Edmund Breese, Ethlyne Claire, Guinn Williams, Lionel Belmore, Henry B. Walthall, Gladys Brockwell, Eddie Grihbon, Pat Hartigan, John Kelly, Otto Lederer, William Irving, Pat Somerset, J. Girard. (R) June 6. (L) 6323f.

FROZEN RIVER (T-D): Rin-Tin-Tin, Davey Lee, Lew Harvey, Nina Quartaro, Duane Thompson, Joseph Swickard, Frank Campbell. (R) May 25. (L) 5482f.

GAMBLERS, THE (D-AT): Lois Wilson, H. B. Warner, Jason Robards, George Fawcett, Johnny Arthur, Frank Campeau, Pauline Garon, Charles Sellon. (L) Talking, 6611f; silent 4844f. Recorded on disc. (TOS) Aug. 24. (R) June 29, 1929.

GENERAL CRACK (T-D): John Barrymore starred. Future release

GOLD DIGGERS OF BROADWAY (AT-MD): Nick Lucas, Ann Pennington, Conrad Tearle, Nancy Welford, Winnie Lightner and others. (R) Oct. 5. (L) 9122. (TOS) Nov. 23.

GOLDEN DAWN (T-D): Walter Woolf starred. Future release.

GREEN GODDESS, THE (T-D): Witb George Arliss and others. For release soon.

GREYHOUND LIMITED (T-D): Monte Blue, Edna Murphy, Grant Withers, Lucy Beaumont, Lew Harvey, Ernie Shields. (R) Mar. 23. (L) Sound, 6114f. Silent, 4996f.

HARDBOILED ROSE (T-D): Myrna Loy, William Collier, Jr., Lucy Beaumont, Gladys Brockwell, Edward Martindel, John Miljan. (R) May 4. (L) Sound. 5610f. Silent 4875f.

HEARTS IN EXILE (AT-D) Dolores Costello, Grant Withers and others. Pre-release August 14. (L) 7,877f.

HOLD EVERYTHING (AT-D): With an all-star cast. Future release.

HONKY TONK (AT-CD): Sophie Tucker, Lila Lee, Audrey Ferris, George Duryea, Mahlon Hamilton, John T. Murray. (L) Sound, 6412f. (R) Aug. 3. (TOS) Aug. 31. (NP) Sept. 14.

HOTTENTOT, THE (AT-CD): Edward Everett Horton and others. Pre-release August 10. (L) 7,241f.

IN THE HEADLINES (AT-D): Grant Withers, Marian Nixon, Clyde Cook, Spec O'Donnell and others. Prerelease August 31. (L) 6,427f. (TOS) Oct. 12.

IS EVERYBODY HAPPY (TM-D): Witb Ted Lewis and band starred. Release soon.

ISLE OF ESCAPE (T-D): Monte Blue starred. Future release.

KID GLOVES (T-D): Conrad Nagel, Lois Wilson, Edna Murphy John Davidson, Tom Dugan and Edward Earle. (R) Apr. 13. (L) Sound 6273f; silent 5658f.

LITTLE WILDCAT (T-D): George Fawcett, Robert Edeson, Audrey Ferris. (R) Jan. 5. (L) Sound 5644f; silent 5161f.

MADONNA OF AVENUE A (D-ATM): Dolores Costello, Grant Withers, Louise Dresser, Douglass Gerard, Otto Hoffman, Lee Moran. (L) Talking 6461f; silent, 5294f. (R) June 22, 1929.

MILLION DOLLAR COLLAR (TE-D): Rin-Tin-Tin, Matty Kemp, Evelyn French, Tommy Dugan, Allen Cavin, Philo McCullough, Grover Liggon. (R) Feb. 9. (NP) March 16. (L) Sound 5561f; silent 4878f.

NOAH'S ARK (TE-D): Dolores Costello, George O'Brien. Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Anders Randolf, Nigel de Bruller, Armand Kaliz, Myrna Loy, William Mong, Malcolm White. (L) Sound 9478f; silent 7752f.

MAMMY (ATS-D): Al Jolson starred. Future release.

MAN, THE (AT-D): John Barrymore starred. Future release.

MY MAN (CD-AT): Fannie Brice, Guinn Williams, Andre de Segurola, Ann Brody, Richard Tucker, Billy Sealy, Edna Murphy, Arthur Hoyt. (L) 9247f. Silent, 6136f. (NP) June 29.

NO DEFENSE (D-AT): Monte Blue, May McAvoy, Lee Moran, Kathryn Carver, William Tooker, William Desmond, Bud Marshall. (L) Talking, 5558f; silent, 4712f. (R) Apr 6. 1929. (NP) July 13.

ON WITH THE SHOW (ATS-D): Betty Compson, Sam Hardy, Molly O'Day, Joe E. Brown, Sally O'Neil, Louise Fazenda, William Bakewell, Purnell Pratt, Fairbanks twins, Wheeler Oakman, Sam Hardy, Thomas Jefferson, Lee Moran, Harry Gribbon, Arthur Lake, Josephine Houston, Henry Kirk, Otto Hoffman, Ethel Walters, Harmoun Four, Angelus Babe. (L) Sound 8864f; silent 8441f. (TOS) Aug. 17.

ONE STOLEN NIGHT (TM-D): Betty Bronson, Mitchell Lewis, Buster Collier, Rose Dione, Nina Quartaro, Harry Todd, Otto Lederer, Angelo Rossitto, Jack Santaro, Harry Shultz, Chashill Mailes. (R) Apr. 6. (L) Sound 5243f; silent 4797f. (NP) March 30.

ROUGH WATERS (T-D): Rin-Tin-Tin, Jobyna Ralston, Lane Chandler, Walter Miller. 1930 release.

SACRED FLAME, THE ((T-D): Pauline Frederick starred. Future release.

SAP, THE (T-CD): Edward Everett Horton, Patsy Ruth Miller, Franklin Pangborn, Edna Murphy, Alan Hale, Russell Simpson, Louise Carver, Jerry Mandy. (L) 7,150.

SAY IT WITH SONGS (D-A-TS): Al Jolson, David Lee, Marian Nixon. (L) Talking 8324f. (R) Aug. 24, 1929.

SKIN DEEP (T-D): Monte Blue, Betty Compson, John Davidson Tully Marshall. (TOS) Oct. 5.

SECOND CHOICE (T-D): Dolores Costello starred. Future release.

STOLEN KISSES (C-T): Claude Gillingwater, Hallen Cooley, May McAvoy, Edna Murphy, Reed Howes, Arthur Hoyt. (L) Talking, 6273f; silent, 5683f. (R) Apr. 13, 1929.

STARK MAD (M-AT): Louise Fazenda, Claude Gillingwater, H. B. Warner, John Miljan, Jacqueline Logan, Henry B. Walthall, Andre Beranger, Warner Richmond, Lionel Barrymore, Floyd Schackelford. (L) Talking, 6681f; silent, 4917f. (R) Mar. 2, 1929.

SHE COULDN'T SAY NO (AT-CD): Witb Winnie Lightner starred. Release soon.

SHOW OF SHOWS (AT-MD): With 100 stars. Future release.

SO LONG LETTY (T-D): Witb C. Greenwood starred. Future release.

THOSE WHO DANCE (T-D): Monte Blue starred. Future release.

TIGER ROSE (TS-D): Lupe Velez starred. Future release.

TIME, PLACE AND GIRL, THE (AT-D): Grant Witbers, Betty Compson, James Kirkwood, Bert Roach. (TOS) June 22.

WIDE OPEN (AT-CD): Edward Everett Horton starred. Future release.

WOMAN'S GAME, A (T-D): Pauline Frederick starred. Future release.

World Wide

BERLIN AFTER DARK (MD): Kurt Green, Ernst Stanl Nachbauer, Fritz Kampers, Grita Ley. (L) 6553f. (R) June.

BLACK WATERS (AT-D): James Kirkwood, Lloyd Hamilton, Mary Brian, John Loder, Frank Reicher, Robert Ames, Ben Hendricks, Noble Johnson, Hallam Cooley. (L) 7322f. (R) Apr. 14. No silent version.

BONDMAN, THE (D): Norman Kerry. (R) Mar. 17. (L) 7000f.

KITTY (T-D): Estelle Brody, John Stuart, Marie Ault, Dorothy Cummings, Winter Hall, Olaf Hytten, Charles O'Shaughnessy. (R) June 15. (L) 8441f.

MIDNIGHT DADDIES (AT-C): Andy Clyde, Harry Gribbon, Rosemary Theby, Addie McPhail, Alma Bennett, Jack Cooper, Katherine Ward. (NP) Octoher 12.

SCARLET DEVIL, THE (D): Matheson Lang, Margaret Hume, Nelson Keys, Hadden Mason, Juliette Compton, Douglas Payne, Harold Huth. (NP) October 12.

MOULIN ROUGE (ME-D): Olga Chekova, Eve Gray, Jean Bradin. (R) January 30. (L) Sound 8312f.

PAWNS OF PASSION (D): Olga Chekova, Sidney Suberly, Henry Baudin, Hans Stever, Lola Josane, Carmine Gallone. (R) Feb. 17. (L) 7196f.

PICCADILLY (AT-MD): Gilda Grey, Anna May Wong, Jameson Thomas. (L) 8080f. (R) June 1. (NP) Oct. 12. (TOS) Aug. 24.

PRINCE AND THE DANCER (D): Dina Graller, Albert Paulig, Werner Plttschau, Anna Kallina. (NP) Nov. 2. (R) June 29.

TRIUMPH OF THE SCARLET PIMPERNEL, THE (D): Matbeson Lang, Margaret Hume, Nelson Keys, Hadden Mason, Juliette Compton, ouglass Payne, Harold Ruth. (L) 6490f. (R) June 22, 1929.

Miscellaneous Companies

Affiliated European

BEHIND THE ALTAR (D): Wilhelm Dieterle, Marcella Albani. (L) 6200f. Silent film.

ESCAPE FROM HELL (MD): Jean Murat, Louis Ralph, Countess Agnes von Esterbazy, Paul Heidman, R. Van Riel, Leo Penkert, W. Kaiser Hayl, Harry Frank, Lewis Brody.

PASSION OF JOAN DE ARC (D): Mlle. Falconetti, M. Silvain, M. Schutz, Ravet, Andre Berly, Antonin Artaud. (L) 7000f.

RUSSIA (D): Marcella Albani, V. Gaidarov, Wilhelm Dieterle, Louis Ralph. (R) May 12. (L) 7,500f.

Aida Films

KIF TEBBI: Marcello Spade, Donatelle Nerl, Gini Viotl, Ugo Gracclo. Silent film.

Amer.-Anglo

BETRAYAL, THE (D): Jerro 'd Robertsbaw, Gerald Pring, Charles Emerald, Elissa Landi. (L) 7400f.

LIVINGSTONE IN AMERICA (D): M. A. Wetherall, Henry Walton, Molly Rogers, Reginald Fox. (L) 5799f.

Ass. Ind. Prod.

FAR WESTERN TRAILS (W): Ted Thompson, Bud Osborne, Lew Ames, Betty O'Doan. (R) May 20. (L) 4315f.

MIDNIGHT ON THE BARBARY COAST (D): William Barrymore, Kala Pasba, Jack Richardson. (R) Feb. 9. (L) 4250f.

Australasian Films

BLACK CARGOES OF THE SOUTH SEAS (D): Edmund Burns, Edith Roberts, Susan Dennis. Silent film.

FOR THE TERM OF HIS NATURAL LIFE (D): Eva Novak, Arthur McLaglen, George Fisk, Kay Soupen, Matian Clark, Dunstan Webb, Susan Dennis. (L) 11,000f.

Aywon

BEAUTIFUL BLUE DANUBE (D): Hans Junkerman, Julius Falkenstein, Harry Liedke, Ernest Verebes and Lya Mara. Silent picture.

Bell Pictures

BAD MAN'S MONEY (W): Yakima Canutt. (L) 4850f. (R) Mar. 31.

BOHEMIAN DANCER (D): Lya Mara, Harry Liedtka. (L) 5800f. Silent only.

Bertad Pictures

BLACK CRUISE (MD): (L) 9000f. (R) June 1. Silent film.

FIGHTING THE WHITE SLAVE TRAFFIC (T-D): Emil Jannings. Werner Kraus. (R) June 15. (L) Sound, 9000f.

Biltmore Prod.

Conquest

REWARD OF FAITH (D): Andre Carnege, Marcel Charbrie, Pierette Lugand. (R) April 1. (L) 5,927. Silent film.

PHANTOMS OF THE NORTH (D): Editb Roberts, Donald Keith, Kathleen Key, Borris Karloff, Joe Bonomo, Josef Swickard. (R) June 2. (L) 4600f.

El Dorado Pictures

ARIZONA DAYS (W): Boh Custer, Peggy Montgomery, John Lowell Russell, J. P. McGowan, Mack V. Wright, Jack Ponder. Silent picture only.

FALSE FEATHERS (D): Noab Beery, Horace B. Carpenter, Francis Pomerantz, E. A. Martin.

CLASSIFIED Advertising

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

The Recognized National Classified Advertising Medium

Managers' Schools

WANTED THEATRE EMPLOYEES to learn modern theatre management and theatre advertising. The Institute's training leads to better positions. Write for particulars. Address Theatre Managers Institute, 325 Washington St., Elmira, N. Y.

Equipment for Sale

1 LARGE RACON horn, unit and transformer, complete $80.00. Address Carol Fenyvessy, Box 485, Rochester, N. Y.

2 REBUILT SIMPLEX MACHINES, with Mazda Lamphouses or with Strong Reflector Lamps. Very reasonable. Address Box 452, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

BIG BARGAINS in rebuilt Simplex Powers 6-B and 6-A motiograph machines, all motor driven, in guaranteed condition, as well as used low intensity arc reflector lamps with or without machines at reasonable prices. Big stock of rebuilt exhaust and oscillating fans for AC and DC current. Generators, all makes, ticket selling machines, film containers, all at bargain prices for immediate shipment. Write for bargain list. Address Illinois Theatre Equipment Company, 12-14 East Ninth street, Chicago, Illinois.

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalogue. Address Movie Supply Co., 844 Wabash, Chicago.

FOR SALE—Reflector Arc Lamps and accessories, also guaranteed rebuilt Powers 6-A and 6-B and Simplex Heads. Best prices. Write Joseph Spratler, 12-14 E. Ninth street, Chicago, Ill.

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1,000 SEAT THEATRE in Chicago, equipped with talking apparatus. Now operating and doing business. Will lease for ten years or sell land and building. Must have quick action. Address Box 453, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

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STATE THEATRE—Westminster, Md. Ten year lease, reasonable rent, 775 seats, new cost $4,575. Royal Amplitone talking equipment on disc installed June 1, cost $2,500, Powers machines good condition, pipe organ costing $8,250, new display sign 19 feet high with 3x10 display costing $600. Everything to make a first class show. Paramount, Metro-Goldwyn, Warner Bros., First National, Pathe contracts. Westminster population 4,500, county seat, good drawing from small towns and rural districts. Town has factories, college, six banks, other industries. A real opportunity for live showman to make money. Other business interests involved, reason for selling. Terms $21,500 cash. Act quick as this opportunity will soon go. Possession at once.

Position Wanted

TWO WESTERN ELECTRIC-R C A experienced sound projectionists. Both willing to work alone. References. Prefer Illinois or Indiana but anything considered. Non-union. Address Box 454, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

CHICAGO YOUNG MAN, age 25, wishes opportunity to learn show business. Five years' amusement experience. Will consider anything that might lead to real future. Address Box 437, Exhibitors Herald-World, 407 South Dearborn street, Chicago, Illinois.

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1,600 HIGH GRADE, spring constructed upholstered theatre chairs, made by the Heywood-Wakefield company, Upholstered in imitation Spanish leather, at very reasonable prices. 500 upholstered theatre chairs, back and seat covered in broadcloth. 1,000 upholstered seats covered in Spanish imitation leather. Veneered back and squab seats, very reasonable. 1,000 heavy 5-ply veneer chairs, ½ in. back. 1,500 light 5-ply veneer chairs at very reasonable prices. 300 folding chairs in sections of 2. Also a large stock of chair parts to match any style seat. In fact, everything for the theatre. We assure you great savings. For information, prices and literature on our merchandise, write Illinois Theatre Equipment Company, 12-14 East Ninth street, Chicago, Illinois.

BIG BARGAIN in used Opera chairs. 600 upholstered, 800 Veneer. Address Movie Supply Co., 844 Wabash avenue, Chicago, Ill.

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FOR SALE—1200 plush upholstered theatre chairs in good condition. Must be sold at once. Apply William J. Dunn, Academy building, Fall River, Mass.

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

Equipment Wanted

WANT SEVERAL MERCURY RECTIFIERS, good, bad or incomplete, cheap. Address Preddey, 188 Golden Gate avenue, San Francisco, Cal.

WANTED— Peerless or Simplex projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one third down and balance C.O.D. Address Box 337 Exhibitors Herald-World, 407 S. Dearborn street, Chicago, Ill.

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

Cameras for Sale

AKELEY: Bell-Howell (professional). Write for booklet. Address Wood, 204 Inland Bank, Indianapolis, Ind.

Stationery

"NEARGRAVURE" ("Neargravuremboso" plateless embossing) processes. Special Neargravure 250 envelopes, 500 8½x7¼" letterheads $3.33, or 8½x11" $4.44, postpaid. Sollidays, EXH-124, Knox, Indiana.

Projector Repairing

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

BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash, Chicago.

Miscellaneous

ENGRAV-INK peps up newspaper ads. Make you own cuts! Write for details. Roy Crawford, Kokomo, Ind.

Your Classified Ad Will Do the Work

Exhibitors Herald-World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organists all over the country, has helped in obtaining equipment, in selling equipment, and in solving many another problem that seemed difficult. The rates are but 10c per word payable with order, 10% discount if run for 3 insertions. See this week's classified pages. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.

THE VOICE OF THE INDUSTRY

LETTERS FROM READERS

"Fawncy Lingo"

ANOTHER CRY FOR HELP! THIS time on actor language. Since starting talkies we are just about so-so as to how they are going over. Some are great and some are bad. We just get all het up over one when along comes one that would drive a poor soul nuts.

There are a number of things, no doubt, that are unavoidable in the making of poor talkies. Things just happen and we all are liable to make mistakes.

There is, however, one mistake that can be rectified and that is placing actors in talkies that can talk the English language without being fawncy with their lingo.

* * *

We ran "The Awful Truth" for two days recently and it was very indistinct, that is, the talk of the two principal players. They used words that if they were spelled like they were pronounced you would fail to find them in the dictionary. It seems that the stage stars are the offenders in this case. Those stars must remember that movie fans are just a little different from the patrons that will pay $5.00 a seat in New York and points east to hear them talk fancy. The movies are made for the masses and not the classes, but to hear those birds using their blah blah gives everybody a big pain in the neck. We have had several pictures where those kind of speakers were in the cast, and in every case we have had patrons walk out on them and they were not at all bashful in telling us that they did not like it. Those that did stay were uneasy. After the agony of one of those flops was over, one patron asked when we were going to start the show.

* * *

The show and photography, also acting and direction, were not at all bad, but the Lord deliver us from the actors that think it necessary to be ritzy in their talk. Give us actors that talk good old American English, unadulterated. — Jack Greene, Geneseo theatre, Geneseo, Ill.

NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD-WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaign.

LOVE RACKET, THE: First National talking drama, with Dorothy Mackaill, Sidney Blackmer, Edmund Burns, Myrtle Stedman, Alice Day, Edith Yorke, Martha Mattox, Edward Davis, Webster Campbell, Clarence Burton, Tom Mahoney and Jack Curtis. Directed by William Seiter. Length 6,118.

TYPE AND THEME: Betty Brown is in love with George Wayne, who always finds an excuse for not marrying her. Betty goes to his mountain home. George leaves her. Betty, knowing she has been tricked, shoots at George but misses. She opens a decorating shop. Fred Masters asks Betty to marry him. She refuses, thinking of her past experience. A court case is called for trial. Betty and Masters are chosen for jury duty. A girl is accused of killing a man who took her to his mountain home. Betty realizes it was Wayne, who played the same trick on her. Betty tells her story in front of the whole court. It saves the other girl. Betty walks out of court thinking that her past will lose Masters. Instead, Masters again asks her to marry him.

SUNNY SIDE UP: Fox all-talking drama with singing, with Janet Gaynor, Charles Farrell, Sharon Lynn, Frank Richardson, El Brendel, Marjorie White, Joe Brown, Mary Forbes, Alan Paull, Peter Gawthorne. Directed by David Butler. Length 11,131.

TYPE AND THEME: The East Side of New York celebrates the Fourth of July with street dances, while in another part of town the high hats dine in luxury. Jack Cromwell, disgusted because his girl Jane Worth drinks more than enough, leaves the swell cafe and drives into the East Side. To avoid hitting a small child Jack swings his car against the wall of a house, and is injured. Eric, a store owner, tells Jack to go to his room and he will fix him up. By mistake Jack goes into the room of Molly Carr. Jack relates his breakup with Jane. Molly tells him to get another girl and make Jane jealous. Jack persuades Molly to be the girl and he rents a fine home for her. At a banquet Molly overhears the guests telling one another that Jack is paying her rent. Jack's mother orders Molly out of the house. In the meantime Jack tells Molly that Jane has changed and is going to marry him. Molly goes back to her old home. Jack then realizes that Molly is the one he really loves. He goes to her. Molly sends him away. Jack's mother goes to Molly's home and reads her diary. She understands that Molly loves Jack.

BROADWAY SCANDALS: Columbia musical drama (all-talking), with Jack Egan, Sally O'Neil, Carmel Myers, J. Barney Sherry, John Hyams, Charles Wilson, Doris Dawson and Gordon Elliott. Directed by George Archainbaud.

TYPE AND THEME: The Pepper Box Revue goes broke and its backer, Ted Howard, spends his last cent to send the chorus back to New York. Mary, who is in love with Ted, stays with him, and the two organize a vaudeville act. Through a friend Ted gets a chance to sing over the radio, where he meets Valeska. She offers him the leading role in her stage play. He refuses when Valeska does not include Mary in the play. Mary hears Ted reject the contract and sees it's time for her to quit. Ted pleads with Mary to stick with him but she refuses, thinking he will get a big job with Valeska. Ted joins Valeska and makes a big hit in her show. Mary joins the show as a chorus girl, but through Ted's efforts she is promoted and makes a big hit. Valeska, jealous of Mary's success and Ted's interest in her, fires Mary. Jack quits the show and he and Mary organize their little vaudeville act once more.

KISS, THE: M G M drama, with Greta Garbo, Conrad Nagel, Anders Randolf, Holmes Herbert, Lew Ayres and George Davis. Directed by Jacques Feyder.

TYPE AND THEME: Irene, wife of the wealthy Guarry, is unhappy with her cruel husband. Pierre, son of her husband's business associate, loves Irene, but she does not accept his attentions. Guarry suspects a love affair between his wife and Pierre, and attacks Pierre. To save Pierre, Irene shoots her husband. Pierre tells his father about the murder. The case comes to trial. The elder Pierre testifies that Guarry killed himself because of business reverses. Irene is acquitted. Anders, a former sweetheart, who helped Irene at the trial, asks her to marry him. She refuses because of Pierre. Anders suspects Irene. To save her honor Irene sends a letter to the judge confessing she killed her husband. In the meantime Anders learns the truth but it is too late—the letter has been mailed.

HALLELUJAH: M G M all-talking drama with a Negro cast, Daniel L. Haynes, Nina Mae McKinney, William Fountaine, Harry Gray, Fannie Belle de Knight, Everett McGarrity, Victoria Spivey and others. Directed by King Vidor.

TYPE AND THEME: Zeke, son of a hard-working Negro family, comes to town to sell cotton with his brother. Chick, a pretty vamper, induces Zeke to gamble and he loses his money. His brother is killed. Chick returns home heartbroken. In seeking revenge, Zeke kills a man and is sent to prison. When he gets out of prison he turns evangelist and travels from town to town. Coming to town again, Chick meets Zeke, who confesses that she really loves him. Zeke leaves on the next train but Chick follows him.

PAINTED ANGEL: First National talking drama, with Billie Dove, Edmund Lowe, George MacFarlane, J. Farrell MacDonald, Cissy Fitzgerald, Nellie Bly Baker, Will Stanton, Norman Selby, Douglas Gerrard, Shep Camp, Peter Higgins, Red Stanley. Directed by Millard Webb.

TYPE AND THEME: Mamie Hudler, an entertainer, changes her name to Rodeo West after a number of troubles with different boy friends. Oldfield, one of Rodeo's admirers, attempts to shoot her when she refuses to marry him, but Brood, a violinist, steps in front of her and Brood takes the bullet in his arm. Rodeo hires him as her manager. Rodeo and Brood get along well enough until Oldfield returns. Brood threatens to kill him, but Rodeo stops the fight. When Rodeo goes on the stage for her bridal number, she halts at Brood's table and announces that it will be a real bridal affair, with Brood as her husband.

MARRIED IN HOLLYWOOD: Fox all-talking musical drama with J. Harold Murray, Norma Terris, Walter Catlett, Irene Palaska, Tom Patricola, Lennox Pawle and John Garrick. Directed by Marcel Silver.

TYPE AND THEME: Prince Nicholai falls in love with Mary Lou Hopkins, American singer. Queen Louise, Nicholai's mother, hears of the affair and hires detectives to follow her son. Nicholai and Mary plan to elope. Queen Louise hears of the plot and sends Nicholai to another kingdom. A revolution breaks out. Nicholai gets away and obtains a job on a steamer that leads him to Hollywood. In Hollywood he meets Mary, who is now a picture star.

* * *

RACKETEER, THE: Pathe drama, with Robert Armstrong, Carol Lombard, Roland Drew, Jeanette Loff, John Loder, Paul Hurst, Winter Hall, Winifred Harris, Kit Guard, Al Hill, Bobbie Dunn, Hedda Hopper and Bud Fine. Directed by Howard Higgin.

TYPE AND THEME: Mahloon Keene, a gangster, helps Tony, a violinist, when he gets in trouble. Weber, a member of Keene's gang, pulls off a job without Keene's consent. Weber is killed. Keene attends a concert by Tony, who is now staying with Rhoda. She is helping him. Rhoda the night before had promised to marry Keene. The police, hunting for Weber's slayer, shoot and kill Keene. Rhoda goes to him and he dies in her arms. Tony and Rhoda enter upon a new life.

* * *

THREE SISTERS: Fox Drama, with June Collyer, Tom Dresser, Louise Dresser, Kenneth MacKenna, Joyce Compton, Addie McPhail, Clifford Saum, Paul Porcasi, John Sainpolis and Sidney DeGrey. Directed by Paul Slone.

TYPE AND THEME: In a little Italian village Martha, mother of three girls, is celebrating the marriage of her daughter Carlotta to Tony. Antonia, the second sister, leaves her town to study opera. Count d'Armiti falls in love with Elena and they are married. War breaks out and d'Armiti is killed. Elena dies when her child is born and Martha takes the baby. Martha finds work as a dishwasher. When the Duke finds out that the baby is his son's, he takes the child, leaving Martha alone. In the meantime Carlotta and Tony are sending Martha money which is being kept by Pasquale, crooked property owner, who took Martha's home. The armistice is signed. Tony and Carlotta come to Rome and find Martha. Pasquale receives a sound beating from Tony for keeping the money. A joyous reunion follows.

* * *

FLESH OF EVE: Paramount talking drama, with Nancy Carroll, Richard Warner Oland, Gustav von Seyffertitz, Francis MacDonald, George Kotsonaros, Dorothea Wolbert, Clarence H. Wilson, Evelyn Selbie, Willie Fung, Wong Wing and Lillian Worth. Directed by William Wellman.

TYPE AND THEME: Alma, a member of Zangiacomo's lady orchestra, believes she will find happiness only with Heyst, a guest of the night club and owner of an island. Zangiacomo and Schomberg plan to kidnap Alma and she seeks refuge on Heyst's ship, bound for the island. Three villains follow the ship and on the island a fight begins. Alma saves Heyst's life by throwing herself in front of a knife meant for him. She recovers and Heyst realizes that he loves her.

* * *

TANNED LEGS: Radio drama, with June Clyde, Arthur Lake, Sally Blane, Allen Kearns, Nella Walker, Albert Gran, Edmund Burns, Dorothy Revier, Ann Pennington, Lincoln Stedman and Lloyd Hamilton. Directed by Marshall Neilan. Released November 10, (L) 6,377.

TYPE AND THEME: Peggy Reynolds sets out to free her family of scandal. Her father has had an affair with Mrs. Lyon King and has given her $50,000. Her sister Janet, has had a fight with her friend Darrow, who threatens to reveal her letter, unless she gives him money. Peggy arranges a fake holdup when the whole party is in a cafe and succeeds in getting the money and letters back. Peggy than decides she can settle down with Bill.

Pastor to Broadcast for Sunday Shows Over Radio

(Special to the Herald-World)

KANSAS CITY, Nov. 26.— Dr. Burris Jenkins, pastor of the Linwood Boulevard Christian Church, Kansas City, is one minister who believes in Sunday shows. Although he has been criticized for his socalled "broad mindedness," he has one of the largest followings in the city.

In an address over radio station WDAF, Kansas City, Dr. Jenkins, on December 1, is going to tell his Sunday morning listeners-in why everyone should spend Sunday afternoons and evenings in playing golf, going to picture shows and indulging in other recreations.

WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1929

AT—All Talking; T—Talking Sequences; M—Music (synchronous); E—Sound Effects. (Example: TME, means the picture has talking, a synchronized musical score and sound effects. In the same way all other symbols may be combined. When no symbols appear following the title, picture was run silent.

Columbia

COLLEGE COQUETTE (AT): Special cast—Not so hot, Did not please, may get by where they like this sort of trash. If this is college life it is an exceptional college.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

COLLEGE COQUETTE (AT): Special cast—November 7-8. One of the best program pictures we ever ran. Recording very good. Action moves along at a good clip. Boost this for family patronage. Seven reels.—I. W. Rowley, Ward theatre, Pismo Beach, Cal.—Small town patronage.

THE FALL OF EVE: Special cast—A fairly good comedy. Imagine it would have been a wow talking. Bad roads kept them away. Six reels.—Harold Smith, Dreamland theatre, Carson, Ia.—General patronage.

THE FALL OF EVE: Special cast—**October 9.** Well, Eve sure fell flat for us. We made a big effort to advertise, but failed to get them in in this one. It was a fair little picture for a town that can put a title like this over. We can't. Seven reels.—Mrs. O. O. Hare, Crosby theatre, Crosby, Tex.—Small town patronage.

THE FALL OF EVE (T): Special cast—This is a first-class production. Had to pull it on account of machine trouble but will play it back in December. Don't be afraid to boost this picture.—Leslie Hables, Reel Joy theatre, King City, Calif.—Small town patronage.

THE SCARLET LADY: Lya de Putti—**November 3-5-6.** A swell drama of the Russian revolution, but this subject has had too many appearances. Seven reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

THE WARNING: Jack Holt—**October 31-November 2.** A very interesting story of the British secret service in China. Jack Holt is easily the star. Six reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

BEHIND CLOSED DOORS: Virginia Valli—**October 23-24.** Fair. Pleased a few.—G. A. Hart, Roxy theatre, Stratford, Tex.—Small town patronage.

THE ETERNAL WOMAN: Special cast—**October 30-31.** Fair. Nothing to brag about.—G. A. Hart, Roxy theatre, Stratford, Tex.—Small town patronage.

First National

SMILING IRISH EYES (AT): Colleen Moore—**October 21-22.** This star's first talker and a good one, despite criticisms. James Hall does very well and deserves credit,. Recording just fair.—I. W. Rowley, Ward theatre, Pismo Beach, Calif.—Small town patronage.

SMILING IRISH EYES: Colleen Moore—**November 7-9.** I saw this in sound and then ran it silent and enjoyed the silent version much better. It is supposed to be a special, but I have run many a program picture with more drawing power. If Miss Moore does not make a real picture soon, it's just too bad for her. Eight reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

THE NIGHT WATCH: Billie Dove—**November 6-7.** Very good picture. Seven reels.—Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.

CHEYENNE: Ken Maynard—**October 18-19.** Went over fine, every one pleased.—G. A. Hart, Roxy theatre, Stratford, Tex.—Small town patronage.

PRISONERS (AT): Corinne Griffith—**October 31-November 1.** Oh, oh, hum! Another one of those foreign things. Why waste a good star on nothing? Recording fair. Nine reels.—I. W. Rowley, Ward theatre, Pismo Beach, Calif.—Small town patronage.

SMILING IRISH EYES: Colleen Moore—October 21-22. Colleen isn't as popular as she used to be, therefore this one did not draw very good. However, it is a very good picture and seemed to have pleased the majority of those who saw it. We had heard a lot of knocks on this picture before we showed it, but in our opinion anybody who knocks a picture like this one is supercritical and hard to please.—Walker and Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

DARK STREETS (AT): Jack Mulhall—**November 8-9.** Good dual role drama, which people seemed to enjoy. Six reels.—H. R. Cromwell, Bedford theatre, Bedford, Pa.—Small town patronage.

HARD TO GET (AT): Dorothy Mackaill—**November 10-11.** Typical family life, but well treated and directed. Brings the laughs with Jack Oakie as the typical brother. Real entertainment. Recording good. Eight reels.—I. W. Rowley, Ward theatre, Pismo Beach, Calif.—Small town patronage.

BROADWAY BABIES: Alice White—Very good. Not as hot as some of the young sheiks expected, but pleased them anyway. Seven reels.—Harold Smith, Dreamland theatre, Carson, Ia.—General patronage.

CAREERS: Billie Dove—Why this was made is a puzzle to me. Absolutely nothing to it. If you have it bought, better pay for it, as it won't please. Eight reels.—Harold Smith, Dreamland theatre, Carson, Ia.—General patronage.

THE MAN AND THE MOMENT (TME): Billie Dove—In spite of comments about Rod La Rocque's voice being no good, the general opinion was that it is good. Picture liked by adults.—H. R. Cromwell, Bedford theatre, Bedford, Pa.—Small town patronage.

Fox

SPEAKEASY (AT): Special cast—I have read so much about this picture in "What the Picture Did for Me" that I was afraid to run it. But to my surprise, I did not have any trouble of any kind with this picture. The recording is fine, and the picture is one of the best of its kind that we have run. We used the disc print on our equipment and got perfect results. Some exhibitors reported that they could not keep it in synchronization. We did not have any trouble at all with the synchronization.—Charles F. Johnson, Victory theatre, Punta Gorda, Fla.—Small town patronage.

THE VALIANT (AT): Special cast—Previewed this and would like to put in a boost for it. Both recording and picture were very good. If this is a sample of Fox product, I think I will sign up.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

THE RED DANCE: Dolores Del Rio—**November 8-9.** Pleased about 80 per cent, but did not draw at all. Fox overcharged for this, as well as for several other socalled specials. They got it all and left us wishing we could keep enough for expenses. However, this completes their contract and they will have to make adjustments or no more Fox for me. Ten reels.—W. M. Lodge, Fulton theatre, McConnellsburg, Pa.—Small town patronage.

WIN THAT GIRL: Special cast—**November 2.** This was once a fair picture, but the print we received was so badly chopped up you could hardly follow the story in places. If you get a good print it will be all right.—Paul B. Hoffmann, Legion heatre, Holyrood, Kan.—Small town patronage.

THE AIR CIRCUS: David Rollins—A very good airplane story. My people don't like Arthur Lake, who plays with Rollins. I paid too much for it to make any money, but it's a good picture and worth playing. Nine reels.—Harold Smith, Dreamland theatre, Carson, Ia.—General patronage.

DEADWOOD COACH: Tom Mix—Using the reissues for cold weather business. It drew well and pleased too. Didn't have to pay all outdoors for it and made money.—C. E. Robinson, Town Hall, Carmel, Me.—Small town patronage.

WORDS AND MUSIC (AT): Special cast—**November 1-2.** Good musical picture.—H. R. Cromwell, Bedford theatre, Bedford, Pa.—Small town patronage.

Metro-Goldwyn-Mayer

BROTHERLY LOVE: Dane-Arthur—**November 15.** Step on this one. You can tell them all you're showing "Brotherly Love" and know they are going to come out asking for more. Seven reels..—R. W. Van Hook, Rialto theatre, Morrillton, Ark.—General patronage.

MARIANNE: Marion Davies—November 3-4. A dandy picture that will please almost every one. Do not be afraid of it. One of the best I have had in some time. Seven reels.—O. A. Halstead, Cozy theatre, Duchesne, Utah.—General patronage.

MARIANNE: Marion Davies—**October 28-30.** A post-war comedy that is great. Marion is sure a neat trick in a French uniform and gives a splendid comedy performance throughout. It ought to be a knockout in sound.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

THE MYSTERIOUS ISLAND (TME): Lionel Barrymore—**November 12-13.** Only about 15 per cent talking. All in technicolor and splendidly done. Very interesting. Synchronized music the best the writer has heard on any picture to date. Splendid small town picture. Held the interest and drew well the second night. Some parts too gruesome for tender hearted women. Nine reels.—W. J. Powell, Lonet theatre, Wellington, O.—General patronage.

HIS GLORIOUS NIGHT (AT): John Gilbert—**October 28-29.** Not a good small town picture. Audience laughed at the hot love making. Some walked out on it. Poorest business yet on any talking picture. Fair recording. Eight reels.—W. J. Powell, Lonet theatre, Wellington, O.—General patronage.

THE BROADWAY MELODY: Special cast—**October 16-17.** I would compare this picture with the poorest program picture that I have run this year. I do not think any patron was satisfied. Metro charged me so much for it I raised admission. Wish I had not raised prices, it would have been better for me if I had taken the loss. I know this picture has gone over good with sound, but it certainly is the bunk silent. Six reels.—O. A. Halstead, Cozy theatre, Duchesne, Utah.—General patronage.

MADAME X (AT): Ruth Chatterton—**November**

Don't forget*—If picture has *sound*—Fill out blanks *accordingly

5-6. Had splendid drawing power and seemed to please universally. Many compliments from patrons. Held up well the second night. Good recording. Nine reels.—W. J. Powell, Lonet theatre, Wellington, O. —General patronage.

MADAME X (AT): Ruth Chatterton—**October 28-29.** Truly a wonderful picture. Pleased almost 100 per cent. Drew fairly good. Good print and recording excellent. Ten reels.—Walker and Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

Paramount

DANCE OF LIFE: Nancy Carroll—**October 23-24.** This may be a good offering with sound, but it is not as good as the average program picture silent. It will not stand any raise. Pleased about ten per cent. Eight reels.—O. A. Halstead, Cozy theatre, Duchesne, Utah.—General patronage.

RIVER OF ROMANCE (AT): Special cast—Very good. Buddy Rogers and Wallace Beery sure click in this one. Recording fine.—R. B. Gorham, Auditorium, Hiawatha, Kan.—General patronage.

RIVER OF ROMANCE: Buddy Rogers—Colonial scenes and story lays this one low for me.—C. E. Robinson, Town Hall, Carmel, Me.—Small town patronage.

THUNDERBOLT (AT): George Bancroft—Pretty darned good picture, and Baneroft talks plenty good. All in the cast talk good except the warden, and he is understandable. Don't be afraid of this one as to talking for if we can make 'em talk, you needn't worry. Dise equipment.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

THUNDERBOLT: George Bancroft—**November 8.** One of the best Bancrofts I have ever seen. Saw the picture four times talking and enjoyed it just as much in its silent form.—R. W. Van Hook, Rialto theatre, Morrillton, Ark.—General patronage.

WOLF OF WALL STREET (AT): George Bancroft—A good picture, and talking good on disc equipment.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

BETRAYAL: Emil Jannings—Paramount soaked me twice as much for this as usual, and it was simply rotten. I expected something big and got disappointed, so did my patrons. Look out for it.—C. E. Robinson, Town Hall, Carmel, Me.—Small town patronage.

BETRAYAL: Emil Jannings—**October 26.** Lost money on this, as they just won't come out to see this star. However, I thought it a good picture, and where this star is liked it will go over big.—Paul B. Hoffmann, Legion theatre, Holyrood, Kan.—Small town patronage.

FAST COMPANY: Evelyn Brent—**November 3.** Good comedy-drama made from Ring Lardner's story, "Elmer the Great." Seven reels.—P. G. Estee, S. T. theatre, Parker, S. D.—Small town patronage.

FAST COMPANY (AT): Special cast—Went over big. Satisfied 95 per cent. Recording on disc fair. —E. C. Arehart, Gem theatre, Woonsocket, S. Dak. —Ceneral patronage.

THE WHEEL OF LIFE: Richard Dix—Dix as an army officer is good, but there is not the usual action, as in previous pictures. Slow moving, might have been made in half the footage.—C. E. Robinson, Town Hall, Carmel, Me.—Small town patronage.

THE WHEEL OF LIFE (AT): Special cast—Couldn't tell whether this was a good picture or not. Recording was terrible. Pulled it off the second night.—R. B. Gorham, Auditorium, Hiawatha, Kan. —General patronage.

TAKE ME HOME: Bebe Daniels—**November 1.** A good little program picture which seemed to please very well. Bebe Daniels draws just fair for me. We play all silents, as sound is beyond the possibilities of this place as yet. Six reels.—W. M. Lodge, Fulton theatre, McConnellsburg, Pa.—Small town patronage.

THE CARNATION KID: Douglas MacLean—A fairly good comedy, but didn't please as well as I expected.—C. E. Robinson, Town Hall, Carmel, Me. —Small town patronage.

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THE CANARY MURDER CASE (AT): Special cast—A good picture. Talking good on disc equipment.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

THE CANARY MURDER CASE: William Powell —Not as good silent as talking, but nevertheless a good murder picture. Drew a good crowd with roads practically impassable. Seven reels.—Harold Smith, Dreamland theatre, Carson, Ia.—General patronage.

CHINATOWN NIGHTS: Wallace Beery—**November 4-5.** Not much to it. Seven reels.—G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.

SINS OF THE FATHERS: Emil Jannings—**November 1-2.** We thought it a great picture, but had more walkouts than on any picture we ever ran.—G. A. Hart, Roxy theatre, Stratford, Tex.—Small town patronage.

NEVADA: Gary Cooper—**October 25-26.** Everyone pleased.—G. A. Hart, Roxy theatre, Stratford, Tex. —Small town patronage.

WOMAN TRAP (AT): Special cast—Interesting crook play. Disc recording not so good. Seven reels.—E. C. Arehart, Gem theatre, Woonsocket, S. Dak.—General patronage.

THE STUDIO MURDER MYSTERY (AT): Special cast—This isn't much of a picture and just won't talk at all on disc. If you have it bought, play it silent, or better still, trade it for anything else. Big disappointment. Disc equipment.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

DIVORCE MADE EASY (AT): Douglas MacLean—This is, I believe, the best talking picture we have had up to date. All voices clear and distinct, sounding natural. However, got bad set of records, wouldn't stay in sync. First one from anyone that have ever given us any trouble. The picture, as far as it is concerned, is very light comedy-drama. Rather short, and while it seemed to please very well, would call it below the average. But, boy, it talked, and that is what we liked about it. Using Independent disc equipment.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

NOTHING BUT THE TRUTH (AT): Special cast —Pretty good picture. Talking just fair. Independent disc equipment.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

THE RAINBOW MAN (AT): Special cast—Boys and girls, here is a real honest to God piece of entertainment. It is 100 per cent talking, with some singing. Extra-good recording, and how Eddie Dowling sings "Rainbow Man" and "Sleepy Valley" is nobody's business. A sweet little story well acted and with pleasing ending. If you haven't played this one, get it and promise them plenty. Talked and pleased on our dise equipment. We made money on this one.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

Pathe

THE SPIELER: Special cast—**October 23-24.** Good picture of carnival life. Seven reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

GERALDINE: Eddie Quillan—**November 6.** Excellent. One of the best program pictures I have used this year. I bought this right and made a little money on it. It's all right, fellows. Six reels.—G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.

THE GODLESS GIRL: Lina Basquette—October 20. A very good picture with a serious angle. Tale of young people who try to be atheists. Some good reformatory institution stuff. Eight reels.—P. G. Estee, S. T. theatre, Parker, S. D.—Small town patronage.

SHOW FOLKS: Special cast—**November 3.** A pleasing picture that went over nicely on a Sunday night. I believe it would be better in sound than as a silent production.—Paul B. Hoffmann, Legion theatre, Holyrood, Kan.—Small town patronage.

BURNING BRIDGES: Harry Carey—**November 2.** Very good Western. Drew well for Saturday. Six reels.—G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.

RKO

STREET GIRL (AT): Special cast—Very clever picture. Betty Compson and Jack Oakie are great. Didn't draw quite as well as expected. Recording fine.—R. B. Gorham, Auditorium, Hiawatha, Kan.—General patronage.

SIDE STREET (AT): Special cast—**October 31.** Expected something great in this. The recording is awful. Hope RKO gives us better stuff than this, or it's just too bad for all concerned. Good plot and good acting and believe these boys could give us some real stuff, but the recording spoiled the whole show.—Carl Veseth, Palace theatre, Malta, Mont.—General patronage.

SIDE STREET (AT): Special cast—A mighty good little picture. Pleased all who saw it. Recording not so good.—R. B. Gorham, Auditorium Hiawatha, Kan.—General patronage.

SIDE STREET: Tom, Owen, Matt Moore—November 1-2. A very good city story, with one brother a doctor, one a policeman and one a racketeer. Stuff that we read about every day on front page of our dailies. Had something, however. Gripped one. Many praised the picture. Seven reels.—P. G. Estee, S. T. theatre, Parker, S. D.—Small town patronage.

THE VERY IDEA (AT): This is positively the worst thing I ever witnessed. Story is absurd and dirty. Patrons walked out, and several talked about having me prosecuted for running it. Recording good. —R. B. Gorham, Auditorium, Hiawatha, Kan.—General patronage.

Tiffany

NEW ORLEANS (TME): Special cast—**November 8-9.** About two reels of talking, and that is all that made the picture any entertainment. The story, what there was of it, was bad and not entertaining. A number of patrons walked out on it. The picture did not give satisfaction here.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage. age.

United Artists

BULLDOG DRUMMOND (AT): Ronald Colman—Pretty good picture. Nothing to rave over. Would call it above the average as far as picture is concerned, but the disc recording on our outfit was terrible. Couldn't understand over 70 per cent, and what you could understand was so unreal and unnatural it made it a pain in the neck. We had it booked four days, played it two and pulled it. Paid $100, grossed $52.40 first night, $12.20 second night. Use your own judgment. Independent disc equipment.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

BULLDOG DRUMMOND (AT): Ronald Colman—**November 10-11-12.** A talking picture and a good one. The story good, and acting of the star and the whole cast fine. We found the recording poor and hard to understand. We played the picture with disc recording. The picture gave good satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

BULLDOG DRUMMOND (AT): Recording so poor on disc that we could not run the picture and had to pull it and get another picture. Now try and get your money back.—M. W. Mattecheck, Lark theatre, McMinnville, Ore.—Ceneral patronage.

SHE GOES TO WAR (TME): Eleanor Boardman—**October 27.** Just a picture. Lost plenty on it.—M. W. Mattecheck, Lark theatre, McMinnville, Ore. —General patronage.

THIS IS HEAVEN: Vilma Banky—**October 23-24.** A splendid comedy-drama. No occasion for Miss Banky to talk if she can always act as well. Nine reels.—P. G. Estee, S. T. theatre, Parker, S. D.—Small town patronage.

STEAMBOAT BILL, JR.: Buster Keaton—**November 1-2.** Did fair business with this considering present conditions here. No particular story, just a lot of fun, and Lord, how they did laugh! Keaton is unique in his field. Good photography. Print in fair shape after a couple of hours repairing! Seven reels. —O. B. Wolfe, Screenland theatre, Nevada, O.—General patronage.

SORRELL AND SON: Special cast—**November 3-4.** Brethren, here is one that set a new record—poorest print ever delivered to our house. Can scarcely comment on the picture on that account. We knew it was a good one from numerous reports, and we expected it to draw, which it did. But our exhibition was ruined, and so were the dispositions of patrons and staff by the criminally rotten condition of the film. Worn to a frazzle and then mangled in addition. We are softies or we would have immediately put this print "on the board," but did not want to dissapoint our Sunday patronage if we could possibly help. Well, we disappointed them, anyway, and are out our film rental. Poor judgment, but believe me, it won't happen again! First two prints from United Artists were all right, but ever since they have been getting worse, until now they won't even hang together through the rewinder. We were fools to buy their product, I guess. Our exhibitor friends all told us so at the start, but we had to find it out ourselves. Most of these old, well know pictures draw pretty good for us, but they have so much of the original cut out and are in such poor condition that it will soon be the same thing to advertise "United Artists picture" as to hang out the "No Show Tonight" sign. We get service from the Cleveland exchange.—O. B. Wolfe, Screenland theatre, Nevada, O.—General patronage.

[Reports continued on page following Jaysee]

J. C. Jenkins—*His Colyum*

Riverside, Calif.,
November 18, 1929.

DEAR HERALD-WORLD:

They told us if we would stay in Hollywood for two weeks we never would leave the place. They were mistaken. We stayed there nigh on to six weeks and now we are in Riverside. They told us a lot of things in Hollywood, some of which we might have swallowed had we not taken it upon ourself to investigate. Sometime ago we told you we would give you the lowdown on Hollywood, and we would have kept our promise, though Doug advised against it until we were out of the state. There is this we can say about Hollywood, however, and that is that it's a much better place than some people are inclined to admit. We can say that truthfully and yet not say very much.

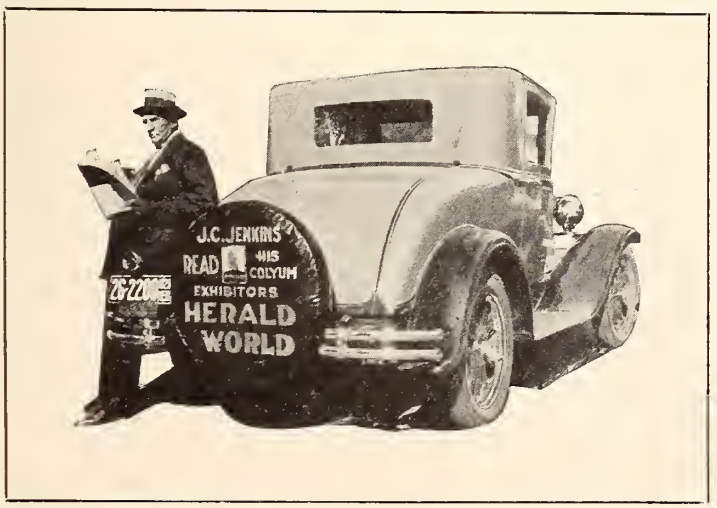
There are a lot of nice people in Hollywood. You may not believe it but there are. Henry B. Walthall and Mary had us out to their house to a roast duck dinner and they treated us just like we were one of the family, and if you undertake to say that they are not both lovely people we will hit you a smack right on the nose. Larry Urback and wife took us to one of the swell cafes and tried to fill us up on some kind of Jewish bean soup, et cetera, and a lot of other things and finally gave it up as a bad job. We had a delightful time, and that's one reason why we want to go back. Mrs. Hodges had a swell dinner for us, and Doug kicked about it because he said there was no sense in wasting so much good food on a guy who was raised on corn pone and sowbelly. Doug mixed up some kind of a concoction that he called a "Shreck Highball," and we took one swallow of it and yelled for the fire department. We don't know what it was but if you want to remove the enamel from a bath tub, get a "Shreck Highball."

There are a few things we don't like about Hollywood. When they run short on mules, they put corned willie in their hot dogs, and besides that the girls don't wear socks. We believe every girl ought to wear socks, especially when they haven't anything else to wear. The Hollywood girls make it awfully tough on near-sighted people, that's why we used bi-focal lenses.

* * *

California has two things to be proud of, the Pacific ocean and the Iowa and Nebraska people who make up the bulk of her population. If we were going to make a choice as a place to live between Los Angeles, Hollywood and Beverly Hills, we'd choose Long Beach. The reason we would choose Long Beach is on account of the ocean and the courts where they pitch horse shoes. We used to think we could pitch horse shoes, but when we saw an old Iowa corn husker throw one ringer after another, we concluded we didn't know the game. Arizona holds the belt down there, for a chap from the cactus plains recently pitched 1,010 ringers out of 1,400 shoes, and that beats us by ten points. [Editor's Note: Why make it ten?]

We like Long Beach because of the ocean. It's one attraction you don't have to pay to look at. It's the cheapest thing in California. You can go swimming in the ocean without a license or permit and feel that you own as much of it as anybody else. Ponce de Leon, or Amerigo Vespucci, or some other yahoo, waded out in it once and took it in the name of Spain, but he was all wet. Spain don't own any more of it than Eagle Eye Joe. There are an even hundred crazy people in Long Beach. We asked that many what made those breakers come in and slop around on the beach with such regularity, and every one of them said it was because they were governed by the moon. The guy who says that the moon has anything to do with it ought to be writing scenarios for the screen. He'd be a wallop in film circles.



We knew a Hoosier once who believed so strongly in the moon that he always sowed his flax in the dark of the moon on Friday the 13th, at 3 a. m., and he carried a peach tree switch in his mouth just the length he wanted the flax to grow and he always sowed his flax barefooted and in his shirt-tail. That guy believes the moon has something to do with those breakers. Hodges was raised in Indiana and he says that's the proper way to sow flax. We didn't ask him about the moon. Our opinion is that the reason why those waves come in and splash upon the shore is because they have no other place to go.

* * *

Doc Worley thought he'd have some fun with us. He told us the water was fine and wanted us to go in bathing with him. We knew how durn cold that ocean was, but he couldn't back us out, and when we got out there and one of those ten-foot breakers came in, we dived through it and came up on the other side just as it hit Doc a wallop, and he let out a war whoop that brought out every life-guard on the beach. Yeah, if you are going to come out here to live, go to Long Beach, for down there you can take a bath and pitch horse shoes and it won't cost you a cent. Otherwise bring your check book and letters of credit and caution your wife to bring her own bathing suit. These out here are pretty dang short at both ends and maybe your wife wouldn't look good in 'em.

Today we met an old friend who owns the Corona theatre at Corona, Glen Harper. Glen used to barnstorm the Middle West and played our house, when going to shows was a delight and not an excuse to keep from going to the whist club with your wife. Glen talked about old times until we asked him to stop for fear we'd break down and weep. He has about the finest equipped theatre in Southern California and, in fact, the finest house we have yet found in any town of three times its size. His stage equipment is complete in every detail, and in place of folding drapes before his screen, he has folding doors that open out when ready for the picture, all controlled from the booth. Glen thinks as much of the HERALD-WORLD as he used to think of the Opera House Reporter, and that paper was his bible.

* * *

When you come out to California to spend the winter (and your surplus cash), you will likely come via El Paso, Tex., in which case you will hit Riverside about 60 miles before you get to Los Angeles, and when you hit Riverside, stop, don't drive through the place without looking it over, don't you do it. Go to the Golden State theatre and ask Mr. Hunt, the manager, to show you through the Mission Inn, tell him we told you to, and you will see the greatest collection of curios on earth.

Mt. Rubidoux is where thousands of people gather every Easter morning to hear the Easter sunrise service, which is said to be the most impressive service one has ever witnessed. People by the thousands take their blankets and go up on this mountain and stay all night so as not to miss this service. They ought to hold this kind of service in Hollywood also, it might change the complexion of the town. Riverside is a beautiful town, look 'er over.

Next Thursday evening we expect to drive into Tucson, Ariz., and if our wife don't have some baking powder biscuits and some good old Nebraska sowbelly cooked up for us, we are going to start a rough house out in the kitchen. What's a wife good for, anyhow? As soon as we find out what makes those waves come in down at Long Beach, we will tell you about it.

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

P. S.—The HERALD-WORLD covers THE field like AN April SHOWER.

He Says: Report on Every Talker

Along with reports comes a very interesting letter from C. A. Spainhour of Greensburg, Kan. Located in a town of only 1,200 population. Brother Spainhour has sound equipment and is preparing to give his patrons a season of high grade sound pictures. He appeals to exhibitors to report on every audien they play, to which we say, "Atta boy!" But there is much more of interest in his letter, which follows:

Editor: I am sending in reports on two talking pictures I have just shown, and make an appeal to other exhibitors in small towns to make reports on talking pictures regularly. If there ever was a time we need this, it is now, and in making reports say what kind of equipment was used and whether disc or film method of recording.

This week I had "Bulldog Drummond" hooked for four days, and having paid $100 for it, thought I was going to have something. (I wish to say I bought this early and when my blood pressure was up.) I spent six hours rehearsing this picture and trying to get it to talk but couldn't understand over 70 per cent of it, and the words were so unnatural it was a pain in the neck. Played the picture Monday night to $52.40, Tuesday night to $12.20. Pulled it.

On Tuesday I put two reels of this picture with their records in my car, drove 85 miles to two other theatres that had different equipments. These houses have been getting good results with some pictures they have used. Their houses are acoustically treated better than mine. But the picture talked just as poor for them as it did for me. Now, I ask you is it the equipments or the recording?

Now, my town is 1,200 population and we have to depend on crop conditions and weather.

On Wednesday night I put on a Paramount picture, Douglas MacLean in "Divorce Made Easy," and I want to say I have had some of the lousiest talking pictures from Paramount that it's possible to have, yet this one talked good, I would say perfect, could understand every word, and the voices were as natural as I ever heard on anybody's equipment. Now is it the equipment or recording?

Might add that while the recording on "Divorce Made Easy" was extra-good, the records sent me were badly scratched and would not stay in sync, something I have had very little trouble with up to this picture. All other recording, even though it wouldn't talk, would stay put.

I have about 12 more talking pictures to play, and then, unless I can have some assurance the recording will be good, I am going silent, if I last that long. While I last, I am going to report on every talking picture I play, whether it does anyone any good or not. My gross receipts right now are less than they were a year ago with silent pictures that cost me about 30 per cent of what I am paying now for talking pictures. A year ago I was making money, now I am losing it.

You boys that haven't equipped, pray for me. You boys that have equipped haven't time, so I am not going to ask you to pray for me. In the first place, if you have been equipped very long, your prayers would avail you nothing—you just can't keep in tune and run talking pictures.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.

(*Continued from page 62*)

Universal

SHOW BOAT (M): Laura La Plante—**October 28-29-30.** This is a truly wonderful picture. The music was the best sounding music we have had in six months of sound pictures. The dialog was mostly good, although bad in one scene. Laura La Plante shows that she is an unusually good emotional actress. The older folks fell for it strong, as it brought back memories of their younger days. The young folks liked it because it was a darn good picture. I had several remarks that the last reel alone was worth the price of admission. Thirteen reels.—M. W. Larmour, National theatre, Graham, Tex.—General patronage.

THE WAGON MASTER: Ken Maynard—**October 19.** This is an outdoors picture that will draw well anywhere Westerns are liked. Maynard sure pleased them here. Six reels.—Mrs. O. O. Hare, Crosby theatre, Crosby, Tex.—Small town patronage.

THE DRAKE CASE: Special cast—**October 17.** This is a good picture, worth a fair rental from any exhibitor. Seven reels.—Mrs. O. O. Hare, Crosby theatre, Crosby, Tex.—Small town patronage.

THE DRAKE CASE: Special cast—November 11-12. This is what I call a good picture. I studied this picture a lot and decided to make it a special. I did. It did. We raised the admission price and received not one complaint. Many compliments on the picture. This is the first of Universal's 1929-30 features I have used, and I want to say right here that if this is a sample, they are the ones who will give us small fellows a new show world. Book it, boost it, bank it. Six reels.—G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.

MELODY LANE: Special cast—**October 18-19.** I did not think this one would amount to much silent, but I got a pleasant surprise, as it was a dandy picture and pleased most every one. Six reels.—O. A. Halstead, Cozy theatre, Duchesne, Utah.—General patronage.

MELODY LANE: Special cast—**October 30.** Nothing to it, and in my estimation, poorly directed. Had many walkouts on this one. Title misleading. Seven reels.—Charles Cassinelli, Star theatre, Bulan, Ky.—Small town patronage.

COLLEGE LOVE: Special cast—**October 30-31.** This was sold to us as a special. Checks a good clean program comedy-drama only. Just a good two-reel "Collegian" grown up to six reels.—P. G. Estee, S. T. theatre, Parker, S. D.—Small town patronage.

DANGER RIDER: Hoot Gibson—**November 9.** Good. Six reels.—G. H. Wright, Jr. Star theatre, Wendell, N. Car.—Small town patronage.

THE CHARLATAN: Special cast—Just as good a mystery picture as I have played. Pleased a good crowd. Seven reels.—Harold Smith, Dreamland theatre, Carson, Ia.—General patronage.

HOLD YOUR MAN (AT): Special cast—**October 30-31.** Well, we'll have to admit that Uncle Carl surely has a winner in this one. Drew fairly good and pleased 100 per cent. We seldom show a picture that pleased as well as this one. Nothing big, but just a corking good little picture. And believe me it is a relief to run a picture like this after having shown murder trial pictures until they made one sick. Recording good.—Walker and Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

THE SMILING TERROR: Ted Wells—**November 8-9.** Razz! This hardly interested the kids. Best thing about it was its brevity. Business punk. Five reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

TONIGHT AT TWELVE: Special cast—**November 6.** They sold us this for a special, but there isn't anything special but the price. Six reels.—Mrs. O. O. Hare, Crosby theatre, Crosby, Tex.—Small town patronage.

THE MAN WHO LAUGHS: Emil Jannings—Rotten. The man who really laughs is Carl himself for putting over such a picture. Eleven reels.— R. W. Van Hook, Rialto theatre, Morrillton, Ark.—General patronage.

Warner Bros.

GOLD DIGGERS OF BROADWAY (AT): Special cast—A marvelous picture. Had many patrons come to see it two and three times. Songs, dances and color are all you could ever ask for. Look for Winnie Lightner to be a real star. Drew well in spite of very bad weather. Recording fine.—R. G. Gorham, Auditorium, Hiawatha, Kan.—General patronage.

ON WITH THE SHOW (AT): Special cast—**October 21-22-23-24.** All in technicolor, and a most excellent picture. However, it cost too much.—H. R. Cromwell, Bedford theatre, Bedford, Pa.—Small town patronage.

ON WITH THE SHOW (AT): Special cast—It's a wonderful picture. The scenery beautiful all the way through. No kicks, all praises. Box office smiling. Twelve reels.—Walter Odom & Sons, Dixie theatre, Durant, Miss.—General patronage.

SAY IT WITH SONGS (AT): Al Jolson—The great Al Jolson with Davey Lee. Previewed showing this picture with my family and a few friends and I am at a loss for words to express my feelings to tell you all how good it was. You will just have to play it and see and hear it to know its real worth. It's a Warner Brothers' ten-reel picture. Keep your hanky in a handy pocket—you will need it.—Walter Odom & Sons, Dixie theatre, Durant, Miss.—General patronage.

FROZEN RIVER: Rin Tin Tin—**November 5-6.** Surprised at the way they came in for this one. Biggest bargain night receipts we have ever had. Previous Rin Tin Tin pictures have scarcely come up to normal for us, so I suppose it must have been the addition of Davey Lee that brought them out, since we recently played "Singing Fool." This is a pretty good picture of the type, with good print and photography, and it gave good satisfaction all around. Seven reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

NOAH'S ARK (TME): Special cast—A good picture, but too long. Seemed to please about 70 per cent of the crowd.—R. B. Gorham, Auditorium theatre, Hiawatha, Kan.—General patronage.

THE TERROR: Special cast—**October 31.** Played one night only for Halloween. A suitable picture for the occasion. Six reels.—Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.

MY MAN: Fanny Brice—A fairly good picture for regular program. We were stuck on 18 of the Warner Brothers' pictures and have begged for a reduction without getting a dime taken off. Paid $110 for "My Man," and receipts were $113. Population, 5,000, seats 800.—Lee theatre, Eufaula, Ala.—General patronage.

FANCY BAGGAGE (TME): Audrey Ferris—**October 31.** Pictures like this are doing untold harm to the sound business. The recording is terrible. The male voices sound mushy and are about ten times as loud as the girls' voices. The producers who make recordings like this may make a little money off of them, but in the long run they damage themselves and the exhibitors who are compelled to show them far more than could possibly be made off of any one production. I imagine the picture would be fairly entertaining played silent. But lay off of the talking version. If you have to play it, watch your volume control.—M. W. Larmour, National theatre, Graham, Tex.—General patronage.

THE ARGYLE CASE (AT): Special cast—Very good picture. Meighan's voice is fine. Too many crook stories and murder trials in pictures these days. Failed to click. Recording very good.—R. B. Gorham, Auditorium, Hiawatha, Kan.—General patronage.

MADONNA OF AVENUE A (TME): Dolores Costello—**October 23-24.** Had a lot of walkouts on this one. Nuf sed. Only had 80 paid adult tickets the second day, and Warner Brothers asked us for as much for this thing as we paid for "Wings."—Walker and Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

Serials

PIRATES OF PENZANCE (Universal): Special cast—Am nearly finishing this serial, and if the finishing touch is as good as the serial itself, must admit that it is one of the best of its kind. Pirate stuff. Played it on my weak night, and attendance increased. (Charles Cassinelli, Star theatre, Bulan, Ky.—Small town patronage.)

Miscellaneous

DELIGHTFUL ROGUE: (FBO) Rod LaRocque—**October 27.** Gave us a pain, and presume our patrons figured they would have one, for it was lightest Sunday for many weeks, and roads and weather were good. All about the delightful pirate who single handed and unarmed awes the whole police force of some mythical foreign island in the tropics. Then he kidnaps the cabaret girl's lover, and when she goes to his boat to see about ransom, the pirate tells her the price is a night in his room. Of course, being as how he is a gentleman, it's all in fun, and he states that he was merely testing the love of the kidnapped islander for the girl. The love is no good it seems, and the girl comes to sail away with the delightful gentleman. Seven reels.—P. G. Estee, S. T. theatre, Parker, S. D.—Small town patronage.

HEADING FOR DANGER: (FBO) Bob Steele—**October 31.** As an action picture this one takes its part of the honors. Crowd in uproar at the many escapades athletic Bob goes through. Print and photography good. Six reels.—Charles Cassinelli, Star theatre, Bulan, Ky.—Small town patronage.

LAUGHING AT DEATH: (FBO) Bob Steele—

Citizen Pro Tem of Hollywood

Hollywood has been seen—and reported. But along come these momentoes of those two or three or four great weeks in Hollywood's history, when the film capital included (whether she knew it or not) J. C. Jenkins among her celebrated citizens. Well, so much for that. Now direct your attention, please, to photo No. 1. 'Tis of the great Colyumnist hisself at the Universal lot, where he apparently inveigled Harry Joe Brown, director of Ken Maynard, to read his latest Colyum, while Sid Rogell acted as master of ceremonies. The other picture shows Jaysee with Al Christie, the locale (so at least says the Christie publicist who sent the photo) where the noted comedy producer is wont to read scripts in the sunshine.

October 21-22. The poorest one we ever ran of Steele's. It was a frost.—G. A. Hart, Roxy theatre. Stratford, Tex.—Small town patronage.

Short Features

(SOUND)

EDUCATIONAL

MACK SENNETT COMEDIES, 2.—"Lion's Roar." Not so hot. Recording on disc rotten. (E. C. Arehart, Woonsocket, S. Dak.—General patronage.)

M G M

LAUREL-HARDY COMEDIES, 2.—"Men o' War." Good. Recording good. (E. C. Arehart, Gem theatre, Woonsocket, S. Dak.—General patronage.)

GUS EDWARDS COLORTONE REVIEW, 2.—"Mexicana." A wow! Clicked big. Recording very good on disc. E. C. Arehart, Gem theatre, Woonsocket, S. Dak.—General patronage.) A Gus Edwards Revue that certainly has the goods. A good filler for a Mexican community. (Leslie Hables, Reel Joy theatre, King City, Calif.—Small town patronage.)

PATHE

GEORGE LE MAIRE COMEDIES.—These comedies are okey, but in some of them there is nothing but dialog without any action. (H. R. Cromwell, Bedford theatre, Bedford, Pa.—Small town patronage.)

UNIVERSAL

ROONEY FAMILY COMEDIES, 2.—"Royal Pair." A real half hour of entertainment and fun. Shorts like this put the kick in the program. Recording on film good. (Carl Veseth, Palace theatre, Malta, Mont. —General patronage.)

WATCH YOUR FRIENDS.—A darn good comedy. Packed with laughs. The slapstick type of two-reel comedies is what it takes to please. (Walker and Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.)

WARNER BROS.

A GIRL AND GUITAR, 1.—Singing poor. (Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.)

AMATEUR NIGHT, 1.—Fair act. (Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.)

CEBELLOS REVIEW (Act No. 2627).—Very good, and in every way okay. (M. W. Mattecheck, Lark theatre, McMinnville, Ore.—General patronage.)

(SILENT)

EDUCATIONAL

BLONDES BEWARE, 2.—Good. (Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.)

FAKE FLAPPERS, 2.—Very good. (Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.)

GOING PLACES, 2.—Good print and photography, but just passable comedy. Not many really hearty laughs. (O. B. Wolfe, Screenland theatre, Nevada, O. —General patronage.)

HOWLING HOLLYWOOD, 2.—Just bunk. (S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.)

HUSBANDS MUST PLAY, Wallace Lupino, 2.—Just fair. It takes a real comedy to make a small house laugh. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

FOX

FOX NEWS, No. 11.—Very good. We have no complaints on Fox News, and they keep us quite close to release for this small a town. (W. M. Lodge, Fulton theatre, McConnellsburg, Pa.—Small town patronage.)

M G M

A PAIR OF TIGHTS.—Not much to this one, just so much film. No laughs registered from this one. (W. M. Lodge, Fulton theatre, McConnellsburg, Pa. —Small town patronage.)

GREAT EVENTS, 2.—"A Prince of Destiny." One of M G M's Great Events in technicolor. They make a change but my patronage prefer a good comedy. (W. M. Lodge, Fulton theatre, McConnellsburg, Pa. —Small town patronage.)

NOISY NOISES, 2.—Very good. (Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.)

PARAMOUNT

BILLY DOOLEY COMEDIES, 2.—"She Going Sailor." Very good. (H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.)

BOBBY VERNON COMEDIES, 2.—"Turn Him Loose." Good comedy. (H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.)

PATHE

TAXI SPOOKS, 2.—Rather slow starting, but ends well. Ideal for Hallowe'en. (S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.)

R K O

MARC CONNOLY COMEDIES, 1.—"The Uncle." Just another one of those things that R K O sells for comedy. (Carl Veseth, Palace theatre, Malta, Mont. —General patronage.)

HEADWORK, 1.—About as interesting as a prayer meeting. I wonder if it takes as much courage to make and sell these things for comedies or acts as it does to try and make your people think they are entertainment. (Carl Veseth, Palace theatre, Malta, Mont.—General patronage.)

MARC CONNELLY COMEDIES, 2.—"The Burglar."—This is supposed to be a comedy only it isn't. Didn't draw a laugh. (I. W. Rowley, Ward theatre, Pismo Beach, Cal.—Small town patronage.)

MICKEY McGUIRE COMEDIES, 2.—"Mickey's Last Chance." This was better than some. But there is too much sameness in these comedies, the patrons tire of them. (W. M. Lodge, Fulton theatre, McConnellsburg, Pa.—Small town patronage.)

TIFFANY

HAWAIIAN LOVE CALL, 1.—Not much to it. (Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.)

UNIVERSAL

BUSTER'S SPOOKS, 2.—Spooky stuff which brought a few laughs. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

DEATH'S HEAD, Bob Curwood, 2.—A Western featurette which was pretty good for this class of subject. Nice, clear photography. (O. B. Wolfe, Screenland theatre, Nevada, O.—General patronage.)

MIKE AND IKE COMEDIES, 2.—"Early to Wed." Just the ordinary Mike and Ike comedy with a few medium sized laughs. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

NEELY EDWARDS COMEDIES, 1.—"Cuckoo." Excellent. (G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.)

CHICAGO PERSONALITIES

By JOE FISHER

SALES drives are the order of the day, with both Universal and Educational field forces preparing heavy loads of nice, new, shiny contracts and sparkling sales talks with which to bombard the exhibitors of Chicago and environs just to start the new year right. One drive is a sort of birthday campaign; the other is a second anniversary celebration. An introductory drive is what they're calling Educational's effort, December 31 to January 31, under the leadership of Max Stahl, new manager. And Herbel Week, for Manager Henry Herbel, starts at Universal January 4.

A SPECIAL introductory sales drive will be started by Educational Pictures for Max Stahl, manager, from December 31 to January 31. Stahl is manager of the local office, having succeeded Dave Dubin, who resigned three months ago to join Publix. Special Educational shorts will be offered to exhibitors during the drive and Stahl will make special visits to the offices of Chicago theatres during the drive.

Max Stahl

Saul Goldman, Max Stahl and Percy Barr will cover the Chicago city territory while Harry Goldman and Joe Hartman will take care of the country. In this drive Stahl expects to become acquainted with each exhibitor in the territory.

* * *

Pathe salesmen were out on the road most of last week. The bunch, headed by Tommy Greenwood, were working on a special drive.

* * *

The Universal exchange, celebrating the period of November 11 to January 11 in a Laemmle Happiness Drive, has honored H. M. Herbel, manager, by designating January 4 to 11 as Herbel Week in recognition of Herbel's second anniversary as manager.

The office is decorated with hundreds of pennants bearing the following: "Ask Booker about January 4 to 11." The Universal gang are expecting to crash all former records in this drive. Charlie Lowenberg, director of publicity, is in charge of the drive.

* * *

Paul Earle, veteran Universal auditor, is in the local exchange this week making his usual audit of the branch.

* * *

Charles House of the Midway theatre, Rockford, Ill., was a visitor on Film Row this week. House was rejoicing due to a successful campaign just put over on "Broadway."

* * *

It was announced this week that "Showboat" will have a down-town opening shortly. It is a Universal special.

* * *

A sound newsreel of the Notre Dame-Southern California was flashed on the screen of the Woods theatre, Chicago, a few hours after the game. Gene Cour, genius leader of the Pathe Newsreel gang, was responsible for the fast service.

* * *

Morris Salkin is no longer manager of the Vista theatre, they told us down on the Row. Salkin was a hard man to find for confirmation.

Tiffany's "Painted Faces" had a private screening last week. A few exhibitors and Tiffany executives witnessed the preview.

* * *

"The Rising Sun of Educational." That's Harry Goldman, young booker who was named cub salesman by Max Stahl, Educational manager. Harry started with the company three years ago as poster boy. He was named booker two months ago. Now he will preach the Educational gospel in the outlying countries.

* * *

Frank Ishmael was seen last Friday with a turkey walking down Wabash Avenue—yes, both were walking. But Frank was cussing the bird for all he knew how. He had a clothesline tied around its leg. Frank stated the cussing followed when the bird refused to walk with him. Anyway, he enjoyed the turkey for his Thanksgiving dinner.

Lots of bi-pedaled fowl won't walk with us, either, Frank.

* * *

S. H. Abrams, who sold "Simba" in Milwaukee and was also at one time branch manager of FBO in Indianapolis, spent Friday of last week in Chicago.

* * *

Simon Simansky was confined to his home last Friday with a cold, and Jack Miller was away on a hunting trip the same day. However, Tess Heraty was at the offices of the Exhibitors Association to brighten up the place and Myrtle Collins, who had been home for 10 days with a bad cold, helped too.

* * *

And Oscar Florine of Walt Brown's RCA Photophone office was roaming the wide open spaces of Film Row looking for a golf course. It was only 8 above zero and he thought it an ideal afternoon for some putting practice.

* * *

Bill Brumberg had a case of sympathetic toothache last week. Mrs. Brumberg was quite ill because of an infected molar and the Sono Art-World Wide manager was worried for a time.

* * *

H. C. Young, executive of National Screen Service, went to New York on business last week. J. McPherson was in charge while Young was gone.

* * *

Max Sloth, manager of Warner Brothers Orpheum theatre, went East last Thursday for a visit.

* * *

Cres Smith, district manager of United Artists, was all smiles over the big success that Gloria Swanson's, "The Trespasser" was enjoying at the United Artists theatre. Smith just returned from a business trip to theatre circuits in Milwaukee.

William Benjamin, appointed RKO manager, announces the following distribution of sales personnel: Charles Miller and Mike Kahn will cover the city. Eddie Phelps and Eddie Rosecan continue to make the country territory. Sam Gorelick is assistant to Benjamin. Benjamin has completed his first week on the job in the Chicago office.

W. Benjamin

* * *

Joe Woodward, country salesman for Pathe, is the happy dad of a baby girl who chose November 16 for her debut at the Passavant hospital. Congratulations are in line.

* * *

Julius Goodman, owner of the Marshall Square theatre, joined the travelers last week. Julius was in New York also.

* * *

Polka Brothers are opening a new theatre in DeKalb, Ill. They also have taken back the Melrose Park in Melrose Park. The house was operated by Polka until recently, when E. W. Redzger took over the duties. Now the Polkas are operating it again.

* * *

Harold Wise, genial booker for Tiffany, showed signs of prosperity last week when he took unto himself a new flivver. The car must be a fast stepper to keep up with Wise.

* * *

Miss Alice Dubin has taken over the duties of hello girl at the Tiffany office.

* * *

Joseph I. Schnitzer, president of Radio Pictures, was in Chicago for a sales meeting. Charles E. Rosenzweig, general sales manager of RKO, also was here and spent a few days in the exchange.

* * *

The Operators Union gave a ball at the Stevens hotel last Monday.

* * *

The Thalia theatre is installing Western Electric sound equipment.

* * *

Jeanette Eisenberg is the name of Sal Goldman's new steno at the Educational office.

* * *

Charles Lungren, formerly manager of Red Seal exchange, is now short subject manager for Columbia.

* * *

Herman Stern, formerly manager of Universal Chicago office, and now in charge of the non theatrical department for Universal with headquarters in New York, paid the Chicago boys a visit last week.

"Great Gabbo" Numbers Over Radio December 2

Two songs from Sono-Art-World Wide's picture "The Great Gabbo," will be broadcast over radio station KYW between 9 and 9:30 p. m., December 2. The picture will open shortly at the Woods theatre, Chicago.

Vitaphone Building to Go Up in Minneapolis

(Special to the Herald-World)

NEW YORK, Nov. 26.—Work on the new Vitaphone building in Minneapolis will begin this week. The new structure will be four story high, to hold First National, Warner Bros., and Vitaphone exchanges.

COLOR

at the price of

black-and-white

EASTMAN Sonochrome Tinted Positive Films were developed specifically to add color to sound pictures at low cost. They do just that. The sixteen subtle atmospheric tints, bringing new color moods to the screen, are so adjusted that they give unusually faithful sound reproduction. Yet the films cost no more than ordinary black-and-white positive.

EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

(ADVERTISEMENT)

"MYSTERIOUS ISLAND" SMASHES CHICAGO RECORDS

M-G-M Technicolor Drama Put into Detroit for Extended Run!

EXHIBITORS HERALD WORLD

KISS your records good-bye!

GRETA GARBO

in her newest box-office lure

"THE KISS"—2nd S.R.O. WEEK

at Capitol, N. Y., and watch wherever it plays

METRO-GOLDWYN-MAYER

The Chicago Wins Award of Merit

EXHIBITORS HERALD WORLD

THE ASTOR THEATRE TRADITION!

The historic Show-Shop which has housed the Mightiest of all $2 attractions upholds its great tradition by announcing the forthcoming Broadway $2 run of the Great Musical Romance—

RAMON NOVARRO *in* **DEVIL MAY CARE**

One of the Big Ones from Metro-Goldwyn -Mayer

Vol. 97, No. 10 *Entered as second-class matter, August 20, 1917, at the Post Office at Chicago, Ill., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., at 407 South Dearborn St., Chicago. Subscription, $3.00 a year. Single copies, 25 cents.* December 7, 1929

YOUR PATRONS WORK FOR YOU WHEN YOU PLAY UNITED ARTISTS PICTURES

"Oh, Mary. You must go see the new picture at the Rivoli Theatre. It is the best evening of entertainment I have had for ages."

"The Rivoli? Oh, Yes—that's the picture that has MARY PICKFORD and DOUGLAS FAIRBANKS in it. I want to see it. The newspapers called it 'a great treat'."

"It sure is. I never knew "TAMING OF THE SHREW" COULD BE SO FUNNY. HONESTLY, YOU JUST SPLIT YOUR SIDES. DOUG IS TOO MARVELOUS FOR WORDS, AND MARY—WELL, WAIT UNTIL YOU SEE IT."

"'TAMING OF THE SHREW?' Count me in too! Everybody seems to be talking about it. When do we go? I understand it was made by Sam Taylor and I like his pictures."

"Gee, it was swell! Doug is great; and when he takes Mary after the wedding and runs —well, wait until you see it, Dad. You'll say it's the best yet."

UNITED ARTISTS *Greatest of All ALL-TALKING PICTURE MAKERS*

THERE IS A SANTA CLAUS

HAROLD LLOYD in first all-talker, "Welcome Danger", clean-up! Produced by Harold Lloyd Corp. Paramount release.

"THE VIRGINIAN" Screen's greatest all-outdoors, all-talker to date. With Cooper, Huston, Arlen, Brian. Sensational!

"SWEETIE" Musical comedy record-wrecker. Carroll, Kane, Stanley Smith, Oakie. The country needs joy—here it is! Grab it!

CLARA BOW in "The Saturday Nite Kid". They flock to see and hear "It" more than ever! With James Hall and big cast.

GEORGE BANCROFT in mightiest all-talking role to date—"The Mighty". With Ralston, Oland, O. P. Heggie. Sure S. R. O.!

PARAMOUNT'S NEW SHOW WORLD

The Big News in Shorts!

PHOTOPLAY MAGAZINE for the first time in history picks short subject as one of Ten Best Pictures of Month. PARAMOUNT CHRISTIE-TALKING PLAY, "Faro Nell" wins honor.

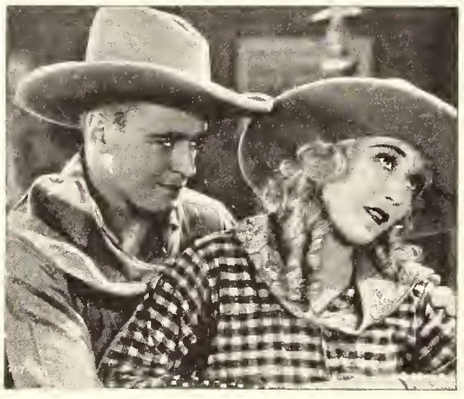
$241.48 SPENT IN ONE DAY ADVERTISING PARAMOUNT SOUND NEWS and PARAMOUNT TALKARTOON in New York newspapers as part of regular show at first run theatres.

PHOTOPLAY MAGAZINE FOR DECEMBER, 1929

FARO NELL
—Paramount-Christie

★

All Talkie



IT takes something hot in the way of a two-reel talking comedy to break into this fast company of best pictures, and this Louise Fazenda howl is the bright baby. "Faro Nell" is a scream—an airtight, perfectly acted burlesque of the old-time Western thriller. Louise, in long yellow curls, is a panic. This is just what we've long wanted—a two-reel talkie we could bellow at.

THE BIG NEWS everywhere is the superior quality and box office drawing power of

PARAMOUNT TALKING SHORT FEATURES

EXHIBITORS REPORT that PARAMOUNT SCREEN SONGS turn audiences into singin' fools. They love it!

EDDIE CANTOR joins army of Broadway headline stars making PARAMOUNT TALKING AND SINGING ACTS.

---for a third sensational record-breaking week at the Colony Theatre, N.Y. ....for great, big, profit-runs everywhere....The public demands more and more and more of glorious----

Mary NOLAN in Shanghai Lady

With James Murray, Wheeler Oakman. From the play by John Colton, author of "Rain." A John Robertson Production. 100% Talking, also silent.

Presented by
CARL LAEMMLE

Coming soon in UNDERTOW

FORWARD MARCH with UNIVERSAL

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

A TIFFANY PRODUCTION

"WOMAN TO WOMAN"

WITH BETTY

COMPSON

GEORGE BARRAUD - JULIETTE COMPTON

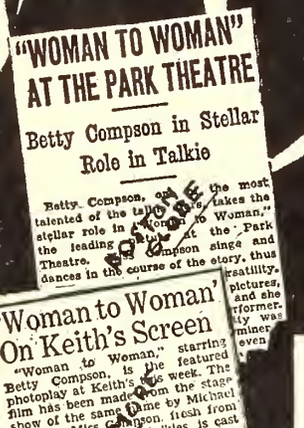
PLAYED TO CAPACITY AT $2.00 TOP

AT THE GLOBE THEATRE ON BROADWAY

SCORING A SENSATIONAL SUCCESS AT

LOS ANGELES
BOSTON
BALTIMORE
NEWARK
HAMRICK'S HOUSES
SEATTLE-PORTLAND

A Tiffany-Gainsborough Production



"WOMAN TO WOMAN" AT THE PARK THEATRE

Betty Compson in Stellar Role in Talkie

Betty Compson, one of the most talented of the talkie stars, takes the stellar role in "Woman to Woman," the leading picture at the Park Theatre. Miss Compson sings and dances in the course of the story, thus

'Woman to Woman' On Keith's Screen

"Woman to Woman," starring Betty Compson, is the featured photoplay at Keith's this week. The film has been made from the stage show of the same name by Michael Morton. Miss Compson, fresh from her successes in talkies, is cast as a French cabaret dancer of Montmarte, who loves but who leaves her when he is called back to the front.

"Woman to Woman" Is Shown at the Newark

A romantic drama, in which the domestic triangle figures, is the Tiffany-Stahl production, "Woman to Woman," the major film offering at the Theater yesterday and continuing there a week.

Written by Michael Morton, long and well known playwright, the story deals with the experiences of an English

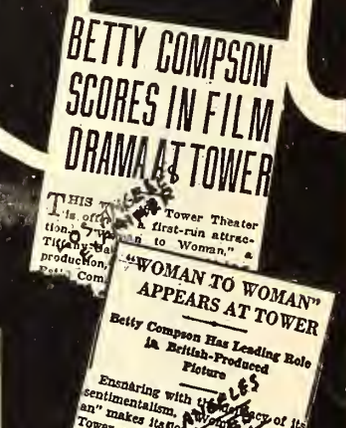
WOMAN TO WOMAN

(ALL DIALOG with Songs)

Tiffany production and release. Directed by Victor Saville. Betty Compson featured. Adapted by Nicholas Soussanin from Michael Morton's stage play. At the Globe, New York, for three weeks or more, opening Nov. 11, limited to two weeks. Running time, about 90 minutes. Cast:

Betty Compson
Georges Barraud
Juliette Compton
Margaret Shariand
Reginald Sharland
George Billings
Winter Hall

Betty Compson and tenors may carry this Tiffany talker, "Woman to Woman" into the first rung of the keys. But it's a little besides the sobbing story. But other than the sobbing story, the trouble is that they are of the same kind and character that made the Gloria Swanson talker, "The Trespasser." Probably talkie audience, since both were in a making simultaneously and th



BETTY COMPSON SCORES IN FILM DRAMA AT TOWER

THIS [illegible] Tower Theater is offering a first-run attraction, "Woman to Woman," a Tiffany-Stahl production, [illegible] Betty Com

"WOMAN TO WOMAN" APPEARS AT TOWER

Betty Compson Has Leading Role in British-Produced Picture

Ensnaring with the delicacy of its sentimentalism, "Woman to Woman" makes its [illegible] at the Tower a graceful [illegible] sincere at the [illegible] and futility. Casting over an audience the [illegible] gesture to love of repet[illegible] millie," [illegible] ecstasy [illegible] "Camille" [illegible] harmoni[illegible] a sym[illegible]

Sob Film Grips Tower Patrons

FOLKS, if you are going to the Tower this week take your handkerchiefs. Betty Compson's newest talking drama, "Woman to Woman," is a tug at the heart strings. This Tiffany-Stahl picture, directed by Victor Saville, gives her a role that rivals any of her former ones.

In "Woman to Woman" we see her as Lola, a [illegible] cabaret dancer, having [illegible] with a young British [illegible] PLAYS SWEET [illegible] George Barraud, the officer-sweetheart [illegible] their proposed [illegible] called to the [illegible] the promised [illegible] the other [illegible] lovers' bliss [illegible] bells.

However, fate casts a [illegible] over the lovers, and it is [illegible] until the couple are [illegible] the meantime David [illegible] battle and a lapse [illegible] the result of his [illegible] He has completely [illegible] and on returning [illegible] marries Vieta as p[illegible] Compton.

Lola, during the [illegible] waiting, has attain[illegible] arts stage as a [illegible] ne of her performa[illegible] r David out in the au[illegible] gs to him their love son[illegible] e is awakened in David's [illegible] MARRIAGE UNHAPPY [illegible]

Tiffany Offers You—

FOR IMMEDIATE BOOKING—AND BIG RESULTS

"THE LOST ZEPPELIN," with CONWAY TEARLE, VIRGINIA VALLI, RICARDO CORTEZ. A tremendous picture of overpowering romance and cyclonic adventure. From Washington to the South Pole in a Zeppelin. Directed by Edward Sloman.

MAE MURRAY IN A NEW "PEACOCK ALLEY." The graceful, irresistible star who made "The Merry Widow" a box office sensation now appears in her first all-talking production. She sings, dances, in a color sequence. It's a sensation. Directed by Marcel de Sano.

"PAINTED FACES," with the inimitable JOE E. BROWN. Laughter and tears. From circus ring to jury-room. It plays on all the emotions. Booked on the Loew Metropolitan Circuit. It's ready for YOU.

LEO CARRILLO AND VIRGINIA VALLI IN "MISTER ANTONIO," from Booth Tarkington's play in which Otis Skinner was the star. Booked on Loew Major Circuit. A Wow everywhere.

"DANGEROUS BUSINESS," from Edwin Balmer's Best-Seller. A sensational story of how "party girls" are used to get orders for big business firms. And in it a smashing romance. With Douglas Fairbanks Jr., Marie Prevost and a great cast.

"THE MEDICINE MAN," from Elliott Lester's stage play. It's a whirlwind of fun and love.

"MAMBA," an all-talking feature, with Jean Hersholt, Eleanor Boardman, Ralph Forbes.

A Colorart Production

"THE ENCHANTING MELODIE," another all-color feature, with a powerfully dramatic love story.

"TROOPERS THREE," a story of the U. S. Cavalry, written and supervised by Arthur Guy Empey. Daring horsemanship, cavalry romance.

"KATHLEEN MAVOURNEEN," with SALLY O'NEILL and star cast.

COLOR SYMPHONIES—Single-reel subjects in sound—beauty, charm, distinction:

ALL TALKING—WITH RCA SYNCHRONIZATION

TIFFANY PRODUCTIONS INC.

729 SEVENTH AVE. NEW YORK CITY.

William Fox

has the honor to assist

SANTA CLAUS

in presenting

Your Merriest

Christmas

They're ALL released in December

—and they're ALL in the bag

Beats "The Cock Eyed World"

HOT for PARIS

with

VICTOR McLAGLEN

continuing his cockeyed adventures with

FIFI DORSAY **POLLY MORAN**

EL BRENDEL

Story by RAOUL WALSH
Dialog by WILLIAM K. WELLS
Music by WALTER DONALDSON
Lyrics by EDGAR LESLIE

Directed by

RAOUL WALSH

ALL TALKING, LAUGHING MOVIETONE

The Smash of Smashes

SUNNY SIDE UP

with

JANET GAYNOR
CHARLES FARRELL

SHARON LYNN EL BRENDEL
FRANK RICHARDSON MARJORIE WHITE

Story, Words and Music by

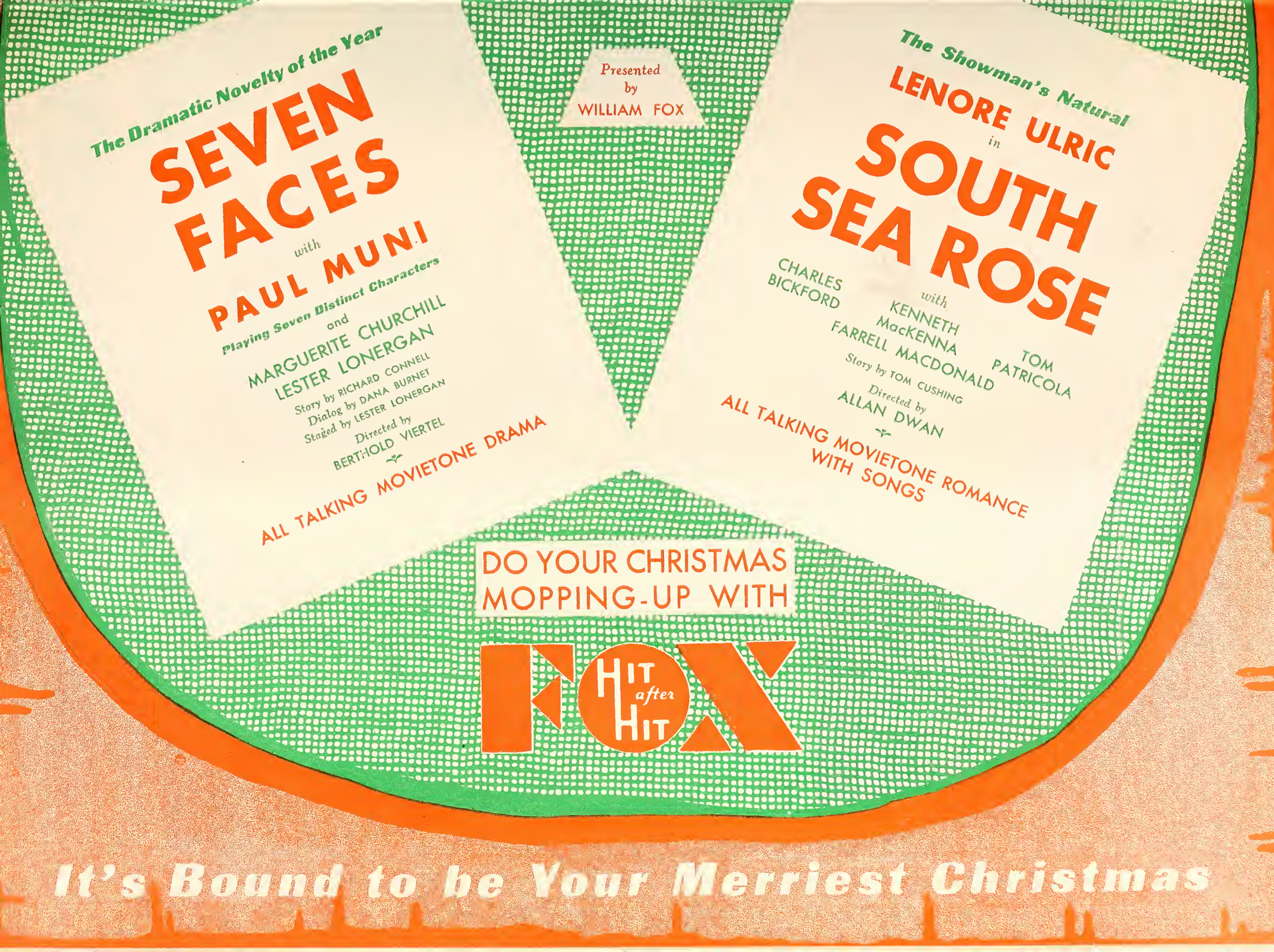
DE SYLVA, BROWN and HENDERSON

Dances staged by SEYMOUR FELIX

Directed by

DAVID BUTLER

THE SCREEN'S FIRST ORIGINAL ALL TALKING, SINGING, DANCING MUSICAL ROMANCE


The Dramatic Novelty of the Year
SEVEN FACES
with
PAUL MUNI
Playing Seven Distinct Characters
and
MARGUERITE CHURCHILL
LESTER LONERGAN
Story by RICHARD CONNELL
Dialog by DANA BURNET
Staged by LESTER LONERGAN
Directed by
BERTHOLD VIERTEL
ALL TALKING MOVIETONE DRAMA
Presented
by
WILLIAM FOX
The Showman's Natural
LENORE ULRIC
in
SOUTH SEA ROSE
with
CHARLES BICKFORD
KENNETH MacKENNA
TOM PATRICOLA
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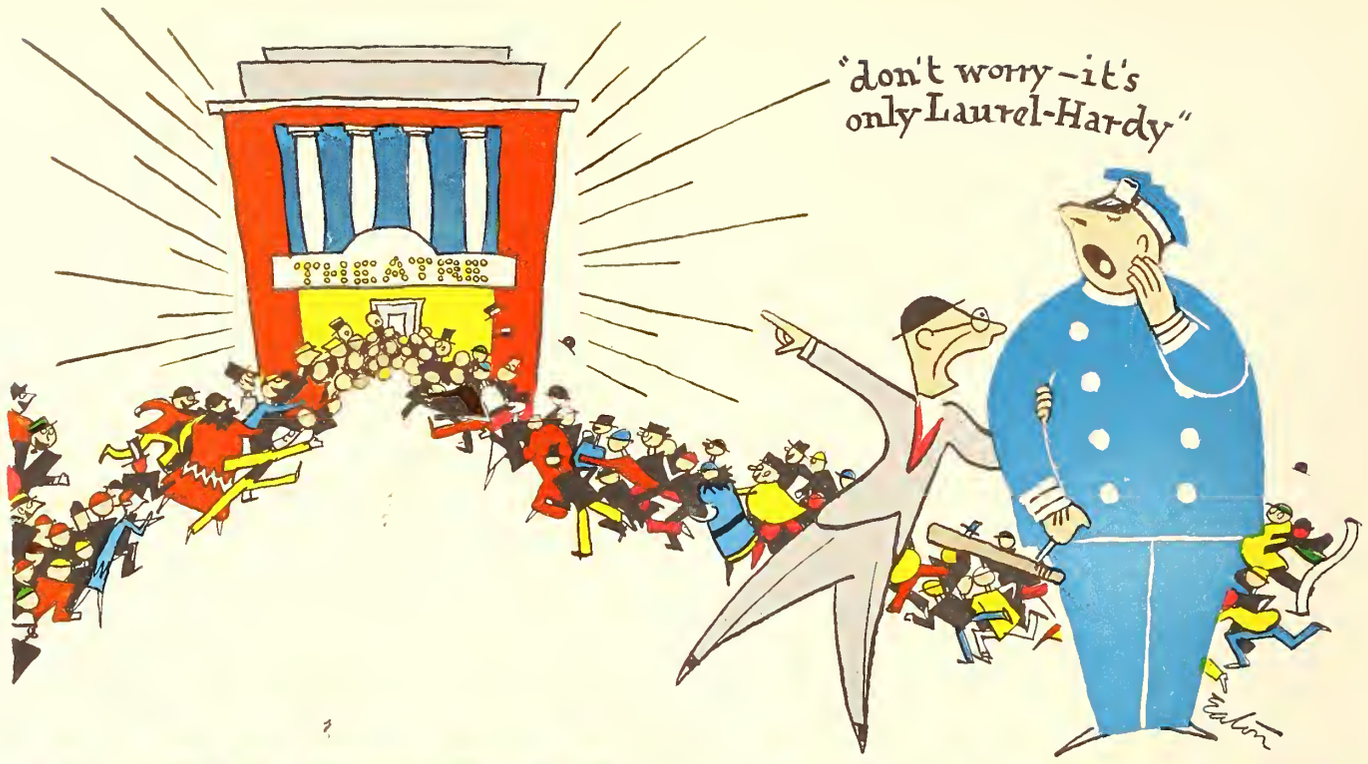

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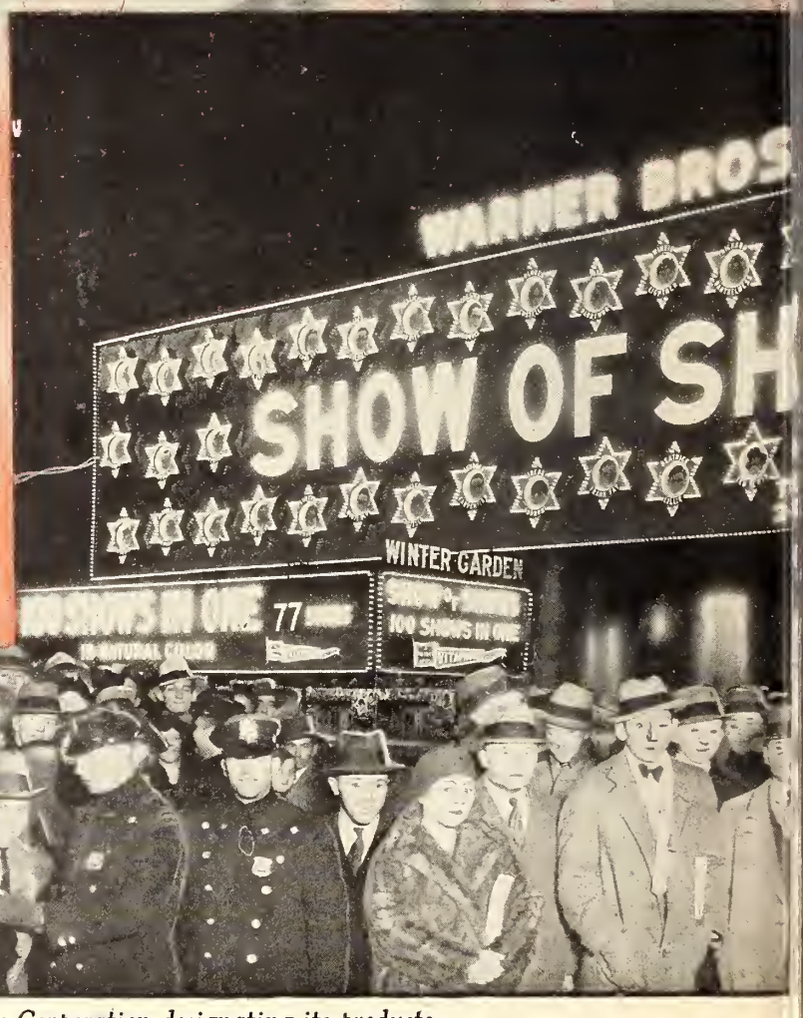

Harry M. Warner, president of Warner Bros. watches Grover C. Whalen, Commissioner of Police, press the button which lights Broadway's biggest sign.

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WHAT A SIGN!!! WHAT A SHOW!!!!

R BROS.

SHOW

THE NEW YORK TIMES. THURSDAY. NOVEMBER 21. 1929.

meantime, as was again proved last night, it is extremely effective for concert performance.

The audience gave Mr. Toscanini especially applause for this performance and for the Wagnerian excerpts. conducts the remaining Philharmonic Symphony concerts of this Thursday Mr. Mengelpart of the season C minor symphony, Brandenburg concerto two suites ballet. "The

D.

velous contro and with his full effect of In this film duced with th the Warner the support o screen favor Warner Bro Therefore, seeing so luminarie like Ben and you Barthelm Fairban ers, amo Lupino of whor The are se Fran mas an

POLICE HOLD THRONG AT 'SHOW OF SHOWS'

Drive Horses on Sidewalk to Check Rush of People Eager to See New Talkie.

BARRYMORE AS GLOUCESTER

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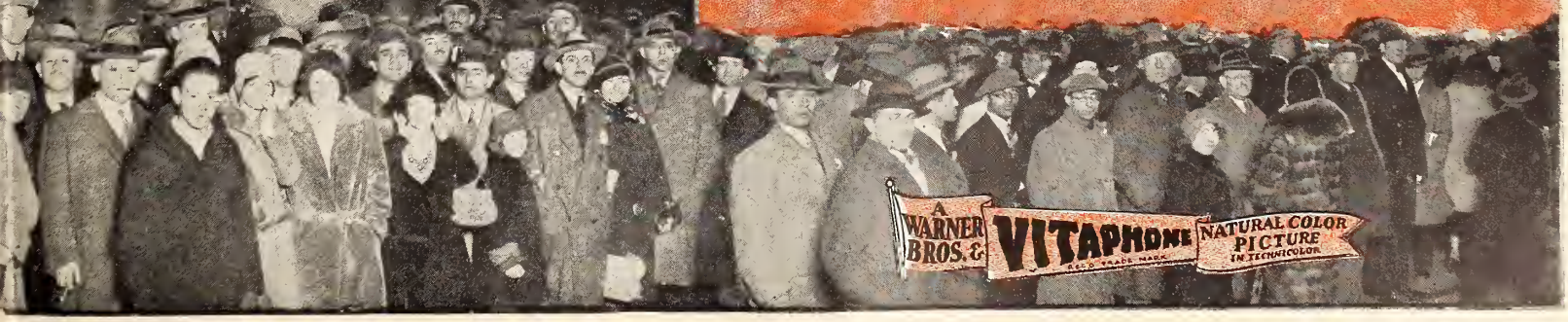

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First National Pictures

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EXHIBITORS

The Independent Film Trade Paper

HERALD WORLD

Home Office: 407 So. Dearborn St. Chicago

IN THIS ISSUE—

CHICAGO WINS AWARD

THE CHICAGO THEATRE, ACE HOUSE OF PUBLIX-BALABAN AND KATZ IN CHICAGO, IS AWARDED FIRST PLAQUE FOR BETTER REPRODUCTION OF SOUND IN MIDDLEWEST—RECOMMENDATION TO COMMITTEE OF AWARDS IS MADE BY WILLIAM R. WEAVER — ADDITIONAL AWARDS TO BE ANNOUNCED NEXT WEEK.

GOVERNMENT SUITS

U. S. SUES FOX AND WARNER'S—TWO CONTROL 65 PER CENT OF ALL PICTURES, SAYS ATTORNEY GENERAL, DEMANDING DISSOLUTION OF FOX AFFILIATION WITH M G M AND WARNER WITH FIRST NATIONAL—"THE ANTI-TRUST SUITS," AN EDITORIAL BY MARTIN J. QUIGLEY—ANTI-TRUST PROBE OF RADIO AND SOUND IS STARTED.

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Wanted—More Good Organists—Boris Morros, general musical director of Publix, holds that talkers have developed American taste for classical music.

New arbitration plan, broached at convention of Texas Allied exhibitors organization, calls for central information bureau.

Talking film confession is accepted by judge as crime trial evidence—Hays to attend Hoover prosperity conference—Senator Joseph Mogler is slain.

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MUSIC AND TALENT—Leo Feist, Inc., Quality Slide Company, Adolph Goebel, Brooks Costumes, Ransley Slides, Paul and Feral, Anita La Pierre, Doris Roche.

CHICAGO
407 South Dearborn St. Telephone Harrison 0036-37-38
Cable Address: *Quigpubco*
EDWIN S. CLIFFORD, *General Manager*
JAY M. SHRECK, *Managing Editor*
GEORGE CLIFFORD, *Business Manager*
ERNEST A. ROVELSTAD, *News Editor*

HOLLYWOOD
1605 North Cahuenga St. Telephone Gladstone 2118-2119
DOUGLAS HODGES
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NEW YORK
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Vol. 97, No. 10 December 7, 1929

The Anti-Trust Suits

WE are accustomed to instances in which the government's right hand does not seem to know what its left hand is doing. But in the new anti-trust suits filed by the attorney general of the United States against concerns in the motion picture industry we seem to have illustrated a case in which the head of the government apparently does not know what either hand is doing.

We suggest that apparently the head of the government does not know what either hand is doing because it is inconceivable that President Hoover, with the distinguished and constructive attitude toward business which he has maintained throughout his public life, should share even a slight sympathy with the course the attorney general's office is pursuing in the motion picture business.

Right at a time when the President is seeking, with all of the power and influence of his office, to steady the Ship of Business, to still the apprehension that has been created by the stock market deflation and to insure continued business prosperity in the country, a department of the government—the office of the attorney general—leaps into the limelight with an action against two of the leading concerns in the motion picture business which does not even give promise of affording relief from any of the abuses that exist in the industry but does, on the other hand, give strong promise of creating apprehension and confusion.

Violation of the law under the Clayton anti-trust act is charged against the Fox Film corporation and Warner Brothers Pictures, Inc. According to published reports the government's claim is that these two concerns control 65 per cent of the motion picture industry. If this silly assertion is a fair sample of the government's position—and in the light of the government's previous activities along this line in the motion picture industry, it doubtlessly is—we may know what to expect in the rest of the ease.

The most conspicuous instance of the government's prosecution in the motion picture business up to the present time is the long-drawn out action against Paramount. This case has cost the government hundreds of thousands of dollars and has cost the film company a like amount. The net result up to date is absolutely nil.

To anyone familiar with the motion picture business it is a matter of ordinary knowledge that the acquisition of First National Pictures, Inc., by Warner Brothers was in no way a monopolistic tendency. On the contrary, it strengthened and secured Warner Brothers, making it a more powerful unit in the industry, enabling it better to compete with other powerful units in the industry and thereby preventing, instead of creating, monopoly.

The same condition precisely applies to the Fox company in its acquisition of an interest in Loew's, Inc.

These deals on the part of Fox and Warner Brothers assisted in building these concerns into stronger and more powerful units, creating in the industry a situation in which three leading firms—Paramount, Fox and Warner Brothers—were enabled successfully to compete, thereby creating and maintaining vigorous and healthy competition and preventing what otherwise might have been a very natural drift toward monopoly or near-monopoly.

If the government is honestly seeking monopoly or near-monopoly in the industry it has been looking for it at the wrong door. Nationally, the industry has never been in a more healthy, competitive condition than it is now. Locally at various points theatre acquisitions have been carried on until a point has been reached at which competition has become exceedingly difficult. But even this situation in no way requires government intervention. It will become righted from natural causes.

The present federal administration, which offered among its campaign pledges a promise of a square deal for business, might well make good on its promise to the motion picture industry before this silly business of anti-trust prosecutions has gone any farther.

* * *

MR. CARL E. MILLIKEN of the Hays organization in a recent address in Seattle referred to one of the pressing production problems of the moment.

Mr. Milliken pointed out that the business of trying to satisfy the artistic standards of Broadway without offending the less sophisticated patron of Main Street is no light task. And it, indeed, is not—as any producer you may talk to will affirm.

There are many persons in the industry, among them being the writer, who believe that the trend of the dialog picture is inevitably toward a classification of motion picture subjects, under which plan there will be produced certain pictures which will not be intended for general distribution. Without such a plan various subjects that cry for expression in the dialog motion picture will have to be avoided simply because they would not be appreciated on Main Street or on certain portions of this mythical thoroughfare.

The first newsreel theatre has been established and is a success. This is an exemplification of the principle of classification.

Some day there will be other specialty types of theatres. Some of these in the metropolitan centers should be retained for the sophisticated dialog picture, thereby providing an outlet for this type of subject and at the same time safeguarding the exhibitor in the neighborhood and small town theatre from the deluge of criticism—and absence of profit—which is his share for exhibiting such subjects.

—*MARTIN J. QUIGLEY.*

Chicago Theatre Wins Plaque For Better Film Reproduction

Herald-World Award Significant Of Progress, Says Judge Horner

Scores of Recommendations Received for Presentation of Plaque to Exhibitors in Cities and Towns of All Sizes

By JAY M. SHRECK

In the Middle West, the Chicago theatre, Chicago, a Publix-Balaban & Katz house, is the first to receive the HERALD-WORLD Award of Merit—a Plaque which is being presented to those theatres, both large and small, which have attained at this time a high standard of sound reproduction.

The plaque was presented to the Chicago, on behalf of the HERALD-WORLD, by Judge Henry Horner of the probate court of Cook county. John Balaban received the award for the theatre, the ace house of the B & K circuit.

Recommendations for awards to be made in Chicago are made by William R. Weaver, managing editor and motion picture critic of *The Chicagoan.* Mr. Weaver's record as a critic and reporter of motion pictures extends over a period of some 22 years. He has been a student of the screen, both from the standpoint of entertainment and exhibition.

While not the first house to be wired in the country's second largest metropolitan center, the Chicago theatre has been what the scientist would term an experimental station. The results have been fine reproduction facilities and equipment, fine acoustical treatment and trained reproduction projectionists.

Additional awards for Chicago and its adjacent districts will be recommended within the next few weeks by Mr. Weaver, the Chicago member of the Committee on Awards, which is composed of motion picture critics on newspapers in 32 key centers of the United States. Robert E. Sherwood is chairman of this body.

Four awards of the bronze plaque were made in New York City last week. These were presented on the recommendation of Quinn Martin, motion picture critic of *The New York World* and one of the most prominent of the country's screen reviewers. The houses recommended by him, and presented last with the plaques, were Warner Brothers, the Roxy, the Criterion and Proctor's 58th Street.

(Let us at this time call attention to one very important item: The Merit of Award will be presented to theatres whether located in the downtown sections of cities, in the neighborhoods, or in the small towns. In regard to this, Mr. Quigley, last week, said in editorial comment: "The committee in charge of the award wishes to make plain the intention that theatres of all kinds and sizes, regardless of locations, may qualify for the receipt of the bronze plaque. Good reproduction is not limited by the size of a house, nor by the location of a house. As a matter of fact instances have already been noted in which smaller houses in remote sections have developed a quality of reproduction which puts to shame that being offered by some of the large, metropolitan theatres.")

In addressing Mr. Balaban, Judge Horner, the most prominent member of Chicago's judiciary, said:

> "I feel honored in presenting, as you should feel honored in receiving, this handsome plaque. It signifies a progressiveness which has marked the rapid advancements of you, your brothers and Mr. Katz. You men have given Chicago fine entertainment, and in order to accomplish this you have

Chicago

WILLIAM R. WEAVER is cinema critic and managing editor of *The Chicagoan,* Chicago's smart magazine. He is the only Chicago critic whose freedom of opinion has successfully induced revocation of admission courtesy all along the celluloid frontier, the only major picture-critic anywhere disclaiming so much as a single day of newspaper training, and possibly the only writing Iowan who is going to go right on cheering for that 11 whether readmitted to the Big Ten or replaced by Notre Dame. He's had, roughly, he says, 22 years of miscellaneous motion picture experience. He guesses this qualifies him for membership on the Committee of Awards. We inspect the record of those years and reduce his guess to a certainty.

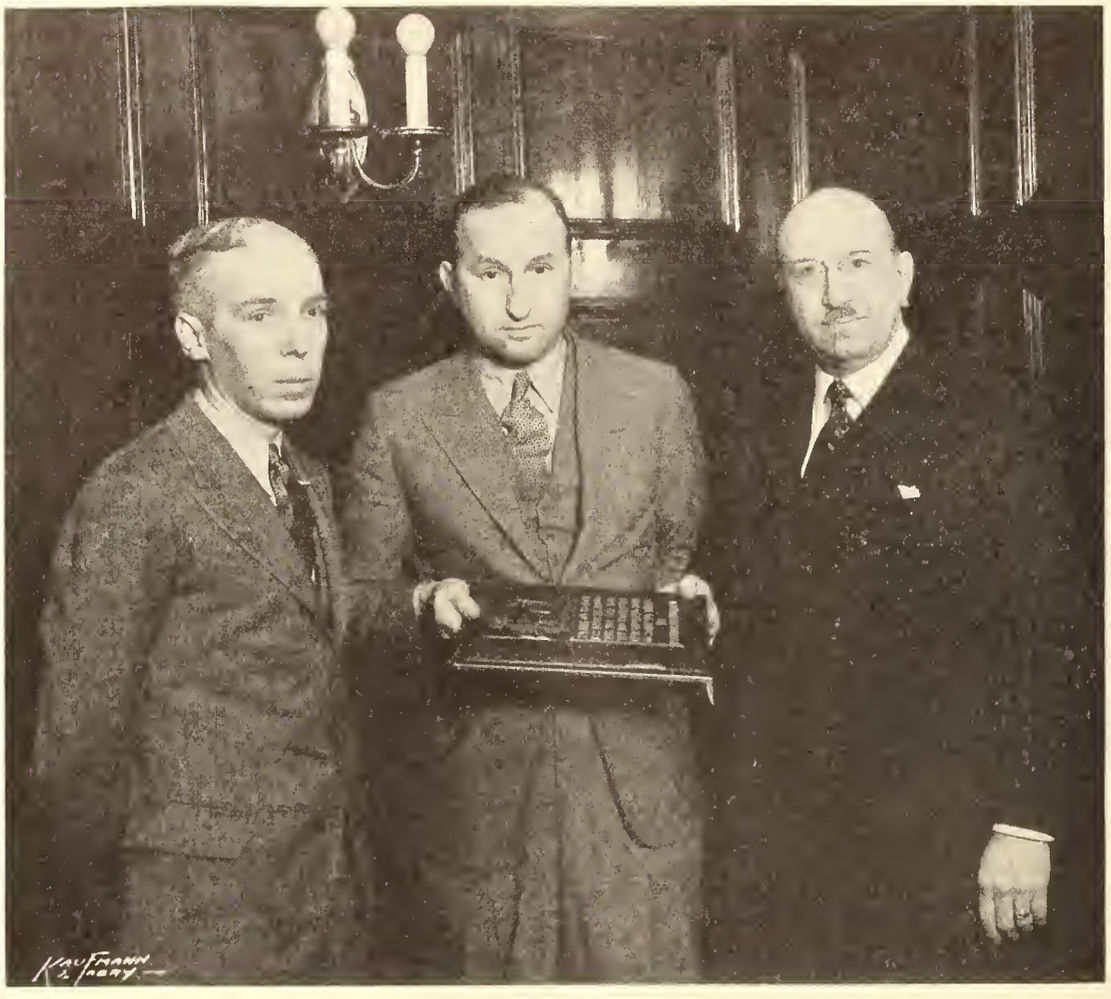
Mr. Weaver began motion picture activity at a tender age in 1907, operating a giant ballyhoo phonograph for an Iowa store show. His ear withstood that nightly clamour until a projectionist dropped dead at the crank one night (this was the pre-motor era) whereupon he joined that then highly specialized profession. But the phonograph had filled his ear with melody and the piano-playing job looked better to a young fellow, who having projected himself through grade school, had still to negotiate high school and college.

By ear, then, he fooled the Iowans into financing his education in return for three or four hours nightly at the piano-forte, subsequently the console. Mainly by ear, too, he skidded through what passes for higher learning in Iowa and by ear, finally, he attacked the typewriter and editorship of an ill-fated reviewing service that bloomed brightly and died disastrously on Chicago's Film Row.

We skip lightly (and so does Mr. Weaver) over some years of alleged service as associate editor of EXHIBITORS HER-

(*Continued on page 66*)

The CHICAGO AWARD



Right to left: Judge Henry Horner presenting to John Balaban, the HERALD-WORLD plaque for better sound reproduction. At the left is William R. Weaver, managing editor and motion picture critic of The CHICAGOAN, who recommended the Chicago theatre.

builded your organization on a foundation of bronze.

"It is befitting, then, that you should receive this bronze plaque as a reward for your advancements in the fields of industry and entertainment.

"Again, I am happy that I have the pleasure and honor of presenting this honor to you. This plaque should be placed where everyone might see it and know of the honor accorded you."

Said Mr. Balaban: "Thank you, Judge Horner and (turning to the writer) will you convey to Mr. Quigley my appreciation of this honor. We have endeavored always to give Chicago the best in screen entertainment, whether that entertainment be silent or sound. A few years ago sound in motion pictures became, almost over night, a new medium of screen entertainment. To present this to the best advantage to our public required scientific readjustments. We have experimented extensively, and to know and realize that these experiments have brought this recognition is, I assure you, something for which we feel a great amount of pride.

"I only hope, and I certainly believe that it will, that our sound reproduction always conforms to the requirements necessary to acquire this Award of Merit.

"We consider it an honor that we are the first to be awarded this plaque in the Chicago territory."

Recommendations from critics, and suggestions from others in the industry, are arriving by the score weekly. Theatres of 300 seats, theatres of 5,000 seats—all are included. Already recommendations have been received from theatres in towns of 1,000 or less.

Every theatre will be given the same consideration. And as Mr. Quigley has said, in substance, "location or size does not matter."

The industry generally concurs in this statement: "I am glad that definite steps are being taken to assure a high standard of reproduction of sound pictures and heartily commend your efforts in this direction. The establishment of standard quality reproduction is of utmost importance to every branch of the motion picture industry."

Additional awards in this campaign will be announced next week.

Plaque Will Stimulate Interest

Your movement to encourage better sound merits the praise of all exhibitors.

The award is certainly an attractive piece of art.

Any cooperation that our organization might be able to give you will be gladly tendered.

M. A. LIGHTMAN,
President, Motion Picture Theatre Owners of America.

*

This is a great step forward and the theatres, I believe, are getting something out of the ordinary. I am sure it will help us all greatly.

JAMES R. GRAINGER,
Fox Film Corporation.

*

I believe that your "mark of honor" award has definite box office value to the exhibitors.

Poor reproduction has injured the sound field. Good reproduction does not always come from the expensive installations.

I have always contended it is better for a theatre manager to prepare his house acoustically even though he can only install a cheaper equipment than to put a good equipment in and not pay attention to the necessary alterations in order that the good equipment be given a chance to make good.

The award should be extended particularly to small towns and no doubt you have that in mind.

H. M. RICHEY,
General Manager, Motion Picture Theatre Owners of Michigan, Inc.

*

I just returned from a business trip and read your piece in the HERALD-WORLD *about the award of merit. This is a mighty fine undertaking and will surely do a lot of good to the industry.*

Better reproduction lies mostly in the hands of the projectionists. If the exhibitor gives the projectionist the best in equipment in an acoustically perfect theatre, the rest is entirely in the hands of the projectionist. I believe it would be a good idea to give the projectionist some recognition, also, even if it were only a small framed diploma of some sort in honor of his competency in handling sound reproduction.

CLELL JAY,
Projection Engineer, Eureka Springs, Ark.

*

I am glad that definite steps are being taken to assure a high standard of reproduction of sound pictures and heartily commend your efforts in this direction. The establishment of standard quality reproduction is of utmost importance to every branch of the motion picture industry and you have my best wishes for the success of your undertaking.

J. E. OTTERSON,
President, Electrical Research Products.

*

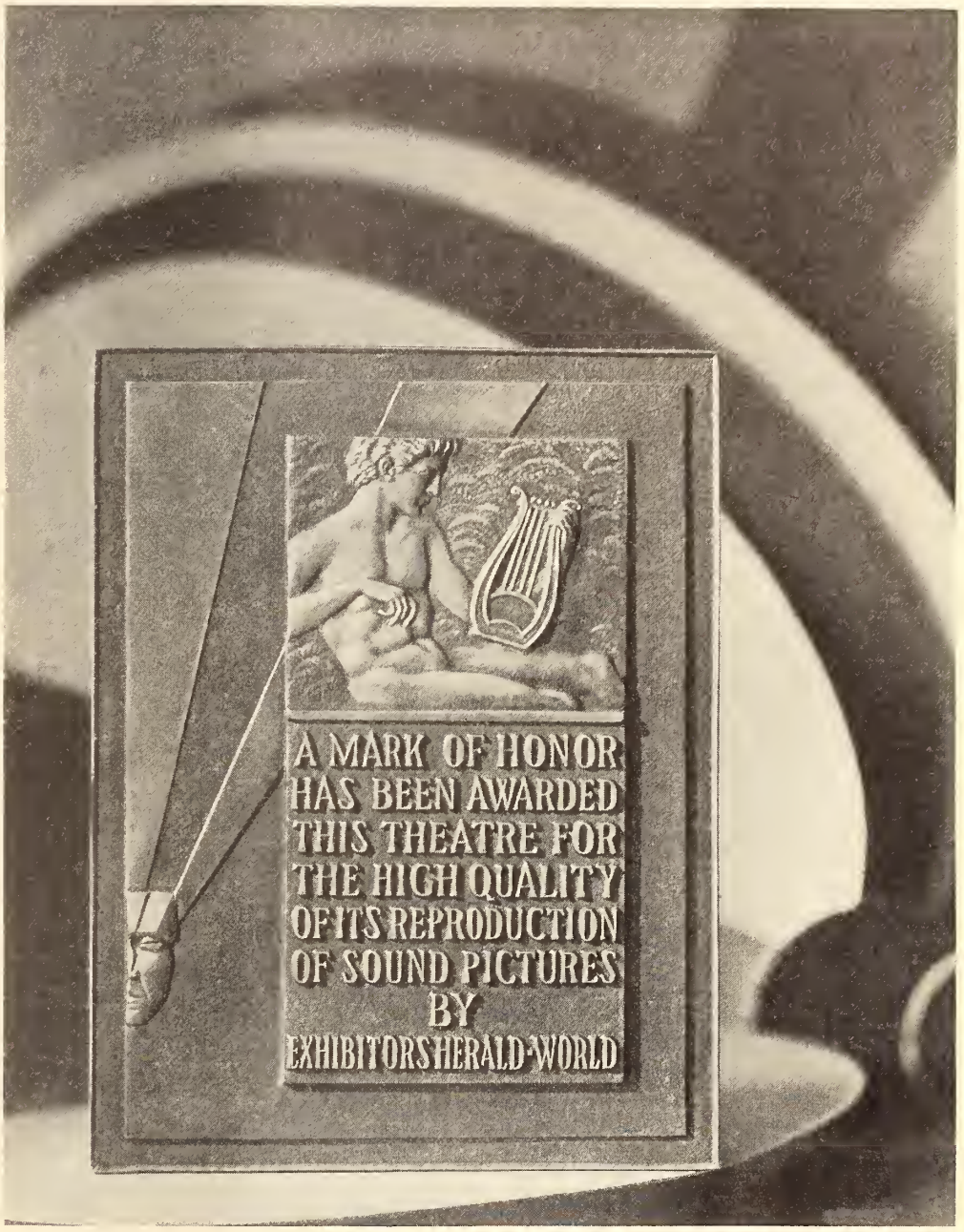
Your plan for recognizing and rewarding excellence in theatre reproduction of sound pictures should stimulate interest in one phase of the industry's most important problem.

The other phases, of course, are production and exchange service. The projectionist cannot get more sound quality from a production than the studio has put into it. Nor will he get even that, regardless of the excellence of reproduction, unless inherent values have been fully protected by prior runs and by exchange servicing.

These latter vital considerations have prompted extensive and expensive experimental work and the establishment of a Sound Training School at M G M Studios. It is because Metro-Goldwyn-Mayer desires fairly to divide responsibility with the exhibitor that it has stationed sound technicians in its exchanges. These men not only instruct and supervise our employes in handling, inspecting and shipping sound prints and discs, but also are at the service, without charge, of exhibitors or operators who may desire their aid.

Combined cooperation will effect the only complete solution of the problem. Your emphasis of the theatre's responsibility should help materially.

FELIX F. FEIST,
Metro-Goldwyn-Mayer Pictures.



The HERALD-WORLD *Plaque*

Permit me to congratulate you upon initiating a campaign which can result only in stimulating the exhibitor to giving more attention to the quality of the entertainment offered in his theatre.

The ownership of one of these plaques will, in my opinion, be a distinct asset to any theatre.

W. M. JAMES,
President, Motion Picture Theatre Owners of Ohio.

*

I have noted with interest the announcement in the columns of the EXHIBITORS HERALD-WORLD *of a bronze plaque to be awarded to exhibitors in the various cities in the country for excellence in the reproduction of sound pictures.*

This appears to me as a most happy stimulant of a department of motion pictures which since the advent of sound has come to occupy a most important position between the production of pictures and the public. It is obvious that the picture producing plants of this country have mustered the finest army of specialists obtainable and have invested millions of dollars for the purpose of perfectly recording sound pictures.

When the sound picture leaves the gates of the studio to go forth into the world as entertainment for its millions of people, the public can only be thoroughly apprised of the producer's sincerity of purpose if the perfect sound quality turned out by the studio is in itself perfectly reproduced in the theatre for the benefit of the public. I feel that the exhibitor and his staff of projectionists have a high duty to perform for the benefit of their patrons in the care and attention and in the skill which they bring to bear in the proper reproduction of sound pictures in their theatres.

I feel that the offer of your beautiful bronze award is a timely stimulant for the development of worth while competition in this most necessary department of the industry.

SOL. M. WURTZEL,
William Fox Studios.

*

I think your idea of an award to exhibitors for excellency in the reproduction of sound pictures is swell.

HOWARD DIETZ,
Director of Advertising & Publicity, Metro-Goldwyn-Mayer Pictures.

*

I believe your idea of awarding a bronze plaque to the exhibitors for reaching and maintaining a high standard of reproduction in sound pictures, is a very constructive step forward in the industry. This should bring to the attention of the theatre management, appreciation of their responsibility to the producers and to the public, in properly presenting the efforts of the producer.

It is safe to state that 99 per cent of the recordings which leave the studios today are as good quality as is possible to turn out commercially with existing equipment. No producer will allow a recording to leave the studio unless it is well nigh perfect, therefore, all the trouble occurs after the product leaves the studio.

It is up to the exhibitor to educate himself in the fundamentals of sound reproduction as that is more essential to the success of his business than any other contributing factor.

It is gratifying to me personally to see your paper assume leadership in a campaign of this nature.

M. C. LEVEE,
Paramount Famous Lasky Corporation.

*

The offer of the HERALD-WORLD *of an award to exhibitors for excellency in the reproduction of sound pictures is splendid. I applaud it not merely as an incentive to exhibitors to improve the quality of their entertainment, but as a reminder to exhibitors of their obligation to the public.*

The exhibitors who strive for this award will find themselves on the road to success without knowing how they got there—assuming they can get suitable product.

And while I am on the subject, allow me to express my admiration for the grace, symbolism and all around artistic merit of the plaque that has been designed for the award.

ABRAM F. MYERS,
President, Allied States Association of Motion Picture Exhibitors.

*

This looks to me like a great stunt.

PETE SMITH,
Director of Publicity, Metro-Goldwyn-Mayer Studio.

*

Congratulations!

Any idea that seeks to encourage better reproduction of talking pictures in motion picture theatres is a constructive step in the right direction.

There is decidedly an urgent need for the establishment of a standard of reproduction that will reproduce with faithfulness and fidelity all the quality of recording that the producer puts into his product.

The finest talking picture made is no better than the reproduction that is given it by any particular theatre.

The HERALD-WORLD *award—backed by the dissemination of information about the whys and wherefores of good and bad reproduction—should go a long way toward defining a standard that will serve the best interests of the producer, the exhibitor and the public.*

HARRY COHN,
Vice President, Columbia Pictures Corporation.

*

Your award of merit bronze plaque sounds great to me. I have no doubt that this will do much to hasten the general improvement and better quality of reproduction in theatres all over the land.

MILTON SILVER,
Director of Advertising, Universal Pictures Corporation.

*

In my opinion you have got a great idea in the mark of honor plaque for sound reproduction.

Every month we receive hundreds of letters which indicate that inferior reproductions in theatres are discouraging folks from going to hear talking and sound pictures.

I have felt that it is lack of competent operators that is causing the trouble—that very often it is due to carelessness on the part of the theatre owner or the manager. Eternal vigilance is as much the price of good sound reproduction as it is of liberty.

Congratulations on your idea.

JAMES R. QUIRK,
Editor, Photoplay.

The Artist

THE plaque designed on behalf of the HERALD-WORLD as a mark of honor to theatres giving the highest type of reproduction is the work of a rising young artist, John Joseph Floherty, Jr. The son of one of America's best known artists with brush and camera, young Mr. Floherty studied at the Art Students' League in New York and then abroad. His illustrations have appeared in some of the best magazines of the country and the plaque will be recognized as one of his happiest conceptions.

The symbolism of the plaque will be interesting to all who have made a study of motion pictures and their industry.

The plaque is dominated by a large panel at the right of the composition, which consists of a formalized design of Orpheus striking a chord on his lyre, symbolic of the beauty and the purity of tone.

Less distinct, on the lower left-hand margin of the tablet, the conventional mask suggests drama. Rays of light emanating therefrom, somewhat in the manner of the conventional theatrical curtain, suggest the projection of the motion picture.

Industry Watches U. S. Suits Against Fox and the Warners

Six Suits Filed In Fiscal Year Ended June 30

[By Washington Correspondent of the Hearld-World]

WASHINGTON, Dec. 3.—Six suits of alleged violation of the antitrust laws were filed by the Department of Justice during the fiscal year ended June 30, last, against members of the film industry, it is declared in the annual report of the attorney general, submitted to Congress this week.

[The report does not include suits filed since June 30, of which the actions against Fox and Warner Brothers, instituted last week, are the most recent important cases.]

Two of the six cases cited in the report were against West Coast Theatres, the other suits involved Paramount, Metro-Goldwyn-Mayer, First National and Balaban and Katz. At the close of the year, three cases had not been tried, decisions were being awaited in two and an adverse decision had been handed the Government in another.

U. S. Lost Credit Case

The Government's failure to win was in the case against First National Pictures and others, filed in New York, alleging a conspiracy in restraint of trade through operation of credit committees of film boards of trade, to compel the performance of all uncompleted contracts entered into by previous owners or operators of motion picture theatres.

The suit against Metro-Goldwyn-Mayer, filed in Illinois, charged that exchange managers of the defendant agreed with the Motion Picture Exhibitors' Association to refuse films to any house in Chicago during the projectionists' strike in August and September, 1927. The suit had not been tried at the end of the year.

Contract Held Illegal

The Paramount case, filed in New York, dealt with the attempts of the film boards to enforce arbitration awards. The case was tried last March, and decision had not been rendered at the end of the Exhibition Contract and its arbitration fiscal years. [Federal Judge Thacher ruled late in October that the Standard clauses were illegal.]

In a suit brought in Chicago, Balaban and Katz Corporation and certain distributors were charged with attempts to restrain and monopolize trade by limiting exhibition of films by independent exhibitors through clearance agreements and long-term exclusive contracts. This case was awaiting trial at the end of the year.

The West Coast cases involved clearance schedules and zoning. Trial was expected during the October term.

Two Controlling 65 Per Cent Of All Pictures, Says Mitchell

Attorney General Demands Dissolution of Affiliations of Fox with M G M and Warners with F N

By PETER VISCHER

NEW YORK, Dec. 3.—Two legal actions of far-reaching possibilities have been filed in the federal court here against the Fox and Warner organizations. William Mitchell, attorney general of the United States, has charged both these companies with violation of the Clayton anti-trust act, and asks that the companies be stripped of their holdings in other concerns.

Attorney General Mitchell charges that between them William Fox and the Warners control 65 per cent of all the motion pictures exhibited in the United States. He points out that Fox controls Metro-Goldwyn-Mayer and that the Warners control First National, and he demands that both these affiliations be dissolved.

Apparently, the action of the attorney-general was expected. Only a few days ago, William Fox sold his holdings in First National—which had increased in a comparatively short space of time from a value of $3,000,000 to $10,000,000—to the Warners. The reason for this sale is now apparent. Likewise quite obvious is the reason for the failure of Paramount and the Warners to combine, as they had planned.

Both Preparing Answers

Now Fox and the Warners are preparing answers to the charges of monoply made against them. And whether they win or lose against the Government's contention will, of course, have a far-reaching effect upon the future development of the film business.

In his complaint the attorney general alleged that William Fox controls more than 50 per cent of the stock in all his corporations, the remainder being held by his business associates; that on February 26 last, Fox acquired 435,000 shares of Loew's, Inc., which constitutes the controlling interest; that agreements have been entered into by the two companies whereby Fox will purchase a large part of the remaining shares. Loew's, Inc., owns all the stock of M G M, Inc., a holding company for the Metro-Goldwyn-Mayer Corporation and the Metro-Goldwyn-Mayer Distributing Corporation.

The attorney general also stated that the Fox and Loew interests each own 20 per cent of the pictures shown in this country and that, together, they operate more than 800 theatres.

In his suit the attorney general seeks to compel Fox to give up his control of Loew's, Inc., and Metro-Goldwyn-Mayer, and to refrain from further purchases in these and other competing companies.

Will Fight Action

Saul E. Rogers, attorney for Fox, when asked for a statement, said: "We will fight the action to the best of our ability."

In the suit against Warners, in which it is sought to strip the company of all its holdings in First National and the Stanley Company of America, and to enjoin it from exercising any control over these last, it is pointed out that the Warners some time ago bought the preponderating majority of stock in the Stanley Company which, in turn, owned 25,041 shares of First National. Added to this, it is said, is a block of more than 20,000 shares which the Warners have owned for some time. On November 1, too, the Warners bought out the Fox interests in First National for what has been estimated as ten million dollars, and thus added another 25,000 shares to their holdings in this company. So that, according to the complaint, the Warner holdings in First National now amount to 71,893 shares, while the total outstanding is understood to be only 73,000 shares.

Says W B Controls Fourth of Films

On November 1, it is alleged, Warner Brothers formed a company known as Maryland First National Corporation and transferred all the property of First National Pictures and First National Productions Corporation to the new company which they completely control.

It is also said that the Warners own 15 per cent and First National 10 per cent of all the pictures produced and distributed throughout the country, thus, now, giving the Warners control of 25 per cent of the picture business.

With the Fox interests controlling 40 per cent, that leaves 65 per cent of the picture business in the hands of two organizations. And, it is thought, with Paramount having a large share of the remaining 35 per cent, there can be very little for a number of companies, large and small, which are still functioning with varying degrees of success and prosperity.

Separate Civil Actions

Interest in the suits has been high throughout the industry. No date has been set for hearings on the actions which were filed on

(*Continued on page 26*)

Ten Per Cent Theatre Admission Tax Proposed by Kansas State Commission

(Special to the Herald-World)

KANSAS CITY, Dec. 3.—A 10 per cent tax on theatre admissions is included in the recommendations of the Kansas state tax code commission in a public announcement last week. A levy on all luxuries is proposed by the commission. A 10 per cent tax on theatre tickets would net the state about $800,000 per year in revenue.

BROADWAY

Found, a Writer

THE pictures are to be congratulated, heartily, on at last finding a writer who knows his stuff. They dug up a fellow named Bill Shakespeare somewhere and the third he turned out, "The Taming of the Shrew," is the real thing. It had a gala audience at the Rivoli theatre doubled with laughs, belly laughs, not the polite snickers that usually greet one of those nauseating products called "classics."

Perhaps this is exaggerated praise. Perhaps there are other writers who are just as good; I don't know. Perhaps this fellow, Shakespeare, had nothing more than the ability to make people leave his stuff alone. Maybe there might be other writers just as good, as I say, but it's pretty hard to tell who deserves the credit when twenty writers work on a script.

* * *

"The Taming of the Shrew" is a grand picture. It has everything a picture could possibly have, and its only drawback, unfortunately, is the fear of an uneducated public of the "classics." The picture is rich comedy, comedy of situation, rather than wisecrack comedy. It is magnificently set. It is beautifully acted, by the supporting cast as well as by the principals.

I think "The Taming of the Shrew" will play a part in the development of American pictures. I hesitate to weight it down with such a ponderous assertion, because it isn't that kind of a picture, but I feel that true nevertheless.

I hear rumors from the West that this will be the only picture to be made by Douglas Fairbanks and Mary Pickford acting together. I hear the usual flood of rumors: that Pickford didn't want to be any man's leading woman, that Fairbanks stole the picture, that they weren't happy with it, that the thing was loaded with grief, that one star a picture is enough.

I hope there isn't any truth in these, because Pickford and Fairbanks worked together most successfully. Pickford looked beautiful and acted with a rare touch of the comic spirit. Fairbanks was as attractive as ever. They shared the picture fairly, if that is important.

If anything, I think Pickford's was the greater achievement. She had the more difficult part to play; she had to attempt something far different than she had ever done before. She had to produce a difficult combination of the shrew, the comedienne, the wise woman. Fairbanks could be the swashbuckler to his heart's content.

* * *

"The Taming of the Shrew" is one of the best pictures that ever came to New York. Here's wishing it long life, health, and happiness.

* * *

The Trust Suits

THE suits brought by the Government against William Fox and the Warners is one that should be watched by the industry with the keenest attention. These suits will have a far-reaching effect.

Even before the suits are brought, the Paramount-Warner merger is called off and Fox sells his holdings in First National to Warner.

These facts are significant of a trend in the picture industry that is not to be ignored.

PETER VISCHER.

"Strictly Modern"—First National

What to say?—Julanne Johnston and Dorothy Mackaill.

Julanne Johnston refereeing a bout between Sidney Blackmer and Dorothy Mackaill.

Shocking!—Warner Richmond, Dorothy Mackaill, Katherine Ward and Julanne Johnston.

Strike Settlement Means Reduction in Musicians' Number

BULLETIN

ST. LOUIS, Dec. 3.—Tentative settlement of the musicians' strike was rejected today because the New York office of Warner Brothers has insisted that only 45 men be employed by the Ambassador and Missouri instead of 46, as agreed upon at the peace conference. It is probable that the independent houses will go through with the agreement as reached.

(Special to the Herald-World)

ST. LOUIS, Dec. 3.—The strike of the musicians employed by the motion picture theatres here has been settled. Under the terms of a tentative agreement reached at a conference of representatives of the Musicians Mutual Benefit Association with officials of the Skouras Super Theatres Company, the St. Louis Amusement Company and the Motion Picture Theatre Owners, representing the independent houses, held in the Odeon theatre building last Friday, pit orchestras will probably be reinstated next Friday.

The principal bone of contention was a clause setting the minimum number of musicians, based on seating capacity. This has been entirely eliminated, and the musicians are to be used when and where the theatre owners desire. This will result in a reduction of the number employed. Wages were not an issue.

The conference was attended by David Kreyling, secretary of the Central Trades and Labor Unions; Charles Skouras, manager for the Skouras Super Theatres; George Bowser of the St. Louis Amusement Company, and Fred Wehrenberg, president of the Motion Picture Theatre Owners.

The strike cost the musicians approximately $150,000 in wages.

2 Men Await, Then Slay Joseph Mogler In His Own Theatre

(Special to the Herald-World)

ST. LOUIS, Dec. 3.—Joseph Mogler, prominent in local, state and national exhibitor affairs, was shot and killed yesterday in his own theatre, the Mogler, one of three motion picture houses which he owned in this city. Two men committed the crime, and it is believed they sought the Saturday and Sunday receipts.

Joseph Mogler

Mogler was a state senator at the time of his death. He had held offices in exhibitor organizations, both local and state, and was a vice president of the M P T O A.

The theatres he owned in addition to the Mogler were the Bremen and the Excello. On November 2, 2925, Mogler was robbed of $1,129 by two highwaymen.

Cameraman Weds in Airplane

KANSAS CITY—Harold Hodson, Fox News cameraman, married Miss Clara Louise Trinqual of Leeds, Mo., "somewhere in the air" on November 23. The ceremony was performed in a tri-motored plane as it circled over Kansas City.

Pathe Tests Sound Censorship By Starting Suit in U.S. Court

Law Gives Censors No Right to Review Dialog, Declares Innerarity, Adding That Police Already Have Power to Stop Exhibition of Any Objectionable Film

(Special to the Herald-World)

NEW YORK, Dec. 3.—Pathe is making a test case of sound censorship.

Pathe Exchange has filed an action in the Appellate Division of the Supreme Court at Albany to determine the right of the State of New York to censor speech in talking pictures.

Defendants are the New York State Board of Regents, Dr. Frank B. Graves, state commissioner of education, and James Wingate (censor), Director of the Motion Picture Division of the Education Department of the State of New York.

Pathe Exchange contends that the defendants have no power to compel it to submit the sound or language records to be used in conjunction with a motion picture film to the Motion Picture Division for pre-publication review.

Dialog Part of Film Is Claim

The defendants claim that the synchronization of dialog in connection with a film of itself changes the nature of the film so much so that this dialog becomes, in effect, a part of the film itself and must, necessarily, be deemed to be covered by the statute which requires the review by the director of the Motion Picture Division.

Both parties to the suit have made their contentions in an agreed statement of fact which has been submitted to the Appellate Division. In due course it will be argued in open court, briefs will be presented by both sides and, eventually, a decision will be rendered.

Attorneys for the plaintiffs are Coudert Brothers, 2 Rector street. Counsel for the defendants is Ernest E. Cole.

Lewis A. E. Innerarity, general counsel for Pathe Exchange, gave the Herald-World a few sidelights on the impending action.

"The law," Innerarity said, "gives the censors the right to review a picture prior to its release. It gives them no right to review dialog. Hence, they have no right to demand that dialog be submitted with a picture for review and, if this dialog has not been submitted, they have no right to exercise their disapproval if the picture, the photography itself, is not offensive.

Says Police Have Power

"It is within the power of the police to stop the exhibition of any objectionable film on either the sound or silent screen. This, I think, constitutes one of the greatest arguments against pre-publication censorship. I'm a great advocate of it and I'd like to see it increased if it were not adequate already.

"If a picture were obscene or otherwise objectionable it could be stopped by the police; the exhibitor and the maker prosecuted. There would be a trial by jury, both sides would have ample opportunity to present evidence. The result would not lie in the likes or dislikes of a single individual as it almost invariably does in present-day censorship."

The action calls to mind a somewhat similar case in 1922 when Pathe contested the censorship of newsreels. The case was lost but the law was amended so that, in New York, newsreels are no longer subject to censorship.

Byrd Talking Pictures Are Shown at Embassy

(Special to the Herald-World)

NEW YORK, Dec. 3.—The Embassy Newsreel theatre is showing talkers of Commander Byrd taken prior to his departure on the expedition. The program there is excellent this week and gives the audience some of the best laughs in town—not that Byrd was funny, but many others were, particularly a fat woman taking reducing exercises and a taxicab driver getting a five thousand dollar reward for honesty.

Pulitzer Prize Poet Is Signed by United Artists

(Special to the Herald-World)

NEW YORK, Dec. 3.—Stephen Vincent Benet, novelist and poet dramatist, Pulitzer prize winner, has just been signed by United Artists Corporation to write the story and dialog for the forthcoming D. W. Griffith production, "Abraham Lincoln." Benet, called "The Homer of the Civil War," for his hundred thousand word poem drama, "John Brown's Body," is one of America's foremost men of letters.

Hays to Attend Hoover Conference on Prosperity Thursday; 200 to Take Part

[By Washington Correspondent of the Herald-World]

WASHINGTON, Dec. 3.—Will Hays, president of the Motion Picture Producers and Distributors of America, has been invited to a Hoover conference to be held Dec. 5. The United States Chamber of Commerce also extended invitations to the Motion Picture Chamber of Commerce of America and the Associated Motion Picture Advertisers, Inc.

The meeting was called at the request of President Hoover, following his conferences with groups of industrial leaders some days ago, when the business situation caused by the stock decline was discussed.

The conference, it is stressed by officials of the chamber, is intended to deal not only with immediate but with future problems involved in the preservation of the normal economic balance. Preliminary surveys of the country disclose no marked weakness, it is declared, but, on the contrary, surprising strength in the present business situation, due in large measure to the wise practices of industrial and trade advancement adopted in the past few years.

Wanted—MORE Good Musicians

That's What Boris Morros, General Musical Director of Publix Theatres, Calls the Result of Talking Pictures—Morros Holds That Talkies Have So Developed the American Taste for Classical Music That Greater Musicians Are Demanded.

[By Special Correspondent to the Herald-World]

NEW ORLEANS, Dec. 3.—Talking pictures have so developed the taste of the American audience for classical music during the last two years that there has been created a great demand for finer musicians all over the world, according to Boris Morros, general musical director of Publix Theatres, who was in New Orleans on Thursday to make a personal inspection of the Saenger theatre.

THE musical director of the Publix came to complete arrangements for bringing to this city within the next few weeks a new conductor and master of ceremonies for the Saenger theatre.

Dave Rubinoff, nationally known musical director and conductor at the Paramount theatre in New York for two years, will be in New Orleans by Christmas, Morros announced, with the engagement of indefinite length. At the same time Lou Breese, master of ceremonies at the Paramount, will take charge of the stage shows at the Saenger.

Morros predicts a great future for classical music as a result of the talking pictures. He said his corporation is going into a series of about 400 musical novelties at the Paramount studio and some of the world's greatest musicians and singers will take part in the productions.

"The talkies have popularized classical music and has developed the taste of the American audience," the musician continued. "It has created a demand for greater musicians all over the world, and within a short time the world's greatest musical artists and singers will be brought to the people in all sections of the world. I believe that within a short time there will be symphony orchestras in every municipality.

Morros came to the United States seven years ago and has been promoted eleven times by Publix. He was first engaged as director for the Publix house at Memphis.

The first meeting under this policy will be at Grand Rapids tomorrow.

Small Theatre Type Photophone Given N. Y. Demonstration

(Special to the Herald-World)

NEW YORK, Dec. 3.—A demonstration of the new type G model projector equipment of R C A Photophone, which will sell for $2,995 and is designed for houses seating 500 or less, was held at the 411 Fifth avenue studio of R C A Photophone today, to determine the quality of reproduction. The picture shown "Tanned Legs," was done half on the new equipment and half on the Standard Deluxe, a Photophone installation, alternating reel by reel. There was very little difference between the two in the small auditorium. It was generally thought, however, that the new instrument gave better sound for the size of the house than the large one.

Model G has been manufactured on a mass production schedule for the past 60 days and deliveries are expected within the next few days, according to Sidney Abel, general sales manager. Deliveries will be made in the chief cities first, Abel said, and from then on exhibitors will have their installations in the order of their application.—D. F.

Michigan Owners Are to Meet in Various Cities; Grand Rapids First One

(Special to the Herald-World)

DETROIT, Dec. 3.—The board of directors of the Motion Picture Exhibitors Association of Michigan, Inc., this year has changed its policy of holding all meetings in Detroit and instead will hold them in various cities throughout the state.

Texas Town Dedicates First Talking House; Sound Thrills Citizens

(Special to the Herald-World)

HALE CENTER, TEX., Dec. 3.—The Ritz theatre here opened with talking pictures last week. It was a gala affair and for some folks it marked their first glimpse of the speaking screen. A large number came back for the second performance.

Fox to Open 4 Coast Newsreel Theatres; $24,000,000 Building Program Starts Soon

(Special to the Herald-World)

LOS ANGELES, Dec. 3.—Harold B. Franklin, executive head of Fox West Coast Theatres, gave definite assurance yesterday, that his organization was planning to open shortly, four all-newsreel theatres on the Pacific Coast. The "parent" theatre will be located in Los Angeles, others will be in San Francisco, Seattle and Portland.

Franklin also said that Fox would aid President Hoover's better business program, in cooperation with the nation's leaders of industry, by an enormous program of building and expansion in different communities—affecting 21 cities in seven states, with more to follow. Construction will start before January 1 on 24 theatres, representing a cost of $24,000,000.

NEW YORK, Dec. 3.—Following the marked success of the Embassy Newsreel Theatre here, Brooklyn will have a playhouse devoted exclusively to the articulate presentation of the world's news events, according to an announcement late last week by Harry Brandt, who has leased Werba's Brooklyn theatre at Flatbush Extension and Fulton street.

Industry Watches Suits Of U. S. Against Fox and Warners, Both Will Fight

(Continued from page 23)

November 27 in the United States District Court, New York. Both suits are civil actions and are separate. Attorneys for the defense are busy preparing answers to the charges made by the attorney general. Not one of the principals in any one of the actions would make any statement thereon. "No comment," was their attitude when questioned by the press.

Papers were received from Washington by United States District Attorney Tuttle, of New York, and filed by his assistant, Israel Oseas. On Friday they were served on the defendants by Tuttle. The prosecution, according to Oseas, is being handled from Washington.

Would Curb Voting Power

Victory for the Government would mean that Fox would have to relinquish Loew's, Inc., and M G M; that the Warners would have to give up their interest in First National and the Stanley Company of America. Meanwhile, in his suit, the attorney general asks that both Fox and Warners be enjoined from exercising their voting power in the above named companies.

On announcement of the action stocks of both Fox Film and Warner Brothers companies declined on the New York Stock Exchange in active trading, Fox Film A ending with a loss of 3⅞ points and Warner Brothers closing ½ point weaker. The last price for the former was 56⅞, with the day's range being 60¾ to 56 and the year's range 105⅜ to 40. Warner Brothers ended at 42⅝, after moving between 44⅜ and 41⅛. Its levels have fluctuated between 64½ and 30 since its admission to the Stock Exchange list.

Assets Estimated

Warner Brothers Pictures, Inc., has assets of about $16,000,000, but controls the $17,000,000 First National Pictures, Inc.; the $2,000,000 Skouras Brothers Enterprises, Inc.; the $2,000,000 St. Louis Amusement Company, the $100,000,000 Stanley Company of America and other units in the amusement industry. The Fox Film Corporation has assets of $88,000,000 and controls the $110,000,000 Loew's, Inc., the $36,000,000 Metro-Goldwyn-Mayer Pictures Corporation and other properties.

Late last week the outstanding stocks of Warner Brothers Pictures had an aggregate market value of about $62,000,000, including the preferred and common shares. The Class A shares of Fox Film were worth $46,700,000, approximately, while 100,000 Class B voting shares are not traded in, being closely held.

Brylawski Represents M P T O in Dispute Over Firemen in Theatres

(Special to the Herald-World)

WASHINGTON, Dec. 3.—A protest has been lodged against firemen being placed in all theatres of Washington, D. C., through an edict of the Fire Department by Chief Watson, for which theatre owners are required to pay.

The M P T O of Washington was represented by A. Julian Brylawski at the meeting in Commissioner Dougherty's office. He explained that present screens burn very slowly; flame proof screens are unattainable now; that no fireproofing method has been discovered; that no fire had ever started from a burning screen. The Fire Chief had to admit, it is said, that present screens are not considered fire hazards in other cities.

The question is now before the United States Bureau of Standards with a request that experiments be made to try to fireproof samples submitted. Promises have been made by theatres to watch screens and settings closely while the solution is being worked out.

New Officers of Texas Exhibitors

Col. H. A. Cole, re-elected president.

Ruben Frels, Victoria, vice president, succeeding Bert iKng of Stamford.

A. W. Lilly, Greenville, secretary-treasurer.

A. V. Wade of Gainesville, H. T. Hodge of Abiline and Henry Sparks of Cooper, second vice presidents.

Resolutions Committee—John Stewart, Kaufman; Henry Hall, Beeville, and A. H. Sheldon, Electra.

Arbitration Committee—Roy Howell, Coleman; Ed Dorbrandt, Athens; A. V. Wade, Gainesville; Charles Cooper, Alvarado, and W. H. Powers, Henderson.

New directors—Lance Davis, Rotan; John S. Bonner, Midland; Will Dorbrandt, Athens.

W & F Film Service In British Isles Will Handle Columbias

(Special to the Herald-World)

NEW YORK, Dec. 3.—One of the largest foreign distribution deals ever negotiated was closed by Joe Brandt, president of Columbia, and M. J. Schwartz, foreign sales manager, during Brandt's trip abroad. Through the terms of a contract signed by Charles Woolf, managing director of the W. & F. Film Service, Ltd., operating in the British Isles, that company will handle the entire distribution of the Columbia product in this territory which includes the United Kingdom of Great Britain, Northern Ireland, the Irish Free State, the Channel Islands and the Isle of Man. The terms of the deal call for the 26 features, in both sound and silent form, and 52 short subjects to be released in conjunction with the Columbia "Prosperity Group." The two series of shorts are "Screen Snapshots" and "Columbia-Victor Gems."

The W. & F. Film Service, Ltd., is a subsidiary of Gaumont British, which operates one of the largest chains of theatres in Great Britain.

Paramount Gets First Pictures of South Pole Taken from Byrd Plane

(Special to the Herald-World)

NEW YORK, Dec. 3.—Flying with Commander Richard E. Byrd on his epic jaunt over the South Pole last week Paramount cameramen obtained the first motion pictures of the limitless Antarctic ice wastes.

Willard Vanderveer and Joseph Rucker, Paramount representatives on the expedition, shot over a thousand feet of film during the flight. "Obtained splendid scenes of polar plateau and extraordinary view of Queen Maud Range," the home office was informed by radio. "Negative tests beautiful and quality of the entire production shaping up to fullest expectations."

Bar Youth From Theatre For Committing Robbery

(Special to the Herald-World)

VIENNA, Dec. 3.—Karl Cyprian was sentenced to spend five months in jail if he attends a picture theatre in three years. The sentence came after he had admitted a series of robberies, saying he received all his crime ideas from the pictures.

New Arbitration Plan Centers On Rental Information Bureau

Members Would Report to Office on Prices They've Paid for Pictures, Under Agreement Broached at Dallas Meeting—Name Changed to Allied Theatre Owners of Texas

[By Special Correspondent to the Herald-World]

DALLAS, Dec. 3.—A new contract and arbitration plan, to supersede the clauses in the Standard Exhibition Contract which was ruled illegal by Federal Judge Thacher in New York, was broached last week at the annual convention of the theatre owners of Texas, who, by the way, voted to change the name of their organization from the M P T O of Texas to the Allied Theatre Owners of Texas.

Establishment of a central information bureau and voluntary agreement form the groundwork of the proposed new agreement. This central bureau would provide the members with accurate information as to the prices paid by other members for pictures, thus making it possible for all to get better rental arrangements. The Texans voted to double the dues of the state association in order to provide funds for getting the bureau machinery into action.

The conventioners started the ball rolling at their Adolphus Hotel headquarters by denouncing the action of Governor Dan Moody in vetoing the Sunday show bill. Col. H. A. Cole, re-elected president, predicted, however, that Sunday showing would be legalized in the next legislature, as both houses had given it a majority at the recent session.

Sees Aid for Small Exhibitors

Proponents of the new plan of contracting for film said it offered greater powers for exhibitors than the old plan with its clashing interpretations of legal documents and contracts. Col. Cole declared the central bureau would be particularly beneficial to small town theatre owners. Details of the plan were to be forwarded to Abram F. Myers, president of Allied States, for his consideration in formulating an acceptable arbitration agreement.

"We hope that this bureau will make for accuracy of statements for doing away with 'splits,' that is, the splitting of profits over a certain amount, and with other discrepancies that exist in different localities," Cole said. "There is no reason why there should be difference in price to exhibitors in cities of virtually the same size and business power."

Calls Sound Equalizer

"If you are farsighted enough to see that the only hope of continuing in business lies with your state organization and through that with the national Allied association, I can predict for the small town theatre the greatest era of prosperity," Cole declared. "There is no reason why your people should leave your theatre to go 50 or even 25 miles to another city, because your music today is as good as the best if your sound installation is right; your entertainment is almost identical with the deluxe house. It remains for you to see that your house is as attractive and comfortable as your town justifies."

Cole said that "it took a visit to the Department of Justice by President Myers to get sound films for all equipment which could reproduce fairly well, and shortly afterward film companies working with film alone began to transfer reproduction disc also. These two steps were absolutely essential to the survival of sound in the small towns, and promptness was necessary to prevent bankruptcy, as the last twelve months have been the most critical in the film industry."

Credits Allied

Col. Cole credited to Allied the overthrowing of the arbitration agreement, the lowering of film prices and the obtaining of standard sound equipment.

Of the new plan he said:

"The resolution passed is merely an outline of the various things we would like to see drafted in the new agreement. The enforcement plan provides that in case a member of either side fails to abide by their ruling, the board may refuse to hear him if he has a case to bring up later himself. The distributors likewise could enforce the board's ruling through taking the latter to court. This means a certain judgment provided the defendant cannot or does not attempt to prove bribery or other impropriety against the board."

Myers and Steffes at Memphis

Myers and W. A. Steffes of Minneapolis were to have spoken but it was announced that both had been called back to Memphis in regard to the arbitration controversy.

Col. Cole stated that the scarcity of Westerns on the market a year ago had been overcome, as 52 Westerns had been obtained to take care of the needs of the present year and an abundance of this type of picture was indicated for next year.

Speakers included Burt King of Stamford, vice president, who reported on the Radio and Tiffany contracts; Earl Hunt on screen advertising and possible talker advertisements, and Col. H. A. Hawkins of New York, R C A Photophones sales promotion manager

The two day convention closed with a banquet in the Palm Room of the Adolphus hotel.

Special Tennessee Legislature Faces Proposed 10 Per Cent Amusement Levy

(Special to the Herald-World)

NASHVILLE, Dec. 3.—The Tennessee legislature, which met here yesterday in extraordinary session to consider Governor Henry H. Horton's financial program, designed to wipe out the state's indebtedness of nearly $4,000,000, and to make possible repeal of the 20-cent land tax, is confronted with a proposal to levy an amusement tax of 10 per cent.

The 10 per cent amusement tax would be on theatre tickets, admissions to professional baseball games, wrestling and boxing matches and the like. Amusements sponsored by schools and colleges, such as football, would be exempt. Half of the amusement tax would be retained by the city where it is collected.

MOTION PICTURE FINANCE

Suits Interest Wall Street

By LAURENCE STERN

NEW YORK, Dec. 3.—Due to the unusual and far from necessary action of the Stock Exchange in extending the Thanksgiving holiday over the week-end, recent trading has offered no developments of significance. Most of the motion picture shares, like the market as a whole, have merely fluctuated in aimless dullness.

SO far as the amusement issues are concerned, of course, Wall Street's interest has centered on the Clayton anti-trust action brought against Fox and Warner interests by Attorney General Mitchell, who alleges that the two groups control 65 per cent of American film production.

* * *

Through long experience the financial district has learned not to take legal problems of this kind too seriously. Nevertheless the mere filing of charges is always an excuse for selling by bearish speculators. Such selling depressed Fox Film more than 6 points, Loew's, Inc., more than 3 points, and Warner Brothers slightly less than 3 points.

The exact financial influence of the government's action remains to be measured, for the price weakness which followed it coincided with a generally soft tone in the market. This was in part a technical setback invited by the preceding fast recovery, but also reflected the dampening effect of the protracted holiday. The four-day suspension of trading had the normal effect of cramping fresh demand, letting the market sag from sheer inertia rather than increasing pressure.

* * *

The merger movement in the steel, public utility and other industries has so thoroughly demonstrated the advantages of large scale combination that Wall street can see nothing objectionable per se in the claim that two groups have 65 per cent of our film production. It is pointed out that a similar case could be made against the two largest competitors in several other industries.

Meanwhile Fox continues to expand by taking over the Libson & Heidingsfeld circuit through issuance of 72,760 shares of Class A stock and $4,365,500 of subsidiary serial notes.

The most encouraging news of the week is the official report that Paramount's domestic film rentals for the first eight weeks of the fourth quarter were 26 per cent higher than a year ago.

New Concern Formed to Distribute U F A Films In the United States

(Special to the Herald-World)

NEW YORK, Dec. 3.—Litigation between U F A Eastern Division Distributors, Inc., and U F A Films Inc., New York, has been terminated by a mutually amicable settlement, it was learned last week. The basis of agreement has not been made public.

A new company, under the direction of Milton B. Kolb, has been formed to distribute, among other products, silent U F A pictures to theatres, The pictures to be offered include the latest productions from the Berlin studios, including "Asphalt" and "Nina Tetrowna."

The name of the new distributing company is Super-Features, Inc., Headquarters are here at 639 Ninth Avenue, and there will be exchanges in Boston, Philadelphia, Buffalo and Pittsburgh as well as this city.

Paramount's Eight Week Film Rentals Increase 26 Per Cent Over 1928

(Special to the Herald-World)

NEW YORK, Dec. 3.—Paramount-Famous-Lasky Corporation receipts from domestic film rentals for the first eight weeks of the fourth quarter broke all records for any consecutive eight week period in the history of the company and were 26 per cent ahead of the receipts for the corresponding weeks of 1928.

Antitrust Probe of Radio, Sound Begun By Manufacturers

Investigation of practices in the radio industry and allied branches of the sound-amplification field, was launched last week in Chicago. The movement has for its purpose the determination of the validity of various patents and of the possibility of eliminating present conditions which the organization in charge of the investigation asserts may prove to be in violation of the antitrust laws.

This organization, the Audio Research Foundation, was incorporated in Illinois by representatives of a number of radio manufacturers last week, and the first meeting of the board of directors was held at the Stevens hotel in Chicago, Monday, December 2. Offices are in Chicago and Washington.

Motion picture sound equipment is involved in the investigation through the incorporation of radio parts and mechanisms based on radio patents. It is stated by the Audio Research Foundation that one of its purposes is to open up trade conditions which will permit all buyers of radio and sound apparatus to have accessible equipment of higher quality at a lower price.

Home Sound Projector Combined with Radio Is Demonstrated by Sonora

(Special to the Herald-World)

NEW YORK, Dec. 3.—Eugene P. Herrman, president of Sonora Products Corporation, last night demonstrated a new home sound projector combined with radio, which Sonora engineers have just perfected. The device, housed in period consoles, embodies a projector with synchronized sound reproducer and a radio. It is operated by remote control. The company expects to get into quantity production soon. It will be marketed within the popular price range, Sonora officials stated, which is expected to be between $300 and $350.

Fox Takes Over Sixty Miller-Rhoden Theatres In Kansas, Says Franklin

(Special to the Herald-World)

SAN FRANCISCO, Dec. 3.—Fox has taken over the Miller and Rhoden circuit of sixty theatres in Kansas, Harold B. Franklin, president of the Western Division of Fox Theatres, announced today.

The newly acquired circuit is one of the most extensive in the Mississippi Valley, Franklin said, and the deal adds considerably to the Fox strength in that territory.

SECURITIES PRICE RANGE

Week Ending Nov. 27

NEW YORK STOCK MARKET	Sales	High	Low	Close
American Seating	600	21⅞	21½	21⅞
Brunswick-Balke-Collender	2,800	26¾	21¼	23
Consolidated Film, pfd.	1,500	20⅞	20½	20½
Eastman Kodak	5,000	182½	173⅛	175
Fox Film "A"	95,100	63	56⅛	56⅞
Keith Albee Orpheum	300	80½	80	80
Loew's, Inc.	5,900	49⅝	45	46⅛
Do. pfd. n. w.	100	84½	84½	84½
Do. pfd. w. w.	600	90	88	90
Metro-Goldwyn-Mayer, pfd.	600	23½	23	23½
Paramount	34,500	50¾	48⅛	50
Pathe Exchange	5,500	4½	4⅛	4⅛
Do. "A"	1,700	8½	7½	7⅝
Radio Corporation	151,300	35¾	32⅝	33⅜
Do. pfd. "A"	2,700	53	53	53
Do. pfd. "B"	2,500	72	68	68¼
Radio Keith Orpheum	26,700	18	16½	17
Shubert Theatres	3,200	16	12	12¼
Stanley Company	100	30	29	30
Warner Brothers "A"	138,700	45⅝	41⅛	42⅝
Do. pfd.	800	40¼	37¼	37¼
CHICAGO STOCK MARKET				
Morgan Litho	900	9	8	9
NEW YORK CURB				
Columbia Pictures	3,100	27½	23	26⅞
Con. Theat.	100	8	8	8
Film Insp. Mch.	500	1⅝	1⅝	1⅝
Fox Theatres "A"	22,000	12⅛	10¾	11¼
General Theatre Equipment	6,800	34	32	33¾
Sentry Safety	1,000	5¾	5⅛	5½
Trans-Lux	700	5⅝	5½	5½

Film News in Pictures

PICTORIAL SECTION

Stories Told by the Camera

Left: Blanche Sweet, star of those Biograph days, whose career extends to his sound era. She is working in an M G M talker as yet untitled, opposite another pioneer, Tom Moore. Albert Kelly and Robert Ober are co-directing.

Right: Homeward bound. Gordon Bostock is shown aboard the S. S. Ile de France, arriving in New York from Europe, where Bostock went in the interests of Pathe's new Golden Rooster series of comedies, which Bostock is producing.

As one actor to another—since statesmen must be at least pretty good actors at times. Specifically, John Barrymore and Sir Winston Churchill, as the latter visited the set of "The Man from Blankley's" at Warner Brothers.

Coming back. Dorothy Dalton leaving New York for Hollywood to work in "Bride 66" for her husband, Arthur Hammerstein, and United Artists.

Boy friends. Hal Nanfleet, who combines in himself the offices of author, director and publicist, shown on a recent visit to his very good chum, King Vidor, M G M's great director of "The Crowd," "Hallelujah," etc., etc.

All done. Fairly generous portion of the company which made "Seven Keys to Baldpate," Earl Derr Biggers' successful novel of some years ago which serves up mystery under quite humorous auspices. The picture is R K O's first vehicle for Richard Dix. Can't name all the folks present, but those seated in chairs are (left to right, of course) James Dugan, assistant director; Reginald Barker, director; Dix and Edward Cronjager, cinematographer.

By way of introducing Nancy Dover, a comparative newcomer in the world of films. She's found it a world of reward for talent and beauty, for she has been given feminine leads in Educational Mermaid comedies.

Her master's voice. Really this sound thing has got 'em listening to anything horn-like. Ship ventilators, for instance. Not that you can't hear things through ventilators. But knowing gobs and being nice, we'll not say what. However, Leila Hyams' interest here is entirely professional, the ventilator being the only horn aboard while she was enroute to Catalina Island for sequences in M G M's "The Bishop Murder Case"

Just take off your hat and go to bed! Jack Benny, the M G M player, shows what the w. d. man may wear also to the opera if he doesn't slay a few dress reformers in the meantime.

Miss Olga Crandall, daughter of Harry M. Crandall, formerly of the Stanley-Crandall chain in Washington, D. C., whose engagement to Dr. William Thompson Burch was announced November 21 by her parents.

We were going to call these boys the Vodka Trio from Moscow. But they told us to watch our steppe, so we'll have to tell the truth. You'll call us a liar, anyway, when we say at left and right are, disrespectfully, Stan Laurel and Oliver Hardy, the Hal Roach clowns. They're in M G M's "The Rogue's Song," with Lawrence Tibbett (center), former Metropolitan Opera star. Lionel Barrymore is the director.

Lady in furs, at least. She is Bernice Clair, who has been cast importantly in the tuneful audien, "Song of the Flame" (sounds like a hot number, doesn't it?) by First National.

Another "old timer" to be called back into the films by sound. Two of them are pictured elsewhere in this section. And here's Ruth Roland, fearless heroine of many a cinematographic train wreck. She is to make her audien debut in "Reno." Shown with her are O. E. Goebel (left), president of Sono Art, which will produce "Reno," and George Weeks, who will distribute it through Sono Art-World Wide.

Talking Film Confession Accepted by Judge as Crime Trial Evidence

Prosecution Produces Experts to Show Such a Picture Could Not Be Faked—Talker Is Reproduced in Philadelphia Court

[By Special Correspondent to the Herald-World]

PHILADELPHIA, Dec. 3.—For the first time in history a talking motion picture has been officially accepted as evidence in a criminal trial. This decision by Judge James Gay Gordon, Jr., in Quarter Sessions Court last week, established a precedent in criminal jurisprudence.

IN the case of the Commonwealth against Harold Roller, milk wagon driver, who is accused of committing 25 burglaries since the first of this year and of having obtained loot worth $10,000, a talking motion picture of the defendant's confession to Inspector William P. Connelly of the Detective Bureau on November 2 was introduced as evidence.

Picture Runs Six Minutes

The case attracted widespread attention and Quarter Sessions court room in City Hall was filled with interested spectators, including representatives of the district attorney's office of New York City, every assistant district attorney in Philadelphia, and representatives of the motion picture industry, besides other prominent officials. The court room presented the appearance of a motion picture theatre as the portable screen and apparatus necessary to reproduce the film were set up. The picture lasted for six minutes, Inspector Connelly asking questions and warning the prisoner that anything he said would be used against him.

In order to have the status of the talking motion picture in criminal courts definitely settled by higher tribunals, counsel for the defendant offered every conceivable objection to the introduction of the film and its projection upon the screen as evidence. The possibility of substituting a fake voice, of cutting film and deleting parts of it were set forth, but the prosecution produced experts to show that the film could not be faked sufficiently to mislead the ordinary person and it was shown that on account of the series of numbers on the edge of the film any break in their sequence would show if part of the film had been removed.

Objections Overruled

Judge Gordon overruled the objections and admitted the film as evidence. The spectators listened in rapt attention as the film was run off, the men who made it were called upon to identify it as the one they had taken during Roller's confession, and a Pathe News technical expert was called to show that the film could not have been faked.

Director of Public Safety Schofield, who has displayed intense interest in the test case, predicted that it would not be long before talking pictures would take the place of stenographic records in court proceedings.

Steel Bars Foil Robbers at K. C. Pantages Theatre; Dickinson Safe is Rifled

(Special to the Herald-World)

KANSAS CITY, Dec. 3.—Louis Charninsky, manager of the Pantages theatre, "locked the barn after the horse was stolen" and found it profitable. Several months ago the Pantages safe was robbed after the thieves crawled through a ventilation shaft. Steel bars were later erected in front of the shaft and last week robbers were foiled in attempt to get into the office which holds the safe. The bars prevented their getting through the shaft.

The Dickinson theatre, Independence, Mo., was robbed of $600 last week when robbers entered the theatre through a rear door.

Western Electric Wins Higher Court Ruling in Hungary Patents Case

(Special to the Herald-World)

NEW YORK, Dec. 3.—G. C. Pratt, vice president and general counsel of Western Electric, has been advised by cable from the company's London office, that the upper court of Budapest, Hungary, has lifted the seizure on the Royal Apollo theatre, in which a Western Electric sound system had been installed, and has ordered the return of the bond which had been put up.

Pratt referred to the decision as another defeat for the Klangfilm Tobis Corporation, which had previously been denied an injunction for alleged patent infringements by the Western Electric equipment in Hungary.

Gerald Rudulph Named Director of Publicity For R C A Photophone

(Special to the Herald-World)

NEW YORK, Dec. 3.—Charles J. Ross, executive vice president of R C A Photophone, Inc., announces the appointment of Gerald Rudulph as publicity director.

Before coming to New York Rudulph was managing editor of a leading newspaper of Buffalo for ten years. He has been connected with the picture industry for the past seven years. Rudulph also edited a fan magazine for year.

Report Joseph Schenck Is To Establish Eight Sound Houses in Europe

(Special to the Herald-World)

LOS ANGELES, Dec. 3. — Joseph Schenck, president of United Artists, is reported about to establish eight sound theatres in Europe. The first three houses will have a seating capacity of 4,000 and will be located in Paris, London and Glasgow. It is doubtful as to whether Schenck will erect a house in Germany.

1,200 Patrons Parade Out of Iowa House When Furnace Starts Flames

(Special to the Herald-World)

ATLANTIC, IA., Dec. 3.—Twelve hundred patrons paraded out of the Atlantic theatre here December 1, when fire, resulting from an overheated furnace, broke out during a performance. Loss from the fire was estimated to be around $50,000. The fire broke out about 7:30 in the evening.

WHAT'S IN A NAME

by douglas fox

ROXY — CREIGHTON PEET
WARREN NOLAN — AL LICHTMAN
DONALD HENDERSON CLARK — J. P. GORING
HERMAN WHITMAN — HENRY CLAY BATE

ROXY has a loudspeaker in the sumptuous room which, for him, passes as an office. The speaker enables him to keep track of what is happening on the stage or screen, to pounce immediately upon flaws in reproduction or presentation. It is this, perhaps, which is partially responsible for good sound in his theatre. There is a similar contraption in the office of Mr. Gatti-Casazza at the Metropolitan Opera House—has been for years—was put in before the Roxy was born or thought of.

* * *

Warren Nolan is going to Hollywood to put over the radio broadcast at United Artists' opening of "Condemned" at Grauman's Chinese.

* * *

"The reviewers were kind but the market wasn't," according to Donald Henderson Clark, author of "Louis Peretti," recently published by the Vanguard Press. Clark, veteran newspaperman, was for many years star reporter of the *New York World*. For the past six years he has been with Howard Dietz, publicity head of Metro-Goldwyn-Mayer. "Louis Peretti" is a novel about a gangster. Clark's earlier book, "In the Reign of Rothstein," enjoyed considerable success and is still a consistent seller. Clark is now working on a third which should be ready for publication around the first of the year.

* * *

Herman Whitman, manager of Proctor's Fifty-Eighth street theatre, was one of Proctor's star managers before that organization was taken over by R K O last month. For a time he was in charge of the Eighty-sixth street house. When Proctor's built the Fifty-eighth street, their prize theatre, he had a great deal to do with its construction and planning. A year ago he won the circuit's Master Showmanship Prize three times in succession and was given a permanent award. Last week his house received the HERALD-WORLD plaque for better sound reproduction.

* * *

Henry Clay Bate says there's only one trade paper. He calls it the Universal Weekly.

* * *

It has been suggested that the Newsreel theatre be called "The House of True Confessions."

* * *

Creighton Peet, former motion picture editor of the *New York Evening Post*, is contributing articles on talking films to *The Outlook*.

* * *

Al Lichtman used to work for Cash and Carry Pyle before the bunion derby days.

* * *

Its an unfortunate fact that the public would rather see its favorite stars in a lousy picture than go to see a good show with principals whose names are unfamiliar.

* * *

J. P. Goring, manager of the Criterion started in the show business with his own stock company. Then he went into exploitation for Paramount and was in Kansas City for two years and Los Angeles for two more. He came to New York and supervised the Rivoli, Rialto and Criterion. Then he returned to the Coast and managed four theatres besides owning and operating several of his own. He went with Publix a year ago as manager of the Capitol in St. Paul. He's been in New York six months, now, at the Criterion. Last week his theatre received the HERALD-WORLD award for better sound reproduction.

Now SOUND PICTURES *for the* Hard-of-Hearing!

THAT you may bring even more patrons to your box office, Electrical Research Products makes available sound picture apparatus for the hard-of-hearing.

Approximately 15,000,000 people in this country have defective hearing, which means that almost one seventh of those in your community are so affected. The equipment to attract your share of these people to *your* box office — and to give them full enjoyment of the show — is now ready for installation as a part of your standard Western Electric Sound System.

This equipment is further proof that it pays to choose Western Electric. With this system you are assured the benefits of every new development in sound reproduction apparatus.

Good Will and Profits!

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SOUND SYSTEM
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Distributed by

Electrical Research Products Inc.

250 West 57th Street, New York, N. Y.

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

SOUND PICTURES

QUESTION NO. 33—Explain just what anology there is as between a spring in mechanics and a condenser in electrics. Name some of the mechanical things which are very similar to a condenser in their action.

(Now, gentlemen, don't just turn to the "Bluebook" and copy your answer. What I want to know is that you really understand the matter. so make your reply in accordance with that idea.)

G. L. Doe Gets Into Type

with ANSWER to QUESTION 29

By F. H. RICHARDSON

ANSWER TO QUESTION NO. 29. The question was: With what is the interior surface of the photo-electric cell coated? Explain the purpose of this coating. Does it serve any other purpose?

ANSWERING this acceptably we have a rather long list. I place the name of W. C. Budge first almost always, because Brother Budge is not only the oldest "student" of this school, but also he answers practically every one of the questions acceptably, often excellently and in large detail, though unfortunately usually his answers are not best for publication. Budge also is a high grade, very conscientious motion picture sound projectionist. The names are W. C. Budge, R. L. DuBoise, G. T. Baldy, J. L. Hicks, Frank Andrews, Frank Beritiwitz, S. Kliene, John Manuel, F. T. Spencer, A. D. Henley, T. R. Mathews, B. Flemming George Bryan, J. T. Anderson, William L. Ryder, L. Styles, S. Freilich, J. Furman, Edward Munroe, G. L. Doe, "Bill" Doe, T. R. Abernathy, H. M. Johnson, Thomas Lithron, Patrick Canty, G. H. Norman, O. Cullman, A. T. Hancock, J. Dressel, I. T. Sanders, Frank Dudiak, G. W. Wooten and M. R. Harrison. There were in excess of 300 unsatisfactory replies.

I am printing the answer of Brother G. L. Doe, Chicago, which is as follows: "In the process of manufacture, upon the interior surface of each photo-electric cell used in our work, and I believe in all other work too, there is deposited a coating of silver. The question does not ask how this is done, so I will merely remark that the deposit is made by precipitation from a suitable solution.

"This silver serves two purposes. First it serves as a base upon which the light sensitive material is deposited and, second, it connects with the negative wire of the photo-electric cell circuit and serves as an efficient electrical connection between the light sensitive material and the storage battery circuit, so that through this circuit the electrical impulses set up by the action of the tube, which same are in exact harmony with the light brilliancy values entering the tube from the slit and sound band, may be carried forward to the amplifying panel.

"In addition to serving the purposes named, the silver, being opaque, prevents any other light than that from the slit entering the cell."

A bully good answer, if you ask your editor. Plain, brief and understandable. Deals only with the questions asked but covers them fully and well.

E. T. Baldy, a Canadian brother, sent in a good answer to question 28, but it came too late. Try to get them in sooner, Mr. Baldy.

JUST WHERE WILL THE END BE

GENTLEMEN, I believe you will all agree that your editor does not very often "slop over" in the matter of praise. Perhaps you may even think maybe it is a bit the opposite. However, I do believe praise should be accorded where it is due, and I feel that some of it is due just now.

Some while ago down in the White Way was a managing director for whom I felt respect because of his large ability and friendship because I liked the man himself.

When the new Loew Paradise theatre, up on the grand concourse, New York City, opened recently, I found this man was to be its Managing Director. Called him up, with result that a pressing invitation was issued that your scribe visit the Paradise.

Arriving on the scene, after a pleasant chat with Managing Director DeRosa, in his beautifully furnished office, we made an inspection tour of the Paradise, which automatically caused my brain to formulate this query: Where will the end of beauty and magnificence in motion picture theatres—no. that is no longer correct—magnificence and beauty in motion pictures PALACES cease. At several points I paused in literal astonishment at the charming scene displayed.

Nor is it all plaster of paris fake, for on either side of the foyer are bronze frames perhaps six or seven feet square, which Mr. DeRosa informed cost $5,500 each, or $11,000 for two beautiful, but by no manner of means ornate, lobby decorations. They are works of art in truth.

Also there were large solid marble fountains, in the bowls of which fishes played, or maybe swam around searching for food, I don't know as to that, but I do know the whole ensemble is beautiful. Moreover, these fountains were astonishingly lacking in the ornate. They are chiseled in the rough without any polish at all. Their real beauty will, I am sure, be only appreciated by the artistically inclined.

I do not know just who it is that is responsible for this departure from the gaudy. However certainly it must have the sanction of President N. M. Schenck, and for that departure he is to be handed a whole train load of credit. Somehow it to me spells final solidity and fixity when the heads of great theatre chains feel able to lay aside the gaudy and ornate in theatres representing huge outlay in money, substituting therefor true, quiet artistic beauty.

I could expend pages in description of Loew's Paradise. Everywhere were bits of real art, such as, for instance, a bust placed in one of the upper passages. It is a child's head creation. One views it in astonishment in a theatre. It is a creation in truth, which stops one and holds his attention for moments.

The auditorium itself is just plain charming. The plan is no longer new, but it is worked out amazingly well. Overhead bright stars twinkle down through slowly moving, fleecy clouds. At the auditorium sides are tall structures representing Spanish (I think that is the type) buildings, with spires and domes, all back lighted in blue—a literal fairy land in the dim lighting.

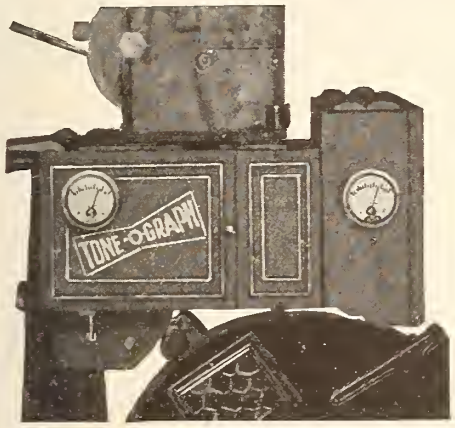
The projection is in charge of Otto Kafka, long president of the American Projection Society, a member, of course, of New York City Motion Picture Projectionists Local Union No. 306, I A T S E and M P M O, and a high grade picture-sound projectionist, which assures excellence in what the Paradise audiences will see and hear. The projection room is spacious, the projection angle largely unobjectionable, the equipment is of the best—Simplex projectors, Western Electric sound equipment.

I congratulate Mr. DeRosa upon having the managing directorship of so splendid a Temple of Amusement, and President Schenck upon the splendid Temples of Amusement his company is now placing before us.

The Perfect Reproducer

TONE-O-GRAPH

Built for Service



Sound-on-Film

OUR PROMISE

to the TRADE fulfilled

We Are Now Delivering

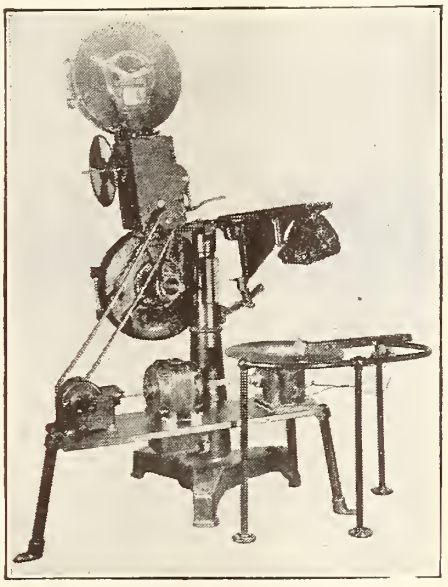
SOUND ON FILM & DISC

TO HEAR IT—IS TO BUY IT

Tone-O-Graph, is NOT an experiment, but a reproducing machine which has stood up under the severest mechanical tests before being placed on the market—and is now giving unqualified satisfaction wherever installed—Don't drive your patrons away by giving them inferior equipment—GIVE THEM THE BEST.

Important Facts to Be Considered in Purchasing Talking Equipment

1. Our sound-on-film attachment can be placed on any make of projector.
2. Reproduction of perfect tone qualities.
3. Our disc equipment has a variable speed motor, enabling you to run silent or talkie pictures.
4. Latest type of speakers are used on all installations—DOUBLE CHANNEL AMPLIFIER.
5. No service charge.

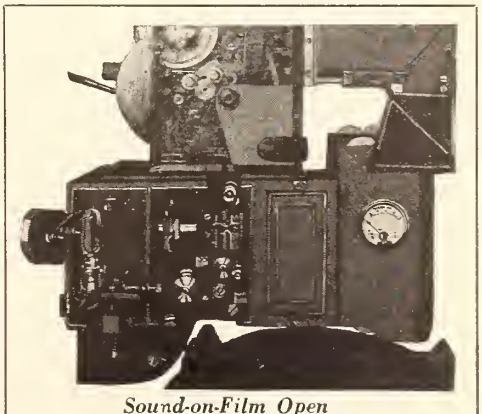


Type I.M.D. Disc Producer	$1800
Type I.M.D. Film Attachment—where our disc device is already installed	$1450
Film and Disc	$3250

Above equipment for houses, seating up to 800

A Few of the Many TONE-O-GRAPH INSTALLATIONS

American Theatre, Brooklyn, N. Y.
Arcade Theatre, B'way, bet. 64&65 St., N.Y.C.
Band Box Theatre, 37 St. & Fordham Rd., Bronx, N. Y.
Cameo Theatre, Binghamton, N. Y.
Capitol Theatre, Haverstraw, N. Y.
Elec Tra Theatre, 1160 Broadway, Brooklyn, N. Y.
Empire Theatre, 517 Ninth Ave., N.Y.C.
Gem Theatre, 36 W. 135th St., N.Y.C.
Gold Theatre, 173 Sand Street, Brooklyn, N. Y.
Lyric Theatre, 4367 Third Ave., Bronx, N. Y.
Mineola Theatre, Mineola, L. I.
Miracle Theatre, 752 Melrose Ave., Bronx, N. Y.
New 3rd Ave. Theatre, 3rd Ave. & 95 Street, N.Y.C.
Normandy Theatre, 1927 Fulton St., Brooklyn, N.Y.
Nostrand Theatre, 286 Nostrand Ave., Brooklyn, N. Y.
Rige Theatre, 474 Wilson Ave., Brooklyn, N. Y.
Ritz Theatre, 180 St. & Boston Road, Bronx, N. Y.
Royal Theatre, 4114 13th Ave. & B'way, Brooklyn, N. Y.
Shubert-Century, Monroe St. & B'way, Brooklyn, N. Y.
Tompkins Theatre, 534 Gates Avenue, Brooklyn, N.Y.
Palace Theatre, Bradley Beach, N. J.
Allen Theatre, 1207 Chelton Ave., Philadelphia, Pa.
Dixie Theatre, Coalport, Pa.
Opera House, Girardsville, Pa.
Opera House, Minersville, Pa.
Star Theatre, Hummelstown, Pa.
Strand Theatre, Curwensville, Pa.
Pastime Theatre, Sandersville, Ga.
Bentley-Grand Theatre, Milbank, S. D.
Dixie Theatre, Guyandotte, W. Va.
Corlett Theatre, Cleveland, Ohio.
Norwood Theatre, Cleveland, Ohio.
Knickerbocker Theatre, Cleveland, Ohio
Strand Theatre, St. Charles, Mo.
Capitol Theatre, St. Petersburg, Florida
Auditone Pty. Ltd., Melbourne, Australia



Sound-on-Film Open

NORTH AMERICAN SOUND & TALKING PICTURE EQUIPMENT CORPORATION

729—7th Ave. New York, N. Y.

LIBERAL TIME PAYMENT PLAN—WRITE TODAY

General Talking Pictures Fetes First Year in 1,000 Theatres

Celebrating its first anniversary in December, the Chicago branch of General Talking Pictures Corporation, handling distribution and service for the Middlewestern territory goes into its second year with a total of more than 100 installations made, while nationally 1,000 theatres have been wired.

Starting with desk space in a small office on the second floor of 804 South Wabash avenue, opened by the late H. L. Siegel, the first few months of pioneering met with many obstacles, but, once having started with a few installations, things began to move forward rapidly. Absence of weekly service charges was declared a factor in this growth in popularity.

Illness forced Siegel to resign, and it was shortly thereafter that General Talking Pictures Corporation took over the branch itself, moving to the present offices at 810 South Wabash avenue, with Bert Rosenberg as general branch manager. Rosenberg, who has been identified with the Schlesinger interests for 36 years, reorganized the local force, appointing F. R. Martin as his assistant and sales manager.

La Porte Installation First

The first installation in the Chicago area was in the La Porte theatre, La Porte, Ind., which was rapidly followed by the Symphony, Del Lago, and Milford theatres, Chicago. All sizes and types of houses are represented in the list of installations, from the little 275-seat Strand at Hobart, Ind., to the 2,500-seat Palace, at Cicero, Ill.

The Chicago organization under the direction of Rosenberg is comprised of a service department of twelve engineers; a field survey department, under John Lane, personally trained by Rosenberg; the bookkeeping department with Miss Ethel Hurwitz in charge; and the following sales organizations under the direction of Martin:

Chicago North Side, H. A. Anderson; Chicago South Side, E. Guy Hancock; Northern Illinois, Alfred R. Allen; Southern Illinois and Eastern Missouri, Nat E. Steinberg; Western Missouri and Kansas, C. R. Wilson; Iowa and Nebraska, James A. Keough; Minneapolis, North Dakota and South Dakota, George H. Langford; Indiana, John Servaas; Wisconsin, A. Rolfe Bornhofen.

The following are present De Forest installations in the Chicago territory:

In Chicago: Acadia theatre, Symphony, La Salle, Vision, Americus, East Side, Crawford, Milford, Vernon, Star & Garter, and Avenue.

In Illinois, outside Chicago: Grand,, Duquoin; Orpheum, Harrisburg; Illinois, Centralia; Orpheum, Marion; Peerless, Kewanee; Miller, Woodstock; Palace, Cicero; Avalon, Lawrenccville; Melrose Park, Melrose Park; Arcadia, Olney; Arcadia, St. Charles; Paris, Paris; Teatro Del Lago, Wilmette; Plaza, Mt. Vernon; Capitol, Benton; Labor, Stanton; Empire, Zeigler; Temple, Christopher, Grand, Benld; Paradise, Moline; West, Galesburg; Hippodrome, Herrin; Hippodrome, Murphysboro; Temple, Alton; State, W. Frankfort; Apollo, Princcton; New Main, Evanston; Strand, W. Frankfort; State, E. St. Louis; Rialto, Coal City; Madison, Madison.

In Indiana: Broadway, Fort Wayne; Rialto, Tell City; La Porte, La Porte; Tivoli, Mishawaka; Strand, South Bend; Isis, Kokomo; Orpheum, Hartford City; Princess, Rushville; Strand, Hobart; Roxy, Gary; Strand, Crawfordsville; Vancastle, Greencastle; Cort, Decatur; Vonritz, Bedford; Luna, Lafayette; Hippodrome, Terre Haute; Grand, Madison; Palace, Aurora; Croxton Opera House, Angola; Grand, Bluffton; Orpheum, Terre Haute; Armo, South Bend; Hudson, Richmond; Rialto, Ft. Wayne; Riley, Ft. Wayne; Grand, Gary; Liberty, Alexandria; Orpheum, Elkhart.

In Iowa: Strand, Iowa City; Iowana, Red Oak; Iowa, Sheldon; Strand, Keokuk; Drake Ave., Centerville.

Liberty, Marysville, Kan.; Colonial, St. Ste. Marie, Mich.; Sheldon Memorial, Red Wing, Minn.

* * *

In Missouri: Blake, Webb City; Bagdad, Kansas City; New Broadway, Cape Girardeau; Liberty, Liberty; Fairy, St. Louis; Wellston, St. Louis; Shenandoah, St. Louis.

In Wisconsin: Zenith, Milwaukee; Majestic, Cudahy; Alamo, Milwaukee; Badger, Stoughton; Rialto, Edgerton; Opera House, Harford; Shorewood, Milwaukee; Ritz, No. Milwaukee; Badger, Reedsburg; Granada, Racine; Layton Park, Milwaukee; Pearl, Milwaukee; Sprague, Elkhorn; Community, West Bend; Liberty, Milwaukee.

This first anniversary of the Chicago branch follows quickly the birthday of the first equipment produced by the company.

One year ago, the fifteenth day of December, General Talking Pictures Corporation shipped from its factory in New York City the first De Forest sound equipment, finally completed to meet the requirements for interchangeability or the reproduction of sound from both types of recording sound on film.

Lifelong Dream Realized

Here was the realization of the lifelong dream of Dr. Lee De Forest, and the culmination of his years of experiment and ceaseless toil. True, he earlier had discovered the secret of sound amplification and had given the world his audion tube, but with the completion of this sound equipment the one great ambition was realized.

As far back as 1917 and 1918, Dr. De Forest was experimenting with the theory of photographing sound waves and the reproduction of these sound waves from the film by means of light rays. In 1921 his patents were applied for, and in 1923 he was granted basic patents. In 1924 equipment was installed in the larger cities including the Broadway in New York, McVickers in Chicago, Newman in Kansas City.

Bert Rosenberg, general branch manager of General Talking pictures Middlewest office, and his assistant, Freddie Martin, also sales manager. Both have taken active part in the success of the local branch. (Herald-World photo.) photo).

The failure of De Forest Phonofilm Corporation, which followed, found the Doctor about where he had started, with little to show for his years of hard work and privation.

Then Schlesingers Enter

Eventually, however, the story of this genius and his wonderful new invention gained the attention of A. Schlesinger and Sons, an old established firm of international bankers, with headquarters in New York and London. M. A. Schlesinger, head of the firm's American branch, immediately recognized the great possibilities of the proposition, both from a financing standpoint and from the theatrical angle as well, for the Schlesingers had long been recognized as large independent theatre operators in Great Britain, South Africa and Australia. It was, therefore, not long before negotiations were completed and General Talking Pictures Corporation was formed to take over all the De Forest patents, for the recording of sound on motion picture film and its reproduction from that film. Then began the development of the equipment and the changes necessary to assure perfect performance, regardless of the method used in recording.

The final improvements eventually were completed and the equipment approved by Dr. De Forest, retained as chief consulting engineer, and the actual manufacturing was started.

This was but little more than one year ago, and the De Forest Phonofilm and Phonodisc equipment now is being used by more than 1,000 theatres in the United States, while the factory is working overtime to supply the demand.

Christie Talking Shorts Win Photoplay Merit Award

Unusual honors were recently afforded to Christie talking plays when *Photoplay* magazine picked "Faro Nell, Or in Old Californy," as one of the "best pictures of the month." During the current month, when the award was made, more than fifty feature productions were reviewed.

This same comedy picture, starring Louise Fazenda, was also currently picked by Frederick James Smith in *Liberty* magazine, as the best short film of the month.

Audible Completes Camera Work on "The Last Dance"

Studio and camera work on Audible Pictures second all dialog feature "The Last Dance," has been completed and the picture is now in the cutting rooms for final editing.

The R C A Photophone system of recording of sound on film was used for this picture. It will be released in three versions, sound on film, sound on disc and a separate silent negative.

THE TURN TABLE IS THE HEART OF THE ENTIRE DISC SOUND SYSTEMS

Representative theatres in Milwaukee and through Wisconsin quickly adopted the Renier turn table, in many cases replacing tables of ordinary performance.

What this table has done for these exhibitors it will do for you.

Renier Manufacturing Co.
15 Michigan Street
Milwaukee, Wisconsin

DISTRIBUTORS
The use of the Renier table with your equipment will forever solve the turn table problem.

FN Launches New Cooperative Drive On Colleen Picture

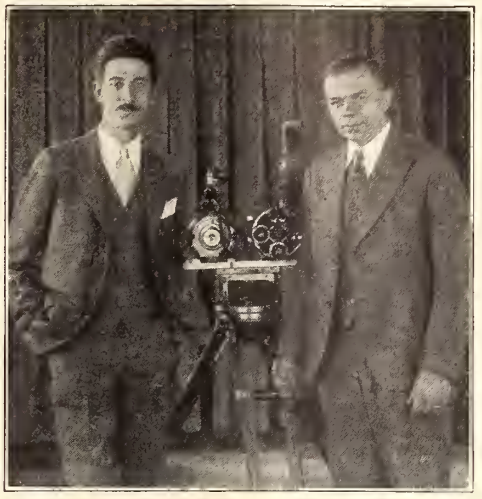
The first test of First National's cooperative advertising campaign came with the launching of the Colleen Moore "Footlights and Fools," the first of the pictures on which the cooperation is offered. Some two hundred and twenty-five newspapers have thus far tied in with First National on this full page advertising.

Among the big cities in which the "Footlights and Fools" campaign has already appeared, in two leading newspapers each carrying ads, are the following: Albany, Wheeling, Pittsburgh, Washington, New York, St. Louis, Los Angeles, Salt Lake City and Atlanta. Many other exhibitors in cities of varying size found the page spreads to be effective business-getters. Reports received from the managers of theatres tied in on this campaign show an increased patronage directly attributable to the smash announcements in the newspapers.

Following "Footlights and Fools," similar campaigns will be launched: "Paris," "Sally," "Song of the Flame," "Son of the Gods," "No, No, Nanette," and "The Bride of the Regiment" formerly called "The Lady in Ermine."

Stages Palestine Benefit Show

The *Kansas City Journal-Post,* a daily newspaper, in conjunction with the Newman theatre and the Kansas City Paramount exchange, sponsored a midnight showing of "The Lady Lies" last week for the benefit of the Palestine Emergency Relief Fund. A ticket committee canvassed the entire city and a full house and some good publicity resulted.



Here are the Fox Movietone News cameramen and sound man who are recording the sounds and sights of the jungle and veldt with the Martin Johnson Expedition, going into the interior of Africa.

Tommy Christian's Band to Open "Howdy Broadway"

(Special to the Herald-World)

NEW YORK, Nov. 26.—Tommy Christian and His Band will appear with "Howdy Broadway," production of Raytone Talking Pictures, when that picture opens at St. Louis the first week in December. By a tieup made by President W. Ray Johnston with the Martin Band Instrument Company, the Martin dealers throughout the country will feature the band and the picture in photos and lithos. Shapiro, Bernstein and Company, publishers of the seven songs in the production, are arranging for window tieups.

Processed Display Cards Help Exploit "Golfers" on Coast

An exploitation campaign of unusual merit was recently put behind the talking comedy "The Golfers" by Bert Hanson, exploiter of the California theatre, San Francisco, Cal., under the direction of Nat Holt, house manager.

The campaign on behalf of this Educational-Mack Sennett talking comedy included having about one hundred processed 14x22 display cards, on which a scene still from "The Golfers" was mounted, along with copy particularly pertiment to the golfing enthusiast, advantageously placed in local store windows and also in conspicuous locations in the locker and club rooms of the local golf clubs.

The simplicity of the stunt made it all the more noteworthy and effective. Not only did the cards attract the attention of those interested in the game of golf but they also stirred up the interest of non-players.

R C A's New Device for 500 Seats or Less on Display in New York

Announcement comes from general sales manager Abel of R C A Photophone, Inc., that a new type "G" equipment, for small theatres of 500 seats or less, has been installed at 411 Fifth Avenue, New York, and that exhibitors are invited to hear and see the new equipment. Music and speech are said to be of the highest type. Deliveries are expected to be made in December.

THERE'S NO TWO WAYS ABOUT IT—
The People Want TALKIES!

and there is one simple, inexpensive and highly satisfactory way of giving them Talkies:

INSTALL
SYNCRODISK!
SYNCHRONIZED TURN TABLES

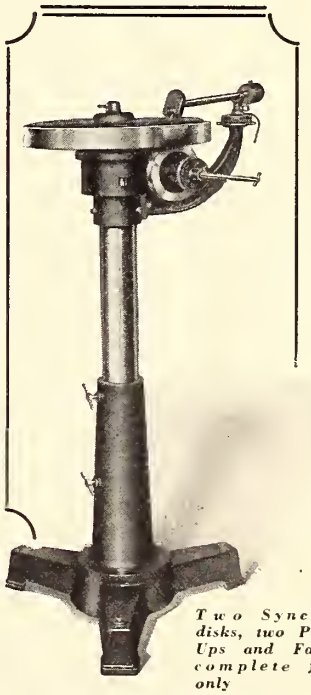
Syncrodisk is the machine that is perfection in the smooth even motion that eliminates the wowing on sustained musical notes. All gears are submerged in oil. It is guaranteed to give absolute synchronization, quiet vibrationless operation and long life.

The method of connection with any projector is simple in the extreme and in an hour you are ready to run the standard 16″ synchronized disks. Syncrodisk turntables are out selling every other make now on the market.

Each unit weighs about 150 lbs. Over 400 in use today.

Write, wire or phone Glenwood 6520

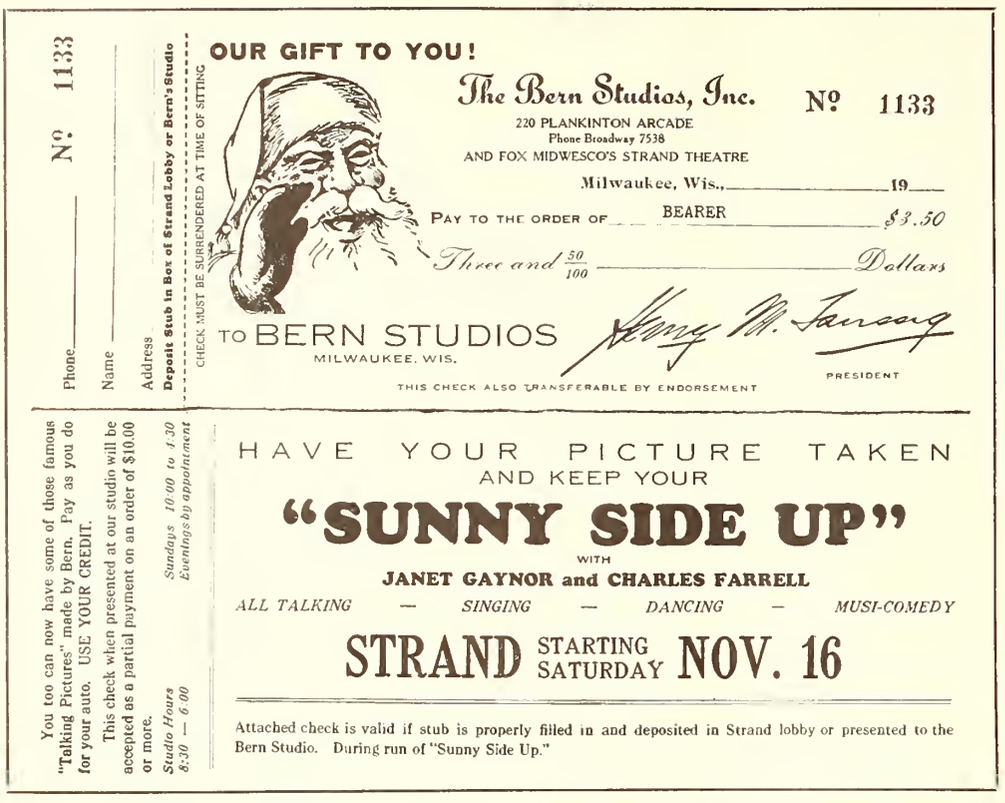
WEBER MACHINE CORPORATION
59 Rutter Street, Rochester, N. Y.



Two Syncrodisks, two Pick-Ups and Fader complete for only

$500

Built by Weber, whose tradition is PRECISION—the only Turn-Table with Spring Suspension.



A double check was issued by Fox Theatres in cooperation with the Bern Studios, photographers, in Milwaukee to give "Sunny Side Up" a real boost. The accompanying article gives the details of the campaign.

Checks, Free Photos and Candy— "Sunny Side Up" Run Is Dandy

Tieups with the Milwaukee Sentinel and the Bern Studios, photographers, were used in connection with the showing of "Sunny Side Up," when it appeared recently at Fox's Strand theatre in Milwaukee.

The newspaper tieup with the Sentinel included an orphan party for 500 youngsters of the city. Orphans from the St. Rose's, St. Joseph's and Milwaukee orphanages and the Milwaukee Jewish Orphans home were on hand at 9 a. m. on the Saturday that the picture opened, to attend the premier showing of "Sunny Side Up" arranged especially for them.

Fanchon Marco Girls Hostesses

The Fanchon and Marco girls of the Wisconsin theatre acted as hostesses at the party distributing candy when the children arrived and surprise packages when they left. Fred Stylow, manager of the Strand, also assisted in the party, which was a big success. The Milwaukee Sentinel, cooperating in the party, provided the newspaper publicity for the event, devoting newspace and photographs to it.

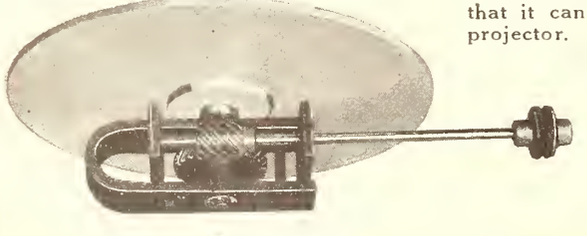
Fifty thousand cooperative dodgers were printed by Fox Theatres in connection with the Bern Studios tieup. These dodgers, resembling a double check in size and appearance, were distributed at the various Fox theatres. The dodgers were worth $3.50 to the bearer as partial payment on an order of $10.00 at the studios.

In return for the dodgers, the Bern studios ran two quarter-page advertisements in the daily papers featuring Janet Gaynor and Charles Farrell in "Sunny Side Up." These advertisements also offered discounts on a half dozen photos if the coupon appearing in the advertisement and the person's Strand theatre admission stub were presented at the studio.

Walt's Disc Talking Unit, without the base or pickup, can be purchased for only $65.

Many exhibitors who have small projection booths are having wonderful results by attaching these units to a bracket on the projector or on a bracket fastened to the wall of the booth.

This unit consists of a sixteen inch turntable, mounted on steel worm, bronze gear construction, in an adjustable steel head so that it can be used on either side of the projector.



Terms: Cash With Order. Immediate Shipment.

Perfect Synchronization Guaranteed

Walt's Theatre Company, Kenesaw, Nebr., U. S. A.

Orchestra on Float Helps "Street Girl" At College Theatre

A decorated float with a five-piece jazz orchestra—piano, trumpet, traps, and a saxophonist who doubled on the violin—was sent out by the College theatre at Bethlehem, Pa., for three days before the opening of "Street Girl." Though somewhat expensive, costing $110, the ballyhoo more than paid for itself.

On each side of the truck was a twelve-foot violin made of beaverboard. "Street Girl" with Betty Compson and "Next Week at the College" were the only words used.

At busy street corners the truck would pull up and the orchestra would go into action. The pianist sang "Lovable and Sweet," "My Dream Memory" and "Broken Up Tune," through a megaphone, and then announced they were song hits from the picture.

Army Posts Adopt Sound Equipment

United States Army posts throughout the country have adopted the talking picture for their shows. The latest R C A Photophone reproducing units, according to Sydney E. Abel, general sales manager, will be installed in a series of Army posts, and the future generals of the United States Army will be entertained hereafter by the feature productions from the leading sound studios of the country.

Charles Glett Completes Six Edgar Guest Talking Films for Phono-Kinema

Charles L. Glett, known for his artistic "scenics," returned to the New York offices of Phono-Kinema after completing six Edgar Guest pictures at the Hollywood Studios of that Company.

For the first time, many admirers of Edgar Guest can see and hear him recite and illustrate his famous poems. Reports indicate that the first six of the series of twelve will be most cordially received. The pictures are entitled "Songs," "Worn Out," "Boyhood," "After the Storm," "The Vagabond" and "Fishing."

U Gets Talking Rights To Two Early Successes

(Special to the Herald-World)

NEW YORK, Dec. 3.—Universal has acquired talking rights to "The Virgin of Stamboul," written by H. H. Van Loan, and "The Flirt," by Booth Tarkington. Both these have been made into silent pictures before by Universal, "The Virgin of Stamboul" in 1920 and "The Flirt" six years ago.

Tod Browning directed Priscilla Dean as star in "The Virgin of Stamboul," with Wheeler Oakman and Wallace Beery featured. Hobart Henley directed "The Flirt," with Eileen Percy in the lead.

"Great Gabbo" Is Booked Into R K O Deluxe Houses

(Special to the Herald-World)

NEW YORK, Dec. 3.—Sono Art-World Wide has booked "The Great Gabbo" into all deluxe and key city houses of the R K O circuit.

Pacents in Mexico Near 30-Mark

NEW YORK—Pacent installations in Mexico are reported near the 30 total with the placing of a Type 4 MDA at the Cine Variedaded, Pueblo, Mexico. It is owned by Dr. Ernesto Espinosa.

Photophone Adopted By Griffith Circuit

R C A Photophone has closed a contract with the Griffith Amusement Company of Oklahoma City, which owns and operates 43 theatres in Oklahoma and Texas. All types of R C A Photophone reproducing apparatus are included.

An engineering survey is now being conducted by the R C A Photophone service engineers.

Marc Connelly Completes Eighth Talking Comedy at R C A's Gramercy Studios

The eighth all-talking comedy written and played by Marc Connelly has been completed at the Gramercy Studios of R C A Photophone under the direction of Richard Currier. A cast of more than 30 assisted Connelly.

This latest of the Connelly comedies to be Photophoned is called "The Rounder." The speakeasy adventures are among the funniest bits Connelly has ever written and played. In particular, Connelly's efforts to gain entrance to the speakeasy loaded with traveling bags and "Delegates" ribbons are highspots of satirical comedy.

Camera Still Is Starting Point of Film, Says Block

(Special to the Herald-World)

NEW YORK, Dec. 3.—The camera will be the starting point of the motion picture in the future as it always has been in the past, despite the present centering of interest on the microphone, according to Ralph Block, Pathe producer, in an article on the talking picture in a recent issue of Vanity Fair. Block is now making "The Racketeer" for Pathe.

In the article Block said: "Despite all the good intentions of the numerous stage personalities now engaged in the making of screen entertainment, the motion picture of a year from now will have only an academic relation to the elements of the theatre. The essence of the movie has always been motion, but the talking picture, for the most part, at present is static. Speed and motion have been exchanged for talk and inertia."

Sound Pictures in Home Will Be Shown December 4

The Film Bureau will give a presentation of "sound" pictures in a private house on Wednesday evening, Decemer 4, at the home of Mrs. Robert Weeks Kelley, 510 Park avenue, New York. Pathe will show the pictures with a portable R C A Photophone sound equipment.

The program will be made up of short subjects so as to demonstrate different types of pictures adjusted to sound, and will include the latest news reel, an animated sound cartoon, a Grantland Rice Sportlight and one of Terry Ramsay's reviews, which includes an amusing burlesque on the Hoboken dramatic situation, besides marionettes, and scenics.

Arlen in Racing Film

(Special to the Herald-World)

NEW YORK, Dec. 3.—Richard Arlen will be elevated to motion picture stardom at the rate of 60 miles an hour it was indicated recently in an announcement by Jesse L. Lasky, first vice president of Paramount Famous Lasky corporation, to the effect that the young player's initial stellar vehicle will be one of the first automobile racing romances to be brought to the screen with sound and dialog.

Western Electric Installations Graze 3,000 Mark in U. S. Now

Just grazing the 3,000-mark, the total of installations by Western Electric in the United States is now 2,949, the latest announcement by Electrical Research Products, Inc., shows.

In the following list, issued by the installation department of Erpi, equipment includes both film and disc apparatus, except where otherwise noted:

	Seating
Carrollton, Ga., Carroll	938
Millinocket, Me., Opera House	672
Jenkintown, Pa., Embassy	678
Ionia, Mich., Regent	400
Saginaw, Mich., Regent	580
New York, N. Y., Florence	1,143
Lancaster, S. C., Imperial	628
Beverly, Mass., Larcom	787
Hoosick Falls, N. Y., New	924
Malden, Mass., Mystic	1,122
Sidney, N. Y., Smalley	662
Oakland, Cal., Piedmont	883
Corry, Pa., Rex	952
Miamisburg, Ohio, Plaza	692
Kansas City, Mo., Liberty	847
Mohall, N. D., Grand	250
Goldsboro, N. C., Mason	994
Albany, N. Y., Paramount	1,020
Portland, Me., State	1,946
Carlsbad, N. M., Crawford	525
Harrison, Ark., Lyric	850
St. Joseph, Mo., Crystal	1,292
Bakersfield, Cal., Rialto	475
Miami, Fla., Tower	797
Laredo, Tex., Rialto	504
Washington, D. C., Rosalia	414
Sanford, Me., State	900
New Orleans, La., Globe	522
Woodward, Okla., Woodward	900
St. Louis, Mo., Palm	992
Hudson Falls, N. Y., Strand	900
Warren, Ohio, Ohio	610
Hays, Kan., Strand	619
Wyoming, Pa., Marinos	657
San Francisco, Cal., Casino	2,380
Auburn, N. Y., Palace	1,075
Rochester, N. Y., Webster	1,124
Albany, N. Y., Royal	851
Troy, N. Y., Palace	880
Yonkers, N. Y., Parkhill	1,105
Clifton, N. J., Strand	799
Fairfield, Conn., Community	878
Johnstown, N. Y., Smalley	1,098
Lebanon, Pa., Academy	1,007
Cleveland, Ohio, Hough	894
Covington, Ky., Shirley	499
Winona, Minn., Winona	1,003
Kearney, Neb., World	987
Larned, Kan., State	403
Columbus, Neb., Columbus	883
Milwaukee, Wis., Egyptian	1,490
Superior, Wis., Capitol	353
Los Angeles, Cal., Jewell	748
Tompkinsville, S. I., Victory	804
L'Anse, Mich., Mazda	721
Goose Creek, Tex., Texan	646
New Bedford, Mass., Allen	777
Fall River, Mass., Durfee	2,204
E. Syracuse, N. Y., Roxy	1,078
Dexter, Me., Park	551
Baltimore, Md., Rialto	540
Detroit, Mich., Maxine	974
Detroit, Mich., Your	880
Georgetown, Tex., Palace	558
Cleveland, Ohio, Alhambra	1,500
Cleveland, Ohio, Doan	1,297
Exeter, Pa., Liberty	1,086
Grosse Point Park, Mich., Aloma	1,042
Alameda, Cal., Neptune Palace	946
Toppenish, Wash., Liberty	831
Los Angeles, Cal., Madrid	835
Henderson, Ky., Kentucky	1,000
Merrill, Wis., Fox	710
Troy, N. Y., Monroe	610
Covington, Ky., Family	478
Philadelphia, Pa., Grand	883
Jerome, Ariz., Lyric	667
West Endicott, N. Y., Elvin	871
Dothan, Ala., Alcazar	260
Laredo, Tex., Royal	1,033
Detroit, Mich., Flamingo	963
Waukegan, Ill., Academy	1,033
Massillon, Ohio, Grand	421
Cincinnati, Ohio, Metropolitan	998
Ticonderoga, N. Y., Playhouse	684
Orange, N. J., Palace	1,524
Bronx, N. Y., Daly	1,487
Rochester, N. Y., Murray	882
Middletown, N. Y., Stratton	1,012
Fairmont, Minn., Strand	736
Appleton, Wis., Fox	1,838
Belton, Tex., Beltonian	469
Algona, Ia., Call	518
Tulsa, Okla, Main St.	650
Waycross, Ga., Lyric	879
Port Huron, Mich., Majestic	1,197
Doylestown, Pa., Strand	692
Chicago, Ill., Lakeshore	541
Pasadena, Cal., Raymond	1,993
Hawthorne, Cal., Plaza	881
Bellevue, Ky., Sylvia	714
Carlsbad, N. M., Cavern	484
Emmetsburg, Ia., Iowa	665
Cushing, Okla., Rialto	440
Ludlow, Mass., Burr	705
Camden, N. J., Liberty	778
Greenwich, N. Y., Swan	309
New York, N. Y., Sunshine	554
Buffalo, N. Y., Capital	1,047
Buffalo, N. Y., Maxine	915
Waterbury, Conn., Capitol	798
Renovo, Pa., Rialto	743
Albert Lea, Minn., Rivoli	737
La Grande, Ore., Granada	739
Tyrone, Pa., El Patio	628
San Angelo, Tex., Texas	1,653
Gardner, Mass., Gardner	1,085
Auburn, Ala., Tiger	768
Hoosick Falls, N. Y., New	924
Ticonderoga, N. Y., Playhouse	684
Corvallis, Ore., Majestic	638
Grand Island, Neb., Majestic	808
New Orleans, La., Para. Film Ex.	24
New York, N. Y., New Warner Bros.	

BE SURE

Your Turn Tables Have These Important Features

RESYNCHRONIZER
FILTER SYSTEM
TWO BALANCED FLY WHEELS
FINEST CUT GEARS
100% BALL BEARINGS THROUGHOUT
PROFESSIONAL TYPE PICK-UP (Electrical Research Lab., Inc.)
LEVELING PEDESTAL SCREWS
RECORD GUARD AND NEEDLE CUPS

Wait for—Mellaphone Sound on Film

Equal to the BEST—LOWEST in Price

$250.00
each complete with Pick-Ups and Fader

Mellaphone Corporation
Rochester, N. Y.
Territory for Dealers

THE STUDIO

"Hit the Deck" Finishes; FN Program Heavy for Holidays

Lois Moran Signs with Hammerstein—"Grischa" Starts—Del Rio In "Sailors Sweetheart"—Beaudine Prepares—Reicher To R K O—Keaton and Sedgwick Begin

By DOUGLAS HODGES

HOLLYWOOD, Dec. 3.—After three months of intensive production, R K O has completed the screen version of "Hit the Deck." A chorus of 189 and 14 principals were used in the making. Luther Reed directed. Jack Oakie and Polly Walker are featured. Others in the cast include Roger Gray, June Clyde, Franker Woods, Harry Sweet, Wallace MacDonald, Dell Henderson, Ethel Clayton and Nate Slott.

Eight pictures will be in production during the ordinarily dull holiday season at First National. Four now filming will be completed. There are four to start. "Back Pay" with Corinne Griffith will be first. William A. Seiter will direct. Three others start December 15 or earlier. "Bright Lights" will be a special. Michael Curtiz will direct.

"Murder on the Second Floor" is from the play by Frank Vosper. Loretta Young is to be featured and Sidney Blackmer will play opposite. Roy Del Ruth will direct. "His Woman" is to be an all star film with Monte Blue and Lila Lee. William Beaudine will direct. Joseph Jackson wrote the continuity and dialog.

At the same time, three of First National's biggest films are in the making and will not be completed until late in December. These are "Song of the Flame," "Bride of the Regiment," and "Show Girl in Hollywood." The fourth picture is Billie Dove's "Faithful" which began last week under the direction of Lloyd Bacon.

Lois Moran to U. A.

Lois Moran has signed with Oscar Harmerstein for the leading role in "Bride 66" and a New York musical special to be launched on Broadway next year. In addition, Miss Moran will have an important role in "Madeline" which will begin filming upon the close of the Broadway show.

Dorothy Dalton, Hammerstein's wife, will return to the screen in "Madeline" and an untitled film written by Oscar Hammerstein, 2nd. Hammerstein will produce these films with the cooperation of Joseph M. Schenck. Production on the first is expected to begin shortly.

Morris Stars in "Grischa"

"The Case of Sergeant Grischa" has started production at R K O under the direction of Herbert Brenon. The title role will be played by Chester Morris. The character of Babka, the only woman in the story, will be taken by Betty Compson. The German generals will be played by Alec Francis and Gustav von Seyffertitz.

Fitzmaurice Directs Del Rio

Production has started on "A Sailor's Sweetheart" at United Artists studio. Dolores Del Rio is featured. Edmund Lowe plays opposite. George Fitzmaurice is directing. Others in the cast are Yola D'Avril and Ulric Haupt. The story is from an original by John Farrow called "The Bad One." Carey Wilson handled the adaptation. Del Rio plays the part of a Spanish Cafe entertainer. Irving Berlin has written the theme song "To a Tango Melody."

With nothing but the studio gate as a set, Buster Keaton began "On the Set," at M G M this week. Edward Sedgwick is directing. The film is a story of a screen comedian. Keaton sings and dances. Anita Page and Charles King have the romantic roles. Trixie Friganza is in the cast.

Christie Program Heavy; Gleasons, Murray, Holmes And Fazenda in Filming

(Special to the Herald-World)

HOLLYWOOD, Dec. 3.—Activities at the Christie studios this week include the completing of two pictures and beginning of two more. The Gleasons, James and Lucille, have been signed for a followup film on "Meet the Missus." Charlie Murray will start soon on "The Duke of Dublin." The story is by Vernon Smith.

Work on the third film featuring Taylor Holmes is completed. Appearing with Holmes are John T. Murray and Vivian Oakland. The story is based on Kenyon Nicholson's play "Let Me Explain." Louise Fazenda has completed "So This Is Paris Green." Bert Roach and George Stone are in the cast. The film is executed in travesty style similar to "Faro Nell."

Reicher Directs Dialog On R K O O'Neil Picture

(Special to the Herald-World)

HOLLYWOOD, Dec. 3.—Frank Reicher has been signed by R K O to direct dialog on the Sally O'Neil film, "The Fire Walker." The story is by John Russell. Bert Glennon is directing.

Miljan Signs with M G M

(Special to the Herald-World)

HOLLYWOOD, Dec. 3.—John Miljan has been re-signed by M G M. He has an important role in "On the Set" featuring Buster Keaton. Edward Sedgwick is directing. Immediately upon signing the contract he was loaned to First National for Mervyn LeRoy's film "Show Girl in Hollywood."

Niblo Is Actor; Vidor, De Mille in Same Film

(Special to the Herald-World)

HOLLYWOOD, Dec. 3.—Twenty years ago, Fred Niblo was an actor on the same vaudeville bill with Buster Keaton. Keaton was one of the "Three Keatons" and Niblo was a member of another act. The two are together again in Edward Sedgewick's film "On the Set" for M G M. Niblo plays a motion picture director. Also in the film as actors are Cecil De Mille, King Vidor and David Burton.

Allen Appointed Business Manager For James Cruze, Inc.

(Special to the Herald-World)

HOLLYWOOD, Dec. 3.—James Cruze, Inc., this week signed a contract with E. H. Allen whereby he will be business manager of the production company. This position will be in conjunction with his Educational office. He has been superintendent of the Educational studios for a number of years.

E. H. Allen

One of his first acts upon assuming his new position was to appoint Louis Germonprez unit production manager of Walter Lang's staff on "Clipped Wings."

The Cruze company moves into the Educational lot this week where it will utilize various departments and stages owned by Educational.

Allen denied emphatically that his new connection will affect his executive duties at Educational in any way. Cruze executives also denied reports that the company is buying any part of the Educational firm.

Butler Directs Burnet's "Society Blues" for Fox

(Special to the Herald-World)

HOLLYWOOD, Dec. 3.—David Butler is preparing to direct "High Society Blues" from the Dana Burnet *Saturday Evening Post* story. Production is scheduled to start soon.

Finish 4th Fowler Film

(Special to the Herald-World)

HOLLYWOOD, Dec. 3.—Fowler Varieties number four has been completed and work on number five has begun. Stage and radio artists appear in the current issue. Herman Fowler, owner and directing head of the studio is touring the country.

News Notes

(Special to the Herald-World)

HOLLYWOOD, Dec. 1.—**REAVES EASON** will direct **HOOT GIBSON** in his next film. The story "Scrub Oak" was written by Eason. Production will begin upon the completion of Gibson's present vehicle.

HOUSTON BRANCH has renewed his contract with Universal. Branch's most recent work was "Land of Songs" in which John Boles will be starred.

CHANDLER SPRAGUE formerly scenario chief and production executive of Fox, is to become director. Sprague is preparing a story which he will direct. Production will begin at an early date.

RALPH STAUB has completed "Screen Snapshots" Number 11 for Columbia release. Appearing in the film are Eddie Lambert, Joan Crawford, Paul Whiteman, Doug Fairbanks, Jr., Carl Laemmle, Jr., Eddie Quillan, Al Jolson, Clara Bow, Harry Richman, Ralph Graves, Jack Holt.

OLIVE BORDEN will have the featured role in "Clipped Wings" for James Cruze Productions. Walter Lang is directing. Miss Borden will return to R K O upon completion of the film.

LUCIEN LITTLEFIELD has signed with Warner Brothers for an important role in a forthcoming film. Littlefield recently completed the featured character part in "Seven Keys to Baldpate" for R K O.

HENRY KING has completed "Hell Harbor" for Inspiration. Members of the technical staff and crew are returning from the Florida location. King is expected to return to Hollywood this week.

R K O Sign Villegas as Translator; Reissue of Big Films in Spanish

(Special to the Herald-World)

HOLLYWOOD, Dec. 3.—Senor Lucio Villegas has been signed by R K O as Spanish translator. Hereafter all outstanding R K O films will be reissued with complete Spanish dialog. Villegas is now working on the translation of "Rio Rita." It is estimated by R K O that a new field will be thus opened involving 6500 theatres.

Carsey Heads R K O Stills

(Special to the Herald-World)

HOLLYWOOD, Dec. 3.—Harold Dean Carsey has signed to supervise the R K O still pictures department. Carsey was formerly with First National.

Murray Roth Film Started on New $300,000 Vitaphone Stage

Paramount Remodeling Two Buildings Adjacent to Its Long Island Studio—One Will Be Equipped to House Publix Presentation Units—Walter Brooks Signed by Pathe

By DOUGLAS FOX

NEW YORK, Dec. 3.—A new $300,000 sound proof stage at Warner Brothers Eastern Vitaphone Studios was opened when Murray Roth put into work a new short reel production. The stage measures 135 by 60 by 30 and will accommodate almost 2,000 people.

As part of its New York expansion program Paramount is rushing renovation and remodeling work on two buildings adjacent to the present studio in Astoria. Both buildings are owned by P F L and have been used in the past. The larger is being equipped to house the Publix presentation units and the other is being groomed for occupation by the technical research laboratory of the studio.

Paramount May Affiliate

New story and music material plus stellar talent may find its way in front of the Paramount mikes if negotiations for an affiliation between Paramount and Aarons & Freedley, stage musical comedy producers, are consummated. That plans for such a hookup are underway has been announced by production exccutives of both organizations.

As tentatively outlined, the agreement will be similar to the contract recently signed by Paramount and Schwab & Mandel, and will place at the disposal of the picture producers some of the outstanding musical comedies of the season including the newest Aaron & Freedley hit, "Heads Up," as material for all talking-singing-dancing screen productions.

Maurice Chevalier, who returned to this city on Thanksgiving day, is now busy studying a script for "The Big Pond" which is scheduled to go before the camera-mike at Astoria on or about December 6. Hobart Henley will direct under the supervision of Monta Bell.

Claudette Colbert is the only other player who has been cast for this picture. Owing to the fact that there will be a French version the studio executives are leaving the choice of cast largely up to M. Chevalier.

Meanwhile Victor Schertzinger, who composed the music for "The Love Parade," Chevalier vehicle current at the Criterion, is devoting himself to music before starting preparatory work on a story especially written for the bouncing boop-boopa-doop girl, which he will direct at the Paramount studio. The picture, as yet untitled, will show Helen Kane in a familiar role and is scheduled to be made sometime in January.

Pathe has signed Walter Brooks, stage director of a number of Broadway legitimate hits, for a series of two reel musical comedies to be made at Sound Studios, Inc. The first of these is "Ride 'Em, Cowboy," which is already underway. In it are Thelma White, one of the principal reasons for "Good News"; Bobby Carncy, also of that production; Lester Dorr and Omar Glover. Eddie Elkins' orchestra supplies the music.

George LeMaire has just finished "All Stuck Up," his latest talking farce, at Pathe Sound Studios. The script by John Cantwell and George W. Barry called for 50 players with something like 20 principals. Harry McNaughton, Olyn Landick and Evalyn Knapp were given the leading roles.

Noble on Sixth

Jack Noble is busy directing the sixth of his series of "Schoolday Frolics" at the studio of the American Sound Recording Corporation. These comedies, according to Noble, have been highly successful and have been booked by the leading circuits.

It is understood that in a week or so Noble will begin work on a five reel all talking feature the name of which has not yet been announced. Nor has a cast been selected.

Frisco in "Variety"

To go back to the situation out at the Vitaphone plant for a moment, Joe Frisco, Broadway playboy (at least that's what Warner publicity writers call him) spent two days there making a Variety titled "The Benefit." He was supported by a large cast of extras which included 12 former "Follies" girls.

Rose Perfect also performed in a Variety under Murray Roth's direction. They say that she is considered Swanson's double. A prima donna in George White's Scandals for several seasons, she has what is called an appealing dramatic soprano voice. She is studying for the opera and hopes to make her debut within two years.

To conclude, Ann Codee and Frank Orth, vaudevillians, have completed a comedy with the highly original title of "Imagine My Embarrassment."

New York Showings

"Taming of the Shrew"

THE arrival of "The Taming of the Shrew" on Broadway gave New York an exciting and a glamorous evening. The picture started as a huge success, and whether the credit for this belongs to Shakespeare, Douglas Fairbanks, Mary Pickford, Sam Taylor or United Artists is rather beside the point.

The result is far more important than any of its factors. "The Taming of the Shrew" is comedy of the highest order, fresh, robust, hearty. It is slapstick and rough, which United Artists and the authorities hasten to tell us, is exactly how Shakespeare meant the thing to be played. It is funny, continuously and uproariously funny.

At the moment this is written, I don't know what the critics have had to say about "The Taming of the Shrew." I suppose they will find that Shakespeare hasn't been followed to the letter, or has. They will discover that Fairbanks has departed from his usual acrobatic acting, or maybe he hasn't. They will complain that Pickford doesn't remind one of a shrew, or maybe she overdoes it. Forget any such picayunish plaints.

"The Taming of the Shrew" is grand entertainment. It is an achievement of which motion pictures, Douglas Fairbanks and Mary Pickford may be proud. Furthermore, "The Taming of the Shrew" looks like the hottest kind of box-office. It is proof of the old saw that a good picture is the first requirement of film entertainment.

"The Taming of the Shrew" came to Broadway on one of the coldest nights of the year. With the wind whistling and howling up the canyon, a swanky audience crowded into the Rivoli theatre for the opening. Frankly, they didn't see the picture under the best of conditions, as they had to sit and toast their toes for twenty minutes before the curtains parted. And then they had to sit through three shorts, the last of which was as inane an introduction to "The Taming of the Shrew" as man could devise.

And still this new Pickford-Fairbanks combination promises to be a sensation.—P. V.

"The Vagabond Lover"

RUDY VALLEE and his Connecticut Yankees last week made their first appearance in an all-talking feature picture.

Radio Pictures gave Rudy a Broadway opening at the Globe theatre. Mute testimonial to the sway that the young bandmaster exercises over the gabbier sex was the fact that women in the audience outnumbered men five or six to one. And how they applauded.

Before the curtain went up on the screen Vallee appeared from the wings. He stood in the spot for almost two minutes before the applause which greeted him subsided. Then he spoke modestly about the picture, thanked Creelman, Neilan, Le Baron and Marie Dressler for their cooperation in its making. Next he called on Don Dickerman who two years ago at the Heigho Club gave Rudy and his Yankees their chance. For a minute Dickerman and Vallee put on a mutual congratulation act. Then the curtain rang up and the show was on.

Reproduction was almost uniformly good and I heard the old tunes much better than I had ever done over the radio. The audience was quiet when he sang and it applauded after every number was over. Evidently, too, it liked his band.

Unfortunately, while Vallee obviously exercises a certain sway over his hearers (the secret of which I have never been able to fathom) he is not an actor. It would have been kinder not to have had any closeups of the singer in action. Buck teeth weren't made as an aid to heart throbs and a wooden expression is seldom conductive to emotional fervor.

The majority of the Yankees, too, were struck with a sudden stiffness when the camera slewed in their direction. They reminded me of a bunch of wooden Indians—that is, in the sequences in which they were not indulging in the actual business of their lives and creating captivating harmonies with a variety of instruments. Then they were fine. They were natural and quite at ease. Elsewhere they were lost—something, too, for which a director must have been partially responsible.

Sally Bane, a newcomer I think, was Rudy's foil. She looked sweet and soft and photographed very well indeed. She was not called upon to do a great deal. Marie Dressler, in a heavy society role, stole the picture.

But whatever criticism there may have been among the audience about Rudy's capabilities as an actor, it was quite obvious that they were pleased with him whether he could act or not. His name, his singing and his band were quite enough. He was popular and he got applause—lots of it.

Included in the evening's program were two short subjects worthy of notice. One was "Old Bill's Christmas," from the story by Bruce Bairnsfather, who will be best remembered from his play, "The Better 'Ole." Old Bill of the Better 'Ole now comes to the screen in a poignant and, in some respects amusing sketch of Christmas, 1915, in the trenches. Great care was used at the Gramercy studio here, where the subject was made, to insure correctness of detail. J. Leo Mechan directed. Dick Currier supervised. Henry Wenman played the lead.

The second was "Mickey's Big Moment," from the famous Fontaine Fox cartoons, a Larry Darmour production which brought laughs from all over the house.—D. F.

"General Crack"

AN event of the week was the opening Monday night of "General Crack," with John Barrymore, at the Warner theatre. It is the actor's first starring role in a full length all-talking production. The picture, by the way, is in technicolor.

In "General Crack," Barrymore impersonates a swashbuckling soldier of fortune who fights the wars of others as a means of punishing the aristocracy for robbing him of his Duchy. As the hired commander-in-chief of the armies of Emperor Leopold of Austria, Crack demands in payment for his victories half the gold of the kingdom and the hand of the Archduchess as well. His demands met, he snubs the court by jilting the lady for a gypsy dancer met at the roadside. Highlights of the picture, taken from George Preedy's romantic novel, are scenes of cavalry in combat. The opening was attended by who's who in the New York end of the motion picture industry.

Dialog Lures Carew; Returns After Year

(Special to the Herald-World)

HOLLYWOOD, Dec. 3. — Arthur Edmund Carew returned to Hollywood this week after an absence of more than a year. Carew invested in a business enterprise which took him to New York. The business has been liquidated and he is in Hollywood to make his sound film debut.

And Why Not ! !

(Special to the Herald-World)

HOLLYWOOD, Dec. 3.—Word comes to the Hal Roach studio that the Laurel and Hardy comedy, "We Faw Down," has been re-named in England to "We Slip Up." Beanie Walker sees no reason why the follow-up comedy "They Go Boom" should not be changed to "They Detonate."

Warner Brothers Open Fourth Pacific Coast House at Whittier, Cal.

(Special to the Herald-World)

NEW YORK, Dec. 3.—Warner Brothers opened their fourth Pacific Coast theatre last week, the Whittier theatre, Whittier, California. A group of Vitaphone stars headed by Frank Fay attended the affair. First National's "Footlights and Fool" was the opening attraction.

The other three houses operated by Warner's in California are: Warner Brothers theatre, Hollywood; Warner Brothers, Los Angeles, and Fresno, Fresno.

Marin Supervises, Korda Directs "Dollar Princess" As First Fox Assignments

(Special to the Herald-World)

HOLLYWOOD, Dec. 3.—Ned Marin will act as associate producer on "The Dollar Princess" for Fox. Alexander Korda will direct. The story is from the Leo Fall stage romance. The film is now in preparation and will begin production within several weeks.

Revnes Joins Columbia Production Department

(Special to the Herald-World)

NEW YORK, Dec. 3.—Maurice Revnes, prominent figure in the production field, has joined the Columbia executive list. Revnes will act in an executive capacity in the company's production staff on the West Coast.

Revnes achieved his first prominence as a Broadway producer, mostly of Molnar plays. He also served in the Fox, M G M and United Artists production departments. Revnes comes to Columbia from Pathe, where he handled "Paris Bound" and "The Awful Truth."

United Artists Appoints Ted Reed Sound Director

(Special to the Herald-World)

NEW YORK, Dec. 3.—Ted Reed has been given the post of director of sound at the United Artists studios, according to John W. Considine, Jr., production executive for Joseph M. Schenck. Reed will have all technical sound work under his supervision, and will also assist writers and directors in using the medium of sound in the best possible way.

Curfew Would Require Children Home by 8:30

(Special to the Herald-World)

QUEBEC, Dec. 3.—A move has been made to tighten up on the juveniles in Quebec, the proposal being to require all children under 16 to be in their homes at 8:30 P. M. in winter and 9:30 in summer. The curfew follows up the law prohibiting any child under 16 entering a moving picture theatre—and the law has been rigidly enforced for a year.

THEATRE MANAGERS AND PROJECTIONISTS

Unless you have at your command the theatreman's encyclopedia, you are working either under a handicap or running a risk.

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MOTION PICTURE ALMANAC—The 1930 edition of the Motion Picture Almanac, now being prepared by the Quigley Publishing Company, will be published on or about January 20. It will retail at $2.00. Advance orders for this book at $1.00 per copy will be accepted from HERALD-WORLD subscribers up to December 31.

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"If it pertains to the motion picture industry, we have it."

THE SHORT FEATURE

Star Singing Three Languages Is a Solution of Sound Shorts

Here's another way of making a multi-lingual motion picture, and a short feature at that. Fay Marbe of the musical comedy stage and the screen does the work and Columbia is the producer. "A Continental Night" is the title and the picture is in three languages.

No important changes will be made in the picture when it is released abroad, and the reason is not difficult to find. Miss Marbe, who spent four years entertaining audiences in England, France and Germany, uses the languages of the three nations in this one-reel picture.

The picture, directed by Col. Jasper E. Brady, presents highlights of Miss Marbe's foreign appearances. In a brief monolog she first relates her experiences and then gives an English song number, "The Kiss Song," which she sang for two years at the Pavillion in London in "The Blue Mouse."

After a change of costume she tells about Germany and then sings "Wen Ein Fraulein Keinen Herrn Hat, Und Ein Herr Hat Keine Maid, Was Tun Sie Den Da?", all of which is a rather free translation of "What Do We Do on a Dew Dew Dewy Day?" She used this song at the Emelka Palast in Berlin for one year. Another costume change and she sings in French "Monsieur Prenez Moi, Regardez Moi," which she sang for a year at the Follies Bergere in Paris. Then she winds up the reel with a dance.

Columbia also has six Krazy Kat Kartoons, pen and ink animated audibles produced by Winkler, ready for release, and the seventh of the thirteen in the series is now in the making. "Canned Music," one of this series, ran eight weeks at the Selwyn in New York with the feature "Condemned," and "Sole Mates," another Krazy Kat, was on the program with "Woman to Wear" at the Globe. Thus two of the series were playing simultaneously on Broadway with productions showing at $2 top.

"The Kat's Meow," now in production, will have a theme song written for it by Joe DeNat, musical director at the Winkler studios, with the lyrics by Jimmy Bronis. Vincent Youmans is publishing it.

The entire cabinet body of Australia spoke before the camera of Fox Movietone News when the new government assumed power at Canberra. Prime Minister Scullin is going over the cues with Ray Vaughan (holding paper), the cameraman, and Paul Hance (behind), sound engineer. At the far left are A. E. Green, secretary of defense, and J. A. Beasley, assistant secretary of industry.

An entire program of short features was put on by Col. J. B. Russell, owner and manager of the Washington Opera House, Maysville, Ky., as a novelty. Col. Russell found this a real boost to the box office. Educational's "Ship Mates," Lupino Lane's first all-talking comedy, headlined the bill.

Newspictures

PARAMOUNT NEWS NO. 34.—Five die in downtown fire at Washington—Harvard defeats Yale in 48th annual gridiron battle—Clemenceau, 88, wartime premier with Pershing dies in Paris—Lindy's mystery ship takes air.

HEARST METROTONE NEWS NO. 219.—Harry Sinclair leaves Washington prison—Children of Czech capital make sure pigeons never go hungry—New Yorkers now travel to Canada by airplane—Jack Auer shows girls how to keep girlish figure.

PATHE NEWS NO. 98.—Harvard beats Yale in 48th annual clash at Cambridge—Georges Clemenceau, father of victory for France during world war, dies at age of 88—Bateau wins Bowie race at Bowie—20,000 Japan grammar children take part in exercise meet—New England governor talks over business conditions.

M G M INTERNATIONAL NEWSREEL NO. 31.—Italian troops scale peak 14,000 feet high in striking maneuvers—World mourns passing of Georges Clemenceau—Mines shatter enemy in Golden Gate test off San Francisco—Harvard defeats Yale in 48th meet—Purdue takes Big Ten title by defeating Indiana—Army of college men in cross-country race.

KINOGRAMS NO. 5555.—President, Premier and Cabinet officers take part in ceremony at Arch of Triumph at Paris—Plane falls on New York roof, pilot leaps to safety—Earthquake and tidal breaks 20 cables—United States coast guard gets new $1,000,000 cutter—Industrial leaders meet at White House.

COLUMBIA

Victor Gems

(One Reel)

AT A TALKIE STUDIO, Buddy Doyle, directed by Basil Smith. Released Aug. 14, 1929.
PARLOR PEST, Boyce Combe, directed by Basil Smith. Released Aug. 28, 1929.
HARMONY CLUB, Geoffrey O'Hara, directed by Basil Smith. Released Sept. 11, 1929.
LISTEN, LADY, Grace LaRue, Hale Hamilton, directed by Basil Smith. Released Sept. 25, 1929.
ON THE BOULEVARD, Sweet and McNaughton, directed by Basil Smith. Released Oct. 9, 1929.
BOY WANTED, Joe Phillips, directed by Basil Smith. Released Oct. 23, 1929.
DAY OF A MAN OF AFFAIRS, A, Maurice Holland, directed by Basil Smith. Released Nov. 6, 1929.

Silly Symphonies

(One Reel)

SKELETON DANCE. Released Aug. 29, 1929.
EL TERRIBLE TORREADOR. Released Sept. 26, 1929.
SPRINGTIME.
HELL'S BELLS.

Krazy Kat Kartoons

(One Reel)

RATSKIN. Released Aug. 15, 1929.
CANNED MUSIC. Released Sept. 12, 1929.
PORT WHINES.
SOLE MATES.

* * *

EDUCATIONAL

Mack Sennett Talking Comedies

LION'S ROAR, THE (1360). Johnny Burke, Daphne Pollard, Billy Bevan. Johnny Burke seeks rest from the city noises and finds nerve-racking excitement in the country. 1848 ft. Released Dec. 9, 1928.
BRIDE'S RELATIONS, THE (1363). Johnny Burke, Thelma Hill, Andy Clyde. Johnny Burke and Thelma Hill spend honeymoon with hick relations. 1723 ft. Released Jan. 13, 1929.
OLD BARN, THE (1361). Johnny Burke, Thelma Hill and Andy Clyde. Shradows and weird sounds give protagoniats high blood pressure. 1861 ft. Released Feb. 3, 1929.
WHIRLS AND GIRLS (1364). Harry Gribbon and Andy Clyde. Harry and Andy get mixed up in a hornets' nest of flappers. 1790 ft. Released Feb. 24, 1929.
BROADWAY BLUES (1362). Johnny Burke and Thelma Hill—a couple of ham actors who bring home the bacon. 1874 ft. Released March 10, 1929.
BEES' BUZZ, THE (1365). Harry Gribbon and Andy Clyde. Harry and Andy get mixed up in a hornet's nest while attempting to thwart the marriage of Andy's daughter. 1908 ft. Released April 7, 1929.
BIG PALOOKA, THE (1366). Gribbon, Clyde and Thelma Hill in a modern shotgun wedding. 1970 ft. Released May 12, 1929.
JAZZ MAMAS (788). Virginia Lee Corbin and Vernon Dent. First all-color, all-talking comedy. In absence of crime, international detectives frame robbery. 2 reels. (Disc only). Released June 30, 1929.
GIRL CRAZY (1367). Andy Clyde, Vernon Dent and Alma Bennett. The follies of youth committed by a sexagenarian, and what a run for his money Alma gave him. 1862 ft. Released June 9, 1929.
BARBER'S DAUGHTER, THE (1368). Thelma Hill in the title role, and Andy Clyde as her father. Keeping track of her romances keeps Andy busier than his tonsorial parlor. 1844 ft. Released July 21, 1929.
CONSTABULE, THE (1369). An arresting comedy with Harry Gribbon, the constable, wrongly accusing Andy Clyde and Thelma Hill's fiance of a robbery. 2006 ft. Released Aug. 11, 1929.
LUNKHEAD, THE (1370). Harry Gribbon, Andy Clyde and Thelma Hill cooking a stew in a restaurant. Harry wants to marry Thelma, but she has other plans. She "frames" Harry in a manner that cures him of her for life. 1840 ft. Released Sept. 1, 1929.
GOLFERS, THE (1371). Harry Gribbon, Andy Clyde and Thelma Hill. Comedy as a matter of course. They all "play at" pasture pool, but Charlie Guest, wellknown California pro, shows them how it should be done. 1874 ft. Released Sept. 22, 1929.
HOLLYWOOD STAR, THE (1372). Harry Gribbon, Andy Clyde and Marjorie Beebe. Satire on the old cowboy meller and the talking picture in which everything that could go wrong, does go wrong. 1790 ft. Released Oct. 13, 1929.
CLANCY AT THE BAT (1373). Harry Gribbon and Andy Clyde. Rolling the ball of fun on the diamond. As a batter, Harry proves to be slightly batty. 1954 ft. For release Nov. 3, 1929.
NEW HALF-BACK, THE (1374). Harry Gribbon and Andy Clyde . Football taken not too seriously. 2 reels. For release Nov. 24, 1929.

Coronet Talking Comedies

Starring Edward Everett Horton

ELIGIBLE MR. BANGS, THE (446). The amusing pursuit and capture of Edward Everett Horton hy Florence Eldridge. 1895 ft. Released Jan. 13, 1929.
ASK DAD (447). Edward Everett Horton and Ruth Renick. Two men in love with a maid. Who won? Ask Dad. 1872 ft. Released Feb. 17, 1929.
RIGHT BED, THE (448). Edward Everett Horton found a blonde. But his wife (Betty Boyd) was a brunette. 1523 ft. Released April 14, 1929.
TRUSTING WIVES (449). Mixing love sonnets with marshmallow cake . Edward Everett Horton and Natalie Moorhead in a hattle of wits. 1699 ft. Released June 23, 1929.
PRINCE GABBY (450). A silk-hat burglar who came to steal, but stayed to conquer. 1615 ft. Released Sept. 15, 1929.

Jack White Talking Comedies

ZIP! BOOM! BANG! (1663). Raymond McKee takes his family to the circus and has a wild time. Conlin and Glass in the supporting cast. 1805 ft. Released March 17, 1929.
COLD SHIVERS (1664). Ghosts that are all in the spirit of fun. Al Thompson "plays dead" and plants ghosts in the house to test heroism of relations. Raymond McKee and Lucille Hutton win. 1741 ft. Released May 19, 1929.
LOVERS' DELIGHT (1665). Johnny Arthur and Pauline Garon are a pair of the one-year-old lovebirds whose neighhors are "cats." 1523 ft. Released June 30, 1929.
LOOK OUT BELOW (1666). Raymond McKee is used by Thelma Todd to make her husband jealous and it develops into a whoopee party on skyscraper girders. 1614 ft. Released Aug. 18, 1929.

Short Features With Sound

HUNTING THE HUNTER (1667). Raymond McKee and Harold Goodwin. Their wives didn't mind their hunting wild animals, but they drew the line at wild women. 1506 ft. Released October 20, 1929.

Lloyd Hamilton Talking Comedies

HIS BIG MINUTE (1005). Lloyd Hamilton, a lad from the country, comes to Bloody Gulch and gets in wrong with a couple of bad men. 1805 ft. Released May 5, 1929.
DON'T BE NERVOUS (1006). Lloyd Hamilton, who is afraid of his own shadow, is mistaken for a gangster. Even the gangster's moll makes the mistake and makes violent love to him. 1718 ft. Released July 7, 1929.
HIS BABY DAZE (1007). Hamilton is nursemaid to little Billy, who turns out to be circus midget, bent on a nefarious mission. 1751 ft. Released Aug. 18, 1929.
PEACEFUL ALLEY (1008). Lloyd Hamilton tries to reform little Douglas Scott who has "taking ways." 1835 ft. Released Sept. 29, 1929.
TOOT SWEET (1009). Lloyd likes Lena and she plays him for all he's got and then leaves him flat for her apache. 1802 ft. Released Nov. 10, 1929.

Lupino Lane Comedies

SHIP MATES (2613). Lupino Lane is a goofy gob, and his fellow-sailors make the most of his sappiness. 1570 ft. Released April 21, 1929.
BUYING A GUN (2612). Fun in a gun shop with the brothers Lupino (Wallace and Lupino Lane.) 1531 ft. Released July 14, 1929.
FIRE PROOF (2614). Lupino Lane starts an opposition fire house and his little four-year-old playmate tries to boost his business by starting fires. 1598 ft. Released Sept. 8, 1929.
PURELY CIRCUMSTANTIAL (2615). Lane is a newlywed against whose happiness circumstances seem to conspire. 2 reels. Released Nov. 17, 1929.

Mermaid Talking Comedies

CRAZY NUT, THE (1436). Franklin Pangborn imagined he had every imaginable illness. When the doctor told him he would die, he promptly proceeded to get well. John T. Murray and Vivien Oakland in the cast. 1480 ft. Released June 2, 1929.
TICKLISH BUSINESS (1437). Monty Collins and Vernon Dent are a couple of Tin Pan Alley guys, and women and songs are their major troubles. 1843 ft. Released Aug. 25, 1929.
TALKIES, THE (1438). A funny idea of how a talking picture is made. Monty Collins and Vernon Dent are the goofy "sound experts." 1522 ft. Released Oct. 27, 1929.

Tuxedo Talking Comedies

SOCIAL SINNERS (1880). A bug exterminator mingles in high society. Raymond McKee, Cissy Fitzgerald, Marion Byron. 1710 ft. Released Sept. 1, 1929.
DON'T GET EXCITED (1881). Lloyd Ingraham sails for Hawaii to get away from an annoying guitar-strumming neighbor, only to find him occupying the adjoining cabin on the boat. Harold Goodwin, Addie McPhail and Estelle Bradley. 1444 ft. Released Nov. 10, 1929.

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FITZ PATRICK

PEOPLE BORN IN SEPTEMBER: Horoscope, obtainable on disc and film. For release August 26. One reel.
BARCELONA TO VALENCIA: Traveltalk, on disc only. For release August 26. One reel.
LABOR DAY: Holiday short. Obtainable on film only. For release August 26.
PEOPLE BORN IN OCTOBER: On film and diso. For release September 14. One reel.
VALENCIA TO GRANADA: Traveltalk. On film and disc. For release September 21. One reel.
COLUMBUS DAY: Holiday short. On disc only. One reel. For release September 21.
PEOPLE BORN IN NOVEMBER: Horoscope. On film and disc. For release October 3. One reel.
GRANADA TO TOLEDO: Traveltalk. On film and disc. For release October 15. One reel.
ARMISTICE DAY: Holiday short. On disc only. For release October 15. One reel.
THANKSGIVING DAY: Holiday short. On disc only. For release October 15. One reel.
PEOPLE BORN IN DECEMBER: Horoscope. On film and disc. For release October 2. One reel.
CHRISTMAS AND NEW YEAR: Holiday short. Disc only. For release November 9. One reel.
IN OLD MADRID: Traveltalk. Film and disc. For release November 15. One reel.
PEOPLE BORN IN JANUARY: Horoscope. Film and disc. For release Dec. 1. One reel.

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METRO-GOLDWYN-MAYER

M G M Colortone Revue

CLIMBING GOLDEN STAIRS (R-1). Released Aug. 3, 1929.
MEXICANA (R-2). Released Aug. 31, 1929.
DOLL SHOP, THE (R-3). Released Sept. 28, 1929.
GENERAL, THE (R-4). Released Oct. 26, 1929.
SHOOTING GALLERY, THE (R-5). Released Nov. 23, 1929.
GEMS OF M G M (R-5). Dec. 21, 1929.

Laurel and Hardy Hal Roach Comedies

UNACCUSTOMED AS WE ARE (1940): Getting in dutch with the wife and neighbors. Release May 4.
BERTH MARKS (1807): The life of two fellows sleeping in an upper berth in a speeding train. Release June 1.
THEY GO BOOM (1864): Hardy playing doctor in helping Laurel with his terrific cold. In which the bed goes boom. Release September 21.
ANGORA LOVE (1884): Trying to hide a goat from the hardboiled landlord. Release December 14, 1929.
MEN O' WAR (1822): Two sailors go rowing into other people's boats. Release June 29, 1929.
PERFECT DAY (1845): Laurel and Hardy going picnicking in an old flivver that causes a delay that never ends. Release August 10, 1929.
BACON GRABBERS (1862): Two detectives sent to bring back an unpaid radio that is owned by a hardboiled individual. Release October 19.

Harry Langdon Hal Roach Comedies

SKY BOY (1881): Harry landing on an ice-berg with his rival boy friend. Release October 5.
HOTTER THAN HOT (1705): Harry and a beautiful blonde locked in a building that's on fire.
SKIRT SHY (C-223). Released Nov. 30, 1929.

Our Gang Hal Roach Comedies

SATURDAY'S LESSON (1577): The Gang refuses to work until a devil scares them into working. Release July 9.
LAZY DAYS (1870): The Gang helps Farina earn fifty bucks. Release August 15.
RAILROADIN' (1736): The Gang goes riding in a train with a crazy driver. Release June 15.
SMALL TALK (2330): The Gang in an orphan home. Wheezer is adopted and the Gang go to visit him at his elaborate home. Release May 18.
BOXING GLOVES (1603): The Gang runs a prize fight in which Joe Cobb and Chubby are the pugilists. Release September 9.
BOUNCING BABIES (1908): Wheezer getting rid of his baby brother, who gets all the attention in his home. Release October 12.

Metro Movietone Acts

GEORGE LYONS (79). Numbers: a. "Beloved"; b. "Ah, Sweet Mystery of Life"; c. "Don't Be Like That"; d. "St. Louis Blues"; e. "Rainbow 'Round My Shoulder." 646 feet. For release August 3, 1929.
CECIL LEAN AND CLEO MAYFIELD (80): Number: "His Lucky Day." 1,735 feet. For release August 10, 1929.
GEORGIE PRICE (81): Numbers: a. "The One That I Love Loves Me"; b. "I'm Marching Home to You." 714 feet. For release August 17, 1929.
PHIL SPITALNY and His Pennsylvania Orchestra (82). Numbers: a. "Medley of Musical Comedy Hits"; b. "Farewell Blues." 71 feet. For release August 24, 1929.
VAN AND SCHENCK (83). Numbers: a. "That's How You Can Tell They're Irish"; b. "Rainbow 'Round My Shoulder"; c. "Ramona"; d. "The Dixie Troubadours." 838 feet. For release August 31, 1929.
GEORGE DEWEY WASHINGTON (84): Numbers: a. "Just Be a Builder of Dreams"; b. "Down Among the Sugar Cane." 632 feet. For release September 7, 1929.
TITTA RUFFO (85) in "Credo" from "Othello." 525 feet. For release September 14, 1929.
METRO MOVIETONE REVUE—"Bits of Broadway" (86). For release September 21, 1929.
MADAME MARIA KURENKO (87). Numbers: a. "The Jewel Song," from Faust, b. "Il Bacio"; c. "The Last Rose of Summer." 840 feet. For release September 28, 1929.
KELLER SISTERS AND LYNCH (88). Numbers: a. "How D'Ya Do"; b. "Ka Krazy for You"; c. "If I Had You." 727 feet. For release October 5, 1929.
YVETTE RUGEL (89). Numbers: a. "Paradise Lost"; b. "Marie"; c. "The Parting." 713 feet. For release October 12, 1929.
BILTMORE TRIO (90). Number: "Jail Birds." 860 feet. For release October 19, 1929.
CLYDE DOERR (91). Saxophone act. Numbers: a. "Saxophone March"; b. "Sunny South"; c. "Technicalities"; d. "Bye, Bye, Sweetheart." 795 feet. For release October 26, 1929.
TOM WARING (92). Numbers: a. "Glad Rag Doll"; b. "Just a Garden"; c. "I'm Marching Home to You." 565 feet. For release November 2, 1929.
TITTA RUFFO (93): Number: "L'Africaine." 520 feet. For release November 9, 1929.
EARL AND BELL (94): Numbers: a. "La Spagnola"; b. "Kiss Me Again"; c. "Blue Hawaii"; d. "Just a Melody." 700 feet. For release November 16, 1929.
DUCI DE KEREKJARTO (95): Numbers: a. "Serenade"; b. "Witches' Dance." 622 feet. For release November 23, 1929.
IRVING AARONSON'S COMMANDERS (96). Numbers: a. "She's Nobody's Sweetheart Now"; b. "The Sallor's Sweetheart"; c. "I'll Get By." 696 feet. For release November 30, 1929.
JIMMY HUSSEY (97). Number: "Uneasy Street." 841 feet. For release December 7, 1929.
ROY EVANS (assisted by Al Belasco) (98). in comedy sketch. Exclusive Columbia artist. 795 feet. For release December 14, 1929.
THE REVELLERS (99). Numbers: a. "I'm Looking Over a Four Leaf Clover"; b. "Rose of Waikiki"; c. "Breezing Along With the Breeze." 607 feet. For release December 21, 1929.
MADAME MARIA KURENKO (100). Numbers: a. "Shadow "Song" from "Dinorrah"; b. "Song of India." 714 feet. For release December 2, 1929.
WALTER C. KELLY (101), in "The Virginia Judge." 803 feet. For release January 4, 1930.
VAN AND SCHENCK (102). Numbers: a. "Everything's Going to Be All Right"; b. "Aain't Got Nothin' Now"; c. "St. Louis Blues." 799 feet. For release January 11, 1930.
CLYDE DOERR (103). Saxophone act. Numbers: a. "Wedding of the Painted Doll"; b. "If I Had You"; c. "Original Music." 572 feet. For release January 18, 1930.
BILTMORE TRIO (104) in "College Romeos." 853 feet. For release January 25, 1930.

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PARAMOUNT

Christie Talking Plays

THE MELANCHOLY DAME. All colored cast from Octavus Roy Cohen story, staged in colored cabaret. 1909 feet. Released Feb. 2, 1929.
A BIRD IN THE HAND. Lois Wilson, Jason Robards, Roy D'Arcy and Dot Farley, farcical sketch between husband and wife over love and money. 1833 feet. Released Feb. 16, 1929.
POST MORTEMS. Raymond Griffith, Tom Kennedy, Mabel Forrest, comedy playlet with gentleman burglar sitting in a bridge game with couple he came to rob. 2017 feet. Released Mar. 2, 1929.
MUSIC HATH HARMS. All colored cast in Octavus Roy Cohen story about saxophone player who couldn't play the sax and had a double. 1892 feet. Released Mar. 16, 1929.

MEET THE MISSUS. James and Lucille Gleason in Kenyon Nicholson play, about vaudeville husband and wife, former coming home a little inebriated with a blonde. 1808 feet. Released Mar. 30, 1929.

JED'S VACATION. Charley Grapewin, Anna Chance, in their own vaudeville sketch about adopting a baby. Introduction on musical comedy stage. 1909 feet. Released Apr. 13, 1929.

THE FRAMING OF THE SHREW. All colored cast in Octavus Roy Cohen story of the negro who went on a hunger strike to get better treatment from his laundress wife. 1852 feet. Released Apr. 27, 1929.

WHEN CAESAR RAN A NEWSPAPER. Raymond Hatton, Sam Hardy in Waldemar Young's travesty of Caesar as an editor, Marc Antony as a press agent for Cleopatra. 1821 feet. Released May 11, 1929.

HOT LEMONADE. Louise Fazenda, Johnny Arthur and Walter Hiers, in a triangular comedy on board a steamer bound for Honolulu. 1850 feet. Released May 25, 1929.

OFT IN THE SILLY NIGHT. All colored cast in Octavus Roy Cohen story about the chauffeur who sneaks out with his employer's car and daughter. 1787 feet. Released June 8, 1929.

DEAR VIVIEN. Raymond Hatton and Sam Hardy in a clever comedy skit about a business man who wrote letters, with which a blackmailing blonde is holding him up. 1891 feet. Released June 22, 1929.

HER HUSBAND'S WOMEN. Lois Wilson, Harrison Ford, Nina Romano and Wanda Hawley in farcical sketch about a clever wife who fixes up the jams into which her artist husband gets himself with women. 1733 feet. Released July 6, 1929.

A HINT TO BRIDES. Johnny Arthur and Ruth Taylor, in Kenyon Nicholson's playlet about a bridal couple who get chummy with the burglars and give away the wedding presents they don't want. 1592 feet. Released July 20, 1929.

THE SLEEPING PORCH. Raymond Griffith, Barbara Leonard and John Litel in sketch about a husband who is sleeping out in the snow to cure a cold and his scheme with a convict to get him out of it. 1550 feet. Released Sept. 7, 1929.

LADIES' CHOICE. Charley Grapewin and Anna Chance in sketch about a wife who learned to drive a car in fifteen minutes, with runaway auto in dizzy chase. 1727 feet. Released Sept. 14, 1929.

THE LADY FARE. All colored cast and cabaret and chorus in revue type of entertainment built around an Octavus Roy Cohen story. 1843 feet. Released Sept. 28, 1929.

FARO NELL, or In Old California. Louise Fazenda, Jack Luden and Frank Rice in a travesty revival of an old western melodrama. Laid on the desert and in an old fashioned movie western saloon. 1819 feet. Released Oct. 5, 1929.

ADAM'S EVE. Johnny Arthur, Frances Lee, in a comedy sketch starting with a bridegroom's pre-marriage celebration and ending in a mixup in the apartment of two chorus ladies. 1618 feet. Released Oct. 12, 1929.

HE DID HIS BEST. Taylor Holmes, Carmel Myers and Kethryn McGuire, in farce comedy playlet of Holmes entertaining a friend's wife for the evening, ending in a comedy sword duel. 1616 feet. Released Oct. 19, 1929.

THE FATAL FORCEPS. Ford Sterling, Bert Roach and Will King, in comedy of a dentist on trial for nearly murdering a saxophone player whose music had driven him crazy. 1664 feet. Released Nov. 2, 1929.

THE DANCING GOB. Buster and John West, in combination of West's stage dancing and comedy taking place at a naval training station where the actors are mistaken for sailors. 1823 feet. Released Nov. 9, 1929.

DANGEROUS FEMALES. Marie Dressler and Polly Moran in a comedy of two old spinsters about to entertain either the evangelist or a dangerous criminal, with Dressler getting a little intoxicated with the visitor. 1873 feet. Released Nov. 16, 1929.

BROWN GRAVY. All colored cast in Octavus Roy Cohen story about a fake medium swindling the gullible patrons, novel feature is inclusion of Georgia Jubilee Singers in spirituals. 1627 feet. Released Nov. 23, 1929.

HE LOVED THE LADIES. Taylor Holmes, Helene Millard and Albert Conti, in farce comedy sketch of a near elopement of a wife and how Holmes, the husband, cleverly handles the situation. 1764 feet. Released Nov. 30, 1929.

WEAK BUT WILLING. Will King, Billy Bevan and Dot Farley in a comedy in a cabaret, with the Hebrew comedian in a role of a husband being given a birthday party and not being able to get any food. 1627 feet. Released Dec. 14, 1929.

MARCHING TO GEORGIA. Buster and John West and Frances Lee in a comedy starting on a battleship, with Buster as sailor and John as comic captain, and ending in a mixup in a girl's boarding school. 1850 feet. Released Dec. 21, 1929.

THAT RED HEADED HUSSY. Charley Grapewin and Anna Chance as a couple of old time vaudevillians in a martial sketch staging a fake quarrel in front of their fighting daughter and son-in-law. 1521 feet. Released Dec. 28, 1929.

FOR LOVE OR MONEY. Lois Wilson, Bert Roach and Ernest Wood, in a comedy at the race track, with horse race atmosphere and Bert Roach proving his friend's wife's love. 1827 feet. Released Jan. 4, 1930.

SO THIS IS PARIS GREEN. Louise Fazenda, Bert Roach and George Stone, in a burlesque of the Parisian Apache theme, laid in the cabarets and Latin quarter of Paris. Released Jan. 18, 1930.

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FAIRWAYS AND FOUL (0562). James and Lucille Webster Gleason. A tale of golfers and their ways as well as the breaks of the game. A dash to intrigue is added for laughing purposes. For release Oct. 13, 1929. 2 reels.

IN AND OUT (0522). Buck and Bubbles. Buck and Bubbles as Wildcat and Demmy do some funny stepping "in and out" of jail. For release Nov. 3, 1929. 2 reels.

GENTLEMEN OF THE EVENING (0505). George LeMaire, Lew Hearn, Evalyn Knapp. George LeMaire as the house detective, Lew Hearn as a delegate in Association of Inventors of America convention and Evalyn Knapp as the girl in the case. For release Oct. 20, 1929. 2 reels.

SMOOTH GUY, THE (0533). Frank T. Davis and Evalyn Knapp. A bean salesman with a grand spiel tries his line on a small town girl. For release Oct. 27, 1929. 2 reels.

AFTER THE SHOW (0572). Jack Pepper, Morgan Morley, Paul Garner, Jack Wolf. Numbers: "Can't Find a Girl," "A-Hunting We Will Go," "Here We Are," "Jig-A-Boo-Jig," "Ain't That Too Bad," "Mississippi Mud." For release Nov. 10, 1929. 2 reels.

SO THIS IS MARRIAGE (0542). Guy Voyer, Norma Pallat Earle Dewey. Miniature musical comedy of marriage and its problems. Theme song: "After You Say 'I Love You.'" For release Nov. 17, 1929. 2 reels.

RUBEVILLE (0563). Harry B. Watson, Reg. Merville, Jere Delaney, Josephine Fontaine. Miniature musical comedy. Numbers: "Sally," "Maggie," "Sweet Long Ago," "Ragging the Scale," "She May Have Seen Better Days," "Sweet Sixteen," "Wahash," "Bedelia," "Yaka Hoola Hicky Doola," "Over the Waves." For release Dec. 8, 1929. 2 reels.

BARBER'S COLLEGE (0506). George LeMaire, Lew Hearn, Sam Raynor, Gladys Hart. Lew Hearn as "Good Time Charlie," graduate of a barbers' college, creates havoc in a barber shop. For release Dec. 15, 1929. 2 reels.

FOWL PLAY (0523). Buck and Bubbles. The boys have to deliver an ostrich. On the way they become entangled with a yaller-skinned vamp. What happens is plenty. Numbers: "Swanee River," "Oh, You Beautiful Doll," "When I Got You Alone Tonight," "Give Me a Little Kiss Will You Hun," "Coal Black Mammy of Mine," "Chicken Reel." For release Dec. 29, 1929. 2 reels.

NIGHT IN A DORMITORY, A (0573). Ginger Rogers, Ruth Hamilton, Thelma White, Morgan Morley, Eddie Elkins and Orchestra. Miniature musical comedy. Numbers: "Stay With It," "Song of the Volga," "I Love a Man in a Uniform," "Where the Sweet Forget-Me-Nots Remember," "Why Can't You Love That Way," "Dormitory Number." For release Jan. 5, 1929. 2 reels.

WEDNESDAY AT THE RITZ (0555). Charles Kemper, Evalyn Knapp. The almost-married young man and some girl and they meet "Wednesday at the Ritz." For release Jan. 19, 1930. 2 reels.

RUBEVILLE NIGHT CLUB (0566). Harry B. Watson, Reg Merville, Josephine Fontaine, Olga Woods. Miniature musical comedy. Numbers: "I'm Just a Vagabond Lover," "It's Always Fair Weather," "Sunrise to Sunset," "Maggie," "Harmonists," "Nola," "Doin' the Raccoon," "Under the Double Eagle," "Turkey in the Straw," "Mocking Bird." For release Feb. 2, 1929. 2 reels.

TIGHT SQUEEZE, A (0507). George LeMaire, Jimmy Conlin, Evalyn Knapp. The adventures of a pair of impecunious young men who borrow dress suits to call upon their best girls. For release Feb. 9, 1930. 2 reels.

HIGH TONED (0524). Buck and Bubbles. When his dusky rival not only grabs his job of butler, but also his lady friend, Wildcat brings in Demmy and Lilly the goat to start something. Numbers: "My Old Kentucky Home," "Home, Sweet Home," "12th Street Rag," "Clarinet Marmalade," "Lonely Me." For release Feb. 23, 1930. 2 reels.

DOING PHIL A FAVOR (0556). Mackenzie Ward and Val Lester. A British society man is jealous of his wife and uses his friend Phil to test her fidelity. For release March 16, 1930. 2 reels.

CROSBY'S CORNERS (0565). Reg Merville, Felix Rush, Josephine Fontaine, George Patten. Miniature musical comedies. Numbers: "Down On the Farm," "I'll Do Anything For You," "Every Day Away From You," "What a Day," "I Ain't Got Nothing For Nobody But You," "Sweet 16," "Here We Are," "Ragging the Scale," "Good Night, Ladies," "Merrily We Roll Along," "Jingle Bells," "Auld Lang Syne." For release March 23, 1930. 2 reels.

DARKTOWN FOLLIES (0525). Buck and Bubbles. Broke and hungry, Wildcat and Demmy show their samples of song, dance and joke and stumble onto the rehearsal of a Darktown Follies and get the job. Numbers: "St. Louis Blues," "I'm Krazy For You," "Rachmaninoff's Prelude," "Mean To Me," "Some Rainy Day." For release April 13, 1930. 2 reels.

HIS BIRTHDAY SUIT (0557). Dr. Carl Herman, Steve Mills, Billy M. Greene, Cliff Bragdon. The Great Hokey makes a birthday cake. For release May 4, 1930. 2 reels.

FIFTY MILES FROM BROADWAY (0564). Harry B. Watson, Reg Merville, Olga Woods. Miniature musical comedy. Numbers: "How Is Everything Back Tome," "Trail to Yesterday," "Carolina Moon," "Oh, Tillie," "Schooldays," "Summer Time," "Rosie, You Are My Posie," "Stars and Stripes," "Walt Till the Sun Shines Nellie," "Give My Regards to Broadway." For release May 11, 1930. 2 reels.

HONEST CROOKS (0526). Buck and Bubbles. A mysterious black bag, hurled in a haystack by a couple of crooks, is found by the boys, full of money. When they try to return it, things happen—and how! Numbers: "Turkey In the Straw," "Old Black Joe." For release May 18, 1930. 2 reels.

HIS OPERATION (0544). Charles Kemper, Sally Noble. He must have quiet, but what a racket they raise. For release Nov. 24, 1929. 2 reels.

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RKO

Record Breakers

(Alberta Vaughn-Al Cooke)

(All-Talking—Two Reels)

AS YOU MIKE IT (0602). Released Sept. 8, 1929.
MEET THE QUINCE (0603). Released Sept. 22, 1929.
LOVE'S LABOR FOUND (0604). Released Nov. 10, 1929.
THEY SHALL NOT PASS OUT (0605). Released Nov. 24, 1929.
EVENTUALLY BUT NOT NOW (0606). Released Dec. 8, 1929.
CAPTAIN OF HIS ROLL, THE (0607). Released Dec. 22, 1929.

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Mickey McGuire

(All-Talking—Two Reels)

MICKEY'S MIDNITE FOLLIES (0701). Released Aug. 18, 1929.
MICKEY'S SURPRISE (0702). Released Sept. 15, 1929.
MICKEY'S MIX UP (0703). Released Oct. 13, 1929.
MICKEY'S BIG MOMENT (0704). Released Nov. 10, 1929.
MICKEY'S STRATEGY (0705). Released Dec. 8, 1929.

R C A Shorts

(All-Talking—Two Reels)

BURGLAR, THE (0801). Released Aug. 11, 1929.
ST. LOUIS BLUES (0802). Released Sept. 8, 1929.
TWO GUN GINSBURG (0803). Released Oct. 13, 1929.
HUNT THE TIGER (0804). Released Nov. 10, 1929

R C A Novelties

(All—Talking—One Reel)

HEADWORK (0901). Released Sept. 15, 1929.
GODFREY LUDLOW & N B C ORCHESTRA (0902). Released Nov. 10, 1929

R C A Marc Connelly

(All-Talking—Two Reels)

TRAVELER, THE (0907). Released Aug. 18, 1929.
UNCLE, THE (0909). Released Oct. 13, 1929.
SUITOR, THE (0910). Released Dec. 8, 1929.

UNIVERSAL

Snappy Cartoon Comedies

(Oswald the Rabbit)

(Synchronized Only—One Reel)

WEARY WILLIES. Released Aug. 5, 1929.
SAUCY SAUSAGES. Released Aug. 19, 1929.
RACE RIOT. Released Sept. 2, 1929.
OILS WELL. Released Sept. 16, 1929.
PERMANENT WAVE. Released Sept. 30, 1929.
COLE TURKEY. Released Oct. 14, 1929.
PUSSY WILLIE. Released Oct. 28, 1929.
AMATEUR NITE. Released Nov. 11, 1929.
SNOW USE. Released Nov. 25, 1929.
NUTTY NOTES. Released Dec. 9, 1929.

Collegians

(All Star)

(Talking—Two Reels)

ON THE SIDELINES. Released Aug. 5, 1929
USE YOUR FEET. Released Aug. 19, 1929.
SPLASH MATES. Released Sept. 2, 1929.
GRADUATION DAZE. Released Sept. 16, 1929

Special

(Talking)

SWEETHEARTS: Rooney Family, two reels. Released Sept. 2, 1929.
LOVE TREE, THE: Rooney Family, two reels. Released Sept. 16, 1929.
ACTOR, THE: Benny Rubin, one reel. Released Sept. 16 1929.
INCOME TACT: Benny Rubin, one reel. Released Sept. 30 1929.
ROYAL PAIR, THE: Rooney Family, two reels. Released Sept. 30, 1929.
DELICATESSEN KID, THE: Benny Rubin, two reels. Released Oct. 14, 1929.
LOVE BIRDS: Rooney Family, two reels. Released Oct 14, 1929.
POP AND SON: Benny Rubin, one reel. Released Oct. 28 1929.
MARKING TIME: Rooney Family, two reels. Released Oct. 28, 1929.
BROKEN STATUES: Benny Rubin, one reel. Released Nov 11, 1929.
THREE DIAMONDS, THE: Rooney Family, two reels. Released Nov. 11, 1929.
PILGRIM PAPAS: Benny Rubin, one reel. Released Nov 25, 1929.
HOTSY TOTSY: Benny Rubin, one reel. Released Dec. 9 1929.

Universal Comedies

(Talking—Two Reels)

BABY TALKS: Sunny Jim. Released Sept. 11, 1929.
WATCH YOUR FRIENDS: All star. Released Oct. 9, 1929.
NO BOY WANTED: Sunny Jim. Released Nov. 6, 1929.
SUNDAY MORNING: All Star. Released Dec. 4, 1929.

Sporting Youth

(All Star)

(Talking—Two Reels)

LADY OF LIONS. Released Nov. 25, 1929.
HI JACK AND THE GAME. Released Dec. 9, 1929.

Serials

ACE OF SCOTLAND YARD, THE (Talking and Silent—two reels). Craufurd Kent.
No. 1. FATAL CIRCLET, THE. Released Sept. 30, 1929
No. 2. CRY IN THE NIGHT, THE. Released Oct. 7, 1929
No. 3. DUNGEON OF DOOM, THE. Released Oct. 14, 1929
No. 4. DEPTHS OF THE LIMEHOUSE. Released Oct. 21 1929.
No. 5. MENACE OF THE MUMMY. Released Oct. 28 1929.
No. 6. DEAD OR ALIVE. Released Nov. 4, 1929.
No. 7. SHADOWS OF FEAR. Released Nov. 11, 1929.
No. 8. BAITED TRAP, THE. Released Nov. 18, 1929.
No. 9. BATTLE OF WITS, A. Released Nov. 25, 1929.
No 10. FINAL JUDGMENT, THE. Released Dec. 2, 1929
TARZAN THE TIGER (Synchronized and Silent). Frank Merrill. Consists of 15 episodes released from Dec. 9 1929 to March 17, 1930.
JADE BOX, THE (Synchronized and Silent). Consists of 10 episodes, released from March 24, 1930, to May 26, 1930.

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VITAPHONE

Vitaphone Varieties

Star and Description

ABBOTT, A I (2703) in "Small Town Rambles"; songs and characterizations.
ADAIR, JANET (2629) in "Here Comes the Bridesmaid," told in narrative song.
ADMIRALS, THE (477). A Naval Quartette harmonizing popular songs with ukelele accompaniment.
ALDA, FRANCES (451) grand opera star singing "The Star Spangled Banner," accompanied by Vitaphone Symphony Orchestra.
ALPERT, PAULINE (418) in "What Price Piano?" offering original piano arrangements.
ALPERT, PAULINE (419). A piano medley of popular songs.
AMATO, PASQUALE (419). A piano medley of popular songs. "Neapolitan Romance." Lillian Mines at the piano. Sings "Tormo Sariente" and "Toreador Song" from "Carmen."
ARDATH, FRED & CO. (720) in "The Corner Store," a slapstick comedy with four songs. Directed by Bryan Foy.
ARDATH, FRED & CO. (2255) in "Men Among Men," comedy of a man alibing an intoxicated friend to his wife.
ARISTOCRATS, FOUR (366). Vitaphone popular vocal and instrumental group in a series of songs.
ARISTOCRATS, FOUR (544). Vocal and instrumental group in a new song offering.
ARISTOCRATS, FOUR (545): Vitaphone's instrumental and vocal group in three songs.
ARISTOCRATS, FOUR (546): Popular Vitaphone singers and instrumentalists in new songs.
ARISTOCRATS, FOUR (547): Five songs by Vitaphone's vocal and instrumental group.
ARNAUT BROS. (571): "The Famous Loving Birds" in singing and whistling numbers.
BAILEY AND BARNUM (2556) in "The Globe Trotters," singing three popular songs.
BAILEY AND BARNUM (2557) in "Without a Band," a comedy singing and talking act.
BAILEY AND BARNUM (2558) in "The Two White Elephants." In "high yaller" make-up they sing popular jazz songs.
BAIRNSFATHER, BRUCE ((393). The creator of Old Bill tells of his origin and sketches him as the orchestra plays.
BAKER, PHIL (724) in "A Bad Boy from a Good Family," gives four songs with accordion. A comedy number.

BAKER, PHIL (725) in "In Spain," a hilarious farce with the Shuberts comedian as star.
BARCLAY, JOHN (436). Musical comedy and concert star in operatic airs and an impersonation of Chaliapin.
BARCLAY, JOHN (437) in "Famous Character Impersonations." Sings three songs.
BARD, BEN (2910) in "The Champion Golfer," an original comedy sketch.
BARRIOS, JEAN (2700) in "Feminine Types." This female impersonator sings three songs with his impersonations.
BARTRAM & SAXTON (2144). "The Two Kentucky boys of jazz" in three song numbers, with guitar and orchestra accompaniment.
BAUER, HAROLD (278). International pianist playing Chopin's "Polonaise in A Flat."
BAXLEY, JACK (2768) in "Neighbors," a comedy sketch with songs.
BELL & COATES (2697). "The California Songhirds" in popular songs.
BENNETT TWINS (476). "Little Bare Knee Syncopators" of stage and vaudeville in a song and dance recital.
BENNY, JACK (2597). Comedian in "Bright Moments," his noted monologue.
BIFF & BANG (574). "Fisticuff Funsters" in a burlesque boxing match.
BILLEE, LITTLE (2869). Versatile midget star in "The Flaming Youth"; original songs and fast tap dancing.
BORN & LAWRENCE (2885) in "The Country Gentleman,' a comedy skit with songs.
BORN & LAWRENCE (2940) in "Pigskin Troubles," a comedy of campus and the gridiron, with songs.
BORN & LAWRENCE (2920) in "The Side Show" in which these musical comedy comedians recite, dance, sing and swap jokes.
BORN & LAWRENCE (2640) in "The Aristocrats" in which they employ their pantomime stunt in accompaniment to their songs.
BOSWORTH, HERBERT (2233) in "A Man of Peace." A quiet man of the mountains becomes suddenly embroiled in a feud.
BOWERS, BRUCE (2870) in "Artistic Mimicry" in which he does a variety of imitations.
BRADY, FLORENCE (2699) in "A Cycle of Songs."
BRADY, FLORENCE (2734). Stage and vairety star in "Character Studies" in songs.
BRADY, STEWART (2745). "The Song Bird," boy soprano in three songs.
BRIAN, DONALD (2733). Musical comedy star in a quartet of songs.
BRITT, HORACE (614). Renowned 'cellist playing Massenet's "Elegy" and Popper's "Serenade."
BROCKWELL, GLADYS (2235) in "Hollywood Bound," a satire on male beauty contests, with a cast of five.
BROOKS & ROSS (2232). Vaudeville headliners in "Two Boys and a Piano."
BROWNE, FRANK & KAY LAVELLE (2589) in "Don't Handle the Goods," xylophone singing and patter act.
BROWN, JOE E. (2590) in "Don't Be Jealous." Famous stage comedian as dancing teacher to a pretty wife with a jealous husband.
BROWN & WHITAKER (2265) in "A Laugh of Two." Vaudeville headliners in gags and jokes.
BROWN & WHITAKER (2328) in "In the Park," a humorous skit with music.
BROWNING, JOE (496). Popular comedian in a talking and singing number.
BROX SISTERS, THREE (2570) in "Glorifying the American Girl." Popular trio of stage and variety in a trio of songs.
BROX SISTERS, THREE (2571) in "Down South," in which they sing three haunting southern melodies.
BUDDIES, FOUR (609). "Harmony Songsters" in four numbers.
BURNS & KISSEN (2679). Popular comedians in comedy Greek makeup, singing funny songs.
BYRON, ARTHUR & CO. (2704) in "A Family Affair," a comedy of mixed identities. The star is supported hy Kate, Eileen and Kathryn Byron.

CARLE, RICHARD (2179) in "Stranded," playlet of a stranded opera producer, with two songs.
CARLE, RICHARD (2239). With May McAvoy in "Sunny California," story of a wife who induces her husband to quit cold New York for glorious California.
CARLE, RICHARD (2251). Stage star in a comedy sketch, "The Worrier." A man who does the worrying for others at so much per worry. Ends with a song.
CARR, NAT (2309). Popular comedian, in a monologue of laughable incidents.
CARRILLO, LEO (507) in a clever monologue, "At the Ball Game."
CARILLO, LEO (2369) in a dialect monologue, "The Foreigner."
CARRILLO, LEO (2552). Noted stage star in a recitation of the most dramatic poem of the world war, "The Hell Gate of Soissons."
CASE, ANNA (294). Opera star, accompanied hy Metropolitan Grand Opera Chorus singing "Cachaca" and "Anhelo."
CEBALLOS, LARRY REVUE (2562) in which Vitaphone Girls and Al Herman, sing and dance.
CEBALLOS, LARRY (2627). "Roof Garden Revue." Beautiful girls and an adagio team in songs and dance.
CEBALLOS, LARRY (2661). "Undersea Revue." Noted Variety stars and chorus in spectacular revue.
CEBALLOS, LARRY (2693). "Crystal Cave Revue," with songs.
CHANDLER, ANNA (2739) in "Popular Songs."
CHASE, CHAZ (2696). "The unique comedian," who eats everything—fire, paper, violins, flowers, shirts, etc.
CHIEF CUPOLICAN (2598). "The Indian baritone," the only Indian who has sung in grand opera, in three classic songs.
CLEMONS, JIMMY (2242). Vaudeville star, in "Dream Cafe," songs and dances.
CODEE & ORTH (2709) in "Zwei und Vierstigste Strasse," in German. with three songs.
CODEE & ORTH (2798) in "Stranded in Paris," comedy skit.
COHEN, SAMMY (2800) in "What Price Burlesque"; imitations.
COLEMAN, CLAUDIA (2244) in "Putting It Over," comedy impersonations.
COLLEGIATE FOUR, THE (2249) in "Campus Capers"; the college spirit in songs.
COLONIAL GIRLS, THE THREE (2121) in "The Beauty of Old Time Music"; harp, flute, 'cello and coleratura soprano.
CONLEY, HARRY J. (2273) in "The Bookworm," comedy playlet which was the hit of "LeMaire's Affairs."
CONLIN & GLASS (2577) in "Sharps and Flats," in amusing antics and songs.
CONNOLLY & WENRICH (2583). Musical comedy star and famous composer in a number of Wenrich's songs.
CONRAD, EDDIE (491). Broadway comedian in a comedy sketch.
CONRAD, EDDIE (563) assisted by Marion Eddy, in four songs.
COOK, CLYDE (2284) in "Lucky in Love"; comedy of a husband who extracts $200 from his wife for a poker game.
COOPER & STEPT (2159). Song hit writers, in several of their popular songs.
CORCORAN, RED (2769) in "I'm Afraid That's All." Four banjo numbers.
COSCIA & VERDI (2272) in a burlesque of operatic airs and the artistic temperament.
COSLOW, SAM (2659) in "The Broadway Minstrel," presenting four of his most popular compositions.
COWAN, LYNN (2245). Vaudeville headliner, in three of his original songs.
COWAN, LYNN (2258). The "Community Singer," in five popular songs.
COWAN, LYNN (2547). Leads audiences in choral singing —four numbers.
COWAN, LYNN (2680) in a new collection of old songs.
COYLE & WEIR (2253). Songs and dances by clever team of youngsters.
CRANE, HAL (2133) in "The Lash," a dramatic playlet of The Tombs, written by Crane, a big hit in vaudeville.
CRAVEN, AURIOLE (2118). The dancing violinist and singer, in three numbers.
CROONADERS, THE (2685) in "Crooning Along." Four boys in five lilting songs.
CROONADERS, THE (2736) in "Melodious Moments"; four songs.
CROWELL & PARVIS (2140). Vaudeville's talented children, in songs and dances.
CRUMIT, FRANK & JULIA SANDERSON (733) in "Words of Love," giving three of Crumit's own songs.
CRUMIT, FRANK (727). Famous songster and composer, singing several of his own compositions.
CRUSE BROTHERS (2120). The "Missouri Sheiks" in "Old Time Melodies in an Old Time Way," with violin, guitar and banjo.
CRUSE BROTHERS (2126) in popular melodies and ditties.
CUGAT, X. & HIS GIGOLOS (2299) in "A Spanish Ensemble." Famous violinist in Spanish selections, assisted by several talented musicians and dancers.
CUGAT, X. & CO (254) in "By the Camp Fire." Caruso's violin accompanist, his musicians and dancers in five beautiful numbers.
CUMMINGS, DON (2125). The "drawing room roper" in a lariat exhibition, accompanied by Vitaphone orchestra.
CUNNINGHAM & BENNETT (736). Popular singing composers, in three vocal numbers and an impersonation.

D'ANGLO, LOUIS (509) assisting Giovanni Martinelli in the duet from Act IV of the opera, "La Juive."
DEIRO, GUIDO (2968) famous piano-accordionist in two delightful selections.
DE LA PLAZA & JUANITA (2702) in "Siesta Time." Famous tango artist and his company in thrilling dances and some songs.
DELF, HARRY (2542). Broadway comedian, in songs and comedy monologue.
DELF, HARRY (2551) in "Soup" which displays his remarkahle mimicry of a whole family eating soup.
DELF, HARRY (2563-64) in "Giving In," supported by Hedda Hopper, directed by Murray Roth. An engaging playlet.
DE LUCA, GIGLI, TALLEY & GORDON (415) in the Quartet from "Rigoletto."
DE LUCA, GIUSEPPE (488). Baritone of the Metropolitan Opera, singing "Largo al Faototum" from "The Barber of Seville."
DE LUCA, GIUSEPPE & BANIAMINO GIGLI (518) in selections from Act II of the opera "La Gioconda."
DEMAREST, WILLIAM (2290) in "Papa's Vacation," a rioutous comedy playlet by Hugh Herbert and Murray Roth. Directed by Bryan Foy.
DEMAREST, WILLIAM (2143) in "When the Wife's Away," comedy playlet directed by Bryan Foy; with three songs.
DEMAREST, WILLIAM (2138) in "The Night Court." Comedy playlet directed by Bryan Foy.
DE PACE, BERNARDO (443): Wizard of the mandolin, in four selections.
DICKINSON, HOMER (2609): Musical comedy star, in three songs.
DIPLOMATS, THE (565): "High-hat syncopators of jazz" in four selections.
DISKAY, JOSEPH (2122): "Famous Hungarian tenor, concert and radio artist, in two songs.
DONER, KITTY (2668) in "A Bit of Scotch." Male impersonations and six songs.
DONER, KITTY (2669): Famous male impersonator, and two assistants in four songs.
DONER, TED (2298): Dancing comedian and his Sunkist Beauties, in a singing variety.
DONOHUE, RED & U-NO (734) in "A Traffic Muddie." Famous clown and his mule in a comedy skit.
DOVES, THE TWO (2146) in "Dark Days," comedy dialog and original songs.
DOVES, THE TWO (2178) in "Flying High." Blackface comedy of two aviators stranded at the North Pole.
DOVES, THE TWO (2257) in a comedy of two negroes in a haunted house.
DOWNING, HARRY & DAN (2127) in "High Up and Low Down." Songs, laughs and female impersonations.
DOYLE, BUDDY (441): Blackface comedian, in three songs.
DOYLE, BUDDY (442) in three songs in blackface.
DREYER, DAVE (2889) in "Tin Pan Alley." Popular composer in popular compositions of his own.
DUFFY & GLEASON (775) in "Fresh from Hollywood." A comedy skit with songs.
DUNCAN, HERRING & ZEH (2115): Popular California singers in solos, a duet and some trios.

EISMAN, RAY (501) in "The Little Artist." Clever child entertainer in a song and dance recital.
ELMAN, MISCHA (275): Celebrated violinist, playing Dvorak's "Humoresque" and Gossec's "Gavotte."

FASHION PLATES OF HARMONY (2283): A quartet of distinctive concert voices in famous and original compositions.
FERRIS, AUDREY (2238) in "The Question of Today." A dramatic playlet.
FIELDS, SALLY (2147): Comedy entertainer in "The "Hostess." A laughing sketch with songs.
FIELDS & JOHNSON (2588): Vaudeville headliners in a comedy skit, "Terry and Jerry."
FLEESON & BAXTER (434) of the vaudeville stage, in a musical satire.
FLEESON & BAXTER (435) in "Song Pictures." A review of popular melodies with Miss Baxter at the piano.
FLIPPEN, JAY C. (2581): Musical comedy and vaudeville star, in a fast comedy skit, "The Ham What Am."
FLONZALEY QUARTETTE (466): World's foremost stringed instrument ensemble, now disbanded, playing Mendelssohn's "Canzonetta" and Pochon's "Irish Reel."
FLONZALEY QUARTETTE (467): Famous stringed ensemble, playing Borodin's "Nocturne" and Mozart's "Minuet."
FLORENTINE CHOIR (2281): Italy's greatest ensemble of choral voices singing "Adoramus te Christe" and the "Toreador Song" from the opera, "Carmen."
FLORENTINE CHOIR (2282): Oldest choral organization in the world—more than 800 years—singing "Ninna, Nanna" and "Santa Lucia Luntana."
FOLSOM, BOBBY (2839): Musical comedy actress in "A Modern Priscilla," contrasting the Puritan Priscilla and the same girl today.
FORD, SENATOR (557): Famous humorist and after dinner speaker, in an original monologue.
FOX, ROY (2819): The whispering cornetist, in three selections and two band numbers.
FOY, EDDIE & BESSIE LOVE (2575-76) in a clever playlet of back-stage life, "The Swell Head," starring the son of the famous stage clown and the screen leading woman.
FOY FAMILY, THE (2579) in "Foys of Joys." A satire on talking motion pictures with Eddie Foy's family. Directed by Bryan Foy.
FOY FAMILY, THE (2580) in "Chips of the Old Block." Presents the children of the famous comedian, Eddie Foy, in songs and dances and a monologue by Eddie Foy, Jr.
FRANKLIN, IRENE (2705): Famous American comedienne, supported by Jerry Jarnigan in three of his songs.
FREOA & PALACE (2271) in "Bartch-a-Kalloop," their nationally famous vaudeville act. Comic antics and songs.
FREEMAN SISTERS (625): "Sunshine Spreaders from Roxy's Gang" in popular selections with piano and ukulele.
FRIGANZA, TRIXIE (2791): Stage and variety star, in "My Bag o' Trix," with two songs.
FROOS, SYLVIA (445): "The Little Princess of Songs." Child vaudeville headliner in three songs.
FROOS, SYLVIA (446): Clever child entertainer, in three songs.

GABY, FRANK (2188): Popular ventriloquist in "The Tout," a skit of comedy moments at the race track.
GALE BROTHERS (610): Juvenile comedians, in fast dancing and songs.
GIBSON, HOOT, TRIO (2132): The Hawaiian Serenades engaged by Hoot Gibson, screen star, to play at his ranch on ukuleles and steel guitars.
GIGLI, GORDON, TALLEY & DE LUCA (415) in the Quartet from "Rigoletto."
GIGLI, BENIAMINO (414): Famous Metropolitan Opera tenor in scenes from Act II of Mascagni's opera, "Cavalleria Rusticana."
GIGLI, BENIAMINO (498): Celebrated tenor in four songs in English, French, Spanish and Italian.
GIGLI, BENIAMINO (517) in selections from Act II of Ponchielli's opera, "La Gioconda."
GIGLI, BENIAMINO AND GISUEPPE DE LUCA (518) in a scene from Act I of Bizet's opera, "The Pearl Fishers," accompanied by the Vitaphone Symphony Orchestra.
GIGLI, BENIAMINO, & MARION TALLEY (499) in the duet, "Verranno a te sull'aura."
GILBERT, MASTER (2260): Sensation child artist from vaudeville in an unusual routine of songs and dances.
GILLETTE, BOBBY (2838): Famous hanjoist from the variety stage, assisted by Doris Walker, radio and stage artist, in four selections.
GIVOT, GEORGE, PEARL LEONARD AND NINA HINDS (2107): "The College Boy" and "The Melody Girls" in popular songs. Directed by Bryan Foy.
GLANVILLE, RUTH (480): America's premiere saxophonist in three selections.
GOLDIE, JACK (704) in "The Ace of Spades." A fast singing and chatter act with the variety headliner in blackface.
GORDON, GIGLI, TALLEY & DE LUCA (415) in the Quartette from "Rigoletto."
GORDON, JEANNE (474): Assisting Giovanni Martinelli in a scene from Act II of Bizet's opera, "Carmen."
GOTTLER, ARCHIE (2670): Famous song writer in a medley of the songs which have made him celebrated.
GOULD, VENITA (562): Famous impersonator of stars, in impersonations of four stars in some of their songs.
GREEN, HAZEL & CO. (2112) in musical selections directed by Miss Green who also sings.
GREEN, JANE & CO. (2746) in "Singing the Blues." The Broadway star in three numbers. Directed by Bryan Foy.
GREEN, JANE (2750): "The melody girl" in three songs.
GREEN'S FLAPPERETTES (711): Three selections by this girls' jazz band.
GREY, MISS ANN, AND HER BOY FRIENDS (2601) in five songs. Miss Grey is a popular radio artist.
GREEN, CORA (825): The famous Creole singer in three Negro songs.
GREEN, EDDIE & CO. (880) of "Hot Chocolates," a Broadway negro musical comedy, in "Sending a Wire," a comedy skit.

HACKETT, CHARLES (392): Tenor of Chicago Civic Opera Co. in two solos from "Rigoletto," "Questa O Quella," "La Donna E Mobile."
HACKETT, CHARLES (552): Noted tenor sings "Song of the Nile" by Cadman and the "Song of India" by Rimsky-Korsakow.
HACKETT, CHARLES (2379): Noted tenor, assisted by Joyce Compton, in two numbers, "Who Is Sylvia" and "Serenade."
HAINES, ROBERT (2319): Noted stage star in "Ten Minutes," a gripping drama of a prisoner in the death cell.
HALEY & McFADDEN (2269): Musical comedy and vaudeville headliners in "Haleyisms," wittism and wise-cracks.
HAPPINESS BOYS (536): (Billy Jones and Ernest Hare, radio stars) four popular songs.
HAPPINESS BOYS (537): Favorite radio stars in four new songs.
HARRINGTON SISTERS (2262): From the "Passing Show," in a garden of songs.
HARRIS, VAL, & ANN HOWE (2757) in "Fair Days." Val Harris is noted "rube" comedian.
HARRIS, VAL, & ANN HOWE (2759) in a comedy sketch, "The Wild Westerner."
HAVEL, ARTHUR & MORTON (769): Of the musical comedy stage, in a peppy playlet with song, "Playmates."
HAYNES, MARY (2762) in her original sketch, "The Beauty Shop," with songs.
HAYS, WILL (192): President of Motion Picture Producers and Distributers of America in an address welcoming Vitaphone to the motion picture industry.
HEARST NEWSPAPER RADIO KIDS (512): Popular radio youngsters in a song recital.
HEATHER, JOSIE (774): Character comedienne in three songs.
HERBERT, HUGH (2517-18): Character comedian in a sketch of married life, "The Prediction."
HERMAN, AL (2578): Blackface comedian in two songs.
HILLBILLIES, THE ORIGINAL (715): Novel musical numbers by players from the North Carolina hills.
HITCHCOCK, RAYMOND (760): Noted musical comedy star, in a monologue. "An Evening at Home with Hitchy."
HJLAN'S BIRDS (2110): "Cockatoos at Their Best," an unusual bird act. Directed by Bryan Foy.
HORTON, EDWARD EVERETT (2237): Noted stage and screen star, with Lois Wilson in a playlet, "Miss Information."
HOWARD, JOSEPH E. (2596): Composer of musical comedies in a recital of his own songs.
HOWARD, WILLIE & EUGENE (349): Musical comedy stars in a comedy sketch titled "Between the Acts of the Opera."
HOWARD, WILLIE & EUGENE (543): Stage stars in a comedy sketch, "Pals."
HOWARD, WILLIE & EUGENE (572) in a comedy sketch with songs.
HUGHES & PAM (2837) in "The Fall Guy," a sketch in which Ray Hughes sings and does his comedy falls.
HURLEY, PUTNAM & SNELL (2180): Popular song trio in jazz and comedy songs.

HYAMS & McINTYRE (2247): Stage and screen players in a short satire, "All in Fun."
HYMAN, JOHNNY (2264) in "Playing Pranks with Webster," in which he writes words, breaks them into syllables.

INGENUES, THE (2572): Girls' orchestra from Ziegfeld "Follies," in four numbers.
INGENUES, THE (2573): Five orchestra selections.
IRWIN, CHARLES (2555): "The debonair humorist" of variety stage in a comedy monologue.

JANIS, ELSIE (339): Musical comedy star in four of her popular songs.
JESSEL, GEORGE (355): Stage star in a comedy monologue, "At Peace with the World."
JESSEL, GEORGE (534) in a comedy monologue and solo, "A Few Minutes with George Jessel."
JESSEL, GEORGE (535) in a comedy skit, "A Theatrical Booking Office."
JEMIMA, AUNT (566): "The original fun flour maker," with Art Sorenson at the piano, in five songs.
JUNE (735): English musical comedy star, in two songs.

KAUFMAN, IRVING & JACK (560): Harmony songsters in three selections.
KJERULF'S MAYFAIR QUINTETTE (2650): Consisting of three harpists, violinist and a vocalist, in three numbers.
KLEIN BROS. (2553): Musical comedy stars in "Jest Moments," a comedy sketch of a doctor and his patient.
KOUNS, NELLIE & SARA (515): Concert sopranos singing "La Paloma" and "Swiss Echo Duet."
KRAMER & BOYLE (2737): Stage comedians in a skit, "Idle Chatter."
KREMER, ISA (475): Famous interpreter of ballad and folk songs in three numbers.
KREMER, ISA (748) in "The Second Minuet," singing two popular melodies.

LAMBERT, EDDIE (702): Famous concert pianist in four selections.
LA RUE, GRACE (739): Musical comedy star in two songs. Directed by Bryan Foy.
LA VALLES, THE (2250) in a Spanish serenade, a group of Spanish songs.
LEE KIDS, THE (2150): The famous movie children, Jane and Katherine, two songs.
LE NARR, ADELE (611): "The wonder kid in vaudeville," singing and dancing.
LE VERE & HANOMAN (2131): Popular singer and well known song writer, in four selections.
LEWIS, BERT (472): Broadway Comedian in three songs.
LEWIS, BERT (473): New selections of three comic songs.
LEWIS, FLO (2708): Broadway comedienne in a humorous sketch, "Give Us a Lift."
LEWIS, JOE (2868): Night club favorite in four songs.
LEWIS, MARY (383): Grand opera star singing "Dixie" and "Carry Me Back to Old Virginny," with male chorus singing "Swing Along Su."
LEWIS, MITCHELL (2234): Stage and screen star in a dramatic playlet, "The Death Ship."
LIGHTNER, WINNIE (2591): Musical comedy and screen star in three comic songs.
LIGHTNER, WINNIE (2592): "Broadway's Tomboy" in three of her inimitable comedy songs.
LIPTON AND TERRILL (2310): Five song numbers with Lipton imitating all kinds of musical instruments.
LOOMIS TWINS (532): Vaudeville child entertainers in three songs.
LOVE, BESSIE, & EDDIE FOY (2575-6) in a two reel comedy playlet, "The Swell Head."
LOVE, MONTAGU (2278): Stage and screen star in character Studies."
LOWRY, ED (2565): "The Happy Jester" in three song selections.
LYDELL & HIGGINS (2620) in their popular rustic act, "A Friend of Father's."
LYONS, AL, & FOUR HORSEMEN (2789): Introducing the noted accordionist and his three accompanists in "Musical Melange."
LYONS, JIMMY (2347): Variety's "general of hilarity" in an amusing monologue on war and statesmen.
LYONS, JIMMY (2409) in a monologue packed with satire.

MacGREGOR, BOB (617): Radio Scotch comedian in comedy monologue and songs.
MacGREGOR, KNIGHT (613): Musical comedy and concert baritone in three songs, including "On the Road to Mandalay."
MARCELLE, MISS (716): Singing southern syncopated songs. Directed by Bryan Foy.
MARLOWE & JORDAN (2741): English music hall favorites in "Songs and Impressions."
MARSHALL, S. L., & THREE BAD BOYS (2111): The "silver voiced American soprano" and "the Hollywood entertainers" in three songs. Directed by Bryan Foy.
MARTINELLI, GIOVANNI (198): Famous tenor of Metropolitan Opera Co. singing the aria, "Vesti la Giubba" from the "I, Pagliacci."
MARTINELLI, GIOVANNI (204): Grand opera star singing "Celeste Aida" from Verdi's opera "Aida."
MARTINELLI, GIOVANNI (474): Assisted by Jeanne Gordon, contralto, in a scene from Act 2 from Bizet's "Carmen."
MARTINELLI, GIOVANNI (509): Assisted by Louis D'Angelo, hasso, in a duet from Act 4 of the opera "La Juive."
MARTINELLI, GIOVANNI (510) in the aria "Va Prononcer ma Mort" from Act 4 of the opera "La Juive."
MAUGHAN, DORA (2731): Star of the English music halls in "The Bad, Bad Woman." She sings three songs.
MAUGHAN, DORA (2732) in song impressions, assisted by Walter Fehl, tenor.
MARVIN, JOHNNY (492): Musical comedy and phonograph star in four popular songs.
MAYHEW, STELLA (728): Musical comedy star in songs.
MAYER & EVANS (2236) in a comedy skit with songs.
MAYER & EVANS (2339): "The Cowboy and His Girl" in a new selection.
McAVOY, MAY (2239): Screen star in a comedy, "Sunny California," with Richard Carle in the cast.
McINTOSH, BURR (2169): Stage and screen star in his own dramatic playlet, "Non-Support."
McKAY & ARDINE (708): Popular variety team in a fast comedy, "Back from Abroad."
McKEE, MARGARET (423): The famous whistler in a whistling and singing number.
McLEOD, TEX (2694): Premiere rope spinner in a singing and lariat-throwing act.
MERLE TWINS (612): Syncopating songsters in three popular numbers.
MEYERS & HANFORD (2593): "The Arkansas Travelers" in harefoot dancing and down-south songs.
MILJAN, JOHN (2263): Screen star in a comedy sketch with song, "His Night Out."
MILLER & FARREL (623): Popular entertainers with mandolin and miniature piano, in three selections.
MONTGOMERY, HARRY (619): "The Humorologist" presenting a comedy of words in monologue.
MOORE, FLORENCE, & LT. GITZ RICE (519): "Broadway comedienne and soldier composer" in two songs.
MORAN, POLLY (2297): Screen comedienne in a monologue with songs.
MORGAN, JIM & BETTY (712): Vaudeville headliners in "Songs as You Like Them."
MORRISON, ALEX (2199): Famous trick golfer, and a clever comedy act, "Lessons in Golf."
MORRISSEY & MILLER (485): Popular vaudeville team in "The Morrissey and Miller Vitaphone Revue."
MORRISSEY & MILLER NIGHT CLUB (2293): A varied revue with songs and monologue.
MOSCOW ART ENSEMBLE (490): Famous group of Russian singers in New York, in a dancing music and singing offering, "A Russian Wedding Celebration."
MOULAN, FRANK (608): Musical comedy star in three songs.
MOUNTED POLICE QUINTETTE (2695): Offering characteristic songs in "The Northern Patrol."
MULHERN, MARY, & WILLIAM HALLIGAN (873) in comedy skit, "Somewhere in Jersey." Directed by Bryan Foy.
MURRAY & LA VERE (2108): Accordionist and girl imitator in songs and accordion solos.
MURRAY, JOHN T., & VIVIEN OAKLAND (849): Screen and stage players in "Satires."
MUSSER, CLAIR OMAR (2256): World's foremost marimbaphonist in three selections.

NAVARRA, LEON (2190): Talented piano player in classical and jazz tunes.
NAZARRO, CLIFF, & THE TWO MARJORIES (2116): Nazarro gives a number of piano selections while the Two Marjories sing negro spirituals.
NEAL SISTERS (719): Vaudeville headliners in a singing act, "Blondes That Gentlemen Prefer."
NELSON, EDDIE & CO. (2548) in a comedy skit, "Stop and Go."
NEWELL, BILLY & ELSA (2296): "Those hot tamales" of vaudeville in a comic song number.
NEWHOFF & PHELPS (2766): Variety favorites in an original sketch with songs, "Cross Words."
NORMAN, KARYL (2662): The famous "Creole Fashion Plate" in "Types." He gives his famous female impersonations and sings.
NORMAN, KARYL (2663) in "Silks and Satins," further female impersonations and songs.
NORTH, JACK (2756): Banjo wizard in "The Ban-jokester.
NORWORTH, JACK (2707): Stage and variety matinee idol in three songs.
NOTRE DAME GLEE CLUB (2289): Popular collegiate glee club in semi classical and collegiate songs.

OAKLAND, VIVIEN, & JOHN T. MURRAY (849): Stage and screen players in "Satires."
OAKLAND & MURRAY (889) in a burlesque murder trial, "The Hall of Injustice."
OAKLAND, WILL (429): Popular radio tenor in three selections.
OAKLAND, WILL (430) in four songs.
OBER, ROBERT (2607-08): Stage and film star in a two reel playlet, "A Regular Business Man."
O'BRIEN, NEIL, & JAMES J. CORBETT (842): Famous minstrel and the former heavyweight champion in comedy chatter.
OHMAN & ARDEN (553): "The Piano Duetists" in three selections.
O'NEIL & VERMONT (2119): Famous blackface comedians in two songs.
ORTH, FRANK (2710) in an original one act play, "Meet the Wife."
O'CONNELL, HUGH (807) in a newspaper playlet, "The Familiar Face." Directed by Arthur Hurley.
O'CONNELL, HUGH (838) in a newspaper comedy, "The Interview." Directed by Arthur Hurley.

PADDEN, SARAH (2246): Stage star in "The Eternal Barrier," a dramatic monologue.
PADDEN, SARAH (2268) in a playlet entitled "Souvenirs."
PARAGONS, THE (2883) in an atmospheric presentation with songs, "In the Tropics."
PEABODY, EDDIE (2103) in "Banjomania." Five selections.
PEABODY, EDDIE (2559): Banjoist and his partner, Jimmie Maisel, in "In a Music Shop."
PEABODY, EDDIE (2560): King of banjo players with his partner, Jimmie Maisel, in five selections.
PLANTATION TRIO (2816) in "The Land of Harmony." Four songs.
POLICE QUARTET (2320): Four singing cops from Hollywood in four selections.
POLLARD DAPHNE (2554): English comedienne in an act in which she is internationally famous, "Wanted, a Man."
POLLARD, DAPHNE (2567): English comedienne in a comedy sketch, "Cleo to Cleopatra."
PRIOR, ALLAN (2106): Australian tenor, musical comedy star, in two songs.
PULLMAN PORTERS, THOSE (2101): "Kings of Harmony" in a selection of songs.
PURSELL, JUNE (2128): "Hollywood's radio girl" in three songs.

QUILLAN, EDDIE, & FAMILY (2574) in "A Little Bit of Everything," two songs.

RAISA, ROSA, & GIACOMO RIMINI (524) in a duet from Act IV of Verdi's "Il Trovatore."
RAISA, ROSA (2545): Opera star in two popular pieces, "Good-bye" and "Eli Eli."
RAISA, ROSA (2546): Singing "Plaisir d'Amour and "La Paloma."
RANGERS, THE (2900) in "After the Round-Up," a cowboy carnival with songs.
RAWLINSON, HERBERT (2358): Screen star in a monologue.
RECORD BOYS, THE (530): "The Radio Winners" presenting popular and comedy songs.
RECORD BOYS, THE (531) in a second group of popular and comedy songs.
REDMOND & WELLS (2748) in "The Gyp," at satire on fake fortune telling.
REGAN, JOSEPH (2628): America's foremost Irish tenor in three songs.
REVELERS, THE (482): Radio and phonograph artists in three harmony numbers.
REVELERS, THE (483): Radio and phonograph artists in three harmony numbers.
RICE, FANNY (2243): Vaudeville headliner in character songs.
RICE, LT. GITZ, & FLORENCE MOORE (519) in comedy monologue and songs.
RICH, IRENE (2279): Screen star in dramatic playlet, "The Beast."
RICH, IRENE (2368) in a playlet by Jack Lait, "Lead, Kindly Light."
RICHARDSON, FRANK (2270): "The Joyboy of Song" in a program of popular hits.
RICHARDSON, FRANK (2329) in a program of varied modern tunes.
RICKARD, VERNON (2248) in "The Hunt," offering several hunting songs.
RICKARD, VERNON (2277) in "In the Mines." Rickard and the Black Diamond Four in a selection of songs.
RIGOLETTO, QUARTET FROM (415) with Beniamino Gigli, Jeanne Gordon, Marion Talley, Giuseppe De Luca.
RIMINI, GIACOMO, & ROSA RAISA (524): Opera stars singing duet from Act IV of Verdi's opera, "Il Trovatore."
RIN-TIN-TIN (2267): Dog star of the films and his master, Lee Duncan. Rinty performs some of his tricks, flashbacks showing scenes from some of his pictures.
ROGERS, CHARLES (2550) in a light comedy satire, "The Movie-Man."
ROGERS, CHARLES (2541) in his popular vaudeville comedy, "The Ice-Man."
ROLLICKERS, THE (420): Harmony singing quartet with piano accompaniment.
ROLLICKERS, THE (421): Harmony quartet, two numbers.
ROSENBLATT, CANTOR JOSEF (558): Most famous singer of Hebrew chants singing "Omar Rabbi Elosor.
ROSENBLATT, CANTOR JOSEF, & MALE CHOIR (2203): Singing "Hallelujah."
ROSELLE & MACK (616): Songs and dances.
ROWLAND, ADELE (2348): Jazz singer and musical comedy star in "Stories in Songs."
RUBIN, BENNY (2539): Stage comedian in monologue and songs.
RUBINI, JAN (2790): Violin vertuso, assisted by Vernon Rickard, Irish tenor, and Mona Content, in three songs.
RUGGLES, CHARLES & CO. (2568-69): Stage star in a playlet, "Wives, Etc."
RYAN, DOROTHY & ROSETTA (726) in a charming song act, "Mirth and Melody."

SABIN, FRANK & TEDDY (2160): Vaudeville headliners in program of songs.
SANDERSON, JULIA, & FRANK CRUMIT (733): Famous musical comedy team in a song program, "Words of Love."
SCHEPP, REX (424): Famous banjoist in a program of his own conception.
SCHEPP, REX (425) in varied banjo program.
SCHUMANN-HEINK, MME. (379): Opera star sings "Danny Boy," "Rosary" and "Stille Nacht."
SCHUMANN-HEINK, MME. (380): Famous star of the opera concert and phonograph sings "By the Water of Minnetonka," "Bolero Leggiero" and Spinnerliedchen."
SCHUMANN-HEINK, MME. (568): Beloved contraltor of the concert stage in three solors, "Der Erlkonig," "Trees," "Pirate Dreams."
SEOANO, CARLOS (521): Famous concert violinist in Spanish dances, Mozart's "Minuet" and Beethoven's "Turkish March."
SEELEY, BLOSSOM (548): Stage and variety star in a program of songs.
SEGAL, VIVIENNE, & JOHN CHARLES THOMAS (495): Musical comedy star and the American baritone in "Will You Remember Me?" from "Maytime."
SERENADERS, THE (2814) in red hot comedy presenting a double quartet of male voices.
SHAW & LEE (2686): Known as the "Beau Brummels," in two songs.
SHELLEY, FRANCES (713): Leading lady of "Rain or Shine," in two songs.
SINCLAIR & LA MARR (753): Two wise-cracking ladies from vaudeville in "In at the Seashore."
SISSLE & BLAKE (463): International stars of syncopation in three ditties.
SISSLE & BLAKE (464): Well-known song writers and entertainers in their versions of the "Big Parade."
SMECK, ROY (302): "The wizard of the strings" in "His Pastimes." Popular solos on Hawaiian guitar and ukulele.
SMITH, JACK (394): The whispering baritone of radio and vaudeville fame in comedy and popular songs.
SNOWDEN, CAROLYNNE & CO. (2109) in "Colored Syncopation" with dance orchestra.
SPALDING, ALBERT, (438): Renowned American violinist plays Chopin's "Nocturne No. 12 in G Major" and Franz Schubert's "Hark, Hark the Lark."
SPALDING, ALBERT (800): Great American violinist playing "Liebesleid" and "Cavatina."
STANBURY & GAMBARELLI (484): "The Doug and Gamby" of the Roxy Gang in a program of songs and dance.
STANLEY & GINGER (714): A variety song and dance team in "A Few Ahsurd Moments."
STANTON, VAL & ERNIE (2586): Variety and musical comedy comedians in a comedy sketch, "Cut Yourself a Piece of Cake."
STANTON, VAL & ERNIE (2587) in an act in which they have appeared on the stage, "English as She Is Not Spoken."
STOLL, FLYNN & CO. (2349): The jazz-mania quintet in a program of songs.
STONE, IRENE (2783): Musical comedy star in "Songs as You Like Them."
SUNSHINE BOYS (539) in a group of songs.
SUNSHINE BOYS (540): Radio stars in a song program.
SWOR, BERT (2544): Musical comedy star in "Ducks and Deducts."
SWOR, BERT (2543) in his famous sketch, "A Colorful Sermon."
SYNCO PETS, THE FOUR (731): Variety artists in a semi-classical instrumental number, "Musical Moments."

TALLEY, GIGLI, DeLUCA & GORDON (415) in quartet from "Rigoletto."
TALLEY, MARION, & BENINAMIO GIGLI (499), in a duet from Act I of the opera, "Lucia Di Lammermoor."
TATE, HARRY (754-55): English comedian in a comedy sketch, "Motoring."
TATE, HARRY (778-79) in a comedy, "Selling a Car."
TERRY, ETHEL GRAY, (2666-67): Dramatic sketch, "Sharp Tools."
THOMAS, JOHN CHARLES (481): American haritone, singing the prologue to "I Pagliacci."
THOMAS, JOHN CHARLES (493): Baritone of the musical comedy stage, singing "Danny Deever" and "In the Gloaming."
THOMAS, JOHN CHARLES, & VIVIENNE SEGAL (495) in a duet, "Will You Remember Me" from "Maytime."
TIMBLIN & RAYMOND (2755): Vaudeville headliners in "A Pair of Aces" sing three songs.
TRIGG, J. & J., AND JOHN MAXWELL (2105) in "hot songs" and hot fingers.
TUMANOVA, RENEE & CO. (2359): "Three Russian gypsies," famous all over Europe, in a program of songs.

ULIS & CLARK (2758): Musical comedy stars in a sketch with songs, "In Dutch."
USHER, MAY (479): Vaudeville comedian in "Lyrics of Life."
UTICA JUBILEE SINGERS (503): Negro spiritualists in a program of Southern plantation songs.

VAN & SCHENCK (395): Stage and vaudeville stars in a program of songs.
VAN & SCHENCK (465): Famous radio and stage stars in a group of popular songs.
VELIE, JAY (717): Musical comedy tenor, "A Journey of Songs."
VELIE, JAY (2784) in a group of songs.
VELIE, JAY (718) in songs of love.
VERNON, HOPE (2815): Variety star in a group of four songs and imitation of violin sounds.

WALDRON, JACK (2691): Talented stage actor in a song number, "A Little Breath of Broadway."
WALTHALL, HENRY B. (2418): Famous screen star—the Little Colonel of the screen epic, "Birth of a Nation"—in a dramatic playlet, "Retribution."
WARD, FANNIE (721): Perennial flapper of the English and American stage, in "The Miracle Woman."

Plane Rushes Football Films to Saenger House

(Special to the Herald-World)

NEW ORLEANS, Dec. 3.—In an effort to break all existing records for speedy showing of news, the Saenger theatre chartered a special plane to obtain pictures of the Tulane-Louisiana State university game Thanksgiving Day at Baton Rouge. The scenes of the game were taken by the Paramount News cameraman, and dashed back in the plane immediately after the final whistle had been blown in the grid classic. The game was shown on the Saenger screen Thursday night.

WARD, SOLLY (2148): Vaudeville and stage headliner in one of his best known comedy sketches, "At the Party."
WATTS & GILBERT (2135): "The talking violin and blues singer." Bobby Gilbert plays the violin while Wade Watts croons the blues.
WEBER & FIELDS (570): Famous musical comedy stars in "Mike and Meyer."
WELLMAN & RUSSELL (2145) in "The Sweet Long Ago," a picturesque offering of colonial costumes and old time tunes and modern melodies.
WELLS, GIL (2735): Popular blues singer in three of his latest songs.
WERRENRATH, REINALD (361): Famous baritone singing "On the Road to Mandalay" and "Duna."
WERRENRATH, REINALD (365): American baritone singing "Long, Long Trail" and "Heart of a Rose."
WEST, PAT & MIDDIES (2189): Syncopated blues players in a lively program.
WEST, ARTHUR PAT (2919) in a singing atmospheric comedy, "Ship Ahoy."
WESTON & LYONS (2318) in a "Bowery Bouncer and His Belle." Apache dances and songs.
WHITE, EDDIE (2689): Variety and musical comedy star in a monologue with songs, "I Thank You."
WHITMAN, FRANK (703): "The surprising fiddler" who plays his violin with a card, bottle or a bow. Four selections.
WHITMORE, DOROTHY (2538): Popular prima donna in a group of songs.
WILDEY & SHEEHAN (2113): Radio and vaudeville artists in a group of songs.
WILLIAMS, FRANCES (573): "Broadway's queen of jazz" in a group of songs.
WILSON, LOIS (2237): Screen star, with Edward Everett Horton in a comedy playlet, "Miss Information."
WONG, JOE (2126): "Chinese jazz-boy," in a group of songs.
WOOD, BRIT (2129) in "The Boob and His Harmonica," an offering that is different.

YACHT CLUB BOYS (527): A popular instrumental and vocal group in a program of comedy songs.
YACHT CLUB BOYS (528) in four popular songs.
YELLMAN, DUKE, & COLETTA RYAN (874) in "Songology."

ZARDO, ERIE, & GUIDO CICCOLINI (876): Concert pianist and new leading tenor in three classic songs.

Playlets and Flash

ACROSS THE BORDER (2664-65): With Sarah Padden, stage star in a thrilling playlet. Directed by Bryan Foy.
AIN'T IT THE TRUTH (2648-49): A comedy of manners in two reels, written by Ralph Spence.
ALIBI, THE (2677-78): A stirring dramatic playlet in which Kenneth Harlan, famous screen star, has the leading role.
AMATEUR NIGHT (2130): With William Demarest, noted screen star. Comedy presenting the old time weekly feature of amateur night.
APOLLON, DAVE, & HIS RUSSIAN STARS (875): Dave Apollon, comedian-musician playing American jazz; four songs.
AUTHOR, THE (2252): Comedy with Walter Weems, noted variety star. Directed by Bryan Foy.

BEAST, THE (2279): With Irene Rich, known as "the screen's loveliest lady," in a drama supported by John Miljan. Directed by Bryan Foy.
BOOKWORM, THE (2273): With Harry J. Conley—a comedy sketch written by Willard Mack. Directed by Bryan Foy.

CEBALLOS' REVUE, LARRY (2562): Musical revue with the Vitaphone Girls—eight numbers.
CEBALLOS' REVUE, LARRY (2627): "Roof Garden Revue." A flash act classic song and dance show.
CEBALLOS' UNDERSEA REVUE, LARRY (2661): An undersea flash act directed by Bryan Foy.
CEBALLOS' CRYSTAL CAVE REVUE, LARRY (2693): Flash. Larry Ceballos is famous for his exotic and eccentric arrangements.
COMMUNITY SINGING (2288): With Lynn Cowan in five songs. Directed by Bryan Foy.
DEATH SHIP, THE (2288): With Mitchell Lewis, Jason Rohards, screen stars, in a thrilling dramatic playlet.
DIXIE DAYS (2566): The negro spirituals of the south are sung by a group of Southern darkies. Four songs.
DON'T BE JEALOUS (2590): With Joe E. Brown, musical comedy star, in a one-reel playlet. Directed by Bryan Foy.
EVENING ON THE DON (183): Flash act of eleven performers and an orchestra.
FLORENTINE CHOIR (2281): Italy's greatest ensemble under the direction of Sandro Benelli. Singing "Adoremus te Christe" and Toreador Song from "Carmen."
FLORENTINE CHOIR (2282): The oldest singing organization in the world in a program of sacred and national music. "Ninna, Nanna, "Santa Lucia Luntana."
FRENCH LEAVE (2149): A remembrance of the war days with comedy situations and songs.
GIVING IN (2563-64): Harry Delf, the Broadway comedian, in an engaging playlet directed by Murray Roth. Hedda Hopper is in the cast.
HALL OF INJUSTICE, THE (889): Starring the stage and screen players John T. Murray and Vivien Oakland. A takeoff on a modern murder trial. Directed by Murray Roth.
HAWAIIAN NIGHTS (422): Selections by native Hawaiian orchestra and dances by Hawaiian girls.
HOLLYWOOD BOUND (2235): A satire on male beauty contest starring Gladys Brockwell with James Bradbury, Neely Edwards and others.
HOW'S YOUR STOCK (2660): A story of the pitfalls of Wall St. as told by the ticker tape with Eugene Palette, Mary Doran, Charles Sellon and others.
HUNT, THE (2248): A program of hunting songs offered by Vernon Rickard, Duncan Sisters and the Frolickers Quartet.
IN A BLACKSMITH SHOP (2117): A sextette of soloists featuring J. Delos Jewkes, directed by Bryan Foy and accompanied by the Vitaphone Symphony Orchestra. "The Anvil Chorus" and the "Armourer's" song from "Robin Hood" are included.
IN A MONASTERY CELLAR (2142): A monastery quartet with bass singer in a picturesque presentation of monastery life, with five songs.
IN THE MINES (2277): Vernon Rickard and the Black Diamond Four in "A Few Minutes in the Mines," with seven songs.
LASH, THE (2133): Hal Crane stars in his own dramatic playlet which has been one of vaudeville's biggest hits. William Davidson and Richard Tucker are in the cast.
LEAD KINDLY LIGHT (2368) Human and moving playlet by Jack Lait, starring Irene Rich.
LEMON, THE (2259): Hugh Herbert and Walter Weems are featured in this playlet of a man who buys a cigar store from an unscrupulous salesman.
LINCOLN'S GETTYSBURG ADDRESS (444): An interpretation and an impersonation of Abrabam Lincoln by Lincoln Caswell in which he reads the famous Gettysburg Address.
LUCKY IN LOVE (2284): Starring Clyde Cook, film star. Written by Hugh Herbert and directed by Murray Roth. Cast of ten.
MAN OF PEACE, A (2233): Starring Hobart Bosworth, dean of cinema actors. Dramatic playlet of a quiet man of the peace who becomes involved in a feud.
MISS INFORMATION (2237): Lois Wilson and Edward Everett Horton in a dramatic playlet by Hugh Herbert.
MUSIC HATH CHARMS (885): Vitaphone's favorite comedy stars, Ann Codee and Frank Orth, in a farce-comedy. The bashful music student takes violin lessons from a gold digging instructress.
NIGHT AT COFFEE DAN'S, A (2102): William Demarest is featured as Master of Ceremonies, directed by Bryan Foy, seven selections.
NIGHT COURT, THE (2138): William Demarest as a lawyer brings a Night Club gang to night court. Directed by Bryan Foy. Two selections.
NON-SUPPORT (2169): A one act playlet written and played by the screen star, Burr McIntosh. A drama of divorce.
ON THE AIR (2275): Comedy in a broadcasting station with Hugh Herbert as a comedy chief of police.
OVERTONES (2287): A dramatic playlet of characters as they are and as they would appear to others. Ursula Faucit, stage actress, has the featured role.
PAPA'S VACATION (2290): Riotous comedy by Hugh Herbert and Murray Roth with William Demarest as a letter-carrier on his vacation. Directed by Bryan Foy.
PREDICTION, THE (2517-18): Comedy of man whose life is changed by the telling of his fortune. Hugh Herbert is featured.
QUARTET FROM "RIGOLETTO" (415): Gigli, Talley, Gordon, De Luca.
QUESTION OF TODAY, THE (2238): A comedy drama with Audrey Ferris, Wampas Baby Star, featured. Georgie Cooper is in the cast.
REALIZATION (2141): A comedy dramatic sketch directed by Bryan Foy with Hugh Herbert featured.
REGULAR BUSINESS MAN, A (2607-08): Dramatic playlet of a man who wins both wife and fortune on a quick Wall St. turnover. Starring Robert Ober. Others in the cast of this story are Margery Meadows, Lucy Beaumont, John Saintolis.
RETRIBUTION (2418): A clever dramatic playlet, starring Henry B. Waltball.
SEDLEY, ROY & HIS NIGHT CLUB REVUE (796): A complete night club revue with Roy Sedley as master of ceremonies, assisted by Beth Miller, a blues singer, and Billy Smith, eccentric dancer. Three selections.
SERPENTINE, THE (2139): The Vitaphone Girls, featuring Elmira Lane, soprano, in a novel dance creation accompanied by a jazz orchestra.
SHARP TOOLS (2666-67): Ethel Grey Terry, William Davidson and others in a dramatic sketch in which two crooks are brought to justice by the children of an officer killed by the gang.
SOLOMON'S CHILDREN (2240-41): A dramatic playlet written especially for Vitaphone by Hugh Herbert in which Mr. Herbert plays an old Jewish father who believes his family likes him only for his money. Directed by Bryan Foy.
SONG OF THE VOLGA BOATMEN (178): A double male quartet of Russian singers offers this song while men are seen pulling the boat along the Volga.
SWELL HEAD, THE (2575-76): A two-reel playlet starring Eddie Foy, son of the famous clown of vaudeville, and Bessie Love, film star, with five musical numbers. Directed by Bryan Foy.
SOUVENIRS (2268): Sarah Padden, stage star, in a dramatic playlet of a mother of a shiftless son.
SUNNY CALIFORNIA (2239): A comedy of California, starring May McAvoy and Richard Carle. Neely Edwards and Arthur Collins in the cast.
TEN MINUTES (2319): Starring Robert Haines, famous character actor of the stage who plays a part of a prisoner in a death house.
THANKSGIVING DAY (2599): A delightful comedy by Addison Burkhart in which two young doctors and an undertaker play the chief roles. Harry Kelly is in the cast.
TINY TOWN REVUE (784): Clever dancing and singing by midgets less than three feet tall. Four musical numbers. Directed by Bryan Foy.
TUNING IN (2137): A comedy sketch of a radio broadcasting room. Directed by Bryan Foy. Four musical selections.
UNDER THE SEA (2134): The submarine quartet with Gus Reed and His Frolickers in sailor chanteys and sea songs.
VISIONS OF SPAIN (2104): Lina Basquette is featured in this carnival of Spanish songs and dances. Sam Ash appears with Miss Basquette.
WHEN THE WIFE'S AWAY (2143): A comedy sketch of a husband throwing a party while the wife's away. William Demarest, songs and beautiful girls make this number, directed by Bryan Foy, a laughing hit.
WIVES, ETC. (2568-69): Starring Charles Ruggles of stage fame with a supporting cast of four. Ruggles plays a young man who gets married while drunk and finds his wife a complete stranger.

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Orchestras

ARNHEIM, GUS, COCOANUT GROVE ORCH. (2584).
ARNHEIM, GUS AND HIS AMBASSADORS (2585).
ARNHEIM, GUS, COCOANUT GROVE ORCH. (2136).
BROWN BROTHERS, SIX ORIGINAL (549).
BURTNETT, EARL, ORCHESTRA (2285).

Reject Government Sound Installation

(Special to the Herald-World)

OTTAWA, Dec. 3.—The Ontario Government purchased a brace of sound picture projectors for the use of its Board of Moving Picture Censors in examining synchronized subjects. The installations were practically finished and the censors were all set to have "sound" in their private theatre—when the Government's own inspectors refused to approve the installations on the ground that the projection booth did not meet the Provincial regulations governing sound film presentations.

BURTNETT, EARL, ORCHESTRA (2286).
BURTNETT, EARL, ORCHESTRA (2294).
BURTNETT, EARL, ORCHESTRA (2295).
GREEN'S FADETTES (710).
GREEN'S FLAPPERETTES (711).
GREEN, HAZEL & CO. (2112).
HALLET, MAL & ORCHESTRA (729).
HALLET, MAL & ORCHESTRA (730).
HALSTEAD, HENRY, ORCHESTRA (2114).
HAWAIIAN NIGHTS (422).
HENRY, TAL & ORCHESTRA (732).
KAHN, ROGER WOLFE & ORCH. (468).
KAHN, ROGER WOLF & ORCH. (469).
IMPERIAL RUSSIAN COSSACKS (2280).
INDIANA FIVE, THE (869).
INGENUES, THE (2572).
INGENUES, THE (2573).
LERDO'S MEXICAN ORCH. (705).
LOPEZ, VINCENT & HIS ORCH. (390).
LOWRY, ED & ORCH. (2561).
LYMAN, ABE, & ORCH. (2274).
LYMAN, ABE, & ORCH. (2338).
MEXICAN TIPICA ORCH. (707).
MOORE, PROFF & ORCH. (2276).
MORGAN, GENE, ORCH. (2266).
NEWSBOYS HARMONICA BAND (2300).
NICHOLS, "RED" & HIS FIVE PENNIES (870).
RICH, DICK & ORCH. (2594).
RICH, DICK & ORCH. (2995).
ROSE, VINCENT & JACKIE TAYLOR'S ORCH. (2291).
ROSE, VINCENT & JACKIE TAYLOR'S ORCH. (2292).
SPIKES, REB & HIS FOLLIES ENTERTAINERS (2123).
STAFFORD, JESSE ORCH. (2730).
TAJADO'S TIPICA ORCH. (706).
WARINGS PENNSYLVANIANS (427).
WARING'S PENNSYLVANIANS (428).
WAYMAN'S DEBUTANTES, HARRY (2261).

Overtures, Marches and Concerts

AMEER, THE (2499). Without*
BY WIRELESS-GALOP (2459). Without.
CINDERELLA BLUES (2450). Without.
*Without means record without film.
CLOISTER EPISODE, A (2470). Without.
COHENS AND KELLYS, THE (2480). Without.
DANCE OF THE HOURS (2389). Without.
D'AMOUR (2918). Without.
DESERT SONG OVERTURE (2930). Without.
EVOLUTION OF DIXIE (462). With film.
FIREFLY OVERTURE (2380). Without.
FUNICULI FUNICULA (2530). Without.
GOD SAVE THE KING (2527). Without.
GOLD AND SILVER (2428). Without.
HIGH JINKS (2360). Without.
KATINKA (2400). Without.
LA BARCAROLLE (2469). Without.
LA MARSELLAISE (2528). Without.
LIGHT CAVALRY OVERTURE (448). With Film.
LINDBERGH FOREVER (2460). Without.
MARCH LORRAINE (2438). Without.
MARCIA REALE OF ITALY (2529). Without.
MARIETTE-FRENCH 2-STEP (2440). Without.
MEXICANA (2489). Without.
MIGNON (263). Without.
MLLE. MODISTE (2437). Without.
MOON, MAID (2510). Without.
MORNING, NOON AND NIGHT (450). With Film.
MORRIS DANCE (2390). Without.
NATIONAL EMBLEM MARCH (2429). Without.
NOCHECITA (2490). Without.
ORPHEUS OVERTURE (461). With Film.
OUR GANG KID COMEDY (2488). Without.
PHEDRE OVERTURE (2170). With Film.
POET AND PEASANT (447). With Film.
RAYMOND OVERTURE (449). With Film.
SARI OVERTURE (2410). Without.
SEMPER FIDELIS (2439). Without.
SHEPHERD'S DANCE (2399). Without.
SPEED MANIACS (2519). Without.
SPIRIT OF 1918 (381). With Film.
SPIRIT OF ST. LOUIS (2449). Without.
STARS AND STRIPES, OVERTURE (2330). Without.
STAR SPANGLED BANNER (2520). Without.
SUITE FROM THE SOUTH (2448). Without.
TANNHAUSER OVERTURE (314). With Film.
THREE TWINS (2509). Without.
TORCH DANCE OVERTURE (2378). Without.
UNDER THE STARRY BANNER (2419). Without.
DARK STREETS (3349).
DIVINE LADY, THE (2967).
DRAG (3048).
GIRL IN THE GLASS CAGE, THE (2989).
HARD TO GET (3078).
HER PRIVATE LIFE (3365).
HIS CAPTIVE WOMAN (2949).
HOT STUFF (2977).
HOUSE OF HORRORS, THE (2990).
ISLE OF LOST SHIPS, THE (3363).
LOVE AND THE DEVIL (2959).
MAN AND THE MOMENT, THE (3069).
PRISONERS (2979).
SATURDAY'S CHILDREN (2998).
SEVEN FOOTPRINTS TO SATAN (2929).
SMILING IRISH EYES (3410).
SQUALL, THE (2997).
TWIN BEDS (3020).
TWO WEEKS OFF (2978).
WEARY RIVER (2909).
WHY BE GOOD (2960).

THE THEATRE

Theatre Brings Screen Back to Deaf by Receivers for Talking Films

A PREVIEW of a talking picture at which only deaf persons were admitted was the unique event that took place at the Royal theatre in Kansas City recently. The coming of sound to the motion picture screen had created a problem of what to do for the hard of hearing. At the Royal theatre the solution was installation of acousticon receivers and the management is bringing back the screen to the deaf.

E. S. C. Coppock, manager of the Royal, is a graduate electrical engineer who received his higher education at the University of Texas. Coppock has a weakness for experimenting with anything electrical and when he conceived the idea which resulted in manufacture of the acousticon by the Dictograph Products Corporation of Jamaica, L. I., he lost no time in putting his idea to work. That his "brain child" is a success is evidenced by the increasing patronage of deaf people who may be seen almost any day getting their receivers at the box office and going up to the special loge section in the balcony, set aside exclusively for the hard of hearing.

How It Works

Coppock was discussing his invention with the writer recently in the lobby of the Royal when an elderly woman came to the box office and inquired about the acousticon, which had been given publicity in the newspapers following the special preview. Coppock got the receiver for her and then motioned for her to follow him upstairs to the loge section. The woman was pitifully deaf. She took her seat and watched Coppock connect the receiver to the volume control on the back of the seat ahead. He then gave her the receiver and indicated that she should place it to her ear.

On the screen Jack Oakie and Helen Kane were doing the "Prep Step" in "Sweetie," but the deaf patron saw only the dancing, and the expression on her face showed that the sound was not coming to her. Coppock, then, moved the small lever on the volume control; the woman began to smile, then her head began to bob back and forth in time with the music while her feet tapped the tempo. She looked at us and nodded her head. She was hearing her first talking picture.

Section in Loge Equipped

Later, back in the manager's office, Coppock explained the operation of the acousticon. It is not worked along the lines of a similar device marketed by Western Electric, he explained. The Western Electric instrument for the deaf brings the sound to the patrons from the booth, he said, whereas his device brings the sound from the screen.

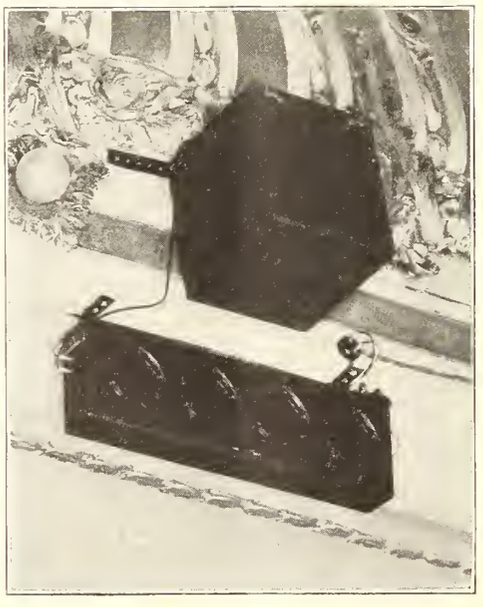
A section of eight seats in the loges have been equipped with volume controls. On the front wall of the balcony rail are four microphones and a battery box. These microphones amplify the sound from the screen and carry it to the volume control, to which is connected the receiver which is placed to the deaf patron's ear. Persons who cannot carry on a conversation because of their inability to hear have reported to Coppock that they have enjoyed the shows, according to signed statements.

Patrons Leave Deposit

Coppock says the cost of installation of eight acousticon sets in a theatre is $500. There is no maintenance cost, except the replacement of four dry batteries every six months, amounting to $2.

A card to be signed by the individual using the receiver at the Royal carries this statement:

"The undersigned acknowledges the receipt of an acousticon receiver from the Royal theatre for the purpose of hearing one complete performance, at no additional charge over the current price of admission to the theatre. The receiver is available to the undersigned for a period not to exceed three hours. A deposit of $5 is left with the Royal theatre as surety against misuse of the receiver, which deposit will be returned immediately on the return of the receiver in good condition to the Royal theatre box office. Acousticon chairs are located in the south loge. Reservations by telephone for acousticon receivers will be accepted."



BRINGING BACK THE SCREEN TO THE DEAF. Only the deaf were admitted at the novel preview arranged by E. S. C. Coppock, manager of the Royal theatre in Kansas City, Mo., who had installed eight acousticon receivers for the use of the hard of hearing, in enjoying talking pictures. Left: The section of eight seats in the loges equipped with volume controls. Center: Four microphones and a battery box on the front wall of the balcony rail. Right: The receiver in action.

Manager Parades With Fanchon-Marco Ballet To Aid Red Cross Fund

Co-operating with the regular forces in the annual Red Cross drive Manager Floyd Maxwell of the Fox Broadway theatre, Portland, Ore., assisted by seventeen of the charming Fanchon & Marco girls, paraded through the down-town area at the noon hour and then circulated through the shopping crowds until time for them to "go on" at the regular afternoon performance, soliciting funds for the annual Red Cross roll call. Much good feeling was engendered by their action and also a considerable amount for the cause.

Merchants Sponsor Saturday Show for Christmas Shoppers

Many thousands of mothers and children will be guests of the merchants of Sixty-ninth Street section, Philadelphia, at parties held in the Tower theatre from 9:30 to 10:45 each Saturday morning until Christmas. More than 3,000 mothers and children attended the first of these affairs held last Saturday and it is expected that the numbers will increase with each one. Tickets are distributed by the business men of the section and vaudeville and trained animal acts as well as motion pictures and other forms of entertainment are provided. Toys of various kinds and gifts for parents are distributed.

Texas State College Orders all Pupils to Witness WB "Disraeli"

Students of history in the State College of Texas were required last week to attend Warner Brothers Vitaphone talking picture, "Disraeli" starring George Arliss. The edict to the students of the State College was the result of a private screening arranged by the Publix organization in Austin to which all members of the State Legislature and the faculty of the State College were invited. The head of the history department was so impressed with the picture that he immediately insisted that all students taking history courses should see it and write an essay on the Victorian premier's career.

Elise West Quaife, well known lecturer, will be the principal speaker at the Mount Neboh Temple December 11th. At that time, Miss Quaife will base her lecture upon "Disraeli."

Radio, Newspaper, Music Tieups Help in Holding "Rio Rita" Second Week

"Rio Rita," the picture with which the Hennepin Orpheum, Minneapolis, Minn., opened its new sound policy with, has been held over for the second week's showing. Tie-ups were made with all the music shops and radio stores in town and a large amount of newspaper advertising was used to put this picture over. Officials of the theatre state that the box office returns has justified the work done in exploiting this picture.

Window cards, red on yellow and measuring 22 by 14 inches, were displayed at the stores of the International Grocers Alliance in Milwaukee for Paramount's "Cocoanuts." The picture, it was estimated, was brought to the attention of $250,000 by the tieup.

The International Grocers Alliance at Milwaukee had a carload of cocoanuts coming to town. And did that interest W. W. Warren, manager of the Fox Strand, where Paramount's "Cocoanuts," was playing? It did. The paper bag was the answer.

Carload of "Cocoanuts" Hits Town—with "Cocoanuts" Playing!

There was a reason why "Cocoanuts," starring the four Marx brothers, was held over for more than its one week run at the Strand theatre in Milwaukee. Perhaps there was more than one reason, but the one we are primarily concerned with is the exploitation angle; it was a wow, and it didn't cost a cent.

The International Grocers Alliance is a co-operative buying organization having a membership of several hundred grocery stores in Milwaukee. The organization bought up a carload of cocoanuts and of course wanted to sell them as quickly as possible. "Cocoanuts" was billed for Fox's Strand theatre and so the I G A got together with W. W. Warren, manager of the house to stage a Cocoanut Week.

50,000 Paper Bags Printed

Accordingly I G A had 50,000 paper bags with the following printed upon them: "Two ways to make your family happy—1. Buy all you table needs from I G A grocery stores. 2. Take the entire family to see the 'Cocoanuts,' all talking, singing, dancing musical comedy with 4 Marx Bros., Mary Eaton and Oscar Shaw at the Fox-Midwesco Strand theatre, starting ——."

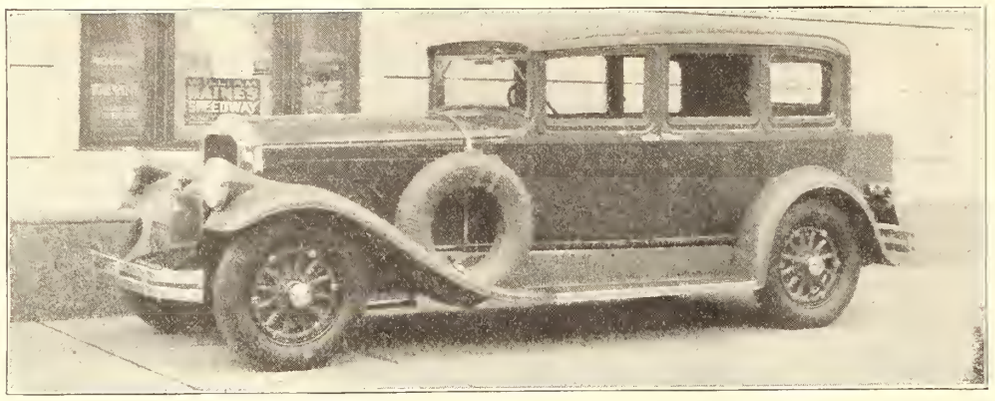
Five hundred of these bags were distributed to each of the grocers belonging to the organization a week before the picture opened. In addition a window display was arranged whereby four of the bags were partly filled with sawdust and the remainder with cocoanuts, giving the passerby the impression that the bags in the window display were filled with cocoanuts.

Hundreds of Window Cards

In addition several hundred window cards, red on yellow, measuring 22x14 inches, were displayed in connection with the window tie-ups. These cards announced "Cocoanut Week" at all I G A stores, and, in addition to advising people to trade at I G A stores, also advertised the photoplay appearing at the Strand theatre. It was estimated that through this I G A tieup the photoplay was brought to the attention of approximately 250,000 people.

Besides the I G A exploitation stunt, a tie-up also was made with twelve of the leading music stores in the city. These stores carried sheets 48x71 inches in their windows advertising the musical scores of the picture.

The entire exploitation of the picture was well handled and as a result of it, the box-office enjoyed a steady patronage during the picture's showing.



A Pierce-Arrow straight 8, equipped with a Transitone auto radio 6-tube set, is the prize that will be awarded the winner in the Warner-Stanley "Sunshine Girl" contest.

Sunshine Girl Contest Proves Big B. O. Boost to Stanley Chain

Interest in the Warner-Stanley Sunshine Girl Contest was running high as the campaign entered its final week and the contest has proved a great money maker for the circuit and for each individual theatre. Similar contests have been arranged in Pittsburgh, with eight theatres participating, and in Cleveland, Ohio, while officials of the company are watching the success of the campaign in Philadelphia before inaugurating them in New York, Baltimore and Washington.

Local merchants and civic associations have cooperated to an extent even greater than anticipated. Each of the 45 theatres participating has at least five prizes contributed by local merchants while some have as many as fifteen, in addition to the eleven grand prizes to be awarded to winners.

The first prize, a Pierce-Arrow straight 8 automobile, is equipped with a Transitone auto radio 6-tube set valued at $250. The radio is installed under the dashboard while the loudspeaker is concealed in the top of the car.

Local prizes at the various neighborhood houses include a great variety of articles, such as radio sets, fur coats, evening gowns, jewelry, orders for merchandise, permanent waves and every conceivable article of wearing apparel.

In many instances civic groups and business men's associations have taken official notice of the contest and are sponsoring banquets to the winners.

A parade of all final winners will be held on December 9th. Screen credit is given to the merchants donating prizes and their names appear in lobby displays and on trailers, while many novel tieups have been arranged.

Pay Careful Attention To Lobby Display; Don't Overdo It, Hickey Warns

Preston Langley (Duke) Hickey, exploitation representative of the Universal film exchanges, has prepared an elaborate exploitation campaign for "Show Boat" and makes the following remarks about lobby and marquise displays:

"There are few angles for consideration in advertising a motion picture, especially with theatres in the smaller cities, with a well balanced marquise or canopy ballyho and lobby display; but the value of this, obviously, depends entirely upon doing it in the correct manner. One thing should always be borne in mind when planning lobby displays. DON'T OVER DO THEM! Many exhibitors in their enthusiasm and desire to create a really effective marquise or lobby display get off on the wrong foot, with the result that their lobbies are so cluttered with unbalanced cutouts, paper and accessories, that they lose the benefit that, with a little forethought and attention to detail, might otherwise be derived.

"Owing to the fact that no two theatres are exactly alike from the standpoint of construction it is, therefore, quite beyond the limits of possibility to offer a lobby or marquise display outline that would be suitable generally. Some theatres are narrow of entrance while others are wide; some have canopies, extending to the edge of the sidewalk, some are only half way canopies, while others have none at all. Therefore, in presenting the following, the exhibitor must look at it simply as an outline or frame work and draw from it the items that, in his estimation, will be the most suitable to his own particular needs.

"In connection with the production, 'Show Boat,' some very elaborate fronts have been built. It is possible to convert the front of almost any theatre into a replica of a SHOW BOAT front. This can be built of compoboard or, more cheaply, of canvas on a frame. A front such as this, however, entails considerable expense, a great deal of work, and is suggested for use only wherein a long engagement is contemplated. Nevertheless, where the box-office is center-set in the foyer an excellent effect can be secured by converting it into a steamboat pilot house. Over the top are the words 'ALL ABOARD FOR' and on the fronting below the cash window the words 'SHOW BOAT.'"

Beauty Products Tieup Used To Boost Norma Shearer Film

A clever campaign, consisting of a variety of stunts, was used by W. Lerner, manager of the Bucklin theatre, Elkhart, Indiana, to publicize his showing of M G M's "The Last of Mrs. Cheyney." A M G M exploiteer aided Lerner. Arrangements were made with Betts Mumpeton, manufacturers of "Finesse" beauty products, to send 5,000 letters and postcards to the theatre, and they in turn to both mail and distribute them. A special window display was also arranged with the Elkhart Drug Company tying up the picture.

Window tieups were arranged with the Timmons, Elkhart and Artcraft Book Shops, three of the most exclusive books shops in town. The theatre furnished stills and photographs. Window space was also obtained in the Boston Store, Meyers Dept. Store, National Family Apparel Company store and the Templin Furniture company.

Two full pages of advertising space were allotted by the Daily News at Faribault, Minn., to Will J. Glaser, manager of the Paramount theatre, in a tieup for Harold Lloyd's "Welcome Danger," Paramount picture, which included a subscription campaign of the newspaper. That's cooperation!

Police and Firemen Are Guests of House During "Rio Rita" Run

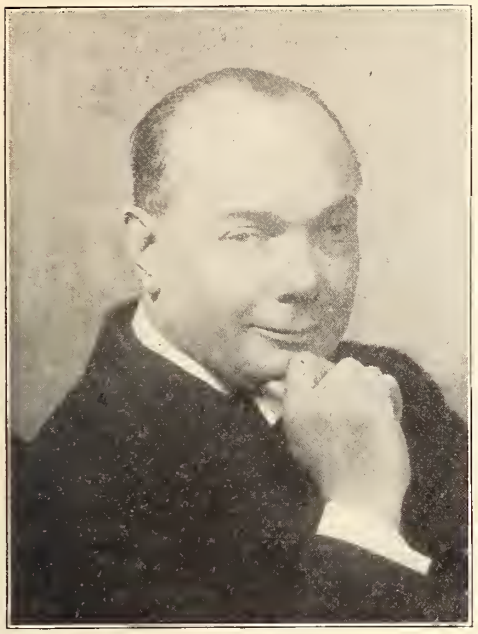
Philadelphia's firemen and policemen were guests of the *Daily News* on November 24 at special showings of "Rio Rita," which has been held over for a fifth week by popular demand at the R K O Erlanger theatre, where it has been playing to capacity houses during its run. Policemen and firemen had only to show their badges at the door and were not required to appear in uniform to gain admittance. Each member of the forces was permitted to bring one guest. Whole-hearted cooperation extended to the *Daily News* by William La Portes managing director of the theatre, and Eli M. Orowitz, national exploitation director for R K O, representing Joseph Plunkett, general manager of the company, made the special performances possible.

Invites Red-Headed Girls To Theatre as His Guests; Thanks 304 Who Attend

When the Lyric at Indianapolis, held a free reception for red-headed women at one of its shows, a total of 304 of the red-headed persuasion attended. The red-headed girls were tendered free tickets by applying in person and providing proof that they were entitled to enter. It was necessary to fill out a coupon appearing in one of the papers to obtain admittance also and the management of the theatre, following the reception mailed out to each of the 304 who attended letters of thanks for the response.

Crowned Majestic Queen

Miss Maude Betty Dickerson, 20 years old, was crowned Majestic Queen at the Ambassador theatre, St. Louis. The title was won in a city wide popularity contest conducted by the Skouras theatres interests and dealers for a popular radio. Twelve girls got into the finals at the Ambassador.



Walter Bentley is the managing director of the Elite at Nottingham, England, and a real theatre it is, with a managing director who managing-directs.

You recall our plea in the September 28 issue for photos of Walter Bentley, managing director, and Miss Nancy Bradbury, publicity manager, of the Elite theatre at Nottingham, England, at that time the latest to enlist in the House Organ Exchange. Well, here they are. Above are, in general, some of the committee of the Publicity Club of Nottingham for their Publicity Ball, and, in particular, Miss Bradbury, the demure miss at the left. Seated beside her are M. L. Daniels, chairman of the club and managing director of the United Drug Company of England, and Miss M. Vice-Ramsden, advertising manager of the company. But we ask you, if Miss Bradbury will forgive us, what theatre could help but be successful with such an attractive publicity leader as Miss Nancy?

Send House Organs To Miss Bradbury at Elite in Nottingham

You members of the House Organ Exchange are of course deluging the office of the Elite theatre at Nottingham, England, with exchange copies of your theatre publications. If any of you have forgotten, please dig in at once, because Miss Nancy Bradbury, publicity manager, writes "The Theatre" that she is "earnestly hoping to hear from hosts of American exhibitors, with copies of their house organs, and will be pleased to send an Elite Magazine to any interested member of your novel exchange."

In her letter, Miss Bradbury, whose picture appears elsewhere on this page, as does that of Walter Bentley, managing director, writes:

"Thank you very much indeed for the wonderfully encouraging notice you gave us in your edition of September 28.

"Mr. Walter Bentley, our energetic managing director, has control of the Elite, Middlesborough; the Playhouse, Folkestone, and the new Luxor, Twickenham. Our new general manager is Mr. E. Wilmot-Carlton, as you will see from the October magazine enclosed, whilst I am a lesser light, though I hope not what you might describe as 'not so bright,' and haven't had a flicker outside of Nottingham so far—which is one way of saying you'd possibly find my photograph ornamental but scarcely of interest to busy American exhibitor-men! However, here it is, together with the only available one of Mr. Bentley.

"Again thanking you for your interest, and 'The Theatre's' invaluable help and guidance."

A unanimous salute to Miss Bradbury and the Elite!

Added Patronage Gained Through Bargain Matinee

The Indiana theatre, Terre Haute, Ind., has inaugurated with good success what the management terms a bargain matinee. Patrons buying tickets at the theatre between 11:30 and 12:30 o'clock in the morning may obtain admittance at a reduction of 30 per cent of the regular price.

Booking Race at Cumberland Centers on Full Page News Ads

The sound and silent theatres of Cumberland, Md., for the first time in the history of local theatredom, are staging a booking race to see which of the theatres can do the most business with all page newspaper advertising. While the local managers of theatres have no money contest prize and no agreement with local newspapers, the result of the present race will be watched with considerable statewide interest.

Thomas Burke, Liberty theatre, who among other things was a leader in local radio theatre broadcasting, to keep a step ahead of the other bookers offers "The Cockeyed World," and two vaudeville acts: Ben Pollack and His Orchestra and John T. Murray and Vivien Oakland. Manager Burke, in announcing his program on the air, via WBTO, stated that a sell-out resulted for the midnight performance of the Sunday night show, and the picture would be retained all week.

25 Specials Advertised

Mrs. Grace Fisher, manager of the Capitol theatre, in a full page newspaper announcement, circulated statewide, offered the American air picture, "Flight," for an extended booking beginning Monday morning at 10:30. Mrs. Fisher also announced, with titles, the booking of 23 specials for future presentation, each an all-talking effort.

Manager Arthur B. Gibson, the Strand theatre, give the Cumberlanders "Two Black Crows" for an extended run. This picture in sound, compared with "The Cockeyed World," was expected to show the pulling power of both in the week contest run of gross attendance.

Doubles Attendance with Sound

The New theatre, Western Maryland Theatre Company, which recently installed a sound system, has increased its attendance 100 per cent, states the management. William Boyd in "The Flying Fool" was to entertain the Cumberlanders for two days to be followed by Ramon Novarro in "The Flying Fleet" for another two days.

Cumberland recently won space in Maryland and Eastern newssheets by being one of the cities which are 95 per cent sound. This city, besides being 95 per cent sound, is 100 per cent union theatrically, the I A T S E No. 258 recently announced.

The outcome of the present booking race in Cumberland will be viewed by theatre managers in nearby cities with interest since they may have the same attractions listed for presentation.

Stunt to Warn Patrons Of Limit Run of Film Brings Results at B. O.

One of the best campaigns seen in the Inland Empire Lewiston, Idaho, was put over by Ed Schematika, "front man" and adwriter for the Liberty theatre. Ed used the multiplication table to prove that "playing 3 shows a day, 3 days with 800 capacity only 7,200 people would be able to get in to see the 'Two Black Crows,'" and that therefore 8,900 people from the surrounding countryside would be out of luck. His catch line was "don't be one of the 8,900." It was a good stunt and brought results.

SERVICE TALKS

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

By T. O. Service

"THEY HAD TO SEE PARIS"

WHEN my old friend J. C. Jenkins and I foregather late at night over a piece of pie and a cup of coffee, as we do about once each year, and run back in memory over the pictures we have lived through in our mutual years before the screen (they gross somewhat hetter than half a century) we invariably come to rest and agreement upon an ancient Goldwyn production entitled, "Jes' Call Me Jim." We solemnly approve the superb performances of Will Rogers and Irene Rich in that excellent portrayal of plain life in America and we retrospectively applaud Clarence Badger (if I am correct in recalling him as director; if I'm not, Jaysee will so inform me) for achieving a complete narrative, inclusive of ending, without osculatory exchange on the part of the principals. We, and we are the most rabid of screen fans when we get together and quit pretending, feel ripe and mellow and happy about this picture, which we have regarded for a good while as the finest thing the screen has done. But next time we get together we'll have something new to talk about.

Next time we assemble late at night over pie and coffee, I am going to ask Jaysee what he thought of "They Had to See Paris," and I can see him now, putting down his napkin and lighting a cigar hefore leaning back in his chair to expand the topic. I can hear him thanking the modern gods of vocal cinema for hringing Mr. Rogers and Miss Rich together again, for fitting them out with a homely story thrown against a lively background, for giving us old guys a good reason for sitting through two consecutive exhihitions of a motion picture. It's been a long, long time since either of us has felt inclined to look more than once at anything in celluloid.

By this time I have indicated, I hope, that I think extremely well of "They Had to See Paris." I do indeed. I wish there might he one picture of equal and similar merit per year. I herewith loudly and persistently nominate Mr. Rogers and Miss Rich to make at least that one at least that often. I know of no one who can do this type of thing comparably well. There is but one Will Rogers and there is but one Irene Rich. Presumably they will not live forever. If this great big whirligig industry has time for nothing else, it should take time to produce a substantial series of pictures in which this couple may set down for you and me and posterity a record of their distinctly representative and overwhelmingly worthwhile types. Surely the trade owes that to a generously supporting world.

The story of "They Had to See Paris" is simplicity itself. It's the one about the rough Westerner who strikes oil and whose wife goes European, of the son and daughter who do what sons and daughters do under impetus of sudden money, and of the essential integrity of the American family unit—an item you haven't heard about in the last four or five years of film fiction. In this story these players and their company do a simple, straight joh of performing that is warming to hearts old, young or merely middle-aged. I count the hour spent in watching them my best one in the cinema during 1929.

—

"SWEETIE"

I HOPE that I am not of the majority in that Miss Nancy Carroll is still, to me, the girl of "Shop Worn Angel" and not a picture-player at all. For, if this were the majority experience, then all of Miss Carroll's subsequent pictures of necessity have been lesser than "Shop Worn Angel" and there is no progress under that circumstance. I've felt very hadly, as a matter of fact, ahout heing unable to cheer for any of her later appearances. I seem, however, to he alone in this inahility, and that is well for Miss Carroll, her employers, her associates and her productions.

I feel, thus, that "Sweetie" is not quite good enough for Nancy Carroll. I realize that it contains a great number of laughable wisecracks, a reasonahle number of singable ditties, a plot substantial enough for the general character of the picture, and Jack Oakie. It is my realization of these facts that intensifies my discontent ahout Miss Carroll. So many unimportant young ladies could have done Miss Carroll's stuff well enough, it is sheer waste to occupy her time with this musical-comedy chaff. But possibly that's none of my husiness (I often wonder just what my husiness really is, anyway).

And I suppose I can add nothing to the above that is of information to the interested. The tunes are good, the college stuff is no worse than usual, possibly a little better, and there is reason enough for a complete report devoted entirely to the singing of Helen Kane. But I have no heart for this latter, and the round little lady's boop-boop-a-dooping ability is eminently sufficient to her recommendation without further word of mine.

"SHANGHAI LADY"

THEY are saying, hereabouts, that "Shanghai Lady" is the best Chinese picture since "Dr. Wu" (or some such title) but that is faint praise. I have no sympathy with this kind of endorsement, carrying its definite limitation and omitting information. A picture, in my opinion, is good or bad and has nothing to do with any other picture hefore or after. This one is good.

Mary Nolan, the hlonde young woman who caught your eye in silent characters, catches your ear in this one with as clear, distinct and intercsting enunciation as has come across the vacant orchestra pit of any theatre I've attended. She is hright, audacious and engaging as an American girl attached, somewhat tenuously, to the staff of a Shanghai tea house (which puts it a bit mildly) and desirous of heing mistaken for a lady. James Murray is similarly competent as an American hoy who has escaped from a Chinese jail and wishes to he mistaken for a gentleman. They meet dramatically, accommodate each other as to the mistaking process, survive various adventures and attain a clinch on a hasis of complete understanding.

—

"HEARTS IN EXILE"

DOLORES COSTELLO, Grant Withers and James Kirkwood are cast as possessors of the three hearts referred to in the title. The exile in portrayal is that pre-war exile to Siberia which a Czaristic regime employed to keep political enemies in hand. I was torn, during the exhibition, between admiration for the performances of these and allied players and wonderment that the period, the locale and the atmosphere can have heen so splendidly achieved at this late date and (presumably) in this remote country.

The final portion of this production depicts the march of the exiles through the snowy wastes to Siheria as it has never heen pictured before, the life of political exiles, the *modus operandi* of the whole exile system and the domestic side of existence in the frozen wastes.

I would say that the picture is worth considerahly more than the usual admission price if considered solely on the hasis of its educational value. But it should not be so considered, for the story is unique, intimate, eloquent personal drama. The picture's combined assets assay a couple of "greats" and a "splendid." Add your own adjectives to suit and you've got "Hearts in Exile."

MUSIC AND TALENT

Public Still Wants Its Stage Acts

Loew's Rotate Music Leaders In New Policy

Plan Will Become Effective at The Paradise Theatre, Bronx, On December 14

By E. T. DAWSON

NEW YORK, Dec. 3.—A new idea in handling the musical personalities in motion picture de luxe houses will be launched by the Loew's organization starting the week of December 14, according to an announcement by E. A. Shiller, vice president of Loew's, Inc.

Instead of the master of ceremony, solo organist and symphony orchestra conductor remaining permanently at one theatre for indefinite periods, these three personalities will be routed with the stageband units from theatre to theatre, as the unit moves.

* * *

The new plan will start at the Paradise theatre, Bronx, New York, the week of December 14, with the unit, "Eton Days." Instead of Dave Schooler, Ota Gygi and Harold Ramsay master of ceremony, symphony leader and organist, respectively, remaining at their "home theatre" for that week, they will move to the Kings theatre, Brooklyn, and in their place will be the first of the "guest music masters"—Wesley Eddy, David Pestzki and Singing Bill Zuckerman, all from the King.s

The tentative arangement of groups of three "Loew Music Masters," will be put on "tour" in the following trios, traveling with the units from the Paradise, to Kings, to Valencia, Jamaica, to Pitkin, Brooklyn, to the Jersey, Jersey City, to Palace, Washington, to Century, Baltimore, to Penn, Pittsburgh, to State, Cleveland and to the Ohio, Columbus.

* * *

Trios, tentatively, are as follows:

Wesley Eddy, David Pestzki, and Singing Bill Zuckerman
Bobby Gillette, Don Felice and Wild Oscar (Lloyd Hill)
Leon Navara, Gerard Carbonara and John Gart
Ken Whitmer, George Wild and Maurice Cook
Teddy Joyce, Don Albert and Ted Meyn
Nat Nazzaro, Elias Breeskin and Dick Leibert

(*Continued on next page*)

Lou Kosloff

LOU KOSLOFF, now master of ceremony at the Oriental, Chicago, which with McVickers made early stageshow history in the motion picture theatre field, has had an enviable record in orchestral work. Formerly the conductor of the Paul Ash band, Kosloff first was assigned to the Senate theatre, Chicago, as M. C. His success there prompted Publix-B & K to assign him for rotating work, an assignment which he handled capably in such theatres as the Michigan in Detroit, the Paramount in New York, the Chicago in Chicago, and other ace houses. Lou is a violinist of exceptional ability.

Hammerstein and Romberg Arive on Coast for Warner Bros.

Oscar Hammerstein, 2nd, and Sigmund Romberg, world famous composers who have collaborated on many Broadway stage successes, have arrived in Hollywood. They have with them the completed script, lyrics and music for the first operetta written especially for the screen. This will be produced by Warner Bros. as a Vitaphone special shortly after the first of the year. No definite title has yet been given to the piece but it will go into production as soon as the Warner lot resumes activity in about eight weeks. Present plans provide for the presence of Mr. Hammerstein and Mr. Romberg at the studio throughout the entire filming of the operetta.

Tribune Survey Finds Majority In Favor of 'Em

Good Presentation Helps Despite Excellence of Motion Picture on Program

By W. S. RUSSELL

Despite what anyone may say, and regardless of what the de luxe theatres may do, the public is far from being weened away from the stageshow.

Each day *The Chicago Tribune,* in its feature, "The Inquiring Reporter," asks five persons of current interest. Recently this question was asked:

"Do you prefer movies with or without stageshows?"

* * *

Following are the replies:

Miss Sara Werner, 4304 West Adams street, bookkeeper-accountant.—I prefer the movies without stage shows. I like to see a real movie show; not having the time taken up with a miscellaneous assortment of stage shows. There are exceptions, but as a rule a display of stage "art" means nothing.

Gerald I. Turton, 2233 Sherman avenue, Evanston, salesman.—I prefer them with stage shows. The stage shows are more interesting to me than the movies, as a rule. If the stage shows are poor it takes a movie above the average run to make the evening's entertainment worth one's money.

* * *

Mrs. Violetta Beaudro, 1640 South 51st avenue, housewife.—I prefer them with the stage shows. There is diversion and pleasant contrast furnished by the stage shows many acts of which are attractive and interesting. Time and again the stage entertainment makes up for an uninteresting movie.

Ervin Mueller, 39 Gale avenue, Lake Forest, Ill., hotel proprietor.—That all depends on the stage show. Some stage shows help the entertainment, some are of some consequence, and some are only so much time wasted. In general we go to the movie theatres to see the movies, I might add that some dramas are more effective on the stage than when arranged for the screen.

Miss Sylvia Kahn, 5038 North Lawndale avenue, secretary.—I like the stage shows; many of them are pretty, clever, amusing, or otherwise entertaining and enjoyable. They offset the monotony of the movies. I like vaudeville better than I do a movie show. Good stage acts, not cheap stuff, help any movie show, however good the movie may be.

Something new about town this week and last. . . . Masters of cercmonies, Presentation and Vaudeville Acts, Organists and Song Writers, be sure you have sent in your biographical sketch for the 1930 Motion Picture Almanac. If you have not received a blank, and I am sure there are a lot of people I won't be able to see and some who have not been sent one, be sure to drop me a line care of **The Quigley Publishing Company, 407 South Dearborn Street, Chicago, Illinois,** and I will send you one by return mail. All material must be in by the first of the year. . . . Here's some good news, the Fox theatre in Atlanta will open Christmas with **Fanchon and Marco** presentations and will employ 30 musicians. . . . **Dell Lampe,** now under the direction of **Edgar Benson** played an engagement at the Pershing ballroom on the South Side one night last week and made a big hit. . . . . **Harold Pearl,** formerly an organist at the MidWest theatre is now featured as the Collegiate organist at the Virginia theatre in Champaign. . . . **Joseph McCaulcy,** Baritone, who sang in "Show Girl," "Three Musketeers," "The Music Box Revue" and other Musical hits, has been signed by United Artists and will go to the coast early in December to appear in "Bride 66" and other vehicles. . . . **Boris Morros,** general musical director for the Publix theatre corporation is in New Orleans for a limited visit with **Don Phillippini** of the Saenger theatre. Morros is making his first inspection trip in two years. . . . . **Ray Teal,** master of ceremonies at the Saenger theatre in New Orleans, will make his farewell bow on December 5. He will be succeeded by **Lou Breese.** Teal has been master of ceremonies at the Saenger longer than any of his three predecessors, one of whom **Ben Black,** played a return engagement. He will be transferred to the **East.** . . . Both parties seem to be very stubborn in the St. Louis Musicians strike but **Wally Vernon** formerly master of ceremonies at the Granada theatre now out on strike played an engagement at the Radio Keith Orpheum, Grand Opera House and in addition to doing his own act on the boards acted as master of ceremonies for the week. . . . Did you know that the first song written especially for introduction to the Public via the audible screen was "Mother, I Still Have You," composed by **Louis Silvers** for Al Jolson's first Warner Brothers Vitaphone picture, "The Jazz Singer." . . . **Dave Schooler** will return to the stage of the Capitol theatre as guest conductor of the Capitolians and master of ceremonies in "Eton Days." . . . **Fanchon and Marco** idea "Desert" will feature **Ed and Morton Beck, Four Hi-Hatters, Murill Stryker, Torney Girls and Norma Selby.** . . . **Fred Bernard** will act as master of ceremonies at the Fox Boulevard theatre for the coming two weeks. . . . **Cliff Nazzaro,** eccentric singer and dancer, will join "Gardens," Fanchon and Marco idea December 6, at Detroit. . . . **Paul Specht,** the international band impresario has joined the colony of movie artists by signing a sound film contract with George Batcheller of the Chesterfield Productions, Inc., to appear in the big independent feature picture entitled "Love at First Sight," which will be filmed in the R C A sound studios, New York City, within the next fortnight. Several of Specht's boys now appearing in his original orchestra at the Hotel Governor Clinton, New York City, whose music is currently heard over the radio on the Columbia Chain network, will also be featured in singing bits. . . . **Chaunce Haines** has been transferred to the Congress theatre and **Jean Anthony** has moved to the Crystal theatre temporarily. **Eddy Hanson** has been moved to the State theatre and **Preston Sellers** to the Uptown theatre. . . . **Art Kahn** has been presenting piano solos at the Chicago theatre for the past two weeks but has been moved to the Paradise theatre this week. . . . **Roy Rogers** has been playing an engagement at the Granada and Marbro theatre for the past two weeks. . . . **Johnny Hamp** and his **Congress Hotel Orchestra** have been booked into the Palace theatre for the coming week with **George K. Arthur, Jack Benny, and Rita Burgess Gould. Georgie Pincus,** you know, is now the proud daddy of a seven pound baby boy, the wife and baby are getting along fine but Georgie still looks a bit peaked. But it won't be long before the baby will be looking in the Herald-World for Sid Berman's Best Sellers to see if the old man is on his toes. Mrs. Pincus is now at the Grant Hospital so drop over and see her.

W. S. Russell

Pitkin Talent

Top, left: Gerard Garbonara, conductor of Loew's Grand Orchestra.

Top, right: John Gart, organist.

Lower, right: Leon Navara, master of ceremony.

(Story published in this section last week.)

Hits from "Show of Shows" Available on Many Records

Every leading manufacturer of phonograph records has released "Lady Luck" and "Singing in the Bathtub," the principal song hits from Warner Bros. Vitaphone revue, "Show of Shows" which is now playing its world premiere engagement at the Winter Garden in New York City. This is of special significance to exhibitors who plan to arrange exploitation tie-up on this production. Brunswick, Columbia, Victor, Cameo, Regal, Pathe and Velvetone are among the manufacturers whose agencies are handling these two songs. Ted Lewis who sings "Lady Luck" in the picture, is the artist who has recorded the Columbia phonograph disc.

New Songs for Winnie Lightner in "She Couldn't Say No"

Four new songs to be published by M. Witmark & Sons will be introduced by Winnie Lightner in "She Couldn't Say No," her next Vitaphone for Warner Bros. These compositions are the work of Warner Bros.' leading song team, Al Dubin and Joe Burke. They are entitled "Watching My Dreams Go By," "A Darn Fool Woman Like Me," "Bouncing the Baby Around," "Pingo Pongo" and "The Poison Kiss of That Spaniard."

Loew Rotating

(Continued from preceding page)

Bert Frohman, Bert Williams and Bill Dalton
Ted Claire, Maurice Spitalny and ———————
Dave Schooler, Ota Gygi and Huff Ramsay
Walter Roesner, ———————— *and Harold Ramsay.*

The new idea in routing the musical leaders will make it possible to create more finished orchestral features, more elaborate organ numbers and stage band novelities—as the numbers will be created for the Capitol theatre, New York and remain under the same batons for 12 weeks, instead of creating and rehearsing new numbers each week for every unit.

Hollywood Tunes

HOLLYWOOD, Dec. 3.—And now one of the boys from Tin Pan Alley has turned scenarist. Herman Ruby has joined the Vitaphone Varieties staff at Warners as a writer of stories, dialog and songs. His first film will be "Contrary Mary" which he wrote in collaboration with Sid Silvers.

* * *

When Warner's "Show of Shows" opens in New York, many directors, stars and writers will be in evidence. The latest to entrain for the brilliant affair are Herb Magidson and Michael Cleary. Ned Washington, the third member of "Three Musketeers," remains in Hollywood to supervise several songs spotted in pictures still in production.

* * *

Richard A. Whiting, composer of the music for "Japanese Sandman," "Till We Meet Again" and "Louise," has signed a new contract with Paramount.

* * *

John Boles has signed with the Victor Company to make phonograph records of the numbers he sings in Universal films. Boles has already made three records.

* * *

Abe Meyer, head of the Tiffany song staff, is plunging deep into research work for the film, "Mamba." Meyer is securing authentic East African native chants as well as the old British and German colonial melodies sung in the picture.

* * *

"We'll Build a World All Our Own" will be sung by Janet Gaynor and Charles Farrell in "Happy Days" for Fox. Ben Stoloff is directing.

* * *

The songs that Whispering Jack Smith will sing, or whisper, for the Fox film, "Hollywood Nights," are "Let's Do," "I've Got Everything but You," "Nobody Home" and "I'm Climbing Up a Rainbow." Smith is also appearing in "Happy Days."

* * *

Fifi Dorsay announced her marriage to Fred Berrens, musician and master of ceremonies in Detroit, as postponed. She admitted her engagement. Miss Dorsay blames her film career for interfering with marriage plans.

* * *

"Love Ain't Nothin' but the Blues" will have a world premiere at the Chinese theatre here when "Road Show" opens. This song has a featured spot in the film. Lou Alter is the composer. All radio and stage performers have been forbidden to use the piece until the picture is released.

* * *

Alan Crosland is directing "Song of the Flame" at First National. It is a Russian theme operetta by Harbach and Hammerstein. The music is by George Gershwin. The cast includes Alice Gentle, Noah Beery, Bernice Claire and Ivan Linow. Lavish sets showing the pomp of the old Russian royal court have been constructed and a huge atmosphere cast used.

* * *

L. Wolfe Gilbert and Abel Baer are the latest to desert Tin Pan Alley for Hollywood. The team has signed a Paramount contract for a long term.

MADAME OCTAVE

STAGE SHOWS

New Orleans *Saenger*

Week Ending November 29

Combining all the fun and excitement of the circus, but minus red lemonade and peanuts, the Publix Unit is winning unstinted praise from the patrons of this theatre in the various matinees and regular night performances, for Circus Cabaret, is one hundred per cent in quality, both in point of lavish stage settings, wardrobe and the personnel of the company.

It would be unfair to the performers to single out an individual as a headliner, and yet with that in mind the **Foster Girls** who comprise the chorus (and the chorus is always placed at the bottom of the list by the publicity writer when he prepares his advertising copy for some unknown reason), are entitled to special notice. The ladies are carefully drilled in their respective marches and drills, and with the most magnificent wardrobe present a sight seldom seen in a Publix theatre. As a finale the girls climb dangling ropes to trapezes and perform rhythmic stunts thereon to music of the stage band under the direction of **Ray Teal**—circus music mind you, that you and I played hookey from school to listen to, and interviewed dad in the wood shed later on.

At the rise of the curtain a tinsel sheet of paper covers the entire stage through which are seen vague shadowy forms, and to the average eye indeterminable whether animate or inanimate, till at last a chord from the orchestra—snap goes the paper and sixteen maidens emerge therefrom, carrying the observer back to the tales of the Arabian Nights, so sudden in the transformation.

Then come again the haunting tunes of the bygone days, the swinging melody of the white tops and show is on. And such a show—a melody of color, shapely girls with complexions like those of the old red school house (many theatrical papers tell you how to procure it in their advertising columns at steen cents a box, sample for stamps).

Walzer and Dyer, a he and she, entertain with vocal selections and fancy dance steps, artistic and refined which elicited applause which was really well deserved.

Again the girls, this time with a change of wardrobe more elaborate than their first appearance, season, though their work was done on skates. The advertising man did them an injustice, for they were as neat a team of acrobats as seen here in many a season, though their work was done on skates. The boys were handsomely costumed and did what can be termed excellent work.

Walter and Betty, lady and gent, were all that could be desired, except that their act could be lengthened considerably without tiring an audience.

Vera Van, a singer and the mistress of ceremonies at the finale, sang twice in the act, but steadfastly refused an encore despite the fact that many a pair of dainty gloves were in dire need of repairs at the close of the performance.

Ray Teal, and the stage band uniformed as "band boys"—not Ray as he wore an immaculate suit of white, discoursed much better music than you would imagine at the first glance at their "glad rags," which bears out the old saying—never judge a man by the clothes his wife wears for he may have to pay cash for his, while the weaker end of the firm may have simply said "charge it."

Don Philippini and **Wesley Lord,** perfected an organ-orchestra arrangement of selections from the operetta "The Chocolate Soldier."

"The Mighty," feature film is underlined for the coming week.

Dallas *Majestic*

Week Ending November 9

The Dallas Majestic checked off another good week and the entire show was well received and played to good houses throughout the week. The exceptionally good publicity that John H. Thoma is dishing out to "Dallasites" is certainly showing returns in a substantial way.

"Big Time," a Fox all-talkie featuring Lee Tracy, Mae Clark and Daphne Pollard was the screen attraction and the locale of the picture was behind the scenes of small and Big Time Vaudeville theatres and scenes in Hollywood Studio.

Billy Potter offers a comedy knock-a-bout pantomime ably assisted by two men on the comedy props and the audience responded to the series of tumbles which were well done. This act was entirely removed from the lukewarm comedy tumbling acts and required some real work.

The **Murray Sisters** offered one of those stereotyped two girl Harmony Teams warbling ancient pop numbers which were only fairly well received. One girl on uke and the act as a whole was pleasing but would be classed as a deucer.

Chisholm & Green offered a comedy sketch of two newly-weds honeymooning in a far north cabin. The situation is a bit elongated and nonsensical. It drags in spots and Miss Breen is a bit too cock-sure in this one and her draw-some voice is sort of boresome. If the two of them would snap into it and pep up, their various interpolated comedy punches would get them somewhere. The act is slow entertainment but seemed to please fairly well.

Besser & Balfour offered a comic act that more than pleased the patrons and the applause was deserved as the act moved fast and was very entertaining. Besser is a burlesquing comic with plenty of tomfoolery and he grabbed plenty of snickers and belly laughs, and the act had plenty of hokey gab that clinched. Miss Balfour is a good foil and fed it to Besser fast and the audience responded to the chatter and nonsensities galore. There was also a bit of nut song with pantodance and this went over big with the audience. The act as a whole was well received.

Chorus Ladies presented a gang of quite snappy girls in fast moving routine numbers with **Lou Melan** on M. C. business. The act is nicely costumed and the set very novel. Various numbers run off pleasingly and make it a fair entertaining offering. **Corrine Marsh** heads the cast and her outstanding number is the Fan Dance which is executed very gracefully and is comprised of high kicks, back bends and acrobatics. This number is spotted wrong and should be farther down as it is practically the only number of Miss Marsh's that is decent for the vodvil stage. She does a Diggy Do Shimmy for finish which is rather disgusting and is more like an alley number and it kills the niceties that precede it. Other numbers in act by various specialty people are received nicely and one little Miss of "hot sockety" type in song and strutting with tap offering, has plenty of pep and sells her stuff very nicely. Two girls on saxophone and one girl on piano and in toe are well received and another on high kicks and splits gets her audience. Miss Marsh tries to be versatile so warbles with Lou Melan with finish of rhythm leg balancing dance. The act as a whole was well received and proved entertaining.

Atlantic City *Earle*

Week Ending November 29

The presentation offering at this house this week is entitled, "High Steppers" and features the popular **Benny Ross** as master of ceremonies.

It is one of those peppy, jazzy stage-shows, that is intermingled with enough classical music to satisfy the most discriminating audience.

The **Earle Dancing Ensemble,** headed by **Betty Schofield** open this show with a snappy "high-stepping" dance routine which started the show off with a lot of speed. Ross then introduced **The Carr Family,** (Father, Mother and Daughter) who offered clog dancing as it should be done. Jean first offered a bit of clog dancing that was well done, and then introduced her Mother, who really is the hit of this act. Mrs. Carr executed some very difficult clog steps with the utmost in ease and gracefulness. Mr. Carr then followed with his routine of difficult steps, for the finish all three offered a pleasing routine, which received a very fine response from the audience. Ross then announced a special arrangement of "Copenhagen" which his band played in a fine manner, and to a good reception.

Bobby Randall followed with a lot of sure-fire gags that had the house roaring its approval. Then, with

(Continued on next page)

"THE PRIDE OF THE REGIMENT"

DORIS ROCHE

Featured in JACK PARTINGTON'S

"OVER THE TOP"

PUBLIX UNIT and *PARAMOUNT VITAPHONE SHORT FEATURE*

WEEK OF DEC. 7—CAPITOL, DES MOINES, IA.
WEEK OF DEC. 14—PALACE, DALLAS, TEX.

DIRECTION—WM. MORRIS AGENCY

"YOU CAN'T GO WRONG WITH ANY 'FEIST' SONG"

The Waltz Hit Of The World!
"LOVE ME"

With This One—Everybody Seems To Be
"SATISFIED"

One of the substantial Hits of the Year!
"VAGABOND LOVER"

THE NEW WALTZ HIT FROM "RIO RITA"!
"YOU'RE ALWAYS IN MY ARMS"

Guy Lombardo's Novelty Ballad!
"MY VICTORY"
(WAS CONQUERING YOUR HEART)

RUDY VALLEE PICKS THIS ONE!
"LOVE MADE A GYPSY OUT OF ME"

JESSE CRAWFORD'S ORGAN FEATURE
"UNDER THE SPELL OF THE ROSES"

LITTLE JACK LITTLES BIG BALLAD HIT!
"THE CHURCH UP ON THE HILL"

COUNT YOURSELF IN ON THIS ONE—ITS GOOD!
"WHEN YOU'RE COUNTING THE STARS ALONE"

The FOX TROT HIT FROM "RIO RITA"!
"SWEETHEART, WE NEED EACH OTHER"

THEME SONG of "WOMAN TO WOMAN" featuring BETTY COMPSON
"SUNSHINE of MY HEART"

RUBE BLOOMS DESCRIPTIVE MASTERPIECE!
"SONG of the BAYOU"

LEO. FEIST INC.
231 W. 40th ST.,
NEW YORK CITY

STAGE SHOWS

(Continued from preceding page)

the aid of Ross, he gave a few impersonations which gained him a fine hand.

"Painting the Clouds With Sunshine" was used as the production number. As Ross sang this number, the Dancing Ensemble seemed to float around amid clouds. A specialty by **"Babs" McCullen,** one of the ensemble was very well done and received a fine hand, as was Ross, for his fine singing.

Ross next introduced **Coscia and Verdi,** who offer a musical act, in which Coscia plays the straight part and Verdi the comedian. Verdi's odd and laughable antics had the audience in a very gay mood. Even when playing a beautiful number (which they really can do, when they care to) Verdi made a few funny moves and the audience burst out laughing. They earned an encore and could have had more, but they begged off.

Benny Ross then announced his own specialty, which as he explained was a popular request of the song he sang the opening week of the stage-band policy at this house. This number was "Little Pal." From the applause that followed Ross' very fine singing of this number, it seemed that everyone at that show requested the number. He was forced to do another chorus and finally had to beg off and go immediately into the finale, of a snappy, jazz routine by the ensemble.

Milwaukee *Wisconsin*

Week Ending November 29

As a sort of prelude to Fanchon & Marco's "Gardens" Idea this week, the Joyboys under the direction of **Frankie Jenks,** offer Victor Herbert's selection "The Fortune Teller" from the pit.

Before a garden setting, the chorus of 16 American Beauties dressed in white offer a pretty dance selection augmented by toe dancing by six members of the chorus and vocal selection by **Vina Zolle,** late prima donna of "Topsy & Eva."

Moffa & Mae present a delight costume dance in connection with the first number by the chorus. The entire arrangement is very prettily done and staged.

Louise & Mitchell do the heavy stuff for the unit this week, which includes a number of clever acrobatic stunts which draw good applause.

An individual rope dance by the sixteen members of the chorus attired in pink and green costumes is followed by some very neat soft shoe dancing by the **Three Slate Brothers.** These boys surely know their stuff and are the big guns of this week's stage show as far as the audience is concerned.

The grand finale is a galaxy of color and summery atmosphere with part of the chorus seated astride swings and the rest riding a snow white swan which floats unto the stage.

San Antonio *Texas*

Week Ending November 28

"Roof Garden Revels," is the name of the New York Publix stage show presentation unit at the Texas Theatre for this week, in which **"Vic" Insirilo** and his **Melody Boys** appear, featuring **Ralph Whitehead,** comedian; **Gil Lamb,** dancer; **Bennett and Clark,** tap dance artistes; **Josephine Davis** comedienne, and the **Gluck Sorel Girls** completes the roster.

Other features on this week's attraction includes the following: **Ernest Hauser** and the Texas grand symphony orchestra rendering their ever entertaining and pleasing musical numbers; **L. Earl Abel** at the mighty voiced Texas Robert Morton organ playing the latest hits from musicland including song slides and several short novelty numbers, that always goes over well with the patrons.

The Paramount Sound Newsreel, a funny two-reel comedy and the outloudie melodrama of gunmen and gangsters, "The Mighty," rounds out another wonderful bill at the Texas Theatre.

On the screen next week will be seen Greta Garbo in "The Kiss," and a surprise anniversary stage show is to be the featured topic for that week.

Portland *Fox Broadway*

Week Ending November 27

The Fanchon & Marco "Types" idea takes rank as another topnotch idea, principally on account of the zest with which the bulk of it is put across by the 16 husky yet beautiful girls who march up and down the high steps a couple of thousand times at each performance. Also all of the specialists who depict the Pony Boy girl, an Egyptian number, an Oriental fantasy, a flapper type and a dozen others all peppy and vivacious and each in costumes of rare selection.

Just for the week the **Trado Twins** supplanted **Sam Jack Kaufman,** acting as masters of ceremony, and gave some snappy introductions.

Miss Carlena Diamond, a harpist, offered several popular numbers in a pleasing manner. Ending the act with a military drill the girls proved expert drummers and scored heavily, their parade being a delight.

On the screen good entertainment, "Dynamite" and Roy Devanet contributed his share for heavy patronage.

San Antonio *Majestic*

Week Ending November 29

The vaudeville bill at the New Greater Majestic Theatre this week brings back the Alamo City's own favorite, **Don Galvan,** "The Spanish Banjo Boy," who makes his instrument talk, received a nice hand from the audience.

A comedy act entitled "The Cowboy and the Girl," headlines the show, features Evans and Mayer, two clever funsters, made a big hit.

"Ah—I'll Show You," with **Lubin Lowry** and **Andre** present a comical classic, which is well received by the patrons.

Murdock and Mayo, a couple of light nimble-footed dancers share an equal part of the honors on the new program.

The William Fox Movietone feature picture, "Married in Hollywood," with an all star cast of characters is the screen attraction. An extra added attraction for the two evening shows are the "Three Texas Rangers," a novelty rube short.

Aesop's Fables, Fox talking news, an organ number on the Robert Morton by **Vernon Geyer** and **Eddie Sauer** and his Majestic Music Makers offer a pleasing overture.

Saturday morning the Greater Majestic Booster club had a special Santa Claus and Santa son morning matinee which brought out hundreds of kids and proved that this house is very popular with the youngsters.

Cumberland *Maryland*

Week Ending November 28

The Mellinger Brothers, managers of the Maryland theatre, after considerable effort on the part of the booking manager, have secured for the Cumberlanders the first all star Broadway production, the "Temptations of 1930."

The "Temptations of 1930" is headed by the much press agented Peaches Browning, the Cinderella Girl, who came into the limelight some time ago.

John Bowers and Margaret de la Motte of picture fame are featured with the revue.

The **Klein Brothers** of the Passing Show, **Mae Dawson's Steel Pier Girls,** the **Three Jests** of RKO vaudeville fame, **Donison and Evol, Adolfo Giron and his Victor Recording Orchestra** (12 pieces) and **Drena Beach Syncopation Dancers** are the supporting members of the 50-person cast of the show.

Mellinger Brothers offer this remarkable attraction beginning Monday, December 2 at $2.50 top.

Marshall Walker and his Whiz Bang Revue continue for the remainder of this week.

Kansas City *Pantages*

Week Ending November 21

A girl band from Minneapolis, billed as **Mildred Couch and Her Rosebud Girls,** headlined the five acts at the Pantages this week. The band consists of 10 girls who seem to have mastered their brass instruments pretty well, although there is an atmosphere of amateurism running through the act. Mildred Couch, herself, leads the players and holds a banjo which she doesn't play.

Billy "Swede" Hall & Co. presents an act in which Hall impersonates a Swedish maid in a hotel and manages to pull a number of laughs. The act is built around a few gags and wiscracks and runs along smoothly. A fire extinguisher which gives forth hooch comes in for its share of the applause.

Dave Williams is a monologist who also sings a song or two. Some of his jokes are a trifle shady—at least one—but he seemed to entertain the patrons.

Georgia Hall does a single, singing some popular airs, a blues number and Kipling's "Road to Mandalay," and registered favorably.

Tate's Dogs perform some clever tricks, with Tate dressed as a circus clown. This act is one that will delight the kids.

Jersey City *Jersey City*

Week Ending November 29

This week's show opens with an overture by the Grand orchestra, called "Novelette." The orchestra are seated in their regular places in the pit, and are directed by **Don Albert,** not from the pit but from a special film on the screen. This in itself is very novel and was commented on and highly praised by the audience, as was the fine playing by the orchestra.

The stage presentation, "Pastels," an **Arthur Knorr** production, opens to a full stage setting, done in beautiful pastel shaded, and plaited material that resembled silk. The **Chester Hale Girls,** headed by **Nina Oginska** open with a well done old-fashioned dance routine as the lid of an enormous pastel colored box, rose, disclosing the band seated inside of it.

Ted Joyce, the new master of ceremonies, who is becoming quite popular here, enters to a very fine hand and announces that his band will offer their own special arrangement of "Collegiate Sam," a fast, peppy number. Teddy dons a whoopie hat, as do the entire orchestra and then first **Joyce and then Wesley Boynton** and the boys sing parts of the number as they play. This is very well done and receives a very fine reception. Teddy next introduces **Buddy Raymond,** a young boy, who really is a second **Al Jolson.** Buddy sang "Singin' in the Rain" and "Little Pal" to a reception from the audience that earned him an encore. His encore was a difficult and extremely well done tap routine, which earned him another very fine hand. Nina Oginska and the ballet next offer a "Novelette" dance routine, which was only pleasing for Nina's fine dancing.

Wesley Boynton, one of the boys in the band, next beautifully sings, "Blue Moon" as Joyce and three of the boys play a "uke" accompaniment. During Wesley's second chorus, Teddy Joyce does one of his very good eccentric dances, to a fine hand.

Joyce then introduces **Milo,** who first sings in a fine soprano voice from the wings. (His voice gave everyone the impression that they would see a lady.)

"THE TAPPING FLAPPER AND THE TWISTING FLIPPER"
PAUL and FERRAL
IN
PUBLIX "RADIO ROMANCE" UNIT
WEEK OF DEC. 7—DENVER, DENVER WEEK OF DEC. 14—PARAMOUNT, OMAHA
FORMERLY WITH SHUBERT'S "NIGHT IN SPAIN" - "NIGHT IN VENICE"
THANX TO WM. MORRIS

ADOLPH GOEBEL
Featuring
ORIGINAL MICROPHONE ORGAN NOVELTIES
AT THE MIGHTY ROBERT MORTON ORGAN
LOEW'S THEATRE, YONKERS, N. Y.

When he did enter the stage, the audience were dumbfounded, because Milo was a tramp. He started with a comedy dialog and then offered his imitations of birds, animals, boat and train whistles, etc. His imitations are most realistic and cleverly done and received a very fine hand from the audience. He closed with some good whistling of "The Mocking Bird," in which he interpolated bird calls. Joyce and Boynton then sing, "I Love but You" as Nina Oginska does a graceful toe routine, and is followed by Caperton and Biddle, who offer a very difficult and well performed adagio routine as the Chester Hale girls, in beautiful costume enter for the finale.

New York *Paramount*

Week Ending November 28

The Boris Petroff production, "Novelties" offers a bright, interesting and well cast program this week. A novel song and dance routine by the **Gamby-Hale Girls**, who appear to be seated on large platters, carried by dummies, opens the program and then introduce **Schichtl Marionettes.** Mr. Schichtl's marionettes do everything imaginable, but talk. This act received very good applause from the audience.

Boyce Combe, English comedian, next offered his inimitable "sneezing" story of "Kissing Cup" which had the audience in a continual uproar and which earned Boyce an exceedingly fine reception. The main curtain parts, disclosing Vallee's Connecticut Yankees seated between two sets of stairs, down which the Gamby-Hale girls enter stage and offer a well done toe-tap routine, which serves to introduce **Anna Chang,** who enters via a Ricksha and sings, in her pleasing manner, "He's So Unusual" and "Forgive and Forget" to a very fine hand.

The Two Black Dots, colored boys, follow with a routine of tap dancing and skipping a rope while dancing that was extremely good and gains them a good reception. Two girls, dressed as pages, enter and announce that **Rudy Vallee** would sing to the audience, through two radios on either side of the stage. Vallee's voice is heard singing the theme song, "A Little Kiss Each Morning" of his latest feature picture, "The Vagabond Lover." At the finish of this, Vallee makes his appearance, to a fine reception, and plays a second chorus of this number on his saxophone, following it with another vocal chorus. His second and last song is, "That's When I Found I Loved You." Rudy's crooning voice has gained him much popularity and always a wonderful reception from his audiences. Vallee then cleverly introduced **Gene Sheldon,** who pleased the audience very much with his "dumbness," dancing and banjo playing. Gene closes his act with a wonderful banjo interpretation of a train and train whistle and then "Alabama Bound" which he plays very well, and which earns him an encore of a boob dance that has the audience hysterical with laughter.

Anna Chang, enters and sings a special number called, "Novelty" as the stairs move to center of stage, cover the band and light as Anna, Boyce and Vallee stand on them. The ballet in beautiful costume enter, also for the finale and form the usual pretty picture.

Kansas City *Midland*

Week Ending November 29

The Midland began its new policy this week of combined stage and scren offerings. In addition to the feature and short subjects, five acts of vaudeville were presented. The vaudevile was headlined by **Gracella and Theadore** in a musical and dancing act which was opened by the transformation of Gracella from mermaid to human. The main part of the performance is dancing by Gracella and her partner, rounded out by the work of a mixed quartette. The act was well received by the audience.

Millard and Marlin are a comedy team with a collegiate background. They do some singing and a great deal of talking and are not any too effective.

The **Six Rockets** are girl balancers who climb up and down ladders and pose in all sorts of difficult positions. They did not get an unusual amount of applause.

Bozell and Dalla are Italian comedians. One of them works from the audience and creates more laughs than all the rest of the act put together.

La. Bella Pola is a trained baboon in an unusual act. Pola does the Charleston and the Varsity Drag in a highly amusing manner, and plays the pipe organ besides. A very fine animal act.

Pittsburgh *Enright*

Week Ending November 29

The stage offering this week is entitled "Thanksgiving Jubilee" and proves to be good entertainment. The opening chorus with half of the girls garbed as Puritan men and the other half as Pilgrim maidens is a pretty graceful dance ensemble.

Gordon and Marley, two girls, do a burlesque toe dance which is extremely clever and funny. They should be a knockout hit on any bill. They were here!

Sylvia Froos, "blues" singer who has been at the Stanley theatre three weeks, is now here for a stay. She puts her songs over well.

McLellan and Sarah, with an unbilled partner, put on a fair comedy act, with the unbilled partner stealing the show. On the night we reviewed the act, McLellan showed poor taste by criticizing a current attraction at a competitor's house.

The production number was a big hit. "Singing in the Rain" was the song, duetted by **Jay Mills,** m. c., and Miss Froos. The spotlight with the aid of a silver-ribboned drop put over a good rain effect, while the chorus went through their steps garbed in yellow slickers and hats.

Jay Mills, incidentally, was a right busy m. c. After putting the band through a dandy rendition of "Ain't Misbehavin,'" he sang, danced, played violin and piano.

Jay and Milton Slosser, guest organist, sang and played two of their most recent compositions, "I Can't Forget You're Still My Sweetheart" and "Virginia." The former has been accepted by Warners as theme song for a forthcoming Dolores Costello film, Jay's most recent song hit is "Every Day Away From You."

San Francisco *Fox*

Week Ending November 28

This is laff wek at the Fox, although the billboards do not designate it as such. **Stan Laurel** and **Oliver Hardy,** the stumbling Romeos of comedy alley, are present in person, as well as in the really funny audien, "They Go Boom," and there is a lot of fun mixed up in Fanchon & Marco's "Baby Songs" Idea.

The show opens selately enough with the concert orchestra, directed by **Rube Wolf,** offering "Slaviche Rhapsody." For the first time since the opening of the house the vocal chorus is not on hand, but the organ helps take its place.

When the curtain goes up on the stage act a nursery scene is revealed, with a huge cradle, building blocks and toys, with Rube, in white baby bonnet and dress, directing the orchestra from a large hobby horse. The generously-proportioned **Rose Valyda,** who has appeared here before, acts as mother for the large family of Fanchon & Marco girls and croons baby songs, with the babies joining in the chorus in piping voices. When Rube tires of his hobby horse and cries to be taken down, Rose lifts him from his charger as though he was of cork. Before leaving, the girls offer a novel act with large rubber balls, bouncing them in unison and going through difficult drills without losing a bounce.

Miller and Marx present some new ideas in tap dancing that win them a lot of applause and twenty-eight girls offer a lovely ballet before a silver curtain.

Rube comes and introduces **George Sisseni,** a local expressman, who made his stage debut here a few weeks ago and who sings "Lonely Troubadour." At the conclusion of the song Rube plays the air on the mellophone. This is followed by the appearance of Rose Valyda who sings "When My Dreams Come True," displaying her double voice to good advantage.

A quaint stork dance is the next number, with twelve girls appearing as storks, each bearing a baby in its large bill. The arrangement is such that the head of the girl becomes the head of the baby the bird is bearing and diminutive arms and legs add to the illusion. The storks sing the song about this being the day they give babies away with a half a pound of tea and the babies respond as babies are supposed to do.

Rube introduces **James Parrott,** director of Laurel and Hardy in Hal Roach productions and then the funny team of rough-necks comes on. Theirs is an act of characteristic slap-stick stuff and it is not long before they are tearing each other's clothes until they soon have the minimum allowed by law. Their director comes in for attention and in a twinkling his tuxedo is ripped into shreds. A man in the audience objects and is hauled up on the stage and transformed into a scarecrow. Rube thinks they have gone a little too far and when Laurel and Hardy have finished with him he has nothing on but a union suit and is compelled to finish his directing in a dressing gown.

Yes, Laurel and Hardy are a riot and must give employment to a lot of tailors, figuring four shows a day and five outfits ruined at every show. When they go off the stage show comes to en end, because they stop it.

MLLE.

LA PIERRE

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

BEST SELLERS
Week Ending November 30th

No. 1

"Tip Toe Thru the Tulips"—(M. Witmark & Sons).

No. 2

"Painting the Clouds With Sunshine"—(M. Witmark & Sons).

No. 3

"Singing in the Rain"—(Robbins Music Corp.).

No. 4

"Love Me"—(Leo Feist).
"Satisfied"—(Leo Feist).

No. 5

"Love (Your Spell Is Everywhere)"—(Irving Berlin).
"If I Had a Talking Picture of You"—(De Sylva, Brown & Henderson).
"Piccolo Pete"—(Jenkins).

No. 6

"Through"—(Donaldson, Douglas & Gumble).
"All That I'm Asking Is Sympathy"—(Joe Morris).
"Sunnyside Up"—(De Sylva, Brown & Henderson.)
"Rio Rita"—(Leo Feist).
"Can't We Be Friends"—(Harms).
"Am I Blue"—(M. Witmark & Sons).
"Pagan Love Song"—(Robbins Music Corp.).
"Marianne"—(De Sylva, Brown & Henderson).
"Orange Blossom Time"—(Robbins Music Corp.).
"Lovable and Sweet"—(Harms).
"Moanin' Low"—(Harms).
"Lonely Troubadour"—(Santly Bros.).

"PERFECT SONG"—(Chappel Harms Inc.) This number has been the theme song of the Pepsodent Hour, featuring Amos & Andy. They have created enough demand to force the publisher to issue copies. It's a beautiful song and with the consistent pounding this combination can give, it ought to sell big. Words by Clarence Lucas, music by Joseph Carl Breil.

* * *

"MY FATE IS IN YOUR HANDS"—(Santly Bros. Inc.) This number has a powerful lyric. Written as a love theme the title tells its story with plenty of force. Great as a singing number with a suitable melody. Lyric by Andy Razaf, music by Thomas Waller.

* * *

"I DON'T WANT YOUR KISSES"—(Robbins Music Corp.) The theme song of the new Metro picture that opened in Chicago this week. The picture is about College life and is very appropriate at this time. This number is a clever little fox trot. By Fred Fisher and Martin Broons.

* * *

"DEEP IN THE ARMS OF LOVE"—(George & Arthur Piantadosi) A beautiful song of the better class. Is getting a big orchestra plug on the air and should develop into a good seller. Words and music by Lou Davis and Roy Ingraham.

* * *

"TAIN'T NO SIN (To Dance Around In Your Bones)"—Donaldson, Douglas & Gumble) A hot tune by this great melody writer. The lyric too is plenty hot and different besides. Will make a great orchestra number and has plenty of commercial value. Words by Edgar Leslie, music by Walter Donaldson.

* * *

"DON'T GET COLLEGIATE"—(Irving Berlin Inc.) In these football days we must expect plenty of college songs. The lyrics and melody are both snappy. Words by Chas. Tobias and Steve Nelson, music by Peter De Rose.

Sid Bermann.

ORGAN SOLOS

Eddie Meikel (Chicago Harding) offered to his organ club a collegiate songfest that was appropriate and well taken to by the audience. The audience were asked to pick their all-star team and was to be decided by the volume of their voices. Each college song was flashed upon the screen, first Illinois, then Chicago, Northwestern, Yale and a few others, with gag slides between each song. Notre Dame, as in every case, was used as the concluding college song, no matter in what section of the city Notre Dame seems to have the most rooters and they really burst forth in this case with plenty of volume. Eddie then used "Satisfied" as the closing number for the solo and was forced to take an encore, which is not unusual, for Eddie has one of the most if not the best organized organ clubs in the United States. He recently celebrated his 5,000th performance at the Harding theatre.

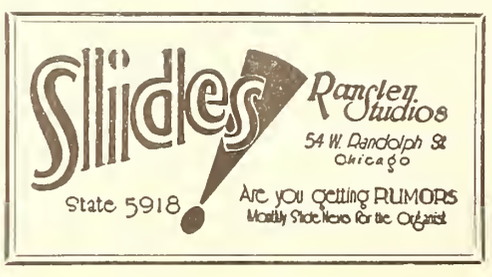
Jean Anthony (Chicago Crystal) with his original Vocaltone and "mike" rendered "Believe It or Not" as his organ presentation for the patrons' approval last week. The solo opened with Jean announcing over the "mike" and introducing himself as the gloom chaser. He announces the first song, "When My Dreams Come True," in which the audience join him in the songfest. Between songs Jean talks his gags over the "mike" and in the meantime has a slide flashed on the screen depicting a radio station or antenna. After announcing two songs, "By the Way" and "Miss You," he sang "Feeling the Way I Do," which was something new to this audience and was received very well. He closed his solo with "My Song of the Nile" and had to encore with "Vagabond Lover." At this pace it should not be long before one will hear a lot more of Jean.

Ted Meyn (Loew's Jersey, Jersey City N. J.) guest organist at this house, offered a very well played and pleasing organ concert for the patrons, here. Meyn's solo included a selection of operatic, popular and low-down, hot, nigger blues, and proved highly pleasing to the entire audience. His first number, "Selections from Rigoletto" was beautifully done and received a fine hand. He then played a pretty popular number called, "Just You—Just Me," and closed with a "hot" arrangement of "St. Louis Blues," which he played in a pleasing manner.

Fred Kinsley (New York Hippodrome) offered a straight spot-light solo which he called, "Musical Etchings." This is quite different from what he has featured since his return to the "Hip" and the audience showed their appreciation of his masterly playing by giving him a very fine ovation. Kinsley chose Rachmaninoff's "Prelude in C Sharp Minor" as his featured number and played it in a manner that had the audience spellbound.

Russ Kershner (Pottsville, Penna., Capitol) used for his organ presentation this week a unique and timely set of slides titled, "The Melody Stock Market." In the role of Broker, Kershner offered his customers (audience) gilt-edge song stocks, assuring them that, "the only margin you put up is your Voice and I guarantee you won't lose that!" Chorus sets of the following numbers were used: "When the Real Thing Comes Your Way," "If I Can't Have You," "I'll Close My Eyes to the Rest of the World," and "By the Way."

Adolph Goebel (Loew's Yonkers N. Y.) offered another of his popular songs fests, which was called, "Wanted, Talent for the Talkies." Opening with a popular selection, "Here We Are," Goebel then, orally, via mic. announced that he was appointed by some picture company to select talent from his audience. With the assistance of an usher, Goebel endeavored to have persons in the audience sing into a "Mic" which the usher carried around the house. A few people, especially one man, sang very well. Goebel then had the entire audience sing the following songs;—"Here We Are," "If I Had You," "My Song of the Nile," "He's So Unusual," "Precious Little Thing Called Love" and "Louise." The embarrassment that Goebel caused some of the audience, when he asked them to sing individually, was lost when all were to sing, as every one responded and gave Goebel a very fine reception.



Hello, Everybody—Again, I must remind you all to send in for your questionnaires, if you have not already received them, for **The Motion Picture Almanac**, which will be published by this organization, The Quigley Publishing Co., the latter part of December. . . . If you care to have your firm's history listed, it will be necessary to have your co-operation. . . . Drop a line to our office that is nearest to you.

* * *

M. Witmark and Sons are soon to move into their new professional offices in the Cunningham Bldg., at 52nd and Broadway, N. Y. C. Ten thousand square feet will be given over for the convenience of the profession and after completion, these offices are to be the most beautiful and spacious in the world. There will be 15 piano rooms, a special band room, and a radio and concert bureau department, the last three, of which, will be in innovation in the music business.

* * *

Friends of **Leo Diston**, formerly with **M. Witmark and Sons**, will be interested to learn that he has connected with **Mills Music, Inc.**, in the capacity of Special Service Manager. He will continue keeping in close contact with out-of-town bands, orchestras and singers, in addition to local leaders and radio artists. Diston should prove a valuable associate to Saul Klein, the firm's Band and Orchestra Manager.

* * *

The **Paramount-Publix** hour, over the **Columbia** network of 53 stations, featuring **Paul Ash and His Gang**, featured about ten numbers of the firms of, **Remick, Robbins, Milton Weil, Harms, Mills, etc. Paul Small, Dorothea Adams** and **Williard Andelin** were the featured vocalists.

* * *

Vaughn De Leath will sing **Santly Bros.'** latest numbers, "My Fate Is in Your Hands" and "Beside an Open Fireplace" in the "Voice of Firestone" hour, over station WEAF, next Monday, listen in and hear these sweet tunes. **Thomas Waller** and **Andy Razof** are the writers of the first number and **Paul Denniker** and **Will Osborne**, the writers of the second.

* * *

After a speedy trip to Hollywood where he completed the selection of songs for Rudy Vallee's initial feature picture, "The Vagabond Lover" for R K O, in the interests of **Harms, Inc., Will Rockwell** is back in town working on the stupendous Harms Catalog. Mr. Rockwell selected the score for this picture, in conjunction with **Rudy Vallee**, himself. This picture contains one of the greatest assortment of numbers ever included in any one picture. . . . The theme song of this Vallee film, "A Little Kiss Each Morning," by **Harry Woods**, although only a few weeks old is already on its way to becoming a positive sensation. . . . "I Love You, Believe Me, I Love You" and "I'll Be Reminded of You" are the other lovely numbers synchronized in this picture.

* * *

Robbins Music Corporation's "Hollywood Revue" songs have been extensively recorded by the major phonograph companies, according to a statement made by the general manager, **Jack Bregeman**, of this company. Bregeman informed me that for Victor, "Singin' in the Rain" was recorded by the **Rounders, Johnny Marvin, Jesse Crawford** and **Gus Arnheim and His Orchestra. Johnny Marvin** and **Nat Shilkret** and their orchestras, recorded "Your Mother and Mine." The latter combination also made "Nobody But You," while **Fred Waring and His Orchestra** and **Johnny Marvin** were responsible for the excellent recordings on "Orange Blossom Time." A disc of "Gotta Feelin' for You" and "Low Down Rhythm" is the work of the combination styled "The High Hatters" . . . . Columbia recordings follow:—"Orange Blossom Time" and "Your Mother and Mine," by **Paul Whiteman and His Orchestra**; "Singin' in the Rain" and "Nobody but You," by **Fred Rich and His Orchestra**; "Gotta Feelin' for You" and " Low Down Rhythm," by **The Seven Hot Air Men**; "Singin' in the Rain" and "Orange Blossom Time," vocal records by Cliff (Ukulele Ike) Edwards; "Your Mother and Mine," sung by **Charles Hamp**, and a medley of songs by **Ben Selvin and His Orchestra.**

E. T. Dawson

QUICK REFERENCE PICTURE CHART

Amkino

FLAMES ON THE VOLGA, or Bulat Batyr: Anna Wozjik, Yaroslavtsev. (L) 7000f. (R) Mar. 30, 1929.
GENERAL LINE (D): Special cast. Forthcoming release.
HER WAY (D): Special cast. Forthcoming release.
IN OLD SIBERIA (D): A Zhilinsky, V. Taskin. (L) 6500f. (R) July 20.
KATORGA (D): A. Zhilinsky, V. Taskin, V. Popov. (R) June 1. (L) 7500f.
KRASSIN: Special cast. (L) 7000f. (R) Feb. 19, 1929.
LASH OF THE CZAR, THE: Kachaiov, Meyerhold, Stenn. (L) 6800f. (R) Feb. 9, 1929.
MAN WITH THE CAMERA (D): Special cast. (R) September.
MOSCOW TODAY (D): Special cast. (R) April 11. (L) 5000f.
NEW BABYLON (D): Sophia Magarill, Sergei Gerasimow, Peter Sobolewski, Elena Kusmina. (R) June 29. (L) 8000f.
PRISONERS OF THE SEA: O. Knipper, Tschechowa, N. Kutusow. (R) Apr. 13, 1929.
TWO DAYS: F. E. Samytschkowsky. (L) 6500f. (R) Feb. 1, 1929.
YELLOW PASS, THE: Anna Stenn. (L) 6600f. (R) Dec. 8, 1928.

Artclass

UNMASKED (D-AT): Robert Warwick, Sam Ash, Milton Krims, Lyons Wickland, Susan Corroy, William Corbett, Charles Slattery, Kate Roemer, Waldo Edwards, Roy Byron, Clyde Dillson, Helen Mitchell, Marie Burke. (L) Talking, 5449f.

Chesterfield

BELOW THE DEADLINE (D-Underworld): Barbara Worth, Frank Leigh, J. P. McGowan, Walter Merrill, Arthur Rankin, Virginia Sale, "Tiny" Ward, Lou Gory, Fred Walton, Bill Patton, Charles Hickman, Mike Donlin. (L) 5500f. (R) May 1, 1929. (NP) May 25.
CAMPUS KNIGHTS (CD): Raymond McKee, Shirley Palmer, Marie Quillen, Jean Laverty. (R) June 15, 1929.
CIRCUMSTANTIAL EVIDENCE: Helen Foster, Cornelius Keefe, Alice Lake, Charles Gerrard, Ray Hallor. (L) 6200f. (R) Jan. 15, 1929. (NP) Mar. 23, 1929.
HOUSE OF SECRETS (AT-D): Marcia Manning, Joseph Striker, Elmer Grandin, Herbert Warren, Francis M. Cerdi, Richard Stevenson, Harry H. Southard, Edward Ringham. (L) 6100f. Sound only.
JUST OFF BROADWAY (M): Donald Keith, Ann Christy, Larry Steers, DeSacia Mooers, Jack Tanner, Syd Saylor, Beryl Roberts, Albert Dresden. (L) 6200f. (R) Feb. 15, 1929. (NP) Mar. 3, 1929.
PEACOCK FAN, THE (M): Lucien Preval, Dorothy Dwan, Tom O'Brien, Rosemary Theby, Carlton King, Gladden James, David Findlay, James Wilcox, Fred Malatesta, Alice True, Spencer Bell, John Fowler. (L) 5300f. (R) Mar. 15, 1929. (NP) Mar. 23, 1929.

Columbia

ACQUITTED (T-D): Lloyd Hughes, Margaret Livingston, Sam Hardy, Charles West, George Rigas, Charles Wilson, Otto Hoffman.
BACHELOR GIRL, THE (D-TME): William Collier, Jr., Jacqueline Logan, Edward Hearn, Thelma Todd. (R) May 3, 1929. (NP) June 22. (L) Talking, 5967f; silent, 6245f.
BEHIND CLOSED DOORS (My): Virginia Valli, Gaston Glass, Otto Matiesen, Andre De Segurola, Fanny Midgley, Torben Meyer, Broderick O'Farrell, Otto Hoffman. (L) 5897f. (R) Feb. 24, 1929. (NP) June 15, 1929.
BROADWAY SCANDALS (TS-D): Sally O'Neil, Jack Egan, Carmel Myers, Tom O'Brien, J. Barney Sherry, John Hyams, Charles Wilson, Doris Dawson, Gordon Elliott.
COLLEGE COQUETTE (CD-AT): Ruth Taylor, John Holland, William Collier, Jr., Jobyna Raiston, Edward Piel, Jr. (L) Talking, 6149f; silent, 5566f. Recording on film and disc. (R) Aug. 5, 1929. (NP) Nov. 2.
DONOVAN AFFAIR, THE (D-AT): Jack Holt, Agnes Ayers, Dorothy Revier, William Collier, Jr., John Roche, Fred Kelsey, Hank Mann, Wheeler Oakman, Virginia Brown Faire, Alphonse Ethier, Edward Hearn, Ethel Wales, John Wallace. (L) Talking, 7140f; silent, 7189f. (R) Apr. 11, 1929. (NP) May 18.
ETERNAL WOMAN, THE (D): Olive Borden, Ralph Graves, Ruth Clifford, John Miljan, Nena Quartaro, Joseph Swickard, Julia Swayne Gordon. (L) 5812f. (R) Mar. 18, 1929. (NP) Apr. 6, 1929.
FAKER, THE (D): Jacqueline Logan, Charles Delaney, Warner Oland, Charles Hill Mailes, Gaston Glass, Flora Finch, David Mir, Lon Poff, Fred Kelsey. (L) 5651f. (R) Jan. 2, 1929. (NP) Feb. 9, 1929.
FALL OF EVE, THE (CD-AT): Patsy Ruth Miller, Ford Sterling, Jed Prouty, Gertrude Astor, Arthur Rankin, Betty Farrington, Fred Kelsey. (L) Sound, 6245f. Silent 5799f. (R) June, 1929. (NP) July 20.
FATHER AND SON (D-AT): Jack Holt, Dorothy Revier, Helen Chadwick, Mickey McBan, Wheeler Oakman. (L) Talking, 6765f; silent, 6310f. (R) Apr. 22, 1929. (NP) May 18, 1929.
FLIGHT (AT-D): Jack Holt, Ralph Graves, Lila Lee, Alan Roscoe, Harold Goodwin, Jimmy de la Cruze. (NP) October 19. (TOS) Nov. 2.
FLYING MARINE, THE (D-TME): Ben Lyon, Shirley Mason. Jason Robards. (NP) June 29. (L) Talking, 5951f; silent, 5736f.
GREEN EYES: Forthcoming 1929 release.
GREENWICH VILLAGE: Forthcoming 1929 release.
HURRICANE (AT-D): Hobart Bosworth, Johnny Mack Brown, Lelia Hyams, Alian Roscoe, Tom O'Brien, Lelia McIntyre, Joe Bordeaux and Eddie Chandler. (NP) Sept. 21 Forthcoming 1929 release.
LIGHT FINGERS (D-AT): Ian Keith, Dorothy Revier, Carroll Nye, Ralph Theodore, Tom Rickets. (L) Talking, 5700f. (R) July 29, 1929. (NP) Aug. 31. (L) Silent 5578f. Sound 5700f
LONE WOLF'S DAUGHTER (T-D): Bert Lytell, Gertrude Olmstead, Charles Corrard, Lilyan Tashman, Donald Keith, Florence Allen, Robert Elliott and Ruth Cherrington. (L) Sound 7,154. Silent 6,186. (R) January 13, 1929. (NP) Nov. 2.
LOVE CAPTIVE, THE: Forthcoming 1929 release.
MELODY MAN, THE (T-D): William Collier, Jr., and Alice Day.
MURDER ON THE ROOF (AT-D): Dorothy Revier, David Newell and others.

Key to Abbreviations

C—Comedy	F—Farce
D—Drama	M—Melodrama
R—Romance	W—Western
MC—Musical Comedy	O—Operetta
My—Mystery	

SOUND

AT—All Talking	T—Talking Sequences
M—Musical Score	E—Sound Effects
S—Singing	

The foregoing abbreviations follow immediately after the title. As an example, CD-TME signifies "comedy-drama with talking sequences, musical score and sound effects."

OTHER ABBREVIATIONS

L—Length	R—Release
NP—New Pictures	TOS—T. O. Service

OBJECT ALIMONY (D): Lois Wilson, Ethel Grey Terry, Douglas Gilmore, Roscoe Karns, Carmelita Geraghty, Dickey Moore, Jane Keckley, Thomas Curran. (L) 6266f. (R) Dec. 22, 1928. (NP) Jan. 12, 1929.
POWER OF THE PRESS, THE (D): Douglas Fairbanks, Jr., Jobyna Raiston, Mildred Harris, Philo McCullough, Wheeler Oakman, Robert Edeson, Edward Davis, Del Henderson, Charles Clary. (L) 6456f. (R) Oct. 31, 1928. (NP) Mar. 9, 1929.
QUITTER, THE (D): Ben Lyon, Dorothy Revier, Fred Kohler, Charles McHugh, Sherry Hall, Jane Daly, Henry Otto, Claire McDowell. (L) 5671f. (R) Apr. 1, 1929. (NP) Mar. 9, 1929.
REDEMPTION: Forthcoming 1929 release.
RESTLESS YOUTH (D): Marceline Day, Ralph Forbes, Norman Trevor, Robert Ellis, Mary Mabery, Gordon Elliott, Coy Watson. (L) 6085f. (R) Nov. 30, 1928. (NP) Dec. 22, 1928.
SIDESHOW, THE (D): Marie Prevost, Ralph Graves, "Little Billy," Alan Roscoe, Pat Harmon, Texas Madesen, Martha McGruger, Esteban Clemento, Janet Ford, Paul Dismute, Bert Price, Chester Morton, Jacques Ray. (L) 5999f. (R) Dec. 11, 1928. (NP) Feb. 16, 1929.
SONG OF LOVE (TS-D): Belle Walker, Ralph Graves, David Durand, Eunice Quedens, Arthur Houseman, Charles Wilson.
SUBMARINE (D-ME): Jack Holt, Dorothy Revier, Ralph Graves, Clarence Burton, Arthur Rankin. (L) Synchronized, 8374f; silent 8192f. (R) Nov. 12, 1928. (NP) Mar. 9, 1929. (TOS) Dec. 1, 1928.
TRIAL MARRIAGE (D-ME): Norman Kerry, Sally Eilers, Jason Robards, Thelma Todd, Charles Clary, Naomi Childers, Rosemary Theby, Gertrude Short. (L) Talking, 6639f; silent, 6506f. (R) Mar. 10, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 20, 1929.
WICKED ANGEL, THE: Forthcoming 1929 release.
YOUNGER GENERATION, THE (D-TM): Jean Hersholt, Lina Basquette, Rosa Rosanova, Ricardo Cortez, Rex Lease, Martha Franklin, Julanne Johnston, Jack Raymond, Sydney Crossley, Otto Fries, Julia Swayne Gordon, Donald Hall, Bernard Siegel. (L) Synchronized, 7866f; silent 7246f. (R) Jan. 24, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 13, 1929.

Excellent

BROKEN BARRIERS: Helene Costello. (L) 5974f. (R) Dec. 1, 1928.
CLEANUP, THE: Delaney and Blake. (L) 5660f. (R) Jan. 25, 1929.
CONFESSIONS OF A WIFE: Helene Chadwick. (L) 6047f. (R) Dec. 10, 1928.
DREAM MELODY: Riche and Thelby. (L) 5050f. (R) Jan. 20, 1929.
DAVID VALLORY: Forthcoming 1929 release.
FANNY HAWTHORNE: Forthcoming 1929 release.
LIFE'S CROSSROADS: Hulette and Hamilton. (L) 5355f.
HEARTS AND MODELS: Forthcoming 1929 release. (R) Oct. 20, 1928.
MASQUERADE MARRIAGE: Forthcoming 1929 release.
MELLOWING MONEY: Forthcoming 1929 release.
ONE SPLENDID HOUR: Viola Dana, George Periolot, Allen Simpson, Lewis Sargent, Jack Richardson, Lucy Beaumont, Florence Cooper, Ernie Adams, Hugh Saxon, Charles Hichman. (L) 6129f. (R) May 1. 1929.
ORCHID WOMAN, THE: Forthcoming 1929 release.
PASSION SONG, THE: Noah Beery and Olmstead. (L) 5100f. (R) Oct. 20, 1928.
PENNY PRINCESS: Forthcoming 1929 release.
ROSES OF PICARDY: (R) Apr. 15, 1929.
WRECKERS, THE: Forthcoming 1929 release.

First Division

LINDA (ME-D): Warner Baxter, Helen Foster, Noah Beery, Mitchell Lewis. (L) 6775f.

First National

BROADWAY BABIES (M-TME): Alice White, Charles Delaney, Fred Kohler, Tom Dugan, Bodil Rosing, Sally Eilers, Marion Byron, Jocelyn Lee, Louis Natheaux, Maurice Black. (L) 8067f (R) June 30, 1929 (NP) June 22.
BRIDE OF THE REGIMENT (AT-D): Walter Pidgeon, Wallace Beery, Vivienne Segal and others.
CALIFORNIA MAIL (W): Ken Maynard, Dorothy Dwan, Lafe McKee, Paul Hurst, C. E. Anderson, Fred Burns. (L) 5446f. (R) Apr. 7, 1929. (NP) Apr. 20, 1929.
CAREERS (D-AT): Billie Dove, Antonio Moreno, Thelma Todd, Noah Beery, Holmes Herbert, Carmel Myers, Robert Frazer, Sojin. (L) 8435f. (R) June 2, 1929. (NP) June 22 (TOS) June 29.
CARELESS AGE, THE (CD): Douglas Fairbanks, Jr., Loretta Young, Carmel Myers, Holmes Herbert, Kenneth Thomson, George Baxter, Wilfred Noy, Doris Lloyd, Ilka Chase, Raymond Lawrence. (NP) Aug. 17. (L) Sound, 6308f.
CHEYENNE (W): Ken Maynard, Gladys McConnell, James Bradbury, Jr., Tarzan, William Franey, Charles Whittaker. (R) Feb. 3. (L) 5944f.
CHILDREN OF THE RITZ (ME-CD): Dorothy Mackaill, Jack Mulhall, James Ford, Eddie Burns, Lee Moran, Kathryn McGuire, Evelyn Hall, Doris Dawson, Aggie Herring, Frank Crane. (R) Mar. 3. (L) Sound, 6565f. Silent, 6287f. (TOS) Mar. 2.
DANCING VIENNA (D): Lya Mara, Ben Lyon, Herman Picha, Kurt Garron, Olga Engl, George Burghardt, Gustav Charle, Julius Falkenstein, Arnold Korff, Eugene Burg, Albert Paulig. (R) Jan. 1. (L) 5683f. (NP) Feb. 2.
DARK STREETS (D-AT): Jack Mulhall, Lila Lee, Aggie Herring, Earl Pingree, Will Walling, E. H. Calvert, Maurice Black. (NP) Aug. 10. (L) Sound, 5416f; silent, 5514f.
DIVINE LADY, THE (D-TME): Corinne Griffith, Victor Varconi, H. B. Warner, Ian Keith, Marie Dressler, Dorothy Cummings, William Conklin, Montague Love, Julia Swayne Gordon, Michael Vavitch. (L) 9635f. (R) Mar. 31, 1929. (NP) Apr. 6, 1929. (TOS) May 11, 1929.
DRAG (D-TME): Richard Barthelmess, Lucien Littlefield, Katherine Ward, Alice Day, Tom Dugan, Lila Lee, Margaret Fielding. (L) 7642f. (R) July 21, 1929. (NP) July 13. (TOS) August 10.
FAITHFUL (D): Billie Dove, George Barraud, Montague Love and others.
FAST LIFE (D-AT): Douglas Fairbanks, Jr., Loretta Young, Chester Morris, William Holden, Frank Sheridan, Ray Hallon, John Sainpolis. (L) Talking, 7541f. (R) Sept. 29, 1929. (NP) Aug. 31. (TOS) Oct. 5.
FORWARD PASS (T-D): Douglas Fairbanks, Jr., Loretta Young, Guinn Williams, Peanuts Byron, Phyllis Crane, Bert Rome, Lane Chandler, Allen Lane, Floyd Shackleford. (NP) Nov. 9.
GIRL FROM WOOLWORTHS (D-TS): Alice White, Charles Delaney, Wheeler Oakman, Ben Hall, Rita Flynn, Gladden James, Bert Moorehouse, Patricia Caron, William Orlamond, Milla Davenport. (NP) Nov. 9.
GIRL IN THE GLASS CAGE, THE (D-TME): Loretta Young, Carroll Nye, Matthew, Betz, Lucien Littlefield, Ralph Lewis, George Stone, Julia Swayne Gordon, Majel Coleman, Charles Sellon, Robert Haines. (R) June 22, 1929. (NP) June 15. (L) Talking, 7159f; silent, 6705f.
GREEN STOCKINGS: Dorothy Mackaill and others. Forthcoming 1930 release.
GREAT DIVIDE (AT-MD): Dorothy Mackaill, Ian Keith, Lucien Littlefield, Ben Hendricks, Myrna Loy, Frank Tang, Creighton Hale, George Fawcett, Jean Laverty, Claude Gillingwater, Roy Stewart, James Ford, Jean Lorraine and Gordon Elliott. (NP) Sept. 21. (TOS) Nov. 16.
HARD TO GET (CD-AT): Dorothy Mackaill, Jimmie Finlayson, Louise Fazenda, Jack Oakie, Edmund Burns, Clarissa Selwynne, Charles Delaney. (NP) Aug. 10. (TOS) Sept. 28. (L) Sound, 7324f; silent, 5981f.
HER PRIVATE LIFE (T-D): Billie Dove, Walter Pidgeon, Holmes Herbert, Montagu Love, Roland Young, Thelma Todd, Mary Forbes, Brandon Hurst and Zasu Pitts. (NP) Sept. 21. (NP) Oct. 5.
HIS CAPTIVE WOMAN (D-TME): Milton Sills, Dorothy Mackaill, Gladden James, Jed Prouty, Sidney Bracey, Gertrude Howard, Marion Byron, George Fawcett, William Holden, Frank Reicher, August Tollaire. (L) 8305f. (R) Apr. 7, 1929. (NP) Mar. 2, 1929.
HOT STUFF (CD-TME): Alice White, Louise Fazenda, William Bakewell, Doris Dawson, Ben Hall, Charles Sellon, Buddy Messinger, Andy Devine, Larry Banthim. (L) 6774f. (R) May 5, 1929. (NP) Mar. 22, 1929.
HOUSE OF HORROR (MyC-ME): Louise Fazenda, Chester Conkliu, James Ford, Thelma Todd, William V. Mong, Emile Chautard, William Orlamond, Dale Fuller, Tenan Holtz. (L) 5919f. (R) Apr. 28, 1929. (NP) Apr. 13, 1929.
ISLE OF LOST SHIPS, THE (D): Jason Robards, Virginia Valli, Clarissa Selwynne, Noah Beery, Robert O'Connor, Harry Cording, Margaret Fielding, Katherine Ward, Robert Homans, Jack Ackroyd and Sam Baker. (P) Sept. 21.
LAWLESS LEGION, THE (W): Ken Maynard, Nora Lane, Paul Hurst, J. P. McGowan, Frank Rice, Howard Truesdell, Tarzan. (R) Mar. 3, 1929. (NP) Mar. 9, 1929. (L) 6109f.
LITTLE JOHNNY JONES (D-T): Eddie Bruzzel, Alice Day, Edna Murphy, Robert Edeson, Wheeler Oakman, Donald Reed. (NP) November 9.
LOVE AND THE DEVIL (D-ME): Milton Sills, Maria Corda, Ben Bard, Nellie Bly Baker, Amber Norman. (L) 6431f. (R) Mar. 24, 1929. (NP) June 29.
MAN AND THE MOMENT, THE (D-TME): Billie Dove, Rod LaRocque, Gwen Lee, Robert Schable, Charles Sellon, George Bunny. (L) Talking, 7086f; silent 6539f. (R) June 23, 1929. (NP) Mar. 23, 1929. (TOS) August 3.
MOST IMMORAL LADY, A (D-TS): Leatrice Joy, Walter Pidgeon, Sidney Blackmer, Montague Love, Josephine Dunn, Robert Edeson, Donald Reed, Florence Oakley, Wilson Benge. (NP) September 28.
NIGHT WATCH, THE (D-ME): Billie Dove, Paul Lukas, Donald Reed, Nicholas Sousanin, Nicholas Bela, George Periolat, William Tooker, Gus Partos. (L) 6612f. (R) Sept. 9, 1928. (NP) Oct. 13, 1928.
PARIS (TS-D): Irene Bordoni, Jack Buchanan, Louise Closser Hale, Jason Robards, Margaret Fielding, Zasu Pitts. (NP) October 19.
PRISONERS (D-TME): Corinne Griffith, James Ford, Bela Lugosi, Ian Keith, Julanne Johnston, Ann Schaeffer, Baron Hesse, Otto Matieson, Harry Northrup. (L) 7800f. (R) May 19, 1929. (NP) July 20.
ROYAL RIDER, THE (W): Ken Maynard. (L) 5957f. (R) May 5, 1929.
SATURDAY'S CHILDREN (D-TME): Corinne Griffith, Grant Withers, Albert Conti, Aima Tell, Lucien Littlefield, Charles Lane, Ann Schaeffer, Marcia Harris. (L) 7950f. (R) Apr. 14, 1929. (NP) Mar. 9, 1929. (TOS) May 25.
SCARLET SEAS (D-TME): Richard Barthelmess, Betty Compson, Loretta Young, James Bradbury, Sr., Jack Curtis, Knute Erickson. L) 6237f. (R) Dec. 9, 1928. (NP) Dec. 1, 1928 (TOS) Feb. 2, 1929.
SEVEN FOOTPRINTS TO SATAN (MY-ME): Creighton Hale, Thelma McNeill, Thelma Todd, Sheldon Lewis, William V. Mong, Sojin, Laska Winters, Ivan Christy, DeWitt Jennings, Nora Cecil, Kala Pasha, Harry Fitzgerald, Alonzo Rositto, Harry Tenbrooke. (L) 5405f. (R) Feb. 17, 1929. (NP) Mar. 9, 1929.
SONG OF THE FLAME: Alice Gentle, Alexander Gray and others. Forthcoming 1930 release.
SHOW GIRL IN HOLLYWOOD: Alice White and others. Forthcoming 1930 release.
SMILING IRISH EYES (D-TS): Colleen Moore, James Hall, Claude Gillingwater, Robert Homans, Aggie Herring, Betty Francisco, Julanne Johnston, Robert O'Connor, John Beck, Edward Earl, Tom O'Brien, Oscar Apfel, Fred Kelsey, Otto Lederer. (L) 8550f. (R) July 31, 1929. (TOS) Sept. 7. (NP) July 27.

SQUALL, THE (D-AT): Myrna Loy, Alice Joyce, Richard Tucker, Carroll Nye, Loretta Young. (L) 9629f. (R) May 26, 1929. (TOS) June 29.
SYNTHETIC SIN (D-ME): Colleen Moore, Antonio Moreno, Kathryn McGuire, Edythe Chapman, Montague Love, Gertrude Astor, Getrtrude Howard, Ben Hendricka, Jr., Raymond Tucker. (L) 6852f. (R) Jan. 6, 1929. (NP) Mar. 2, 1929.
TWIN BEDS (C-AT): Jack Mulhall, Patsy Ruth Miller, Armond Kaliz, Gertrude Astor, Knute Erickson, Edythe Chapman, Jocelyn Lee, Nita Martan, ZaSu Pitts, Eddie Grihbon, Ben Hendricks, Jr., Carl Levinnes, Alice Lake, Bert Roach. (R) July 14, 1929. (NP) July 20. (L) Talking, 7,266f.
TWO WEEKS OFF (CD-TME): Dorothy Mackaill, Jack Mulhall, Gertrude Astor, Jimmy Finlayaon, Kate Price, Jed Prouty, Eddie Gribbon, Dixie Gay, Gertrude Messinger. (L) 8017f. (R) May 12, 1929. (NP) May 11, 1929. (TOS) June 8.
WEARY RIVER (MD-TME): Richard Barthelmesa, Betty Compson, George Stone, William Holden, Louis Natheaux, Raymond Turner, Robert O'Connor. (L) 7976f. (R) Feb. 10, 1929. (NP) Mar. 9, 1929. (TOS) May 18.
WEDDING RINGS (T-D): Lois Wilson, H. B. Warner, Olive Borden, Kathleen Williams, Alleen Manning, James Ford, Haliam Cooley.
WHY BE GODD (CD-ME): Colleen Moore, Neil Hamilton, Bodil Rosing, John Sainpolis, Edward Martindel, Eddie Clayton, Lincoln Stedman, Louis Natheaux, Collette Merton, Dixie Gay. (L) 7507f. (R) Mar. 17, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 30, 1929.
YOUNG NOWHERES (D): Richard Barthelmess, Marian Nixon, Bert Roach, Anders Randolf, Raymond Turner, Joselyn Lee. (NP) October 9. (TOS) Nov. 23.

Fox

AIR CIRCUS, THE (MD-TME): David Rollins, Arthur Lake, Sue Carol, Charles Delaney, Heinie Conklin, Louise Dresser, Earl Robinson. (L) 7702f. (R) Sept. 30, 1928. (NP) Oct. 20, 1928. (TOS) Jan. 5, 1929.
BEHIND THAT CURTAIN (MY-AT): Warner Baxter, Lois Moran, Gilbert, Emery, Claude King, Philip Strange, Boris Karloff, Jamiel Hassen, Peter Gawthorne, John Rogers, Montague Shaw, Finch Smiles, Mercedea De Valasco, E. L. Park. (L) 8300f. (R) June 30, 1929. (TOS) Aug. 31. (NP) July 6.
BIG TIME (AT-CD): Lee Tracy, Mae Clarke, Daphine Pollard, Joaephine Dunn, and Stepin Fetchit. Directed by Kenneth Hawks. (NP) Oct. 5.
BLACK MAGIC (D-ME): Josephine Dunn, Earle Foxe, John Holland, Henry B. Walthall, Dorothy Jordon, Fritz Feld, Sheldon Lewis, Ivan Lindow, Blue Washington. (L) 5835f. Silent, 5855f. (R) June 2, 1929. (NP) Aug. 3.
BLACK WATCH, THE (R-AT): Victor McLaglen, Myrna Loy, David Torrence, David Percy, Joseph Diskay, Joyzelle, David Rollins, Lumsden Hare, Roy D'Arcy, Mitchell Lewis, Cyril Chadwick, Francis Ford, Walter Long, Frederick Sullivan, Richard Travers, Pat Somerset, Claude King. (L) 8487f. (R) May 26, 1929. (NP) June 15. (TOS) July 6.
BLINDFDLD (D-M): Lois Moran, George O'Brien, Earl Foxe, Don Terry, Maria Alba, Fritz Feld, Andy Clyde, Craufurd Kent, Robert E. Homans, John Kelly, Philipa Smalley. (L) 5598f. (R) Dec. 9, 1928. (NP) Dec. 8, 1928.
BLUE SKIES (CD-M): Helen Twelvetrees, Frank Albertson, Rosa Gore, William Orlamond, Claude King, Carmencita Johnson, Freddie Frederick, Ethel Wales, Adele Watson, Helen Jerome Eddy, (L) Silent, 5367f; sound, 5408f. (R) Mar. 7, 1929. (NP) Apr. 6, 1929.
CAPTAIN LASH (D-M): Victor McLaglen, Claire Windsor, Arthur Stone, Albert Conti, Clyde Cook, Jean Laverty, Frank Hagney, Boris Charsky, Jane Winton. (L) 5453f. (R) Jan. 6 1929 (NP) Mar. 9, 1929. (TOS) Feb. 16.
CHASING THROUGH EUROPE (D-TME): Sue Carol, Nick Stuart, Gustav von Seyffertitz, Gavin Gordon, E. Alyn Warren. (L) Silent, 5622f.; sound, 5581f. (R) June 9, 1929. (NP) Aug. 10.
CHRISTINA (D): Janet Gaynor, Charles Morton, Rudolph Schildkraut, Lucy Dorraine, Harry Cording. (L) 6955f. (R) Mar. 30, 1929. (NP) Aug. 3.
CDCK-EYED WORLD, THE (D-AT): Lily Damita, Victor McLaglen, Edmund Lowe, Lelia Karnelly, Bobby Burns, Jean Bary, Joe Brown. (L) 10,611f. (NP) Sept. 7. (TOS) Oct. 5.
DRY MARTINI (D-M): Mary Astor, Matt Moore, Jocelyn Lee, Sally Ellers, Albert Gran, Albert Conti, Tom Rickets, Hugh Trevor, John T. Dillon, Marcelle Corday. (L) 7176f. (R) Oct. 7, 1928. (NP) Mar. 16, 1929. (TOS) Dec. 1, 1928.
EXALTED FLAPPER, THE (CD-ME): Sue Carol, Barry Norton, Irene Rich, Albert Conti, Sylvia Field, Stuart Irwin, Lawrence Grant, Charles Clary, Michael Visaroff, Don Allen, Lsnders Stevens. (R) May 26, 1929. (NP) June 22. (L) 5806f.
FAR CALL, THE (D-ME): Charles Morton, Lella Hyams, Ulrich Haupt, Stanley J. Sanford, Warren Hymer, Arthur Stone, Charles Middleton, Pat Hartigan, Ivan Linow, Dan Wolheim, Randolph Scott, Charles Gorman, Bernard Siegel, Willie Fung, Harry Gripp, Frank Chew, Sam Baker. (L) Sound, 5313f; silent, 5285f. (R) Apr. 28, 1929. (NP) June 1.
FOUR DEVILS (D-TME): Janet Gaynor, Mary Duncan, Charles Morton, Barry Norton, Farrell MacDonald, Nancy Drexel. (L) 6500f. (NP) July 20. (TOS) Nov. 9.
FOUR SONS (D-ME): Margaret Mann, James Hall, Francis X. Bushman, Jr., Charles Morton, George Meeker, June Collyer, Wendell Franklin, Earle Foxe, Albert Gran, August Tollaire, Frank Reicher, Jack Pennick, Hughie Mack, Ruth Mix. (L) 3962f. (R) Sept. 2, 1928. (NP) Mar. 9, 1929. (TOS) Jan. 12, 1929.
FOX MOVIETONE FOLLIES (MC-ATS): Lola Lane, Frank Richardson, David Percy, Sue Carol, Dixie Lee, David Rollins, Sharon Lynn, John Breedon, Stepin Fetchit. (L) 8291f. (R) May 25, 1929. (NP) June 15. (TOS) June 29.
FROZEN JUSTICE (D): Lenore Ulric, Robert Frazer, Louis Wolheim, Ullrich Haupt, Laska Winter, Tom Patricola, Alice Lake, Gertrude Astor, Adele Windsor, Warren Heymer, Neyneen Farrell, Arthur Stone and others. (NP) Nov. 16.
FUGITIVES (MD-M): Madge Bellamy, Don Terry, Arthur Stone, Earle Fox, Matthew Betz, Lumsden Hare, Hap Ward, Edith Yorke, Jean Lsverty. (L) 5356f. (R) Jan. 27, 1929. (NP) Mar. 16, 1929.
GHOST TALKS, THE (My-TME): Special cast. (R) Mar. 30, 1929. (L) 6428f.
GIRL FROM HAVANA (AT-D): Paul Page, Lola Lane, Natalie Moorhead, Kenneth Thomson, Warren Hymer, Joseph Girard and Adele Windsor. Directed hy Benjamin Stoloff. (NP) Sept. 21.
GIRLS GDNE WILD (CD-M): Sue Carol, Nick Stuart, Willism Russell Roy D'Arcy, Leslie Fenton, Hedda Hopper, John Darrow, Mathew Betz, Edmund Breeze, Minna Ferry, Louis Natheaux, Lumsden Hare. (L) Talking, 5332f. (R) Feb. 24, 1929. (NP) March 23, 1929.
HEARTS IN DIXIE (AT-D): Stephin Fetchit, Clarence Muse, Eugene Jackson, Dorothy Morrison, Bernice Pilot, Clifford Ingram, Mildred Washington, Zach Williams, Gertrude Howard, Vivian Smith, Robert Brooks, A. C. H. Billdrew, Richard Carlysle. (R) Mar. 10. (L) Sound, 7463f.; silent, 6444f. (TOS) May 25
HDLLYWOOD NIGHTS (AT-D): All-star cast. Fortbcoming 1930 release.
HOMESICK (F): Sammy Cohen, Harry Sweet, Marjorie Beebe, Henry Armetta, Pat Harmon. (L) 5153f. (R) Dec 16, 1928 (NP) Mar. 9, 1929.
IN DLD ARIZONA (D-TME): Warner Baxter, Edmund Lowe. (L) 8724f. (R) Jan. 20, 1929. (TOS) Mar. 23, 1929.
JDY STREET (CD-M): Lois Moran, Nick Stuart, Rex Bell, Jose Crespo, Dorothy Ward, Ada Williams, Maria Alba, Sally Phipps, Florence Allen, Mahel Vail, John Breedon. (R) Apr. 7, 1929. (L) Silent, 5754f.; aound, 5748f. (NP) May 11, 1929.
LUCKY STAR (D-T): Charles Farrell, Janet Gaynor, Hedwiga Reicher, Guinn (Big Boy) Williams, Paul Fix, Gloria Grey, Hector V. Sarno. (L) Talking, 8895f.; silent, 8725f. (R) Aug. 18, 1929. (TOS) Sept. 28.
MAKING THE GRADE (CD-M): Edmund Lowe, Loie Moran, Albert Hart, Lucien Littlefield, James Ford, Sherman Ross, John Alden, Gino Conti, Rolfe Sedan, Lia Tora, Mary Ashley. (L) Talking, 5903f.; silent, 5024f. (R) Feb. 10, 1929. (NP) Mar. 9, 1929.
MASKED EMOTIONS (D-TME): George O'Brien, Nora Lane, Farrell MacDonald, David Sharpe, Edward Peil, Sr., Frank Hagney. (L) Silent, 5389f.; sound, 5419f. (R) May 19, 1929. (NP) June 15. (L) 5419f.
MASQUERADE (CD): Alan Birmingham, Leila Hyams, Clyde Cook, Farrell MacDonald, Arnold Lucy, George Pierce, Rita Le Roy, John Breeden, Jack Pierce, Pat Moriarity, Jack Carlisle, Frank Richardson. (N) July 27. (L) Talking, 5643f.
NEW YEAR'S EVE (D-M): Mary Astor, Charles Morton, Arthur Stone, Helen Ware, Freddie Frederick, Florence Lake, Sumner Getchell, Virginia Vane, Stuart Erwin. (R) Feh. 24, 1929. (L) Silent, 5959f; sound, 5984f. (NP) Mar. 16, 1929.
NDT QUITE DECENT (D-TM): June Collyer, Louise Dresser, Allan Lane, Oscar Apfel, Paul Nicholson, Marjorie Beebe, Ben Hewlett, Jack Kenney. (L) Talking, 4965f; silent, 4653f. (R) Mar. 24, 1929. (TOS) June 22. (NP) May 18, 1929.
DNE WDMAN IDEA, THE (D-ME): Rod La Rocque, Marceline Day, Sharon Lynn, Sally Phipps, Shirley Dorman, Ivan Lebedeff, Douglas Gilmore, Gino Corrado, Joseph W. Girard, Arnold Lucy, Frances Rosay, Guy Trento, Daniel Hasson, Tom Tamarez, Coy Watson. (L) Talking, 6111f.; silent, 6106f. (R) June 2, 1929. (NP) June 22.
PLASTERED IN PARIS (C-M): With Cohen, Pennick and Linow. (L) 5640f. (R) Sept. 23, 1928.
PLEASURE CRAZED (D-AT): Marguerite Churchill, Kenneth Macenna, Dorothy Burgess, Camphell Gullan, Douglas Gilmore, Henry Kolker, Frederick Graham, Rex Bell, Charlotte Merriam. (R) July, 1929. (NP) July 20. (L) Talking, 5560f.
PROTECTION (MD-ME): Dorothy Burgess, Robert Elliott, Paul Page, Ben Hewitt, Roy Stewart, Dorothy Ward, William H. Tooker, Joe Brown, Arthur Hoyt. (R) May 12. (L) 5511f.
RED WINE (CD-M): June Collyer, Conrad Nagel, Arthur Stone, Sharon Lynn, E. Alyn Warren, Ernest Hilliard, Ernest Wood, Marshall "Babe" Ruth, Dixie Gay, Margaret La Marr. (L) 6194f. (R) Dec. 23, 1928. (NP) Mar. 9, 1929. (TOS) Jan. 26, 1929.
RILEY THE COP (CD-M): J. Farrell MacDonald. (L) 6132f. (R) Nov. 25, 1928.
RIVER, THE (D): Charles Farrell, Mary Duncan, Ivan Linow, Margaret Mann, Aldredo Sabato. (L) 7313f. (NP) July 20. (TOS) Nov. 23.
RDMANCE DF THE UNDERWDRLD (D-M): With Astor and Boles. (L) 6162f. (R) Nov. 11, 1928. (TOS) Jan. 19, 1929.
SALUTE (AT-D): George O'Brien, William Janey, Frank Albertson, Helen Chandler, Joyce Compton, Clifford Dempsey, Lumsden Hare, Stephin Fetchit, David Butler, Rex Bell, John Breeden. (NP) Sept. 7. (TOS) Oct. 26.
SIN SISTER, THE (CD-M): Nancy Carroll, Lawrence Gray, Josephine Dunn, Myrtle Stedman, Anders Randolf, Richard Alexander, Frederick H. Graham, George Davis, David Callis. (L) 6072f. (R) Feb. 3, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 27, 1929.
SONG DF KENTUCKY, A (D-T): Lois Moran, Joe Wagstaff, Dorothy Burgess, Douglas Gilmore, Hedda Hopper, Edward Davis, Herman Bing, Bert Woodruff. (NP) November 9.
SPEAKEASY CD-AT): Paul Page, Lola Lane, Henry B. Walthall, Helen Ware, Warren Hymer, Stuart Erwin, Sharon Lynn, Erville Alderson, James Guilfoyle, Helen Lynch, Marjorie Beebe, Sailor Vincent, Joseph Cawthorne, Ivan Linow. (L) 5775f. (R) Mar. 24, 1929. (NP) Apr. 6, 1929. (TOS) Apr. 27, 1929.
STRONG BOY (D-M): Victor McLaglen, Leatrice Joy, Farrell MacDonald, Slim Summerville, Kent Sanders, Tom Wilson, Jack Pennick, Robert Ryan, David Torrence, Dolores Johnson (L) 5567f. (R) Mar. 3, 1929. (NP) Mar. 16, 1929. (TOS) May 4, 1929.
TAKING A CHANCE: With Rex Bell. (L) 4876f. (R) Nov. 18, 1928.
THEY HAD TO SEE PARIS (AT-CD): Will Rogers; Irene Rich, Marguerite Churchill, Fifi Dorsay, Owen Davis, Rex Bell, Ivan Lebedeff, Christiane Yves, Edgar Kennedy, Marcelle Corday, Marcia Manon, Theodore Lodi, Boh Kerr, Andre Cheron, Gregory Gay. (NP) Sept. 21.
THRDUGH DIFFERENT EYES (D-AT). Mary Duncan, Edmund Lowe, Warner Baxter, Earle Foxe, Donald Gallagher, Florence Lake. (R) Apr. 7, 1929. (L) 5168f. (NP) May 11, 1929. (TOS) June 8.
TRENT'S LAST CASE (My-M-M): Raymond Griffith, Raymond Hatton, Marccline Day, Donald Crisp, Lawrence Gray, Nicholas Soussanin, Anita Gravin, Ed Kennedy. (R) Mar. 31, 1929. (L) Silent, 5809f.; sound, 5834f. (NP) May 18, 1929.
TRUE HEAVEN (D-M): George O'Brien, Lois Moran, Philip Smalley, Oscar Apfel, Duke Martin, Andre Cheron, Donald MacKenzie, Hedwig Reicher, Will Stanton. (L) 5531f. (R) Jan. 20, 1929. (NP) Mar. 16, 1929. (TOS) Apr. 6, 1929.
VALIANT, THE (D-AT): Paul Muni and Churchill. (R) Apr. 21, 1929. (L) 5537f.
VEILED WDMAN, THE (D-M): Lia Tora, Paul Vincenti, Walter McGrail, Josef Swickard, Kenneth Thompson, Andre Cheron, Ivan Lehedeff, Maude George. (L) Silent, 5185f. Sound, 5192f. (R) Apr. 14, 1929. (NP) Mar. 23, 1929.
WHITE FLAME, THE (D): All-star cast. Forthcoming 1930 release.
WORDS AND MUSIC (AT-CD): Lois Moran, David Percy, Helen Twelvetrees, William Orlamond, Elizabeth Patterson, Duke Morrison, Frank Albertson, Tom Patricola, Bubbles Crowell, Biltmore Quartet. (NP) Sept. 7. (TOS) Sept. 21.

General Pictures

BACHELDRS CLUB, THE (D): Richard Talmadge, Barbara Worth, Edna Murphy, Edna Ellsmere, V. Talbot Henderson, Herhert Hayes, Barry Palmer. (L) 5600f. (NP) June 15.
BACK FRDM SHANGHAI (D): Vera Reynolds, Sojin, Joseph W. Girard, Henry Sedley. (L) 5400f. (R) Mar. 15.
HEROIC LDVER (D): Leonard St. Leo, Stuart Holmes, Barbara Bedford, Ted Snell, Hugh Metcalf, William Franey. (R) Feb. 5. (L) 5500f.

Gotham

HEAD OF THE FAMILY, THE: Virginia Lee Corbin. (L) 6250f. (R) October, 1928.
KNEE HIGH: Virginia Corbin. (R) October, 1929.
MODERN SAPPHO, A (T): Betty Bronson. (R) September. 1929.
RIVER WDMAN, THE (D-ME): Jacqueline Logan, Lionel Barrymore, Charles Delaney, Harry Todd, Mary Doran, Sheldon Lewis. (L) 8 reels. (R) April, 1929. (NP) Mar. 30, 1929.
TIMES SQUARE (CD-T): Alice Day, Eddie Kane, Emile Chautard, John Miljan, Natalie Joyce, Joseph Swickard. (L) 10,500f. (R) March, 1927. (NP) Mar. 30, 1929.
THROUGH THE BREAKERS: Livingston and Herbert. (L) 6420f. (R) September, 1928.

Edward L. Klein

ADVENTURES OF MAYA: (L) Silent, 5400f. (R) Apr. 28, 1929.
PRESIDENT, THE (D): Ivan Moajoukine, Suzy Vernon, Nikolai Malikoff, Heinrich Schroth, Luigi Servanti. (L) 8100f.

James Leong Prod.

LDTUS BLDSSOM (Silent drama): Tully Marshall, Noah Beery, Anna May Wong, Lady Tsen Meil, Jack Ahee. (L) 5,800.
VENDDRS DF WDMEN (M): Edwin Carewe and all-star cast. (L) 4,500.

Ernest Mattsson

IN DALARNA AND JERUSALEM (D): Hanson and Veidt. (L) 14,000f. Forthcoming 1929 release.

Metro-Goldwyn-Mayer

ALIAS JIMMY VALENTINE (M-TME): William Haines, Lionel Barrymore, Leila Hyams, Karl Dane, Tully Marshall, Howard Hickman, Billy Butts, Evelyn Mills. (L) 8,000f. (R) Jan. 26, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 9, 1929.
ALL AT SEA (C): Karl Dane, George K. Arthur, Josephine Dunn, Herbert Prior, Eddie Baker. (L) 5345f. (R) Feh. 9, 1929. (NP) Feh. 23, 1929.
ANNA CHRISTIE (D): Greta Garbo, Robert Ames and others. Forthcoming 1930 release.
BELLAMY TRIAL, THE (D-TME): Leatrice Joy, Betty Bronson. (L) 7524f. (R) Mar. 2, 1929. (NP) Sept. 29, 1928. (TOS) Apr. 13, 1929.
BRIDGE DF SAN LUIS REY, THE (D-ME): Lily Damita, Ernest Torrence, Raquel Torres, Don Alvarado, Duncan Rinaldo, Henry B. Walthall, Mikhail Vavitch, Emily Fitzroy, Tully Marshall. (L) 7880f. (R) Mar. 30, 1929. (NP) May 18, 1929.
BRDADWAY MELDDY, THE (MC-TSM): Anita Page, Bessie Love, Charles King, Jed Prouty, Kenneth Thomson, Edward Dillon, Mary Doran, Eddie Kane, J. Emmett Beck, Marshall Ruth, Drew Demarest. (R) Mar. 9, 1929. (L) Sound, 9372f.; silent, 5943f. (NP) Mar. 30, 1929. (TOS) Apr. 20, 1929.
BRDTHERLY LDVE (C-TE): Karl Dane, George K. Arthur, Jean Arthur, Richard Carlyle, Edward Connelly, Marcia Harris. (L) 6053f. (R) Oct. 13, 1928. (NP) Oct. 13, 1928.
CAMERAMAN, THE (C): Buster Keaton, Marceline Day, Harold Goodwin, Sidney Bracy, Harry Gribbon. (L) 6995f. (R) Sept. 15, 1928. (NP) Sept. 15, 1928.
CHINA BOUND (CD): Karl Dane, George K. Arthur, Josephine Dunn, Polly Moran, Hatty Woods, Carl Stockdale. (L) 6000f. (R) May 18, 1929. (NP) May 11, 1929.
DESERT NIGHTS (D): John Gilbert, Ernest Torrence, Mary Nolan. (L) 6177f. (R) Mar. 9, 1929. (NP) Mar. 16, 1929. (TOS) Mar. 16, 1929.
DESERT RIDER, THE (W): Tim McCoy Raquel Torrea, Bert Roach, Edward Connelly, Harry Woods, Jess Cavin. (R) May 11, 1929. (L) 4943f. (NP) June 22.
DREAM DF LDVE (D): Joan Crawford, Nils Asther, Aileen Pringle, Warner Oland, Carmel Myers, Harry Reinhardt, Harry Myers, Alphonse Martell, Fletcher Norton. (L) 7987f. (R) Dec. 1, 1928. (NP) Dec. 22, 1928. (TOS) Dec. 8, 1928.
DUKE STEPS DUT, THE (CD-TME): William Haines, Joan Crawford, Karl Dane, Tenen Holtz, Eddie Nugent, Jack Roper, Delmer Davis, Luke Cosgrove, Herbert Prior. (L) Silent-6210f. Sound-6206f. (R) Mar. 16, 1929. (NP) Mar. 30, 1929.
FLYING FLEET, THE (D-M): Ramon Novarro, Ralph Gravea, Anita Page, Edward Nugent, Carroll Nye, Sumner Getchell, Gardner James, Alfred Allen. (L) 9044f. (R) Jan. 19, 1929. (NP) Feh. 2, 1929. (TOS) Jan. 19, 1929.
GIRL IN THE SHDW, THE (T-CD): Bessie Love, Ford Sterling, Raymond Hackett. (TOS) Aug. 31.
HALLELUJAH (D-ATS): Nina Mae McKinney, William Fountaine, Daniel L. Haynes, Harry Gray, Fannie Bell De Knight, Everett McGarrity, Victoria Spivey, Milton Dickerson, Robert Couch, Walter Tait, Dixie Jubilee Singers. (L) Talking, 9650f.
HIS GLORIOUS NIGHT (T-D): John Gilbert, Katherine Dale Owen, Nance O'Neil, Gustav von Seyffertitz, Hedda Hopper, Tyrell Davis, Gerard Barry, Madeline Seymour, Richard Carle, Eva Dennison, Youcca Troubletzkoy, Peter Cawthorne. (NP) October 19. (TOS) Oct. 26.
HOLLYWOOD REVUE, THE (MC-ATS): Bessie Love, Charles King, Marion Davies, Norma Shearer, William Haines, Gus Edwards, Joan Crawford, John Gilbert, Marie Dressler, Polly Moran, Brox Sisters, Anita Page, Buster Keaton, Albertina Ballet. (L) Talking, 11,699f. (TOS) Nov. 16.
HONEYMOON (CD): Polly Moran, Eddie Gribbon, Bert Roach, Flash. (L) 4823f. (R) Dec. 22, 1928. (NP) Mar. 9, 1929.
IDLE RICH, THE (D-AT): Conrad Nagel, Bessie Love, Leila Hyams, Robert Oher, James Neill, Edythe Chapman, Paul Kruger, Kenneth Gibson. (L) 7351f. (R) June 15, 1929. (NP) June 8. (TOS) June 22.
LADY OF CHANCE, A (D-M): Norma Shearer, Lowell Sherman, Gwen Lee, John Mack Brown, Eugenia Besserer, Buddy Messinger. (L) 7126f. (R) Dec. 22, 1928. (NP) Mar. 9, 1929.
LAST DF MRS. CHEYNEY, THE (D-AT): Norma Shearer, Basil Rathbone, George Berraud, Herbert Bunston, Hedda Hopper, Moon Carrol, Madeline Seymour, Cyril Chadwick. George K. Arthur (in sound print only), Finch Smiles, Maude Turner. (NP) July 20. (L) Talking, 8651f; silent, 6484f.
LOVES DF CASANDVA (D): Ivan Mosoujkine, Diana Kerenne, Suzanne Bianchetti, Jenny Jugo, Rina de Liguoro, Nina Kochlitz, Olga Day, Paul Guide, Decoeur, Bouamerane, Rudolf Klein-Rogge. (L) 6179f. (R) Feh. 16, 1929. (NP) Mar. 9, 1929.
MADAME X (D-AT): Lewis Stone, Ruth Chatterton, Raymond Hackett, Holmes Herbert, Eugenie Besserer, John P. Edington, Mitchell Lewis, Ulrich Haupt, Sidney Toler, Richard Carle, Claud King, Chappell Dossett. ((L) 8806f. (NP) June 29. (TOS) Aug. 17.
MAN'S MAN, A (CD-ME): William Haines, Josephine Dunn, Sam Hardy, Mae Busch. (L) 6683f. (R) May 25, 1929. (NP) June 22. (TOS) June 22.
MARIANNE (CD-AT): Marion Davies, Oscar Shaw, Robert Castle, Scott Kolk, Emil Chautard, Mack Swain, Oscar Apfel, Robert Ames. Recorded on film and disc. (R) July 20, 1929 (NP) Aug. 31. (TOS) Oct. 19.
MDRGAN'S LAST RAID (W): Tim McCoy, Dorothy Sebastian, Wheeler Oakman, Allan Garcia, Hank Mann, Montague Shaw. (L) 5264f. (R) Jan. 5, 1929. (NP) Mar. 9, 1929.
MYSTERIOUS ISLAND, THE (T-D): Lionel Barrymore, Jane Daly, Lloyd Hughes, Montagu Love, Harry Gribbon, Snitz Edwards Gibson Gowland, Dolores Brinkman. (NP) Oct. 19. (TOS) Nov. 23.
NAPOLEON (D): Waldimir Roudenko, Albert Dieudonne, Alexandre Koubitzky, Harry Krimer, Edmond Van Daele, Antonin Artaud, Gina Manes, Nicholas Koline. (L) 6893f. (R) Oct. 27, 1928. (NP) Oct. 27, 1929.
DUR MODERN MAIDENS (AT-D): Joan Crawford, Rod La Rocque, Douglas Fairbanks, Jr., Anita Page, Edward Nugent, Josephine Dunn, Albert Gran. (NP) Sept. 14. (TOS) Nov. 9.
DVERLAND TELEGRAPH, THE (W): Tim McCoy, Dorothy Janis, Frank Rice, Lawford Davidson, Clarence Geldert, Chief Big Tree. (L) 4815f. (R) Mar. 2, 1929. (NP) Mar. 16, 1929.

PAGAN, THE (D-SME): Ramon Novarro, Renee Adoree, Dorothy Janis, Donald Crisp. (L) Silent-7150f. Sound-7359f. (R) Apr. 27, 1929. (NP) May 25, 1929.
SHOW PEOPLE (CD-TE): Marion Davies, William Haines, Dell Henderson, Paul Ralli, Tenen Holtz, Harry Gibbon, Sidney Bracy, Polly Moran, Albert Conti. (L) 7453f. (R) Oct. 20, 1928. (NP) Sept. 29, 1928. (TOS) Oct. 27, 1928.
SINGLE MAN, A (CD): Lew Cody, Aileen Pringle, Marceline Day, Edward Nugent, Kathlyn Williams, Eileen Manning. (L) 5596f. (R) Jan. 12, 1929. (NP) Feb. 9, 1929.
SINGLE STANDARD, THE (D): Greta Garbo, Nils Asther, John Mack Brown, Dorothy Sebastian, Lane Chandler, Robert Castle, Mahlon Hamilton, Kathlyn Williams, Zeffie Tidbury. (NP) Aug. 17. (L) 6569f. (TOS) Aug. 17.
SIOUX BLOOD (W): Tim McCoy, Robert Frezer, Marion Douglas, Clarence Geldert, Chief Big Tree, Sidney Bracy. (L) 4811f. (R) Apr. 20, 1929. (NP) Apr. 27, 1929.
SPEEDWAY (T-CD): William Haines, Anita Page, Ernest Torrence, Polly Moran, Karl Dane, Joan Miljan. (TOS) Sept. 14. (NP) Sept. 14.
SPIES (M): Rudolph-Klein-Rogge, Greda Maurus, Lien Deyers, Louis Ralph, Craighall Sherry, Willy Fritsch, Lupu Pick, Fritz Rasp. (L) 7999f. (NP) June 15.
SPITE MARRIAGE (CD-M): Buster Keaton, Dorothy Sebastian, Edward Earle, Lella Hyams, William Bechtel, John Byron. (L) 7047f. (R) Apr. 6, 1929. (NP) Apr. 27, 1929.
SUNKISSED (D): Vilma Benky and others.
TRADER HORN (AT-D): Edwina Booth, Harry Carey and others. Forthcoming 1930 release.
THIRTEENTH CHAIR, THE (MD-T): Conrad Nagel, Leila Hyams, Margaret Wycherly, Helen Milliard, Holmes Herbert, Mary Forbes, Bela Lugosi, John Davidson, Charles Quartermaine, Moon Carrol. (NP) Nov. 9.
THUNDER (D-TME): Lon Chaney, James Murray, Phyllis Haver, George Duryea, Francis Morris, Wally Albright. (L) 7783f. (R) June 25, 1929. (NP) Aug. 3. (TOS) Aug. 17.
TIDE OF EMPIRE (D-M): Renee Adoree and Duryea. (L) 6552f. (R) Mar. 23, 1929.
TRIAL OF MARY DUGAN (D-AT): Norma Shearer, Lewie Stone, H. B. Warner, Raymond Hackett, Lilyan Tashman, Olive Tell, Adrienne D'Ambricourt, Mary Doran, Dewitt Jennings, Wilfrid North, Landers Stevens, Charles Moore, Claud Allister. (NP) May 25. (L) 10,000f. (R) June 8. (TOS) July 13.
TRAIL OF '98, THE (D-ME): Dolores Del Rio, Ralph Forbes, Harry Carey, Tully Marshall, Emily Fitzroy, Tenen Holtz, Russell Simpson, Karl Dane, Cesare Gravina, George Cooper, John Down, E. Alyn Warrner. (L) 8799f. (R) Jan. 5, 1929. (NP) Dec. 29, 1928. (TOS) Mar. 23, 1929.
UNTAMED (AT-D): Joan Crawford, Robert Montgomery, Ernest Torrence, Holmes Herbert, John Miljan, Gwen Lee, Edward Nugent, Don Terry, Gertrude Astor, Milton Farney, Lloyd Ingram, Grace Cunard, Tom O'Brien and Wilson Benge. (NP) Nov. 23.
VIKING, THE (D-ME): Donald Crisp, Pauline Starke, LeRoy Mason, Anders Randolph, Richard Alexander, Harry Lewis Woods, Albert MacQuarrie, Roy Stewart, Torben Meyer, Claire MacDowell, Julia Swayne Gorden. (L) 8186f. (NP) Mar. 9, 1929. All in technicolor. (TOS) Oct. 26.
VOICE OF THE CITY, THE (AT-D): Robert Ames, Willard Mack, Sylvia Field, James Farley, John Miljan, Clark Marsball, Duane Thompson, Tom McGuire, Alice Moe, Beatrice Banyard. (L) Sound-7427f. (R) Apr. 13, 1929. (NP) Apr. 27, 1929. (TOS) May 18.
WEST OF ZANZIBAR (D-M): Lon Chaney, Lionel Barrymore, Warner Baxter, Mary Nolan, Jane Daly, Roscoe Ward, Kalla Pasha, Curtis Nero. (L) 6150f. (R) Nov. 24, 1928. (NP) Dec. 8, 1928.
WHERE EAST IS EAST (D-TME): Lon Chaney, Lupe Velez, Estelle Taylor, Lloyd Hughes, Louis Stern, Mrs. Wong Wing. (L) 6500f. (R) May 4, 1929. (NP) June 22. (TOS) June 15.
WHITE SHADOWS OF THE SOUTH SEAS (D-TME): Monte Blue, Raquel Torres, Robert Anderson. (L) 7965f. (R) Nov. 10, 1928. (NP) July 7, 1928. (TOS) Dec. 1, 1928.
WILD ORCHIDS (D): Greta Garbo, Lewis Stone, Nils Asther. (L) 9235f. (R) Feb. 23, 1929. (NP) Mar. 2, 1929. (TOS) Feb. 23, 1929.
WISE GIRLS (T-D): Elliott Nugent, Norma Lee, Roland Young, J. C. Nugent, Clara Blandick, Marion Shilling, Leora Spellman, James Dolan. (NP) October 12.
WOMAN OF AFFAIRS (D-M): Greta Garbo, John Gilbert. (L) 8319f. (R) Dec. 15, 1928. (TOS) Feb. 16, 1929.
WONDER OF WOMEN (D-TME): Lewis Stone, Leila Hyams, Peggy Wood, Harry Myers, Sarah Padden, George Fawcett, Blanche Frederici, Wally Albright, Jr., Camencita Johnson, Anita Louise Fremault, Dietrich Haupt, Ulirio Haupt, Jr. (L) Talking, 8796f; silent, 6835f. (R) July 31, 1929. (NP) July 27. (TOS) Aug. 17.

Paramount

ABIE'S IRISH ROSE (CD-TME): Charles Rogers, Nancy Carroll, Jean Hersholt, J. Farrell MacDonald, Bernard Grocey, Ida Kramer, Nick Cogey, Camillus Pretal, Rosa Rosenova. (L) Silent, 10,187f; sound, 10,471f. (R) Jan. 5, 1929. (NP) Nov. 3, 1928. (TOS) Feb. 2, 1929.
APPLAUSE (TS-D): Helen Morgan, Joan Peters, Fuller Mellish, Jr., Jack Camerson, Henry Wadsworth, Dorothy Cuming. (NP) October 19.
AVALANCHE (W): Jack Holt, Dorie Hill, Baclanova, John Darrow, Guy Oliver, Richard Winslow. (L) 6099f. (NP) Dec. 1, 1928.
BATTLE OF PARIS (AT-D): Gertrude Lawrence, Charles Ruggles, Walter Petrie, Gladys Du Bois, Arthur Treacher and Joe King. (NP) Nov. 16.
BEGGARS OF LIFE (M-ME): Wallace Berry, Louise Brooks, Richard Arlen, Edgar Blue Washington, H. A. Morgan, Andy Clarke, Mike Donlin, Roscoe Karns, Robert Perry, Johnnie Morris, George Kotsonaros, Jacque Chapin, Robert Brower, Frank Brownlee. (L) 7805f. (R) Sept. 15, 1928. (NP) July 7, 1928. (TOS) Oct. 20, 1928.
BEHIND THE GERMAN LINES (D): Foreign cast. (L) Sound, 8254f. (R) Jan. 12, 1929.
BETRAYAL (D-ME): Emil Jannings, Gary Cooper, Esther Relston, Jada Weller, Douglas Haig, Bodil Rosing. (L) Silent, 6492f; sound, 6614f. (R) May 11, 1929. (NP) Apr. 27, 1929. (TOS) June 1.
CANARY MURDER CASE, THE (My-AT): William Powell, James Hall, Louise Brooks, Jean Arthur, Gustav von Seyffertitz, Charles Lane, Eugene Pallette, Lawrence Gray, Ned Sparke, Louis John Bartels, E. H. Calvert. (L) Talking, 7171f; silent, 5843f. (R) Feb. 16, 1929. (NP) June 15.
CARNATION KID, THE (C-AT): Douglas MacLean, Frances Lee, William B. Davidson, Lorraine Eddy, Charles Hill Mailes, Francis McDonald, Maurice Black, Bert Swor, Jr., Carl Stockdale. (L) Silent, 6290f; sound, 7267f. (R) Feb. 23, 1929. (NP) Mar. 16, 1929.
CASE OF LENA SMITH, THE (D): Esther Ralston, James Hall, Gustav von Seyffertitz, Emily Fitzroy, Fred Kohler, Betty Aho, Lawrence Grant, Leone Lane, Kay DesLys, Alex Woloshin, Ann Brody, Wally Albright, Jr., Warner Klinger. (L) 7229f. (R) Jan .19, 1929. (NP) Mar. 16, 1929. (TOS) Jan. 26, 1929.
CHARMING SINNERS (D-TME): Ruth Chatterton, Clive Brook, Mary Nolan, William Powell, Laura Hope Crews, Florence Eldridge, Montagu Love, Juliette Crosby, Lorraine Eddy, Claude Allister. (L) 6164f. (R) July 6, 1929. (NP) Aug. 10 (TOS) Aug. 3.
CHINATOWN NIGHTS (D-AT): Wallace Beery, Florence Vidor, Warner Oland, Jack McHugh, Jack Oakie, Tetsu Komai, Frank Chew, Mrs. Wing, Peter Morrison, Freeman Wood. (L) Silent, 7145f; sound, 7031f. (R) Mar. 23, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 6, 1929.
CLOSE HARMONY (CD-AT): Charles Rogers, Nancy Carroll, Harry Green, Jack Oakie, Richard (Skeets) Gallagher, Matty Roubert, Ricca Allen, Wade Boteler, Baby Mack, Oscar Smith, Greta Grandstedt, Gus Partos. (L) Sound, 6271f. (R) Apr. 13, 1929. (NP) Mar. 30, 1929. (TOS) Apr. 13, 1929.
COCOANUTS, THE (MC-ATS): Four Marx Brothers, Mary Eaton, Oscar Shaw, Katherine, Francis, Margaret Dumont, Cyrli Rug, Basil Ruysdael, Sylvan Lee, Gamby-Hale Girls, Allan K. Foster Girls. (L) 8613f. (R) May 23, 1929. (NP) July 13. (TOS) July 20.
DANCE OF LIFE, THE (D-AT): Nancy Carroll, Hal Skelly, Dorothy Revier, Ralph Theador, Charles D. Brown, Al St. John, May Boley, Oscar Levant, Gladys DuBois, James T. Quinn, James Farley, George Irving. (L) Talking, 10,619f; (P) Sept. 14. (Silent 7488f. (TOS) Sept. 21.
DANGEROUS CURVES (D-AT): Clara Bow, Richard Arlen, Kay Francis, David Newell, Anders Randolph, May Boley, T. Roy Barnes, Joyce Compton, Charles D. Brown, Stuart Erwin, Jack Lude. (R) July 13, 1929. (NP) Aug. 3. (L) Talking, 7278f; silent, 6539f. (TOS) July 20.
DANGEROUS WOMAN, A (D-AT): Baclanova, Clive Brook, Neil Hamilton, Clyde Cook, Leslie Fenton, Snitz Edwards. (L) Sound, 6643f. (R) May 18, 1929. (NP) Mar. 16, 1929. (TOS) May 18.
DARKENED ROOMS (MD): Evelyn Brent, Neil Hamilton, Doris Hill, David Newell, Gale Henry, Wallace MacDonald, Blanche Craig, E. H. Calvert, Sammy Bricker. (NP) October 19.
DIVORCE MADE EASY (CD-AT): Douglas MacLean, Marie Prevost, Johnny Arthur, Frances Lee, Dot Farley, Jack Duffy, Buddy Watles, Hal Wilson. (R) July 6, 1929. (NP) July 13. (L) Talking, 5386f; silent, 5270f. (TOS) July 6.
DOCTOR'S SECRET, THE (D-AT): Ruth Chatterton, H. B. Warner, John Loder, Robert Edeson, Wilfored Noy, Etbel Wales, Nancy Price, Frank Finch-Smiles. (L) Sound, 5823f. (N) Mar. 16, 1929. (TOS) Feb. 16, 1929.
DUMMY, THE (D-AT): Ruth Chatterton, Frederic March, John Cromwell, Fred Kohler, Mickey Bennett, Vondell Darr, Jack Oakie, Zasu Pitts, Richard Tucker, Eugene Pallette. (L) Sound, 5357f. (R) Mar. 9, 1929. (NP) Mar. 16, 1929. (TOS) Mar. 6, 1929.
FASHIONS IN LOVE (D-AT): Adolphe Menjou, Fay Compton, Miriam Seegar, John Miljan, Joan Standing, Robert Wyne, Russ Powell, Billie Bennett, Jacques Vanaire. (L) Talking, 6325f; silent 6024f. (R) June 29, 1929. (NP) July 13. (TOS) July 6.
FAST COMPANY (AT-CD): Jack Oakie, Skeets Gallagher, Evelyn Brent, Gwen Lee. (TOS) Sept. 7.
FLEET'S IN, THE (CD): Clara Bow, James Hall, Jack Oakie, Bodil Rosing. (L) 6918f. (R) Oct. 13, 1928. (NP) Sept 22. 1928. (TOS) Sept. 15, 1928.
FLESH OF EVE (D): Nancy Carroll and others.
FOUR FEATHERS (SE): Richard Arlen, Fay Wray, William Powell, Clive Brook, Theodore von Eltz, Noah Berry, Zack Williams, Noble Johnson, Harold Hightower, Phillipe de Lacey, Edward Ratcliffe, George Fawcett, Augustine Symonds. (L) Sound, 7472f; silent, 7472f. (TOS) Sept. 14.
GENTLEMEN OF THE PRESS (D-AT): Water Huston, Katherine Francis, Charles Ruggles, Betty Lawford, Norman Foster, Duncan Perwarden, Lawrence Leslie. (L) Sound, 7176f. (R) May 4, 1929. (NP) Apr. 13, 1929.
GREENE MURDER CASE, THE (My-AT): William Powell Florence Eldridge, Ulrich Haupt, Jean Arthur, Eugene Pallett, E. H. Calvert, Gertrude Normen, Lowell Drew, Morgan Farley, Brandon Hurst, Augusta Burmester, Marcia Harris, Mildred Golden, Mrs. Wilfred Buckland, Helena Phillips, Shep Camp, Charles E. Evans. (NP) July 20, 1929. (L) Talking, 6383f. (TOS) Aug. 17.
HERE COMES THE BANDWAGON (AT-D): Buddy Rogers, Jean Arthur.
HOLE IN THE WALL, THE (MyM-AT): Claudette Colbert, Edward G. Robinson, David Newell, Nelly Savage, Donald Meek, Alan Brooks, Louise Closser Hale, Katherine Emmet, Marcia Kagno, Barry Macollum, George McQuarrie, Helen Crane. (L) Sound, 5850f. (R) Apr. 27, 1929. (NP) Apr. 6, 1929.
HOMECOMING (D): Lars Hansen, Dita Parlo, Gustav Frohlich. (L) 8156f. (R) Feb. 16, 1929. (NP) Feb. 9, 1929.
HUNGARIAN RHAPSODY (D-TME): A Ufa picture. Lil Dagover, Willy Fritoch, Dita Parlo, Fritz Greiner, Gisella Bathory, Erich Kaiser Tietz, Leopold Kramer. (NP) Aug. 3. (L) 6165f.
ILLUSION (D-AT): Buddy Rogers, Nancy Carroll, June Collyer, Knute Erickson, Eugenie Bresserer, Kay Francis, Maude Turner Gordon, Regis Toomey, William McLaughlin, Katherine Wallace, William Austin, Frances Raymond Eddie Kane, Michael Visaroff, Bessie Lyle, Emelie Melville, Carl Lukas, Col. G. L. McDonnel. (L) 7536f; silent 7538f. (NP) July 27. (TOS) Sept. 28.
INNOCENTS OF PARIS (R-ATM): Maurice Chevalier, Sylvia Beecher, Russell Simpson, George Fawcett, Mrs. George Fawcett, John Miljan, Margaret Livingston, David Durand, Johnny Morris. (L) Silent, 7816f; sound, 6148f. (R) May 25, 1929. (NP) May 4, 1929. (TOS) June 15.
INTERFERENCE (D-AT): William Powell, Evelyn Brent, Clive Brook, Doris Kenyon, Tom Rickets, Brandon Hurst, Louis Payne, Wilford Noy, Donald Stuart, Raymond Lawrence. (L) Silent, 6643f; sound, 7487f. (R) Jan. 5, 1929. (NP) Mar. 16, 1929. (TOS) Feb. 9, 1929.
JEALOUSY (AT-D): Jeanne Eagels, Frederic March, Halliwell Hobbes, Blanche Le Clair, Henry Daniell, Hilda Moore. (NP) Sept. 28. (TOS) Oct. 19.
KIBITZER (CD): Harry Green, Mary Brian, Neil Hamilton, David Newell, Lee Kohlmar, Henry Fink, Tenen Holtz, Guy Oliver, Albert Gran, Eddie Kane. (NP) Aug. 17.
LADY LIES, THE (AT-CD): Walter Huston, Claudet Colbert, Charles Ruggles, Betty Gorde, Tom Brown, Patricia Deering. (TOS) October 12.
LAUGHING LADY, THE (AT-D): Ruth Chatterton, Clive Brook, Den Healy, Nat Pendleton, Raymond Walburn, Dorothy Hall, Hedda Harrigan, Lillian B. Tonge, Margaret St. John, Hubert Druce, Alice Hegeman, Joe King, Helen Hawley, Betty Bartley.
LETTER, THE (D-AT): Jeanne Eagels, O. P. Heggie, Reginald Owen, Herbert Marshall, Irene Brown, Lady Tsen Mei, Tamaki Yoshiwara. (L) Silent, 5490f; sound, 5778f. (R) Apr. 13, 1929. (NP) Mar. 16, 1929. (TOS) May 18.
LOOPING THE LOOP (D-ME): Werner Kraus, Jenny Jugo, Warwick Ward, Gina Manes. (L) Silent, 6676f; sound, 6769f. (R) Mar. 16, 1929. (NP) Mar. 16, 1929.
LOVE DOCTOR (T-CD): Richard Dix, June Collyer, Morgan Farley, Miriam Seegar, Winifred Harris, Lawford Davidson, Gale Henry. (NP) September 28. (TOS) Oct. 19.
LOVE PARADE, THE (CD): Maurice Chevalier, Jeanette MacDonald, Lupino Lane, Lillian Roth, Edgar Norton, Lionel Belmore, Robert Roccardi, Carleton Stockdale, Eugene Pallette, Russell Powell, Margaret Fealy, Virginia Bruce. (NP) Aug. 3.
MAN I LOVE, THE (R-AT): Richard Arlen, Mary Brian, Baclanova, Harry Green, Jack Oakie, Pat O'Malley, Leslie Fenton, Charles Sullivan, William Vincent. (R) May 25, 1929. (L) 6669f; silent, 6524f. (NP) Apr. 6, 1929. (TOS) May 25.
MARQUIS PREFERRED (F): Adolpb Menjou, Nora Lane, Chester Conklin, Dot Farley, Mischa Auer, Alex Melesh, Michael Visaroff. (L) 5506f. (R) Feb. 2, 1929. (NP) Mar. 16, 1929.
MARRIAGE PLAYGROUND, THE (CD): Mary Brian, Frederic March, Lilyan Tasbman, Huntley Gordon, Kay Francis, William Austin, Seena Owen, Philippe de Lacy, Anita Louise, Little Mitzi, Billy Seay, Ruby Parsley, Donald Smith, Jocelyn Lee, Maude Turner Gordon, David Newell. (NP) Nov. 16.
MEDALS (D): Gary Cooper, Beryl Mercer, Daisey Belmore, Nora Cecil, Temple Pigott, Arthur Hoyt, Arthur Metcalfe. (NP) Nov. 16.
MEN ARE LIKE THAT (AT-C): Hal Skelly, Doris Hill, Charles Sellon, Clara Blandick, Morgan Farley, Helene Cbadwick, William Davidson, Eugene Pallette and George Fawcett. (NP) Nov. 23.
MIGHTY, THE (AT-D): George Bancroft, Esther Ralston, Warner Oland, Raymond Hetton, Dorothy Revier, Morgan Ferley, O. P. Heggie, Cherles Sellon, E. H. Calvert, John Cromwell. (NP) Nov. 9. (TOS) Nov. 23.
MYSTERIOUS DR. FU MANCHU, THE (My-OT): Warner Oland, Jean Arthur, Neil Hamilton, O. P. Heggie, William Austin, Claude King, Charles Stevenson, Noble Johnson, Evelyn Selbie, Charles Biblyn, Donald Mackenzie, Lawford Devidson, Lask Winter, Charles Stevens, Chappel Dosset, Tully Marshall. (NP) July 27. (L) Talking, 7663f. (TOS) July 20.
NOTHING BUT THE TRUTH (CD-AT): Richard Dix, Berton Churchill, Louis John Bartels, Ned Sparks, Wynne Churchill, Helen Kane, Dorothy Hall, Madeline Gray, Nency Ryon. (L) Sound, 7256f. (R) Apr. 20, 1929. (NP) Apr. 20, 1929. (TOS) Apr. 27, 1929.
PATRIOT, THE (D): Emil Jannings, Florence Vidor, Lewis Stone, Vere Voronina, Neil Hamilton, Harry Cording. (L) 10,172f. (R) Sept. 1, 1928. (NP) Sept. 8, 1928. (TOS) Sept. 22, 1928.
POINTED HEELS (D): William Powell, Fay Wray, Helen Kane, Richard 'Skeets" Gallagher, Phillips Holmes, Adrienne Dore, Eugene Pallette. (NP) Nov. 16.
RAINBOW MAN THE, (SR-TS): A Sono-Art picture. Eddie Dowling, Merien Nixon, Frankie Darro, Sam Hardy, Lloyd Ingrabam, George Heyes. (L) Talking, 8500f. (R) May 18, 1929. (NP) June 22. (TOS) June 22.
REDSKIN (R-ME): Richard Dix, Gladys Belmont, Jane Novak, Larry Steers, Tully Mershall, Bernard Suegel, George Rigas, Augustina Lopez, Noble Johnson, Josepb W. Girard, Jack Dunne, Andrew J. Callahan, Philip Anderson, Loraine Rivero, George Walker. (L) Silent, 7204f; sound, 7642f. (R) Feb. 23, 1929. (NP) Feb. 16, 1929. (TOS) Feb. 2, 1929.
THE RETURN OF SHERLOCK HOLMES (AT-D): Clive Brook, H. Reeves Smitb, Betty Lawford, Charles Hay, Pbillips Holmes, Donald Crisp, Harry T. Morey, Hulbert Druce and Arthur Mack. Talking footage, 7,102. (TOS) Nov. 16. (NP) Nov. 23.
RIVER OF ROMANCE, THE (CD-AT): Cbarles (Buddy) Rogere, Mary Brian, June Collyer, Henry B. Walthall, Wallace Beery, Fred Kohler, Natalie Kingston, Mrs. George Fawcett, Anderson Lawler, George Reed. (L) Talking, 7009f; silent 7028f. (R) July 20, 1929. (NP) June 29, (TOS) Aug. 3.
SATURDAY NIGHT KID THE (T-D): Clara Bow, James Hall, Jean Arthur, Charles Sellon, Ethel Wales, Frank Ross, Edna May Oliver, Heymen Meyer, Eddie Dun, Leone Lane, Jean Harlow. (NP) Sept. 28. (TOS) Nov. 2.
SHOPWORN ANGEL (CD-S): Nancy Carroll, Gary Cooper, Paul Lukas. (L) Silent, 7112f; sound, 7373f. (R) Jan. 12, 1929. (NP) Feb. 9, 1929. (TOS) Jan. 19, 1929.
SINS OF THE FATHERS (D-M): Emil Jannings, Ruth Chatterton, Barry Norton, Jean Arthur, Jack Luden, Zasu Pitts, Matthew Betz, Harry Cording, Arthur Housman, Frank Reicher. (L) 7761f. (R) Dec. 29, 1928. (NP) Oct. 20, 1928.
SOMEONE TO LOVE (CD): Charles Rogers, Mary Brian, William Austin, Jack Oakie, James Kirkwood, Mary Alden, Frank Reicher. (L) 6323f. (NP) Dec. 29, 1928. (TOS) Dec. 22, 1928.
STAIRS OF SAND (W) Wallace Beery, Jean Arthur, Phillips R. Holmes, Fred Kohler, Chester Conklin, Guy Oliver, Lillian Worth, Frank Rice, Clarence L. Sberwood. (L) 4900f. (R) June 8, 1929. (NP) May 18, 1929.
STREET OF CHANCE (D): William Powell starred. Forthcoming 1930 release.
STUDIO MURDER CASE, THE (My-AT): Neil Hamilton, Warner Oland, Frederic March, Florence Eldridge, Doris Hill, Eugene Pallette, Chester Conklin, Lane Chandler, Gardner James, Guy Oliver, E. H. Calvert, Donald Mackenzie. (L) Talking 6500f; silent, 6070f. (R) June 1, 1929. (NP) June 8. (TOS) June 22.
SUNSET PASS (W): Jack Holt, Nora Lane, John Loder, Christian J. Frank, Pee Wee Holmes, Chester Conklin, Pat Harmon, Alfred Allen, Guy Oliver. (L) 5862f. (R) Feb. 9, 1929. (NP) Feb. 23, 1929.
SWEETIE (CD): Nancy Carroll, Stanley Smith, Helen Kane, Joseph Depew, Jack Oakie, William Austin, Stuart Erwin, Wallace MacDonald, Aileen Manning. (NP) Aug. 17.
THREE WEEK ENDS (CD): Clara Bow, Neil Hamilton, Harrison Ford, Lucille Powers, Julia Swayne Gordon, Jack Raymond, Edythe Chapman, Guy Oliver, William Holden. (L) 5962f. (NP) Dec. 22, 1928.
THUNDERBOLT (D-AT): George Bancroft, Richard Arlen, Fay Wray, Tully Marshall, Eugenie Besserer, James Spottswood, Fred Kobler, Mike Donlin, S. S. R. S. Stewart, George Irving, William Thorne, E. H. Calvert, King Tut. (L) Talking, 8571f; silent, 7311f. (R) June 22, 1929. (NP) June 1. (TOS) Aug. 3.
VIRGINIAN, THE (D-AT): Gary Cooper, Walter Hueton, Richard Arlen, Mary Brian, Chester Conklin, Eugene Pallette, E. H. Calvert, Helen Ware, Victor Potel, Tex Young, Charles Stevens. (L) 8717f. (NP) July 20.
WEDDING MARCH, THE (D): George Fawcett, Maude George, Erich von Strobelm, George Nichols, Zasu Pitts, Hugie Mack, Matthew Betz, Cesare Gravina, Dale Fuller, Fay Wray, Syd Bracey. (L) 10,400f. (R) Oct. 6, 1928. (NP) Oct. 27, 1928. (TOS) Jan. 26, 1929.
WELCOME DANGER (AT-C): Harold Lloyd, Barbara Kent, Noah Young, Charles Middleton, William Walling. (NP) November 9.
WHAT A NIGHT (CD): Bebe Daniels, Neil Hamilton, William Austin, Wheeler Oakman, Charles Sellon, Hill Mailes, Ernie Adams. (L) 5378f. (R) Oct. 6, 1928. (NP) Jan. 12, 1929.
WHEEL OF LIFE, THE (D-AT): Richard Dix, Esther Ralston, O. P. Heggie, Arthur Hoyt, Myrtle Stedman, Larry Steers, Regis Toomey, Nigel de Brulier. (L) 5153f; silent, 5305f. (R) June 22, 1929. (NP) Apr. 27, 1929. (TOS) July 6.
WHY BRING THAT UP (AT-CD): Moran and Mack, Evelyn Brent, Harry Green, Bert Swor, Freeman S. Wood, Lawrence Leslie, Helene Lynch, Selmer Jackson, Jack Luden, Monte Collins, Jr., George Thompson, Eddie Kane, Charles Hall. (L) 7,882. (NP) October 19. (TOS) Nov. 2.
WILD PARTY, THE (CD-AT): Clera Bow, Frederic March, Marceline Day, Shirley O'Hara, Jack Luden, Jack Oakie, Arthur Rankin, Lincoln Stedman, Joyce Compton, Ben Hendricks, Jr., Jack Redmond, Adrienne Dore, Jeen Lorraine, Virginia Thomas, Kay Bryant, Alice Adair, Amo Ingram, Renee Whitney, Marguerite Cramer. (L) Silent, 6036f; sound, 7167f. (R) Apr. 6, 1929. (NP) Mar. 23, 1929. (TOS) Apr. 13, 1929.
WOLF OF WALL STREET, THE (D-AT): George Bencroft, Baclanova, Paul Lukas, Nancy Carroll, Lane Chandler, Brandon Hurst, Paul Guertsman, Crauford Kent. (L) Silent, 6396f; sound, 6810f. (R) Feb. 9, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 16, 1929.
WOLF SONG (R-TM): Lupe Velez, Gary Cooper, Louis Wolheim, Constantine Romanoff, Michael Vavitch, Russell Colombo, Augustine Lopez, George Rigas. (L) Silent, 6060f; sound, 6769f. (R) Mar. 30, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 6, 1929.
WOMAN TRAP (M-AT): Hal Skelly, Evelyn Brent, Chester Morris, Leslie Fenton, Effie Elisler, William B. Davidson, Guy Oliver, Charles Giblyn, Wilson Hummell. (L) 6168f; silent 6384f. (NP) July 20. (TOS) Sept. 28.

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WILD HEART OF AFRICA, THE (Animal Picture): (NP) June 22.

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ANNAPOLIS (CD-T): Allan, Brown, Loff. (L) 7008f. (R) Nov. 18, 1928.
AWFUL TRUTH, THE (D-AT): Ina Claire. (L) 6129f. (R) Aug. 10, 1929. (TOS) Sept. 7. (TOS) Oct. 19.
BACHELOR'S SECRET, A (CD-AT): Allan Hale. (R) June 2, 1930.
BIG NEWS (My-AT): Robert Armstrong, Carol Lombard, Tom Kennedy, Warner Richmond, Wade Boteler, Sam Hardy, Charles Sellon, Robert Dudley. (L) Talking, 6028f. Recorded on film and diso. (R) Sept. 7, 1929. (NP) Sept. 7.
BIG SHOT, THE (D-T): (R) Feb. 8, 1930.
BLACK ACE, THE (W): Don Coleman. (L) 5722f. (R) Sept. 2, 1928.
BORDER PATROL (W): Harry Carey. (L) 4598f. (R) Dec. 23, 1928.
BURNING BRIDGES (W): Harry Carey. (L) 4846f. (R) Sept. 30, 1928.
CAPTAIN SWAGGER (D-ME): Rod La Rocque, Sue Carol, Richard Tucker, Victor Potel, Ulrich Haupt. (L) 6312f. (R) Oct. 14, 1928. (NP) Mar. 16, 1929.
CELEBRITY (D): Armstrong. (L) 6145f. (R) Oct. 7, 1928.
CLOTHES (D-AT): Constance Bennett. (R) May 3, 1930.
CRASHING THROUGH (D-AT): William Boyd. (R) June 7, 1930.
DEVIL'S TWIN (W): Leo Maloney.
FLYING FOOL, THE (D-AT): William Boyd, Marie Prevost, Tom O'Brien, Russell Gleason. (L) Talking, 6746f; silent, 6700f. (NP) July 27.
FORBIDDEN LOVE (D): Lily Damita. (L) 6787f. (R) Oct. 28, 1928.
.45 CALIBRE WAR (W): Don Coleman, Ben Corbett, Al Hart, Edward Jones, Duke R. Lee, Floyd Ames, Jeanette Loff. Murdock MacQuarrie, Orrin Jackson. (R) Feb. 17, 1929. (L) 4790f. (NP) Mar. 16, 1929.
GERALDINE (CD-TME): Eddie Quillan, Marian Nixon, Albert Gran, Gaston Glass. (L) 5587f. (R) Jan. 20, 1929. (NP) May 25, 1929.
GODLESS GIRL, THE (D-TME): Lina Basquette, Marie Prevost, George Duryea, Noah Beery, Eddie Quillan, Mary Jane Irving, Julia Faye, Viola Louie, Emily Barrye, Clarence Burton, Dick Alexander, Kate Price, Hedwig Reicher. (L) Talking, 9328f; silent, 9019f. (R) Mar. 31, 1929. (NP) June 1.
GRAND PARADE, THE (MC): (R) Jan. 11, 1930.
GREENWICH VILLAGE FOLLIES (MC): (R) Feb. 27, 1930.
HAWK OF THE HILLS (W): Allene Ray, Robert Chandler, Jack Ganshorn, Frank Lackteen, Paul Panzer, Wally Oettel, Harry Semels, Walter Miller, Jack Pratt, Parky Jones, Frederick Dana, John T. Prince, Chief White Horse, George Magrill, Evangeline Russell, Chief Yowlache. (L) 4840f. (R) Mar. 17, 1929. (NP) Mar. 30, 1929.
HER PRIVATE AFFAIR (D-AT): Ann Harding, Harry Bannister. Oct. 5, 1929. (NP) Oct. 5. (TOS) Nov. 9.
HIGH VOLTAGE (D-AT): William Boyd, Owen Moore, Carol Lombard, Diane Ellis, Billy Bevan, Phillips Smalley. (L) 5743f. (NP) June 29.
HIS FIRST COMMAND (D-AT): William Boyd. (R) Dec. 28, 1929.
HOT AND BOTHERED (CD-AT): Eddie Quillan. (R) June 28, 1930.
KING OF KINGS (D-ME): H. B. Warner, Jacquelline Logan, Dorothy Cummings, Ernest Torrence, Joseph Schildkraut, Robert Edeson, Sidney D'Albrook, Rudolpb Schildkraut, Sam DeGrasse, Victor Varconi, William Boyd, Matt Moore, Julia Faye, Kenneth Thomson, Alan Brooks. (L) 13,500f. (R) Sept. 30, 1928. (TOS) Mar. 10, 1928.
LEATHERNECK, THE (D-T): William Boyd, Alan Hale, Robert Armstrong, Fred Kohler, Diane Ellis, James Aldine, Paul Weigel, Jules Cowles, Wade Boteler, Philo McCullough, Joe Girard, Michell Lewis. (L) 6898f. (R) Feb. 24, 1929. (NP) Apr. 20, 1929. (TOS) June 1.
LOVE OVER NIGHT (CD): Rod La Rocque, Jeanette Loff, Richard Tucker, Tom Kennedy, Mary Carr. (L) 7530f. (R) Nov. 25, 1928. (NP) Sept. 8, 1928.
LUCKY IN LOVE (D-AT): Morton Downey, Betty Dawford, Colin Keith-Johnson, Halliwell Hobbes, J. M. Kerrigan, Richard Taber, Edward O'Connor, Mary Murray, Mackenzie Ward, Louis Sorin, Sonia Karlov, Tyrrell Davis, Elizabeth Murray. (L) 6870f. (R) Aug. 17, 1929. (NP) July 27.
MARKED MONEY (D): Coghlan. (L) 5506f. (R) Nov. 4, 1928.
MANMADE WOMEN (D): Leatrice Joy. (L) 5762f. (R) Sept. 9, 1928.
MOTHER'S BOY (D-TME): Morton Downey, Beryl Mercer, John T. Doyle, Brian Donlevy, Helen Chandler, Osgood Perkins, Lorin Raker, Barbara Bennett, Jennie Moskowitz, Jacob Frank, Louis Sorin, Robert Glecker, Tyrrell Davis, Allan Vincent, Leslie Stowe. (L) 7423f. (NP) Apr. 6, 1929.
NED McCOBB'S DAUGHTER (D-ME): Irene Rich, Theodore Roberts, Robert Armstrong, George Barraud, Edward Hearn, Carol Lombard, Louis Natheaux. (L) 6070f. (R) Dec. 2, 1928.
NEGLIGEE (D-AT): Ina Claire. (R) March 15, 1930.
NOISY NEIGHBORS (CD-TME): Eddie Quillan, Alberta Vaughn, Quillan Family, Theodore Roberts, Ray Hallor, Russell Simpson, Robert Perry, Mike Donlin, Billy Gilbert. (L) 5737f. (R) Jan. 27, 1929. (NP) Mar. 16, 1929.
OFFICER O'BRIEN (D-AT): William Boyd. (R) March 1, 1930.
OFFICE SCANDAL (CD-TME): Phyllis Haver, Leslie Fenton, Raymond Hatton, Margaret Livingston, Jimmy Adams, Jimmy Aldine. (L) 6511f. (R) Mar. 3, 1929. (NP) May 25, 1929. (TOS) July 27.
OH, YEAH! (D-AT): Robert Armstrong, James Gleason, Zasu Pitts, Patricia Caron. (R) Oct. 5, 1929. (NP) Oct. 19. (TOS) Oct. 26.
PARIS BOUND (D-AT): Ann Harding, Frederic March, George Irving, Leslie Fenton, Hallam Cooley, Juliette Crosby, Charlotte Walker, Carmellta Geraghty, Ilka Chase. (L) Talking, 6684f. (R) Aug. 3, 1929. (NP) July 20, (TOS) Aug. 10.
PLAY BOY (CD-AT): Eddie Quillan (R) Feb. 2, 1930.
PAINTED DESERT (D-AT): William Boyd. (R) Jan. 11, 1930.
PARACHUTE (D-AT): Robert Armstrong, Carol Lombard. (R) March 22, 1930.
RACKETEER (D-AT): Robert Armstrong, Carol Lombard, Roland Drew, Jeanette Loff, John Loder, Paul Hurst. (R) Oct. 12, 1930.
RED HOT RHYTHM (CD-ATMS): Alan Hale, Walter O'Keefe, Kathryn Crawford, Josephine Dunn, Anita Garvin, Ilka Chase. (R) Oct. 19, 1929. (NP) Nov. 9.
RICH PEOPLE (D-AT): Constance Bennett, Regis Tooney, Robert Ames, Mahlon Hamilton. (R) Nov. 9, 1929. (TOS) Oct. 19.
SAILORS' HOLIDAY (CD): Allan Hale, Sally Eilers, George Cooper, Paul Hurst, Mary Carr, Charles Clary. (NP) Sept. 21. (R) Sept. 14. (L) 5260f.
SAL OF SINGAPORE (D-T): Phyllis Haver. (L) 6804f. (R) Nov. 11, 1928.
SARATOGA (D-AT): Constance Bennett. (R) Mar. 15, 1930.
SHADY LADY, THE (D-TME): Phyllis Haver, Robert Armstrong, Louis Wolheim, Russell Gleason. (L) Talking, 6132f; silent, 5808f. (R) Jan. 20, 1929. (NP) June 1.
SHOW FOLKS (CD-T): Eddie Quillan. (L) 6581f. (R) Oct. 21, 1928.
SIN TOWN (CD): Elinor Fair, Ivan Lebedeff, Hugh Allan, Jack Oakie. (L) 4554f. (R) Jan. 20, 1929. (NP) June 1.
SOPHOMORE, THE (OD-AT): Eddie Quillan, Sally O'Neil, Stanley Smith, Jeanette Loff, Russell Gleason, Sarah Padden, Brooks Benedict, Spec O'Donnell. (L) Talking, 6526f. (R) Aug. 24, 1929. (TOS) Aug. 24.
SPEILER, THE (D-T): Alan Hale, Renee Adoree. (L) 5816f. (R) Dec. 30, 1928. (TOS) Mar. 9, 1929.
SQUARE SHOULDERS (M-TME): Louis Wolheim, Junior Coghlan, Philippe De Lacey, Anita Louise, Montague Shaw, Johnny Morris, Kewpie Morris, Clarence Geldert. (L) 5477f. (R) Mar. 31, 1929. (NP) Mar. 30, 1929.
STRANGE CARGO (D-AT): Lee Patrick, June Nash, George Barraud, Kyrle Bellew, Russell Gleason, Frank Reicher, Claude King, Ned Sparks, Josephine Brown, Charles Hamilton, Andre Beranger, Otto Matieson. (L) Talking, 7099f; silent, 6134f. (R) Mar. 31, 1929. (NP) June 1.
THIS THING CALLED LOVE (D-AT): Ann Harding. (R) Nov. 2, 1929.
TREASURE GIRL (MC-MSE): (R) Nov. 23, 1929.
UP AND AT 'EM (CD-AT): Alan Hale, Eddie Quillan. (R) Feb. 8, 1930.
WAR AND WOMEN (D-T): William Boyd, Ann Harding, Robert Armstrong. (R) Dec. 7, 1929.
WOMAN AFRAID, A (D-AT): (R) Feb. 1, 1930.

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ANNE AGAINST WORLD (D): Shirley Mason, Jack Mower, James Bradbury, Jr., Isabel Keith, Thomas A. Curran, Henry Roquemore, Belle Stoddard, Bill Franey. (L) 5732f. (R) Apr. 15, 1929. (NP) June 29.
BLACK PEARL, THE (My-M): Lila Lee, Ray Hallor, Carlton Stockdale, Thomas Curran, George French, Howard Lorenz, Sybil Grove, Baldy Belmont, Adele Watson, Lew Short, Art Rowland. (L) 5261f. (R) Jan. 1, 1929. (NP) Mar. 16, 1929.
BROTHERS (D): Bedford, Keefe. (L) 6092f. (R) Feb. 15, 1929.
DEVIL'S CHAPLAIN, THE (D): C. Keefe, Virginia Brown Faire. (L) 5451f. (R) Mar. 15, 1929.
HANDCUFFED (AT-MD): Virginia Brown Falre, Broderick O'Farrell, Frank Clarke, Charles West. (NP) Sept. 7.
ISLE OF LOST MEN, THE (D): Santschi, Connor. (L) 5800f. (R) October, 1928.
SHANGHAI ROSE: Irene Rich. (L) 6539f. (R) Mar. 1, 1929. (NP) May 18.
SHIPS OF THE NIGHT (M): Jacqueline Logan, Sojin, Jack Mower, Andy Clyde, Arthur Rankin, Glen Cavender, Thomas A. Curran, Frank Lanning, J. P. McGowan, Frank Moran. (L) 5940f. (R) December, 1928. (NP) Mar. 23, 1929.
SHOULD A GIRL MARRY? (D-TME): Foster, Keith. (L) 6525f. (R) November, 1928.
SISTERS OF EVE (D): Mae Busch. (L) 5675f. (R) September, 1928.
SOME MOTHER'S BOY (D): Mary Carr, Jason Robards, Jobyna Ralston, M. A. Dickinson, Henry Barrows. (L) 6901f. (R) Feb. 15, 1929.
TWO SISTERS (D): Viola Dana, Rex Lease, Claire DuBrey, Irving Bacon, Boris Karloff, Tom Lingham, Thomas A. Curran, Adalyn Asbury. (L) 5161f. (R) Apr. 1, 1929. (NP) May 25, 1929.
WHEN DREAMS COME TRUE (D): Helene Costello, Rex Lease, Claire McDowell, Ernest Hilliard, Emmett King, George Periolat, Danny Hoy, Buddy Brown, Ranger, Rags. (L) 6242f. (R) Jan. 15, 1929. (NP) Feb. 16, 1929.

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AIR LEGION, THE (D): Ben Lyon, Antonio Moreno, Martha Sleeper, John Gough, Colin Chase. (L) 6361f. (R) Jan. 6, 1929. (NP) Jan. 12, 1929.
AMAZING VAGABOND, THE (M): Bob Steele, Tom Lingham, Jay Morley, Perry Murdock, Lafe McKee, Thelma Daniels. (L) 5081f. (R) Apr. 7, 1929. (NP) Apr. 6, 1929.
BIG DIAMOND ROBBERY, THE (W): Tom Mix. (L) 6114f. (R) May 13, 1929.
BLOCKADE (D): Anna Q. Nilsson, McDonald. (L) 6409f. (R) Jan. 30, 1929.
COME AND GET IT (W): Bob Steele, Jimmy Quinn, Jay Morley, Betty Welsh, James B. Leong, William Welsh, Marian Sais. (R) Feb. 3. (L) 5254f.
DANCE HALL (AT-D): Olive Borden, Alice Lake and others. Serial No. 0205. (R) December 22, 1929.
DELIGHTFUL ROGUE, THE (AT): Rod La Rocque, Bebe Daniels. (R) Sept. 22, 1929. Serial number 0203. 6532f.
DRIFTER, THE (W): Tom Mix, Dorothy Dwan, Barney Furey, Al Smith, Ernest Wilson, Frank Austin, Joe Rickson, Wynn Mace. (R) Mar. 18. (L) 5896f.
FIRE WALKER (AT-D): Unnamed cast. (R) November 24, 1929. Serial No. 0507.
FRECKLED RASCAL (W): Buzz Barton, Milburn Morante, Tom Langham, Lotus Thompson, Pat O'Brien, Bill Paton. (R) Mar. 31. (L) 4884f.
FURY OF THE WILD (D): Ranger, Barbara Worth, Robert Homans, Pat O'Brien, Al Smith. (R) Jan. 6. (L) 4899f.
GUN LAW (W): Tom Tyler, Barney Furey, Ethlyne Clair, Frankie Darro, Lew Meehan, Tom Brooker, Harry Woods. (R) Mar. 3. (L) 4688f.
HALF MARRIAGE (D-AT): Olive Borden, Morgan Farley, Ann Greenway, Sally Blaine, Ken Murray, Anderson Lawlor, Hedda Hopper, Richard Tucker. (L) Talking, 6481f. (R) Oct. 13, 1929.
HARDBOILED (D): Sally O'Nell, Donald Reed, Lilyan Tashman, Bob Sinclair, Ole M. Ness, Tom O'Grady, Alphonz Ethier. (R) Feb. 3. (L) 5940f.
HIT THE DECK (AT-XD): Polly Walker, Jackie Oakie and others. (R) December 15, 1929.
HUNTED (AT-D): Unnamed cast. (R) December 29, 1929. Serial No. 0501.
JAZZ AGE (T-D): Douglas Fairbanks, Jr., Marceline Day, Henry B. Walthall, Myrtle Stedman, E. J. Ratcliffe, Gertrude Messinger, Joel McCrea, William Bechtal, Ione Holmes and Ed Dearing. (R) Feb. 10. (L) 6245f.
IDAHO RED (W): Frankie Darro, Tom Tyler, Patricia Caron, Lew Meeban, Barney Furey. (R) Apr. 21. (L) Sound, 4783f; silent, 4769f. With sound effects.
JAZZ HEAVEN (AT-D): Sally O'Neil and others, Serial No. 0509. (R) November 3, 1929. (L) 6,372f.
LAUGHING AT DEATH (D): Bob Steele, Natalie Joyce, Captain Vic, Kai Schmidt, Ethan Laidlaw, Armand Trillor, Hector V. Sarno. (R) June 2. (L) 5500f.
LITTLE SAVAGE (W): Buzz Barton, Milburn Morante, Willard Boelner, Patrica Palmer, Sam Nelson, Ethan Laidlaw. (R) May 19. (L) 4781f.
LOVE IN THE DESERT (T-D): Olive Borden, Hugh Trevor, Noah Beery, Frank Leigh, William Tooker, Ida Darling, Alan Roscoe, Fatty Carr, Charles Brinley, Pearl Varnell, Gordon Magee. (R) March 17. (L) Sound, 5365f; silent 6365f.
LOVE COMES ALONG (T-D): Bebe Daniels starred. Forthcoming 1930 release.
NIGHT PARADE (AT-D): Hugh Trevor and others. Serial No. 0204. (R) Oct. 27. (L) 6,671f.
ONE MAN DOG (W): Ranger, Sam Nelson, Edward Hearn, Virginia Bradford, William Patton, Henry O'Connor, Art Robbins. (R) March 3. (L) 4481f.
OUTLAW (W): Tom Mix, Sally Blane, Frank M. Clarke, Al Smith, Ethan Laidlaw, Al Ferguson, Barney Furey. (R) Jan. 21. (L) 6057f.
OUT TO KILL (T-D): Joseph Schildkraut starred. Feb. 23, 1930.
PRIDE OF PAWNEE (W): Tom Tyler, Frankie Darro, Ethlyne Clair, Barney Furey, Jack Hilliard, Lew Meehan, Jimmy Casey. (L) 4750f. (R) June 9, 1929 (NP) June 22.
RED SWORD, THE (D): Marian Nixon, William Collier, Jr., Carmel Myers, Allan Roscoe. (L) 6243f. (R) Feb. 17, 1929.
RIO RITA (O-ATS): Bebe Daniels, John Boles, Don Alvardo, Dorothy Lee, Bert Wheeler, Robert Woolsey, Georges Renevant, Helen Kaiser, Tiny Sandford, Nick de Ruiz, Sam Nelson, Fred Burns, Eva Rosita and Sam Bluim. Release Sept. 15. (TOS) Nov. 2. Length 15,044.
SEVEN KEYS TO BALDPATE: Richard Dix and Miriam Seegar. Forthcoming 1930 release.
SIDE STREET (D-AT): Tom, Matt and Owen Moore, Kathryn Perry, Emma Dunn, Frank Sheridan. (L) Talking 6465f. (R) Sept. 8, 1929. Serial number, 0202.
STREET GIRL (CD-ATS): Jack Oakie, Ned Sparks, John Harron, Joseph Cawthorn, Betty Compson. (L) Talking, 8188f. (R) Aug. 11, 1929. (NP) Sept. 28. (TOS) Sept. 21.
SYNCOPATION (AT-SD): Fred Waring and Band, Barbara Bennett, Bobby Watson, Ian Hunter, Morton Downey, Osgood Perkins, Makenzie Ward, Verree Teasdale, Dorothy Lee. (L) 7848f.
TANNED LEGS (AT-D): June Clyde, Arthur Lake, Sally Blane, Allen Kearns, Nella Walker, Albert Gran, Edmund Burns, Dorothy Revier, Ann Pennington, Lincoln Stedman, Lloyd Hamilton. (R) Nov. 10. (L) 6377.
VAGABOND LOVER (AT-D): Rudy Vallee, Sally Blane and others. (R) November 24, 1929. Serial No. 0105.
VERY IDEA, THE (AT): Frank Craven, Hugh Trevor, Theodore von Eltz, Olive Tell, Doris Eaton, Adele Watson, Oeanne de Bard, Allen Kearns, Sally Blane. (L) Talking, 6139f. (R) Sept. 15, 1929. Serial number, 0303.

Tiffany

BROADWAY FEVER (CD): Sally O'Neil, Roland Drew, Corliss Palmer. (R) Jan. 1. (L) 5412f.
LUCKY BOY (TS-CD): George Jessel, Margaret Quimby, Rosa Rosanova, William Strauss, Gwen Lee, Richard Tucker, Gayne Whitman, Mary Doran. (R) Feb. 2. (L) Sound, 8643f; silent, 6520f. (NP) Feb. 2. (TOS) Feh. 23.
JOURNEY'S END (AT-D): All star cast.
MIDSTREAM (D-TME): Claire Windsor, Montague Love, Larry Kent, Helen Jerome Eddy, Louis Alvarez, Leslie Brigham, Genevieve Shrader. (L) 7353f. (NP) Oct. 12.
MISTER ANTONIO (AT-D): Leo Carrillo, Virginia Valli, Frank Reicher, Eugenie Besserer, Franklin Lewis, Gareth Hughes. (NP) October 19.
MY LADY'S PAST (D-TME): Belle Bennett, Joe E. Brown, Alma Bennett, Russell Simpson, Joan Standing, Billie Bennett. (NP) June 15. (L) Talking, 7948f.
NEW ORLEANS (D-TME): William Collier, Jr., Ricardo Cortez, Alma Bennett. (L) 6765f. (R) Aug. 1, 1929. (NP) Oct. 12.
TROUPERS THREE (D): Rex Lease, Dorothy Gulliver and others.
TWO MEN AND A MAID (D-T): William Collier, Jr., Alma Bennett, Eddie Gribbon, George E. Stone. (L) Talking, 6423f. (R) Aug. 1, 1929. (NP) Oct. 12.
WOMAN TO WOMAN (AT-D): Betty Compson, George Barraud, Juliette Compton, Margaret Chambers, Reginald Sharland, Georgie Billings, Winter Hall. (TOS) Nov. 23.
WRECKER, THE (TE-D): Special cast. (L) Sound, 6520f. No silent print.

United Artists

ALIBI (M-AT): Chester Morris, Pat O'Malley, Harry Stubbs, Mae Busch, Eleanor Griffith, Irma Harrison, Regis Toomey, Al Hill, James Bradbury, Jr., Elmer Ballard, Kerman Cripps, Purnell B. Pratt, DeWitt Jennings, Edward Brady. (L) Talking, 8167f. (R) Apr. 20, 1929. (NP) June 1. (TOS) Sept. 21.
BROADWAY VAGABOND (TS-D): Harry Richman, Joan Bennett, James Gleason, Lilyan Tashman.
BULLDOG DRUMMOND (D-AT): Ronald Colman, Joan Bennett, Lilyan Tashman, Montagu Love, Lawrence Grant, Wilson Benge, Claud Allister, Adolph Millar, Charles Sellon, Tetsu Komai. (L) Talking, 8376f. (R) Aug. 3. (TOS) Oct. 19.
COQUETTE (D-AT): Mary Pickford, John Mack Brown, Matt Moore, John Sainpolis, William Janney, Henry Kolker, George Irving, Louise Beavers. (L) Silent, 6993f. (R) Apr. 12, 1929. (NP) June 1.
CONDEMNED (AT-D): Ronald Colman starred. (R) December 7, 1929.
CHAMP (AT-CD): Fannie Brice starred. Forthcoming release.
ETERNAL LOVE (D-ME): John Barrymore, Camilla Horn, Victor Varconi, Hobart Bosworth, Bodil Rosing, Mona Rico, Evelyn Selbie. (R) May 11, 1929. (L) 6948f; silent, 6318f. (NP) June 15. (TOS) June 1.
EVANGELINE (D-ME): Dolores Del Rio, Roland Drew, Aleo B. Francis, John Holland, James Marcus, Paul McAllister, Lawrence Grant, Bobby Mack, George Marion. (L) 8268f. (NP) June 1. (R) Aug. 24. (TOS) Nov. 9.
IRON MASK, THE (D-TME): Douglas Fairbanks, Belie Bennett, Marguerite de la Motte, Dorothy Revier, Vera Lewis, Rolfe Sedan, William Bakewell, Gordon Thorpe, Nigel de Brulier, Ulrich Haupt, Lon Poff, Charles Stevens, Henry Otto, Leon Barry, Standley J. Sandford, Gino Corrado. (L) Talking, 8855f; silent, 8659f. (R) Mar. 9, 1929. (NP) June 15.
LADY OF THE PAVEMENTS (ST-D): Lupe Velez, William Boyd, Jetta Goudal, George Fawcett, Albert Conti, Henry Armetta. (R) Feb. 16. (L) Sound, 8329f; silent, 7495f.
LOCKED DOOR, THE: Stanwyck, Rod La Rocque, William Boyd, Betty Bronson. (R) November 16. (L) 6,844.
LUMMOX (AT-D): Winifred Westover, Ben Lyon, William Collier, Jr.
NEW YORK NIGHTS (AT): Norma Talmadge starred. (R) Decemher 28.
RESCUE, THE (D-ME): Ronald Colman, Lily Damita, Alfred Hickman, Theodore von Eltz, John Davidson, Phillip Strande, Bernard Siegel, Sojin, Harry Cording, Laska Winters, Duke Kahanamoku, Louis Morrison, George Rigas, Christopher Martin. (L) Musical, 7980f; silent, 7910f. (R) Jan. 12, 1929. (NP) June 15. (TOS) Jan. 19.
SHE GOES TO WAR (D-TMS): Eleanor Boardman, John Holland, Edmund Burns, Alma Rubens, Al St. John, Glen Waters, Margaret Seddon, Yola D'Avril, Evelyn Hall. (L) 8864f. (R) July 13, 1929. (NP) June 1. (TOS) Aug. 10.
TAMING OF THE SHREW, THE (AT-D): Mary Pickford, Douglas Fairbanks. (R) October 26. (L) 6,116.
THREE LIVE GHOSTS (AT): Allister, McNaughton, Montgomery, Bennett. (R) Sept. 15. (L) 7,486.
THIS IS HEAVEN (D-TME): Vilma Banky, James Hall, Fritzie Ridgeway, Lucien Littlefield, Richard Tucker. (L) 7948f. (R) June 22, 1929. (NP) June 1. (TOS) July 20.
THREE PASSIONS, THE (D-M): Alice Terry, Ivan Petrovitch, Sbayle Gardner, Leslie Faber, Andrew Engelman, Claire Eames. (L) Talking, 6646f; silent, 7576f. (R) June 1, 1929.
TRESPASSER, THE (AT): Gloria Swanson starred. (R) October 5. (L) 8,223. (TOS) Nov. 16.
VENUS (D-ME): Constance Talmadge, Andre Roanne, Jean Murat, Max Maxudian, Baron Fils and Jean Mercanton. (L) Sound 6882f. (NP) June 1. (R) Oct. 12.

Universal

BARNUM WAS RIGHT (CD-T): Glenn Tryon, Merna Kennedy, Otis Harlan, Basil Radford, Clarence Burton, Lew Kelly, Isabelle Keith, Gertrude Sutton. (L) Silent 4,477. Sound 5,140. (NP) November 9.
BEAUTY AND BULLETS (W): Ted Wells, Duane Thompson, Jack Kenney, Wilbur Mack. (L) 479f.
BODY PUNCH, THE (D): Jack Dougherty, Virginia Brown Falre, George Kotsonaros, Wilbur Mack, Monte Montague. (L) 4786f. (R) July 14, 1929. (NP) July 27.
BORDER WILDCAT, THE (W): Ted Wells, Kathryn McGuire. (R) May 12. (L) 4259f.
BORN TO THE SADDLE (W): Ted Wells, Duane Thompson, Leo White, Merrill McCormick, Bryon Douglas, Nelson McDowell. (R) Mar. 10. (L) 4126f.
BROADWAY (AT-D): Glen Tryon, Merna Kennedy, Evelyn Brent, Thomas Jackson, Robert Ellis, Otis Harlan, Paul Porcasi, Marion Lord, Fritz Field, Leslie Fenton, Arthur

(*Continued on page 73*)

CLASSIFIED Advertising

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

The Recognized National Classified Advertising Medium

Managers' Schools

WANTED THEATRE EMPLOYEES to learn modern theatre management and theatre advertising. The Institute's training leads to better positions. Write for particulars. Address Theatre Managers Institute, 325 Washington St., Elmira, N. Y.

Equipment for Sale

REPRODUCO ORGAN in good condition. Priced right for quick sale. Address Romance theatre, Blandinsville, Ill.

25-CYCLE—110 VOLT MOTOR—60 cycle—110 volt generator. Special job for talkies. $125.00 cash f. o. b. Address Romance theatre, Blandinsville, Ill.

BIG BARGAINS in rebuilt Simplex Powers 6-B and 6-A motiograph machines, all motor driven, in guaranteed condition, as well as used low intensity arc reflector lamps with or without machines at reasonable prices. Big stock of rebuilt exhaust and oscillating fans for AC and DC current. Generators, all makes, ticket selling machines, film containers, all at bargain prices for immediate shipment. Write for bargain list. Address Illinois Theatre Equipment Company, 12-14 East Ninth street, Chicago, Illinois.

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalogue. Address Movie Supply Co., 844 Wabash, Chicago.

FOR SALE—Reflector Arc Lamps and accessories, also guaranteed rebuilt Powers 6-A and 6-B and Simplex Heads. Best prices. Write Joseph Spratler, 12-14 E. Ninth street, Chicago, Ill.

Theatres for Sale

SEVEN-DAY TOWN, population 1,600. Doing good. Reason for selling, other business. Two Simplex machines, non-synchronized outfit. Fully equipped. In Illinois town. Cheap if taken at once. Address Box 456, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

THEATRE AND OFFICE BUILDING—Income property with three room modern apartment on second fioor. Beautiful house, finest equipment, 7-day town, large drawing territory. Exceptional local operation—real opportunity for right man, right now! Other business interests force immediate sale. Address Romance theatre, Blandinsville, Ill.

STATE THEATRE—Westminster, Md. Ten year lease, reasonable rent, 775 seats, new cost $4,575. Royal Amplitone talking equipment on disc installed June 1, cost $2,500, Powers machines good condition, pipe organ costing $8,250, new display sign 19 feet high with 3x10 display costing $600. Everything to make a first class show. Paramount, Metro-Goldwyn, Warner Bros., First National, Pathe contracts. Westminster population 4,500, county seat, good drawing from small towns and rural districts. Town has factories, college, six banks, other industries. A real opportunity for live showman to make money. Other business interests involved, reason for selling. Terms $21,500 cash. Act quick as this opportunity will soon go. Possession at once.

Position Wanted

ORGANIST—Married man, 30. Competent, union. Address Box 455, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

SOUND PROJECTIONIST—Western Electric card. Simplex machines. References. Address Bert Younkin, 679 Fourth, Huron, S. D.

CHICAGO YOUNG MAN, age 25, wishes opportunity to learn show business. Five years' amusement experience. Will consider anything that might lead to real future. Address Box 437, Exhibitors Herald-World, 407 South Dearborn street, Chicago, Illinois.

Chairs for Sale

1,600 HIGH GRADE, spring constructed upholstered theatre chairs, made by the Heywood-Wakefield company, Upholstered in imitation Spanish leather, at very reasonable prices. 500 upholstered theatre chairs, back and seat covered in broadcloth. 1,000 upholstered seats covered in Spanish imitation leather. Veneered back and squab seats, very reasonable. 1,000 heavy 5-ply veneer chairs, ½ in. back. 1,500 light 5-ply veneer chairs at very reasonable prices. 300 folding chairs in sections of 2. Also a large stock of chair parts to match any style seat. In fact, everything for the theatre. We assure you great savings. For information, prices and literature on our merchandise, write Illinois Theatre Equipment Company, 12-14 East Ninth street, Chicago, Illinois.

BIG BARGAIN in used Opera chairs, 600 upholstered, 800 Veneer. Address Movie Supply Co., 844 Wabash avenue, Chicago, Ill.

2500 USED 5 PLY VENEERED theatre chairs in good condition. $1.00 each. Immediate delivery. Address Illinois Theatre Equipment Company, 12-14 East Ninth street, Chicago, Ill

FOR SALE—1200 plush upholstered theatre chairs in good condition. Must be sold at once. Apply William J. Dunn, Academy building, Fall River, Mass.

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

Equipment Wanted

HIGHEST PRICES PAID for used motion picture machine heads. Address Harlan Baker, 421 Albert Ave., Rockford, Ill.

WANT SEVERAL MERCURY RECTIFIERS, good, bad or incomplete, cheap. Address Preddey, 188 Golden Gate avenue, San Francisco, Cal.

WANTED— Peerless or Simplex projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one third down and balance C.O.D. Address Box 337 Exhibitors Herald-World, 407 S. Dearborn street, Chicago, Ill.

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

Cameras for Sale

AKELEY: Bell-Howell (professional). Write for booklet. Address Wood, 204 Inland Bank, Indianapolis, Ind.

Stationery

"NEARGRAVURE" ("Neargravuremboso" plateless embossing) processes. Special Neargravure 250 envelopes, 500 8½x7¼" letterheads $3.33, or 8½x11" $4.44, postpaid. Sollidays, EXH-124, Knox, Indiana.

Projector Repairing

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

BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash, Chicago.

Miscellaneous

I WILL HELP YOU in time of need. See me on page 43.

Do YOU need my services. Turn to page 43.

ENGRAV-INK peps up newspaper ads. Make your own cuts. Write for details. Roy Crawford, Kokomo, Ind.

Wanted

A MANAGER with a little capital to invest in a new theatre and movie now under construction. A good proposition, no opposition. Address H. H. Smith, Hensonville, N. Y.

PRICES ON COMPLETE OUTFIT FOR THEATRE AND MOVIE HOUSE. Good second hand outfit considered. Address H. H. Smith, Hensonville, N. Y.

For Sale

A POSITIVE REMEDY for all projection troubles, including the handicaps that arise with the use of talking pictures. See page 43.

A TREATISE on theatre management, advertising and exploitation. Endorsed by some of the best known theatremen in the world. See page 43.

Your Classified Ad Will Do the Work

Exhibitors Herald-World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organists all over the country, has helped in obtaining equipment, in selling equipment, and in solving many another problem that seemed difficult. The rates are but 10c per word payable with order, 10% discount if run for 3 insertions. See this week's classified pages. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.

THE VOICE OF THE INDUSTRY

LETTERS FROM READERS

Mother Love

I JUST FINISHED READING THE article in November 30th's HERALD-WORLD on the difficulty our friend exhibitor in Atlanta had in his showing of "The Very Idea." This was particularly interesting to me, as I had run the picture a portion of last week. Personally, I cannot tell you how much I enjoyed it. Of course I had a few patrons who "walked out" and many who praised this picture.

I am owner and manager of Onawa Theatres, Inc., and I also happen to be the mother of three marvelous children. What could be more beautiful than the mother love displayed by Nora—or the great respect shown by Joe toward the girl he loved? The child born to these young people was legitimate, so why "so terrible?" I can only feel that one must be small and narrow who would call it "brazen and unclean." Perhaps I am too "broad-minded" and I guess I am considered rather *frank* and outspoken, but I should like very much to have all fellow exhibitors know just how I feel toward this production.—MURIEL S. FRANDSEN, Onawa, Iowa.

A Rigorous Season

IN MY FOURTEEN YEARS IN THE picture game I have not seen a season like the past one. To keep the wolf from the door at home and try and save what I have invested, I have found it necessary for the first time to get out and work at other things to keep the house open.

For this reason I have neglected some things that should have been looked after better. One of these was my subscription to the HERALD-WORLD, which was discontinued, I suppose, because I allowed it to lapse.

Please advise if you could continue the HERALD-WORLD to me from the time you discontinued same, as I like to keep all issues filed away for references, (have all issues for about eight years) and oblige.—B. G. TAYLOR, Pastime theatre, LaPorte City, Iowa.

On Exhibitor Harmony

"THERE IS A POSSIBILITY (AND JUST how remote is a matter of speculation) that the theatre owners of the country again will be represented by one organized unit."—Taken from HERALD-WORLD of Nov. 30, 1929.

If this would have read "Are about to be swallowed up again"—just like they were at the Columbus convention a few years ago—it would have been more fitting for the greatest magazine printed. If Allied allow themselves to be taken over they are bigger chumps than a lot of us think they are.

Get wise, boys. Don't you remember how they enclosed an invitation to the Columbus National convention, and if you were there (I was) you know the rest. The big job was to get rid of Syd Cohen—the balance seemed easy. Did any of you get an invitation to attend the next one? I failed to see it. They hogged the whole thing at the Canada convention, at Columbus, too, as far as small exhibitors were concerned.

But this year it seems they have come to the conclusion they must do some taking over again, so previous to the big convention this year they sent a slip to be sure and come join in. It reminds me of a story I heard about the fellow who stole the pig. All the evidence showed he stole the pig, but the Judge set him free. When asked why he could not convict a man on such evidence, the Judge said, "I got part of that pig." Woodhull, Pettijohn, et al, seem to want the whole hog.

For me and some others I know we don't want to be taken over by M P T O A. Let's support our state organization and help in our small way and hope the Allied keeps going. It is all right to work together on legislation and at election time, but when it comes to arbitration what would we do if the producers ruled our organization. It won't be part of the pig, it will be the whole HOG.

Why don't about two or three thousand theatre owners wake up? I suggest we start a page, or better, several pages, each week in the HERALD-WORLD. The HERALD-WORLD does not have the nerve to fight the producers and print all the Allied activities, but they will print it if a lot of exhibitors get together. Kent's statement about all the reductions in contracts sound to me like the bunk. I know one to whom it has been the poorest kind of bunk.

Come on, guys, let's have arbitration by representation or none.

Indiana for one stands for this. Let's join hands. Come on; let's hear from at least a couple hundred.

Also send in protests on pronouncing or using stage brogue in talkies—where they pronounce "look" like "lunke," or "have" like "hauve." I agree with Jack Green of Genesis, Illinois, in November 30th HERALD-WORLD, page 60.—R. S. WENGER, Miami & Grand, Union City, Ind.

P.S. And don't let them kid you that you need a $3,000 outfit to run talkies, or that Fox, Columbia and a lot more have not got good record recording. You don't need film attachment and you don't have to pay $1,000 to get good record reproducer, but put in talkies now.

Allied Amusements Increase Membership

(Special to the Herald-World)

SEATTLE, WASH., Dec. 3.—The Allied Amusements continue to gain in membership in Washington and Idaho, and since the recent meeting here, the following have become members of the association.

C. E. Farrell, Colonial theatre, Ellensburg, Wash.; Mrs. Bessie Maylor, Oak Harbor, Wash.; W. A. Brooks, Majestic theatre, Spokane, Wash.; Neil McGregor, Petersburg, Alaska; Guy Merrill, Omak, Wash.; C. T. Daidlaw, Dayton, Wash.; Bernard Mulligan, Raymond, Wash.; Guil Homan, Olympia, Wash.

House Installs 40-Foot Porous Metal Screening

(Special to the Herald-World)

MILWAUKEE, WIS., Dec. 3.—What is said to be one of the first installations of this type of screen in the United States was made starting November 22 at L. K. Brin's Garden theatre in connection with the picture, "Is Everybody Happy" with Ted Lewis. The new screen is 40 feet square and of porous metal cloth, replacing the former 20 foot screen. It was stated that the new screen in the forerunner of television in this city.

Chicago Member Of Committee on Plaque Awards

(*Continued from page* 19)

ALD and come to inauguration of sound—later conversation—in pictures. This, as he frequently and feelingly declared in writing, gave Mr. Weaver a distinct pain in the ear. Only in June, this year, did "Broadway Melody" and "In Old Arizona" convert him. As usual, he swung to the opposite extreme and promptly refused to sit through another silent picture, even at the specific behest of his 23,000 high-hat readers.

Mr. Weaver is 37, prematurely gray, abnormally sensitive acoustically, belligerent editorially, English-Irish by descent and Chicagogoan by choice. He thinks the HERALD-WORLD Award plan is a great idea.

U F A Facing Crisis Say German Trade Leaders; Firm Votes No Dividend

Press Pessimistic and Ask Government Aid for Film Industry

[By Berlin Correspondent of the Herald-World]

BERLIN, Nov. 23.—[By Mail.]—A new crisis, the third since 1925, is confronting U F A, according to comment by leaders in the German film industry following the meeting of U F A directors at the Adlon hotel here, at which it was voted to pay no dividend this year. The meeting lasted only a few minutes.

A gloomy view of the German film industry is given in the *Germania*, Berlin daily representing the Catholic party, the paper pointing to U F A's plight and asserting that Emelka could be saved only through the participation of the government in its affairs.

To meet the situation, the *Germania* demands that the government pass a ten per cent levy on film theatres to raise a fund from which a "state film school" could be endowed, outstanding domestic product rewarded and producers of educationals encouraged. The powerful Catholic Center party is believed to be back of these proposals.

In the equipment field, however, the Johann Nitszche Company, manufacturers of projectors, has doubled its dividend to 20 per cent.

"This Is Heaven," the Vilma Banky picture directed by Alfred Santell, had a very good reception at the Terra theatre, Mozartsaal. "Bulldog Drummond," (United Artists) was banned by the censors, but it may be viewed again.

Doug Leishman, general controller of Universal in Europe, has left for New York. Claud E. Bonnaere, his successor, has already assumed his duties in Berlin.

Heinrich Graf, head of the Universal distribution in Germany, is dead at the age of 33. He is succeeded at Universal by Fritz Kaelber.

Charles M. Maigne Dies After General Breakdown

(Special to the Herald-World)

SAN FRANCISCO, Dec. 3.—Charles Minnegrode Maigne, director, died here this week after a two months' illness. Death followed pneumonia which resulted in a general breakdown. Retiring from studio work, Maigne turned to writing. He was at work on a novel when death overtook him. He was 50 years of age. Ann Cornwall, his widow, survives him.

WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1929

AT—All Talking; T—Talking Sequences; M—Music (synchronous); E—Sound Effects. (Example: TME, means the picture has talking, a synchronized musical score and sound effects. In the same way all other symbols may be combined. When no symbols appear following the title, picture was run silent.

Columbia

THE FALL OF EVE: Ford Sterling—**November 15-16.** Pretty good comedy, but expect it's better talking. Had some compliments, but there are too many school activities to make any money in the winter. They have something going on all the time. Six reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

COURT MARTIAL: Jack Holt—**November 1-2.** Extra-good picture that drew us a good crowd both nights and pleased. The colored film in first reel is beautiful and well done. Columbia pictures are good. Try them. Eight reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

THE BLOOD SHIP: Special cast—**November 14-15-16.** This is rather old but is a real silent picture, not a rehashed talkie with no kick left in. Bosworth is immense as a wronged husband, and a colored boy put over plenty of comedy. Eight reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

THE STREET OF ILLUSION: Virginia Valli—A very very good picture. Superb acting, good story, good lesson, but took in just half enough to pay expenses. Had a basketball game at the school for opposition. Seven reels.—Robert K. Yancey, Bonney theatre, Mansfield, Mo.—General patronage.

THE DONOVAN AFFAIR: Jack Holt—**November 16.** A good picture. Pleased, as all Jack Holt's pictures do. Eight reels.—C. L. Stretch, New theatre, Monette, Ark.—Small town patronage.

THE FLYING MARINE (TME): Ben Lyon—A fair picture that pleased the few that came to see it.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

THE YOUNGER GENERATION (TME): Special cast—**November 6-7.** A very good program picture, story entertaining, stars and cast fine, good satisfaction. Part talking.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE YOUNGER GENERATION: Jean Hersholt—Here is what I call a real picture. You certainly have to hand it to Columbia for its good consistent pictures. Seven reels.—Harold Smith, Dreamland theatre, Carson, Ia.—General patronage.

SO THIS IS LOVE: Special cast—A good clean drama with a ring fight between villain and hero as a climax. Pleased all who came, also the ladies, as this ran on "China Night." Six reels.—Charles Cassinelli, Star theatre, Bulan, Ky.—Small town patronage.

First National

FOOTLIGHTS AND FOOLS (AT): Colleen Moore—**November 14-15.** The feature was just a little different from this star's previous attractions. Many thought it too sophisticated, considering former vehicles, consequently were disappointed. Many patrons liked attraction but expected something more peppy. Business 90 per cent. Eight reels.—Walter Morris, Stanley Arcade theatre, West Palm Beach, Fla.—General patronage.

GIRL FROM WOOLWORTHS: (TME): Alice White—**November 12-13.** A story of 5 and 10 cent cuties. Alice White great. Good clean picture of the working class of today. Tillie in this picture almost stole the show. Perfect reproduction on our equipment. Seven reels.—R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.

A RELAPSE—AND WHY

HAVING successfully suppressed all impulses to compose pieces for this department during the past few weeks, we have finally succumbed to our well known ailment, loquacitis, just when we thought—and you hoped—we had been entirely cured. The relapse occurred thusly:

A report recently came in dealing with a picture somewhat roughly. The words of the report were candid in the contention that the picture was bad, bad, bad. A week or so after its publication, the company named in the report protested that the picture was not its product. Naturally, this company felt considerably chagrined. If it had not produced the picture, it had a right to be, for the report had the effect of condemning its product.

We do not recall that the producer has been misnamed in a report before—if, indeed, it was misnamed in the above instance. But it might be well for contributors to give this item in their reports an extra glance, so as to be sure that pictures are never accredited to the wrong producers.

—GEORGE SCHUTZ.

THE GIRL FROM WOOLWORTHS (TME): Alice White—**November 10-11.** A surprisingly entertaining program. Audience reaction excellent, and business responded accordingly. Comedy of particular appeal to children. All patrons commended the house on the appropriate selection of the Armistice Day reel. Seven reels.—Walter Morris, Stanley Arcade theatre, West Pealm Beach, Fla.—General patronage.

THE ROYAL RIDER: Ken Maynard—The best Western we have run in a long time. Plenty of action—and riotous comedy. Everyone was pleased. Seven reels.—C. L. Stretch, New theatre, Monette, Ark.—Small town patronage.

CHEYENNE: Ken Maynard—A good Western.—Ernest Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

ISLE OF LOST SHIPS (TME): Jason Robards—**November 10-11.** A red blooded action picture. As good as they make them. Good recording and clear cut picture. Brother exhibitors, if you have First National bought, you won't be sorry.—R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.

DARK STREETS: Jack Mulhall—**November 18-19-20.** This is an excellent program picture with Mulhall playing a dual role to perfection. Pleased everyone.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

LITTLE SHEPHERD OF KINGDOM COME: Richard Barthelmess—**October 28.** We had a good crowd to see this picture, and I believe it pleased. Absolutely clean, with enough comedy relief throughout. Seven reels.—H. B. Grice, Aiken Mills theatre, Bath, S. Car.—Small town patronage.

THE NOOSE: Richard Barthelmess—**November 18.** One of those sad pictures, and a good one. Seven reels.—H. B. Grice, Aiken Mills theatre, Bath, S. Car.—Small town patronage.

BURNING DAYLIGHT: Milton Sills—**November 4.** A dandy picture of mining days in the Yukon, striking it rich and life in San Francisco afterwards. Interesting throughout, with comedy touches. Six reels.—H. B. Grice, Aiken Mills theatre, Bath, S. Car.—Small town patronage.

DRAG: Richard Barthelmess—Well received here. Barthelmess good.—William F. Shillito, Dulamae theatre, Denmark, S. Car.—Small town patronage.

FAST LIFE (AT): Douglas Fairbanks, Jr.—**November 15.** Very good picture of its kind. Entire cast splendid. Chester Morris as Paul deserves special mention. Good recording. Wonderful service from First National, and their paper is great. Seven reels.—R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.

THE YELLOW LILY: Billie Dove—**November 11.** An absolutely meaningless title, but a fairly good show. Seven reels.—H. B. Grice, Aiken Mills theatre, Bath, S. Car.—Small town patronage.

DRAG: Richard Barthelmess—**October 11.** A good picture, but by no means a special. Not up to the standard of some Barthelmess pictures.—Guy B. Amis, Princess theatre, Lexington, Tenn.—General patronage.

HOT STUFF: Alice White—**September 30.** Not as good as some of Alice White's pictures, due to the plot and not the performance of this popular star. It is too bad that a good star is put in a weak plot.—Guy B. Amis, Princess theatre, Lexington, Tenn.—General patronage.

HER PRIVATE LIFE (TME): Billie Dove—**October 24-25-26.** Not much to this one. From price paid for it, I consider it was a steal. Crimes of this kind should be punished by a 99-year jail imprisonment.—M. W. Mattecheck, Lark theatre, McMinnville, Ore.—General patronage.

TWO WEEKS OFF (TME): Mackaill-Mulhall—**November 1-2.** A nice picture. Good comedy, and good recording.—M. W. Mattecheck, Lark theatre, McMinnville, Ore.—General patronage.

SHOW GIRL: Alice White—**November 4-5.** Everyone pleased. Did nice business on this, much better than we expected.—G. A. Hart, Roxy theatre, Stratford, Tex.—Small town patronage.

Fox

WORDS AND MUSIC: Lois Moran—This is my last picture from Fox, and thank the Lord it is. I would go broke if I was to continue playing their pictures at the prices they are still asking. This picture was sold at a high price. It is a good picture, but has no drawing power. Fox and Golden are done forever, unless I get a rebate on the last bunch of pictures I just played. Seven reels.—R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.

THE VALIANT (AT): Paul Muni—**November 17-18-19.** A mighty good picture as far as story and acting goes. The star and all of the cast were as good as any we have played, but the picture did not draw after the first show. A terrible box office flop.

Don't forget*—If picture has *sound*—Fill out blanks *accordingly

Ships to Have Sound Pictures

(Special to the Herald-World)

SAN FRANCISCO, Dec. 3.—The audiens are invading the briny deep and the two new mail liners being built by the Matson Navigation Company for service between San Francisco and Australia, are to be equipped with the latest sound devices.

Those who saw it were satisfied but went out and knocked it, and there you are. I think the picture too good to draw in small towns—they want to be humbugged. Its a great game if you don't weaken. —Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage. [Editor's Note: You know, weak heart never won fair pay day.]

SALUTE: George O'Brien—November 7-8. We ran it silent and it went over nicely. Imagine it is great with talking and effects. Shots of Army-Navy football game great. Step on it. Eight reels. —G. W. Wooten, L'Arcade theatre, Yorktown, Tex. —Small town patronage.

LUCKY STAR (TME): Gaynor-Farrell—Good show, Better if talk was eliminated. Destroys illusion at end. These two stars good team.—L. A. Woodin, Arcadia theatre, Wellsboro, Pa.—Small town patronage.

THE AIR CIRCUS: Special cast—This was a very pleasing picture that went over nicely and drew a fair house in spite of the bad weather and roads we have been having.—Paul B. Hoffmann, Legion theatre, Holyrood, Kan.—General patronage.

MOVIETONE FOLLIES OF 1929 (AT): Special cast—Another flop. Some patrons said great, while others panned it terribly, but it being a flop, it couldn't have been so good at that. You can play up "Words and Music" stronger because its better. Nine reels.—R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.

MOVIETONE FOLLIES OF 1929 (AT). Special cast—September 8. Excellent. Recording perfect. Is 100 per cent entertainment of the type that causes patrons to repeat and bring their friends.—Charles Born, Elke theatre, Prescott, Ariz.—General patronage.

MASQUERADE: Leila Hyams—Of all high-priced boloney, here it is. Absolutely nothing to it. In two days I took in $38.25, and film rental was twice that amount. I had to pay Fox, but the people wouldn't patronize me. Seven reels.—R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.

GIRL FROM HAVANA (AT): Special cast—November 15-16. Good audience pieture for those who care for action. Good talking cast, stars of "Speakeasy." Dialog well recorded. Okay for a Sunday picture.—Charles H. Ryan, Buckingham theatre, Chicago, Ill.—General patronage.

FOUR SONS: Special cast—December 10. Didn't see this one myself, but it was well liked by those who were out to see it. We had more rain, and so another poor house.—Paul B. Hoffmann, Legion theatre, Holyrood, Kan.—General patronage.

THE BLACK WATCH: Victor McLaglen—Boys, this baby cost me $85, and it didn't take in film rental in two days. Worked for Fox Films all summer and early fall. Glad that I'm through with them. Nine reels.—R. A. Preuss, Golden Gem the, atre, Golden, Colo.—General patronage.

MOTHER KNOWS BEST: Madge Bellamy—A good picture, but had the poorest turnout since last Winter. Saturday business less than 50 per cent normal. Nine reels.—B. R. Johnson, Orpheum theatre, Kerrobert, Sask., Canada.—General patronage.

Metro-Goldwyn-Mayer

THE BROADWAY MELODY: Special cast—November 13-14. Ordinary program picture, and buy it that way. Seven reels.—Orris F. Collins, Palace theatre, Rector, Ark.—Small town patronage.

SPEEDWAY: William Haines—November 21-22-23. A smart racy drama of the race tracks with Haines giving his usual smart alec performance. All in the cast are good. The young folks ate it up. Eight reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

THE DUKE STEPS OUT: William Haines—November 9. A very nice program picture that lost us money due to the bad weather and roads that have been general through this part of the country.—Paul B. Hoffmann, Legion theatre, Holyrood, Kan.—General patronage.

WONDER OF WOMEN: Lewis Stone—November 5. Acting of Lewis Stone fine, also of Peggy Wood. A most interesting picture. Good acting situations, and on the whole a well presented attraction. Ten reels.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

THE BRIDGE OF SAN LUIS REY (TME): Special cast—November 13-14. This is a big picture that did not give satisfaction here. Some praying and music.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

A MAN'S MAN: William Haines—November 9. Not Haines' best, but good. The little Italian girl was an excellent actress and very funny. Will interest all classes of patrons.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

THE SINGLE STANDARD: Greta Garbo—October 29. This drew better than we expected and seemed to please most everyone. One of the best we have had. Subject is one that interests every one. Seven reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

THE MYSTERIOUS ISLAND: Lionel Barrymore November 17-18. Here is a box office attraction. It will get better than average receipts for you. Is 100 per cent technicolor. Contains underwater photography. Jules Verne fantastical story. Production cost must have been enormous. Good for a parent-teacher's association or school tie up.—Charles H. Ryan, Buckingham theatre, Chicago, Ill. —General patronage.

THE MYSTERIOUS LADY: Greta Garbo—November 13. The more Garbo pictures the better. Nuff said. Nine reels.—C. L. Stretch, New theatre, Monette, Ark.—Small town patronage.

THUNDER: Lon Chaney—Like all Lon Chaneys, good.—William F. Shillito, Dulamae theatre, Denmark, S. Car.—Small town patronage.

THUNDER: Lon Chaney—A very fine production. Many favorable comments.—Ernest Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

LADY OF CHANCE: Norma Shearer—November 4. Norma Shearer always good, but I never have trouble in taking care of the crowds, notwithstanding the knockouts the press sheets say they are. Eight reels.—Earle Eveland, Twin City Opera House, McConnelsville, O.—General patronage.

WEST OF ZANZIBAR: Lon Chaney—Very good. B. R. Johnson, Orpheum theatre, Kerrobert, Sask., Canada.—General patronage.

THE FLYING FLEET: Ramon Novarro—November 8. All comments were favorable. Crowd second night better than usual. A bit too long. Eleven reels.—W. W. Graves, Graves theatre, St. Paul, Kan.—Small town patronage.

SPEEDWAY: William Haines—Have as yet to see a bad William Haines picture. His pictures always draw for us. You can't go wrong by playing this one.—Walker and Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

THE BELLAMY TRIAL: Special cast—November 1. Very good picture, but not nearly as good as the average Metro program picture. In fact, I did not make expenses on this picture. Not a special.—G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.

TIDE OF EMPIRE: Renee Adoree—November 3. Played this as a special attraction and registered heavily. Came near breaking house record. Pleased all, and naturally myself also. Eight reels.—Charles Cassinelli, Star theatre, Bulan, Ky.—Small town patronage.

CHINA BOUND: Dane-Arthur—October 29. This is a good one. They all left feeling good, and that is more than you can say about most pictures. Advertise it heavy, and if they like comedy, they won't be disappointed.—Guy B. Amis, Princess theatre, Lexington, Tenn.—General patronage.

MORGAN'S LAST RAID: Tim McCoy—October 28-29-30. The usual Western. McCoy is no drawing card here. Six reels.—Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.

THE THIRTEENTH CHAIR (TME): Special cast —Rather heavy but fairly interesting murder mystery. Left patrons wondering what it was all about. Disc recording good. Need a good lively short with it. Eight reels.—E. C. Arehart, Gem theatre, Woonsocket, S. Dak.—General patronage.

THE SINGLE STANDARD: Greta Garbo—November 6. Splendid picture, pleased all who came. Was sorry to run a picture like this to such a small crowd. Garbo does not draw here. Seven reels.—W. M. Lodge, Fulton theatre, McConnellsburg, Pa. —Small town patronage.

WILD ORCHIDS: Greta Garbo—November 11-12. Here's one that clicks 100 per cent. A type of picture that they all like. Eleven reels.—R. W. Van Hook, Rialto theatre, Morrillton, Ark.—General patronage.

GIRL IN THE SHOW (AT): Special cast—November 6-7. A few liked this picture, but about 85 per cent of our patrons said it was a lot of bunk. We cannot understand why Metro ever released such a film. Did not draw. Nine reels.—Walker and Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

SIOUX BLOOD: Tim McCoy—November 2. One of the best from Tim McCoy. Pleased our Saturday night crowd. Print and photography clear. Six reels.—Charles Cassinelli, Star theatre, Bulan, Ky. —Small town patronage.

ALIAS JIMMY VALENTINE: William Haines—October 29. Rain cut in on our attendance, but the picture was well liked by those who came out. Nice clean story and would be all right for a Sunday showing.—Paul B. Hoffmann, Legion theatre, Holyrood, Kan.—Small town patronage.

Here's Ton of Sound Films Sent By Air

One of the largest patrons of the air mail and the air express is the motion picture industry, according to L. Kennedy Knickerbocker, Chicago representative of the Boeing Air Transport System. This record shipment of sound discs weighing nearly a ton was sent by mail from Hollywood to Chicago and New York. Another motion picture firm sent 177,000 letters by air mail, for which the postage bill was approximately $6,800.

10,000 See Film In Town of 6,000

(Special to the Herald-World)

NEW YORK, Dec. 3.—Warner Brothers' "Gold Diggers of Broadway" played to 10,000 admissions at the Granada theatre, Lewiston, Idaho, last week. The town has a population of 6,000.

Paramount

ILLUSION: Buddy Rogers—Nothing to get excited over, but entertaining and a good cast.—William F. Shillito, Dulamae theatre, Denmark, S. Car. —Small town patronage.

MARIANNE: Marion Davies—November 11-12. Good war comedy-drama, entertaining.—Orris F. Collins, Palace theatre, Rector, Ark.—Small town patronage.

BEHIND THE GERMAN LINES: Special cast November 10-11. Can you beat it? Fully expected to be disappointed in both picture and patronage, due to terrible weather and bad reports, but on the contrary did very nice business and pleased those with sense enough to appreciate out-of-the-ordinary pictures. A few of the flapper element walked out, but that was to be expected. Personally considered it a very interesting subject. Got a good print and made a little money, so hooray? Nine reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

DANCE OF LIFE: Nancy Carroll—November 3-4. Pretty good. Not as good silent as in sound, but it probably pleased. Eight reels.—G. W. Wooten, L'Arcade theatre, Yorktown, Tex.—Small town patronage.

CHINATOWN NIGHTS: Special cast—December 16. Rather expected to see a bum show, but I thought it to be a pretty fair offering. Business was slim due to bad roads. Eight reels.—Paul B. Hoffmann, Legion theatre, Holyrood, Kan.—General patronage.

HUNGARIAN RHAPSODY: Special cast—Foreign casts don't go over here.—William F. Shillito, Dulamae theatre, Denmark, S. Car.—Small town patronage.

THE MYSTERIOUS DR. FU MANCHU: Warner Oland.—November 10-11. Great stuff. Will give them all nightmares. Many fine comments heard. Second night drew fine. No kicks. Ride this one down and you will dust off your seats that have been vacant so long. Eight reels.—G. W. Wooten, L'Arcade theatre, Yorktown, Tex.—Small town patronage.

THE MYSTERIOUS DR. FU MANCHU (AT): Special cast—A good picture of its kind. Not the

[Reports continued on page following Jaysee]

J. C. Jenkins—*His Colyum*

TUCSON, ARIZ.
November 22, 1929.

DEAR HERALD-WORLD:

When we arrived here yesterday we hunted up the Mayor and asked him if he was acquainted with our wife, and he said he was, so we asked him to go down and introduce us to her, which he did. She looked us over and said, "Seems to me I have heard of you before. Let me see, aren't you the man who was arrested recently in Hollywood for speeding?" Now, that was a pretty lowdown scurvy trick of Hodges' to write her about that when he pretended to be a friend of ours.

After arriving here we took an invoice of our worldly effects and found that we had 54 cents and one pipe of smoking tobacco left. If we had bad a flat out in that desert, it would have been just too bad. for we would have been there yet. We asked our wife the status of her bank account and she gave us a dirty look, just like all women do when you broach the subject of money to 'em, and that goes to show what a fella is up against when he is driving around the country bucking mudholes and snowdrifts trying to give you theatre guys the lowdown on this picture business, and there is but a mighty small percentage of you birds who seem to appreciate what we are trying to do for you.

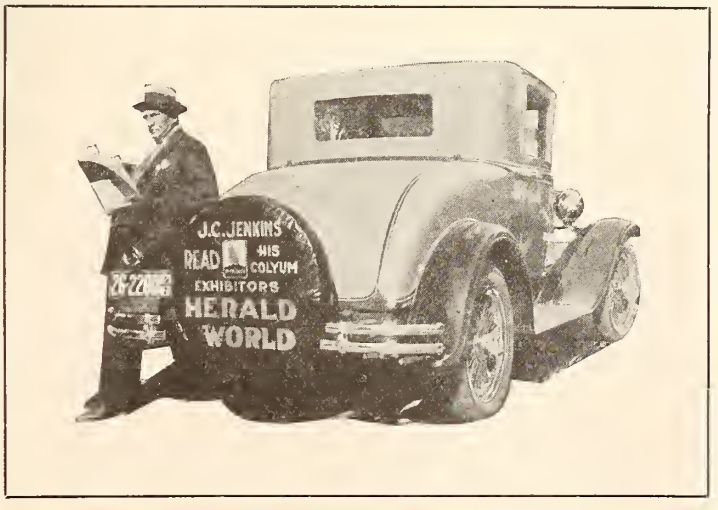
"The Voice of the Industry" is a department in the HERALD-WORLD created for your special use and benefit, but too few of you avail yourselves of this service. The most of you are so doggone lazy that you back up against a post to scratch your backs, and you ought to be ashamed of yourselves, that's what you ought. A. J. Longaker blows about the big fish at Alexandria, Minn. Andy Anderson at Detroit Lakes is capping home brew. Elmer Gailey at Wayne, Neb., fishes all day on Logan creek for bullheads. Fishy Phil Rand of Salmon, Idaho, is sore because we went to Hollywood without him. Crockett Brown of Nashwauk, Minn., puts in nights and Sundays picking fleas off of his Bullfoundland, and Grasshopper Sprague of Goodland, Kan., is still huffy because we wouldn't let him park his flivver in the lobby of the Brown Palace hotel at Denver. And that's the way it goes all over the country. And we haven't had a good T-bone steak since we left Nebraska, and if there are any of you fellows who still have any regard for us, you may send the money either by draft, express or postal order.

* * *

They will tell you out here that it is only a short distance across this desert, but you can take it from your Uncle Asher that that is a fallacy calculated to buoy up your courage so you will tackle it. We know, for we have just driven it. When you leave Tucson for Los Angeles you will run your wheels over 400 of the longest miles you ever drove, before you come to a patch of country where a jackrabbit could live without help.

Yesterday we stopped at a filling station out in the desert to get gas and we asked the lady who waited on us how far it was to the United States and what that country was good for and she replied, "Say, Mister, you ought to be out here of nights. We have the loveliest moonlight nights you ever saw." And we replied, "Yeah, we thought there must be something to recommend a country that isn't visible by daylight."

At another place we stopped to put some water in April Shower's radiator. (Note: Remember, boys, that from now on her name is "April Shower," thanks to Eva Thatcher for suggesting the name. She wins the prize.) A car drove up behind us and stopped, and we said to the man at the wheel, "Isn't this a helluva country?" And a lady sitting in the back seat spoke up and said, "Thank you, sir. You have expressed my sentiments better than I would."



* * *

In Mr. Hunt's Golden State theatre at Riverside the other evening, we saw George Arliss in "Disraeli." It isn't our custom to advise you boys what, or what not, to play, but we are going to break our usual custom and say that if you don't get this picture and play it you will be a party to a robbery for which you should be prosecuted.

The name of George Arliss in a picture is a guarantee sufficient of its merits, and when you play this picture you can get out and shout yourself hoarse and you won't need to rub mentholatum on your throat, nor tie a red flannel around your neck. The lady members of your audience will want to kiss you when they go out. They nearly smothered Hunt, and we had trouble catching our breath ourself, not because George is good looking, but because of the way he plays the part.

* * *

A resident of this beautiful Oasis had a letter in this morning's Tucson paper describing his travels in France, and he said the most impressive thing he saw over there were five million bottles of champagne stored in an underground cellar. What that guy ever left France for to come back here is something for Hodges and Larry Urback to try and figure out, we give it up.

* * *

The man who says he likes jazz music usually parts his hair in the middle, smokes cigarets, wears a checkered vest and tries to play the guitar and sing "Sweet Adeline." There should be an open season on 'em. The public isn't getting any protection at all lately.

* * *

They tell us now that politics was at the bottom of the recent crash in stocks down on Wall Street, but that's all poppycock and tommyrot. When the Bears get after the Bulls and chase them through a gourd patch, it is going to be tough on the gourds, but this country has too many gourds, anyhow. Hollywood is full of 'em, so why worry about a few gourds?

A man will sell December corn when he hasn't an ear on the place and before he has his crop planted, and they call it "speculation." It sounds better than to call it "gambling," and the law doesn't cover "speculation."

* * *

Our experience has been that every time we back a bobtail flush against a queen-full, we get our fingers in the ringer, and that's what a lot of you fellows did when you went hog-wild on this "sound" stuff before the producers realized that the goose that laid the golden eggs had turned out to be a gander. We always thought more of dueks, anyhow, and now, since that Wall Street debacle, you boys are being offered sound service at a price that not only indicates honesty and fairness, but sanity as well, and this isn't "politics," but is just plain, common sense business, and you fellows who have waited for this condition to come about have been saved a lot of worry and considerable dough. Therefore and whereas, now is a good time to commence figuring on installing sound equipment. If you think we are right, say so; if you think we are wrong, hop onto us. But in the meantime we hope you will have a nice, big, fat turkey for Thanksgiving and that you will think of us, for that fifty-four cents we had left when we arrived here has been reduced by one can of smoking tobacco, and the balance doesn't look like much turkey to us.

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

P. S.—The HERALD-WORLD covers the field like an APRIL SHOWER.

(Continued from page 68)

type to draw universally. Recording good.—Charles Born, Elks theatre, Prescott, Ariz.—General patronage.

SPEEDY: Harold Lloyd—**April 2.** One of Lloyd's best. This star is a very good drawing card for us. Nine reels.—J. Johnson, S. of N. theatre, Ambrose, N. Dak.—General patronage.

WINGS: Special cast—**May 21-22.** This was one of the outstanding pictures shown here this year. Everyone who saw it was satisfied, and we had a large number of good comments on this one. Eleven reels.—J. Johnson, S. of N. theatre, Ambrose, N. Dak.—General patronage.

THE COCOANUTS (AT): Four Marx Brothers—**October 6.** Excellent. Is 100 per cent entertainment. The type of picture the public is looking for. Recording perfect.—Charles Born, Elks theatre, Prescott, Ariz.—General patronage.

THE OPEN RANGE: Special cast—**May 7.** A very good Western. Eight reels.—J. Johnson, S. of N. theatre, Ambrose, N. Dak.—General patronage.

SOMEONE TO LOVE: Buddy Rogers—Ladies liked this one. A nice little picture. Seven reels.—Ernest Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

DANGEROUS CURVES: Clara Bow—**November 1.** Business on this picture about as usual. It seems that it does not matter what picture you have for a special, its just about the same old crowd. The radio here has hurt the picture business, and sometimes I don't blame the folks for staying at home. Eight reels.—Earle Eveland, Twin City Opera house, McConnelsville, O.—General patronage.

THE CARNATION KID: Douglas McLean—**November 19.** Clever comedy that pleased. Seven reels.—Orris F. Collins, Palace theatre, Rector, Ark.—Small town patronage.

THE ROUGH RIDERS: Special cast—**July 6.** I was away on my vacation at the time this picture was shown, so cannot say how it clicked at the box office, but from reports of the other officers of the theatre and the patrons it appears to be a splendid picture and very entertaining. Eight reels.—J. Johnson, S. of N. theatre, Ambrose, N. Dak.—General patronage.

BEAU SABREUR: Special cast—**August 17.** A very good picture. Pleased everyone. True to story and of excellent entertainment value. Ten reels.—J. Johnson, S. of N. theatre, Ambrose, N. Dak.—General patronage.

ABIE'S IRISH ROSE: Special cast—Well liked by the public, but the film was in such terrible condition that despite hours of repairing we could not get it through without many breaks. Twelve reels.—B. R. Johnson, Orpheum theatre, Kerrobert, Sask., Canada.—General patronage.

BEAU GESTE: Special cast—**March 13.** Very good. Everyone satisfied. Picture followed original story. Ten reels.—J. Johnson, S. of N. theatre, Ambrose, N. Dak.—General patronage.

BARBED WIRE: Pola Negri—**May 30.** This was a good program picture and it was well liked by our patrons. Eight reels.—J. Johnson, S. of N. theatre, Ambrose, N. Dak.—General patronage.

CHARMING SINNERS: Clive Brook—**November 12-13.** Fairly good picture, imagine it was a lot better talking. Slightly risque, but not enough to alarm anyone. Acting and photography okay. It will entertain. Seven reels.—G. W. Wooten, L'Arcade theatre, Yorktown, Tex.—Small town patronage.

BEGGARS OF LIFE: Special cast—**October 29-30.** Good picture, but the print was pretty dark. It has a couple of spicy spots also.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

STAIRS OF SAND: Wallace Beery—Zane Grey brings them in, but they go out disappointed. Not up to Grey's usual stories.—C. E. Robinson, Town Hall, Carmel, Me.—Small town patronage.

REDSKIN: Richard Dix—A very fine picture. Technicolor adds 100 per cent, too. You can't go wrong on this.—C. E. Robinson, Town Hall, Carmel, Me.—Small town patronage.

WHAT A NIGHT: Bebe Daniels—Just college and Bebe. Not as good as her previous pictures.— C. E. Robinson, Town Hall, Carmel, Me.—Small town patronage.

SPEEDY: Harold Lloyd—**October 18-19.** Number of good laughs scattered through it. Sold this to commercial club and they put it over as a trade getter. Showed to 1,200 at a matinee.—Emmert theatre, Alcester, S. Dak.—Small town patronage.

SPEEDY: Harold Lloyd—**November 1-2.** He is good. Has good drawing power. Eight reels.—Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.

THREE WEEK ENDS: Clara Bow—**October 25-26.** A good Bow picture that the Saturday night crowd seemed to like real well. Six reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

DANGEROUS CURVES: Clara Bow—Clara rings the gong for me again, nearly breaking house record. A good story. A good star, ably supported by Richard Arlen.—C. E. Robinson, Town Hall, Carmel, Me.—Small town patronage.

THE MAN I LOVE: Richard Arlen—A whale of a picture from all points of view. Mary Brian adds greatly to this, and Arlen is supreme.—C. E. Robinson, Town Hall, Carmel, Me.—Small town patronage.

SUNSET PASS: Jack Holt——A good story and a good star. Pleased all.—C. E. Robinson, Town Hall, Carmel, Me.—Small town patronage.

THE LETTER: Jeanne Eagels—**November 7-8.** Not a special. In fact, it is about on a par with all of Paramount's 1928-1929 stuff. I have a few more of them left. I hope I will be able to get through with them. The Paramount salesman sucked me in on this contract, and when completed, I will have paid them around $250 more for their product than other exhibitors in this sized town are paying. That's hard to forget. Seven reels.—G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.

Must Avoid Theatres Or Lose Inheritance

(Special to the Herald-World)

LOS ANGELES, Dec. 3. — It's still a funny world. Two grandchildren, 22 and 25 years old, must stay away from motion picture theatres if they are to receive bequests of $2,000 and $1,000 according to the terms of the will of John Q. Murray. Another grandson, to get $1,000, must forswear "Charlie Chaplin mustaches" and avoid theatres.

Pathe

KING OF KINGS: Special cast—**November 14-15.** Good subject and well directed. Not so much business as expected, but the weather was bad. Twelve reels.—C. L. Stretch, New theatre, Monette, Ark.—Small town patronage.

NED McCOBB'S DAUGHTER: Special cast—This did not seem to please majority.—Ernest Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

THE FLYING FOOL: William Boyd—The men liked this one. Fair business. Not as good a picture as we expected. The only Pathe picture that has made us a nickle, excepting "King of Kings." Eight reels.—Ernest Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

R K O

STREET GIRL (AT): Betty Compson—**November 1-2.** Here is a picture that will appeal 100 per cent to the masses. German neighborhoods will eat it up. One of the best entertaining and box office pictures we showed in November. It has everything needed to win your audience. A good talking trailer on "Street Girl" is obtainable.—Charles H. Ryan, Buckingham theatre, Chicago, Ill.—General patronage.

STREET GIRL (AT): Betty Compson—If this is a sample of R K O's product, we sure want more like it. A clean picture for the whole family. Book it and advertise big. Nine reels.—R. A. Preuss, Golden Gem theatre, Golden, Colo. General patronage.

Tiffany

WHISPERING WINDS (T): Special cast—**November 4-5-6.** A pleasing little picture excellently recorded. The wedding scene is perfect. Voices clear. Six reels.—B. R. Johnson, Orpheum theatre, Kerrobert, Sask., Canada.—General patronage.

WILD GEESE: Special cast—**February 13-14.** Picture did not follow the original story. We made some money on this one, and our patrons seemed satisfied. Seven reels.—J. Johnson, S. of N. theatre, Ambrose, N. Dak.—General patronage.

United Artists

THE WOMAN DISPUTED: Norma Talmadge—**November 7-8.** A very good picture, but Norma does not draw like she did in the earlier days. Eight reels.—Earle Eveland, Twin City Opera house, McConnelsville, O.—General patronage.

THE CIRCUS: Charles Chaplin—**November 7.** A wonderful star in a wonderful picture, yet we lost money. Only took in 41 per cent of our house record. Can't understand why, but United Artists pictures will not draw here. Out of 12 pictures shown so far, we lost money on eight. Seven reels.—H. B. Grice, Aiken Mills theatre, Bath, S. Car.—Small town patronage.

LADY OF THE PAVEMENTS: Lupe Velez—The most satisfactory silent picture in months. As a matter of fact, this is quite as good, or even better, than anything in years. Lupe Velez gave as fine a performance as Norma Talmadge has ever done, and I say that is giving her a lot. The entire production is mighty well done.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

MY BEST GIRL: Mary Pickford—**October 24.** A delightful picture as a whole. A little overdrawn in the scene where Miss Pickford tries to make Buddy Rogers believe she does not love him. Rich comedy throughout. A failure at the box office, though—only 40 per cent, netting us a loss. Nine reels.—H. B. Grice, Aiken Mills theatre, Bath, S. Car.—Small town patronage.

TWO LOVERS: Special cast—**November 14.** A costume picture of about the sixteenth century, but a most interesting picture, for all that. Eight reels.—H. B. Grice, Aiken Mills theatre, Bath, S. Car.—Small town patronage.

THE IRON MASK: Douglas Fairbanks—Good picture, but by no means worth what I paid for it. Eleven reels.—B. R. Johnson, Orpheum theatre, Kerrobert, Sask., Canada.—General patronage.

THE IRON MASK: Douglas Fairbanks—A very fine production, but many did not like the bad ending. Business was poor. Eleven reels.—Ernest Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

TWO ARABIAN KNIGHTS: Special cast—**November 15-16.** A good entertaining number, with comedy and thrills in plenty. Drew well enough so that we came out on it in spite of the fact of power failure Saturday night, which left us dark for an hour just after opening up. Would have made a little money otherwise. Received good comments on the pieture. Print and photography fair, except a little dark in parts. Nine reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

THE WINNING OF BARBARA WORTH: Colman-Banky—**November 8-9.** An extra good picture which drew well because of the book which nearly everyone has read. It being old, though, we had to pay too much for it. United Artists pictures aren't any better than the pictures of any other company, so why charge more for them? We are running a few of them now for the first time and think it will be the last. They are too high. Eight reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

THE GAUCHO: Douglas Fairbanks—**October 31.** Yes, its a great picture. and it cost a lot of money to make, and all that, and it must please in the big cities, but it did not draw here at all. Only 38 per cent, showing to the biggest loss we have experienced in some time. Of course we had to pay more, therefore we lost more. Evidently our patrons don't care for art, etc. Ten reels.—H. B. Grice, Aiken Mills theatre, Bath, S. Car.—Small town patronage.

Universal

SENOR AMERICANO (AT): Ken Maynard—**November 16.** Broke house records on Saturday run. Absolutely Maynard's best. Perfect recording on our big R C A. "The Wagon Master" was great. This one is greater and one thing about Universal is their prices are right. Eight reels.—R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.

HIS LUCKY DAY: Reginald Denny—**November 12-13.** Thought this a little better than the average Denny picture, but it didn't mean anything. Denny is a dead number here and business was unusually rotten. They wouldn't even come in on bargain night to see him. Otis Harlan is really the star so far as laughs are concerned. Battered print. Six reels.—O. B. Wolfe, Screeland theatre, Nevada, O.—Small town patronage.

SHOW BOAT (TME): Special cast—November 6-7. Wonderful sound picture, recording good. Pleased 100 per cent. Thirteen reels.—Orris F. Collins, Palace theatre, Rector, Ark.—Small town patronage.

NIGHT BIRD: Reginald Denny—**November 12.** A very interesting production. Held interest all the way through. Very funny in places. Will entertain any audience.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

THE DRAKE CASE (AT): Gladys Brockwell—A mystery picture that ranks with the best of them. Acting splendid, recording great. Seven reels.—R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.

THE LARIAT KID: Hoot Gibson—**November 5.** Don't know where they got the title for this picture,

Traveltalks in Home Soon, Says Holmes

(Special to the Herald-World)

ALBANY, Dec. 3. — Burton Holmes, well known travel lecturer, speaking in Watertown, N. Y., last week, made the statement that motion pictures in the home in conjunction with the radio are inevitable and will be the next step in the amusement field.

"It will not be long before my audiences will be able to sit comfortably in their homes and hear travel talks from the screen," Holmes said.

as there wasn't a lariat in the whole six reels. Nevertheless its a dandy picture full of action and comedy, and Hoot Gibson always pleases. Didn't draw as good as his last one owing to a big prize fight, with Jack Dempsey in attendance, staged in Springfield by the American Legion. Good print and photography. Six reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

GIRL OVERBOARD (TME): Mary Philbin—Just ordinary entertainment. Might have clicked all-talker or silent. Mixtures don't go here.—L. A. Woodin, Arcadia theatre, Wellsboro, Pa.—Small town patronage.

DANGER RIDER: Hoot Gibson—November 16. A good Gibson picture. Not his best, but a picture that kept my patrons interested. Probably a little better than his average. Six reels.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

THE LONG LONG TRAIL (ME): Hoot Gibson—Good, but not good or big enough, for Hoot Gibson deserves better material. But this picture will do the business and please. Great recording. Six reels.—R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.

THE MAN WHO LAUGHS: Conrad Veidt—**October 17-18.** Sometimes I lay a-dreaming of such expressions, "Laemmle's super-thriller," "Prepare for a shower of gold," "Get ready for a smash hit," "The people flocked in from every corner of the country." And then when you check up after the last night, you wonder, "Do dreams come true?" I wonder. Nine reels.—Earle Eveland, Twin City Opera house, McConnelsville, O.—General patronage.

SMILIN' GUNS: Hoot Gibson—**October 19.** A pleasing Western. We find the Gibson pictures this year to be good ones.—Guy B. Amis, Princess theatre, Lexington, Tenn.—General patronage.

RIDIN' DEMON: Ted Wells—**November 7.** Not as good as some others of Ted's yet plenty of action to make it entertaining. Five reels.—Charles Cassinelli, Star theatre, Bulan, Ky.—Small town patronage.

POINTS WEST: Hoot Gibson—**October 26.** Hoot always registers good here and never fails to click at the box office. Print and photography good. Six reels.—Charles Cassinelli, Star theatre, Bulan, Ky.—Small town patronage.

Warner Bros.

IS EVERYBODY HAPPY? (TME): Ted Lewis—**November 12-13.** A very weak program, dependent entirely upon names in feature to draw attendance. Picture too weak to sustain business. Columbia act pleased. Nine reels.—Walter Morris, Stanley Arcade theatre, West Palm Beach, Fla.—General patronage.

HONKY TONK (AT): Sophie Tucker—A darn good show. Songs have just right twang to tickle your palate. Ought to be good anywhere.—L. A. Woodin. Arcadia theatre, Wellsboro, Pa.—Small town patronage.

ON WITH THE SHOW (AT): Special cast—**October 20.** Excellent. A wonderful picture all in color. The type that draws all classes. Gives 100 per cent entertainment. Recording perfect.—Charles Born, Elks theatre, Prescott, Ariz.—General patronage.

SAY IT WITH SONGS (AT): Al Jolson—Jolson again with Davey Lee pulling 'em in. Public likes this pair here. Ten reels.—L. A. Woodin, Arcadia theatre, Wellsboro, Pa.—Small town patronage.

FROZEN RIVER (TME): Special cast—**November 15-16.** Some talking. A lot of hokum. This picture did not compare with pictures we have played with this dog. Rin-Tin-Tin did all the acting in this one. We used to play this dog's pictures as specials, but they were a novelty and well directed. This one did not hold up to the standard, and my patrons told me so.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE GAMBLERS: Special cast—**November 17-18.** Although we played this during the period of stock market monkey business, it did not do any extra business. Would call it just a program number, and hardly had program results from it, considering extra advertising. Too short and not enough visible Wall Street connection. Very nice print and photography. Six reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

GOLD DIGGERS OF BROADWAY (AT): Special cast—Another 100 per cent T-S-D musical comedy, all in technicolor. And boys, she's sure a knockout! Wish I could play these in my theatre, but—alas, I had to see it elsewhere. Nick Lucas is great, and Winnie Lightner certainly is a scream. Get this if you are playing sound and rake in some shekels. Have to hand it to Warners for some real winners in this class of entertainment. Recording practically perfect. Maybe it isn't Hoyle to report on pictures not run in my own theatre, but when I see something as good as this one I want to tell the world.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

THE GAMBLERS (AT): Special cast—**November 4-5.** Good picture, pleased about 85 per cent. Paid too much for this one. Recording good. However, records sent us were not in very good condition. Warner Brothers is one company that won't serve us with new records, yet we have been paying it two and three times more than we have to pay other companies.—Walker and Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

THE REDEEMING SIN (TME): Dolores Costello—**November 4-5.** I wish some one in authority up at the Warner Brothers studio would go out and borrow two good phonographs. Also borrow a good talking record and a musical record. Wind up the phonographs, put one record on one machine, the other on the other machine, start them and try to understand the talk. If not too much trouble, they might invite a few other producers over to the free demonstration. All of this means that I do not like my dialog messed up with a lot of musical background. Dialog at the present stage of the game is hard enough to understand in some cases without making it even harder. Now, for the picture. It is sold as a special. Special what? They couldn't have meant motion picture. As a program picture I would consider it just fair. It is not even as good as the average. It is a story of underworld Paris, priests, crooks and sewers.—M. W. Larmour, National theatre, Graham, Tex.—General patronage.

World Wide

TOMMY ATKINS: Special cast—**November 11-12-13.** This proved a suitable attraction for Armistice Day showing, but it is far from the American standard as regards production value. The photography particularly is rather poor. Seven reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

Miscellaneous

AVENGING RIDER (F B O): Tom Tyler—**June 8.** A good Western. Six reels.—J. Johnson, S. of N. theatre, Ambrose, N. Dak.—General patronage.

CAPTAIN CARELESS (F B O): Bob Steel—**November 1.** Real good action picture. A good variation from the Western type.—W. W. Graves, Graves theatre, St. Paul, Kan.—Small town patronage.

THE CIRCUS KID (F B O): Frankie Darro—**June 15.** This super-special from F B O drew a little better than the previous ones we had shown and was on the order of a special. Seven reels.—J. Johnson, S. of N. theatre, Ambrose, N. Dak.—General patronage.

HEADING FOR DANGER (F B O): Bob Steele—**May 16.** One of Bob's best. Six reels.—J. Johnson, S. of N. theatre, Ambrose, N. Dak.—General patronage.

HIT OF THE SHOW (F B O): Special cast—**June 1.** Another super-special from F B O that did not click. This picture was not even a special, only a fair program picture. Seven reels.—J. Johnson, S. of N. theatre, Ambrose, N. Dak.—General patronage.

THE RED SWORD (F B O): Special cast—**July 13.** Vacationing at the time this picture was shown. Report from patrons are that it was a good program picture. July is a poor month for us, so the low percentage is not the fault of the picture. Seven reels.—J. Johnson, S. of N. theatre, Ambrose. N. Dak.—General patronage.

THE SUNSET LEGION (F B O): Fred Thomson—**August 15.** A poor time of the year for "movies" here. Fred Thomson has always been one of our best bets on a Western picture and has made more money for our theatre than any Western picture "movie" star. I have had hundreds of questions from children especially, "when are you going to show Fred and Silver King again?" The low percentage is due to the poor time of the year for shows here. Seven reels.—J. Johnson, S. of N. theatre, Ambrose, N. Dak.—General patronage.

Free Saturday Morning Shows Given Children

The Circle theatre at Portland, Ore. (recently visited by Jenkins himself), has inaugurated a free show policy for school children between 6 and 12 years. They will be treated to a free program every Saturday morning and selected subjects will be shown, including "Boyhood Days," "Screen Songs," "King of the Kampus."

Another new price policy is to charge adults 15 cents until 1:30 p. m. to encourage the morning crowds, regular 25 cents and with full sound pictures, R. C. A. Photophone equipment.

TAXI NO. 13 (F B O): Chester Conklin—**May 4.** One of F B O's super-specials which proved to be only a fair program picture. Did not even draw a fair crowd for us. Seven reels.—J. Johnson, S. of N. theatre, Ambrose, N. Dak.—General patronage.

A VOICE OF THE STORM (F B O): Special cast—**May 11.** A very good program picture, although it did not click at our box office. Too many things going on that evening, which is the reason for the low percentage and not the fault of the picture. Seven reels.—J. Johnson, S. of N. theatre, Ambrose, N. Dak.—General patronage.

LOVE IN THE DESERT (TME): (F B O) Special cast—**October 27-28.** Wonderful music in this picture. Recording on film good. What little talking there is, is good and clear, but not enough talking to advertise as a "talkie." People want "talkies."—Carl Veseth, Palace theatre, Malta, Mont.—General patronage.

OUTLAWED: (F B O) Tom Mix—**October 11.** Good picture, pleased patrons here. Showed to good business. Showed two-reel comedy with this, also Curiosity reel. Seven reels.—Emmert theatre, Alcester, So. Dak.—Small town patronage.

PRIDE OF THE PAWNEE: (F B O) Tom Tyler—**October 28-29.** Did not please. This is the last one we have to play. Contract finished, and we're glad of it.—G. A. Hart, Roxy theatre, Stratford, Tex.—Small town patronage.

TRAIL OF COURAGE: (F B O) Bob Steele—**November 4.** Good action, pleased 100 per cent. Bob Steele is a good bet for me. Takes well with old and young. Six reels.—W. M. Lodge, Fulton theatre, McConnellsburg, Pa.—Small town patronage.

THE TIGRESS: Special cast—**November 4-5.** A very good program picture. Six reels.—Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.

THE VAGABOND CUB: (F B O) Buzz Barton—Would have been better with a little more comedy mixed through it. However, the kids ate it up, and it seemed to please the grown-ups. Six reels.—Harold Smith, Dreamland theatre, Carson, Ia.—General patronage.

VOICE OF THE STORM: (F B O) Special cast—A very good picture for Saturday. This picture seemed to have pleased 90 per cent. We think it a good idea to book a picture on the order of this one occasionally on Saturday. People seem to get tired of Westerns if too often. However, do not believe Western pictures will ever die.—Walker and Donnell. Leroy theatre, Lampasas, Tex.—Small town patronage.

EL BANDINO: (State Right) William Russell—**October 28.** Here is a case of an excellent ballyhoo with an ordinary Western that had its day five years ago or more. The one-reel rodeo picture that they had with this show was worth the admission charged. All action and not one subtitle. Better go easy on this road show. Six reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

Serials

ACE OF SCOTLAND YARD (Universal): A very good mystery serial, keeps them coming back. (Orris F. Collins, Palace theatre, Rector, Ark.—Small town patronage.)

Short Features

(SOUND)

M G M

MADAME Q, 2.—Another court talker, but funny instead of serious and it clicks. (L. A. Woodin, Arcadia theatre, Wellsboro, Pa.—Small town patronage.)

VAN AND SCHENCK, 1.—"Broadway." Not so hot. (B. R. Johnson, Orpheum theatre, Kerrobert, Sask., Canada.—General patronage.)

WARNER BROTHERS

GEORGE BROADHURST & COMPANY (Act No. 780).—Splendid and full of laughs. (M. W. Mattecheck, Lark theatre, McMinnville, Ore.—General patronage.)

NORMAN THOMAS QUINTET (Act No. 827).—Very good and got plenty of acts. (M. W. Mattecheck, Lark theatre, McMinnville, Ore.—General patronage.)

RANGERS (Act No. 2900).—Good and satisfied. (M. W. Mattecheck, Lark theatre, McMinnville, Ore. —General patronage.)

STANLEY AND GINGER (Act No. 714).—A peppy little singing, dancing and dialog act that proved unusually pleasing here. The young folks liked it. Recording was good. (M. W. Larmour, National theatre, Graham, Tex.—General patronage.)

SYMPATHY (Act No. 803).—Just fair. (M. W. Mattecheck, Lark theatre, McMinnville, Ore.—General patronage.)

(SILENT)

EDUCATIONAL

BIG BOY COMEDIES, 2.—"The Fixer." The best Big Boy number we have had yet. Two kids in it and both darned cute. Good print and photography. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

DOROTHY DEVORE COMEDIES, 2.—"Misplaced Husbands." Not much to this. Audience didn't even giggle that I know of. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

LLOYD HAMILTON COMEDIES, 2.—"Blazing Away." The best Hamilton in some time. The football game is timely and a riot. (S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.)

MERMAID COMEDIES, 2.—"Just Dandy." Good comedy. (H. D. Beebe, Rialto theatre, Nelson, Neb. —General patronage.)

PRETTY BABY, 1.—This will pass all right for a single. (S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.)

TOP SPEED, 2.—Very good. (Benjamin Shnitka, Royal theatre, Innisfail, Alta., Canada.—Small town patronage.)

LUPINO LANE COMEDIES, 2.—"Fireproof." Fair comedy well recorded. (B. R. Johnson, Orpheum theatre, Kerrobert, Sask., Canada.—General patronage.) "Only Her Husband." Pretty good comedy, judging from the laughs. Mostly slapstick, but some of it pretty clever. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.) "Hello Sailor." Average Lane comedy. Most of them please. (C. L. Stretch, New theatre, Monette, Ark.—Small town patronage.)

MONTY COLLINS COMEDIES, 2.—"Honeymooniacs." Good. This star seems to be getting a better break with material lately. (S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.)

THREE TOUGH ONIONS, 1.—Just fair. (S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.)

M G M

LAUREL-HARDY COMEDIES, 2.—"Early to Bed." Poorest Laurel-Hardy comedy we ever ran. (Robert K. Yancy, Bonny theatre, Mansfield, Mo.—General patronage.) "Habeas Corpus." Very funny and fine for Halloween. (Robert K. Yancy, Bonny theatre, Mansfield, Mo.—General patronage.) "Two Tars." Pleased all classes. Lots of laughs. (W. W. Graves, Graves theatre, St. Paul, Kan.—Small town patronage.)

M G M NEWS, 1.—Best news on the market. We run two newsreels a week, and our people like them. M G M treats us right, too, and the newsreels are new. (Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.)

METRO GOLDWYN MAYER ODDITIES, 1.—Haven't run a good one yet. They get worse and worse. (C. L. Stretch, New theatre, Monette, Ark.—Small town patronage.)

ORIENTAL MOTORING, 1.—Metro oddities good fillers. Interesting, educational and entertaining. (L. A. Woodin, Arcadia theatre, Wellsboro, Pa.—Small town patronage.)

OUR GANG COMEDIES, 2.—"School Begins." Good Gang comedy, plenty of chuckles, and interesting. (Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.)

OUR GANG COMEDIES, 2.—"Noisy Noises." This was not up to standard Our Gang. They please the kids and we have to consider them. (W. M. Lodge, Fulton theatre, McConnellsburg, Pa.—Small town patronage.) "Wiggle Your Ears." Not as good as some. Metro has let this series slip somewhat. (I. W. Rowley, Ward theatre, Pismo Beach, Calif.—Small town patronage.)

PATHE

AESOP FABLES, 1.—The best cartoon on the market. Please old and young. (C. L. Stretch, New theatre, Monette, Ark.—Small town patronage.)

BLACK NARCISSUS, 2.—Drags but is funny anyway. (L. A. Woodin, Arcadia theatre, Wellsboro, Pa.—Small town patronage.)

CHARLIE CHAPLIN COMEDIES (Reissues), 2.—"Pawnshop." A reissue that is good. (W. W. Graves, Graves theatre, St. Paul, Kan.—Small town patronage.)

MICKEY THE MOUSE COMEDIES, 1.—"Barnyard Battle." Walt Disney's Cartoons can't be beat for entertainment. They're great. (L. A. Woodin, Arcadia theatre, Wellsboro, Pa.—Small town patronage.)

THE SALESMAN, 2.—A K. O., as are all LeMaire comedies. (L. A. Woodin, Arcadia theatre, Wellsboro, Pa.—Small town patronage.)

SQUARE SHOULDERS: Special cast—Just a picture. (Ernest Vetter, Majestic theatre, Homer, Mich. —Small town patronage.)

R K O

MICKEY McGUIRE COMEDIES, 2.—"Mickey's Little Eva." Sure pleased the kids. (W. W. Graves, Graves theatre, St. Paul, Kan.—Small town patronage.)

TIFFANY

SPANISH SONG, 1.—Nice little act which received many favorable comments. (B. R. Johnson, Orpheum theatre, Kerrobert, Sask., Canada.—General patronage.)

UNIVERSAL

GRADUATION DAZE, 2.—Just another "Collegians." (L. A. Woodin, Arcadia theatre, Wellsboro, Pa.—Small town patronage.)

HIGHBROW SERIES, 1.—"Hurry Up Marriage." Very good single. (S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.)

IKE AND MIKE COMEDIES, 2.—"Finishing School." This is good. (S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.)

OSWALD CARTOONS, ½.—"Saucy Sausages." Gents, don't pass this up. Most humorous cartoon made. (O. B. Wolfe, Screenland theatre, Nevada, O. —Small town patronage.)

OSWALD CARTOONS, ½.—"Race Riot." Good from every standpoint. (Carl Veseth, Palace theatre, Malta, Mont.—General patronage.) Very good. (G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.)

SUNNY JIM COMEDIES, 2.—"Baby Talks." Pretty good, nothing extra. (G. H. Wright, Jr., Star theatre, Wendell, N. Car.—Small town patronage.)

MISCELLANEOUS

BENNY RUBIN COMEDIES.—"Income Tact." I bought this for a comedy, but deliver me from such socalled comedies as this. Couldn't understand more than one fourth of what Rubin said and do not believe the other three-fourths could possibly have been funny. (M. W. Larmour, National theatre, Graham, Tex.—General patronage.)

MICKEY THE MOUSE CARTOONS, 1.—"Steamboat Willie." Best thing for entertainment and laughs we have ever run. More favorable comments on this than on a feature. Sound on film good. (Carl Veseth, Palace theatre, Malta, Mont.—General patronage.)

BARNEY GOOGLE COMEDIES, 2.—"Slide Sparky Slide." These do not please at all and am discontinuing them. (W. M. Lodge, Fulton theatre, McConnellsburg, Pa.—Small town patronage.)

TOOTS AND CASPER SERIES, 2. (F B O)—"Spare Ribs Reforms." Fair. (H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.)

BEEFSTEAKS, 2. (F B O)—Absolutely one of the best comedies ever used. Book it, if you have to pay the price of a feature for it. It is worth it. (Guy B. Amis, Princess theatre, Lexington, Tenn.—General Patronage.)

NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD-WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaign.

NIX ON DAMES: Fox all-talking drama, with Mae Clarke, Robert Ames, William Harrigan, Maude Fulton, George Macfarlane, Camille Rovelle, Grace Wallace, Hugh McCormack, Benny Hall, Gilly Colvin, Frederick Graham and Louise Beaver. Directed by Donald Gallaher.

TYPE AND THEME: The life of two acrobatics. Bert and Johnny, an acrobatic team, are woman haters. While doing a stunt one day Bert falls upon Johnny, injuring his shoulder. The two return to New York and take room at the actors quarters until Johnny's shoulder heals. Here they meet Jackie Lee, who induces the boys to teach her a few tricks. Both secretly fall in love with her. Rovelle, a singer, falls for Johnny. The boys receive a wire offering them a long booking. Johnny tells Jackie of their good luck and she hugs him in her delight to see them get ahead. Bert sees this and goes in a rage. The two boys fight and Johnny's shoulder is broken. Johnny realizes that if Bert learned the extent of the injury he would kill himself in remorse. He gets Jackie to consent to go with Bert and do his part in the act. Bert returns. Johnny tells him he is through with him. This is where Jackie comes in and asks to take Johnny's place. The two leave. Johnny goes to Rovelle.

* * *

GLORIFYING THE AMERICAN GIRL: Paramount all-talking drama, with Mary Eaton, Edward Crandall, Olive Shea, Dan Healy, Kaye Renard, Sarah Edwards. In revue scenes, Eddie Cantor, Helen Morgan and Rudy Vallee. Directed by Milliard Webb.

TYPE AND THEME: Gloria Hughes' one ambition is to be a Ziegfeld star. So great is her love for the stage that she refuses the proposal of Buddy. Barbara, Gloria's girl friend, loves Buddy immensely. Gloria is invited to play in an act with Miller. She accepts the offer. Miller sees a Ziegfeld scout in the audience, and fearing she might join Ziegfeld's show he persuades Gloria to sign a contract with him. Gloria is signed by Ziegfeld but half her wages go to Miller. On the big night of Gloria's success a telegram comes to her from Buddy and Barbara telling of their marriage. Gloria feels downhearted but resolves to go on as before, with the stage life ahead.

* * *

LOVE, LIVE AND LAUGH: Fox all-talking drama, with George Jessel, Lila Lee, David Rollins, Henry Kolker, Kenneth MacKenna, John Reinhart, Dick Winslow Johnson, Henry Armetta, Marcia Manon and Jerry Mandy. Directed by William K. Howard.

TYPE AND THEME: Luigi bids his friend Pasquale goodby as he leaves for Europe. Luigi meets Margharita and the two fall in love. The affair is broken when Luigi is called to his dying father in Italy. In Italy he joins the Army and is shell shocked. Luigi goes blind, and after four years he returns to America. In the meantime Margharita has given him up for lost and marries a doctor. Luigi is brought to Margharita's home to play a few songs. She is surprised to see him and persuades her husband to operate on him. Luigi's sight is restored and he and Margharita map out a love plan.

* * *

ROARING ADVENTURE, A: Universal Western, with Jack Hoxie, Mary McAllister, Marin Sais, Francis Ford and the Universal Ranch Riders. Directed by Clifford S. Smith.

TYPE AND THEME: Duffy Burns, Easterner, visits his father's ranch where he learns that several of the cattle are being stolen. Duffy goes to the ranch as a stranger and gets a job as a cook. He falls in love with Gloria Carpenter, daughter of the superintendent. Carpenter helps the foreman steal Duffy's cattle, but turns straight after a while. The gang plan to get revenge. Duffy gets news of the raid. The foreman steals Gloria. Duffy goes to her rescue. After a gun fight the gang is rounded up. Gloria and Duffy embrace.

* * *

HALF WAY TO HEAVEN: Paramount talking drama, with Charles "Buddy" Rogers, Jean Arthur, Paul Lucas, Helen Ware, Oscar Apfel, Edna West, Irvin Bacon, Al Hill, Lucille Williams, Richard French, Freddy Anderson, Nestor Aber, Ford West and Guy Oliver.

TYPE AND THEME: Nick, an acrobat, lets Tony drop in a stunt. It is learned by Mary that Nick dropped Tony because he loved her. Ned Lee comes to the circus to replace the dead Tony. Mary and Ned fall in love. Nick sees their affection for each other. Mary insults Ned to make Nick think she doesn't love him. Alone with Ned, Mary tells him about Nick's past. Ned determines to stay. Nick plans to drop Ned and than say it was an accident. Instead Ned swings past Nick and catches hold of the bar with his feet. Nick is ousted from the circus. Ned and Mary plan to go along together

(Continued from page 64)

Housman, George Davis, Betty Francisco, Edythe Flynn, Florence Dudley, Ruby McCoy. (L) 9330f. (R) Sept. 15. (TOS) Nov. 16.

BURNING THE WIND (W): Hoot Gibson, Cessare Gravine, Virginia Brown Faire, Boris Karloff, Robert Holmes. Released Feb. 10. (L) 5202f. (NP) Jan. 12.

CHARLATAN, THE (T-D): Holmes Herbert, Rockcliffe Fellows, Margaret Livingston. (R) Apr. 14. (L) Silent, 5972f. Sound 6506f.

CLEAR THE DECKS (T-CD): Reginald Denny, Olive Hasbrouck, Otis Harlan, Colette Merton, Lucien Littlefield, Brooks Benedict, Robert Anderson, Elinor Leslie. (R) Mar. 3. (L) Sound, 5792f. Silent, 5740f.

COHENS AND KELLYS IN ATLANTIC CITY (T-CD): George Sidney, Mack Swain, Vera Gordon, Kate Price, Cornelius Keefe, Nora Lane, Virginia Sales, Tom Kennedy. (R) Mar. 17. (L) Sound, 7400f. Silent, 7752f.

COLLEGE LOVE (D-AT): George Lewis, Eddie Phillips, Dorothy Gulliver, Churchill Ross, Hayden Stevenson, Sumner Getchell. (L) Talking 6846f. (R) July 7, 1929. (NP) July 27.

COME ACROSS (M-TME): Lina Basquette, Reed Howes, Flora Finch, Craufurd Kent, Gustav von Seyffertitz, Clarissa Selwynne. (R) June 30, 1929. (NP) July 27. (L) Talking, 5330f; silent, 5593f.

COURTIN' WILD CATS (W): Hoot Gibson and others. (R) Dec. 15.

DEVIL'S PIT (D): With a Foreign Cast. (L) 6,268. (NP) Nov. 2. (R) Dec. 8.

DRAKE CASE, THE (AT-MD): Gladys Brockwell. (NP) Sept. 28. (TOS) Sept. 21. (R) Sept. 1.

EMBARRASSING MOMENTS (AT-CD): Reginald Denny, Merna Kennedy, Otis Harlan, William Austin, Virginia Sale, Greta Grandstedt, Mary Foy. (NP) Oct. 26. (L) 5230 f. (R) Jan. 5, 1930.

EYES OF THE UNDERWORLD (W): Bill Cody, Sally Blane. (R) Apr. 28. (L) 4208f.

FIGHTING LEGION (T-W): Ken Maynard, Dorothy Dwan and others. 1930 release.

GIRL ON THE BARGE (T-D): Jean Hersholt, Sally O'Neil, Malcolm McGregor, Morris McIntosh, Nancy Kelly, George Offerman, Henry West, Rex. (R) Feb. 3. (L) Sound, 7510f. Silent, 6908f.

GIRL OVERBOARD (D-T): Mary Philbin, Fred Mackaye, Otis Harlan, Edmund Breese, Francis McDonald. (L) Talking, 7391f; silent, 7531f. (R) July 28, 1929. (NP) Sept. 21.

GRIT WINS (W): Ted Wells, Kathleen Collins, Al Ferguson, Buck Conners, Nelson McDowell, Edwin Moulton. (R) Jan. 27. (L) 4596f.

HARVEST OF HATE (W): Rex, Jack Perin, Helen Foster, Tom London. (L) 47-9f.

HIS LUCKY DAY (CO-TME): Reginald Denny, LoRayne Duval, Otis Harlan, Eddie Phillips, Cissie Fitzgerald, Harvey Clark, Tom O'Brien. (L) Talking, 6713f; silent, 5603f. (R) June 30, 1929. (NP) June 22.

HOLD YOUR MAN (T-D): Laura LaPlante, Walter Scott, Eugene Borden, Mildred Van Dorn. (NP) Oct. 26. (L) 5794f.

HOOFBEATS OF VENGEANCE (W): Rex, Jack Perrin, Helen Foster, Al Ferguson, Starlight. (R) June 16. (L) 4525f.

IT CAN BE DONE (ST-CD): Glenn Tryon, Sue Carol, Richard Carlyle, Jack Egan, Tom O'Brien. (R) March 24. (L) Sound 6560f; silent 6090f.

KID'S CLEVER (CD): Glenn Tryon, Kathryn Crawford, Russell Simpson, Lloyd Whitlock, George Chandler, Virginia Sales, Joan Standing, Max Asher, Florence Turner, Stephin Fetchit. (R) Feb. 17. (L) 5729f.

KING OF JAZZ REVUE (AT-MD): Paul Whiteman stars. 1930 release.

KING OF THE CAMPUS (T-CD): George Lewis, Dorothy Gulliver, Eddie Phillips, Hayden Stevenson, Churchill Ross, Collette Merton.

KING OF THE RODEO (W): Hoot Gibson, Kathryn Crawford, Slim Summerville, Charles K. French, Monty Montague, Joseph W. Gerard. (R) Jan. 20. (L) 5509f.

LA MARSEILLAISE (AT-D): Laura LaPlante, John Boles and others. Forthcoming 1930 release.

LARIAT KID, THE (W): Hoot Gibson, Ann Christy, Cap Anderson, Mary Foy, Francis Ford, Walter Brennan, Andy Waldron, Bud Osborne, Joe Bennett, Jim Corey. (L) 5247f. (R) June 23, 1929. (NP) June 15.

LAST PERFORMANCE, THE (T-D): With Conrad Veidt, Mary Philbin, Leslie Fenton, Fred MacKaye, Gustav Paros, William H. Turner, Anders Randolf, Sam DeGrasse and George Irving. Length (sound) 5,799; (silent) 5,799. (NP) Nov. 16.

LAST WARNING, THE (M-TME): Laura La Plante, Montagu Love, John Boles, Roy D'Arcy, Bert Boach, Margaret Livingston, Mack Swain, Burr McIntosh, Carry Daumery, George Summerville, Torben Meyer, D'Arcy Corrigan, Bud Phelps, Charles French, Fred Kelsey, Tom O'Brien, Harry Northrup. (L) Talking, 7980f; silent, 7731f. (R) Jan. 6, 1929. (NP) June 29. (TOS) Jan. 26.

LONG, LONG TRAIL, THE (W): Hoot Gibson, Sally Eilers, Kathryn McGuire, James Mason, Archie Ricks, Walter Brennan, Howard Truesdell. (NP) Oct. 26. (L) six reels.

LONESOME (T-CD): Glenn Tryon, Barbara Kent. (R) Jan. 20. (L) Sound 6761f; silent 6142f.

MAN, WOMAN AND WIFE (D-TME): Norman Kerry, Pauline Starke, Marian Nixon, Kenneth Harlan, Craufurd Kent, Byron Douglas. (L) 6589f. (R) Jan. 13, 1929. (NP) June 29.

MELODY LANE (ATS): Eddie Leonard, Josephine Dunn, Rose Coe, George Stone, Huntley Gordon. (L) Talking, 6350f. (R) July 21, 1929. (NP) Aug. 31.

MISSISSIPPI GAMBLER (AT-D): Joseph Schildkraut, Joan Bennett, Carmelita Geraghty, Alec B. Francis, Otis Harlan, Billy Welsh. (NP) Nov. 9. (L) Sound 5,432. Silent 5,025. (TOS) Nov. 16.

MODERN LOVE (CD-AT): Charley Chase, Jean Hersholt, Kathlyn Crawford, Edward Martindel. (R) July 14, 1929. (NP) June 22. (L) Talking, 6501f; silent 5730f.

ONE HYSTERICAL NIGHT (T-CD): Reginald Denny, Nora Lane, E. J. Radcliffe, Fritz Field, Slim Summerville, Jules Cowles, Joyzelle, Walter Brennan, Harry Otto, Margaret Campbell. (NP) Oct 26. (L) 6101f.

PARADE OF THE WEST (AT-W): Ken Maynard, Gladys McConnell, Otis Harlan, Frank Rice, Bobbie Dunn, Jackie Hanlon, Fred Burns, Frank Yaconelli, Stanley Blystone, Blue Washington, Tarzan and Rex. (NP) Nov. 23.

PARADISE AHOY (T-CD): Glenn Tryon starred. 1930 release.

PLUNGING HOOFS (W): Jack Perin, Rex, Barbara Worth, J. P. McGowan, David Dunbar. (L) Silent, 4344f. (R) Apr. 14 (NP) May 18

POINTS WEST (W): Hoot Gibson, Alherta Vaughn, Frank Campeau, Jack Raymond, Martha Franklin, Milt Brown, Jim Corey. (L) 5491f (NP) Sept. 28.

RED HOT SPEED (CD-TME): Reginald Denny, Allce Day, Charles Byer, Thomas Ricketts, De Witt Jennings, Fritzi Ridgeway, Hector V. Sarno. (L) 6621f. (R) Jan. 27, 1929. (NP) June 29.

RIDIN' DEMON, THE (W): Ted Wells, Kathleen Collins, Lucy Beaumont, Otto Bibber. (L) 4380f. (R) Aug. 18, 1929. (NP) Aug. 3.

RIDIN' KID, THE (T-W): Hoot Gibson. Forthcoming 1930 release.

TIP OFF, THE (W): William Cody, George Hackathorne, Duane Thompson, L. J. O'Connor, Jack Singleton, Robert Bolder, Monte Montague, Walter Shumway. (L) 4109f. (R) June 2, 1929. (NP) July 13.

SCANDAL (T-D): Laura LaPlante, John Boles, Jane Winton, Huntley Gordon, Nancy Dover, Eddie Phillips, Julia Swayne Gordon. (R) May 4. (L) Sound, 6675f; silent 6475f. (TOS) June 13.

SENOR AMERICANO (AT-W): Ken Maynard, Kathryn Crawford, Gino Corrado, J. P. McGowan, Frank Yaconelli, Frank Beale and Tarzan. Footage, Sound, 6,662. Silent 5,528. (NP) Nov 23.

SHANGHAI LADY (D): Mary Nolan, James Murray, Wheeler Oakman, Anders Randolph, Lydia Yeamans Titus, Yola d'Avril, Mona Rico, Irma Lowe. (NP) Nov. 16.

SHANNONS OF BROADWAY (T-D): James and Lucile Gleason, Charles Grapewin, Mary Philbin, John Breedon, Tom Santschi, Harry Tyler, Gladys Crolius, Helen Mehrmann, Robert T. Haines, Slim Summerville, Tom Kennedy and Walter Brennan. (NP) Nov. 16.

SHOW BOAT (D-T): Laura LaPlante, Joseph Schildkraut, Emily Fitzroy, Otis Harlan, Helen Morgan, Jane LaVerne, Alma Rubens, Jack McDonald, Neely Edwards, (L) 11,772f; silent, 10,290f.

SMILING TERROR, THE (W): Ted Wells, Derelys Perdue, Al Ferguson, Bed Osborne. (L) 4525f. (R) June 30, 1929. (NP) July 13.

THREE GODFATHERS (T-D): Charles Bickford, Raymond Hatton, Fred Kohler, Fritzle Ridgeway, Maria Alba, Joe de la Cruz, Buck Connors, Walter James.

TONIGHT AT TWELVE (AT-D): Madge Bellamy, George Lewis, Robert Ellis, Margaret Livingston, Vera Reynolds, Norman Trevor, Hallam Cooley, Mary Doran, Madeline Seymour, Josephine Brown, Don Douglas, Louise Carver and Nick Thompson. (L) 6,884. (NP) November 2.

YOU CAN'T BUY LOVE (T-D): Jean Hersholt, Charley Chase. (R) June 9.

WAGON MASTER, THE (W-TS): Ken Maynard, Edith Roberts, Frederick Dana, Tom Santschi, Al Ferguson, Jack Hanlon, Bobby Dunn, White Horse, Frank Rice. (L) Sound 6335f; silent, 5679f. (NP) Sept. 29. (R) Sept. 8.

WINGED HORSEMEN, THE (W): Hoot Gibson, Ruth Elder, Charles N. Schaeffer, Allan Forrest, Herbert Prior. (L) 5544f. (R) June 23, 1929. (NP) July 13.

Warner Bros.

AVIATOR, THE (AT-CD) Everett Edward Horton starred. Future release.

ARGYLE CASE, THE (AT-MD): Thomas Meighan, H. B. Warner, Gladys Brockwell, Lila Lee, Bert Roach. (TOS) Aug. 31. (L) 7794f.

CONQUEST (D-AT): Monte Blue, Lois Wilson, H. B. Warner, Tully Marshall. (L) 4706f. (R) Jan. 19, 1929. (NP) Aug. 3. (TOS) Jan. 12.

DESERT SONG, THE (TMS): John Boles, Charlotte King, Louise Fazenda, Edward Martindel, Jack Pratt, Otto Hoffman, John Miljan, Del Elliott, Myrna Loy. (L) Talking, 11,034f. (R) May 11, 1929. (NP) May 18. (TOS) June 8.

DISRAELI (AT-D) With George Arliss starred. Future release.

EVIDENCE (T): P. Frederick starred. (TOS) Oct. 26.

FAME (T-D): Dolores Costello starred. Future release.

FANCY BAGGAGE (T-D): Audrey Ferris, Myrna Loy, George Fawcett, Edmund Breese, Hallam Cooley, Burr McIntosh, Wallace MacDonald, Eddie Gribbon, Virginia Sales. (R) Feb. 23. (L) Sound, 6447f. Silent, 5983f.

FROM HEADQUARTERS (T-D): Monte Blue, Edmund Breese, Ethlyne Claire, Guinn Williams, Lionel Belmore, Henry B. Walthall, Gladys Brockwell, Eddie Gribbon, Pat Hartigan, John Kelly, Otto Lederer, William Irving, Pat Somerset, J. Girard. (R) June 6. (L) 6323f.

FROZEN RIVER (T-D): Rin-Tin-Tin, Davey Lee, Lew Harvey, Nina Quartaro, Duane Thompson, Joseph Swickard, Frank Campbell. (R) May 25. (L) 5482f.

GAMBLERS, THE (D-AT): Lois Wilson, H. B. Warner, Jason Rohards, George Fawcett, Johnny Arthur, Frank Campeau, Pauline Garon, Charles Sellon. (L) Talking, 6611f; silent 4844f. Recorded on disc. (TOS) Aug. 24. (R) June 29, 1929.

GENERAL CRACK (T-D): John Barrymore starred. Future release.

GOLD DIGGERS OF BROADWAY (AT-MD): Nick Lucas, Ann Pennington, Conrad Tearle, Nancy Welford, Winnie Lightner and others. (R) Oct. 5. (L) 9122. (TOS) Nov. 23.

GOLDEN DAWN (T-D): Walter Woolf starred. Future release.

GREEN GODDESS, THE (T-D): With George Arliss and others. For release soon.

GREYHOUND LIMITED (T-D): Monte Blue, Edna Murphy, Grant Withers, Lucy Beaumont, Lew Harvey, Ernie Shields. (R) Mar. 23. (L) Sound, 6114f. Silent, 4996f.

HARDBOILED ROSE (T-D): Myrna Loy, William Collier, Jr., Lucy Beaumont, Gladys Brockwell, Edward Martindel, John Miljan. (R) May 4. (L) Sound, 5610f. Silent 4875f.

HEARTS IN EXILE (AT-D) Dolores Costello, Grant Withers and others. Pre-release August 14. (L) 7,877f.

HOLD EVERYTHING (AT-D): With an all-star cast. Future release.

HONKY TONK (AT-CD): Sophie Tucker, Lila Lee, Audrey Ferris, George Duryea, Mahlon Hamilton, John T. Murray. (L) Sound, 6412f. (R) Aug. 3. (TOS) Aug. 31. (NP) Sept. 14.

HOTTENTOT, THE (AT-CD): Edward Everett Horton and others. Pre-release August 10. (L) 7,241f.

IN THE HEADLINES (AT-D): Grant Withers, Marian Nixon, Clyde Cook, Spec O'Donnell and others. Prerelease August 31. (L) 6,427f. (TOS) Oct. 12.

IS EVERYBODY HAPPY (TM-D): With Ted Lewis and band starred. Release soon.

ISLE OF ESCAPE (T-D): Monte Blue starred. Future release.

KID GLOVES (T-D): Conrad Nagel, Lois Wilson, Edna Murphy John Davidson, Tom Dugan and Edward Earle. (R) Apr. 13. (L) Sound 6273f; silent 5658f.

LITTLE WILDCAT (T-D): George Fawcett, Robert Edeson, Audrey Ferris. (R) Jan. 5. (L) Sound 5644f; silent 5161f.

MADONNA OF AVENUE A (D-ATM): Dolores Costello, Grant Withers, Louise Dresser, Douglass Gerard, Otto Hoffman, Lee Moran. (L) Talking 6461f; silent, 5294f. (R) June 22, 1929.

MILLION DOLLAR COLLAR (TE-D): Rin-Tin-Tin, Matty Kemp, Evelyn French, Tommy Dugan, Allen Cavin, Philo McCullough, Grover Liggon. (R) Feb. 9. (NP) March 16. (L) Sound 5561f; silent 4878f.

NOAH'S ARK (TE-D): Dolores Costello, George O'Brien, Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Anders Randolf, Nigel de Brulier, Armand Kaliz, Myrna Loy, William Mong, Malcolm White. (L) Sound 9478f; silent 7752f.

MAMMY (ATS-D): Al Jolson starred. Future release.

MAN, THE (AT-D): John Barrymore starred. Future release.

MY MAN (CD-AT): Fannie Brice, Guinn Williams, Andre de Segurola, Ann Brody, Richard Tucker, Billy Sealy, Edna Murphy, Arthur Hoyt. (L) 9247f. Silent, 6136f. (NP) June 29.

NO DEFENSE (D-AT): Monte Blue, May McAvoy, Lee Moran, Kathryn Carver, William Tooker, William Desmond, Bud Marshall. (L) Talking, 5558f; silent, 4712f. (R) Apr 6, 1929 (NP) July 13.

ON WITH THE SHOW (ATS-D): Betty Compson, Sam Hardy, Molly O'Day, Joe E. Brown, Sally O'Neil, Louise Fazenda, William Bakewell, Purnell Pratt, Fairbanks twins, Wheeler Oakman, Sam Hardy, Thomas Jefferson, Lee Moran, Harry Gribbon, Arthur Lake, Josephine Houston, Henry Kirk, Otto Hoffman, Ethel Walters, Harmoun Four, Angelus Babe. (L) Sound 8864f; silent 8441f. (TOS) Aug. 17

ONE STOLEN NIGHT (TM-D): Betty Bronson, Mitchell Lewis, Buster Collier, Rose Dione, Nina Quartaro, Harry Todd, Otto Lederer, Angelo Rossitto, Jack Santaro, Harry Shultz, Chashill Malles. (R) Apr. 6. (L) Sound 5243f; silent 4797f. (NP) March 30.

ROUGH WATERS (T-D): Rin-Tin-Tin, Jobyna Ralston, Lane Chandler, Walter Miller. 1930 release.

SACRED FLAME, THE ((T-D): Pauline Frederick starred. Future release.

SAP, THE (T-CD): Edward Everett Horton, Patsy Ruth Miller, Franklin Pangborn, Edna Murphy, Alan Hale, Russell Simpson, Louise Carver, Jerry Mandy. (L) 7,150.

SAY IT WITH SONGS (DA-TS): Al Jolson, David Lee, Marian Nixon. (L) Talking 8324f. (R) Aug. 24, 1929. Silent, 4917f. (R) Mar. 2, 1929.

SHE COULDN'T SAY NO (AT-CD): With Winnie Lightner starred. Release soon.

SHOW OF SHOWS (AT-MD): With 100 stars. Future release.

SO LONG LETTY (T-D): With C. Greenwood starred. Future release.

THOSE WHO DANCE (T-D): Monte Blue starred. Future release.

TIGER ROSE (TS-D): Lupe Velez starred. Future release.

TIME, PLACE AND GIRL, THE (AT-D): Grant Withers, Betty Compson, James Kirkwood, Bert Roach. (TOS) June 22.

WIDE OPEN (AT-CD): Edward Everett Horton starred. Future release.

WOMAN'S GAME, A (T-D): Pauline Frederick starred. Future release.

World Wide

BERLIN AFTER DARK (MD): Kurt Green, Ernst Stahl Nachbauer, Fritz Kampers, Grita Ley. (L) 6553f. (R) June.

BLACK WATERS (AT-D): James Kirkwood, Lloyd Hamilton, Mary Brian, John Loder, Frank Reicher, Robert Ames, Ben Hendricks, Noble Johnson, Hallam Cooley. (L) 7322f. (R) Apr. 14. No silent version.

BONDMAN, THE (D): Norman Kerry. (R) Mar. 17. (L) 7000f.

KITTY (T-D): Estelle Brody, John Stuart, Marie Ault, Dorothy Cummings, Winter Hall, Olaf Hytten, Charles O'Shaughnessy. (R) June 15. (L) 8441f.

MIDNIGHT DADDIES (AT-C): Andy Clyde, Harry Gribbon, Rosemary Theby, Addie McPhail, Alma Bennett, Jack Cooper, Katherine Ward. (NP) October 12.

SCARLET DEVIL, THE (D): Matheson Lang, Margaret Hume, Nelson Keys, Hadden Mason, Juliette Compton, Douglas Payne, Harold Huth. (NP) October 12.

MOULIN ROUGE (ME-D): Olga Chekova, Eve Gray, Jean Bradin. (R) January 30. (L) Sound 8312f.

PAWNS OF PASSION (D): Olga Chekova, Sidney Suberly, Henry Baudin, Hans Stever, Lola Josane, Carmine Gallone. (R) Feb. 17. (L) 7196f.

PICCADILLY (AT-MD): Gilda Grey, Anna May Wong, Jameson Thomas. (L) 8080f. (R) June 1. (NP) Oct. 12. (TOS) Aug. 24.

PRINCE AND THE DANCER (D): Dina Graller, Albert Paulig, Werner Pittschau, Anna Kallina. (NP) Nov. 2. (R) June 29.

TRIUMPH OF THE SCARLET PIMPERNEL, THE (D): Matheson Lang, Margaret Hume, Nelson Keys, Hadden Mason, Juliette Compton, ouglass Payne, Harold Ruth. (L) 6490f. (R) June 22, 1929.

Miscellaneous Companies

Affiliated European

BEHIND THE ALTAR (D): Wilhelm Dieterle, Marcella Albani. (L) 6200f. Silent film.

ESCAPE FROM HELL (MD): Jean Murat, Louis Ralph, Countess Agnes von Esterhazy, Paul Heidman, R. Van Riel, Leo Penkert, W. Kaiser Hayl, Harry Frank, Lewis Brody.

PASSION OF JOAN DE ARC (D): Mlle. Falconettl, M. Silvain, M. Schutz, Ravet, Andre Berly, Antonin Artaud. (L) 7000f.

RUSSIA (D): Marcella Albani, V. Gaidarov, Wilhelm Dieterle, Louis Ralph. (R) May 12. (L) 7,500f.

Aida Films

KIF TEBBI: Marcello Spade, Donatelle Nerl, Gini Viotl, Ugo Graccio. Silent film.

Amer.-Anglo

BETRAYAL, THE (D): Jerro 'd Robertshaw, Gerald Pring, Charles Emerald, Elissa Landi. (L) 7400f.

LIVINGSTONE IN AMERICA (D): M. A. Wetherall, Henry Walton, Molly Rogers, Reginald Fox. (L) 5799f.

Ass. Ind. Prod.

FAR WESTERN TRAILS (W): Ted Thompson, Bud Osborne, Lew Ames, Betty O'Doan. (R) May 20. (L) 4315f.

MIDNIGHT ON THE BARBARY COAST (D): William Barrymore, Kala Pasha, Jack Richardson. (R) Feb. 9. (L) 4250f.

Australasian Films

BLACK CARGOES OF THE SOUTH SEAS (D): Edmund Burns, Edith Roberts, Susan Dennis. Silent film.

FOR THE TERM OF HIS NATURAL LIFE (D): Eva Novak, Arthur McLaglen, George Fisk, Kay Soupen, Matlan Clark, Dunstan Webb, Susan Dennis. (L) 11,000f.

Aywon

BEAUTIFUL BLUE DANUBE (D): Hans Junkerman, Julius Falkenstein, Harry Liedke, Ernest Verebes and Lya Mara. Silent picture.

Bell Pictures

BAD MAN'S MONEY (W): Yakima Canutt. (L) 4850f. (R) Mar. 31.

BOHEMIAN DANCER (D): Lya Mara, Harry Liedtka. (L) 5800f. Silent only.

Bertad Pictures

BLACK CRUISE (MD): (L) 9000f. (R) June 1. Silent film

FIGHTING THE WHITE SLAVE TRAFFIC (T-D): Emil Jannings, Werner Kraus. (R) June 15. (L) Sound, 9000f.

Biltmore Prod.

Conquest

REWARD OF FAITH (D): Andre Carnege, Marcel Charhrie, Pierette Lugand. (R) April 1. (L) 5,927. Silent film.

PHANTOMS OF THE NORTH (D): Edith Roberts, Donald Keith, Kathleen Key, Borris Karloff, Joe Bonomo, Josef Swickard. (R) June 2. (L) 4600f.

El Dorado Pictures

ARIZONA DAYS (W): Bob Custer, Peggy Montgomery, John Iwell Russell, J. P. McGowan, Mack V. Wright, Jack Ponder Silent picture only.

FALSE FEATHERS (D): Noah Beery, Horace B. Carpenter, Francis Pomerantz, E. A. Martin.

CHICAGO PERSONALITIES

By JOE FISHER

FOX EXCHANGE has one of the finest equipped sound screening rooms in the country now that Clyde Eckhardt has completed the latest improvements. The little room, seating 34, is a perfect picture of a downtown deluxe house in appointments. There isn't one thing left undone. The floor, formerly of cement, is now covered with rugs of the best quality. The seats are of the best, all upholstered, with soothing colors and solid comfort. Heywood-Wakefield furnished them. There are aisle lights, too.

ECKHARDT did not stop here to satisfy himself. For extra acoustical service the wall padding is covered with a heavy and expensive material, pleated all through the house. For the rear row of seats there are special chairs for reviewers, with a chair arm that can be lowered out of sight when the reviewer forgets his pencil for a moment.

A fair sized screen is about 40 feet from the projection room, with a clear view for each person without any stretching of the neck.

Eckhardt explained that he intends to prohibit smoking if the reviewers can see it that way; if not, he will equip the backs of the seats with ash trays.

Western Electric equipment is used.

* * *

Herb Washburn, formerly branch manager of the RKO exchange, has been appointed branch manager of the Oklahoma exchange of Electrical Research Company. Washburn resigned from Radio three weeks ago and was succeeded by William Bengamin. Washburn is a brother of Bryant Washburn, picture star.

* * *

Mae Murray, who has just completed "Peacock Alley" for Tiffany, passed through Chicago Saturday. She stepped off the Chief long enough to say hello.

* * *

'Twas the day after Thanksgiving, and all through the Row, not a salesman was stirring, their tummies ached so. . . . At the United Artists exchange we found Eddie Grossman, Frank Young, Cres Smith and Al Hoffman struggling for a second breath. The boys explained that their esophagi were clogged with mince pie. . . . Irv Mandell at Security said that only the fact that he was such a small man prevented him from lingering longer at the table. . . . Henri Ellman was running around the Tiffany exchange with a leg of turkey in one hand and a flock of contracts in the other. Henri spent the holiday in Indianapolis and waited until his return to Chicago for dinner. . . . Freddie Martin and Bert Rosenberg of DeForest said their jaws had been in perfect synchronization. . . . Irving Mack at Filmack was seated comfortably amid a bunch of rush trailer orders—with a wish bone suspended above his head. . . . The Universal bunch was well pleased with the holiday and perfectly willing to start work on the Henry Herbel sales drive. . . . At Metro Frank Ishmael was cussing because his son got the leg and he had to take the last part of the turkey that leaves the ground. . . . Schwartz said he ate and how. . . .Felix Mendelssohn took a horseback ride after his big dinner. There's intestinal fortitude. . . . Tom Gilliam was five pounds heavier than the day before. . . .Max Stahl made us a present of the drum sticks. . . . Saul Goldman, Harry Goldman and Esther Abrams alternated with memory-full sighs. . . . Cecil Maberry and Elmer Dunas were out—at home resting? . . . Warner Brothers and Paramount executives were not to be found, but no doubt Parnass, Kent, Flaherty and Agnew had had the gobbler well in hand. . . . Tom North made a wry face as he sunk his teeth into a hot dog. . . . Gene Cour was sitting on top of a desk telling his boys how to get bigger and better newsreels. . . . Dan Roche was a minus quantity. . . . Harry Lorch was present and accounted for. . . . William Benjamin and his bunch of Radio boosters were all gathered for a conference but stopped long enough to read the HERALD-WORLD and say they had enjoyed the holiday. . . . Clyde Eckhardt divided interest between his dinner and his newly equipped projection room. . . . Tess Heraty gave thanks, too—many of them. She was presented with a huge diamond by her boy friend. But she had no news as to when the ceremony is to be performed. His name is Edward V. Brady and he's one of the famous Irish. . . . Jack Miller was all "het up" about attending the opera. . . . Billy Wilson brightened the room with a dramatic story of how he dove at the turkey for a succession of first downs. . . . And one exhibitor had dreamed he had given out turkey sandwiches at each performance at his theatre. Then he woke up. . . . Next—Merry Christmas.

* * *

Gene Cour and his gang of sound experts pulled off a fast one in Indianapolis last week. The crew was sent up there to record and film the football game between Minnesota and Wisconsin. Exactly two hours after the football game was over they flashed sound newsreels on the screen of an Indianapolis house. This, remarked Gene, is speed done in the little vest pocket edition.

* * *

Len Ullrich was visiting the Row last week. Len is still weighing several propositions since his resignation from RKO.

* * *

The United Cigar Stores leased the Pantheon theatre on Sheridan Road to Essaness theatres last week. The lease, said to amount to $550,000, will run for a term of years. The house seats a little over 2,000. This is the sixteenth house acquired by the chain.

* * *

William Danzinger, formerly publicity director of Essaness theatres, is now publicity chief of two RKO houses in Milwaukee.

* * *

Essaness opened the Crawford theatre last week. Western Electric equipment is installed in the Crawford.

* * *

Joe Hartman, country salesman for Educational, escaped serious injuries when his car overturned in Polo, Ill., last week. He was headed for a signed contract at the time, and that's no accident with Joe.

* * *

John Ludwig, Milwaukee exhibitor, came to town last Friday. He was headed for Noo Yawk, he said. Ludwig operates the Parkway and Astor in the "beer town"—pardon, the *former* "beer town." No, that isn't true, either.

Colvin Clive, London actor who traveled 2,000 miles to play in Tiffany's "Journeys End." Pictured with Clive is Henri Ellman, district manager of Tiffany. (Herald-World photo.)

* * *

A special entertainment will be given at Milwaukee, on the Wisconsin theatre roof by the Film Board of Trade and the Theatremen's association of Wisconsin as a benefit testimonial for the widow of L. L. Ballard. An automobile will be auctioned off, the receipts to go to the widow of the United Artists salesman whose death was caused by appendicitis.

* * *

Colvin Clive, London actor, arrived in Chicago Friday headed for Hollywood where he will play a lead in Tiffany's "Journey's End." He was borrowed from the London stage play called "Journey's End." He will remain in Hollywood only six weeks and then will return to London.

* * *

Eddie Grossman, U A manager, made a flying trip to Elkhart, Ind., to close a deal for product.

* * *

Mrs. Bessie Harris, sister-in-law of Irving Mack and sales control clerk at the Pathe exchange, was severely bruised when an automobile in which she was riding overturned on Thanksgiving day. Word received at the Pathe office stated that she would be back on the job within a week.

* * *

Tom North put it this way: "We had a screening of a Topics of the Day novelty and a bunch of hard boiled ginks enjoyed it."

* * *

Jack Miller will leave December 5 for Pinehurst to speak at the MPTOA of North Carolina convention. This is the same day Tess Heraty celebrates her birthday.

* * *

Elmer Miller, son of Jack, is now working in the Essaness office under Bill Jensen.

* * *

Ben Wilson, supervisor and producer of several serials, was in town last week. Wilson's last directorial piece was "The Voice from the Sky." It is being released in this territory by Ben Judell.

* * *

Charlie Geis, Universal and Kinograms cameraman, played up Thanksgiving in his home last Thursday. He showed a few comedies and newsreels to his guests on a portable projection machine. He also had homemade pictures of his family as an added attraction.

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*NEW GERTRUDE LAWRENCE SONG HITS

•

"They All Fall in Love"

•

"When I Am Housekeeping for You"

•

More!

•

¶ With Charles Ruggles, popular musical comedy star, and big Broadway cast. Directed by Robert Florey. Story by Gene Markey, co-author of "Close Harmony". Music and lyrics by Cole Porter, composer of "Let's Do It". ¶ Musical comedy surprise special, cashing in on Miss Lawrence's tremendous stage, radio and phonograph record popularity!

•

NEW SHOW WORLD MUSICAL HIT!

More Marks To Shoot

CHRISTIE TA

For the First Time in History a SHORT SUBJECT Wins a Place in Photoplay Magazine's "Best Pictures of the Month." A CHRISTIE ACHIEVED THAT HONOR

BUSTER WEST
"Marching to Georgie"
with John West and Frances Lee

CHARLEY GRAPEWIN
and Anna Chance
"That Red Headed Hussy"

PARAMOUNT'S

At — Hung Up by—

LKING PLAYS

and Here's Another
"BEST" Earned by a
CHRISTIE
QUALITY
SHORT
FEATURE

LOIS WILSON
"For Love or Money"
with Bert Roach and Ernest Wood

LOUISE FAZENDA
"So This is Paris Green"
with Bert Roach and George Stone

NEW SHOW WORLD IN TALKING SHORT FEATURES

DO YOUR XMAS SHOPPING NOW

Book ◆

"SANTA'S TOY SHOP"

before it's too late!

Are you one of the late birds or have you done your Christmas shopping early? Pathé offers your patrons a delightful one-reel novelty, "Santa's Toy Shop." It's a dainty marionette show with sound, talk, song, effects, dance and whatnot. Directed by Tom Hogan, marionettes by Sue Hastings. Book it now, before it's too late!

PATHÉ

PRODUCED BY TERRY RAMSAYE

It's sweeping the country like wildfire!

SUNNY SIDE UP

with JANET GAYNOR *and* CHARLES FARRELL

presented by
WILLIAM FOX

7th record-wrecking week in Cincinnati after 4 amazing weeks at the Palace where record for THE COCK EYED WORLD was SMASHED! Now playing 3rd week, Strand, to capacity business

6th sensational week in Louisville. Broke THE COCK EYED WORLD record and still playing to turnaway business. Played 4 weeks at Strand—moved to Alamo now in 2nd week

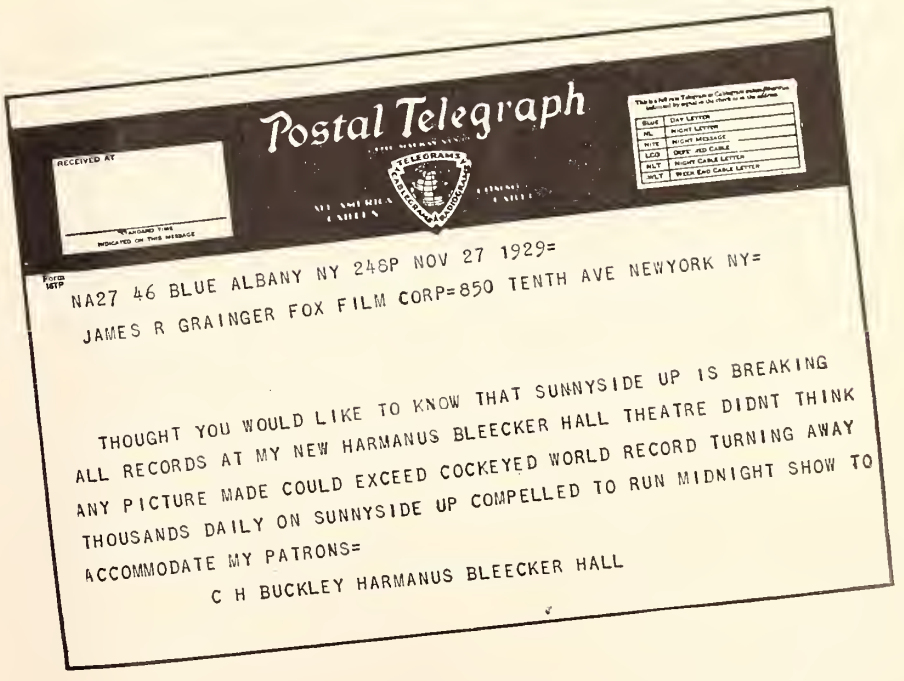
5th S. R. O. week at Apollo, Indianapolis. Right on the heels of THE COCK EYED WORLD, smashing the record established by that record-smasher

5th tremendous week in Los Angeles and still playing to turnaway business. 4 weeks at Chinese. Now playing Palace.

4th smashing week at Strand, Milwaukee, following 18-hour day business resulting from capacity crowds clamoring for THE COCK EYED WORLD

2nd amazing week at Keith's Memorial, Boston. It's knocking 'em cold in Beantown

Balaban and Katz pick this winner to open December 28 McVickers, Chicago



Postal Telegraph

NA27 46 BLUE ALBANY NY 248P NOV 27 1929=
JAMES R GRAINGER FOX FILM CORP=850 TENTH AVE NEWYORK NY=

THOUGHT YOU WOULD LIKE TO KNOW THAT SUNNYSIDE UP IS BREAKING ALL RECORDS AT MY NEW HARMANUS BLEECKER HALL THEATRE DIDNT THINK ANY PICTURE MADE COULD EXCEED COCKEYED WORLD RECORD TURNING AWAY THOUSANDS DAILY ON SUNNYSIDE UP COMPELLED TO RUN MIDNIGHT SHOW TO ACCOMMODATE MY PATRONS=

C H BUCKLEY HARMANUS BLEECKER HALL

RECORD *after* **RECORD**

FOX HIT *after* HIT

WEEK *after* **WEEK**

8 Merry Movie you holiday

William Fox presents

The COCK EYED WORLD

with

VICTOR McLAGLEN
EDMUND LOWE

One of the greatest box-office pictures of all time. Holder of the world's record gross for 1 week (Roxy) and cleaning up everywhere.

Directed by
RAOUL WALSH

SUNNY SIDE UP

with

JANET GAYNOR
CHARLES FARRELL

Musical comedy smash that is breaking every record set up by THE COCK EYED WORLD—9th capacity week at GAIETY, N.Y.

Directed by
DAVID BUTLER

Lenore ULRIC
in

SOUTH SEA ROSE

There's not a dull moment in this sure-fire, box-office pushover. Music, comedy, drama, love—it has more action than a snake's hips.

Directed by
ALLAN DWAN

watch for

THE SKY HAWK

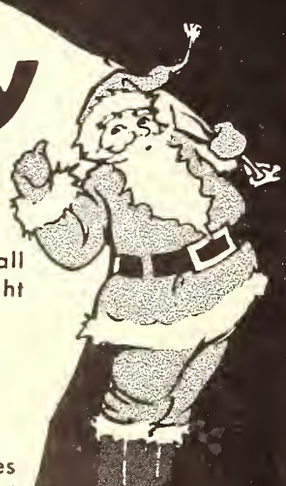
blazing across the sky in the 1st all talking drama of a world aflight

with

JOHN GARRICK
HELEN CHANDLER
GILBERT EMERY

One of the most sensational pictures ever filmed, with actual sights and sounds of London from the air.

Directed by
JOHN BLYSTONE



They'll be climbing these December -

tones to bring cheer

HOT for PARIS

with

VICTOR McLAGLEN
EL BRENDEL FIFI DORSAY

Rip-roaring successor to THE COCK EYED WORLD with McLaglen and Brendel rushing the femmes all over France — Fifi Dorsay in particular.

Directed by
RAOUL WALSH

The LONE STAR RANGER

Zane Grey's 1st all talking picture
Photographed in Rainbow Arch, Utah

with

GEORGE O'BRIEN SUE CAROL
WARREN HYMER
ELIZABETH PATTERSON

More thrilling than any silent Western you have ever seen! This outdoor talking smash is a winner.

Directed by
A. F. ERICKSON

CAMEO KIRBY

with

J. HAROLD MURRAY
and **NORMA TERRIS**

A musical romance of Mississippi gambling days from the Booth Tarkington-Harry Leon Wilson play of the same name. The stars of "Married in Hollywood" shine again in their 2nd box-office sensation.

Directed by
IRVING CUMMINGS

HAPPY DAYS

ALL STAR ALL TALKING MUSICAL ROMANCE
with 100 entertainers, including:

Janet Gaynor, Charles Farrell, Ann Pennington, James J. Corbett, Victor McLaglen, El Brendel, George Olsen, Will Rogers, Walter Catlett, William Collier, Warner Baxter, Edmund Lowe, Marjorie White, Sharon Lynn and more stars in supporting roles than you have ever seen in one production.

Directed by
BENJAMIN STOLOFF

down chimneys to see January smashes from

FOX

HIT *after* HIT

Polish up the cash register and get HOT for PARIS

McLAGLEN sings
"I'm The Duke of KaKiak"
FIFI DORSAY sings
"Sweet Nothings of Love"
"If You Want to See Paree"

More cock eyed than THE COCK EYED WORLD, quaking with quips, one hearty, healthy laugh right after the other from start to finish at McLaglen and Brendel chasing the girls from Paris to La Havre, Fifi Dorsay in particular.

THE COCK EYED WORLD and SUNNY SIDE UP are still breaking records — but just wait until this hilarious farce makes its bow — then you'll know what record breaking means.

JUST SCREENED HOT FOR PARIS FOR ED BEATTY, GENERAL MANAGER, BUTTERFIELD CIRCUIT AND FOR HARRY ZEITS OF STATE THEATRE, NEW BEDFORD. BOTH AGREE THAT HOT FOR PARIS IS A GREATER BOX-OFFICE ATTRACTION THAN THE COCK EYED WORLD. YOU CAN TELEGRAPH THEM FOR CONFIRMATION THAT RAOUL WALSH HAS AGAIN HIT THE BULL'S-EYE OF THE BOX-OFFICE.

VICTOR McLAGLEN
FIFI DORSAY *and* **EL BRENDEL**

Dialog by William K. Wells

Music by
Walter Donaldson and Edgar Leslie

Story and Direction by
RAOUL WALSH

Released December 22nd

A Talking, Singing, Laughing Mirthquake
presented by William Fox

Give yourself a Christmas present and grab this Merry money maker from

FOX — Hit after Hit

INTRODUCING

SONO ART WORLDWIDE PICTURES - INC.

The Premier Group

Here they are. Look them over. Then consider them carefully, picture by picture. Did you ever see a more promising line-up from a brand-new distributor?

Much care has been given to the selection of the stories. They're modern. They were picked for their music, sound, dialogue possibilities—the new entertainment. All 100% talkers.

Of course production values will be right.

Star and cast names will be box-office.

James Cruze, Inc. will make nine. Mr. Cruze will personally direct three and supervise six.

Sono-Art Productions, Inc. will make nine, all supervised by either O. E. Goebel or George W. Weeks.

British International Pictures, Ltd. will contribute several.

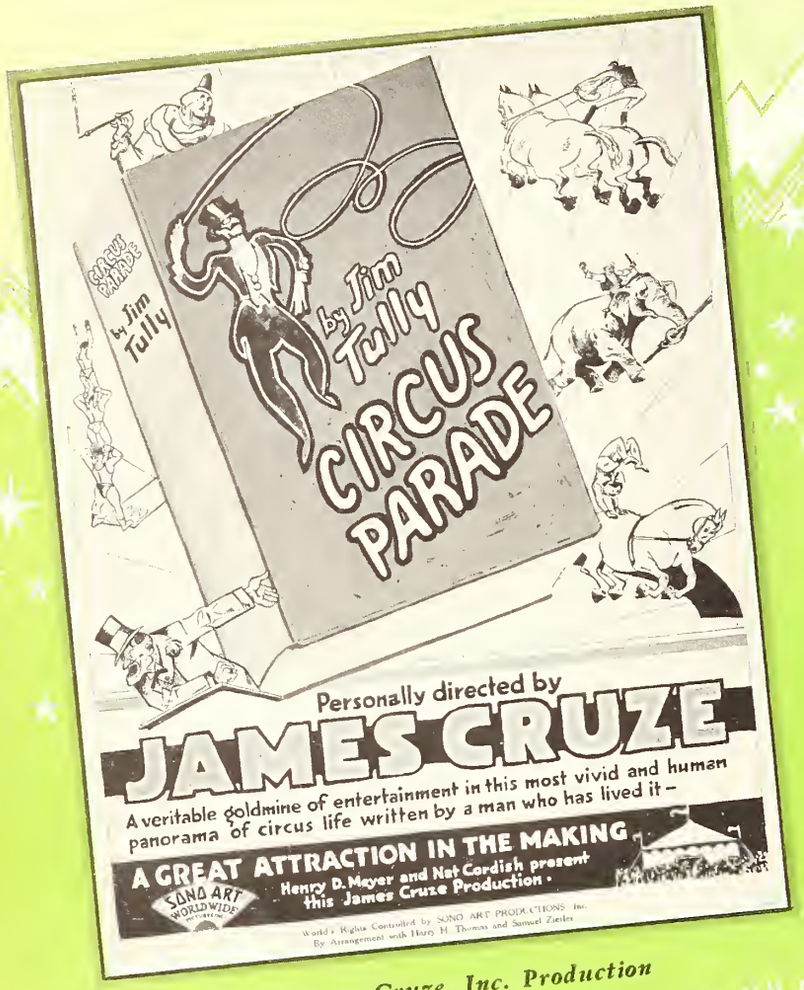
With this announcement this company formally opens for business. The only "policy" we proclaim is product sold on its merit at fair prices, and the best distribution service we can give.

SONO ART-WORLD WIDE PICTURES, INC.

George W. Weeks,
Executive Vice President

Physical Distribution thru Educational Exchanges

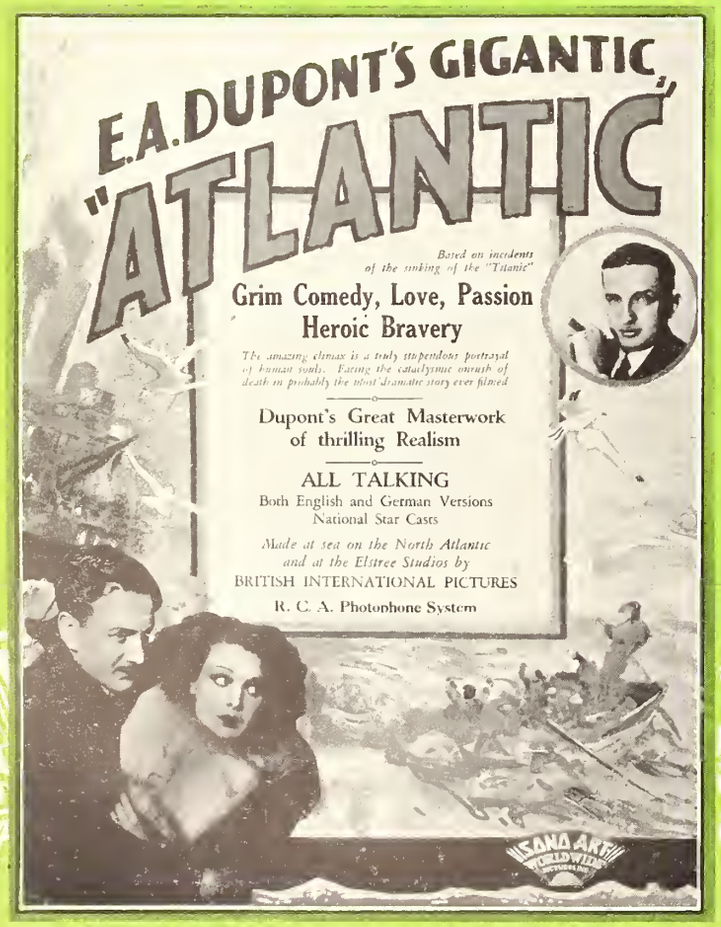
A Brand-new Company



A James Cruze, Inc. Production

A Sono-Art Production

The PREMIER GROUP of SONO ART PICTURES



A British International Picture

A Prudence Production

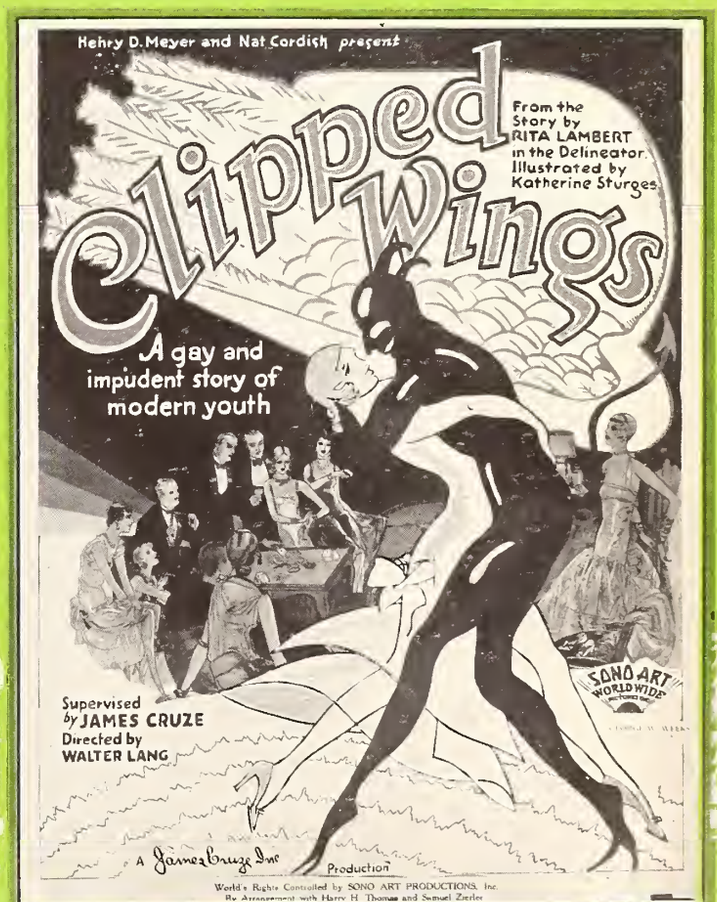
Distributing High-grade Pictures

A Sono-Art Production

A Sono-Art Gainsborough Production

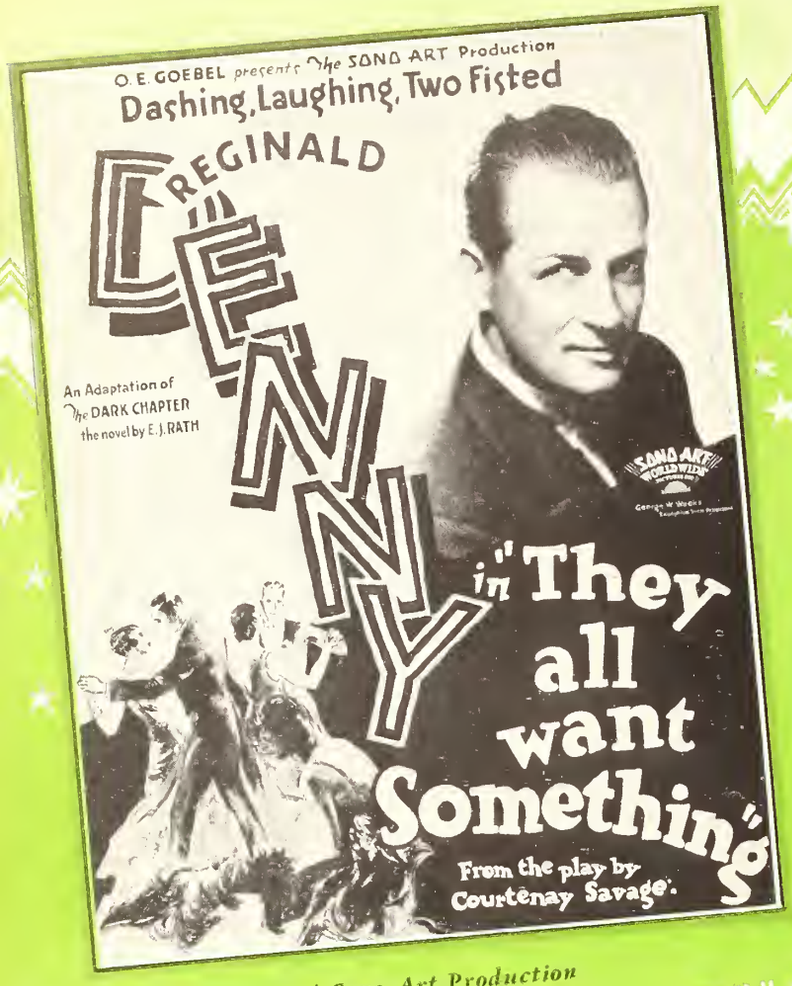
The PREMIER SONO ART WORLDWIDE PICTURES GROUP

A James Cruze, Inc. Production



A James Cruze, Inc. Production

Product Made by Showmen

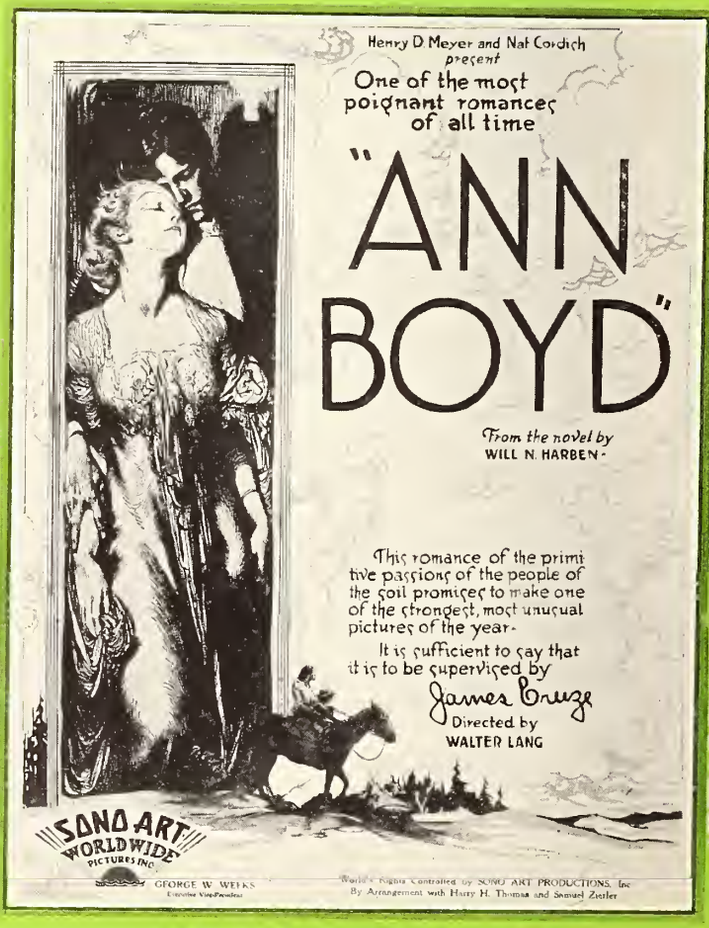


A Sono-Art Production

A James Cruze, Inc. Production

The PREMIER SONO ART PICTURES GROUP

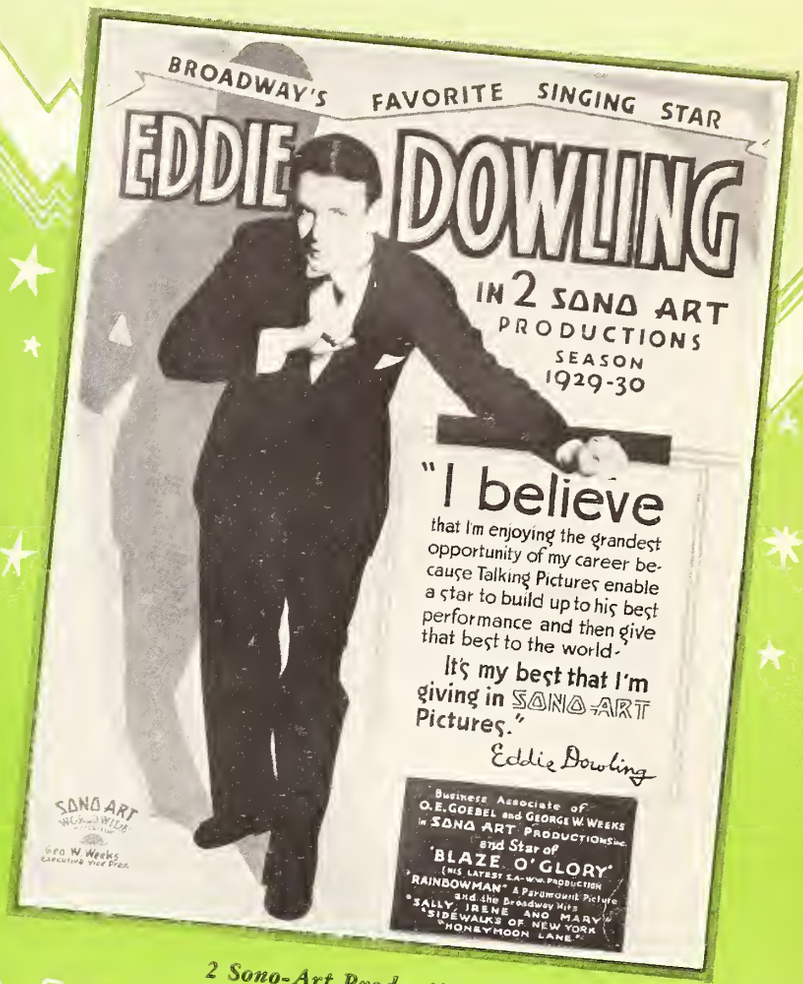
A Sono-Art Production



A James Cruze, Inc. Production

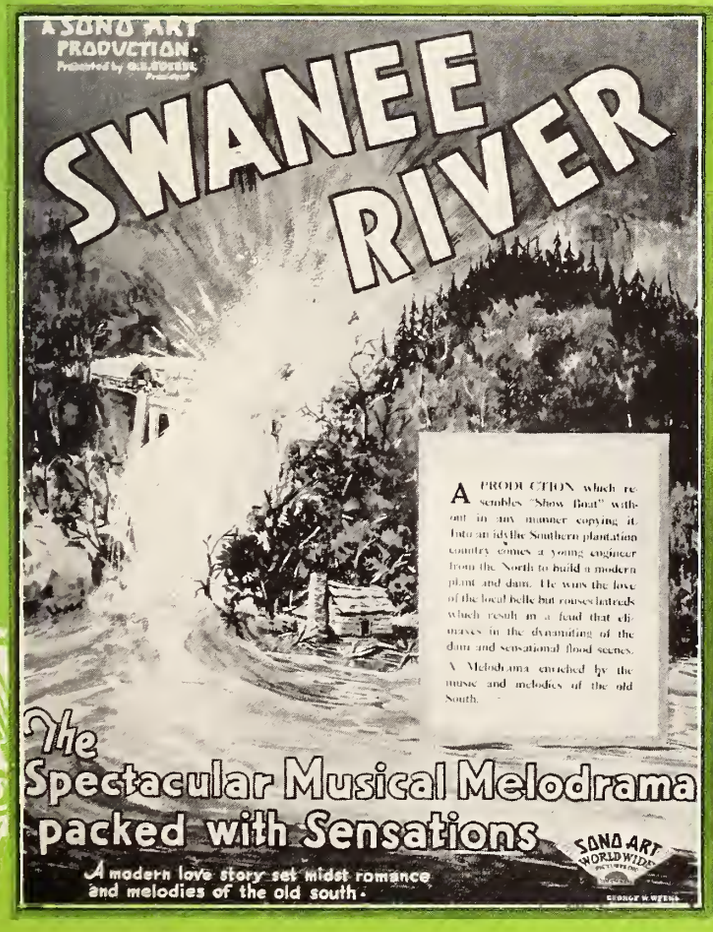
Gaited to the Box-office

A James Cruze, Inc. Production



2 Sono-Art Productions

The PREMIER SONO ART WORLD WIDE PICTURES GROUP

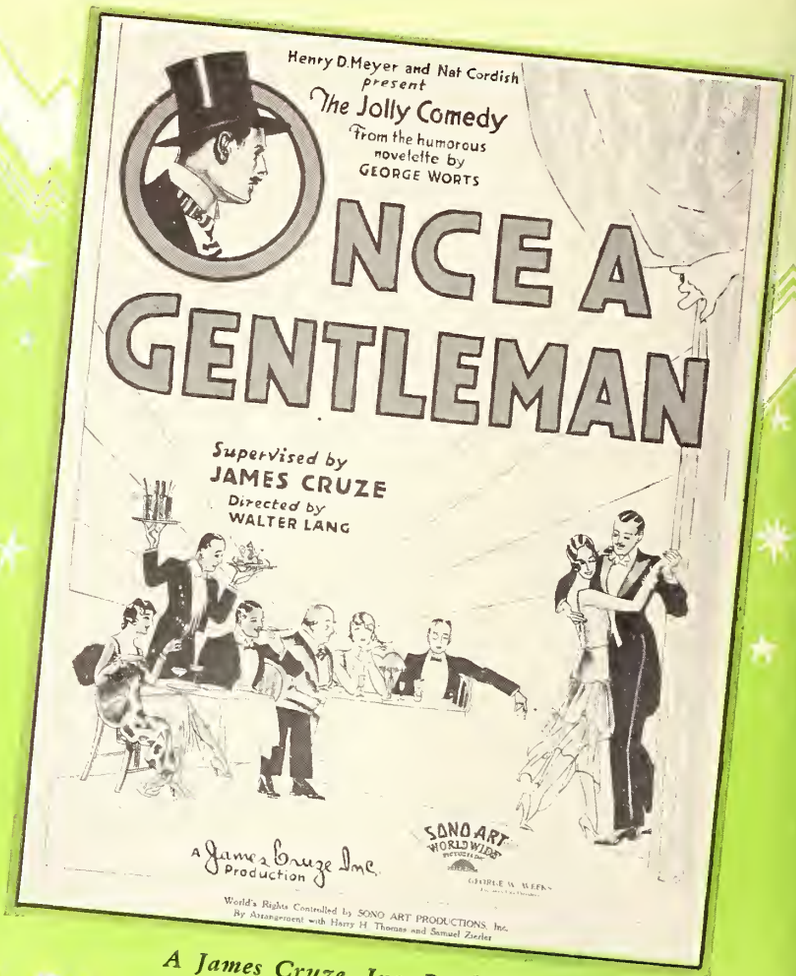


A Sono-Art Production

A Sono-Art Production

Every Picture Individually Produced

A British International Picture



A James Cruze, Inc. Production

The PREMIER SONO ART PICTURES GROUP

A Sono-Art Gainsborough Production

A World Wide Winner

EXHIBITORS

The Independent Film Trade Paper

HERALD WORLD

Home Office: 407 So. Dearborn St. Chicago

IN THIS ISSUE—

AWARD OF MERIT

HERALD-WORLD PLAQUE FOR BETTER REPRODUCTION OF SOUND IS PRESENTED TO THEATRES FROM COAST TO COAST—ELEVEN CITIES THIS WEEK RECEIVE AWARD OF MERIT—CHINESE IN HOLLYWOOD IS FIRST THEATRE RECOMMENDED BY COMMITTEE ON WEST COAST—AWARD AROUSES INTEREST OF NEWSPAPERS OF COUNTRY.

FOX TRUSTEESHIP

WILLIAM FOX ORGANIZES TRUSTEESHIP TO ASSIST HIM IN FINANCING ARRANGEMENTS—H. L. STUART AND JOHN E. OTTERSON WILL SERVE WITH FOX—PROPERTIES ARE IN EXCELLENT SHAPE—COMBINED CURRENT EARNINGS AT RATE OF $33,000,000 A YEAR—FOX RALLIES ON NEW YORK MARKET.

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Attendance is up 15 per cent in year and still growing, Hays tells Hoover conference—Universal starts new sales season in January.

Organization work is carried to East in Radio-Sound battle—Audio Research Foundation meets in New York to extend manufacturers' movement.

Nathanson launches $25,000,000 theatre chain to fight Famous Players Canadian—Portland Circle asks writ to bar operators from picketing.

Make B. O. spell O. K. by being alert, North Carolina exhibitors are advised by William J. King of Bilmarjac Corporation—Pit men back in St. Louis houses.

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MUSIC AND TALENT—De Sylva, Brown and Henderson, Bill Meeder, Brooks Costumes, Laura Lane, Anita Le Pierre, Roy Sedley.

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407 South Dearborn St. Telephone Harrison 0036-37-38
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EDWIN S. CLIFFORD, *General Manager*
JAY M. SHRECK, *Managing Editor*
GEORGE CLIFFORD, *Business Manager*
ERNEST A. ROVELSTAD, *News Editor*

HOLLYWOOD
1605 North Cahuenga St. Telephone Gladstone 2118-2119
DOUGLAS HODGES
West Coast Manager

EDITORIAL AND ADVERTISING OFFICES

NEW YORK
565 Fifth Avenue Telephone Wickersham 2366-2367
PETER VISCHER, *New York Editor*
JAMES BEECROFT, *New York Advertising Manager*

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WORLD

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Vol. 97, No. 11 December 14, 1929

Twenty Years

MR. CARL LAEMMLE has just completed his twentieth year as a producer of motion pictures. Mr. Laemmle, during this period, has played an intimate and vigorous part in the tremendous development achieved by the motion picture.

While one after another of Mr. Laemmle's contemporaries of that early day has passed out of the scene, Mr. Laemmle remains not only in the scene but most conspicuously in it. Despite the vast changes that have taken place in the industry, Mr. Laemmle has succeeded in keeping both himself and his company in the vanguard of the procession.

Those who know Mr. Laemmle know that throughout his long career in the industry he has given an extraordinary degree of loyalty to the motion picture and to the best interests of the industry. This fact amounts to one of the most praiseworthy inscriptions that may be made upon his record.

And, it may be added, Mr. Laemmle's loyalty to the industry and to the motion picture has been sufficiently broad, previously and presently, to include a very thorough and painstaking consideration for the smaller exhibitor. Recently, he said to the writer that having once been a small town exhibitor he never has lost sight of this factor in the business and as long as he remained in it his thought and his plans would always include consideration for the small town exhibitor.

Mr. Laemmle's loyalty to the industry has rewarded him with a highly successful career and the industry's loyalty to Mr. Laemmle is now finding widespread expression in congratulations to him on his first score of years as a producer of motion pictures.

* * *

Ghosting

WE are in receipt of a communication from Mr. Arthur Dent of British International Pictures, Ltd., in which he refers to a recent editorial comment in which we contradicted a statement attributed to him in a quotation in *The Bioscope* (London) to the effect that New York newspapers would not review the British picture, "Blackmail."

Mr. Dent writes that in his original statement he did not say that the American lay press would not review the picture but that the lay press would not review it at a trade show.

"I did not suggest in any way," writes Mr. Dent," that this attitude was motived by any prejudice against British pictures, but that it is evidently a general policy for the lay press not to review a film except at its Broadway or premiere booking."

The exact quotation of Mr. Dent in the October 9 issue of *The Bioscope* is as follows:

"The New York lay press will not review the film, because playing, as it does, the game of the big producers, no press notices are given to films other than those playing on Broadway."

In this statement Mr. Dent was both inaccurate and unfair. He was inaccurate because the picture was reviewed by the newspapers in the ordinary course. He was unfair in bringing in the reference to "playing the game of the big producers" because this obviously was intended to implant the thought that the newspapers are in a conspiracy against all pictures save those issued by the "big producers."

If Mr. Dent really said what he now claims in his letter to us to have said he still would have been unfair and inaccurate because the logic of his position would have been that he expected the New York newspapers to suspend their usual practice of not reviewing trade shows in favor of his own particular picture and not having done this it was proper for him to make the incident a matter of comment upon his return to London.

A British producer in endeavoring to explain the failure of a favorable reception to the British picture in the American market does the British trade no service when he seeks to confuse the issue by bringing in extraneous considerations which have nothing to do with the case.

* * *

Big and Small

INQUIRY has reached us from various sources on the point of what consideration the smaller neighborhood house and the small town theatre are to receive in connection with the Herald-World award for better reproduction.

The point has been made plain in various statements concerning the award but for the benefit of those who have failed to note these statements it is explained that in proposing the award we realized that good reproduction is not dictated by the size of the theatre or by the location of the theatre. As a matter of fact, within our personal experience, we have noted many smaller houses which are giving better reproduction than many of the large ones.

Theatres of all sizes, irrespective of location, will receive consideration alike. The single question involved is the quality of the reproduction. The smallest theatre in the most remote location has an equal chance with the leading Broadway theatre in being awarded the mark of honor for the quality of the reproduction offered.

* * *

Reform Imperative

THE exhibition branch of the industry has stubbornly resisted yielding to the obvious popular demand for public announcement of the starting hours of the feature picture. The immediate box office consideration is not a justification of this resistance.

The new type of dialog picture makes it more necessary than ever that the public see the picture from the start and not from some middle reel. When a patron comes in near the middle or near the end of one of these pictures there is little reason for believing that the performance will render satisfaction.

A reform in this connection is imperative.

MARTIN J. QUIGLEY.

10 Killed, 30 Injured in Fire at Pathe Sound Studio in New York

John C. Flinn, Vice President in Charge, Escapes Death in Blaze

Disaster Occurs as Production on Day's Schedule is Preparing to Begin—75 Persons in Plant

By PETER VISCHER

NEW YORK, Dec. 10.—Ten persons are known to be dead and 30 or more injured as a result of a devasting fire in Pathe Sound Studio on Upper Park avenue at 9:30 this morning.

Tonight the motion picture industry here is bowed with grief and sorrow, and is tendering its sympathy to the families of those who were killed and to the many who were injured.

The identified dead:

Harold Bischoff, Al Kramer, Bob Mussman, Jack Quinn, Cathryn Porter, a dancer, Jola Sparks and Edna Burford, show girls, "Kittens," a show girl known only by her nickname, and Ernest Wilson, a bookkeeper.

The injured included:

Eddie Elkins, orchestra leader; Ben Bernard, Anna Blier, Al Calosone, Daniel Carey, Carl Eveas, Joe Fleming, Anton Hamilton, Thomas Holley. Samuel Kline, William Mullarkey, Morris Roche, Rose Rome, Albert Savarese, Mr. Salzman, Marie Skorat, Richard Stradling, Daniel Vancura, Stanley Wingal.

John C. Flinn

Some 75 persons were in the building at the time of the fire. Harry Delmar was about to put in his second day's work on his "Black and White Revue" when an electrician noticed a spurt of flame behind the black velvet background. The drop flashed up as if it had been oil-soaked paper and disclosed a number of canvas frames behind it blazing furiously. Stagehands and carpenters and electricians did what they could to put out the fire.

John C. Flinn, vice president of Pathe, in charge of New York production, was in his office on the mezzanine floor when the alarm was given. He and his secretary, Mrs. Frances Walsh, did what they could to save records and files and then made their way to a balcony, whence they were rescued by firemen a few minutes later.

Smoke Screens Paths to Safety

At the first indication of fire, cameramen rushed their equipment to safety outside. After three or four minutes of desperate attempts to quell the flames, stagehands were forced to run for their lives. As they ran they shouted to those in dressing rooms on the mezzanine floor to get out. Some, thinking they were being called to appear on the set, took their time about it. Others, although realizing the danger, stopped for a moment to grab their possessions.

By this time the whole stage was an inferno, and the thick acrid smoke made it virtually impossible for them to reach the large double doors of the main entrance on the stage floor. That many attempted to do so was mutely attested by the fact that the majority of the bodies were discovered lying close to the exit.

Firemen, when they arrived, could do little but assist those who appeared at balconies and windows. The density of the smoke and the intensity of the heat made rescue work inside the building impossible.

Ten Doctors Answer First Aid Call

As the fire gained headway, three more alarms were sent out and even a fireboat made its appearance on the Harlem river near the doomed building. Ten doctors gave what first aid they could in the street, and spectators rushed the more severely injured to nearby hospitals. People in the neighborhood gave shelter to the uninjured, who, many of them clad in only skimpy dancing costumes, were shivering with cold. Many of them were in hysterics.

Bodies recovered were placed under tarpaulins pending identification.

Police Commissioner Whalen arrived with an emergency squad composed of men trained to effect rescues under the most hazardous conditions. By the time they arrived, however, those who had not escaped were beyond human aid.

The cause of the conflagration was not determined.

MPTOA and Allied Open Sessions on Merger Proposal

(Special to the Herald-World)

NEW YORK, Dec. 10.—Exhibitor leaders of both the M P T O A and Allied States were gathering here today for the launching of the joint conference on the proposed merger of the two organizations. Opening of the full committee discussions awaited arrival of several leaders who were attending the annual convention of the North Carolina M P T O at Pinehurst. M. A. Lightman, president of the M P T O A, stopped off at Pinehurst on his wav to New York from Memphis.

Abram F. Myers, president of Allied, announced the representatives of that organization would be W. A. Steffes of Minneapolis, H. M. Richey of Detroit, Col. H. A. Cole of Dallas, Nate Yamins of Fall River, and James M. Hone of Seattle. Glenn A. Cross of Battle Creek, Mich., was an alternate.

On Lightman's committee were M. E. Comerford of Scranton, or F. C. Walker of New York, R. R. Biechele of Kansas City, Kan., Jack Miller of Chicago, Sam Dembow of New York and Major Thompson of New York.

Sidney R. Kent and C. C. Pettijohn were both at the call of the committee to assist in reaching an agreement.

Complete Disc Installation Of Movie-Phone for Two Machines Now Set at $625

Complete disc installation of the Goetz Movie-Phone for $625 complete for two machines with all required accessories was announced Tuesday as the new policy of the Chicago concern. Mass production, with 900 installations already made in the United States, permits the price reduction, L. E. Goetz said.

The $625 price includes two standard Movie-Phone turntables for any make of projector, one six or seven tube amplifier—Sampson, Silver-Marshall or General—two auditorium speakers (exhibitor having choice of several makes), one changeover device and volume control, and one booth speaker with separate volume control.

This equipment with double channel amplification is now to be sold at $750, Goetz said, and Movie-Phone turntables with pickups and changeover separately at $350 a pair. Combined Movie-Phone sound-on-film attachments and disc installations are offered at new low prices of $1,500 for two machines complete.

Otis Skinner Signs for Five for First National

(Special to the Herald-World)

NEW YORK, Dec. 10.—Otis Skinner, distinguished American actor, signed a contract with First National last week calling for five pictures during the next four years.

For years Skinner has been recognized as one of America's foremost stage personalities.

Paramount Stock Not to Be Split, Zukor States

(Special to the Herald-World)

NEW YORK, Dec. 10.—Paramount stock is not to be split, Adolph Zukor, president, announced today.

BROADWAY

"General Crack"

WARNER BROTHERS is doing remarkably well with "General Crack." While I have not the exact figures to place before you I understand that this picture promises to come up to the record of "Disraeli," which was moved to another Broadway house to make room for it—something which gives the brothers Warner three hits on the Main Stem at one and the same time: "The Show of Shows," "Disraeli," and the Barrymore picture.

The "Crack" opening was as most Warner openings are: exceptionally well attended—not only by those who could afford to buy the tickets but by those to whom the purchase of several hundred would not matter. Which is a curious instance of the fact that to him who hath is given. The birds who will just as soon plunk down fifty or sixty dollars so that they and their families may attend a premiere are invariably the chaps who are given invitations to the show. In other words, if you want to be classed as a deadhead make your pile first—preferably in the picture business.

Barrymore, to my mind, was born for the express purpose of making talking pictures. The stage, as far as he is concerned, is incidental. It ranks with the silent films. Both gave him a mastery of techniques which, combined, produce the ultimate in attraction and artistry.

And, in speaking of the qualification termed S. A., it is not out of place to mention Lowell Sherman who, in "General Crack," takes the part of the monarch, Leopold. I think that he, as much as Barrymore, has that attribute which makes the ladies' hearts beat faster, or titillate, or do whatever they do do when they get all hot and bothered.

The picture itself is extravagant in the Warner manner. It would do no harm to cut the thing in half insofar as plot is concerned. Were it not for the acting of Sherman and Barrymore it would drag in spite of its extravagance or, perhaps, because of it. At any rate, the gentlemen under discussion are spellbinders both.

* * *

Radio's Warbler

BUT the Warners are by no means the only persons to draw crowds on Broadway, particularly when you speak of the more talkative and impressionable sex. When "The Vagabond Lover," Mr. Rudy Vallee's picture, was reviewed in the previous issue of this publication it was stated that five or six women to one man attended the premiere. This disproportion has increased so that, while the Globe is usually a sellout, at least 90 per cent of the audience is made up of ladies—everything from grand duchesses (are there any in town?) to ribbon clerks, but mostly ribbon clerks. One femme even went so far as to faint when Rudy sang. Now what more could a man wish for?

And radio has paved the way to Radio's success.

* * *

Another Money-Maker

THE comment I made last week on "The Taming of the Shrew," to the effect that it looked like an immediate hit, is being borne out by the figures received from the box office. For the past two weeks this picture has broken all Rivoli records and gives every indication of continuing to do so.

PETER VISCHER.

Love—What Is It?—and How!

FALLING in love? As someone asked, "How do you get that way?" But you do. And that's what Pathe's new production, "This Thing Called Love," is all about. It is an adaptation of the stage play of the same name which enjoyed considerable success a season or so ago. Constance Bennett and Edmund Lowe have the leading roles. Paul Stein directed. Two scenes from the picture are shown below.

A tough spot—Constance Bennett, Edmund Lowe and Carmelita Geraghty.

Modern—aye, modernistic. A ballet scene.

Awards of Merit Are Presented Theatres from Coast to Coast

Eleven Cities This Week Receive Plaque for Better Reproduction

Chinese in Hollywood Is First Recommended by Committee on West Coast—Presentation Tuesday Night

By JAY M. SHRECK

This week the HERALD-WORLD plaque, signifying better reproduction of sound pictures, is being presented to theatres throughout the country.

Presentations this week are being made on the recommendations of motion picture critics in Los Angeles, Akron, O., Albany, N. Y., Atlanta, Ga., Buffalo. N. Y., Charlotte, N. C., Cleveland, O., Kansas City, Mo., New Orleans, La., Washington, D. C., and Salt Lake City, Utah.

Critics in these cities are members of the Committee, and Associate Committee, on Awards of which Robert E. Sherwood of New York is chairman.

Theatres receiving these Awards of Merit include:

AKRON

(Recommended by Evan Williams, Jr.)

Colonial, *operated by Feiber & Shea.*
Loew's, *operated by Loew's, Inc.*
Palace, *operated by Radio-Keith-Orpheum.*
Strand, *operated by Warner Brothers.*
Orpheum, *operated by Botzum Brothers.*

*

ALBANY

(Recommended by William H. Haskell)

Leland.
Harmanus Bleecker Hall.

*

ATLANTA

(Recommended by Sam Cox)

Keith's Georgia.

*

BUFFALO

(Recommended by Wallace D. Soderholm)

Century, *operated by Shea Operating Corporation.*
Great Lakes, *operated by Fox.*
Lafayette, *operated by Monument Theatre Corporation.*

*

CHARLOTTE

(Recommended by Mary Brooks Parham)

Broadway.
Carolina.

*

CLEVELAND

(Recommended by W. Ward Marsh)

Hippodrome.
Cameo.
Stillman.

*

KANSAS CITY

(Recommended by John C. Moffitt)

Mainstreet.
Midland.
Newman.
Plaza.

(Recommendations continued on next page)

"Who Said There's No Honor Among Thieves?"

(Special to the Herald-World)

SAN FRANCISCO, Dec. 10.—Burglars effected an entrance into the Parkside theatre by climbing to the roof and prying off a trap door. Checking up the loss, Manager Oscar Atkisson found that this included prints of "The Honor System" and loose equipment from the operating room.

Universal to Begin 1930 Sales Season In January: Laemmle

(Special to the Herald-World)

NEW YORK, Dec. 10.—With the statement that the first of the year was the logical time for the announcement of new product Carl Laemmle today announced that Universal Pictures Corporation will start its 1930 sales season in January instead of waiting for the summer. The sixteen pictures in the new Universal release list which, company officials state, will put Universal in the foreground of the "big" production class, follows:

"All Quiet on the Western Front," a picturization of Erich Maria Remarque's novel with Louis Wolheim; "The King of Jazz," with Paul Whiteman, a John Murray Anderson production; "La Marseillaise," with John Boles and Laura La Plante, a spectacle of the French Revolution, songs by Charles Wakefield Cadman, a Paul Fejos production; "Moonlight Madness" and "Song of Passion" with John Boles; "Undertow," "The Shanghai Lady," "Barbary Coast" and "What Men Want," with Mary Nolan; "The Night Ride," with Joseph Schilkraut, directed by John S. Robertson; "Hell's Heroes," with Charles Bickford, Raymond Hattan and Charlie Murray; "The Storm," Langdom McCormick's stage play; "The Shannons of Broadway," starring the Gleasons. Also included in the new list are "Broadway" and "Showboat," still at the height of their popularity.

Herald-World Signs New Five Year Pact For Printing, Binding

Announcement has just been made by Martin J. Quigley that the Quigley Publishing Company has renewed for a period of five years its contract with the Atwell Press, Chicago, for the printing and binding of EXHIBITORS HERALD-WORLD, BETTER THEATRES and THE MOTION PICTURE ALMANAC.

Under the terms of the agreement, the Atwell Company will maintain at its plant a branch post office to expedite mailing. This service to speed delivery of these Quigley publications clips between 12 and 24 hours off of mailing time, thereby assuring readers of early delivery of copies.

The Atwell company ranks as one of the foremost printing and binding companies of the country. Located in its own huge plant on the near South Side in Chicago, the company offers to its clients day and night service, making it possible to produce the HERALD-WORLD on daily newspaper schedule.

Criterion projectionist staff which proved of invaluable assistance in enabling that theatre to win one of the plaques. Left to right: John P. Goring, manager; Arthur Kleisrath, Charles Miller, P. McKeever, M. Josephs, Frank Elkins, Morris Paul, S. Innerfield and Jack Seraphine.

Daily inspection of the sound equipment backstage also was instrumental in enabling the Criterion theatre on Broadway to win one of the HERALD-WORLD plaques. In this picture the Criterion staff of projectionists is shown getting its "daily dozens" from the chief projectionist regarding "better projection."

NEW ORLEANS
(Recommended by John D. Klorer)
Orpheum.
Tudor.

*

WASHINGTON
(Recommended by Nelson B. Bell)
Metropolitan, *operated by Warner Brothers.*
Fox.
Loew's Palace.
Stanley-Crandall Tivoli.

*

SALT LAKE CITY
(Recommended by Waide Moore Condon)
Victory.
Capitol.
R K O Orpheum.
Paramount.
Gem.

*

LOS ANGELES
(Recommended by Edwin Schallert)
Grauman's Chinese.
Warner Brothers Downtown.
Paramount.

The foregoing are the initial recommendations of these critics. An indication of the serious thought given to the problem of better reproduction is contained in the letter of Mr. Schallert of the *Los Angeles Times*. Writing on a newspaper published at the seat of motion picture production, Mr. Schallert has had an opportunity to study the talking picture from the stage of recording to that of reproduction.

After calling attention to the fact that sound reproduction involves many problems, Mr. Schallert continues:

"The difficulty is, of course, that reproduction in almost any theatre is such a variable thing—indeed may be subject to fluctuation from day to day and hour to hour.

"So desirous was I of obtaining rather complete data on the subject that I even took a vote of the staff of our drama department to supplement my own opinions, and found with one exception a wide divergence of views.

"On the basis of these findings (in part only) and on my own reactions I would make the following selections:

"GRAUMAN'S CHINESE THEATRE.
"WARNER BROTHERS DOWNTOWN.
"PARAMOUNT THEATRE.

"In making this choice I have endeavored to segregate theatres into classes and pick out the one that was best in each. For instance: Grauman's Chinese is a long-run reserved seat theatre. Warner Brothers Downtown is a moderate run, continuous showing theatre. The Paramount is, for all practicable purposes, a weekly change house.

"It would be impossible for me, of course, to give any opinion regarding neighborhood theatres, as I attend those only for previews.

(Editor's Note: Provision for recommendations of theatres with better sound reproduction in neighborhoods and in the smaller towns has been made.)

"The best reproduction of sound that I have heard, all in all, has been in certain studio projection rooms. They still surpass theatres, I believe, and acoustically might well be studied. Smallness of the studio projection room naturally has something to do with it, and an ideal understanding of how the production should be run for sound that could only obtain in a studio.

"It strikes me that the problem of the weekly change theatre is greater than the long-run theatre, because of the constant shifting of pictures with perhaps different requirements for each. Furthermore such a theatre is put to more of a test than the others because attended more frequently. Reproduction of sound is very bad at the Paramount on occasions, but the average is good.

"The average of sound reproduction at Warner Brothers Hollywood, at the United Artists, and, I think (from the votes of the staff more than my own impressions), at the Broadway Palace, is good. Really Warner Brothers Hollywood has had a longer, stiffer test than any of the others so that it is very hard to decide between this theatre and the Downtown. However, I believe that for the short period of its existence the Downtown house has achieved such a high grade of reproduction that it merits the special place among theatres of this particular class.

"The average of the Chinese is excellent over a long period, though it is closely approached by the Carthay Circle, which, however, has not, I believe, run quite so many talking pictures. And talking pictures are the best test of sound reproduction, needless to say, rather than those that are simply provided with sound effects and music.

"I believe from what I hear that the Tower theatre downtown might merit some sort of honorable mention as having been a pioneer in interesting patrons in talking pictures. Their reproduction of sound is, I believe, unusually good."

Although the recommendations thus far published are for presentation of the plaques to the key center theatres only, it must be remembered that the Awards of Merit are not confined to localities or theatre sizes. In this connection, Martin J. Quigley comments editorially this week.

Congratulations on your campaign that will undoubtedly place fair and good reproduction nearer the 100 per cent mark.

I believe this to be one of the most constructive and beneficial issues ever sponsored by the HERALD-WORLD. It will, no doubt, bring home to many exhibitors, who have tried to figure the cause for box office slump, the real and the most essential factor responsible for the success with the talkies. Here's to its universal appeal and support.

W. F. ROTH, JR.,
New Palace Theatre, Gallatin, Tenn.

*

I am much interested in your campaign for excellency in the reproduction of sound pictures.

With the advent of the new type of picture that we are now showing the proper reproduction of sound has become, in my judgment, even more important than proper projection. I have come in contact with so many theatres, especially the smaller type, wherein sound reproduction is bad, that it has been quite discouraging to me. Sound reproduction in any theatre should be of the best, or it will work to the serious detriment of our business.

I think you have taken a step in the right direction. A campaign of the character that you have outlined will be of great help to our industry.

M. E. COMERFORD,
Comerford Theatres, Inc.,
Scranton, Pa.

*

I am well satisfied that the production of sound pictures is in safe hands. The progress that has been made in this respect is so remarkable that we are fully justified in this conclusion.

The only thing that can hurt the talking picture is poor reproduction. The human factor enters into this to such a large degree that too much emphasis cannot be laid upon the establishment of a high standard of care.

Your thought in awarding a plaque as a mark of honor will undoubtedly cause many exhibitors to urge their employes to a degree of watchfulness which will be of great aid in this respect.

FRED DESBERG,
Loew's Ohio Theatres, Inc.,
Cleveland, O.

*

I think this is a step in the right direction. I don't know of anything more important in the operation of our theatres today than the proper reproduction of sound pictures. Our slogan is—"good sound brings them in but bad sound drives them out."

I congratulate you and the HERALD-WORLD upon this splendid constructive work and I hope it will bring about the desired results in all theatres, because

—AROUSES INTEREST OF PRESS—

bad sound in any one's theatre always hurts the good sound in any other theatre.

JOSEPH PLUNKETT,
General Manager of Theatres, Radio-Keith-Orpheum Corporation.

*

I think your idea of awarding a plaque to theatres which maintain a high standard of sound reproduction is a splendid piece of work, because of the tremendous importance to the whole motion picture industry of good reproduction in the theatre.

GORDON S. WHITE,
Director of Advertising and Publicity, Educational Film Exchanges.

*

The project outlined in your issue of November 23 is a splendid one and I feel sure that it will be a means of stimulating interest in better reproduction of sound pictures and will make for a higher standard of reproduction throughout the theatres of the country.

JACK WHITE,
Educational Studios, Hollywood, Cal.

*

You are doing a constructive piece of work in helping to encourage the proper production of sound pictures. I feel certain that exhibitors in general will vie with one another in order to win the coveted prize. You are entitled to a vote of thanks from the entire industry for this project.

JAY EMANUEL,
Managing Director, Forum Theatre, Philadelphia.

Organization Work Carried to East in Radio-Sound Battle

Audio Research Foundation Meets in New York to Extend Manufacturers' Movement to Fight Alleged Restraint of Trade Throughout Amplification-Communications Field

Organization of the movement sponsored by radio and sound equipment manufacturers to investigate the patents and practices of their bigger brethren —such institutions as A T & T and subsidiaries—was carried into the East last week, following the first meeting in Chicago December 2, of the Audio Research Foundation, Inc., which will direct the investigation.

Copies of the incorporating papers and by-laws were sent to New York for a meeting of manufacturers there. Official announcement of an immediate plan of action, as well as of present membership, is being withheld pending approval of them by all the companies interested. Meanwhile, utmost secrecy guards the names of these companies and the specific course to be followed.

It is learned by the HERALD-WORLD, however, there are about 30 concerns now either supporting the organization, or watching its progress with the possibility of joining, among them such companies as Sparks-Withington, Jackson, Mich. (Sparton radio receivers), headed by Capt. William Sparks, long a critic of present business conditions in the radio field; the Pacent Reproducer Corporation, manufacturers of one of the best known sound systems; Silver-Marshall, Inc., Chicago, one of the outstanding concerns manufacturing amplifiers; and the Operadio Company, St. Charles, Ill., makers of receivers and speakers. The list is lengthened by other companies said to be prominent.

It is also learned that Clarence C. Colby, president of the Sampson Electric Company, Canton, Mass., and former president of the Radio Manufacturers Association, is chairman of Audio Research Foundation. J. McWilliam Stone of the Operadio Company, is secretary, while John R. Howell, of Chicago, is executive secretary.

Counsel Goes to Washington

The manufacturers' own investigation synchronizes perfectly with the government's, which has begun with the opening of the new Congress. Ernest R. Reichmann of Chicago, legal counsel for the Audio group, went to Washington last week to watch the proceedings of the Couzens committee provided for in a resolution ordering an investigation of the entire radio and communications field by the senate, as to possible practice in illegal restraint of trade. Oswald F. Schuette, president of the Radio Protective Association, Chicago, who has been retained by the Audio group as publicity counsel, is also in Washington.

Among attorneys acting in an advisory capacity to the manufacturers, are Kenyon & Kenyon of New York, legal counsel for Pacent.

Two Courses of Action Aimed

The foundation, it is learned, intends to employ two principal courses of action. It will seek to undermine the validity of basic patents upon which such companies as Western Electric are alleged to base their exclusive right to manufacture certain radio and sound system parts. To the extent that the Radio Corporation of America, through agreement with W E, is manufacturing or permitting other companies to manufacture under permits, parts covered by such patents, R C A is also set forth as one of the radio units to be investigated. The Radio Corporation is also alleged to be linked with A T & T through agreements said to concern radio-telephonic communications, which is named by the Audio group as well as the government as a subject of the impending investigation.

It is asserted that inter-communications also involves the field of television, and it was pointed out last week by Attorney Reichmann that this angle of the probe thus affects a potential medium of future private and public entertainment.

Publicity Campaign Planned

The second method of attack to be adopted by the Audio group will be publicity. Just what will be the special purpose of this method was not divulged, but persons in the trade stated that it was their private opinion that an effort would be made to picture in the press and elsewhere, a radio-sound-intercommunications combine which through its control of the field, was causing high prices and low quality of equipment, preventing free trade in all makes of equipment and monopolizing the air lanes. This, it was said, would be done to force through pressure of public opinion, a change in the conditions represented in such propaganda.

Photophone Commercial Representative

Arthur Johnson has been appointed commercial representative of R C A Photophone, Inc., with headquarters at Minneapolis, Minn., and will cover the field under the direction of Walter Brown, district manager.

Pit Men Back in St. Louis Houses, But In Fewer Numbers; Peace Pact Ratified

(Special to the Herald-World)

ST. LOUIS, Dec. 10.—Union musicians definitely will return to the pits of the Skouras-Super Theatres (Warner and Publix), the St. Louis Amusement Company (Warner Brothers) chain of twenty-two neighborhood and suburban houses, and to the independent theatres affiliated with the Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois, on December 13. This was definitely settled December 6, when the peace agreement which had been reached on November 29 was ratified.

The Ambassador and Missouri formed the hitch that almost upset the agreement. Under the final arrangement, the Ambassador will use 25 musicians, and the Missouri 21, while the seven men formerly employed by the Grand Central theatre are out, with the exception of one who moves over to the Missouri. The St. Louis Amusement Company will employ 62 men, compared with 124 last year, until June 15, when the number will be cut to 31, while the independent theatres will use in all but 37 men, against 89 last year. On June 15 the independents will cut their orchestras to a total of eighteen. The wage scale will be unchanged this year.

Lightman Attacks Proposed 10% Tax as Unfair to Exhibitor

(Special to the Herald-World)

MEMPHIS, TENN., Dec. 10.—Calling on Tennessee exhibitors to rise up in arms against "the injustice" of the proposed 10 per cent theatre tax, M. A. Lightman, president of M P T O A, this week sent a letter, pleading with the state's theatre owners to use every effort to block the bill.

Lightman, in his letter, characterized the burden that would be placed on all exhibitors "unfair" and declared that it was "striking the small exhibitor at a time when he is struggling harder than he ever has to obtain relief from conditions that even now threaten to destroy him." Such a tax may force many exhibitors into bankruptcy, he declared.

Suggesting that every theatre run slides calling attention of theatre patrons to the proposed tax, Lightman urged every possible effort, not only to influence state senators and representatives directly, but to "bring about a public opinion in our favor that will in turn influence the Legislature."

Warner Brothers Names Moe Silver as General Manager of Coast Houses

(Special to the Herald-World)

NEW YORK, Dec. 10.—Moe Silver has been appointed general manager of Warner Brothers' theatres on the West Coast, J. L. Warner, vice president, announced last week. Warner and Silver are now en route from New York to Los Angeles where the latter will make his headquarters.

Moe Silver

The expansion activities of Warner Brothers in the west will be under the direction of Silver. They already have important holdings in the west, and it is planned to increase these substantially in the coming months.

The newly appointed manager has been associated for the past sixteen years with the Moe Mark theatres and was formerly general manager of the Stanley Company.

Eddie Cantor Signed by Goldwyn and Ziegfeld To Do Musical Pictures

(Special to the Herald-World)

NEW YORK, Dec. 10.—Eddie Cantor has signed a long time contract with Samuel Goldwyn and Florenz Ziegfeld which stars him in a number of musical pictures for the new Ziegfeld-Goldwyn combination—"Whoopee," in which the comedian is now starring, will be his first screen vehicle. He will start work at the Goldwyn studio next spring.

"No, No, Nanette" Opens At Strand Theatre Jan. 3

(Special to the Herald-World)

NEW YORK, Dec. 10.—"No, No, Nanette," First National's all-talking screen edition of the musical comedy, will open Friday evening, January 3, at the Strand theatre. Thus the Strand, house of weekly changes, alters its policy to become a Broadway home of long-run features.

Wm. Fox Organizes Trusteeship To Aid Him in Financing Plans

Stuart and Otterson Named; Properties in Excellent Shape

Combined Current Earnings of Companies at Rate of $33,000,000 a Year, Says Directors' Statement

(Special to the Herald-World)

NEW YORK, Dec. 10.—Rumors concerning the William Fox interests were put at rest on last Thursday evening when a statement was issued announcing that William Fox had formed a trusteeship to assist him in working out financing arrangements in connection with his various enterprises which had become imperative on account of the stock market collapse following on the heels of the broad developments which he had undertaken.

The board of trustees which has been created consists of H. L. Stuart of Halsey, Stuart and Co., bankers; John E. Otterson of the Electrical Research Products, Inc., and Mr. Fox.

It is explained that in connection with the many developments and acquisitions carried through by the Fox organization, particularly during the past year, short-term financing arrangements had been made. According to previous plans other arrangements were to have been entered into this fall but with the upset in stock market conditions these plans did not prove practicable.

William Fox

J. E. Otterson

Fox Issues Statement

The following statement, outlining the development, was issued by Mr. Fox:

"The board of directors of the Fox Film Corporation has declared today the usual quarterly dividend payable to stockholders of record as of December 31, 1929.

"In connection with this action the Directors authorized the following statement:

"During the past year the Fox Theatres Corporation purchased substantial holdings of stock in Loew's, Inc. The Fox Film Corporation has similarly purchased stock of the Gaumont Theatres in England. Both purchases were and are regarded as important and valuable in connection with the development of the business of the corporations. It was contemplated that the purchase of the Loew stock would be but a step in the purchase of the assets of that company. Temporary financial arrangements were made for these purchases, and it was expected to make permanent financial arrangement promptly.

Current Earnings $33,000,000 a Year

"To facilitate the permanent financing at the earliest possible date and the working out of a practical plan for the acquisition of the assets of Loew's, Inc., William Fox, who owns the control of the voting stock of Fox Film and the Fox Theatres Corporation, has requested Mr. H. L. Stuart of Halsey, Stuart & Company, Mr. John E. Otterson, president of the Electrical Research Products, Inc. (a subsidiary of the Western Electric Company), and William Fox to act as trustees and they have accepted. The trustees have retained to assist them Honorable Charles E. Hughes and his firm, Messrs. Hughes, Schurman & Dwight.

"All of the properties involved in these arrangements are in excellent financial condition and are showing the largest earnings in their respective histories. The combined current earnings of these companies are at the rate of approximately $33,000,000 per annum. It is believed that contemplated changes should effect substantial economies which should effect, in turn, substantial increased earnings.

"No changes are contemplated in the operation of these companies."

Position Fortified, Says Franklin

(Special to the Herald-World)

HOLLYWOOD, Dec. 10.—Harold B. Franklin has issued the following statement regarding reorganization of the William Fox Corporation.

"With the reorganization our company finds itself in a greatly fortified position. Closer operation of Fox Theatres with the Fox Films division of the parent company will bring greater harmony. In addition, it gives us a new financial status with which to expand our building plans. There will be no changes in either the executive personnel or the management of our organization."

U. S. Suit Is Based Solely On F N's Ownership, Says Warner to Stockholders

Does Not Allege Company Is Monopoly Under Sherman Law, Investors Told

(Special to the Herald-World)

NEW YORK, Dec. 10.—The Government suit against Warner Brothers, announced last week, "does not allege that our company is a monopoly or trust under that law (the Sherman law), and no attempt is made to dissolve our company," says President Harry M. Warner in a statement to stockholders. Legality of the ownership of First National is the only question involved, he declared.

The statement follows:

"As you have probably noted in the daily press, a proceeding has been instituted against us under the Clayton Act. Many inquiries have been made to us about the suit, and it seemed desirable that we tell all our stockholders what we have stated to those who have inquired.

Confident in Position

"Contrary to reports which have appeared in the press and to an impression which seems to have arisen therefrom, this suit is not based upon the Sherman Law. It does not allege that our company is a monopoly or trust under that law, and no attempt is made to dissolve our company. The only question involved is the legality of the ownership of First National Pictures, Inc., and the suit is directed solely to that question and nothing else. Our original interest in First National Pictures was acquired as part of the assets of the Stanley Company of America, when we acquired our interest in the Stanley Company. Our further acquisition of First National Pictures followed naturally, under the circumstances, from this.

"From the allegations of the petition, we are forced to conclude that the Government is under a misapprehension as to the actual facts. However, we have confidence in our position and are not fearful as to the outcome.

No Connection Between Suits

"Moreover, while First National Pictures is profitable and important, it forms but a comparatively small part of our business.

"Finally, we wish to correct another erroneous impression which seems to have gained some currency. The fact that this proceeding against us was instituted simultaneously with the institution of another proceeding of a like nature against another group of corporations (Fox) in our field not affiliated with us, has caused some people to believe that the two proceedings were related to each other or that our company is in some way a joint defendant with this other group of corporations in an omnibus proceeding. But this is emphatically not true. The suits have no connection with each other, except that they were brought under Section 7 of the Clayton Act and were both brought at the same time."

Accident Injures Two

(Special to the Herald-World)

LAUREL, MD., Dec. 10.—Walter Fleck, Columbia publicity representative, and Mrs. Fleck, suffered serious injuries when the bus in which they were riding from Washington to New York turned over near Laurel, Md.

Parisians Start Fight When U. S. Film Is Flashed on Screen; Police Called Out

(Special to the Herald-World)

PARIS, Dec. 10.—Police were called out to stop a fight in a Paris theatre which resulted from the showing on the screen of "Fox Movietone Follies" December 6. When the patrons attending the theatre realized that they were paying their francs for an American program they began hissing. Finally the crowd poured into the lobby of the theatre demanding their money back. A battle began and the management called out the police to stop the roar. The theatre was closed.

Honor Paid Laemmle, 20 Years a Producer

It was in 1909 that Carl Laemmle launched the Imp Company (the "Imp" signifying "independent moving pictures") and his first production was "Hiawatha," an 800-foot film made at Minnehaha Falls and in the basement of a reconstructed brewery in New York.

A "one-man battle royal" always facing more than one man in the ring at a time, is Robert H. Cochrane's characterization of the president of Universal in the early day struggles. Will Hays cites his unfailing loyalty to the industry and his sterling character.

THE motion picture industry united Sunday in paying an enthusiastic tribute to Carl Laemmle, president of Universal Pictures Corporation, who is just completing his twentieth year of activity in the production of moving pictures. Of all the producers of twenty years ago, Carl Laemmle alone has continued to keep an active hand on production. That is why Sunday, December 8, was set aside by the trade to congratulate him and accord him the honors to which two decades of constant attention to the wellbeing and progress of the screen have entitled him.

In 1909, Laemmle started the Imp Company, the initials standing for "independent moving pictures." In this season of mergers and combines, he is still the big and almost the only independent in the industry.

"Hiawatha" First Production

Laemmle's first production, released October 25, 1909, was "Hiawatha," an 800-foot film made at the Falls of Minnehaha and in the cellar of a reconstructed brewery on Third avenue, near Fourteenth street, New York City. A few weeks later, the second subject, "Love's Stratagem," with a footage of 954, appeared.

From that time forward, Laemmle has been in the forefront of all industry activities.

Among the first of the tributes on the occasion of this twentieth anniversary in the business was a letter from Will H. Hays, president of the Motion Picture Producers & Distributors of America.

Unfailing Loyalty, Says Hays

"Mr. Laemmle has been an active leader in those movements looking to the advance of the industry," Hays said. "He has given unstintedly of his talents, not simply for the development of his own successful organization, but for the benefit of the business as a whole.

"The entire industry appreciates the work of this splendid man and is proud of his unfailing loyalty and sterling character. Most sincerely I congratulate him upon his service in motion pictures, and I congratulate those who have had the privilege of working with him, and the countless millions who have been made happier through his efforts."

"A One-Man Battle Royal"

A vigorous tribute to Laemmle's prowess in his fight for a commanding place in the film world is made by Robert H. Cochrane, who has been Laemmle's partner continuously for 23 years.

Of the pioneer's struggles and victories, Cochrane writes:

"Did you ever see Harry Greb in a red hot prize fight? His fists flew in 47 directions at once. His punches came from everywhere and nowhere and they landed

CARL LAEMMLE

on the button, no matter where they came from. Well, that's the way Laemmle had to fight—in all directions at once. He wasn't a one-man band. He was a one-man battle royal and there never was a time when he faced but one opponent at a time in the film ring!"

Stands Steadfast

Summing up the significance of Laemmle to the picture world, William A. Johnston, publisher of Motion Picture News, said:

"Universal is today the sole remaining company of the big three upon which our industrial structure first rested. Since then, and to date, large alignments have come and gone. Leading figures have arisen and declined. Pictures have changed from shorts to multiple reels and from silent to sound. Theatres have passed from individual ownership to national chains. World-wide organizations have been built to an extent that film manufacture and export make one of the brightest jewels in the crown of American business enterprises.

"Amid this vast and rapid, and often critical, evolution of one of the greatest of modern industries one sturdy figure, that of Carl Laemmle, has stood steadfast and to the forefront."

Son Now Heads Production

Other Universal executives who paid tribute to Laemmle's leadership were: Lou B. Metzger, general manager; P. D. Cochrane, supervisor of advertising, exploitation and publicity; Charles B. Paine, treasurer; Miss Helen Hughes, secretary; M. Van Praag, general sales manager; Ted Schlanger and Harry Taylor, assistant general sales managers; Fred J. McConnell, director of Short Product and Complete Service; N. Manheim, director of foreign sales; Louis Cohen, managing director, Universal Chain Theatres; Clair Hague, Canadian district manager; Ralph Williams, Southern Division manager; Leo Devaney, Mid-West Division manager; Gil Rosenwald, Western Division manager; Paul Gulick, director of publicity; Milton Silver, director of advertising; Joe Weil, director of exploitation; Sydney Singerman, assistant to the general manager, and manager, program department.

The Universal chieftain's twentieth year as a producer was also signalized by an event unique in industry annals—the accession of his son, Carl Laemmle, Jr., to the command of production at Universal City. Junior Laemmle is the first of the second generation of film executives to enter actual producing, and the first to be put in full executive charge of a great film production plant.

Carries Tradition Forward

Carl Laemmle, Jr., is not yet 22 years of age. It was on April 28, 1929, during the making of "Broadway," that Laemmle Junior celebrated his 21st birthday. About two months later he became general manager of Universal City, having demonstrated his fitness for the job by his series, "The Collegians;" the supervision of "We Americans;" the signing of Paul Fejos, who, under Junior's supervision, brought a new technique to the screen in "Lonesome," and the production of "Broadway." His promotion from associate producer to general manager then came quickly.

Thus the Laemmle tradition for picture success is being carried forward in the twentieth year of the pioneer's career by father and son alike.

Attendance Up 15 Per Cent in Year, Still Growing, Says Hays

Improvement all Along Line, Hoover Conference Is Advised

Further Increases in Construction, Employment, Wages and Exploitation Outlays Predicted for 1930

By FRANCIS L. BURT

WASHINGTON, Dec. 10.—An extensive program of expansion has been mapped out by the motion picture industry for 1930, President Hoover's conference on business at the United States Chamber of Commerce was told Thursday by Will H. Hays.

The film industry has experienced no recession as a result of the recent stock market debacle, figures submitted by Hays showed; on the contrary, the way theatre attendance has held up in most parts of the country strongly indicates that there has been no appreciable increase in unemployment. All branches expanded in 1929. It had been anticipated that attendance would increase 10 per cent over 1928; instead it increased 15 per cent. Construction, employment, wages, exploitation expenditures—in fact, all phases were materially increased in 1929, and will be further increased in 1930, Hays declared.

The conference was held in response to a suggestion by President Hoover that a national business survey be held for the purpose of determining definitely the effects of the stock market liquidation and taking such steps as might be necessary to prevent any business recession. Representatives of many different lines of industry attended, and their reports conclusively showed that there has been little or no recession in the majority of industries, that the business structure of the country is fundamentally sound, and that any depression which might be experienced would be due to psychological rather than economic causes.

15,000,000 More Weekly Patrons

Hays, in his report, declared attendance has grown 15,000,000 a week, as against the 10,000,000 anticipated. The capital investment, he said, had increased 20 per cent because of normal expansion and preparation for sound picture production, both in the amusement industry and in the pedagogic, scientific and religious fields. He said that in the entertainment field alone the exchanges in the United States handled 25,000 miles of film a day.

The Hays report went on as follows:

"To conduct the normal operation and to meet the new conditions necessitated by sound and to maintain the changed situation, the number of employes has increased 26¼ per cent in production, 9 per cent in distribution and 11½ per cent in theatre operation.

The total expenditure in 1929 over 1928 on account of production has increased 22½ per cent, for distribution 14 1/3 per cent and for theatre operation 14¾ per cent. In each instance a considerable proportion of this increase is an increased aggregate of wages.

Theatre Construction Grows

"There was 60¼ per cent more spent for theatre construction and purchases; in alteration and repairs to theatres 29 per cent more.

"The expenditures for advertising and exploitation increased by 12¼ per cent in production, 43 1/3 per cent in distribution, 17¼ per cent in theatre operation.

"The plans for the first six months of 1930, compared with the first six months of 1929, provide an increase in the number of employes in production of 8¼ per cent, in distribution 5½ per cent and in theatre operation 1½ per cent.

"There will be an increase of 15¼ per cent in the total expenditures on account of production in the first six months of 1930 as compared with the same period of 1929, in distribution an increase of 3 4/5 per cent, and in theatre operation 1 2/3 per cent. Again, in all three of these branches there will be an aggregate wage increase amounting, in the case of production, to 25¼ per cent.

Further Attendance Increase Seen

"Alteration and repairs to theatres will increase 10½ per cent in the first six months of 1930 over the like period in 1929; and the additions, betterments and repairs to studios and studio equipment will increase 11½ per cent. Theatre construction and purchases will not proportionately increase.

"Plans for the first six months of 1930 call for an increase in exploitation expenditures over the like period in 1927 of 17 4/5 per cent in the studios, 17½ per cent in distribution, and 3½ per cent in theatre operation.

"Because the increased production of the quality sound pictures of the last six months will be in circulation in the first half of 1930, there will be a still further substantial increase in the attendance. This increase in attendance and the increase in production are both significant, not only as a measure of this industry's progress but in relation to the film's value as the sales instrumentality for all other American manufactured products."

Hoover Movement Big Aid to Theatres, Declares Sam Katz

(Special to the Herald-World)

NEW YORK, Dec. 10.—The effect of the Hoover prosperity movement already is perceptible to a marked degree in the patronage of Publix theatres, Sam Katz, president, stated today, despite the fact that December usually is the poorest theatre month because of Christmas shopping, and that the Hoover movement still is in the project stage.

"Since theatres represent the luxury class of business, naturally they are the first to feel depression or prosperity," Katz said. "The fact that there is no depression in our business is gratifying to me. Of course, in motion picture theatres, we planned as far back as last May to play our strongest attractions in December, in order to help as much as possible to spread the shopping rush over four weeks instead of the customary two weeks. Local campaigns, launched in each community by our theatres, have quickly been supported by civic organizations, and the benefit of this plan unquestionably is helping somewhat. However, the greatest stimulant is the feeling of confidence the Hoover plan has inspired. We expected the largest gross box-office receipts of the year, during the month of December, but from present indications it appears that our anticipated figures will be greatly exceeded.

"The 110,000,000 people in the United States apparently are untouched by the stock market crash, or it would have been severely and instantly reflected in our 1,200 theatres."

"N. O. Damn Near Ruined By Mardi Gras!"—Huey

(Special to the Herald-World)

NEW ORLEANS, Dec. 10.—Governor Huey P. Long of Louisiana, who has overturned every precedent of former governors and caused cold shivers to run up and down the spinal column of his opponents, in an address delivered last night said right out in open meeting before the Cooperative Club at the Hotel Roosevelt: "Mardi Gras has almost ruined New Orleans. Mardi Gras prophets say that it brings us advertising and business, but gentlemen, I want to say that Mardi Gras has damned near ruined New Orleans. It takes us until January 1, to get over the effects of Christmas, then we dance until spring, go to Europe until fall and return in time to get ready for Christmas again. In the meantime Houston and other ports are taking our business and people away from us."

Allege Swindler Gets New Trial in Indiana

(Special to the Herald-World)

ANDERSON, IND., Dec. 10.—The circuit court judge here has granted a new trial to Harry Goldberg, Detroit theatre promoter, recently sentenced to a term of one to seven years in the state reformatory for his part in an alleged plot to defraud Harry Muller, theatre owner here, of $25,000 in a theatre deal. The court also allowed Goldberg to withdraw his plea of guilty.

104 MONEY MAKERS of 1929—*Next Week*

MOTION PICTURE FINANCE

Fox Rallies on New York Mart

By LAURENCE STERN

NEW YORK, Dec. 10.—Wall Street's interest in motion picture developments during the past week naturally centered in the events affecting the vast holdings of William Fox. The announcement made on Friday of the formation of a committee of trustees consisting of H. L. Stuart of Halsey, Stuart and Co., John E. Otterson of the Electrical Research Products, Inc., and Mr. Fox was hailed with widespread satisfaction and had its immediate effect upon the Fox issues as well as other motion picture securities.

THE trusteeship, it is understood, runs for a period of five years and it is confidently expected to be the means of bringing to the Fox interests arrangemcnts for new financing which were rendered imperative on account, first, of the vast expansion which the Fox interests have undergone in the past few years and, secondly, on account of the stock market collapse which upset other plans which would have been worked out in the ordinary course.

Assets of the Fox Film corporation are placed at $91,220,709 in a consolidated balance shect just issued and covering the six months' period ending June 29, last. This compares with assets figured at $74,003,276 December 29, 1928. Total current and working assets are estimated this year at $30,146,235 as compared with $28,638,459 last year.

Estimate has been made that earnings for the current calender year will be between $13,000,000 and $15,000,000. Fox Theatres corporation, it is reported, will show a profit of $3,000,000 for the year. The earnings for Fox West Coast Theatres are cstimated at $4,000,000. The Fox Metropolitan Playhouses, Inc., are now undcrstood to be earning a profit of about $70,000 weekly.

The trustee arrangement results simply from the necessity of financing the rapid expansion of a profitable enterprise in time of financial panic. To take care of the purchase of Loew's, Inc., stock and other obligations incurred in expansion a total variously estimated at from $50,000,000 to $90,000,000 was required. The market smash nipped a plan to consolidate all the Fox interests and meet financial needs by sale of new stock.

The stock market's reaction to the new Fox status has been favorable. The recent pressure has been lifted and Fox Film closed the week in a rally. Loew's and Warner Brothers shares also advanced.

The gcneral Wall street opinion is that the Fox troubles constitute merely the normal hazard involved in aggressive and courageous business expansion and should not be taken too seriously. Capital is the need. Ways of obtaining it will be found, since both current and prospective earnings are excellent.

With a gain of 4 points, Paramount has been showing sustained growth. The company's domestic film rentals for the first nine weeks of the current quarter increased 29 per cent and are at a new record high for this period.

Eight-Page Newspaper Supplement Tells How Fresh Chain Has Grown

An eight-page supplement to the Schenectady (N. Y.) Union-Star is one of the features of the seventh anniversary celebration of the State theatre of the Farash Theatre Corporation.

On the first page is reproduced a letter from Mayor Henry C. Fagal, congratulating the circuit and commending it as "a real Schenectady institution." Thcre are also large cuts of William M. Shirley, president and general manager of the chain, William W. Farley, treasurer, and Guy A. Graves, secretary and associate manager.

The inside pages abound with cuts and details of operation and personnel of the Farash theatres.

At the New York Theatres

NEW FILMS

PARAMOUNT—"Half Way to Heaven," Paramount talker with Buddy Rogers, directed by George Abbott. Opened December 6.
ROXY—"South Sea Rose," Fox talker with Lenore Ulric and Kenneth MacKenna, directed by Allan Dwan. Opened December 6.
COLONY—"Skinner Steps Out," Universal talker with Glenn Tryon and Merna Kennedy, directed by William Craft. Opened December 6.
LITTLE CARNEGIE—"The White Sheik," British silent film. Opened December 7.
GEORGE M. COHAN—"Hunting Tigers in India," film made by Commander Dyott. Music and explanatory dialog synchronized to it. Opened December 9.
GAIETY—"The Sky Hawk," Fox talker with John Garrick, adapted from story by Llewellyn Hughes.

HELD OVER AND REVIVED

ASTOR—"Hollywood Revue," M G M talker. Opened August 14.
CENTRAL—"Disraeli." Opened October 2.
EARL CARROLL—"Rio Rita," Radio talker. Opened October 6.
RIALTO—"The Trespasser," United Artists talker. Opened November 1
SELWYN—"Condemned," United Artists talker. Opened November 3.
CRITERION—"The Love Parade," Paramount talker, opened November 19.
GLOBE—"The Vagabond Lover," Radio talker. Opened November 26.
RIVOLI—"The Taming of the Shrew," United Artists talker. Opened November 29.
WINTER GARDEN—"General Crack," Warner talker. Opened December 3.
CAPITOL—"Song of Love," Columbia talker. First time p.p.
STRAND—"Gold Diggers of Broadway," Warner talker. First time p.p.

Arbitration Operating Plan to Meet Thacher's Requirements in Making

(Special to the Herald-World)

NEW YORK, Dec. 10.—Individuals arc working upon a method of operation which will not be held illegal by Federal Judge Thacher, who ruled that the Standard Exhibition Contract and its arbitration clauses are unlawful. It was following the Thacher decision that the Film Boards of Trade temporarily suspended regular operations. No agreement with the Department of Justice can be made, however, until December 20, when the Thacher ruling becomes a matter of rccord.

Fall Injures Frank Carney

(Special to the Herald-World)

DETROIT, Dcc. 10.—Frank Carney, 27, assistant manager of the Hollywood Theatre here, suffered severe injuries to his head this week when he fell 20 feet from the roof of a building on which he was hanging a sign advertising the thcatre. Carney's skull was fractured, but it is believed he will recover.

SECURITIES PRICE RANGE

Week Ending December 7

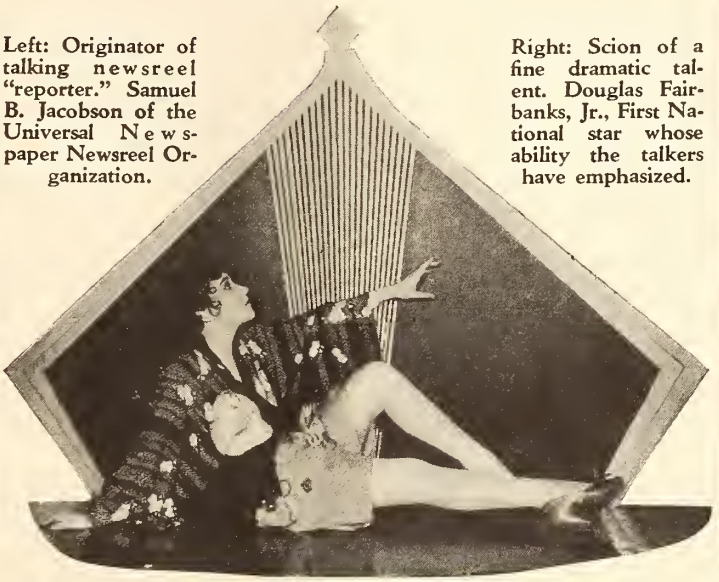
NEW YORK STOCK MARKET	Sales	High	Low	Close
American Seat	600	22	21¾	22
Brunswick-Balke-Collender	22,400	25	21½	23
Consolidated Film	3,800	15⅞	14⅝	15⅛
Do. pfd.	2,800	20¾	20	20½
Eastman Kodak	29,000	119¾	174	196
Do. pfd.	70	123½	120½	123½
Fox Film "A"	416,000	56½	40¼	55¼
Keith Albee Orpheum	100	16½	16½	16½
Do. pfd.	800	89	80	89
Loew's, Inc.	32.000	52⅞	41	52⅝
Do. pfd. new	200	88	84⅞	88
Do. pfd. w. w.	100	90	90	90
Metro-Goldwyn-Mayer, pfd.	500	23½	23	23⅛
Paramount	84.100	53¾	48⅝	53¾
Pathe Exchange	16,600	5	4⅛	4⅝
Do. "A"	10.900	9⅛	7½	9
Radio Keith Orpheum	174,900	23¼	16¾	21⅞
Radio Corporation	816,500	44⅞	33⅛	43⅝
Do. pfd. "A"	1,600	54	53⅜	54
Do. Pfd. "B"	3,600	73	71½	72¾
Shubert Theatres	1,500	13⅜	12	12¾
Universal Pic. 1st pfd.	410	34¼	28	34¼
Warner Brothers "A"	166,700	44¼	40¼	43¾
Do. pfd.	2,700	38¾	37	37
CHICAGO STOCK MARKET				
Marks Brothers cvt. p.	400	17	16	16
Morgan Litho	450	9	8	8
NEW YORK CURB				
Film Insp. Mch.	400	1¾	1½	1¾
Fox Theatres "A"	56,600	11⅜	9⅝	10¾
General Theatre Equipment	9,200	34	31½	34
Loew's rts.	400	16¼	12⅛	16¼
National Screen	800	20	17½	20
Sentry Safety	11,400	7⅞	4⅜	4½
Trans-Lux	7,600	5¾	5⅛	5½

Film News in Pictures

PICTORIAL SECTION

Stories Told by the Camera

Left: Originator of talking newsreel "reporter." Samuel B. Jacobson of the Universal Newspaper Newsreel Organization.



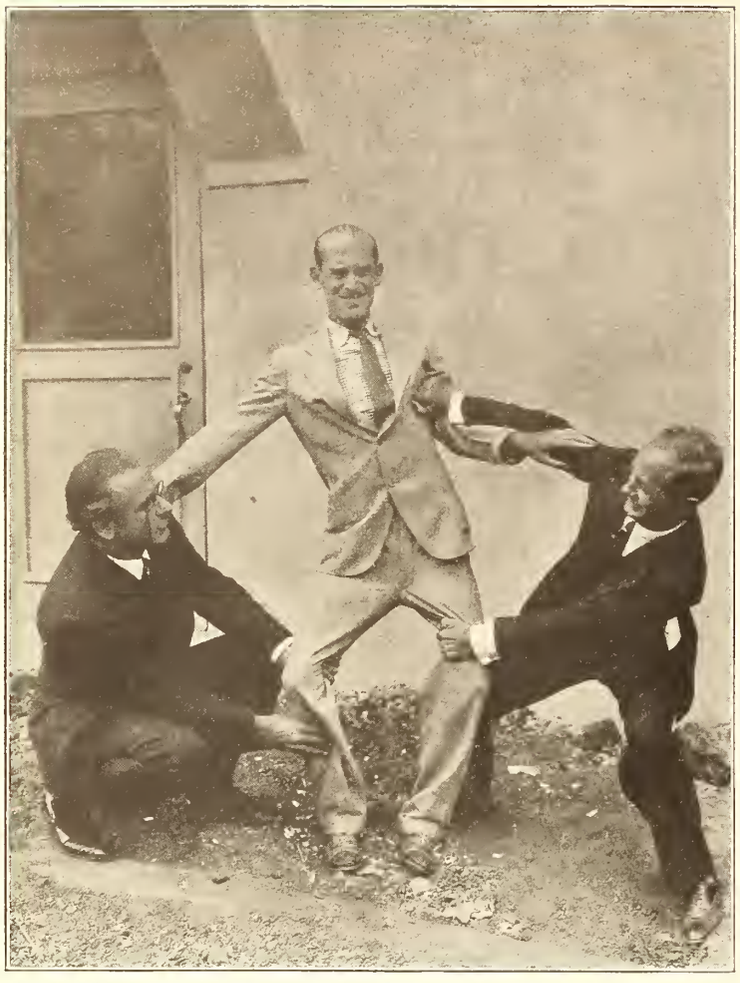
Right: Scion of a fine dramatic talent. Douglas Fairbanks, Jr., First National star whose ability the talkers have emphasized.

A fascinating new pose of a player whose personality also deserves the foregoing adjectives. Phyllis Crane is new, relatively, since her first really important role is in a current First National production, "The Forward Pass." Fascinating? As above!

Not stepping out of her private igloo, but alighting from the 20th Century Limited after a blizzardy journey. Mae Murray is shown arriving in New York to prepare for the premiere of her first talker, Tiffany's "Peacock Alley."

On leave from the London stage production of "Journey's End" to appear in Tiffany's screen version of that play. Colin Clive arriving in New York on the Homeric.

Eight years ago Ethel Clayton was working in pictures at FBO, now RKO. Then Dad Spareman was studio gateman. He is now. And she's back there again, having just completed "Hit the Deck."



Making horse effects. In these days of sound and things synthetic, James Gleason cannot be surprised at such treatment. To make a cowboy of him without cow or pony, Tom Santschi (left) and Harry J. Brown, director of Ken Maynard pictures, warp the playwright-actor's legs, just for fun between scenes of his "Shannons of Broadway," at Universal.

Celebs galore. Shown at lunch at the Warner Brothers studio are some of the stars who made "Show of Shows" a show of shows. Jack Warner, vice president in charge of production, at farther end. Can you name the rest?

What's in a name? For example, "All's Quiet on the Western Front." You can see the effect for yourself. Here are Dale Andrews, scenarist; Lewis Milestone, director; Maxwell Anderson, the famous playwright; and George Cukor, stage director. Look at 'em! Just a result of preparing the script for Universal's production of the sensational book by Erich Remarque, at the home of Milestone, who will direct this story of the German side of the war.

Portrait of a man finding something wrong with his cigarette lighter. Posed (very convincingly and characteristically, we think) by Monty Collins, Educational's convincing comedian.

Efficiency, accuracy, completeness. Such is a modern studio research department. Here is a corner of M G M 's, where Natalie Brucknell, who is in charge, is shown helping Gwen Lee, featured player, solve a costume problem.

Saturday night? The matter is worthy of speculation, the issue being either Saturday night common, or Sunday morning preferred. But one cannot be sure of any security in Hollywood, though there is some assurance for Merna Kennedy, so provocatively shown above, in the title of her new Universal picture, "Skinner Steps Out."

A new portrait of an old favorite of the films, though they be as inaudible as words of wisdom in Congress—Lois Wilson, who now is starring in First National pictures.

What a difference—this being a chorus girl in the films instead of on the stage! Rehearsals have lost their dreadfulness for the girls who now dance and sing in screen productions. This picture gives the reason. Here are a group of Albertina Rasch girls rehearsing for M G M's new vehicle for Ramon Navarro, "Devil May Care," and not minding it a bit. Directing them is Dimitry Tiomkin, Russian composer who created the ballet music.

Boosts Theatre as Only Silent House In Town—And Up Go Receipts!

Herman Vineberg at Albany Proclaims "Silence is Golden" on 20,000 Handbills and Attendance Jumps 15 to 20 Per Cent

[By Special Correspondent to the Herald-World]

ALBANY, Dec. 10.—Herman Vineberg of Albany, N. Y., owns the only silent motion picture theatre in a city of 150,000 inhabitants and is not only ashamed of the fact, but on the contrary he has increased his business by nearly 15 per cent by proclaiming far and wide that his house is the only theatre in all Albany devoted exclusively to silent pictures.

THE success which has attended Vineberg's efforts in exploiting his silent house will be of interest to hundreds of exhibitors throughout the country. Incidentally, it might be said at the very outset that Vineberg is a most energetic young man and previously to owning his own house had served as manager of the Mark Strand theatre in Albany, one of the largest first run downtown houses in the city and also has served as manager of theatres in New York City and vicinity.

Light Under Bushel? Nay, Nay

Vineberg is one of the sort who doesn't believe in hiding his light under a bushel. When he decided to pass up the weekly pay check as manager of others' theatres and instead concentrate his efforts in a house of his own where an increase of receipts would have an immediate effect upon his earnings, he purchased the Arbor theatre in Albany, a subsequent-run house located in what might be termed the middle class section of Albany. He then started to advertise. Vineberg is a firm advocate of advertising in all sorts of ways. He offers good programs and isn't afraid to spend a few dollars in telling the people of the fact.

During the last year or so, Vineberg has seen first one house and then another in Albany become equipped for sound pictures. He admits that he did considerable thinking and at the same time he did a lot of questioning, asking his patrons whether they preferred silent pictures at a little less box office admission, or sound pictures with the necessary boost in the admission price.

Plays Capacity with Silents

Today, Vineberg's theatre is playing to capacity business and has the distinction of playing silent pictures, the best obtainable. For instance, he has booked "The Broadway Melody" for January. It is of more than passing interest, however, to know that by a skilful piece of advertising, Vineberg recently has jumped attendance at his theatre by from 15 to 20 per cent and that it is sticking.

Here's how he did it. First of all he had about 20,000 hand bills printed on green paper and these were carefully distributed in sections of Albany a mile or so distant from his theatre. Vineberg explained his methods of distribution to a representative of the Herald-World by saying that his house was well known to everyone within a radius of a mile and that nothing could have been gained in the way of increasing attendance by distributing the handbills in that region.

Gets New Patronage

So he looked further for business and has found it. People are now flocking to the theatre from sections of the city which had hardly known of the existence of the Arbor, but who appreciate, apparently, the program of silent pictures and are willing to go out of their way for such entertainment.

SPECIAL ANNOUNCEMENT!

THE ARBOR THEATRE

67-71 No. Swan St. between First and Second Sts.

—IS THE—

ONLY THEATRE IN ALBANY

DEVOTED EXCLUSIVELY TO

SILENT PICTURES!

The film is the language of images, and images do not speak. To hear the voice of a film actor is an absurd conception. Film actors are not actual living persons.

THE MOVING PICTURE WAS PLANNED FOR SILENCE

SILENCE IS GOLDEN!

The Arbor, devoted exclusively to the presentation of SILENT PICTURES, offers golden hours of silent entertainment to those seeking a change from the clamor of eye and ear entertainment and those who prefer the restful relaxation that only silent pictures can provide.

YOU CAN ALWAYS SEE MORE THAN YOU CAN HEAR!

The foremost producers are still creating silent pictures of high quality and you can enjoy them at the ARBOR THEATRE!

The ARBOR has always striven to render the best programs for the smallest admission—Not just occasionally, but every day, the ARBOR brings to you the choice of big pictures—We pledge our sincere effort to more than please you in the years to come.

Doors open daily at 6:30 p.m. Performance starts 6:45 p.m.
Saturdays and Holidays continuous from 1:15-11 p.m.
PROGRAM CHANGED DAILY
Double Features every Tuesday and Thursday.

VODVIL NITE Every Wednesday
4 BIG ACTS at 8:15 p. m.
FREE CANDY TO EVERY CHILD ATTENDING OUR SAT. MATINEES!

ADULTS 15c PHONE DIAL 4-3724 CHILDREN 10c

BRING THE WHOLE FAMILY!—AND YOUR FRIENDS TOO!

H. S. VINEBERG, Mgr.
Formerly with the Mark Strand Theatre

This is one of the ways in which H. S. Vineberg, manager of the Arbor theatre, has increased his business almost 15 per cent by telling Albany that his is the only silent theatre in the city.

Law Passed Prohibiting Film Shows After 10:30

(Special to the Herald-World)

LEXINGTON, KY., Dec. 10.—An ordinance prohibiting stage performances or motion picture shows from beginning later than 10:30 at night, has been passed by the Board of City Commissioners. Mayor James J. O'Brien, sponsor of the ordinance, stated that managers of local theatres were expected to cooperate with the city in the observance of the measure.

Anderson Heads M. P. Congress Sales; Bate Named Ad and Publicity Director

(Special to the Herald-World)

NEW YORK, Dec. 10.—Richard V. Anderson has been named director of distribution of Motion Picture Congress of America, Inc., it was announced today by Arthur S. Friend, vice president and general counsel. It was also made known that Henry Clay Bate has been appointed director of advertising and publicity.

Richard V. Anderson

Anderson has been in the industry for twenty years, starting with the old General Film Company as branch manager at Atlanta, his home town. In 1918 helped organize International Newsreel Corporation, of which he became general sales manager.

Anderson said Equitable Pictures is about ready to start production, the pictures to cost not less than $100,000 each, the first release to come in April, member exhibitors to receive ten reels each week, with the initial schedule carrying up to September 1.

Henry Clay Bate

President Frank J. Rembusch was to attend the Pennsylvania exhibitors convention in Pittsburgh tomorrow, while Anderson was at the Pinehurst convention yesterday and today.

Celebrates Anniversary Of Educational's Entry To Sound Field This Week

42 Talking Comedies Have Been Released, 36 New Ones Are Coming

(Special to the Herald-World)

NEW YORK, Dec. 10.—Educational Film Exchanges, Inc., celebrates this week the first anniversary of its entry into the field of sound. One year ago "The Lion's Roar," the first comedy with dialog and sound to be released by Educational, and the first talking comedy to be made by Mack Sennett, was starting its first run.

Since that time, 42 two-reel all-talking comedies have been released, and 36 more are on the way. With the release of "Uppercut O'Brien" December 15, seventeen of the thirty pictures Mack Sennett is to make for Educational will have been made available to exhibitors.

Two of the talking series have already been completed; namely, the Coronet Talking Comedies featuring Edward Everett Horton, and the Educational-Lupino Lane Comedies.

Date Growing Shown in Motion Pictures

Date growing and harvesting in Mesopotamia is shown in the new film of the Department of Agriculture entitled "Date Culture in Iraq," by Roy W. Nixon.

Talking Film Evidence Conviction Is Contested

(Special to the Herald-World)

PHILADELPHIA, Dec. 10.—Harold Roller, the milkman-burglar, whose confession in talking picture form was presented to the Philadelphia Court of Quarter Sessions, was convicted by a jury after 14 minutes' deliberation on November 27th. Judge Gordon, however, deferred sentence pending disposition of a motion for a new trial.

Attorneys for the defendant announced that should a retrial be refused, they intend taking the case to the superior court and also to the supreme court, if necessary, in a test to decide whether talking pictures may be legally used in criminal prosecution. Director Schofield, who was the first police executive to try out the system, declared that he heartily welcomed the test case. The question of whether the "talkie" may be used in criminal jurisprudence will be threshed out to the limit in these appeals.

MGM Stars on Radio In National Weekly Broadcast January 6

(Special to the Herald-World)

NEW YORK, Dec. 10.—Metro-Goldwyn-Mayer stars from Culver City will be heard over the Columbia chain in a countrywide weekly broadcast beginning January 6.

The programs will be sponsored by the Purity Bread Company and the Carter Manufacturing Company. Under the arrangements of M G M and the two companies a nation-wide advertising campaign will supply the public with detailed information about the programs. Feature displays will be run in newspapers and other mediums.

Purity Bread Company have already ordered 75 million inserts to be placed with every loaf of bread sold. The insert is in four-colors and contains photographs of the stars. The broadcast will go on the air at 7 P. M. Eastern Standard time each Monday starting January 6.

Evelyn Brent Signed by Columbia on Long Term For Special Productions

(Special to the Herald-World)

NEW YORK, Dec. 10.—Columbia Pictures makes the announcement that it has signed Evelyn Brent on a long term contract. She will appear in three of the company's special productions, the first of which will be announced shortly.

Miss Brent is considered to be one of the greatest delineators of emotional roles on the screen. Following her appearance in European pictures, she first achieved prominence in this country in a series of fourteen crook melodramas for F B O. She then deserted this for society delineations for Paramount, to which company she has been under contract for several years.

Henry G. LaRose Dies

(Special to the Herald-World)

ALBANY, Dec. 10.—Henry G. LaRose, who formerly operated the Fairyyland theatre at Warrensburg, died at a hospital in Glens Falls, N. Y., last week, after an illness of several months.

Nathanson Launches 25 Million Theatre Chain to Fight Famous

Syndicate to Be Financed in Montreal Will Start Two 5000-Seat Houses—Loew Theatres in Canada Reported Nucleus of New Circuit

(Special to the Herald-World)

MONTREAL, Dec. 10.—Storm clouds have broken out afresh in motion picture theatre circles of Canada with the formal announcement that a $25,000,000 theatre chain has been organized to do battle with Famous Players Canadian Corporation. The new syndicate is to be financed in Montreal and controlled in Toronto through N. L. Nathanson, former managing director of Famous Players in Canada.

The news is forthcoming that two big theatres are to be started early in 1930, one in Montreal and the other in Toronto, seating 5,000 and equipped for the presentation of Fox Grandeur films. It is also intimated that Loew houses in the Dominion are the nucleus for the new circuit. The chain will spread across Canada.

Financiers associated with Nathanson are Sir Herbert Holt of Montreal, outstanding banker, and Hon. D. W. Ross, lieutenant-governor of Ontario, both of whom were directors of Famous Players Canadian corporation until the Nathanson break. One statement reads: "In the background will be the Fox interests of the United States."

Brother Sponsors Theatre Deal

Coincident with these developments was the formal announcement that $600,000 worth of downtown property in Toronto, on Yonge, Edward and Dundas streets, had changed hands for a theatre, this project being sponsored by Regal Films, Limited, big film distributing company of which H. L. Nathanson, brother of N. L. Nathanson, is the general manager. It is interesting to note, that this announcement appeared in a newspaper owned by I. W. Killam of Montreal, who is reputed to be the largest shareholder and a director of Famous Players Canadian corporation.

The storm broke immediately after the holding of the annual meeting of Famous Players Canadian at Toronto December 5, at which Adolph Zukor of New York, president, was the chairman. Zukor denied several times, during the course of a warm session at which individual shareholders asked the question, that the board of directors had ever received an offer from British Gaumont for the Canadian company at the rate of $75 a share. This was the point on which N. L. Nathanson resigned. Nathanson was represented at the meeting by his lawyer, D. L. McCarthy, K. C., and various other lawyers were present.

Shareholders Ask Explanation

The strong financial report of Canadian Famous Players for the last fiscal year was presented by Arthur Cohen, the new managing director. The eight directors were re-elected and the new board was empowered to fill the vacancies caused by the resignations. The directors include Adolph Zukor, J. P. Bickell, vice president, Arthur Cohen, I. W. Killam, Sir William Wiseman, Bart., and J. B. Tudhope.

When the order for general business was called, proceedings flared up with the demands of shareholders for an explanation of the Gaumont offer. Zukor predicted that the Canadian shares would be worth considerably more than the $75 price and took the stand that no offer had ever been received from Gaumont. As a matter of news, the shares were selling locally at around $45.

Milwaukee to Get New Warner Brothers House

(Special to the Herald-World)

MILWAUKEE, Dec. 10.—Details of the erection of a new downtown theatre building in this city by Warner Brothers Pictures, Inc., of New York, are expected to be announced within a week. According to present plans the theatre will be housed in a twelve-story building erected on the site of the present Butterfly theatre, located on Wisconsin avenue. The new house will have a seating capacity of not less than 2,500.

P. L. Thomson Delivers Two Talks at Glen Ridge

(Special to the Herald-World)

NEW YORK, Dec. 10.—P. L. Thomson, director of public relations of Western Electric, delivered two addresses on "Teaching the Movies to Talk" in Glen Ridge, N. J., yesterday. In the morning Thomson spoke to the Glen Ridge high school students and in the evening he addressed the Women's club.

Hear Yez! Hear Yez! Whir-r-r-r!

(Special to the Herald-World)

KANSAS CITY, Dec. 10.—Motion pictures were used for the first time in a Kansas City court as evidence before a jury. The plaintiff was seeking $25,000 damages from the Kansas City Public Service Company, street car operators.

Lester W. Fowler, a farmer, alleges that on Nov. 2, 1925, he touched an upright stanchion charged with electricity. He claims the shock permanently crippled him.

Last July three investigators, went to his farm ostensibly to take films of typical Missouri farm life. They asked Fowler to chop some wood, also to saw a log. Fowler did.

The pictures were shown the jury this week.

(Special to the Herald-World)

PORTLAND, Dec. 10.—Motion pictures flashed on a temporary screen put up for the occasion were used as evidence in Circuit Judge Morrow's court in a $20,000 personal injury damage suit brought by Lee Logsdon against Mr. and Mrs. James C. Setzer.

So far as is known, this was the first time that motion pictures had been used in Oregon as courtroom evidence. In addition to serving their purpose, the pictures proved highly entertaining to spectators. The pictures showed the plaintiff walking along Portland streets and boarding a streetcar at a time when he said he was suffering from permanent bodily injuries.

Make B. O. Spell O. K. by Being Alert, North Carolinians Told

Select Programs Carefully, William J. King of Bilmarjac Corporation in New York Advises Exhibitors at Pinehurst Convention—Urges Study of Production

(Special to the Herald-World)

PINEHURST, N. C., Dec. 10.—Efficiency and service are the busy twins who keep the turnstile turning for the successful theatre, exhibitors of North Carolina were told at the annual meeting of the state organization of which Charles W. Picquet is president. William J. King of New York, head of the Bilmarjac Corporation was the speaker.

HOW to make a theatre pay in the face of seemingly adverse conditions was the theme of King in his address before several hundred theatre owners and managers in attendance at the gathering.

Urges Careful Buying

He declared that one of the difficulties confronting exhibitors was the seeming inability of some at times to get down to real business, to sense the actual conditions and meet them in a practical way. Illustrating his discussion, he said that theatre owners should have an understanding of production situations. He said there was a great deal of extravagance associated with that division which could be avoided.

King said that exhibitors waiting to hear from distributors before learning anything about pictures were unable to buy intelligently and select the programs fitted for their theatres. The exhibitor, he said, should know as clearly as possible just what he needs, buy close and carefully and then his waste in unused pictures would be reduced to a minimum.

"For the past nine years," King said, "It has been my purpose to make research and to investigate and seek experience in this industry from what is known as the lots, location, studio, cutting rooms and all other departments connected with production. This has brought to my attention many evidences of extravagance. May I suggest that it would be highly profitable to you as exhibitors if you would inform yourselves in this regard and through this seek in an economical way to relieve a part of the burdens which you now carry."

King then emphasized the need for constantly holding in mind the fact that the public was being served and to perform community service which would win the favor and good will of all patrons. With this as a basis and good shows available, the success of the enterprise was assured, he said.

"The proper application and maximum of public safety, efficiency and economy will place in your treasury increased net profits," King held.

"Necessary alertness will cause you to make research, observation and investigation and this will keep you to the front all of the time and the results will be most happily profitable to you. The means are at hand for you to take advantage of the opportunity to advance the interests of your theatre and your business."

Photoplay Medal Given "Four Sons;" Two in Row for Fox

(Special to the Herald-World)

NEW YORK, Dec. 10.—Fox's "Four Sons" is the winner of the Photoplay Medal of Honor as the best picture released during 1928; thus giving the Fox organization the Photoplay prize for the second successive year, "7th Heaven" having won in 1927.

John Ford directed "Four Sons" from Miss I. A. R.'s "Grandma Bernle Learns Her Letters." Margaret Mann scored as the German mother while the four boys were James Hall, Francis X. Bushman, Jr., Charles Morton and George Meeker. George Schneidermann did the camera work.

St. Louis Theatre Robbed Of $120 by Bandits; Escape

(Special to the Herald-World)

ST. LOUIS, Dec. 10.—Two bandits raided the Powhatan theatre at 9 p. m. Friday, made Miss Emma Thotus, ticket seller, hand over the evening's receipts of $120, and escaped in the crowd. Their descriptions in a general way answered the ones of the two who murdered State Senator Joseph Mogler.

Three youths were sentenced to the Boonville State Reformatory for a highway holdup. They were identified as the trio who held up the Manchester theatre last September.

Continental Will Launch New Los Angeles Branch

(Special to the Herald-World)

NEW YORK, Dec. 10.—Harry Rodner, president of Continental Theatre Accessories, Inc., left New York last Sunday for Los Angeles, where he plans to open a branch office for the organization.

Increase of Admission Tax Exemption Cuts Government B. O. Revenue 75%

(Special to the Herald-World)

WASHINGTON, D. C., Dec. 10.—Increasing the admission tax exemption from 75 cents to $3 knocked out nearly 75 per cent of the Government's revenue from box office sales, it is disclosed by the annual report of the Commissioner of Internal Revenue, just made public.

Taxes collected on box office sales during the fiscal year 1929, ended June 30, last, totaled only $4,483,976.87, compared with $16,675,419.34 in the preceding fiscal year.

One State and one Territory—South Carolina and Alaska—have dropped entirely out of the picture, paying no admission taxes in 1929. South Dakota did little better, with a total of 75 cents. New York dropped nearly $4,500,000, Pennsylvania dropped $1,000,000, Illinois dropped $1,400,000 and California dropped nearly $1,100,000.

NEW YORK PERSONALITIES

IN a letter to the stockholders of Warner Brothers Pictures Inc., Mr. Harry M. Warner states in part: "From the allegations of the petition, we are forced to conclude that the Government is under a misapprehension as to the actual facts. However, we have confidence in our position and are not fearful as to the outcome." What he probably means is "income."

* * *

Frank Wilstach, of the Hays office, reports that his book, "Wild Bill Hickok," is still selling steadily in spite of being a little old. He says that it appeals greatly to the younger generation. Which may account for the fact that my copy is missing. Frank is pleased when you refer to his boss as the General. He isn't always pleased.

* *

Edwina Booth, star of M G M's "Trader Horn," spent five or six months carrying jars of cold cream about Africa. When she sailed all the companies that go in for that sort of thing sent her samples to indorse. She took them along and carried them in blankets. A whole truck was devoted to her cosmetic outfit and much of her time was spent packing and unpacking it. She used, she said, only her own homemade lotion. I think she is going to give the rest of it away for Christmas for, strange to relate, she brought it all back with her. In the picture she wore a rather skimpy affair of monkey fur. The cooties and great big African ants developed a great big affinity for it. They kept her, she said, on the move. Miss Booth is young and comes from Utah. She has one of those school girl complexions and wears no street makeup. In "Trader Horn" she speaks Swahili. Try and top that one.

* * *

Rutgers Neilson of Pathe is back on the job after a two-week fight with the grippe. They finally decided to compromise, la grippe and he. "So now," says Rutgers, "I have only a code id by dode."

* * *

No one has said anything, but it is expected at almost any moment that Sam Warshawsky will give birth to a Titan.

* * *

Duncan Renaldo, like several others, is just back from dark and dirty Africa. He doesn't think the natives cute. He thinks they're lousy but interesting. Between scenes he amused himself by taking photographs of animals and doing landscapes in pastel. Lion shooting he found a little stupid. "You just shoot," he says, "and the beast topples over. If you miss, it's just too bad. Otherwise it's uninteresting. I'd rather get close to them with my camera than with a gun. There's really more sport to it." There probably is. He ought to know.

* * *

Silas Seadler, also of M G M, has published a book of anagrams. Simon and Schuster call it "The Anagram Book" and it's worse than crossword puzzles, if you get what I mean. Mr. Seadler has dedicated it to "Dodo, the original anagram widow."

* * *

Ben Jack, a child who has worked in motion pictures, is being taken around to the offices of various motion picture editors by his father, Arthur Mundsztuk. The kid plays in a picture called "The Little Beggar" which comes to the Colony soon. Mundsztuk says: "Ben Jack today is known throughout the entire world as a film star." Obviously there is nothing more to be said.

—By DOUGLAS FOX.

[This appeared in the New Orleans Item for December 5.]

To Theatre Managers:

The way you hide the starting time of your shows from the patrons, you make every picture a mystery play. Nineteen times out of 20, one lands in the middle of the picture, and it would take Sherlock himself a half-hour to figure out what has gone before.

If I were running your theatres, I'd figure out a schedule that would make the feature picture start exactly on an even hour or half-hour, so my regular patrons could keep the hour in mind.

But if you're not smart enough to figure out a schedule like that, there's no reason why you couldn't put the starting time in your ads so that one could be sure of seeing the picture right-end foremost. Try it, and then ask the patrons how they like it.

A. LOBOS.

Portland Circle Asks Writ to Bar Operators from Picketing

Third Run Sound House Charges Attempt to Saddle Upon It Same Scale and Working Conditions as Agreed Upon for First-Runs—Seattle Exhibitor Wins Restaining Order

(Special to the Herald-World)

PORTLAND, Dec. 10.—A restraining order enjoining the Portland Moving Picture Machine Operators Union No. 159 and the Central Labor Council from picketing the Circle theatre, has been sought in a suit filed in circuit court by the Woodlaw Investment Company, doing business as the Circle Theatre company, against the two labor unions and their officers.

When the theatre declined to comply with the union demands, union projectionists were withdrawn from the theatre on September 11, the complaint states. Since then, the union has maintained pickets in front of the theatre, carrying banners charging the place with unfairness to organized labor; stickers have been applied to the front of the building and automobiles, and the theatre has been "black-listed" by the Central Labor Council.

In September, 1928, the operators' union entered into an agreement with certain motion picture houses relative to operators' wage scale and working conditions, but the theatres dealt with included only first-run houses, theatres with a seating capacity of 1,200 to 3,000 and houses having a minimum evening price of 50 cents, the complaint states. An attempt was made, however, to bind all theatres in the central zone to the agreement.

When the Circle, which is a third to fifth-run house, with a seating capacity of 700 and a low admission charge, decided to install talking picture equipment in March of this year officers of the union assured G. T. Woodlaw that they would not exact conditions applying to first-run theatres, due to the fact that the Circle always had been fair to labor and had paid wages exceeding the union scale, it is alleged. After the equipment had been installed, however, the union made demands exactly similar to those made of first-run theatres, it is charged.

The demands, which the theatre declined to meet, were that at least two operators must be employed in the projection room at all times, that each was to be paid a salary of $80 a week for six hours a day, and six days a week, and that they must be members of the Portland union.

Granted Order to Stop Picketing by Theatre

(Special to the Herald-World)

SEATTLE, Dec. 10.—Aresto Casal, proprietor of the Royal theatre, was granted a restraining order against the International Alliance of Stage Employees and Picture Machine Operators, Local 154, and the Seattle Central Labor council, enjoining them from further "picketing" the theatre.

Casal declared his business was being hurt by union pickets, who paraded up and down in front of his theatre, after he had refused to hire two union operators instead of one.

Blame Explosion at Atlanta Theatre on Bomb; $200 Damage

(Special to the Herald-World)

ATLANTA, Dec. 10.—Police believe that an explosion which happened in front of the Tenth Street theatre resulted from a bomb. Business windows surrounding the theatre were shattered. Damages were estimated to be around $200. No clews were received.

Firm Seeks Sales Rights To U. S. Sound Apparatus In Australian Territory

(Special to the Herald-World)

SYDNEY, AUSTRALIA, Nov. 30.—[By Mail.]—H. C. Walker, general manager of Harrington's, Ltd., dealers in motion picture equipment, has left for the United States. He is scheduled to arrive in New York December 14, and from there, about December 25, he will leave for Rochester, Detroit, Chicago, Los Angeles and San Francisco.

Walker stated that his mission was to study the latest developments in the sound equipment field, with the end in view of arranging for sales rights in Australasia with some American sound apparatus company.

His address in New York will be at the Commodore hotel.

Betty Cochrane Wed to John Howard at Her Home

(Special to the Herald-World)

NEW YORK, Dec. 10.—Miss Betty Cochrane, daughter of Robert Cochrane, vice president of Universal, was married to John Howard of Ohio on December 7. The ceremony took place at the Cochrane home in New Rochelle.

National Screen Service Has "Mail Early" Trailer

(Special to the Herald-World)

NEW YORK, Dec. 10.—The National Screen Service has prepared a "Mail Early" trailer in connection with the Government's mail early campaign. It is entertaining and cleverly animated, and carries the official government copy.

Joseph Santley Joins Pathe as Director of Musical Productions

(Special to the Herald-World)

NEW YORK, Dec. 10.—Joseph Santley, noted actor and stage producer, has been signed by Pathe to supervise the production of the musical comedies and reviews. He will leave for Hollywood soon, and his first assignment will probably be George Gershwin's "Treasure Girl."

Last season he produced the stage productions "Excess Baggage" and "The Lady Lies." He directed the popular "Cocoanuts" with the four Marx Brothers while at the Paramount studio.

The contract he has signed is a long term one and his title will probably be Supervising Producer and Director of Motion Picture Musical Comedies.

Delehanty Vice President And General Manager For Pathe International

(Special to the Herald-World)

NEW YORK, Dec. 10.—Thomas S. Delehanty has been appointed vice president and general manager of the Pathe International Corporation. He succeeds J. Frank Shea who has resigned.

Delehanty was born in Boston and educated at Boston University. Prior to his connection with Pathe, where before his appointment he was assistant secretary and assistant treasurer, he was connected with F B O, now R K O, as secretary.

Receipts from Domestic Film Rentals Increase 29% Over 1928 Period

(Special to the Herald-World)

NEW YORK, Dec. 10.—It is announced by Paramount Famous Lasky Corporation that domestic film rentals for the week ending Nov. 30 set the new high record since the company was organized in 1916. Receipts for the first nine weeks of the fourth quarter, commencing September 29, were 29 per cent ahead of 1928.

Petrillo Chicago Musicians' Head Two Years More

James C. Petrillo is again president of the Chicago Federation of Musicians. He was elected by acclamation for another term of two years.

Petrillo became a member of the musicians' federation in 1917 and five years later was made president. This makes his eighth term as president. It was also announced that the musicians will erect a permanent home and office building on the present site of their headquarters.

New Theatre to Replace One Destroyed by Fire

(Special to the Herald-World)

ATLANTIC, IA., Dec. 10.—A new modern theatre, to seat 1,000, will replace the Atlantic theatre which was destroyed by fire recently. The old house is being torn down and work will start immediately on a new theatre. O. C. Johnson is the proprietor of the house.

SOUND PICTURES

Blue Book School . . . . . Impedance

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 34.—What two properties are found in all truly elastic bodies? Describe a simple experiment which will serve to illustrate action in mechanics very similar to electrical action in a condenser. Describe a simple form of electric condenser, with drawing if preferred. Under what state is a condenser said to be "charged?"

ANSWER TO BLUE BOOK SCHOOL QUESTION No. 30

ANSWER TO QUESTION NO. 30.—The question was: Which wire, positive or negative, connects with the silver lining of the photo-electric cell bulb? What does the other wire connect to? What is deposited upon the inner surface of the silver lining of the photo-electric cell bulb?

TRUE some of these questions were answered by those replying to question No. 29, but it is no real waste of time to go over it again, for any one of several reasons. Please print your signature. Written signatures often are entirely illegible.

The following made correct answers, with the notation that almost always some right answers come in too late to be included:

W. C. Budge, I. T. (or maybe it is J. T.) Sanders, Bernard A. Omlor, Harlan B. Fox, Gayle Grubaugh, Thomas L. Sinclare, G. B. Lavenburg, William G. True, "Bill" Doe, T. R. Bankerton, George Thompson, A. D. Henley, G. L. Doe, B. T. Lounsbury, P. Schmidt, T. H. Dringe, T. L. Allred, Bryan T. Higgins, Frank Cary, S. R. Pearlmann, G. T. Baldy, Edward Hodson, James T. Mitchell, Joe R. Sidney, H. Brandt and G. W. Wooten.

I have, after some hesitation, selected the answer of George Thompson as best suited to the needs of publication, though there were many most excellent replies. It reads:

"The negative wire of the photo-electric cell connects to the silver lining of the photo-electric cell, while the positive of the photo-electric cell circuit (90-volt storage battery) connects to the round anode suitably positioned in the center of the cell or globe. The positive anode connects to the grid of the first amplifying tube. The negative connects to the negative side of the battery, and through it to the battery to the filament of the amplifying tube, in order to complete the circuit. The material deposited on the inner surface of the silver lining of the cell is a special form of metallic potassium, which is very, very sensitive to the action of light."

Correct! Comb you hair and go up to the head of the class, Friend Thompson!

I have a letter from a St. Louis projectionist who says, "I am clipping out all the questions, pasting them at the head of a blank sheet in a suitable acount book. Under this I write my idea of the correct answer, and then under that I paste the right answer when published. Believe you me, as you say, already this book is very valuable, though I'd not show it to many folks because of the answers I thought were right, but———!'

A corking good idea, if you ask me? I advise all of you to do the same thing.

ERRATA—Several have directed my attention to an error in the answer of Brother G. L. Doe, Chicago, in his published answer to question No. 28, November 30 issue, in which he says, "Permits the current to flow from the round, central anode to the silver cathode."

I cannot imagine how I managed to overlook that slip. The action is the other way, so say the savants—from silver to ring. Please make pencil note of that fact, you who are preserving the Bluebook School answers.

THE IMPEDANCE PUZZLE

FROM the number of inquiries received, I am led to believe that what is termed "Impedance" by the engineers, still has a great many projectionists considerably puzzled. They do not seem quite to grasp as yet the full meaning of the term. Also, they do not, in many instances, appear to understand just in what way it applies in practice.

I am in receipt of the following questions from Crawford Johnson, projectionist at the Capitol theatre, Aylmer, Ont. This series of questions seemed to cover the ground pretty thoroughly, so I referred it to the ERPI engineering staff for a complete, official reply, which was supplied by that very capable engineer, H. B. Santee, director of theatre engineering for that organization. I shall place the question before each answer, thus avoiding any possibility of confusion or misunderstanding.

(1) Does the amplifier have to have a certain input impedance to work right?

Answer.—It is not necessary that every amplifier have the same input impedance in order to function properly, but it is necessary that the input impedance of the amplifier have a certain value relative to that of the apparatus from which it derives its input, whether this be a microphone, an electrical pick-up, or some preceding amplifier or other piece of equipment. Just what these relative values should be, will depend upon the electrical characteristics of the apparatus and is therefore up to the designer to determine.

[Editorial Note.—From this it is apparent that adjusting or altering impedance is a matter with which the projectionist has no concern. It is, in fact, a matter with which it would seem impossible that he can interfere with benefit to the apparatus, and while it is perfectly proper and right that you seek to understand what it is all about, still you must NOT adjust or alter amplifier impedance.

(2) How may I tell what the impedance of an electrical pickup is if it does not happen to be marked?

Answer.—The term "Impedance" means the combined effect of the resistance, inductance and capacity present in any given circuit. The impedance of electrical apparatus, other than straight resistance [Santee said, "pure resistance," but I believe "straight resistance" is the better term] usually varies with frequency. In most cases it is not easy to measure with any degree of accuracy In fact, in the case of an electrical pickup, amplifier, loud speaker or other comparable piece of apparatus, the problem of impedance measurement is much too complicated and involved to be here discussed, because of the fact that it requires the use of a considerable amount of laboratory equipment and a knowledge of advanced electrical theory.

(3) Do the pickup amplifier and speaker have to be "matched" in order to work right? How may I tell whether or not they are matched? What does the term "matched" mean in such a case?

Answer.—The pickup, amplifier and loud speaker need not all have the same impedance in order to work properly, but as already indicated, the impedance of the pickup should be related to that of the amplifier input circuit, and the impedance of the loud speaker should be related to that of the amplifier output circuit. Usually the two latter impedances are made equal. The only way in which to determine whether these units of the equipment are properly matched is to measure their individual impedances and other electrical characteristics. Inasmuch as IT IS QUITE IMPRACTICABLE FOR THE PROJECTIONIST TO ACCOMPLISH THIS, and as the matter has already been considered and taken care of by the manufacturer of the equipment, we believe the projectionist had best not concern himself with it at all. In cases where an individual has purchased units of equipment from different manufacturers, and is attempting to combine them into a system, data on impedance and advice regarding the proper way of combining the units, should be sought from proper authorities, who may be one of the various manufacturers of the equipment in hand.

The term "matching" merely refers to the proper balancing of impedance, as described.

(4) Is there any way of ascertaining the impedance of various items of equipment?

Answer.—This question has been dealt with in the answers to questions considered.

There, gentlemen, not only does that seem to me to set forth the whole matter of impedance, in so far as it concerns the projectionist.

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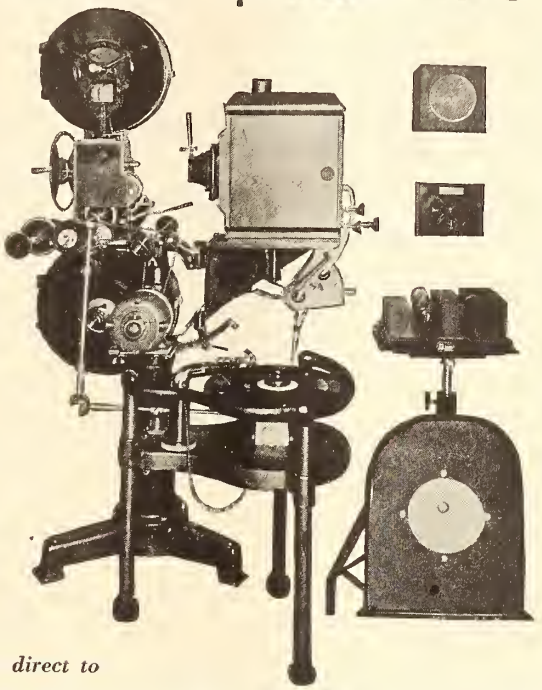

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Pantomime Is Still Essence of Comedies, Hal Roach Declares

Hal Roach is making no drastic changes in his policy of short comedy production because of the progress made in talking pictures. Roach believes that sound and dialog should be adapted to the silent comedy in its true form, rather than that the silent comedy style be radically changed to utilize all the possibilities of sound.

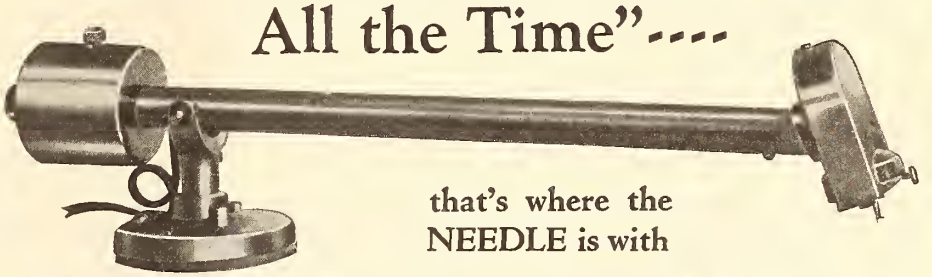
While he believes that sound effects are a boon to the producer of comedies, Roach thinks dialog is dangerous. The temptation to use talk where action and pantomime are essential to good comedy, is a constant danger, Roach says. The use of dialog to explain situations is too easy, he thinks, and is bound to result in static footage, ruined tempo. Motion and pantomime are the essence of the two reel rough-and-tumble comedy, and words are unnecessary, he believes.

Artclass Extends Ennis Contract 6 More Months

Bert Ennis, who left Hollywood in March for a six months' stay at the De Forest Studio in New York for the purpose of writing dialog scripts, has had his contract with Artclass renewed for another six months. He has been responsible for the story and dialog in a series of six Pollard short talkers, as well as a feature talker of a Craig Kennedy story starring Robert Warwick.

He has been placed in charge of the Artclass story department, and is reading a series of feature length pictures.

"Right in the Ol' Groove, Boy, All the Time"....



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Complete for only **$20** each

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Christie Lists 3 Shorts For Release in December

Presenting Buster and John West in "Marching to Georgie," Charley Grapewin and Anna Chance in "That Redheaded Hussy," and Will King in "Weak but Willing," Christie will offer three more all-talking two-reel Christies, since talking pictures started, up to twenty-nine.

Photophone Names Garvin Washington District Head

George Garvin has been named district manager of R C A Photophone, with headquarters in Washington, D. C. Garvin has been identified with the motion picture industry for a number of years, and has been in contact with the heads of many departments in governmental affairs.

Two Eastern Houses Book Western Electric Trailers

The Durrell theatre, Cambridge, Mass., and the Orpheum Theatre, New York, are the first houses to book the free trailers on the Western Electric Sound System, announcement of which was made last week by C. W. Bunn, general sales manager of Electrical Research Products.

Charley Chase Recovering After Appendix Operation

Charley Chase will soon be back at work at the Hal Roach studio following an operation for appendicitis at the Mayo Brothers clinic at Rochester, Minn. Following two severe attacks of illness two weeks ago, Chase finished his current comedy and then went to Rochester.

3 DAYS FREE TRIAL

New Acme Change Over Device

5" OPENING
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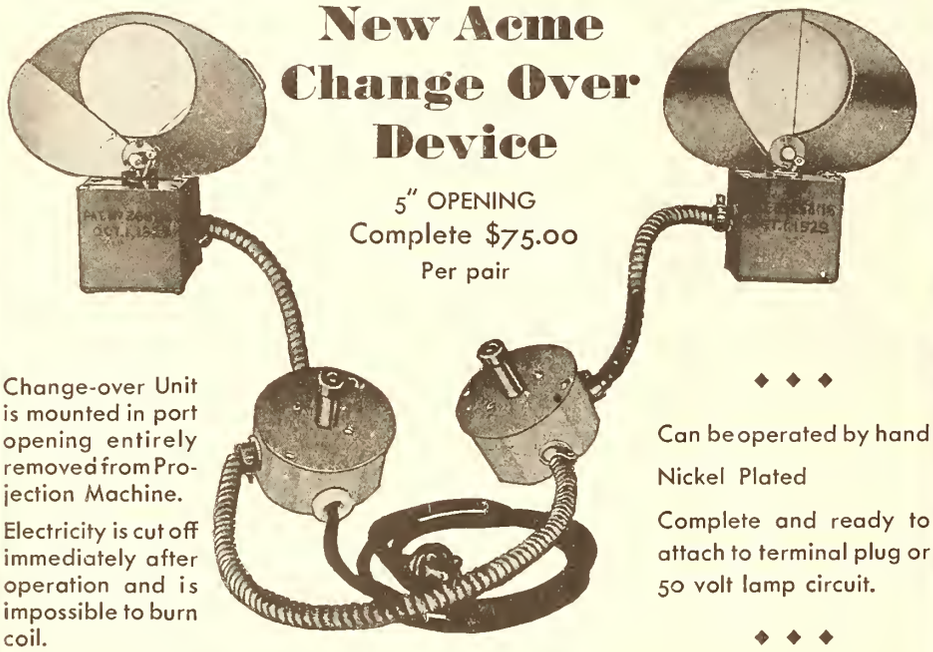

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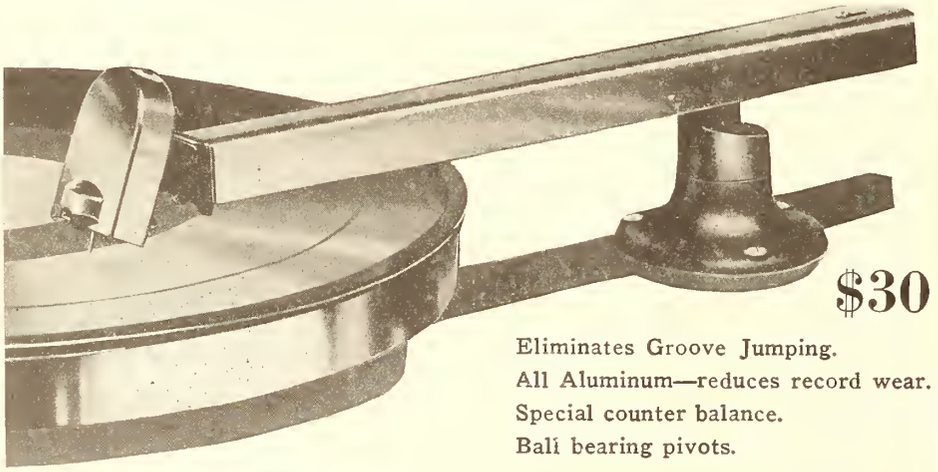

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Ball bearing pivots.

MELLAPHONE CORPORATION

ROCHESTER, N. Y.

Discounts to Manufacturers, Dealers and Projectionists

A sprightly ad this, we say, don't you? It's one used by Hal H. Carleton at the Prince Edward theatre in Sydney, Australia, for Paramount's "The Dance of Life."

Carleton Launches Circuit of Deluxe Australian Houses

Hal H. Carleton, who has been responsible for the wideawake advertising and exploitation of the Prince Edward theatre in Sydney, Australia, is leaving that theatre to start a series of deluxe theatres of his own, with two associates.

Writing to "The Theatre," Carleton says:

"Thanks for your kind remarks regarding my ad for 'Innocents of Paris,' which you published in a recent issue. I am enclosing a new one on 'The Dance of Life.'

"Incidentally, I am leaving the Prince Edward December 15 to step out on my own with two associates of the same theatre as director of Roxy Theatres, Ltd. We are building a chain of highclass suburban and city houses. The first, the Roxy, Parramatta, New South Wales, is nearly finished and is due to open January 15.

"Here a few particulars. It will seat 2,000 (ideal, we believe, for effective talkie reproduction). It is of Spanish design, with open patio 65 feet by 40, fringed with palms and on two sides colonnades for wet weather. The heating and refrigerator system is from Brunswick-Kroeshell, also a Christie Unit Organ, which Eddie Horton (formerly of the Prince Edward and California) will play.

"It will have a Western Electric talkie outfit, Neon display lighting throughout, and everything has been planned to take care of the Grandeur and stereoscopic films.

"Will send you additional details later on, as I am sure it would be quite interesting for your Better Theatres section."

Something different in exploitation. To put over the idea that "Fox Movietone Follies" would tone up the entire system, Lew H. Newcomb, manager of the Modesto theatre at Modesto, Cal., tied up with a drugstore and the show card was placed in a window advertising laxatives.

Western Electric's Sound Installation Mark Reaches 3,898

The Western Electric sound system has been installed in 3,898 theatres throughout the world. Of this total 3,006 installations were in the United States and 892 in the foreign field.

The 3,500th installation was in the Regina theatre, Paris, the eighth house of the Aubert circuit to install this equipment. Foreign countries in which one or more Western Electric sound systems have been installed include: Great Britain, Canada, Austria, Belgium, Czechoslovakia, Denmark, Egypt, Finland, France, Hungary, Italy, Netherlands, Norway, Poland, Spain, Sweden, Switzerland, Turkey, the Balkan States, Australia, China, India, Japan, New Zealand the Philippines, Argentina, Brazil, Colombia, Costa Rica, Cuba, Guatemala, Jamaica, Mexico, Panama and Porto Rico.

General Talking Adds Col. Hawkins to Staff, Woodhull Announces

R. F. "Pete" Woodhull, vice president of General Talking Pictures Corp., sprung a surprise at the banquet of the M P T O of North Carolina when he introduced Col. E. P. Hawkins as a new member of the General Talking Pictures staff.

Col. Hawkins has been associated with R C A for the past few years and is thoroughly familiar with the sound situation.

The new executive will start upon his new duties immediately

Installation of Sound Brings Exhibitor Big Newspaper Play

Every theatre manager is keen for newspaper publicity and in most cases it is obtainable if gone at in the right way. In the larger cities, for the most part, the papers are loath to give any extra ink unless they are included in a cooperative tieup, but in the smaller towns the newspapers are usually anxious to help along because of the scarcity of news.

Perhaps one of the biggest news scoops by a theatre manager was won recently by Charles Guelson, operator of the Badger theatre at Stoughton, Wis. Guelson installed De Forest sound equipment in his house. That was real news to the *Stoughton Courier-Hub,* daily paper of that city, ran his pictures on the front page, the organist's picture on the second page as well as a photo of Main Street in 1893, showing the site of the Badger theatre, besides several stories concerning the house on the inside pages of this section.

Entire Section on Theatre

The second section was given over entirely to the theatre, showing pictures of its interior and exterior as well as photos and stories about the cashier and projectionist at the Badger. This issue of the *Courier-Hub* was a fourteen page edition in two sections and had a circulation of 2,114.

Not only did the newspaper and the theatre work together in harmony in connection with this issue but many of the business houses cooperated to the extent of featuring something concerning the installation of sound equipment at the Badger in their advertisements. In this manner the event was made one of citywide importance rather than merely a private enterprise.

Eight Columbia Shorts For December Release Include Christmas Tale

Eigth short features are being released by Columbia in December, including a Christmas special, "Little Friend of All the World."

Among the others, in single reels, are two Columbia-Victor Gems, "On the Levee," with Jules Bledsoe, Negro baritone, and "Busy Fingers," with Leon Navarra, singer and dancer, directed by Jasper E. Brady. The Krazy Kat Sound Cartoon is "Farm Relief." Two of the Photocolor Sensation series are "In Dutch" and "Romany Lass," and a Disney Silly Symphony for December release is "The Merry Dwarfs."

North American Corp. Announces 25 Recent Tone-O-Graph Sales

More than 25 new installations have been made in theatres throughout the country the past few days by North American Sound and Talking Picture Equipment corporation, manufacturers and distributers of Tone-O-Graph.

Among the many contracts signed for installation of Tone-O-Graph dual system, consisting of sound on disc and sound on film are for the Normandy, Gold and Ridge theatres in Brooklyn and the Mineola theatre, Mineola, L. I.

Among the latest installations are:

Forest Park theatre, Woodhaven, L. I., N. Y.; Subway, 158 Myrtle avenue, Brooklyn, N. Y.; Thompkins, 534 Gates avenue, Brooklyn, N. Y.; Hastings, Hastings-on-Hudson, N. Y.; Strand, Main street, Farmingdale, L. I.; Raymond, 385 City Island avenue, City Island, N. Y.; Lyndenhurst, Lyndenhurst, L. I., N. Y.; New Washington, New Washington, N. J.; Strand, Hasbrouck Heights, N. J.; Strand, Renova, Pa.; Liberty, Webster, S. D.; Camera, Cleveland, O.; National, Cleveland, O.; Picadilly, Columbus, O.; Uptown, Youngstown, O.; Family, Worcester, Mass.; Casco, Portland, Me.; Stonington O. H., Stonington, Me.; Haefliger & Stussey, Zurich, Switzerland; Biscayne, Miami, Fla.; Patio Amusement Corp., St. Petersburg, Fla.; Italian, Tampa, Fla.; Gorham O. H., Gorham, N. H.; Favorite, Lindsay, Okla.; Hurst, Hurst, Ill.

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SUPER MELLAPHONE

RESYNCHRONIZER
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TWO BALANCED FLY WHEELS
FINEST CUT GEARS
100% BALL BEARINGS THROUGHOUT
PROFESSIONAL TYPE PICK-UP (Electrical Research Lab., Inc.)
LEVELING PEDESTAL SCREWS
RECORD GUARD AND NEEDLE CUPS

Wait for—Mellaphone Sound on Film

Equal to the BEST—LOWEST in Price

Mellaphone Corporation
Rochester, N. Y.
Territory for Dealers

THE STUDIO

50 Pathe Employes "Given Notice;" Carewe May Head Production

Four Directors and Eight Players Retained—May Limit Program to 12 Pictures, Four or Five of Which Will Be Outstanding

By DOUGLAS HODGES

HOLLYWOOD, Dec. 10.—Fifty employes at Pathe Studios this week received notice their services will be discontinued January 1, 1930. Thirty of the group are directors, executives, writers and actors. Only one department, publicity, was left intact.

Four directors, whose contracts carry over January will be retained.

WILLIAM SISTROM, general production chief, is reported leaving January 1. His successor is unannounced but Joseph P. Kennedy is, it has been learned, discussing final details with Edwin Carewe preparatory to signing Carewe for the job.

It is usual for studios to shift personnel at this time of year. It is extremely unusual for a studio to dismiss its head and his entire staff in one move.

Kennedy could not be reached for a statement touching upon his action, but it is believed that Pathe will enact a policy following the first of the year of a limited program of 12 pictures with four or five stupendous productions among them.

Directors remaining at Pathe are Tay Garnett, Donald Crisp, Paul L. Stein and Joseph Santley. Players are William Boyd, Ina Claire, Ann Harding, Constance Bennett, Eddie Quillan. Harry Bannister, Fred Scott, and Helen Twelvetrees.

* * *

Eddie Carewe admits part of the report that issues from Pathe. He confides that he will begin production of "The Spoilers" the first of the year and that Roy Mason will have a lead role in it. He also admits his break with the Schenck organization.

* * *

Acoustics is the thing that makes some sound stages practical and others impractical.

Don Eddy says that 1929 will be famous in history for three things. It is the year that:

"Undertakers became morticians; bootleggers became booticians; and acoustical experts became acousticans."

* * *

Carl Laemmle, Jr., sincere as ever about his job and his responsibility to his men, explains that Universal's exercise of the lay-off clause of contracts this year has caused a situation that has been slightly confusing. He wants it known that thousands of epople have been engaged to work in "The Rhapsody in Blue" and "The Western Front." Over $3,000,000 will be spent. The large amount of money necessary to make pictures of this magnitude compel Universal to make changes. in the production schedule.

* * *

I'd like to see:

Paul Whiteman on a bicycle.

Pete Smith in a wrestler's costume.

Fred Beetson playing a saxaphone.

Arch Reeve in a gingham dress.

Louis Wolheim's baby tintypes.

Sol Wurtzel in the title role of "Hunchback of Notre Dame."

Ham Beall playing Gabriel to Dolores Del Rio's Evangeline.

Louis B. Mayer spitting between his teeth.

Victor Shapiro with a traffic cop's whistle.

Dave Epstein with a goatee.

Bondsmen Jail Film School Head

(Special to the Herald-World)

HOLLYWOOD, Dec. 10.—V. B. Barnett, sentenced to serve six months in jail and fined $500, was surrendered to police here this week. Bondsmen, who furnished bail, ordered his arrest. Barnett was convicted on petty theft charges in operation of a "movie school." The bondsmen declared that Barnett's security was bad because he is "too hard to find."

Academy Banquet Honors Stage, Film Actor Group

(Special to the Herald-World)

HOLLYWOOD, Dec. 10.—The actors' branch of the Academy of Motion Picture Arts and Sciences was host to the largest group of stage celebrities ever to come to Hollywood in one body this week. The occasion was a banquet, and honored guests included Weber and Fields, Louis Mann, De Wolf Hopper, Fay Templeton, William Collier, Josephine Sabel, Barney Fagan, Marie Dressler and Trixie Friganza.

The committee in charge included Conrad Nagel, Jean Hersholt, Robert Edeson and Harry Rapf. The toastmasters were Fred Niblo, William Collier and Will Rogers. All of the honored guests are engaged at the M G M studios.

Barsky Quits Tiffany; Leaves for New York

(Special to the Herald-World)

HOLLYWOOD, Dec. 10.—Bud Barsky has resigned from the Tiffany organization here. He left for a short stay in New York.

Pomeroy Directs for R K O

(Special to the Herald-World)

HOLLYWOOD, Dec. 10.—Roy J. Pomeroy has signed a long term contract to direct for R K O. His first assignment will be decided upon when William Le Baron returns from New York.

News Notes

(Special to the Herald-World)

HOLLYWOOD, Dec. 10.—

JOHNNY ARTHUR will play "Sandy" in the "Love of Lil" film for Columbia. The story is from **Liberty** covers of the same name. Victor Heerman is directing.

JEAN HERSHOLT has completed the leading role in "Mamba" which Al Rogell directed for Colorart. It is understood that he will sign with R K O for a featured role in a forthcoming production.

ROY DEL RUTH has returned from New York with several stage plays and original manuscripts. Del Ruth was in New York two months.

MAXINE ALTON has written a three act play called "And Then Came Hollywood." Four actors complete the cast. The story is based upon a situation occurring before the advent of films in Hollywood.

GRACE CARLISLE has signed with Universal. She is the author of "Mother's Cry" and "See How They Run."

MITCHELL LEWIS has signed with R K O to play the part of a deaf and dumb character in "Strictly Business." The story is by Wallace Smith. Rod La Rocque is featured.

LAMBERT HILLYER has been signed by R K O to direct "Strictly Business." Production will start this month.

SALLY STARR has been signed by Columbia to play "Lil" in the screen version of the popular **Liberty** magazine covers "For the Love of Lil." She has been borrowed from M G M.

WILLIAM WYLER will direct "The Storm" as his next film for Universal. Charles Logue is writing the adaptation and dialog. It is from the stage play by Langdon McCormick. Universal filmed it as a silent picture two years ago.

JACQUES FEYDER has signed a new contract with M G M. He is at work on an original story in which Greta Garbo will be starred.

MARGARET QUIMBY has signed with Universal to play the leading feminine role in "Fool's Luck." Hoot Gibson is starred. Production began this week.

BERT ENNIS has renewed his contract with Artclass for another six months. Ennis wrote the dialog and story for a series of six Pollard short features. He has been placed in charge of the story department and is preparing a series of feature length films to start production soon.

Foreign Language Bureau Formed to Aid Producers

(Special to the Herald-World)

HOLLYWOOD, Dec. 10.—Eva Bohr has established the Spanish Latin American Film Bureau at Metropolitan studios. Directors and producers will be provided with French, Spanish and Italian versions of films, technical advice and players.

Lord Contract Renewed By F N for Long Term; Supervising White Film

(Special to the Herald-World)

HOLLYWOOD, Dec. 10.—Robert Lord, for the past five years under contract to Warner Brothers, has signed with First National for a long term. Lord is supervising the Alice White film "Show Girl in Hollywood" which Mervyn LeRoy is directing. He has contributed screen versions and dialog for many of the Warner company's biggest successes.

Noteworthy among his achievements are "The Desert Song" and "Gold Diggers of Broadway." Upon the completion of the White film Lord will turn his attention to supervising the making of "Song of the Flame" for First National. Alan Crosland is directing.

Nagel and Doris Kenyon Signed for Roles by R K O

(Special to the Herald-World)

NEW YORK, Dec. 10.—Conrad Nagel and Doris Kenyon have been signed by Radio Pictures, according to an announcement by William Le Baron, vice president in charge of production. Nagel will do the lead in "The Second Wife."

Also, Marguerita Robinson, negro singer, has been signed on long term contract by Radio Pictures. She sang in the Hallelujah number from "Hit the Deck."

Films Replace Vaudeville; To Open "Hit the Deck"

(Special to the Herald-World)

HOLLYWOOD, Dec. 10.—The Orpheum theatre here closes this week for alterations and installation of sound equipment. It will reopen on Christmas day with the world premiere of "Hit the Deck." The closing of the house marks the passing of roadshow vaudeville in Los Angeles.

R K O Gives Max Ree New Contract for Past Work

(Special to the Herald-World)

HOLLYWOOD, Dec. 10.—Following his successful work in designing sets and costumes for R K O's "Rio Rita," Max Ree was awarded a new long-term contract. William LeBaron made the announcement.

Stahl East; Plans Own Producing Companies

(Special to the Herald-World)

HOLLYWOOD, Dec. 10.—John M. Stahl left this week for a short stay in New York. He will complete plans for the formation of his own producing organization.

Dorothy Revier Lead in Columbia, Mayo "Sheep"

(Special to the Herald-World)

HOLLYWOOD, Dec. 10.—Dorothy Revier will have the feminine lead in "Black Sheep" for Columbia. Archie Mayo is directing.

Crash Kills Vonciel Viking

(Special to the Herald-World)

HOLLYWOOD, Dec. 10.—Vonciel Viking, actress and horsewoman, died here this week in an auto crash. Miss Viking gained fame by riding from New York to Los Angeles on horseback in 120 days. She will be buried at Dexter, New Mexico, her home.

Production Resumes; Studios Plan Increase for Holidays

Brown to Make R K O LeBaron Story—Christie Stars Repeat—Tryon in "Little Accident"—Littlefield with Small Company—Langdon Finishes—Beaudine Starts—R K O Building

(Special to the Herald-World)

HOLLYWOOD, Dec. 10.—With 47 films in production, or slated to begin, M G M and Fox studios will close the calendar year with the largest number of films in work at one time since sound pictures came into being. Fox has 15 pictures that will bring the plant to full activity before the end of the month. M G M will witness the same schedule with 32 productions.

Melville Brown has returned from New York and is preparing for his next film, "I Love You." The story is by William LeBaron. Previous to his departure Brown signed a long term contract with R K O. The story will serve as Richard Dix's next starring vehicle. Dix was directed by Brown in his last film for Paramount, "The Love Doctor."

Christie

The Christie company started the dialog film season with no stars under contract and only signing them a picture or two at a time. Many of the players have been called back to do "repeats." Louise Fazenda has completed another burlesque similar to "Faro Nell" called "So This Is Paris Green." Marie Dressler will make another to follow "Dangerous Females."

Taylor Holmes is starting his third film this week in "Let Me Explain." Charley Grapewin and Anna Chance have completed their third for the series. Buster West has completed "Marching to Georgie." Lois Wilson is finishing her third film, "For Love or Money," in which Bert Roach is also doing a repeat performance.

Warners Spend $250,000

Improvements to cost $250,000 will get under way at the Warner Brothers studios as a preliminary to the opening of the 1930 production season. They include a sound stage for technicolor films at the Vitagraph studio and new matrix plant, cutting rooms and projection rooms there. Alterations on the Warner Sunset Boulevard plant is nearing completion.

Cruze Budget Is $3,000,000

A production budget involving over $3,000,000 is scheduled for the next six months by James Cruze, Inc. Three studios will be improved upon. These are the Gower Street plant, the Educational studios and Metropolitan studios. Eight pictures are planned. Cruze will direct four and Walter Lang and other directors are to direct the remainder. "Clipped Wings" is already in production under the direction of Walter Lang, at Metropolitan.

Miljan in "On the Set"

John Miljan, who recently signed a contract with M G M, is appearing in the Buster Keaton film, "On the Set." Edward Sedgwick is directing.

Production started this week on "His Woman" at First National. William Beaudine is directing. Monte Blue and Lila Lee are featured. Joseph Jackson wrote the story. Beaudine recently returned from a two months' tour of Europe and will use many new camera angles and other innovations now employed at the German studios. The film will be photographed in technicolor.

Glenn Tryon

Universal has added another story to the list of Glenn Tryon films. It is the stage comedy-drama, "Little Accident," by Floyd Dell and Thomas Mitchell. Since Reginald Denny's departure from Universal, greater opportunity has been given Tryon. He recently completed "Skinner Steps Out." It is reported that "The Missourian" will serve as a vehicle for Tryon upon completion of "Little Accident."

The Edward Small Company has signed Lucien Littlefield for the role of McTavish in a film, as yet untitled, to be released by the Columbia organization. It will be a sequel to "McFadden's Flats." Littlefield will share honors with Charlie Murray. Ted Wilde will direct.

Langdon Finishes

Harry Langdon has completed "The Fighting Parson" for Hal Roach. Charles A. Rogers directed. The comedian appears as a minister and is given opportunity for some funny gags.

Fire Protection for R K O

The R K O lot has taken the aspects of a "no man's land" and will probably remain that way for the balance of the year. A new sprinkling system is being installed. Workmen are digging 5,000 feet of deep trenches in which 10-inch cast iron pipe will be laid. A 100,000-gallon water tank, elevated 100 feet, is being installed. Every building will be completely protected. The system will reduce insurance rates at the studio 50 per cent.

LeRoy Crowned Ping Pong Champ

(Special to the Herald-World)

HOLLYWOOD, Dec. 10.—The latest fad among film people is Ping Pong. Competitive matches have been held with the result that two outstanding players, Mervyn LeRoy and Arthur Freed, engaged in a final battle. LeRoy triumphed over his adversary and is the new champion Ping Pong player of Malibu Beach.

Darmour Short Subject Hits with Vallee Film

(Special to the Herald-World)

NEW YORK, Dec. 10.—"Mickey's Big Moment," a Larry Darmour-R K O talking short, was lauded when it played with the opening of Rudy Vallee's "The Vagabond Lover" at the Globe theatre. The short received comment from the press.

Attorney Sues Del Rio

(Special to the Herald-World)

HOLLYWOOD, Dec. 10.—Dolores Del Rio has been named defendant in a suit for $31,000 filed by Gunther Lessing, her attorney. The plaintiff asserts that it is the amount due for legal services rendered. Del Rio could not be reached for a statement.

Ethlyne Clair to Wed Westmore

HOLLYWOOD.—Ethlyne Claire, former Wampas star, has announced her engagement to Ern Westmore. Westmore is in charge of the makeup department at Warner Brothers studio. They will be married February 14.

Four Players to Appear in Two Versions of Paramount Picture

Chevalier, Colbert, Corday and Pendleton Cast in English and French Filming of "The Big Pond"—Arch Heath Completes His First Comedy Under New Contract at Pathe

By DOUGLAS FOX

NEW YORK, Dec. 10.—Rehearsals at the Paramount studio on Long Island for the second starring vehicle of Maurice Chevalier, "The Big Pond," have been under way for a week and shooting on the picture will start today or tomorrow. Hobart Henley is directing and is aided by Bertram Harrison, veteran stage director, who served in a similar capacity for Ruth Chatterton's recent film, "The Laughing Lady."

Casts for both French and English versions of "The Big Pond" are complete. Four of the players will work in both versions. They are the star, Claudette Colbert, Andree Corday and Nat Pendleton. Other people in the English cast are George Barbier, Marion Ballou, Frank Lyon and Elaine Koch.

Production at the Gramercy studio is practically at a standstill.

At Pathe's Sound Studio, however, production of two-reel talking comedies was being maintained at top speed before the fire disaster.

Heath Completes First Comedy

Arch B. Heath had just completed "Scared To Death," the first comedy made under his new contract. Heath wrote the story for this production as well as directed it and cast it with a list of Broadway box-office names, incuding Al Shean, famous member of the team of Gallagher and Shean; Evalyn Knapp, who has been leading lady in the majority of Eastern made Pathe comedies and Mary Clark of the team of the Clark Sisters of vaudeville. The Pathe pretty element is presented by the Everglade Dancing Girls.

George LeMaire and Walter Brooke were completing scripts and Harry Delmar was about to place another musical tabloid in production.

Martinelli Before Mike

Grand opera held sway at the Eastern Vitaphone Studios last week. Giovanni Martinelli, foremost tenor of the Metropolitan Opera House, appeared before the microphone again, singing two arias from "Il Trovatore" by Verdi. Arthur Hurley directed. Livia Marracci again sang the soprano role, accompanied by the members of the Metropolitan and Philharmonic orchestras. Giuseppe Bomboschek conducted, under the supervision of Arthur Levey, musical director of the studio. Miss Marracci is 19 years old, speaks five languages, and is a promising young sculptress.

Mme. Frances Alda, former Metropolitan opera star, appeared in a Vitaphone program, and sang Verdi's "Ave Maria." She was accompanied by Frank La Forge at the piano and by Dr. Clarence Dickerson at the organ.

B. P. Schulberg Returns

(Special to the Herald-World)

HOLLYWOOD, Dec. 10.—B. P. Schulberg arrived here this week after a two months European tour and conferences with Jesse Lasky at the New York offices of Paramount.

Renew Reisner Contract

(Special to the Herald-World)

HOLLYWOOD, Dec. 10.—Charles F. (Chuck) Reisner has renewed his contract with M G M for a long term. He will begin production on a musical revue.

Employes Profit Sharing System Is Industry's Great Need, Says Cook

By D. H.

HOLLYWOOD, Dec. 10.—The motion picture industry is one of the outstanding leaders of the business world and it is undergoing a transition that is making history. Of the many changes transpiring one that will be most welcome is a profit sharing system for employes.

Grant L. Cook

Grant L. Cook, business head of Tiffany Studios, is firm in these convictions and is quite as certain that Tiffany will be one of the first companies to place a profit sharing scheme into effect.

The film industry, he said, has lagged behind all other big industries in this respect. "The automobile business does it, the U. S. Steel, and numerous others." Definite plans for Tiffany's institution of such an arrangement are not complete; details remain for Cook and his associates to settle.

He is an unusual type to be found at the head of a studio in Hollywood. He is a lawyer, and practiced successfully for 10 years in Detroit. He is a manufacturer who is largely responsible for the success of the Young Spring & Wire Corporation of Detroit. He is in the picture business permanently. He hopes to find an executive or a group of executives who will operate the company in good shape without him.

His concern in any organization, he declared this week, is to perfect that machine in such a way that it can get along without him as well as it can get along with him.

The success of Tiffany, he said, will result from a policy of making a friend of every customer. Every Tiffany franchise holder will ultimately be a Tiffany booster. He estimates that there will be 3,000 franchise holders within a year.

The product turned out by the studio will be made with a definite policy in mind. The two elements that a story must have to qualify as a Tiffany story are "simplicity" and "humanness." Examples of pictures with that policy are "Painted Faces," "Journey's End" and "The Lost Zeppelin."

New York Showings

"Hunting Tigers in India"

TALKING pictures epics last night premiered a film that was educational and exciting, and at all times interesting, at the George M. Cohan theatre. Those who cared for "Chang" or "Simba," people in the first night audience declared, will enjoy the new film, which is called "Hunting Tigers in India." The tiger hunt, truth to tell, was the last episode of a diverting series, what the New York World called a "splendid film record of a glorious adventure."

Commander Dyott and his son go to India adventuring. In this particular respect the word is synonymous with shooting, because they go after all sorts of game with gun and camera. Incidentally, too, they give you glimpses of camplife and gruesome religious ceremonies. Best of all, though, the elephants sway before you, one-horned rhinoceri come charging down the screen, and dainty swamp deer dance across your line of vision.

Then the tiger hunt. The quarry is sighted, driven out in the open, killed. Other tigers are seen. One leaps over the camera, charges an elephant, and gashes his trunk before he is killed.

Throughout the film there is incidental music which is not always good, and the explanatory dialog of Commander Dyott who gives you pointers on the things you see. "Hunting Tigers in India" was very well received. It was a change from the usual fare of motion picture premieres in and around Broadway, and the audience indicated that it was a welcome one.—D. F.

"Uppercut O'Brien"

HARRY GRIBBON and Andy Clyde, in "Uppercut O'Brien," have another winner to add to the Educational list. This comedy, which was previewed by the trade at the 411 Fifth avenue studio of R C A Photophone, stands up well with the other two of Mack Sennett's latest, "Clancy at the Bat" and "The New Half Back."

The story has a new and a welcome twist, the opening sequence is lovely, the closing one as good. Director Earl Rodney gives Clyde a better chance to do his stuff than has been the case in the past. In spite of the fact that it is difficult to say anything in favor of Miss Marjorie Beebe, who supplies what there is of the feminine appeal, this talking comedy should help to boost any program picture.

At the same showing E. W. Hammons presented Lloyd Hamilton in "Grass Skirts," and a number of other people in a Jack White picture called "The Madhouse."—D. F.

Reicher, Brown Direct Garbo German Version

(Special to the Herald-World)

HOLLYWOOD, Dec. 10.—Clarence Brown will direct a German version of "Anna Christie" for M G M. Greta Garbo is starred. Frank Reicher will direct the dialog. Brown has completed the English version of the film.

Smith, Lesser to New York

(Special to the Herald-World)

HOLLYWOOD, Dec. 10.—John Boyce Smith and Sol Lesser of Inspiration Pictures left Hollywood for New York this week.

Grace Carlisle to Write for Universal

Universal has secured the services of Grace Carlisle, well known as the author of "Mother's Cry" and "See How They Run." She has arrived in Los Angeles to take up her writing duties.

THE SHORT FEATURE

Educational Leads on Newspaper Ad Page

Considerable comment has been received following reproduction in the November 30 issue of the HERALD-WORLD of a half page of theatre advertisements in the Kansas City Star, showing the large amount of advertising of short features. It was of particular interest to Gordon S. White, director of advertising and publicity of Educational, in that a checkup of those short features which were listed in the ads by title were preponderantly Educational releases.

Airplane's Takeoff From Auto Roof Is Shot by Paramount

An airplane takeoff from the roof of an automobile was achieved at the Old Orchard Beach in Maine recently under the direction of Paul Wilkerson of Paramount and engineers of the Moth Aircraft Company, for Paramount Sound News.

"Paul Wilkerson, our aviation specialist, conceived the picture possibilities of the idea and managed to interest the Moth company in the experiment," said Emanuel Cohen, editor of Paramount Sound News.

"The plane was merely perched on top of the auto and a simple frame was lashed into place to support the tail. At the last minute a clamp was mounted on the sedan's roof that gripped the wheels of the plane and that could be released by the plane's pilot.

Newspictures

PATHE SOUND NEWS NO. 95.—Boxing goliath stirs Europe—Salvation Army tots test lungs in a song for Pathe News—French troops recall glories—Machine pilots army airplane—New dry czar assumes post—First lady lays corner stone—Missouri beats Jayhawks 7 to 0.

KINOGRAMS NO. 5558.—Byrd and his men fly over South Pole—Mad six-day bike race is on in New York—Bodies of 76 American soldiers killed in Russia honored on way to U. S.—Jack Elder's 96-yard run defeats Army.

PARAMOUNT NEWS NO. 36.—Winter racing begins at New Orleans—Fire causes $1,500,000 damages to Boston summer resort—First signs of winter hits Chicago—16 teams begin 6-day bike race in New York—Aztec ruins unearthed—Byrd flies to the South Pole—George Bernard Shaw opens England University hall.

HEARST METRO NEWS NO. 220.—Hoover acclaims Byrd's conquest of South Pole—Boy "dope" runners seized at border—Kids meet new giants of toyland—Navy victory ends football season.

M G M INTERNATIONAL NEWSREEL NO. 34.—Crack army drill team a marvel of precision—Ex-Secretary Kellogg gets an honorary degree at Oxford University—Thomas Edison, 82, leaves for annual visit to Florida—Live stock show opens at Chicago—Golf stars clash for National "pro" crown at Los Angeles—Plane catches airmail on fly with new device.

UNIVERSAL NEWSPAPER NEWSREEL NO. 97.—Present tax cut as Congress opens session—16 teams start in six-day bike race at New York—96-yard run wins for Notre Dame over Army—Dedicate Rodin Museum of late Jules Mastbaum.

Graham McNamee of "Mike" Is Universal's Talking Reporter

It's Graham McNamee, Universal Talking Reporter now. The radio announcer who probably is better known than any other individual in the broadcast announcing field, has signed to assume the duties of introducing the events in the Newsreel, and will start work as soon as his immediate engagements will permit.

The Talking Reporter's terse, rapidfire talk on the topics of the day has added color and fire to the scenes as they were flashed on the screen, and with McNamee announcing, Universal feels that the feature has been increased in value 100 per cent.

Linked with Radio Romance

Long associated with National Broadcasting Company, his name is linked with the romance of radio. He has been everywhere and seen everything, not only in the United States, but abroad. He is the real verbal reporter of events, having covered every kind of news imaginable, political conventions, prize fights, football games, world series, in fact every kind of event of importance.

He is assigned to cover the world events just as the star reporter of the biggest newspapers, and trains and steamers and airplanes are at his command to rush to the spot where an event of general interest takes place. In the last few years, it is said he has flown more than 10,000 miles to reach his destination in the quickest time.

His personality and rich baritone voice help him hold the attention of his audiences. He catches the spirit of the occasion and conveys that spirit through his voice over the air to the public.

An Audience of 10,000,000

Through the Universal Newsreel, McNamee's voice will be heard in 10,000 theatres reaching an audience of more than 10,000,000.

He will be the official Talking Reporter, also, for 51 of the largest newspapers of the country, which are combined with Universal in the issuance of the newsreel. Besides hearing his voice in the theatre, the millions of readers of these publications will read about McNamee's announcements through the columns of these papers every day.

McNamee was born in Washington in 1889, where his father was a lawyer. His mother was an accomplished musician and he inherited her talents. He started his musical education with the piano at the age of 7 and has carried it on ever since. He began his vocal studies at the age of 17. He began his broadcasting with station WEAF in 1923, and immediately leaped to the forefront of broadcasters.

"King Pin," Says Heywood Broun

Heywood Broun, in speaking of him in his column in the *Telegram*, declared, "He is the king pin of radio announcers and is in a class by himself. I heard McNamee describe the touchdown which Southern California made after receiving a kickoff from Notre Dame, and it seemed to me I had never listened to a more vivid piece of verbal reporting. The announcer ran down that field shoulder to shoulder with the quarterback who carried the ball.

When Graham McNamee, radio announcer, signed a contract with Universal to become the Talking Reporter for its newsreel, the following witnessed the proceedings: (seated) M. H. Aylesworth, president of the National Broadcasting Company, McNamee and Lou B. Metzger, general manager of Universal; (standing) S. L. Ross of the N. B. C. Artists Bureau, G. F. McClelland, N. B. C. vice president and general manager, and Charles B. Paine, treasurer of Universal.

COLUMBIA

Victor Gems

(One Reel)

AT A TALKIE STUDIO, Buddy Doyle, directed by Basil Smith. Released Aug. 14, 1929.
PARLOR PEST, Boyce Combe, directed by Basil Smith. Released Aug. 28, 1929.
HARMONY CLUB, Geoffrey O'Hara, directed by Basil Smith. Released Sept. 11, 1929.
LISTEN, LADY, Grace LaRue, Hale Hamilton, directed by Basil Smith. Released Sept. 25, 1929.
ON THE BOULEVARD, Sweet and McNaughton, directed by Basil Smith. Released Oct. 9, 1929.
BOY WANTED, Joe Phillips, directed by Basil Smith. Released Oct. 23, 1929.
DAY OF A MAN OF AFFAIRS, A, Maurice Holland, directed by Basil Smith. Released Nov. 6, 1929.

Silly Symphonies

(One Reel)

SKELETON DANCE. Released Aug. 29, 1929.
EL TERRIBLE TORREADOR. Released Sept. 26, 1929.
SPRINGTIME.
HELL'S BELLS.

Krazy Kat Kartoons

(One Reel)

RATSKIN. Released Aug. 15, 1929.
CANNED MUSIC. Released Sept. 12, 1929.
PORT WHINES.
SOLE MATES.

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EDUCATIONAL

Mack Sennett Talking Comedies

LION'S ROAR, THE (1360). Johnny Burke, Daphne Pollard, Billy Bevan. Johnny Burke seeks rest from the city noises and finds nerve-racking excitement in the country. 1848 ft. Released Dec. 9, 1928.
BRIDE'S RELATIONS, THE (1363). Johnny Burke, Thelma Hill, Andy Clyde. Johnny Burke and Thelma Hill spend honeymoon with hick relations. 1723 ft. Released Jan. 13, 1929.
OLD BARN, THE (1361). Johnny Burke, Thelma Hill and Andy Clyde. Shradows and weird sounds give protagonists high blood pressure. 1861 ft. Released Feb. 3, 1929.
WHIRLS AND GIRLS (1364). Harry Gribbon and Andy Clyde, Harry and Andy get mixed up in a hornets' nest of flappers. 1730 ft. Released Feb. 24, 1929.
BROADWAY BLUES (1362). Johnny Burke and Thelma Hill—a couple of ham actors who bring home the bacon. 1874 ft. Released March 10, 1929.
BEES' BUZZ, THE (1365). Harry Gribbon and Andy Clyde. Harry and Andy get mixed up in a hornet's nest while attempting to thwart the marriage of Andy's daughter. 1908 ft. Released April 7, 1929.
BIG PALOOKA, THE (1366). Gribbon, Clyde and Thelma Hill in a modern shotgun wedding. 1970 ft. Released May 12, 1929.
JAZZ MAMAS (788). Virginia Lee Corbin and Vernon Dent. First all-color, all-talking comedy. In absence of crime, international detectives frame robbery. 2 reels. (Disc only). Released June 30, 1929.
GIRL CRAZY (1367). Andy Clyde, Vernon Dent and Alma Bennett. The follies of youth committed by a sexagenarian, and what a run for his money Alma gave him. 1862 ft. Released June 9, 1929.
BARBER'S DAUGHTER, THE (1368). Thelma Hill in the title role, and Andy Clyde as her father. Keeping track of her romances keeps Andy busier than his tonsorial parlor. 1844 ft. Released July 21, 1929.
CONSTABULE, THE (1369). An arresting comedy with Harry Gribbon, the constable, wrongly accusing Andy Clyde and Thelma Hill's fiance of a robbery. 2006 ft. Released Aug. 11, 1929.
LUNKHEAD, THE (1370). Harry Gribbon, Andy Clyde and Thelma Hill cooking a stew in a restaurant. Harry wants to marry Thelma, but she has other plans. She "frames" Harry in a manner that cures him of her for life. 1849 ft. Released Sept. 1, 1929.
GOLFERS, THE (1371). Harry Gribbon, Andy Clyde and Thelma Hill. Comedy as a matter of course. They all "play at" pasture pool, but Charlie Guest, wellknown California pro, shows them how it should be done. 1874 ft. Released Sept. 22, 1929.
HOLLYWOOD STAR, THE (1372). Harry Gribbon, Andy Clyde and Marjorie Beebe. Satire on the old cowboy meller and the talking picture in which everything that could go wrong, does go wrong. 1790 ft. Released Oct. 13, 1929.
CLANCY AT THE BAT (1373). Harry Gribbon and Andy Clyde. Rolling the ball of fun on the diamond. As a batter, Harry proves to be slightly hatty. 1954 ft. For release Nov. 3, 1929.
NEW HALF-BACK, THE (1374). Harry Gribbon and Andy Clyde . Football taken not too seriously. 2 reels. For release Nov. 24, 1929.

Coronet Talking Comedies

Starring Edward Everett Horton

ELIGIBLE MR. BANGS, THE (446). The amusing pursuit and capture of Edward Everett Horton by Florence Eldridge. 1895 ft. Released Jan. 13, 1929.
ASK DAD (447). Edward Everett Horton and Ruth Renick. Two men in love with a maid. Who won? Ask Dad. 1872 ft. Released Feb. 17, 1929.
RIGHT BED, THE (448). Edward Everett Horton found a blonde. But his wife (Betty Boyd) was a brunette. 1523 ft. Released April 14, 1929.
TRUSTING WIVES (449). Mixing love sonnets with marshmallow cake . Edward Everett Horton and Natalie Moorhead in a battle of wits. 1699 ft. Released June 23, 1929.
PRINCE GABBY (450). A silk-hat burglar who came to steal, but stayed to conquer. 1615 ft. Released Sept. 15, 1929.

Jack White Talking Comedies

ZIP! BOOM! BANG! (1663). Raymond McKee takes his family to the circus and has a wild time. Conlin and Glass in the supporting cast. 1805 ft. Released March 17, 1929.
COLD SHIVERS (1664). Ghosts that are all in the spirit of fun. Al Thompson "plays dead" and plants ghosts in the house to test heroism of relations. Raymond McKee and Lucille Hutton win. 1741 ft. Released May 19, 1929.
LOVERS' DELIGHT (1665). Johnny Arthur and Pauline Garon are a pair of the one-year-old lovebirds whose neighbors are "cats." 1523 ft. Released June 30, 1929.
LOOK OUT BELOW (1666). Raymond McKee is used by Thelma Todd to make her husband jealous and it develops into a whoopee party on skyscraper girders. 1614 ft. Released Aug. 18, 1929.

Short Features With Sound

HUNTING THE HUNTER (1667). Raymond McKee and Harold Goodwin. Their wives didn't mind their hunting wild animals, but they drew the line at wild women. 1506 ft. Released October 20, 1929.

Lloyd Hamilton Talking Comedies

HIS BIG MINUTE (1005). Lloyd Hamilton, a lad from the country, comes to Bloody Gulch and gets in wrong with a couple of bad men. 1805 ft. Released May 5, 1929.
DON'T BE NERVOUS (1006). Lloyd Hamilton, who is afraid of his own shadow, is mistaken for a gangster. Even the gangster's moll makes the mistake and makes violent love to him. 1718 ft. Released July 7, 1929.
HIS BABY DAZE (1007). Hamilton is nursemaid to little Billy, who turns out to be circus midget, bent on a nefarious mission. 1751 ft. Released Aug. 18, 1929.
PEACEFUL ALLEY (1008). Lloyd Hamilton tries to reform little Douglas Scott who has "taking ways." 1835 ft. Released Sept. 29, 1929.
TOOT SWEET (1009). Lloyd likes Lena and she plays him for all he's got and then leaves him flat for her apache. 1802 ft. Released Nov. 10, 1929.

Lupino Lane Comedies

SHIP MATES (2613). Lupino Lane is a goofy gob, and his fellow-sailors make the most of his sappiness. 1570 ft. Released April 21, 1929.
BUYING A GUN (2612). Fun in a gun shop with the brothers Lupino (Wallace and Lupino Lane.) 1531 ft. Released July 14, 1929.
FIRE PROOF (2614). Lupino Lane starts an opposition fire house and his little four-year-old playmate tries to hoost his business by starting fires. 1598 ft. Released Sept. 8, 1929.
PURELY CIRCUMSTANTIAL (2615). Lane is a newlywed against whose happiness circumstances seem to conspire. 2 reels. Released Nov. 17, 1929.

Mermaid Talking Comedies

CRAZY NUT, THE (1436). Franklin Panghorn imagined he had every imaginable illness. When the doctor told him he would die, he promptly proceeded to get well. John T. Murray and Vivien Oakland in the cast. 1480 ft. Released June 2, 1929.
TICKLISH BUSINESS (1437). Monty Collins and Vernon Dent are a couple of Tin Pan Alley guys, and women and songs are their major troubles. 1843 ft. Released Aug. 25, 1929.
TALKIES, THE (1438). A funny idea of how a talking picture is made. Monty Collins and Vernon Dent are the goofy "sound experts." 1522 ft. Released Oct. 27, 1929.

Tuxedo Talking Comedies

SOCIAL SINNERS (1880). A bug exterminator mingles in high society. Raymond McKee, Cissy Fitzgerald, Marion Byron. 1710 ft. Released Sept. 1, 1929.
DON'T GET EXCITED (1881). Lloyd Ingraham sails for Hawaii to get away from an annoying guitar-strumming neighbor, only to find him occupying the adjoining cabin on the boat. Harold Goodwin, Addie McPhail and Estelle Bradley. 1444 ft. Released Nov. 10, 1929.

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FITZ PATRICK

PEOPLE BORN IN SEPTEMBER: Horoscope, obtainable on disc and film. For release August 26. One reel.
BARCELONA TO VALENCIA: Traveltalk, on disc only. For release August 26. One reel.
LABOR DAY: Holiday short. Obtainable on film only. For release August 26.
PEOPLE BORN IN OCTOBER: On film and disc. For release September 14. One reel.
VALENCIA TO GRANADA: Traveltalk. On film and disc. For release September 21. One reel.
COLUMBUS DAY: Holiday short. On disc only. One reel. For release September 21.
PEOPLE BORN IN NOVEMBER: Horoscope. On film and disc. For release October 3. One reel.
GRANADA TO TOLEDO: Traveltalk. On film and disc. For release October 15. One reel.
ARMISTICE DAY: Holiday short. On disc only. For release October 15. One reel.
THANKSGIVING DAY: Holiday short. On disc only. For release October 15. One reel.
PEOPLE BORN IN DECEMBER: Horoscope. On film and disc. For release October 2. One reel.
CHRISTMAS AND NEW YEAR: Holiday short. Disc only. For release November 9. One reel.
IN OLD MADRID: Traveltalk. Film and disc. For release Novemher 15. One reel.
PEOPLE BORN IN JANUARY: Horoscope. Film and disc. For release Dec. 1. One reel.

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METRO-GOLDWYN-MAYER

M G M Colortone Revue

CLIMBING GOLDEN STAIRS (R-1). Released Aug. 3, 1929.
MEXICANA (R-2). Released Aug. 31, 1929.
DOLL SHOP, THE (R-3). Released Sept. 28, 1929.
GENERAL, THE (R-4). Released Oct. 26, 1929.
SHOOTING GALLERY, THE (R-5). Released Nov. 23, 1929.
GEMS OF M G M (R-5). Dec. 21, 1929.

Laurel and Hardy Hal Roach Comedies

UNACCUSTOMED AS WE ARE (1940): Getting in dutch with the wife and neighbors. Release May 4.
BERTH MARKS (1807): The life of two fellows sleeping in an upper herth in a speeding train. Release June 1.
THEY GO BOOM (1864): Hardy playing doctor in helping Laurel with his terrific cold. In which the bed goes hoom. Release September 21.
ANGORA LOVE (1884): Trying to hide a goat from the hardboiled landlord. Release Decemher 14, 1929.
MEN O' WAR (1822): Two sailors go rowing into otber people's boats. Release June 29, 1929.
PERFECT DAY (1845): Laurel and Hardy going picnicking in an old flivver that causes a delay that never ends. Release August 10, 1929.
BACON GRABBERS (1862): Two detectives sent to bring back an unpaid radio that is owned by a hardboiled individual. Release October 19.

Harry Langdon Hal Roach Comedies

SKY BOY (1881): Harry landing on an ice-berg with his rival boy friend. Release Octoher 5.
HOTTER THAN HOT (1735): Harry and a beautiful blonde locked in a building that's on fire.
SKIRT SHY (C-223). Released Nov. 30, 1929.

Our Gang Hal Roach Comedies

SATURDAY'S LESSON (1577): The Gang refuses to work until a devil scares them into working. Release July 9.
LAZY DAYS (1870): The Gang helps Farina earn fifty bucks. Release August 15.
RAILROADIN' (1736): The Gang goes riding in a train with a crazy driver. Release June 15.
SMALL TALK (2330): The Gang in an orphan home. Wheezer is adopted and the Gang go to visit him at his elaborate home. Release May 18.
BOXING GLOVES (1603): The Gang runs a prize fight in which Joe Cobb and Chubby are the pugilists. Release Septemher 9.
BOUNCING BABIES (1908): Wheezer getting rid of his baby brother, who gets all the attention in his home. Release October 12.

Metro Movietone Acts

GEORGE LYONS (79). Numbers: a. "Beloved"; b. "Ah, Sweet Mystery of Life"; c. "Don't Be Like That"; d. "St. Louis Blues"; e. "Rainbow 'Round My Shoulder." 646 feet. For release August 3, 1929.
CECIL LEAN AND CLEO MAYFIELD (80): Number: "His Lucky Day." 1,735 feet. For release August 10, 1929.
GEORGIE PRICE (81): Numbers: a. "The One That I Love Loves Me"; b. "I'm Marching Home to You." 714 feet. For release August 17, 1929.
PHIL SPITALNY and His Pennsylvania Orchestra (82). Numbers: a. "Medley of Musical Comedy Hits"; b. "Farewell Blues." 71 feet. For release August 24, 1929.
VAN AND SCHENCK (83). Numbers: a. "That's How You Can Tell They're Irish"; b. "Rainbow 'Round My Shoulder"; c. "Ramona"; d. "The Dixie Troubadours." 838 feet. For release August 31, 1929.
GEORGE DEWEY WASHINGTON (84): Numbers: a. "Just Be a Builder of Dreams"; b. "Down Among the Sugar Cane." 632 feet. For release September 7, 1929.
TITTA RUFFO (85) in "Credo" from "Othello." 525 feet. For release September 14, 1929.
METRO MOVIETONE REVUE—"Bits of Broadway" (86). For release September 21, 1929.
MADAME MARIA KURENKO (87). Numbers: a. "The Jewel Song," from Faust, b. "Il Bacio"; c. "The Last Rose of Summer." 840 feet. For release September 28, 1929.
KELLER SISTERS AND LYNCH (88). Numbers: a. "How D'Ya Do"; b. "Ka Krazy for You"; c. "If I Had You." 727 feet. For release October 5, 1929.
YVETTE RUGEL (89). Numbers: a. "Paradise Lost"; b. "Marie"; c. "The Parting." 713 feet. For release October 12, 1929.
BILTMORE TRIO (90). Number: "Jail Birds." 860 feet. For release October 19, 1929.
CLYDE DOERR (91). Saxophone act. Numbers: a. "Saxophone March"; b. "Sunny South"; c. "Technicalities"; d. "Bye, Bye, Sweetheart." 795 feet. For release October 26, 1929.
TOM WARING (92). Numbers: a. "Glad Rag Doll"; b. "Just a Garden"; c. "I'm Marching Home to You." 565 feet. For release November 2, 1929.
TITTA RUFFO (93): Number: "L'Africaine." 520 feet. For release November 9, 1929.
EARL AND BELL (94): Numbers: a. "La Spagnola"; b. "Kiss Me Again"; c. "Blue Hawaii"; d. "Just a Melody." 700 feet. For release November 16, 1929.
DUCI DE KEREKJARTO (95): Numbers: a. "Serenade"; b. "Witches' Dance." 622 feet. For release November 23, 1929.
IRVING AARONSON'S COMMANDERS (96). Numbers: a. "She's Nobody's Sweetheart Now"; b. "The Sailor's Sweetheart"; c. "I'll Get By." 696 feet. For release November 30, 1929.
JIMMY HUSSEY (97). Number: "Uneasy Street." 841 feet. For release December 7, 1929.
ROY EVANS (assisted by Al Belasco) (98), in comedy sketch. Exclusive Columbia artist. 795 feet. For release December 14, 1929.
THE REVELLERS (99). Numbers: a. "I'm Looking Over a Four Leaf Clover"; b. "Rose of Waikiki"; c. "Breezing Along With the Breeze." 607 feet. For release December 21, 1929.
MADAME MARIA KURENKO (100). Numbers: a. "Shadow Song" from "Dinorrah"; b. "Song of India." 714 feet. For release December 2, 1929.
WALTER C. KELLY (101), in "The Virginia Judge." 803 feet. For release January 4, 1930.
VAN AND SCHENCK (102). Numbers: a. "Everything's Going to Be All Right"; b. "Aain't Got Nothin' Now"; c. "St. Louis Blues." 799 feet. For release January 11, 1930.
CLYDE DOERR (103). Saxophone act. Numbers: a. "Wedding of the Painted Doll"; b. "If I Had You"; c. "Original Music." 572 feet. For release January 18, 1930.
BILTMORE TRIO (104) in "College Romeos." 853 feet. For release January 25, 1930.

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PARAMOUNT

Christie Talking Plays

THE MELANCHOLY DAME. All colored cast from Octavus Roy Cohen story, staged in colored cabaret. 1909 feet. Released Feb. 2, 1929.
A BIRD IN THE HAND. Lois Wilson, Jason Robards, Roy D'Arcy and Dot Farley, farcical sketch between husband and wife over love and money. 1833 feet. Released Feh. 16, 1929.
POST MORTEMS. Raymond Griffith, Tom Kennedy, Mahel Forrest, comedy playlet with gentleman burglar sitting in a bridge game with couple he came to rob. 2017 feet. Released Mar. 2, 1929.
MUSIC HATH HARMS. All colored cast in Octavus Roy Cohen story ahout saxophone player who couldn't play the sax and had a double. 1892 feet. Released Mar. 16, 1929.

MEET THE MISSUS. James and Lucille Gleason in Kenyon Nicholson play, about vaudeville husband and wife, former coming home a little inebriated with a blonde. 1808 feet. Released Mar. 30, 1929.
JED'S VACATION. Charley Grapewin, Anna Chance, in their own vaudeville sketch about adopting a baby. Introduction on musical comedy stage. 1909 feet. Released Apr. 13, 1929.
THE FRAMING OF THE SHREW. All colored cast in Octavus Roy Cohen story of the negro who went on a hunger strike to get better treatment from his laundress wife. 1852 feet. Released Apr. 27, 1929.
WHEN CAESAR RAN A NEWSPAPER. Raymond Hatton, Sam Hardy in Waldemar Young's travesty of Caesar as an editor, Marc Antony as a press agent for Cleopatra. 1821 feet. Released May 11, 1929.
HOT LEMONADE. Louise Fazenda, Johnny Arthur and Walter Hiers, in a triangular comedy on board a steamer bound for Honolulu. 1850 feet. Released May 25, 1929.
OFT IN THE SILLY NIGHT. All colored cast in Octavus Roy Cohen story about the chauffeur who sneaks out with his employer's car and daughter. 1787 feet. Released June 8, 1929.
DEAR VIVIEN. Raymond Hatton and Sam Hardy in a clever comedy skit about a business man who wrote letters, with which a blackmailing blonde is holding him up. 1891 feet. Released June 22, 1929.
HER HUSBAND'S WOMEN. Lois Wilson, Harrison Ford, Nina Romano and Wanda Hawley in farcical sketch about a clever wife who fixes up the jams into which her artist husband gets himself with women. 1733 feet. Released July 6, 1929.
A HINT TO BRIDES. Johnny Arthur and Ruth Taylor, in Kenyon Nicholson's playlet about a bridal couple who get chummy with the burglars and give away the wedding presents they don't want. 1592 feet. Released July 20, 1929.
THE SLEEPING PORCH. Raymond Griffith, Barbara Leonard and John Litel in sketch about a husband who is sleeping out in the snow to cure a cold and his scheme with a convict to get him out of it. 1550 feet. Released Sept. 7, 1929.
LADIES' CHOICE. Charley Grapewin and Anna Chance in sketch about a wife who learned to drive a car in fifteen minutes, with runaway auto in dizzy chase. 1727 feet. Released Sept. 14, 1929.
THE LADY FARE. All colored cast and cabaret and chorus in revue type of entertainment built around an Octavus Roy Cohen story. 1843 feet. Released Sept. 28, 1929.
FARO NELL, or In Old California. Louise Fazenda, Jack Luden and Frank Rice in a travesty revival of an old western melodrama. Laid on the desert and in an old fashioned movie western saloon. 1819 feet. Released Oct. 5, 1929.
ADAM'S EVE. Johnny Arthur, Frances Lee, in a comedy sketch starting with a bridegroom's pre-marriage celebration and ending in a mixup in the apartment of two chorus ladies. 1618 feet. Released Oct. 12, 1929.
HE DID HIS BEST. Taylor Holmes, Carmel Myers and Kethryn McGuire, in farce comedy playlet of Holmes entertaining a friend's wife for the evening, ending in a comedy sword duel. 1616 feet. Released Oct. 19, 1929.
THE FATAL FORCEPS. Ford Sterling, Bert Roach and Will King, in comedy of a dentist on trial for nearly murdering a saxophone player whose music had driven him crazy. 1664 feet. Released Nov. 2, 1929.
THE DANCING GOB. Buster and John West, in combination of West's stage dancing and comedy taking place at a naval training station where the actors are mistaken for sailors. 1823 feet. Released Nov. 9, 1929.
DANGEROUS FEMALES. Marie Dressler and Polly Moran in a comedy of two old spinsters about to entertain either the evangelist or a dangerous criminal, with Dressler getting a little intoxicated with the visitor. 1873 feet. Released Nov. 16, 1929.
BROWN GRAVY. All colored cast in Octavus Roy Cohen story about a fake medium swindling the gullible patrons, novel feature is inclusion of Georgia Jubilee Singers in spirituals. 1627 feet. Released Nov. 23, 1929.
HE LOVED THE LADIES. Taylor Holmes, Helene Millard and Albert Conti, in farce comedy sketch of a near elopement of a wife and how Holmes, the husband, cleverly handles the situation. 1764 feet. Released Nov. 30, 1929.
WEAK BUT WILLING. Will King, Billy Bevan and Dot Farley in a comedy in a cabaret, with the Hebrew comedian in a role of a husband being given a birthday party and not being able to get any food. 1627 feet. Released Dec. 14, 1929.
MARCHING TO GEORGIA. Buster and John West and Frances Lee in a comedy starting on a battleship, with Buster as sailor and John as comic captain, and ending in a mixup in a girl's boarding school. 1850 feet. Released Dec. 21, 1929.
THAT RED HEADED HUSSY. Charley Grapewin and Anna Chance as a couple of old time vaudevillians in a martial sketch staging a fake quarrel in front of their fighting daughter and son-in-law. 1521 feet. Released Dec. 28, 1929.
FOR LOVE OR MONEY. Lois Wilson, Bert Roach and Ernest Wood, in a comedy at the race track, with horse race atmosphere and Bert Roach proving his friend's wife's love. 1827 feet. Released Jan. 4, 1930.
SO THIS IS PARIS GREEN. Louise Fazenda, Bert Roach and George Stone, in a burlesque of the Parisian Apache theme, laid in the cabarets and Latin quarter of Paris. Released Jan. 18, 1930.

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PATHE

FAIRWAYS AND FOUL (0562). James and Lucille Webster Gleason. A tale of golfers and their ways as well as the breaks of the game. A dash to intrigue is added for laughing purposes. For release Oct. 13, 1929. 2 reels.
IN AND OUT (0522). Buck and Bubbles. Buck and Bubbles as Wildcat and Demmy do some funny stepping "in and out" of jail. For release Nov. 3, 1929. 2 reels.
GENTLEMEN OF THE EVENING (0505). George LeMaire, Lew Hearn, Evalyn Knapp. George LeMaire as the house detective, Lew Hearn as a delegate in Association of Inventors of America convention and Evalyn Knapp as the girl in the case. For release Oct. 20, 1929. 2 reels.
SMOOTH GUY, THE (0533). Frank T. Davis and Evalyn Knapp. A bean salesman with a grand spiel tries his line on a small town girl. For release Oct. 27, 1929. 2 reels.
AFTER THE SHOW (0572). Jack Pepper, Morgan Morley, Paul Garner, Jack Wolf. Numbers: "Can't Find a Girl," "A-Hunting We Will Go," "Here We Are," "Jig-A-Boo-Jig," "Ain't That Too Bad," "Mississippi Mud." For release Nov. 10, 1929. 2 reels.
SO THIS IS MARRIAGE (0542). Guy Voyer, Norma Pallat, Earle Dewey. Miniature musical comedy of marriage and its problems. Theme song: "After You Say 'I Love You.'" For release Nov. 17, 1929. 2 reels.
RUBEVILLE (0563). Harry B. Watson, Reg. Merville, Jere Delaney, Josephine Fontaine. Miniature musical comedy. Numbers: "Sally," "Maggie," "Sweet Long Ago," "Ragging the Scale," "She May Have Seen Better Days," "Sweet Sixteen," "Wabash," "Bedelia," "Yaka Hoola Hicky Doola," "Over the Waves." For release Dec. 8, 1929. 2 reels.
BARBER'S COLLEGE (0506). George LeMaire, Lew Hearn, Sam Raynor, Gladys Hart. Lew Hearn as "Good Time Charlie," graduate of a barbers' college, creates havoc in a barber shop. For release Dec. 15, 1929. 2 reels.
FOWL PLAY (0523). Buck and Bubbles. The boys have to deliver an estrich. On the way they become entangled with a yaller-skinned vamp. What happens is plenty. Numbers: "Swanee River," "Oh, You Beautiful Doll," "When I Got You Alone Tonight," "Give Me a Little Kiss Will You Hun," "Coal Black Mammy of Mine," "Chicken Reel." For release Dec. 29, 1929. 2 reels.
NIGHT IN A DORMITORY, A (0573). Ginger Rogers, Ruth Hamilton, Thelma White, Morgan Morley, Eddie Elkins and Orchestra. Miniature musical comedy. Numbers: "Stay With It," "Song of the Volga," "I Love a Man in a Uniform," "Where the Sweet Forget-Me-Nots Remember," "Why Can't You Love That Way," "Dormitory Number." For release Jan. 5, 1929. 2 reels.
WEDNESDAY AT THE RITZ (0555). Charles Kemper, Evalyn Knapp. The almost-married young man and some girl and they meet "Wednesday at the Ritz." For release Jan. 19, 1930. 2 reels.
RUBEVILLE NIGHT CLUB (0566). Harry B. Watson, Reg Merville, Josephine Fontaine, Olga Woods. Miniature musical comedy. Numbers: "I'm Just a Vagabond Lover," "It's Always Fair Weather," "Sunrise to Sunset," "Maggie," "Harmonists," "Nola," "Doin' the Raccoon," "Under the Double Eagle," "Turkey in the Straw," "Mocking Bird." For release Feb. 2, 1929. 2 reels.
TIGHT SQUEEZE, A (0507). George LeMaire, Jimmy Conlin, Evalyn Knapp. The adventures of a pair of impecunious young men who borrow dress suits to call upon their best girls. For release Feb. 9, 1930. 2 reels.
HIGH TONED (0524). Buck and Bubbles. When his dusky rival not only grabs his job of butler, but also his lady friend, Wildcat brings in Demmy and Lilly the goat to start something. Numbers: "My Old Kentucky Home," "Home, Sweet Home," "12th Street Rag," "Clarinet Marmalade," "Lonely Me." For release Feb. 23, 1930. 2 reels.
DOING PHIL A FAVOR (0556). Mackenzie Ward and Val Lester. A British society man is jealous of his wife and uses his friend Phil to test her fidelity. For release March 16, 1930. 2 reels.
CROSBY'S CORNERS (0565). Reg Merville, Felix Rush, Josephine Fontaine, George Patten. Miniature musical comedies. Numbers: "Down On the Farm," "I'll Do Anything For You," "Every Day Away From You," "What a Day," "I Ain't Got Nothing For Nobody But You," "Sweet 16," "Here We Are," "Ragging the Scale," "Good Night, Ladies," "Merrily We Roll Along," "Jingle Bells," "Auld Lang Syne." For release March 23, 1930. 2 reels.
DARKTOWN FOLLIES (0525). Buck and Bubbles. Broke and hungry, Wildcat and Demmy show their samples of song, dance and joke and stumble onto the rehearsal of a Darktown Follies and get the job. Numbers: "St. Louis Blues," "I'm Krazy For You," "Rachmaninoff's Prelude," "Mean To Me," "Some Rainy Day." For release April 13, 1930. 2 reels.
HIS BIRTHDAY SUIT (0557). Dr. Carl Herman, Steve Mills, Billy M. Greene, Cliff Bragdon. The Great Hokey makes a birthday cake. For release May 4, 1930. 2 reels.
FIFTY MILES FROM BROADWAY (9564). Harry B. Watson, Reg Merville, Olga Woods. Miniature musical comedy. Numbers: "How Is Everything Back Tome," "Trail to Yesterday," "Carolina Moon," "Oh, Tillie," "Schooldays," "Summer Time," "Rosie, You Are My Posie," "Stars and Stripes," "Wait Till the Sun Shines Nellie," "Give My Regards to Broadway." For release May 11, 1930. 2 reels.
HONEST CROOKS (0526). Buck and Bubbles. A mysterious black bag, buried in a haystack by a couple of crooks, is found by the boys, full of money. When they try to return it, things happen—and how! Numbers: "Turkey In the Straw," "Old Black Joe." For release May 18, 1930. 2 reels.
HIS OPERATION (0544). Charles Kemper, Sally Noble. He must have quiet, but what a racket they raise. For release Nov. 24, 1929. 2 reels.

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RKO

Record Breakers

(Alberta Vaughn-Al Cooke)

(All-Talking—Two Reels)

AS YOU MIKE IT (0602). Released Sept. 8, 1929.
MEET THE QUINCE (0603). Released Sept. 22, 1929.
LOVE'S LABOR FOUND (0604). Released Nov. 10, 1929.
THEY SHALL NOT PASS OUT (0605). Released Nov. 24, 1929.
EVENTUALLY BUT NOT NOW (0606). Released Dec. 8, 1929.
CAPTAIN OF HIS ROLL, THE (0607). Released Dec. 22, 1929.

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Mickey McGuire

(All-Talking—Two Reels)

MICKEY'S MIDNITE FOLLIES (0701). Released Aug. 18 1929.
MICKEY'S SURPRISE (0702). Released Sept. 15, 1929.
MICKEY'S MIX UP (0703). Released Oct. 13, 1929.
MICKEY'S BIG MOMENT (0704). Released Nov. 10, 1929.
MICKEY'S STRATEGY (0705). Released Dec. 8, 1929.

R C A Shorts

(All-Talking—Two Reels)

BURGLAR, THE (0801). Released Aug. 11, 1929.
ST. LOUIS BLUES (0802). Released Sept. 8, 1929.
TWO GUN GINSBURG (0803). Released Oct. 13, 1929.
HUNT THE TIGER (0804). Released Nov. 10, 1929.

R C A Novelties

(All—Talking—One Reel)

HEADWORK (0901). Released Sept. 15, 1929.
GODFREY LUDLOW & N B C ORCHESTRA (0902). Released Nov. 10, 1929.

R C A Marc Connelly

(All-Talking—Two Reels)

TRAVELER, THE (0907). Released Aug. 18, 1929.
UNCLE, THE (0909). Released Oct. 13, 1929.
SUITOR, THE (0910). Released Dec. 8, 1929.

UNIVERSAL

Snappy Cartoon Comedies

(Oswald the Rabbit)

(Synchronized Only—One Reel)

WEARY WILLIES. Released Aug. 5, 1929.
SAUCY SAUSAGES. Released Aug. 19, 1929.
RACE RIOT. Released Sept. 2, 1929.
OILS WELL. Released Sept. 16, 1929.
PERMANENT WAVE. Released Sept. 30, 1929.
COLE TURKEY. Released Oct. 14, 1929.
PUSSY WILLIE. Released Oct. 28, 1929.
AMATEUR NITE. Released Nov. 11, 1929.
SNOW USE. Released Nov. 25, 1929.
NUTTY NOTES. Released Dec. 9, 1929.

Collegians

(All Star)

(Talking—Two Reels)

ON THE SIDELINES. Released Aug. 5, 1929.
USE YOUR FEET. Released Aug. 19, 1929.
SPLASH MATES. Released Sept. 2, 1929.
GRADUATION DAZE. Released Sept. 16, 1929.

Special

(Talking)

SWEETHEARTS: Rooney Family, two reels. Released Sept. 2, 1929.
LOVE TREE, THE: Rooney Family, two reels. Released Sept. 16, 1929.
ACTOR, THE: Benny Rubin, one reel. Released Sept. 16, 1929.
INCOME TACT: Benny Rubin, one reel. Released Sept. 30, 1929.
ROYAL PAIR, THE: Rooney Family, two reels. Released Sept. 30, 1929.
DELICATESSEN KID, THE: Benny Rubin, two reels. Released Oct. 14, 1929.
LOVE BIRDS: Rooney Family, two reels. Released Oct. 14, 1929.
POP AND SON: Benny Rubin, one reel. Released Oct. 28, 1929.
MARKING TIME: Rooney Family, two reels. Released Oct. 28, 1929.
BROKEN STATUES: Benny Rubin, one reel. Released Nov. 11, 1929.
THREE DIAMONDS, THE: Rooney Family, two reels. Released Nov. 11, 1929.
PILGRIM PAPAS: Benny Rubin, one reel. Released Nov 25, 1929.
HOTSY TOTSY: Benny Rubin, one reel. Released Dec. 9, 1929.

Universal Comedies

(Talking—Two Reels)

BABY TALKS: Sunny Jim. Released Sept. 11, 1929.
WATCH YOUR FRIENDS: All star. Released Oct. 9, 1929.
NO BOY WANTED: Sunny Jim. Released Nov. 6, 1929.
SUNDAY MORNING: All Star. Released Dec. 4, 1929.

Sporting Youth

(All Star)

(Talking—Two Reels)

LADY OF LIONS. Released Nov. 25, 1929.
HI JACK AND THE GAME. Released Dec. 9, 1929.

Serials

ACE OF SCOTLAND YARD, THE (Talking and Silent—two reels). Craufurd Kent.
No. 1. FATAL CIRCLET, THE. Released Sept. 30, 1929.
No. 2. CRY IN THE NIGHT, THE. Released Oct. 7, 1929.
No. 3. DUNGEON OF DOOM, THE. Released Oct. 14, 1929.
No. 4. DEPTHS OF THE LIMEHOUSE. Released Oct. 21, 1929.
No. 5. MENACE OF THE MUMMY. Released Oct. 28, 1929.
No. 6. DEAD OR ALIVE. Released Nov. 4, 1929.
No. 7. SHADOWS OF FEAR. Released Nov. 11, 1929.
No. 8. BAITED TRAP, THE. Released Nov. 18, 1929.
No. 9. BATTLE OF WITS, A. Released Nov. 25, 1929.
No. 10. FINAL JUDGMENT, THE. Released Dec. 2, 1929.
TARZAN THE TIGER (Synchronized and Silent). Frank Merrill. Consists of 15 episodes released from Dec. 9, 1929 to March 17, 1930.
JADE BOX, THE (Synchronized and Silent). Consists of 10 episodes, released from March 24, 1930, to May 26, 1930.

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VITAPHONE

Vitaphone Varieties

Star and Description

ABBOTT, A I (2703) in "Small Town Rambles"; songs and characterizations.
ADAIR, JANET (2629) in "Here Comes the Bridesmaid," told in narrative song.
ADMIRALS, THE (477). A Naval Quartette harmonizing popular songs with ukelele accompaniment.
ALDA, FRANCES (451) grand opera star singing "The Star Spangled Banner," accompanied by Vitaphone Symphony Orchestra.
ALPERT, PAULINE (418) in "What Price Piano?" offering original piano arrangements.
ALPERT, PAULINE (419). A piano medley of popular songs.
AMATO, PASQUALE (419). A piano medley of popular songs. "Neapolitan Romance." Lillian Mines at the piano. Sings "Tormo Sariente" and "Toreador Song" from "Carmen."
ARDATH, FRED & CO. (720) in "The Corner Store," a slapstick comedy with four songs. Directed by Bryan Foy.
ARDATH, FRED & CO. (2255) in "Men Among Men." comedy of a man alibing an intoxicated friend to his wife.
ARISTOCRATS, FOUR (366). Vitaphone popular vocal and instrumental group in a series of songs.
ARISTOCRATS, FOUR (544). Vocal and instrumental group in a new song offering.
ARISTOCRATS, FOUR (545): Vitaphone's instrumental and vocal group in three songs.
ARISTOCRATS, FOUR (546): Popular Vitaphone singers and instrumentalists in new songs.
ARISTOCRATS, FOUR (547): Five songs by Vitaphone's vocal and instrumental group.
ARNAUT BROS. (571): "The Famous Loving Birds" in singing and whistling numbers.
BAILEY AND BARNUM (2556) in "The Globe Trotters," singing three popular songs.
BAILEY AND BARNUM (2557) in "Without a Band," a comedy singing and talking act.
BAILEY AND BARNUM (2558) in "The Two White Elephants." In "high yaller" make-up they sing popular jazz songs.
BAIRNSFATHER, BRUCE ((393). The creator of Old Bill tells of his origin and sketches him as the orchestra plays.
BAKER, PHIL (724) in "A Bad Boy from a Good Family." gives four songs with accordion. A comedy number.

BAKER, PHIL (725) in "In Spain," a hilarious farce with the Shuberts comedian as star.
BARCLAY, JOHN (436). Musical comedy and concert star in operatic airs and an impersonation of Chaliapin.
BARCLAY, JOHN (437) in "Famous Character Impersonations." Sings three songs.
BARD, BEN (2910) in "The Champion Golfer," an original comedy sketch.
BARRIOS, JEAN (2700) in "Feminine Types." This female impersonator sings three songs with his impersonations.
BARTRAM & SAXTON (2144). "The Two Kentucky boys of jazz" in three song numbers, with guitar and orchestra accompaniment.
BAUER, HAROLD (278). International pianist playing Chopin's "Polonaise in A Flat."
BAXLEY, JACK (2768) in "Neighbors," a comedy sketch with songs.
BELL & COATES (2697). "The California Songbirds" in popular songs.
BENNETT TWINS (476). "Little Bare Knee Syncopators" of stage and vaudeville in a song and dance recital.
BENNY, JACK (2597). Comedian in "Bright Moments," his noted monologue.
BIFF & BANG (574). "Fisticuff Funsters" in a burlesque boxing match.
BILLEE, LITTLE (2869). Versatile midget star in "The Flaming Youth"; original songs and fast tap dancing.
BORN & LAWRENCE (2885) in "The Country Gentleman,' a comedy skit with songs.
BORN & LAWRENCE (2940) in "Pigskin Troubles," a comedy of campus and the gridiron, with songs.
BORN & LAWRENCE (2920) in "The Side Show" in which these musical comedy comedians recite, dance, sing and swap jokes.
BORN & LAWRENCE (2640) in "The Aristocrats" in which they employ their pantomime stunt in accompaniment to their songs.
BOSWORTH, HERBERT (2233) in "A Man of Peace." A quiet man of the mountains becomes suddenly embroiled in a feud.
BOWERS, BRUCE (2870) in "Artistic Mimicry" in which he does a variety of imitations.
BRADY, FLORENCE (2699) in "A Cycle of Songs."
BRADY, FLORENCE (2734). Stage and vairety star in "Character Studies" in songs.
BRADY, STEWART (2745). "The Song Bird," boy soprano in three songs.
BRIAN, DONALD (2733). Musical comedy star in a quartet of songs.
BRITT, HORACE (614). Renowned 'cellist playing Massenet's "Elegy" and Popper's "Serenade."
BROCKWELL, GLADYS (2235) in "Hollywood Bound," a satire on male beauty contests, with a cast of five.
BROOKS & ROSS (2232). Vaudeville headliners in "Two Boys and a Piano."
BROWNE, FRANK & KAY LAVELLE (2589) in "Don't Handle the Goods," xylophone singing and patter act.
BROWN, JOE E. (2590) in "Don't Be Jealous." Famous stage comedian as dancing teacher to a pretty wife with a jealous bushand.
BROWN & WHITAKER (2265) in "A Laugb of Two." Vaudeville headliners in gags and jokes.
BROWN & WHITAKER (2328) in "In the Park," a humorous skit with music.
BROWNING, JOE (496). Popular comedian in a talking and singing number.
BROX SISTERS, THREE (2570) in "Glorifying the American Girl." Popular trio of stage and variety in a trio of songs.
BROX SISTERS, THREE (2571) in "Down Soutb," in which they sing three haunting southern melodies.
BUDDIES, FOUR (609). "Harmony Songsters" in four numbers.
BURNS & KISSEN (2679). Popular comedians in comedy Greek makeup, singing funny songs.
BYRON, ARTHUR & CO. (2704) in "A Family Affair," a comedy of mixed identities. The star is supported by Kate, Eileen and Kathryn Byron.

CARLE, RICHARD (2179) in "Stranded," playlet of a stranded opera producer, with two songs.
CARLE, RICHARD (2239). With May McAvoy in "Sunny California," story of a wife who induces her husband to quit cold New York for glorious California.
CARLE, RICHARD (2251). Stage star in a comedy sketch, "The Worrier." A man who does the worrying for others at so much per worry. Ends with a song.
CARR, NAT (2309). Popular comedian, in a monologue of laughable incidents.
CARRILLO, LEO (507) in a clever monologue, "At the Bali Game."
CARILLO, LEO (2369) in a dialect monologue, "The Foreigner."
CARRILLO, LEO (2552). Noted stage star in a recitation of the most dramatic poem of the world war, "The Hell Gate of Soissons."
CASE, ANNA (294). Opera star, accompanied by Metropolitan Grand Opera Chorus singing "Cachaca" and "Anhelo."
CEBALLOS, LARRY REVUE (2562) in whicb Vitaphone Girls and Al Herman, sing and dance.
CEBALLOS, LARRY (2627). "Roof Garden Revue." Beautiful girls and an adagio team in songs and dance.
CEBALLOS, LARRY (2661). "Undersea Revue." Noted Variety stars and chorus in spectacular revue.
CEBALLOS, LARRY (2693). "Crystal Cave Revue," with songs.
CHANDLER, ANNA (2739) in "Popular Songs."
CHASE, CHAZ (2696). "The unique comedian," who eats everything—fire, paper, violins, flowers, shirts, etc.
CHIEF CUPOLICAN (2598). "The Indian baritone," the only Indian who has sung in grand opera, in three classic songs.
CLEMONS, JIMMY (2242). Vaudeville star, in "Dream Cafe," songs and dances.
CODEE & ORTH (2709) in "Zwei und Vierstigste Strasse," in German, with three songs.
CODEE & ORTH (2798) in "Stranded in Paris," comedy skit.
COHEN, SAMMY (2800) in "What Price Burlesque"; imitations.
COLEMAN, CLAUDIA (2244) in "Putting It Over," comedy impersonations.
COLLEGIATE FOUR, THE (2249) in "Campus Capers"; the college spirit in songs.
COLONIAL GIRLS, THE THREE (2121) in "The Beauty of Old Time Music"; harp, flute, 'cello and coleratura soprano.
CONLEY, HARRY J. (2273) in "The Bookworm," comedy playlet which was the hit of "LeMaire's Affairs."
CONLIN & GLASS (2577) in "Sharps and Flats," in amusing antics and songs.
CONNOLLY & WENRICH (2583). Musical comedy star and famous composer in a number of Wenrich's songs.
CONRAD, EDDIE (491). Broadway comedian in a comedy sketch.
CONRAD, EDDIE (563) assisted by Marion Eddy, in four songs.
COOK, CLYDE (2284) in "Lucky in Love"; comedy of a husband who extracts $200 from his wife for a poker game.
COOPER & STEPT (2159). Song hit writers, in several of their popular songs.
CORCORAN, RED (2769) in "I'm Afraid That's All." Four banjo numbers.
COSCIA & VERDI (2272) in a burlesque of operatic airs and the artistic temperament.
COSLOW, SAM (2659) in "The Broadway Minstrel," presenting four of his most popular compositions.
COWAN, LYNN (2245). Vaudeville headliner, in three of his original songs.
COWAN, LYNN (2258). The "Community Singer," in five popular songs.
COWAN, LYNN (2547). Leads audiences in choral singing —four numbers.
COWAN, LYNN (2680) in a new collection of old songs.
COYLE & WEIR (2253). Songs and dances by clever team of youngsters,
CRANE, HAL (2133) in "The Lash," a dramatic playlet of The Tombs, written by Crane, a big hit in vaudeville.
CRAVEN, AURIOLE (2118). The dancing violinist and singer, in three numbers.
CROONADERS, THE (2685) in "Crooning Along." Four boys in five lilting songs.
CROONADERS, THE (2736) in "Melodious Moments"; four songs.
CROWELL & PARVIS (2140). Vaudeville's talented children, in songs and dances.
CRUMIT, FRANK & JULIA SANDERSON (733) in "Words of Love," giving three of Crumit's own songs.
CRUMIT, FRANK (727). Famous songster and composer, singing several of his own compositions.
CRUSE BROTHERS (2120). The "Missouri Sheiks" in "Old Time Melodies in an Old Time Way," with violin, guitar and banjo.
CRUSE BROTHERS (2126) in popular melodies and ditties.
CUGAT, X. & HIS GIGOLOS (2299) in "A Spanish Ensemble." Famous violinist in Spanish selections, assisted by several talented musicians and dancers.
CUGAT, X. & CO (254) in "By the Camp Fire." Caruso's violin accompanist, his musicians and dancers in five beautiful numbers.
CUMMINGS, DON (2125). The "drawing room roper" in a lariat exhibition, accompanied by Vitaphone orchestra.
CUNNINGHAM & BENNETT (736). Popular singing composers, in three vocal numbers and an impersonation.

D'ANGLO, LOUIS (509) assisting Giovanni Martinelli in the duet from Act IV of the opera, "La Juire."
DEIRO, GUIDO (2968) famous piano-accordionist in two delightful selections.
DE LA PLAZA & JUANITA (2702) in "Siesta Time." Famous tango artist and his company in thrilling dances and some songs.
DELF, HARRY (2542). Broadway comedian, in songs and comedy monologue.
DELF, HARRY (2551) in "Soup" which displays his remarkable mimicry of a whole family eating soup.
DELF, HARRY (2563-64) in "Giving In," supported by Hedda Hopper, directed by Murray Roth. An engaging playlet.
DE LUCA, GIGLI, TALLEY & GORDON (415) in the Quartet from "Rigoletto."
DE LUCA, GIUSEPPE (488). Baritone of the Metropolitan Opera, singing "Largo al Factotum" from "The Barber of Seville."
DE LUCA, GIUSEPPE & BANIAMINO GIGLI (518) in selections from Act II of the opera "La Gioconda."
DEMAREST, WILLIAM (2290) in "Papa's Vacation," a rioutous comedy playlet by Hugh Herbert and Murray Roth. Directed by Bryan Foy.
DEMAREST, WILLIAM (2143) in "When the Wife's Away," comedy playlet directed by Bryan Foy; with three songs.
DEMAREST, WILLIAM (2138) in "The Night Court." Comedy playlet directed by Bryan Foy.
DE PACE, BERNARDO (443): Wizard of the mandolin, in four selections.
DICKINSON, HOMER (2609): Musical comedy star, in three songs.
DIPLOMATS, THE (565): "High-bat syncopators of jazz" in four selections.
DISKAY, JOSEPH (2122): "Famous Hungarian tenor, concert and radio artist, in two songs.
DONER, KITTY (2668) in "A Bit of Scotch." Male impersonations and six songs.
DONER, KITTY (2669): Famous male impersonator, and two assistants in four songs.
DONER, TED (2298): Dancing comedian and his Sunkist Beauties, in a singing variety.
DONOHUE, RED & U-NO (734) in "A Traffic Muddle." Famous clown and bis mule in a comedy skit.
DOVES, THE TWO (2146) in "Dark Days," comedy dialog and original songs.
DOVES, THE TWO (2178) in "Flying High." Blackface comedy of two aviators stranded at the North Pole.
DOVES, THE TWO (2257) in a comedy of two negroes in a haunted house.
DOWNING, HARRY & DAN (2127) in "High Up and Low Down." Songs, laughs and female impersonations.
DOYLE, BUDDY (441): Blackface comedian, in three songs.
DOYLE, BUDDY (442) in three songs in blackface.
DREYER, DAVE (2889) in "Tin Pan Alley." Popular composer in popular compositions of his own.
DUFFY & GLEASON (775) in "Fresh from Hollywood." A comedy skit with songs.
DUNCAN, HERRING & ZEH (2115): Popular California singers in solos, a duet and some trios.

EISMAN, RAY (501) in "The Little Artist." Clever child entertainer in a song and dance recital.
ELMAN, MISCHA (275): Celebrated violinist, playing Dvorak's "Humoresque" and Gossec's "Gavotte."

FASHION PLATES OF HARMONY (2283): A quartet of distinctive concert voices in famous and original compositions.
FERRIS, AUDREY (2238) in "The Question of Today." A dramatic playlet.
FIELDS, SALLY (2147): Comedy entertainer in "The "Hostess." A laughing sketch with songs.
FIELDS & JOHNSON (2588): Vaudeville headliners in a comedy skit, "Terry and Jerry."
FLEESON & BAXTER (434) of the vaudeville stage, in a musical satire.
FLEESON & BAXTER (435) in "Song Pictures." A review of popular melodies with Miss Baxter at the piano.
FLIPPEN, JAY C. (2581): Musical comedy and vaudeville star, in a fast comedy skit, "The Ham What Am."
FLONZALEY QUARTETTE (466): World's foremost stringed instrument ensemble, now disbanded, playing Mendelssohn's "Canzonetta" and Pochon's "Irish Reel."
FLONZALEY QUARTETTE (467): Famous stringed ensemble, playing Borodin's "Nocturne" and Mozart's "Minuet."
FLORENTINE CHOIR (2281): Italy's greatest ensemble of choral voices singing "Adoramus te Christe" and the "Toreador Song" from the opera, "Carmen."
FLORENTINE CHOIR (2282): Oldest choral organization in the world—more than 800 years—singing "Ninna, Nanna" and "Santa Lucia Luntana."
FOLSOM, BOBBY (2839): Musical comedy actress in "A Modern Priscilla," contrasting the Puritan Priscilla and the same girl today.
FORD, SENATOR (557): Famous humorist and after dinner speaker, in an original monologue.
FOX, ROY (2819): The whispering cornetist, in three selections and two hand numbers.
FOY, EDDIE & BESSIE LOVE (2575-76) in a clever playlet of back-stage life, "The Swell Head," starring the son of the famous stage clown and the screen leading woman.
FOY FAMILY, THE (2579) in "Foys of Joys." A satire on talking motion pictures with Eddie Foy's family. Directed by Bryan Foy.
FOY FAMILY, THE (2580) in "Chips of the Old Block." Presents the children of the famous comedian, Eddie Foy, in songs and dances and a monologue by Eddie Foy, Jr.
FRANKLIN, IRENE (2705): Famous American comedienne, supported by Jerry Jarnigan in three of his songs.
FREDA & PALACE (2271) in "Bartcb-a-Kalloop," their nationally famous vaudeville act. Comic antics and songs.
FREEMAN SISTERS (625): "Sunshine Spreaders from Roxy's Gang" in popular selections with piano and ukulele.
FRIGANZA, TRIXIE (2791): Stage and variety star, in "My Bag o' Trix," with two songs.
FROOS, SYLVIA (445): "The Little Princess of Songs." Child vaudeville beadliner in three songs.
FROOS, SYLVIA (446): Clever child entertainer, in three songs.

GABY, FRANK (2188): Popular ventriloquist in "The Tout," a skit of comedy moments at the race track.
GALE BROTHERS (610): Juvenile comedians, in fast dancing and songs.
GIBSON, HOOT, TRIO (2132): The Hawaiian Serenades engaged by Hoot Gibson, screen star, to play at his ranch on ukuleles and steel guitars.
GIGLI, GORDON, TALLEY & DE LUCA (415) in the Quartet from "Rigoletto."
GIGLI, BENIAMINO (414): Famous Metropolitan Opera tenor in scenes from Act II of Mascagni's opera, "Cavalleria Rusticana."
GIGLI, BENIAMINO (498): Celebrated tenor in four songs in English, French, Spanisb and Italian.
GIGLI, BENIAMINO (517) in selections from Act II of Ponchielli's opera, "La Gioconda."
GIGLI, BENIAMINO AND GISUEPPE DE LUCA (518) in a scene from Act I of Bizet's opera, "The Pearl Fishers," accompanied by the Vitaphone Symphony Orchestra.
GIGLI, BENIAMINO, & MARION TALLEY (499) in the duet, "Verranno a te sull'aura."
GILBERT, MASTER (2260): Sensation child artist from vaudeville in an unusual routine of songs and dances.
GILLETTE, BOBBY (2838): Famous banjoist from tbe variety stage, assisted by Doris Walker, radio and stage artist, in four selections.
GIVOT, GEORGE, PEARL LEONARD AND NINA HINDS (2107): "The College Boy" and "The Melody Girls" in popular songs. Directed by Bryan Foy.
GLANVILLE, RUTH (480): America's premiere saxophonist in three selections.
GOLDIE, JACK (704) in "The Ace of Spades." A fast singing and chatter act with the variety beadliner in blackface.
GORDON, GIGLI, TALLEY & DE LUCA (415) in the Quartette from "Rigoletto."
GORDON, JEANNE (474): Assisting Giovanni Martinelli in a scene from Act II of Bizet's opera, "Carmen."
GOTTLER, ARCHIE (2670): Famous song writer in a medley of the songs which have made him celebrated.
GOULD, VENITA (562): Famous impersonator of stars, in impersonations of four stars in some of their songs.
GREEN, HAZEL & CO. (2112) in musical selections directed by Miss Green who also sings.
GREEN, JANE & CO. (2746) in "Singing the Blues." The Broadway star in three numbers. Directed by Bryan Foy.
GREEN, JANE (2750): "The melody girl" in three songs.
GREEN'S FLAPPERETTES (711): Three selections by this girls' jazz band.
GREY, MISS ANN, AND HER BOY FRIENDS (2601) in five songs. Miss Grey is a popular radio artist.
GREEN, CORA (825): The famous Creole singer in three Negro songs.
GREEN, EDDIE & CO. (880) of "Hot Chocolates," a Broadway negro musical comedy, in "Sending a Wire," a comedy skit.

HACKETT, CHARLES (392): Tenor of Chicago Civic Opera Co. in two solos from "Rigoletto," "Questa O Quella," "La Donna E Mobile."
HACKETT, CHARLES (552): Noted tenor sings "Song of the Nile" by Cadman and the "Song of India" by Rimsky-Korsakow.
HACKETT, CHARLES (2379): Noted tenor, assisted by Joyce Compton, in two numbers, "Who Is Sylvia" and "Serenade."
HAINES, ROBERT (2319): Noted stage star in "Ten Minutes," a gripping drama of a prisoner in the death cell.
HALEY & McFADDEN (2269): Musical comedy and vaudeville headliners in "Haleyisms," wittism and wise-cracks.
HAPPINESS BOYS (536): (Billy Jones and Ernest Hare, radio stars) four popular songs.
HAPPINESS BOYS (537): Favorite radio stars in four new songs.
HARRINGTON SISTERS (2262): From the "Passing Show," in a garden of songs.
HARRIS, VAL, & ANN HOWE (2757) in "Fair Days." Val Harris is noted "ruhe" comedian.
HARRIS, VAL, & ANN HOWE (2759) in a comedy sketch, "The Wild Westerner."
HAVEL, ARTHUR & MORTON (769): Of the musical comedy stage, in a peppy playlet with song, "Playmates."
HAYNES, MARY (2762) in ber original sketch, "The Beauty Shop," with songs.
HAYS, WILL (192): President of Motion Picture Producers and Distributers of America in an address welcoming Vitapbone to the motion picture industry.
HEARST NEWSPAPER RADIO KIDS (512): Popular radio youngsters in a song recital.
HEATHER, JOSIE (774): Character comedienne in three songs.
HERBERT, HUGH (2517-18): Character comedian in a sketch of married life, "The Prediction."
HERMAN, AL (2578): Blackface comedian in two songs.
HILLBILLIES, THE ORIGINAL (715): Novel musical numbers by players from the North Carolina hills.
HITCHCOCK, RAYMOND (760): Noted musical comedy star, in a monologue. "An Evening at Home with Hitchy."
HJLAN'S BIRDS (2110): "Cockatoos at Their Best," an unusual bird act. Directed by Bryan Foy.
HORTON, EDWARD EVERETT (2237): Noted stage and screen star, with Lois Wilson in a playlet, "Miss information."
HOWARD, JOSEPH E. (2596): Composer of musical comedies in a recital of his own songs.
HOWARD, WILLIE & EUGENE (349): Musical comedy stars in a comedy sketch titled "Between tbe Acts of the Opera."
HOWARD, WILLIE & EUGENE (543): Stage stars in a comedy sketch, "Pals."
HOWARD, WILLIE & EUGENE (572) in a comedy sketch with songs.
HUGHES & PAM (2837) in "The Fall Guy," a sketch in which Ray Hughes sings and does his comedy falls.
HURLEY, PUTNAM & SNELL (2180): Popular song trio in jazz and comedy songs.

INGENUES, THE (2572): Girls' orchestra from Ziegfeld "Follies," in four numbers.
INGENUES, THE (2573): Five orchestra selections.
IRWIN, CHARLES (2555): "The debonair humorist" of variety stage in a comedy monologue.

JUNE (735): English musical comedy star, in two songs.

KJERULF'S MAYFAIR QUINTETTE (2650): Consisting of three harpists, violinist and a vocalist, in three numbers.
KLEIN BROS. (2553): Musical comedy stars in "Jest Moments," a comedy sketch of a doctor and his patient.
KRAMER & BOYLE (2737): Stage comedians in a skit, "Idle Chatter."
KREMER, ISA (748) in "The Second Minuet," singing two popular melodies.

LAMBERT, EDDIE (702): Famous concert pianist in four selections.
LA RUE, GRACE (739): Musical comedy star in two songs. Directed by Bryan Foy.
LE NARR, ADELE (611): "The wonder kid in vaudeville." singing and dancing.
LEWIS, FLO (2708): Broadway comedienne in a humorous sketch, "Give Us a Lift."
LEWIS, JOE (2868): Night club favorite in four songs.
LIGHTNER, WINNIE (2591): Musical comedy and screen star in three comic songs.
LIGHTNER, WINNIE (2592): "Broadway's Tomboy" in three of her inimitable comedy songs.
LOVE, BESSIE, & EDDIE FOY (2575-6) in a two reel comedy playlet, "The Swell Head."
LOWRY, ED (2565): "The Happy Jester" in three song selections.
LYDELL & HIGGINS (2620) in their popular rustic act, "A Friend of Father's."
LYONS, AL, & FOUR HORSEMEN (2789): Introducing the noted accordionist and his three accompanists in "Musical Melange."

MacGREGOR, BOB (617): Radio Scotch comedian in comedy monologue and songs.
MacGREGOR, KNIGHT (613): Musical comedy and concert baritone in three songs, including "On the Road to Mandalay."
MARCELLE, MISS (716): Singing southern syncopated songs. Directed by Bryan Foy.
MARLOWE & JORDAN (2741): English music hall favorites in "Songs and Impressions."
MAUGHAN, DORA (2731): Star of the English music halls in "The Bad, Bad Woman." She sings three songs.
MAUGHAN, DORA (2732) in song impressions, assisted by Walter Fehl, tenor.
MAYHEW, STELLA (728): Musical comedy star in songs.
McKAY & ARDINE (708): Popular variety team in a fast comedy, "Back from Abroad."
McLEOD, TEX (2694): Premiere rope spinner in a singing and lariat-throwing act.
MERLE TWINS (612): Syncopating songsters in three popular numbers.
MEYERS & HANFORD (2593): "The Arkansas Travelers" in barefoot dancing and down-south songs.
MILLER & FARREL (623): Popular entertainers with mandolin and miniature piano. In three selections.
MONTGOMERY, HARRY (619): "The Humorologist" presenting a comedy of words in monologue.
MORGAN, JIM & BETTY (712): Vaudeville headliners in "Songs as You Like Them."
MOULAN, FRANK (608): Musical comedy star in three songs.
MOUNTED POLICE QUINTETTE (2695): Offering characteristic songs in "The Northern Patrol."
MULHERN, MARY, & WILLIAM HALLIGAN (873) in comedy skit, "Somewhere in Jersey." Directed by Bryan Foy.
MURRAY, JOHN T., & VIVIEN OAKLAND (849): Screen and stage players in "Satires."

NEAL SISTERS (719): Vaudeville headliners in a singing act. "Blondes That Gentlemen Prefer."
NELSON, EDDIE & CO. (2548) in a comedy skit, "Stop and Go."
NEWHOFF & PHELPS (2766): Variety favorites in an original sketch with songs, "Cross Words."
NORMAN, KARYL (2662): The famous "Creole Fashion Plate" in "Types." He gives his famous female impersonations and sings.
NORMAN, KARYL (2663) in "Silks and Satins," further female impersonations and songs.
NORTH, JACK (2756): Banjo wizard in "The Ban-jokester.
NORWORTH, JACK (2707): Stage and variety matinee idol in three songs.

OAKLAND, VIVIEN, & JOHN T. MURRAY (849): Stage and screen players in "Satires."
OAKLAND & MURRAY (889) in a burlesque murder trial, "The Hall of Injustice."
OBER, ROBERT (2607-08): Stage and film star in a two reel playlet, "A Regular Business Man."
O'BRIEN, NEIL, & JAMES J. CORBETT (842): Famous minstrel and the former heavyweight champion in comedy chatter.
ORTH, FRANK (2710) in an original one act play, "Meet the Wife."
O'CONNELL, HUGH (807) in a newspaper playlet, "The Familiar Face." Directed hy Arthur Hurley.
O'CONNELL, HUGH (838) in a newspaper comedy, "The Interview." Directed hy Arthur Hurley.

PARAGONS, THE (2883) in an atmospheric presentation with songs, "In the Tropics."
PEABODY, EDDIE (2559): Banjoist and his partner, Jimmie Maisel, in "In a Music Shop."
PEABODY, EDDIE (2560): King of hanjo players with his partner, Jimmie Maisel, in five selections.
PLANTATION TRIO (2816) in "The Land of Harmony." Four songs.
POLLARD DAPHNE (2554): English comedienne in an act in which she is internationally famous, "Wanted, a Man."
POLLARD, DAPHNE (2567): English comedienne in a comedy sketch, "Cleo to Cleopatra."

QUILLAN, EDDIE, & FAMILY (2574) in "A Little Bit of Everything," two songs.

RAISA, ROSA (2545): Opera star in two popular pieces, "Good-bye" and "Eli Eli."
RAISA, ROSA (2546): Singing "Plaisir d'Amour and "La Paloma."
RANGERS, THE (2900) in "After the Round-Up," a cowboy carnival with songs.
REDMOND & WELLS (2748) in "The Gyp," at satire on fake fortune telling.
REGAN, JOSEPH (2628): America's foremost Irish tenor in three songs.
ROGERS, CHARLES (2550) in a light comedy satire, "The Movie-Man."
ROGERS, CHARLES (2541) in his popular vaudeville comedy, "The Ice-Man."
RUBIN, BENNY (2539): Stage comedian in monologue and songs.
RUBINI, JAN (2790): Violin vertuso, assisted by Vernon Rickard, Irish tenor, and Mona Content, in three songs.
RUGGLES, CHARLES & CO. (2568-69): Stage star in a playlet, "Wives, Etc."
RYAN, DOROTHY & ROSETTA (726) in a charming song act, "Mirth and Melody."

SCHUMANN-HEINK, MME. (568): Beloved contraltor of the concert stage in three soiors, "Der Erlkonig," "Trees," "Pirate Dreams."
SEDANO, CARLOS (521): Famous concert violinist in Spanish dances, Mozart's "Minuet" and Beethoven's "Turkish March."
SEELEY, BLOSSOM (548): Stage and variety star in a program of songs.
SERENADERS, THE (2814) in red hot comedy presenting a double quartet of male voices.
SHAW & LEE (2686): Known as the "Beau Brummels," in two songs.
SHELLEY, FRANCES (713): Leading lady of "Rain or Shine," in two songs.
SINCLAIR & LA MARR (753): Two wise-cracking ladies from vaudeville in "In at the Seashore."
SPALDING, ALBERT (800): Great American violinist playing "Liebesleid" and "Cavatina."
STANLEY & GINGER (714): A variety song and dance team in "A Few Absurd Moments."
STANTON, VAL & ERNIE (2586): Variety and musical comedy comedians in a comedy sketch, "Cut Yourself a Piece of Cake."
STANTON, VAL & ERNIE (2587) in an act in which they have appeared on the stage, "English as She Is Not Spoken."
STONE, IRENE (2783): Musical comedy star in "Songs as You Like Them."
SWOR, BERT (2544): Musical comedy star in "Ducks and Deducts."
SWOR, BERT (2543) in his famous sketch, "A Colorful Sermon."
SYNCO PETS, THE FOUR (731): Variety artists in a semi-classical instrumental number, "Musical Moments."

TATE, HARRY (754-55): English comedian in a comedy sketch. "Motoring."
TATE, HARRY (778-79) in a comedy, "Selling a Car."
TERRY, ETHEL GRAY, (2666-67): Dramatic sketch, "Sharp Tools."
TIMBLIN & RAYMOND (2755): Vaudeville headliners in "A Pair of Aces" sing three songs.

ULIS & CLARK (2758): Musical comedy stars in a sketch with songs, "In Dutch."
VELIE, JAY (717): Musical comedy tenor, "A Journey of Songs."
VELIE, JAY (2784) in a group of songs.
VELIE, JAY (718) in songs of love.
VERNON, HOPE (2815): Variety star in a group of four songs and imitation of violin sounds.

WALDRON, JACK (2691): Talented stage actor in a song number, "A Little Breath of Broadway."
WARD, FANNIE (721): Perennial flapper of the English and American stage, in "The Miracle Woman."
WELLS, GIL (2735): Popular blues singer in three of his latest songs.
WEST, ARTHUR PAT (2919) in a singing atmospheric comedy, "Ship Ahoy."
WHITE, EDDIE (2689): Variety and musical comedy star in a monologue with songs, "I Thank You."
WHITMAN, FRANK (703): "The surprising fiddler" who plays his violin with a card, bottle or a bow. Four selections.
WHITMORE, DOROTHY (2538): Popular prima donna in a group of songs.

YELLMAN, DUKE, & COLETTA RYAN (874) in "Songology."

ZARDO, ERIE, & GUIDO CICCOLINI (876): Concert pianist and new leading tenor in three classic songs.

Playlets and Flash

ACROSS THE BORDER (2664-65): With Sarah Padden, stage star in a thrilling playlet. Directed hy Bryan Foy.
AIN'T IT THE TRUTH (2648-49): A comedy of manners in two reels, written by Ralph Spence.
ALIBI, THE (2677-78): A stirring dramatic playlet in which Kenneth Harlan, famous screen star, has the leading role.
APOLLON, DAVE, & HIS RUSSIAN STARS (875): Dave Apollon, comedian-musician playing American jazz; four songs.

CEBALLOS' REVUE, LARRY (2562): Musical revue with the Vitaphone Girls—eight numbers.
CEBALLOS' REVUE, LARRY (2627): "Roof Garden Revue." A flash act classic song and dance show.
CEBALLOS' UNDERSEA REVUE, LARRY (2661): An undersea flash act directed hy Bryan Foy.
CEBALLOS' CRYSTAL CAVE REVUE, LARRY (2693): Flash. Larry Ceballos is famous for his exotic and eccentric arrangements.
DIXIE DAYS (2566): The negro spirituals of the south are sung hy a group of Southern darkies. Four songs.
DON'T BE JEALOUS (2590): With Joe E. Brown, musical comedy star, in a one-reel playlet. Directed hy Bryan Foy.
GIVING IN (2563-64): Harry Delf, the Broadway comedian, in an engaging playlet directed by Murray Roth. Hedda Hopper is in the cast.
HALL OF INJUSTICE, THE (889): Starring the stage and screen players John T. Murray and Vivien Oakland. A takeoff on a modern murder trial. Directed by Murray Roth.
HOW'S YOUR STOCK (2660): A story of the pitfalls of Wall St. as told by the ticker tape with Eugene Palette, Mary Doran, Charles Sellon and others.
MUSIC HATH CHARMS (885): Vitaphone's favorite comedy stars, Ann Codee and Frank Orth, in a farce-comedy. The hashful music student takes violin lessons from a gold digging instructress.
PREDICTION, THE (2517-18): Comedy of man whose life is changed by the telling of his fortune. Hugh Herbert is featured.
REGULAR BUSINESS MAN, A (2607-08): Dramatic playlet of a man who wins both wife and fortune on a quick Wall St. turnover. Starring Robert Ober. Others in the cast of this story are Margery Meadows, Lucy Beaumont, John Saintolis.
SEDLEY, ROY & HIS NIGHT CLUB REVUE (796): A complete night club revue with Roy Sedley as master of ceremonies, assisted by Beth Miller, a hlues singer, and Billy Smith, eccentric dancer. Three selections.
SHARP TOOLS (2666-67): Ethel Grey Terry, William Davidson and others in a dramatic sketch in which two crooks are brought to justice by the children of an officer killed by the gang.
SWELL HEAD, THE (2575-76): A two-reel playlet starring Eddie Foy, son of the famous clown of vaudeville, and Bessie Love, film star, with five musical numbers. Directed by Bryan Foy.
THANKSGIVING DAY (2599): A delightful comedy by Addison Burkhart in which two young doctors and an undertaker play the chief roles. Harry Kelly is in the cast.
TINY TOWN REVUE (784): Clever dancing and singing by midgets less than three feet tall. Four musical numbers. Directed by Bryan Foy.
WIVES, ETC. (2568-69): Starring Charles Ruggles of stage fame with a supporting cast of four. Ruggles plays a young man who gets married while drunk and finds his wife a complete stranger.

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Orchestras

ARNHEIM, GUS, COCOANUT GROVE ORCH. (2584).
ARNHEIM, GUS AND HIS AMBASSADORS (2585).
ARNHEIM, GUS, COCOANUT GROVE ORCH. (2136).
BROWN BROTHERS, SIX ORIGINAL (549).
BURTNETT, EARL, ORCHESTRA (2285).
BURTNETT, EARL, ORCHESTRA (2286).
BURTNETT, EARL, ORCHESTRA (2294).
BURTNETT, EARL, ORCHESTRA (2295).
GREEN'S FADETTES (710).
GREEN'S FLAPPERETTES (711).
GREEN, HAZEL & CO. (2112).
HALLET, MAL & ORCHESTRA (729).
HALLET, MAL & ORCHESTRA (730).
HALSTEAD, HENRY, ORCHESTRA (2114).
HAWAIIAN NIGHTS (422).
HENRY, TAL & ORCHESTRA (732).
KAHN, ROGER WOLFE & ORCH. (468).
KAHN, ROGER WOLF & ORCH. (469).
IMPERIAL RUSSIAN COSSACKS (2280).
INDIANA FIVE, THE (869).
INGENUES, THE (2572).
INGENUES, THE (2573).
LERDO'S MEXICAN ORCH. (705).
LOPEZ, VINCENT & HIS ORCH. (390).
LOWRY, EO & ORCH. (2561).
LYMAN, ABE, & ORCH. (2274).
LYMAN, ABE, & ORCH. (2338).
MEXICAN TIPICA ORCH. (707).
MOORE, PROFF & ORCH. (2276).
MORGAN, GENE, ORCH. (2266).
NEWSBOYS HARMONICA BAND (2300).
NICHOLS, "RED" & HIS FIVE PENNIES (870).
RICH, DICK & ORCH. (2594).
RICH, DICK & ORCH. (2995).
ROSE, VINCENT & JACKIE TAYLOR'C ORCH. (2291).
ROSE, VINCENT & JACKIE TAYLOR'S ORCH. (2292).
SPIKES, REB & HIS FOLLIES ENTERTAINERS (2123).
STAFFORD, JESSE ORCH. (2730).
TAJADO'S TIPICA ORCH. (706).
WARINGS PENNSYLVANIANS (427).
WARING'S PENNSYLVANIANS (428).
WAYMAN'S DEBUTANTES, HARRY (2261).

Overtures, Marches and Concerts

AMEER, THE (2499). Without*
BY WIRELESS-GALOP (2459). Without.
CINDERELLA BLUES (2450). Without.
*Without means record without film.
CLOISTER EPISODE, A (2470). Without.
COHENS AND KELLYS, THE (2480). Without.
DANCE OF THE HOURS (2389). Without.
O'AMOUR (2918). Without.
OESERT SONG OVERTURE (2930). Without.
EVOLUTION OF DIXIE (462). With film.
FIREFLY OVERTURE (2380). Without.
FUNICULI FUNICULA (2530). Without.
GOD SAVE THE KING (2527). Without.
GOLD AND SILVER (2428). Without.
HIGH JINKS (2360). Without.
KATINKA (2400). Without.
LA BARCAROLLE (2469). Without.
LA MARSELLAISE (2528). Without.
LIGHT CAVALRY OVERTURE (448). With Film.
LINDBERGH FOREVER (2460). Without.
MARCH LORRAINE (2438). Without.
MARCIA REALE OF ITALY (2529). Without.
MARIETTE-FRENCH 2-STEP (2440). Without.
MEXICANA (2489). Without.
MIGNON (263). Without.
MLLE. MODISTE (2437). Without.
MOON, MAID (2510). Without.
MORNING, NOON AND NIGHT (450). With Film.
MORRIS DANCE (2390). Without.
NATIONAL EMBLEM MARCH (2429). Without.
NOCHECITA (2490). Without.
ORPHEUS OVERTURE (461). With Film.
OUR GANG KID COMEOY (2488). Without.
PHEDRE OVERTURE (2170). With Film.
POET AND PEASANT (447). With Film.
RAYMOND OVERTURE (449). With Film.
SARI OVERTURE (2410). Without.
SEMPER FIDELIS (2439). Without.
SHEPHERD'S DANCE (2399). Without.
SPEED MANIACS (2519). Without.
SPIRIT OF 1918 (381). With Film.
SPIRIT OF ST. LOUIS (2449). Without.
STARS AND STRIPES, OVERTURE (2330). Without.
STAR SPANGLED BANNER (2520). Without.
SUITE FROM THE SOUTH (2448). Without.
TANNHAUSER OVERTURE (314). With Film.
THREE TWINS (2509). Without.
TORCH DANCE OVERTURE (2378). Without.
UNDER THE STARRY BANNER (2419). Without.
OARK STREETS (3349).
DIVINE LADY, THE (2967).
DRAG (3048).
GIRL IN THE GLASS CAGE, THE (2989).
HARD TO GET (3078).
HER PRIVATE LIFE (3365).
HIS CAPTIVE WOMAN (2949).
HOT STUFF (2977).
HOUSE OF HORRORS, THE (2990).
ISLE OF LOST SHIPS, THE (3363).
LOVE AND THE DEVIL (2959).
MAN AND THE MOMENT, THE (3069).
PRISONERS (2979).
SATURDAY'S CHILDREN (2998).
SEVEN FOOTPRINTS TO SATAN (2929).
SMILING IRISH EYES (3410).
SQUALL, THE (2997).
TWIN BEDS (3020).
TWO WEEKS OFF (2978).
WEARY RIVER (2909).
WHY BE GOOD (2960).

SERVICE TALKS

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

By T. O. Service

"DISRAELI"

I DIVULGE no secret, of course, when I type the fact that Mr. George Arliss is a great actor. Somewhat fewer persons looking at pictures in these United States know what a man was Disraeli. And an even smaller group know, as yet, what a picture is "Disraeli" with Mr. George Arliss as the titular character. This latter group, however, will grow as the picture continues to be shown in these States, and I make brave to assert that it will be shown when most if not all of the contemporary productions are forgotten. It is the sort of play that does not age, that can be brought out year after year and decade after decade so long as the master-print retains its image and the physical possibility of reproduction endures.

The story of "Disraeli" is, you see, historical. It is superb history today. It will be increasingly interesting as the centuries roll on and the great figures of history take their proper place in the perspective. And the acting of "Disraeli" by Mr. Arliss is as superb as the history. There is no reason to believe that another actor shall be born who can do better by the role, and certainly there is no need of one. Like the Magna Charter, the Declaration of Independence and documents in kind, Mr. Arliss' "Disraeli" is a thing to be put under glass and preserved for your children and mine and their children's children and so on, so long as the English language is spoken and English history is considered important. (That, it seems to me, is quite a while.)

Mr. Arliss is not, of course, the only performer in "Disraeli." Indeed, there are a number of others whose work deserves extended comment. But only one, Mrs. Arliss, seems quite to rate naming in a report which of necessity has to do principally with the star's supremely competent performance. Mrs. Arliss, enacting the star's wife in the picture as she is (I hope I'm not mistaken about the relationship) in fact, achieves the only type of performance that could conceivably balance the principal's. I shall not attempt to describe it. I shall say only that the close of the picture, a glorious bit of narrative technique, filled these dimming eyes with unabashed tears. I call that art.

—

"HALF WAY TO HEAVEN"

MOVE over, you flappers who flap for Buddy Rogers, and make room for another rooter. I'm a convert. Gaze upon the guy who thought the kid was just a lucky break, a thin personality flashing against a fat role. Gaze, too, upon the only picture-writer I know about who admits a mistake when he knows he's made it.

Yessir, this boy is all right. I still think he was pretty green when he started, but he seems to have had the stuff, and whoever put him into the business seems to have known it. Because he's great guns in "Halfway to Heaven." And that, brothers and sisters, is a picture!

Mr. Rogers is, in this, a small town boy who falls hard for a show girl (acrobat this time) who is otherwise Miss Jean Arthur. I seem to have no recollection of Miss Arthur's past but I'm sure I'll know about her future. She is, if you ask me, or if you don't, the perfect partner for Mr. Rogers, both in this case being perfect selections for the job in hand. (As, too, is Mr. Paul Lukas in the heavy assignment; and as are several other members of the cast whose names are vague to me.)

The picture is, as indicated, another of those show things. But this one is unlike all but possibly one of the others in that the plot doesn't fade out when the theme-song singing begins, for two reasons. Firstly, it's too good a plot to fade out; secondly, there isn't any theme-song singing and thank God for that. (Oh yes, there's a theme-song, but it isn't sung.)

I could talk another column or two about "Halfway to Heaven" and still be less than halfway to doing it justice. Wherefore I stop here with the assertion that it's a great picture and one of those that you ought not to miss if you want to continue to think you're up-to-date, picture-wise and all that sort of thing.

—

"UNTAMED"

AND now, having apologized to Mr. Rogers for under-estimating his talent, I come to the job of doing likewise to Miss Joan Crawford. (I'm getting all tuckered out from this bowing and scraping.) Miss Crawford has seemed to me, as I believe I've made plain, about as bad an actress as we've had before us. Her silent pictures have been a tremendous bore. When they were not merely dull, they were offensive (intellectually if not morally). And when they were neither, they were just plain awful. I have seen no reason for the employment of Miss Crawford, and now I know why. The reason for Miss Crawford's employment is more to be heard than seen. Seen *and* heard, the lady promptly becomes one of the good reasons why I'm going to keep on going to picture shows and writing about them.

The plot of "Untamed" is among the oldest in the world. It is the one about the white girl reared among savages who comes to civilization and teaches her high-hat associates what it's all about. This has been done, I guess, by every picture gal who could look well in less than swimming trunks. It's been a sure-fire starter for every beginner who broke into pictures for principally visible reasons. But this time it's done with the aid of Mr. Ernest Torrence, Mr. Robert Montgomery and a flock of other players most emphatically including Miss Crawford. It seems, therefore, as do so many of these old favorites, new and important. I count it especially important in that it sets Miss Crawford right in the eyes and ears of persons who, like I, have considered her a dud.

I ask you to see this, as I suggested that you see "Halfway to Heaven," if you consider it your business to be aware of the constant change in picture values and the progress of the art or industry or business or whatever you choose to call it. This type of advice, which may or may not amount to anything in the box-office sense, is in my estimation the most valuable thing that I can give a reader of this page.

—

"SO THIS IS COLLEGE"

I COUNT among my souvenirs (if you'll permit me to sentimentalize a bit) Miss Nancy Carroll's performance in "The Shopworn Angel." On the contrary, I count among my pains in the neck most if not all of the subsequent presentations of that extremely presentable young lady. But they may have been all right; I may have been over-impressed with the role mentioned; maybe it doesn't matter anyway. I'm quite sure, however, that anyone in pictures might have done as well in "So This Is College" and Miss Carroll, then, would have had time to make a picture of the sort her talent merits.

But that's probably none of my business. My business, rather, is to say that "So This Is College" brings out Mr. Elliott Nugent and this boy is what a lot of people hoped William Haines might learn to be. He is, I think, the brightest new face in pictures at this time. Watch him—and, more particularly, listen to him.

My business, too, to say that this is another of those college things wherein everybody sings and there's a football game and so forth. I, for one, have had enough of this stuff.

THE THEATRE

The HOE Club Digs In and Strikes Gold At B.O. with First Prospecting

THE HOE Club has started digging, and already it's assaying 100 per cent at the box office. A number of the charter members, whose names appear on this page, have reported that from the start they are seeing better attendance in the possibilities of this cooperative effort to put over their pictures with the best exploitation ideas of their fellow-exhibitors.

16 States Represented

Sixteen states already are represented in the Club, from Connecticut to Washington state, and from South Dakota to Florida and Texas. In addition to the sixteen states, there is representation in Canada, and we are happy to introduce to fellow-members Mr. Pedro Gelabert, of the San Jose theatre in San Juan, Porto Rico, who not only joins The HOE Club but wants to be enrolled in the House Organ Exchange as well.

"If you can get the people talking, you will have them coming," writes R. D. Carter of the Fairfax theatre at Kilmarnock, Virginia. Carter states the entire aim of The HOE Club in that sentence. In fact, it's just what the Club puts into its slogan, the one word "Dig!"

Ideas for All

If you boost a picture the right way, you get the right answer at the cashier's window. Any exhibitor says that. The job is to decide what is the "right way." And that's where the Club comes into service. Exhibition would be a simple matter indeed if each exhibitor had all the exploitation ideas there are. Unfortunately it doesn't work out that way. One reason is that all have other things to do as well. Another reason—and it's the only one that need be mentioned,—is that it's impossible.

When a large number of exhibitors pledge one another that they tell each other how they have exploited pictures, then indeed it's a case of getting a whole lot for just a little bit. Which is exactly what The HOE Club will do.

It's a twenty-five-to-one shot already. There are exactly twenty-five names in the list on this page. That list of charter members means that each will receive the benefits of 24 ideas in exchange for the one that he offers to the Club. That's a sure thing that is SURE, a real pay-off. And as the Club grows—this of course is only the starter—the advantages to each member will take on even greater significance. It's a year-around Christmas present.

So—SEND IN YOUR STUNTS! "The Theatre" is the clearing house for you members. That is the function of the department in the Club. As our part we pledge ourselves to present your stunts just as fast as we can get them into print, attractively whenever possible, and in a practicable manner always.

Send in Stunts

A number of the members, sent in only their applications for membership. That was fine, of course, because it was an evidence of putting the right foot forward, and it carried their implied promise that they would follow up with the stories of their campaigns, as well as clippings of articles, ads, and so on, and samples of throw-aways, cards and whatever other material was used. Great! Now let's have the material itself.

And remember, please, that no theatre is too small or too large to enroll in The HOE Club and receive the benefits of it. One exhibitor refers to himself as "small fry" and adds that "whatever we will report will be very insignificant, yet there may be a little fellow that our small schemes will help." You answered your own implied question, H.O.E. (We're going to refer to each other that way, folk. Dick, Bill, Charley, Lou—all of you—you're all "H.O.E." in the Club. Now, H.O.E., that's one particularly important duty of the Club, to "help the little fellow." And the proof of that will rest in exactly the number of stunts for him that are offered by members.

Benefits for All

At the same time it is also true that the large theatre's exploitation campaign often carries some ideas that can be applied every bit as effectively in the small house and without anything like the cost for the

(Continued on next page)

Meet These DIGGERS!

Louis Austman, Forrest Theatre, Forrest, Illinois.

*

E. Berenson, State Theatre, Bogalusa, Louisiana.

*

G. Carey, Strand Theatre, Paris, Illinois.

*

R. D. Carter, Fairfax Theatre, Kilmarnock, Virginia.

*

Charles Cassinelli, Star Theatre, Bulan, Kentucky.

*

Orris F. Collins, Palace Theatre, Rector, Arkansas.

*

Carl Dunlap, Gem Theatre, Kinmundy, Illinois.

*

P. G. Estee, S. T. Theatre, Parker, South Dakota.

*

Pedro Gelabert, Jr., San Jose Theatre, San Juan, Porto Rico.

*

Adolphus Goffinet, Goffinet Theatre, Rittman, O. (Box 54.)

*

Art. Hile, Fox Mount Baker Theatre, Bellingham, Wash.

*

Bernal Stewart Lewis, Stanley, West Palm Beach, Fla.

*

C. W. Massy, Jefferson Theatre, Huntington, Indiana.

*

Walter Morris, Arcade and Stanley, West Palm Beach, Fla.

*

Harry M. Palmer, Riviera Theatre, Anderson, Indiana.

*

Ralph S. Pasho, Community Theatre, Watertown, Conn.

*

Richard A. Preuss, Golden Gem Theatre, Golden, Col.

*

H. M. Rouda, Lane Court Theatre, Chicago, Illinois.

*

Charles H. Ryan, Buckingham Theatre, Chicago, Illinois.

*

Julius W. Schmidt, Grand Theatre, Breese, Illinois.

*

J. M. (Sonny) Shepherd, Grand, West Palm Beach, Fla.

*

William F. Shillito, Dulamae Theatre, Denmark, S. C.

*

Benjamin Shnitka, Royal Theatre, Innisfail, Alberta, Can.

*

W. J. Shoup, DeLuxe Theatre, Spearville, Kansas.

*

Al L. Stoddard, Rex Theatre, Madisonville, Texas.

*

C. L. Stretch, New Theatre, Monette, Arkansas.

*

R. W. Van Hook, Rialto Theatre, Morrilton, Arkansas.

Pictured above is the first theatre to be equipped with DeForest Phonofilm out of the Chicago office. The installation was made in December, 1928. The LaPorte is operated by Goldberg and Levine.

500 Join Film Club in One Week; Kunsky-Publix Houses Benefit

Here's an exploitation idea that is working out very splendidly in Detroit, and no doubt would work as well elsewhere.

Benton's Cloak & Suit Co. here, part of a national chain of such stores, has founded an organization known as Benton's Movie Club. The store has featured a weekly program over radio station WJR and since the formation of the club, this program has been given over to motion picture subjects.

The first week after announcement of the founding of the club was made over the air, more than 500 persons had sent in applications for membership. As part of its services, the club answers questions regarding films and players, and sends out to members, on request, pictures of their favorite film stars.

Prize for Best List of Films

Contests are conducted weekly, too. The week "Rio Rita" opened in Detroit, a Spanish shawl was given to the club member who sent in the greatest number of names of pictures in which Bebe Daniels has appeared.

The Kunsky-Publix theatres are cooperating in the work of the club, and incidentally getting themselves some publicity, too. The night the radio programs are on, the Kunsky-Publix houses aid in putting on the programs. Each program, generally, is devoted to some particular film playing in one of the Kunsky houses, and the theme songs of these pictures are the features of the program.

Get Windows Displays

By tying up with the club, too, the Kunsky publicity department has an opportunity to arrange window displays in the Benton stores exploiting the various long run films playing at the downtown houses.

Just how far the question and answer department will go before the club runs into difficulties is a matter for conjecture. At present, while the queries sent in still are few and far between, all of them are answered personally by mail.

If the volume of questions becomes too great, it is considered likely the club will be forced to find some means of having the questions and answers printed in one of the local papers.

To The HOE Club Manager,
Exhibitors Herald-World,
407 S. Dearborn St., Chicago

Please enroll me as a member of The HOE Club, with its slogan, "Dig!"

I appreciate the benefits to be made available to me by publication of exploitation ideas of other members and I agree to send in mine.

(My Name).....

(Theatre).....

(City).....(State).....

HOE Club Digs in And Strikes Gold Right From Start

(Continued from preceding page)

the big theatre. That, too, will be proved. And again, you'de be surprised at the number of times that the small house campaign presents a brand new idea to its larger brother. In other words, every member, small or large, will benefit by doing his share.

And there's another angle of importance. When you can, members, will you include in your letter or article a list of your expenditures for your campaigns? That will be worth its weight in gold, because, of course, the first thing anyone wants to know before considering the use of any campaign is what it will cost him. So tell us what it costs.

Workable Ideas Wanted

We sincerely believe that, with all pitching in, The HOE Club can perform a service of priceless benefit to exhibitors. We believe that even in the cases of some of those who dropped out of the race, because of the hot pace that was set when sound came into the picture, a pulling together in some such cooperative effort as The HOE Club would have written a different story for them. One exhibitor comments that "They broke me—am now digging." Another writes: "I dug—now for the burial. Why live? Hurson will bury for $35." There's a challenge to the members of The HOE Club in each of these statements.—And there's also a challenge to optimism. If you see only the spade you won't get far enough even to guess what it will dig up.

Calling a spade a spade is exactly what the Club aims to do. The spade in this case is an exploitation idea, and it's workable ideas that are wanted from each member. The soil is the public and the push required to dig up more patronage out of that soil is up to each member. But it's a darned sight easier to dig with a spade than with one's fingernails or, worse yet, not to dig at all. And the more ideas you members of The HOE Club present, the more each one of you will benefit in increased patronage.

So send in your stunts, and sign your letter with H.O.E. after your name. That's the degree conferred upon each exhibitor who joins the club. And it's not a hollow degree, not an empty honor. It means you're a digger!

M G M "Our Modern Maidens" Exploited with Newspaper Stunt and Window Display

Manager Wienshienk of the Majestic theatre in La Salle, Ill., included newspaper publicity and window displays in his campaign to advertise the showing of Metro-Goldwyn-Mayer's "Our Modern Maidens."

A special contest was placed with the *Daily Post Tribune* which ran for four days previous to the opening. Awards were twenty-five dollars in cash and theatre tickets for the best letter in answer to this question: "Which type of girl do men prefer and which type do they marry?"

A cooperative tie-up was arranged with the Tribune advertising department. Window displays were secured, and stills and photographs from the production were used to make them attractive. These displays were to run during the entire showing of "Our Modern Maidens." Arrangements were made for three music store window displays on records and sheet music, using stills from the production.

Here are shown the costumes worn by the service men at the showing of Warner Brothers' "Hearts in Exile" at the Stanley theatre, West Palm Beach, Fla.

26 Radio Dealers Dress Windows for Tieup at Baltimore

Window displays with 26 Majestic radio dealers in Baltimore, for "The Song of Love," starring Belle Baker, were arranged by Walter Fleck, from the New York office of Columbia, when he was in Baltimore recently to help Frank Price, Jr., put over that picture.

Tieups were arranged also with clothing stores and with the Brunswick dealers, and over the marquise at each of the two main entrances were placed loudspeakers to broadcast the songs and music from the picture played inside by a W. E. Public Address System with Brunswick and Columbia records.

Stills from Picture Used In Newspaper Contest for Best Dialog by Fans

A tieup between the *Washington,* (D. C.) *News* and the Fox theatre of that city was arranged by Roger Ferri, from the New York Fox office, and Hardy Meakin, Washington Fox publicity man, for "Sunny Side Up."

One press still from the picture was run each day for five days before the picture opened for the public, and cash and passes were offered as prizes for the best dialog written by readers for the five pictures. The pictures with appropriate dialog were saved by readers and the five were sent in at one time.

A benefit performance was given of this picture Friday midnight for the Children's Christmas party, which is to be given by the *Washington Times.*

An animated shadow box was used by Walter Morris, manager of the Stanley theatre at West Palm Beach, Fla., to boost M G M's "Marianne," starring Marion Davies.

Shadow Box and Napkin Tieup Are Only Part of His Campaign

An animated shadow box and a tieup with four leading barbecue stands whereby they provided 5,000 napkins carrying this imprint, "Anatole," the Educated Pig, recommends our sandwiches as the best in town and Marion Davies-Cliff Edwards in "Marianne," her first talking, singing, dancing Metro production Tuesday and Wednesday at the Stanley theatre, as the best entertainment in town, were only a part of the complete campaign put on by Walter Morris, manager of the Stanley at West Palm Beach, Fla., for that production.

In this letter to "The Theatre" Morris enclosed a photo (above) of the shadow box, adding that though the photo "incidentally developed poorly, it may give you some idea of the lobby display."

We give you the resume of the advertising record of "Marianne" and the two succeeding pictures, "Hearts in Exile" and "Young Nowheres," to show just what was entailed in exploiting the Stanley's pictures for one week.

FOR "MARIANNE"

Screen Advertising

1. End pieces were used on all subjects three programs in advance.
2. National Screen Service sound trailer was used three programs in advance. One program in advance was placed in the News.
3. Silent announcement trailer was also used in the Kettler theatre currently.

Lobby

Six days in advance an animated shadow box was used in the lobby with the John Held caricatures of Marion Davies being chased by "her boy friends" placed on a treadmill which gave an excellent effect. The shadow box was extremely attractive to all patrons passing it. Moved to the Kettler theatre lobby during engagement.

Newspaper

1. Customary lineage was used on the newspapers with special concentration on the dailies and weeklies (published on Friday) one week in advance.

Special advance stories were used in connection with a novelty reel called "Man Made Miracles." This subject was furnished gratis and illustrated the manufacture of the Radiotron tube. Special concessions were granted by several local radio dealers and notice was given in some of their newspaper advertisements calling attention to this short. "It is extremely interesting and has wonderful tieup possibilities," Morris said. "We were only able to avail ourselves of the minumum beneficialities due to its last minute arrival and screening, after that even this playdate was a postponement of five days."

One hundred and fifty window cards, back to back, were placed on a post at the intersection of the main streets in the city to supplement the customary billing on an attraction receiving primary consideration in the theatre's weekly advertising budget.

Outside

1. Music store tieups were completed where music was available with the two leading music stores in the city.
2. The four leading barbecue stands in the city provided 5,000 napkins which the theatre imprinted, tying in directly with the picture.
3. Four hundred letters were mailed to members of the local American Legion Post directing their attention to its particular appeal.
4. A special announcement was made at an American Legion boxing meeting on Tuesday evening to the effect that this wartime story was playing at the Stanley. Passes were given to the winners of each bout.

Other Pictures

"Hearts in Exile," Sunday and Monday, received secondary consideration with a more standard campaign. On the Thursday, Friday and Saturday attraction, "Young Nowheres," the management depended largely on the drawing power of the star and gave the campaign on this attraction third place in those of the week.

BILL POSTING BRUSHES
N.W. POSTER BRUSH CO.
Larimore N. Dak.

Sublime, Ridiculous—Both B. O.

Al Hayne, manager of the Terrace theatre at Danville, Ill., knows the values of both the beautiful and the grotesque in exploitation. The first for R K O's "The Street Girl." A young couple in Spanish costume danced to tunes from the picture, with floodlights used at night. The two other girls helped in another way to exploit the picture. Address speakers atop the canopy were used in broadcasting music.

In gypsy costumes, two attractive girls at Danville, Ill., distributed 20,000 books of matches which carried news of the coming of R K O's "The Street Girl" to the Terrace. Speculiar, but feminine pulchriture is a great aid to popularize a theatre.

A papier mache head of Buster Keaton helped advertise M G M's "Spite Marriage."

Acousticon Adapted to Theatre by Coppock, Not Invented by Him

The Acousticon Receiver, described in an article in last week's issue of the Herald-World, was adapted to theatre use by E. S. C. Coppock, manager of the Royal theatre at Kansas City, Mo., not invented by him, Coppock advises "The Theatre." All the parts are standard equipment of the Dictograph Products Corporation. Mr. Hathaway of the Kansas City branch of Dictograph worked with Coppock in the tests and installation.

Fox Sound Trucks to Seek Prettiest Girls For Newsreel Theatre

Two trucks equipped for making sound motion pictures have been obtained by the Embassy, Fox's Newsreel theatre, New York, one from the Fox Movietone News and one from the Hearst Metrotone News, to make a tour of the city in search of the most beauitful girl in each locality.

These trucks will tour the Bronx, Manhattan, Queens, Brooklyn, Wall Street, Broadway, Fifth Avenue, Harlem and the Ghetto, and everywhere beautiful girls may be located.

The voice of the lucky girl will be heard from the newsreel screen. If the girl selected has special qualifications such as singing or dancing, an appointment will be made for her to take a studio test.

Liberty Magazine Boosts Coming Columbia Film of "The Love of Lil" Drawings

"Watch for 'The Love of Lil'—at your favorite theatre SOON," is the catchline which appears in the Liberty magazine under the short article describing its serial cover drawings, the rights to which have been obtained by Columbia. Victor Heerman will direct the production, which is to be in "The Prosperity Group."

"Broadway" Bulletin Gives Host of Exploiting Ideas

A host of ideas for putting over "Broadway" is contained in a supplementary bulletin issued by the exploitation department of Universal, where Joe Weil reigns supreme.

Among the suggestions made are: living billboards; balloons released from marquise; girls with signs on backs, reading "Follow Me to Broadway"; tieup with Packard, with auto banners stating "Broadway now at the ——— Theatre; Packard is Broadway's Choice"; broadcasts from the theatre lobby; limerick, dialog and wisecrack contests, and cooperative advertising tieups.

New Exploitation Service To Newspapers from R K O

A new weekly publicity release for newspapers is being issued by Mark A. Luescher of the publicity department of Radio-Keith-Orpheum under the heading, "Hello, Broadway," with the byline "By Manhattan Mique." In it is given a resume of activities of R K O and its affiliations. The exploitation material goes to either the Sunday editor or the radio editor through the division and local managers.

MUSIC AND TALENT

Talkies Give Talent New Opportunity

STAGE SHOWS

Kansas City *Mainstreet*

Week Ending December 6

Ted Lewis appearing in person this week at the Mainstreet made vacant seats a scarce commodity all over the house. He and his Musical Klowns are the headliners on the bill, and judging from the way they were received, did not fail to live up to expectations. The members of the orchestra are dressed in satin clown costumes, and the entire set is attractively done in yellow and orchid to match. The Klowns do a lot of clowning and Ted does his characteristic song numbers, and the audience is not slow about the applause. To complete the number, there is a really beautiful girl dancer, **Eleanor Brooks**, who, in a spangled costume, brings even more animation to the act.

The other three acts of the bill are not slow in themselves. The opening number is that of **Murand and Girton**, a couple in a tumbling and bicycling act. The girl is pretty and blonde and peppy and rather a whiz on the bicycle. The name of the skit is "Santa's Gift," supposedly because the girl is dressed as a youngster and the bicycle is a shiny new affair.

The Dixie Four are black men in swallow tails and tall silk hats who sing and do soft shoe dancing, with some clowning thrown in.

Corinne Tilton is a versatile entertainer, in three varied impersonations, which are her own compositions. Her numbers are good but a little too long.

San Francisco *Fox*

Week Ending December 5

This is farewell week for the inimitable **Rube Wolf**, master of ceremonies at the Fox theatre and director of the concert and stage orchestra. The stage bill is crammed with artistic turns, beauty and novelties, making up an ideal show to bow out the whimsical Rube.

The concert orchestra offers George Gershwin's "Rhapsody in Blue," with the piano part played by an artist who would have warmed the heart of the composer. The vocal ensemble, such a feature of the concert offering for several months, is again missing, but the great organ fills in quite acceptably.

The stage act proper commences when the curtain parts and reveals a group of Irish singers offering such selections as "When Irish Eyes Are Smiling," "Mother Machree," "Has Any One Here Seen Kelly?" "Little Annie Rooney," "Bedelia," and other songs appropriate for "Ideas in Green," as the Fanchon & Marco attraction is known. **Moran and Weston** offer several dance turns that involve real speed and end by doing a slow motion prize fight that is well executed.

Rube comes on, dressed in green, and introduces **Eddie Lambert** as one of the world's greatest musicians and the best dressed man in America. Eddie comes on in Guargantuan shoes and misfit attire and pounds the piano, producing anything but music, but finally shows that he has some real musical talent and ends by singing a touching ballad in burlesque style.

Rube sings "She's a Good Girl," with the band echoing the sentiment, "Good for Nothing," and six of the boys step forth and do a novel dance and imitation of the Fanchon & Marco Girls.

A local girl sings "I'm in Love with You," to ukulele accompaniment and Rube offers "Killarney" as a cornet solo. He tells about his forthcoming en-

(*Continued on next page*)

Jean Anthony

Jean Anthony, whose likeness appears above, has been playing organ a great deal longer than one who had just met him for the first time would believe. Jean has played engagements on the West Coast that made him an idol in that section and when he came to Chicago three or four years ago he was first engaged as concert organist at the Marks Brothers theatres and later as solo organist. It was while working for the Marks Brothers that he conceived the Vocaltone or amplification of one's voice at the organ for novelty presentations. Following this engagement he was concert organist at the Edgewater Beach hotel and at present is appearing as guest organist at Balaban & Katz theatres in Chicago.

"THE HALF PINT OF SONG"

LAURA

LANE

Publix "Radio Romance" Unit

WEEK OF DEC. 14—PARAMOUNT, OMAHA
WEEK OF DEC. 21—PARAMOUNT, DES MOINES
Thanks to Jack Partington Phil and Rubye

Situation Now Is Merely One Of Readjustment

Organ, for Instance, Will Become Feature Units in Theatres Throughout Country

By W. S. RUSSELL

Developments in any industry are always the forerunner of readjustments, and in this respect music and talent, as related to the motion picture theatre, are no different.

The inception of the sound picture, a novelty then, left in its wake, just as any other development does, a period of unemployment. That situation was to be expected, for it marked only the beginning of readjustment.

* * *

Like all conditions of a similar nature, however, the disappearance of music and talent from the theatre program is only temporary. In fact, those personalities of outstanding merit will have a greater opportunity tomorrow than they had yesterday.

The human element is a thing that will always outlive the mechanical, and through the latter the artist in person is given an opportunity to promote himself as never before. He is an integral part of development and of readjustment.

* * *

Writing in *The Metronome* on this subject, Bernard N. Beck says:

"To give you my frank opinion on the situation confronting organists in the theatre where sound and talkies have been installed, I honestly believe that the ultimate result will tend to place a spotlight or solo organist in every theatre in the country. Hundreds of theatres that did not use organ solos will exploit them, and organists who did nothing but play an accompaniment to the pictures, will have to recognize the fact that the organ in a theatre can now be accorded a place on the program as a feature unit of entertainment.

"This possibility should awaken many organists to the realization that the opportunity afforded today by the advent of the synchronized pictures will lend itself for the betterment of the individual who can qualify for the new capacity."

That is excellent judgment.

News this week and last, . . . Well folks, you only have three weeks left to send in for the Biographical Sketch and return it for publication in **The Motion Picture Almanac.** The address is **The Quigley Publishing Co., 407 South Dearborn Street, Chicago, Illinois.** . . . It appears I have made a mistake in my column of the November 30th issue which was called to my attention by one of our representatives in Portland, Oregon. **L. Carlos Meier** has the dual role of organist, and now for three days a week under the new Fox regime at the Elsinor is m. c. and how, is exactly as the way our representative put it. Now for the mistake, I said Salem was in Washington and it happens to be the capital city of Oregon, and I want to thank him for the correction through this column. . . . **Pete Ash** and **Bobbie Burns** are organists at the Music Box theatre in Portland. . . . **Ben Black** is again officiating as master of ceremonies at the Paramount theatre, New York City, after a successful six weeks at Loew's Jersey City theatre in Jersey City. . . . **Rudy Vallee,** the flappers' joy, is back at the Brooklyn Paramount theatre after breaking all records for attendance at the Paramount New York for the past two weeks. . . . **Lew Calabrese,** formerly of the Capitol theatre, New York, and more recently of the Paramount theatre, Brooklyn, has been appointed master of ceremonies at the Saenger theatre in New Orleans, replacing **Ray Teal,** who is now officiating at the Paramount, New Haven. . . . **Al Mitchell,** who has made quite a success at the Paramount (Olympia), New Haven, is now at the Metropolitan, Boston. . . . **Horace Heidt and His Californians** are on their fourth week at the Fox theatre, Brooklyn, N. Y., and are meeting with the wonderful success here that they have met with in every house that they have played in. Horace has one of the best bands in the country. . . . **Ted Meyn,** formerly the popular organist at the Loew's Midland theatre, Kansas City, Mo., is now guest organist at the new Loew's Jersey theatre, Jersey City, where he is pleasing the patrons as he always has at each house he has played in. Ted will be at this house for about two weeks and will then rotate with all the other organists on the Loew Circuit. . . . I have been informed that the **Robbins Music Corporation** have moved their offices to the 8th floor of the Woods Theatre Building to larger quarters by their Chicago manager, **Chick Castle.** . . . **Al Neilson,** piano player in Benny Meroff's band, will join **Ted Fiorito** and his orchestra at the Edgewater Beach Hotel in a week or so. . . . **Vic Meyers** and his famed Columbia Recording Orchestra opened at the Fox theatre in Seattle last week, they replace **S. Sampietro** and his Fox orchestra. . . . **Joe Morris,** owner of the **Joe Morris Music Co.,** left for New York last week, his brother, I understand, is very sick and I hope by this time is better. Morris is very well pleased by the way their hit song, "All That I'm Asking Is Sympathy," is doing in Chicago and for that matter all around. . . . Well at last the strike has been settled in St. Louis and at least some of the boys will return to work. This will bring **Ed Lowery** back to the Ambassador theatre which has suffered a great deal in his absence. **Milton Slosser** will also return to the Missouri theatre where he has been officiating for the past six or seven years. . . . This week **Wesley Eddy** will act as master of ceremonies and guest conductor of the Capitolians, he is a new Broadway personality and will no doubt meet with success. . . . **Peggy Bernier,** Chicago's own personality girl will also be on the bill at the Capitol theatre in New York City. . . . As the orchestral feature **Yasha Bunchuk,** conductor, will present the Capitol Grand Orchestra in a symphonic paraphrase of the popular song success, "Singing in the Rain." **Belle Baker** will appear in person for the first time at popular prices and the feature picture will be her initial starring vehicle, "Song of Love." . . . **Jack Spangler** sends me some news from New York saying "Sons of Guns" and "Fifty Million Frenchmen" are decided hits and Eddie Cantor's new book, "Caught Short Is Great." . . . **Warrings Pennsylvanians** are a sensation at the Palace in New York City. **Art Landrys** and his band are having a successful run at the New York Hippodrome and also **Peter Higgins** is very popular in White Plains as master of ceremonies and in his tenth week.

W. S. Russell

STAGE SHOWS

(*Continued from preceding page*)

gagement in Brooklyn and gets a great hand from admirers.

Franklin Record, a likeable appearing chap, sings "My Wild Irish Rose" in front of a curtain dotted with shamrocks and when this rises six young men are revealed, each with an Irish colleen perched on his shoulder. Irish dances are presented, concluding with a lively clog dance.

Eddie Lambert comes on again, this time in feminine attire and offers a screamingly funny version of "My Man," with the assistance of a young fellow dressed as a Paris Apache. The act comes to an end with the lifting of a rear curtain revealing an Irish cottage high on a hill, reached by a winding path. Colleens in native attire, carrying huge bouquets, make their way up to the cottage, making a lovely picture.

Rube Wolf leaves us, but we have a well-founded suspicion that he cannot forsake the old home town and that he will be back. He will certainly be missed by thousands of theatre-goers.

Pittsburgh *Stanley*

Week Ending December 12

The stage offering produced by **Al Kaye,** and at which **Dick Powell** officiates as m. c., is a prettily conceived and entertaining production called "Silver Blues." The act opens with the entire ensemble on the stage. Silver drops constitute the scenery with blue spots playing thereon, creating a beautiful effect. After the dance ensemble, the band goes into a peppy rendition of "Limehouse Blues."

Patsy Griffin, a "blues" singer, put over a couple of songs to a fair hand.

Hal Sherman, eccentric dancer, with legs which seem as if they are made of rubber, puts on a good comedy offering and gets a good hand.

The Malinoff Foursome, three men and one girl, put on a good adagio dance offering, in which the men take turns throwing the girl all about the stage.

An unbilled tap dancer, whose first name we caught as **Kendall,** performs some very difficult steps, and just about stopped the show.

A good production number was staged to the accompaniment of "The Ghost of the St. Louis Blues." When the girls were about half way through the routine, the shadow screen was lowered, and a dandy shadow dance put over.

Dick Powell, whose crooning is winning him thousands of admirers, is truly a beautiful singer, and admiring Pittsburgers would stack him up against Rudy Vallee, et al., any day.

Indianapolis *Indiana*

Week Ending December 6

Little Jack Little, whose sobriquet "Little" is entirely descriptive, heads the stage show this week. He is a popular radio artist from station WLW and brought his entire broadcasting apparatus to the stage to show patrons how the trick is done. His program consisted of several songs and piano numbers. He is a good entertainer and met with popular approval. The remainder of the show was given over the music by Charlie Davis' band, which plays a good number in "Here We Are."

Ed and Tom Hickey with a comedy and dancing ace were good and **Kaye and Sayre** are excellent dancers. **Eileen and Marjorie,** who claim Australia as their home, have a good tumbling act and get a good reception from the audience. The chorus was especially well trained this week, being attractively gowned and good to look at.

Chicago *Marbro*

Week Ending December 5

The presentation offered last week was in the form of a prologue to the picture playing, "The Cockeyed World" which was a scrim presentation conceived by **Albert F. Brown.** The band is in the pit directed by **Benny Meroff** in a natty uniform with the men in the orchestra attired in the conventional army uniform. They play excerpts of marine songs such as "Pack Up Your Troubles" and "Parley Voo," etc., and go right into "Singing in the Rain" with one of the boys in the orchestra singing and others playing solos on their instruments.

Four girls now come into view dressed as West Point Cadets behind the scrim on platforms and render a very well done military tap dance at the end of which two boys offer a difficult dance on the same type and receive a very fine hand and gradually they fade out and the orchestra again comes into the spot to offer their specialties.

Betty Leonard, a singer with a very pretty voice,

(*Continued on next page*)

Hollywood Tunes

HOLLYWOOD, Dec. 10.—Ray Perkins is the author of "Lady Luck" which is proving the most popular of the song numbers in Warners' "Shows of Shows," "Singin' in the Bathtub," by Magidson, Washington and Cleary, is taking comedy honors. Perkins, who is head of First National's song department, wrote the words as well as music for "Lady Luck."

* * *

With the completion of musical arrangements for "Happy Days," the Fox revue, Howard Jackson has been approached by Irving Berlin to make musical arrangements for him exclusively. Jackson scored the music on "The Champ" and Harry Richman's "Puttin' on the Ritz" and other films. He has refused the offer and will hold to the free lance field.

* * *

Abe Meyer will open headquarters soon in Hollywood. Meyer's contract with Tiffany came to an end last week. He will head his own organization of song writers and musical conductors. Meyer intends to freelance offering his services as well as that of his associates.

* * *

John Boles has completed two Victor recordings of songs he sings in "La Marseillaise" for Universal. Charles Wakefield Cadman is the composer. The first to be released is "Silhouette." "Love Time" is the other.

* * *

Frank Richardson sings "Frankie and Johnnie" in John Ford's "Men Without Women" for Fox. It is the first time that the number has been done in pictures. The film has been completed and consists of men only.

* * *

Blanche Sweet, Myrna Loy and Louise Fazenda, initiated their singing voices this week at First National. Miss Sweet sang in "Show Girl in Hollywood." In "Bride of the Regiment" Miss Loy does a solo number. Miss Fazenda and Vivinne Segal sang a duet.

* * *

Harry Tierney is working at home on the music for "Dixiana" which will be made by R K O as a musical revue.

* * *

Irving Berlin has written "To a Tango Melody" for Dolores Del Rio in "A Sailor's Sweetheart." Production began this week at United Artists studios. Miss Del Rio will sing the number.

* * *

Harry Richman's picture for United Artists titled "Puttin' on the Ritz" will have eight songs written by Irving Berlin.

* * *

Laurel and Hardy have returned from a week's "ripping act" at the Fox theatre in San Francisco. In the act the comedians destroyed $1,000 worth of clothing. They get into an argument on the stage and pick at each other's clothes. The fight gets hotter and the clothes are torn to ribbons. Three performances a day, six days a week.

* * *

Edgar Smith has arrived here to write lyrics for M G M. He is the author of all Weber and Fields successes. Smith will join Gus Edwards, Lou Alter and Howard Johnson who are busy on the songs for the 1930 edition of the Hollywood Revue.

MADAME OCTAVE

STAGE SHOWS

(Continued from preceding page)

sings "Love," Berlin's hit songs and which is sensational. The orchestra then goes into the number "Through" with Benny playing a saxophone solo that received a marvelous hand which he acknowledges gracefully and again puts the boys through "Piccolo Pete" with a number of the boys singing together tbat only Benny's band can do.

The band is then led into "Marching Home" with one of tbe boys singing at the close of which the scrim again appears and a trench scene is shown during wbich over a hundred shots are fired in the short space of 10 seconds. Four men dressed as soldiers appear to be going over the top and into tbe trench, one who appears to be shot and realistically falls into the trench. A number of cutouts placed advantageously to resemble men make it appear that about 10 or 12 men are going over the top. It was the most realistic and most effective scrim presentation I have ever witnessed. Tbis was staged by Albert F. Brown who is the originator of organ scrim presentations who by the way assisted the orchestra throughout the prologue.

San Antonio *Majestic*

Week Ending December 6

The big time vaudeville bill at the new Greater Majestic theatre this week includes the following acts: **Swor and Goode, "The Two Black Aces,"** received a nice hand for their jokes and tap dancing.

Le Paul, the world's famous car manipulator, ranks among one of the best magic artists on the stage today and his act clicked.

Master and Grace in "Oh, Henry," a song, dance and wise-cracking number was also well received.

Alice and Sonny LaMont offered their "Comedy Surprises," are accompanied by their father and mother, and is one of the best wire-walking and tumbling acts seen at the Majestic since its opening.

Lita Gray Chaplin, who married and divorced Charlie Chaplin, the funny man of the films, headlines the current stage bill and presents a song and dance revue with the assistance of two accomplished youngsters and the result is a highly entertaining piece of vaudeville. She is a singer of note, possesses a personality that radiates charm and attractiveness and is grooming herself for a Broadway appearance in the spring in a musical comedy of her own. Her act pleased the patrons.

On the screen is Ann Harding in "Her Private Affair," Aesop's Fables, comedy and Fox Movietone News.

Eddie Sauer and the Majestic Music Makers offer popular numbers that always makes decided hit along with **Vernon Geyer,** the versatile organist at the wondrous Morton organ.

San Antonio *Texas*

Week Ending December 5

"Rah Rah Rah" is the New York Publix Unit presentation on the Texas theatre's stage this week, which is one of the peppiest revues of the season. **Vic Insirilo and His Melody Boys** help to put this show over in great style.

It's collegiate and crammed full of melody, mirth and whoopee; the well selected cast is headed by **Art Frank,** the granddad of whoopee.

Others appearing with Mr. Frank are **Helen Lewis** and ber collegiates, a peppy girl jazz band; **Barbara Vernon,** a sweetheart of the college; **The Foursome Quartet; Vivian Peterson,** a college girl, and **Lew Beck,** a freshman. As a whole the show is entertaining and pleasing to both young and old.

"The Kiss," in melody and sound is the picture offering for the week along with the Paramount Sound News, comedy and short subjects.

Ernest Hauser conducting the Texas Grand Orchestra and **L. Earl Abel** at the migbty voiced Texas organ playing merry musical treats makes this the merriest program ever to be presented here in many a moon.

Mr. Abel's organ club meets every Saturday morning and "Earl" is a big favorite with the local song slide singers and judging from the vast crowds of school kids and youngsters, this sing club is still a great attraction among the young folks of the Alamo City.

Next week's screen feature is Charles "Buddy" Rogers in "Half Way to Heaven." On the stage will be seen the Texas Radio Show.

Salt Lake *R K O Orpheum*

Week Ending November 30

On the stage as a presentation act at the R K O Orpheum theatre here this week is presented **Edna Torrence,** late dancing star of "The Desert Song," assisted by her brother, **Johnnie,** and **Mary Dunn,** in a pleasing dancing diversion.

This act is presented in conjunction with the film presentation of "Rio Rita" which has been held over for the second consecutive week, and is being received enthusiastically, having been preceeded with the biggest exploitation campaign ever put on here, according to reports. This picture, in sound and some technicolor, has broken all existing house records at the Orpheum, according to announcement.

Detroit *Michigan*

Week Ending December 5

Publix transplanted Madison Square Gardens, or at least a replica of it, to the Michigan stage this week for their presentation, "Marathon Frolic." It is the work of C. A. Niggemeyer.

The plot of the piece concerns a marathon dance contest, such as blossom hither and yon at various times among dancomaniacs. The entire cast is pressed into service as dance marathoners.

The show opens in front of a drop representing a row of cute little cottages, holes being cut in the curtain for the doors and windows. **The Brownings,** chorus men, and **The Dave Gould Girls** come out for a tap dance in which several of them do specialty numbers.

Then they gather round to discuss the dance marathon being run off at the Madison Square Gardens and of how a reformer is trying to stop it. The reformer wanders on then, and breaks up the chit-chat. He's dressed up in typical reformer garb, according to the cartoon versions of what reformers look like, and he sings a song.

The curtain goes up on full stage then, the setting being a curtain representing Madison Square Garden, with a prize ring in center stage and six little curtained booths on each side for the marathoners to rest in. The band occupied the prize ring.

Al Morey, master of ceremonies, opened with a description of the marathon dance going on in the Gardens, while the chorus boys and girls played the parts of the marathoners. Al made several announcements such as there being a prize of $50 to the team winning the next few laps, or something like that. Just like the lushy gentlemen who wanders into a six-day bicycle race and offers $100 to the team winning the next sprint.

Joe Roberts came next with some nice dancing. He did the Breakaway and then did a tap, a double tap and the Blackbottom while skipping rope.

Al Morey put on the orchestra specialty next, a medley comprising **"Lovable and Sweet," "Miss You"** and "Watch 'Em Boil." Al sang a few choruses and strummed that mean banjo of his. Very nice.

Jules and Josie Walton, a highly decorative team of ballroom dancers, gave their impression of the ballroom tango. Then came saucy little **Katherine Wright,** red headed and cute as the dickens, to do a bit of impersonating of **Helen Kane,** the boop-boo-do-do-de-boop lady.

Miss Kane's the saucy little thing that made such a hit in "Sweetie." Remember her? She's the one that sang "He's So Unusual." Katherine did the same song, and gave a very credible impersonation of Miss Kane, too, and followed that up with "Let's Do Something." If our memory hasn't failed us, that also was one of Miss Kane's songs in "Sweetie."

The Brownings and the Gould Girls had another dance routine, one which fitted in nicely with the marathon idea, and then the Waltons came up for a red hot dance number, as different from their langourous tango as the night from the day.

The windup on a show that was not so good as the usual Publix units, brought Mr. Reformer back again, gosh ding it. He was very amusing, with a patter song entitled "Hallelujah." However, to be funny at all to this reporter, Mr. Reformer had to get dirty and while the verses were amusing and all that, they also were as dirty as anything this scribe has heard from the Michigan stage.

Chicago *Marbro*

Week Ending December 12

Twenty or more beautiful maidens gavotted about a prettily set stage, doing a rather neat dance in a somewhat unified fashion. And then **Benny Meroff** bounded onto the scene with a broad grin and immaculately pressed pants. When the applause ceased—evidently others admired the pants, or the crease—well, what difference does it make—he announced "Miss Musical Comedy," mundanely known as **Genevieve Tigh.** Her shinging banjo twinkled to the commands of her flashing fingers and notes scintillated forth like gleaming diamonds. The

ORGAN PRESENTATIONS OF GREAT SONGS

SMALL SLIDE SETS

(I'm a Dreamer)
AREN'T WE ALL?
from "Sunnyside Up"

LITTLE BY LITTLE
from "The Sophomore"

LOOK WHAT YOU'VE DONE TO ME
from "Why Leave Home"

DANCE AWAY THE NIGHT
from "Married in Hollywood"

THE RIGHT KIND OF MAN
from "Frozen Justice"

MARIANNE
WHEN I SEE MY SUGAR
(I Get a Lump in My Throat)
from "Marianne"

IF YOU BELIEVED IN ME

SPECIALS

Medley of Hits from "Sunnyside Up"
Introducing
IF I HAD A TALKING PICTURE OF YOU
AREN'T WE ALL?
SUNNYSIDE UP
YOU'VE GOT ME PICKIN' PETALS OFF O' DAISIES

Medley of AL JOLSON hits from SAY IT WITH SONGS
Introducing
LITTLE PAL
WHY CAN'T YOU
USED TO YOU
I'M IN SEVENTH HEAVEN

We Also Have Individual Chorus Sets for All Our Songs

Write for All Slides and Information to
SAM LERNER, Mgr. of Publicity
De Sylva, Brown & Henderson, Inc.
745 7th Ave., New York City

"beasts" applauded and she rewarded them with a delicate tap dance.

The "Wong Jap Troupe," which from the name would lead you to think "just some more acrobats," came on the stage. But what a difference! The human body is a marvelous creation, but none could imagine just how much so until seeing this gifted group. Contortionists par excellence, with quite a bit added.

Eddy Joyce, a member of Benny's orchestra, sang "By the Way," a lilting tune which gave his limpid voice ample scope. Softly and sweetly done. Six of his associates then clowned it, adding much zest and merriment, and of course, the inimitable Benny did a dance, that only he can do.

Why the next number went under the name of "The Three Gobs" no one knows, unless it was because they wore sailor suits. Three colored gen'men, and how they could dance. No sea legs were ever meant to do what their legs did. They were more like the delicately adjusted tappets of some fine motor, which just couldn't run wrong. They received applause aplenty, and treated the audience to a "boop-boop-a-doop" song for an encore. They went over big.

Twenty or more beautiful maidens gavotted about a prettily set stage, doing a rather neat dance in a somewhat unified fashion, but—they had on new costumes, fuzzy things which tickled the audience, and when the curtain went down for "Four Devils," a Fox production, they were still clapping.

Omaha *Paramount*

Week Ending December 11

There were other numbers on the stage, of course, but the theatregoers hardly saw anyone but **Davy Lee**. "Sonny Boy" is the center of the limelight. With Davey at the Paramount, it has really been Davey Lee week, with Davey's familiar face in all kinds of ads, and with the children of the city thinking of nothing else.

The stageshow, in addition to Davey, is the Publix "Let's Go." **Bobby Jackson**, tall and agile master of ceremonies, called upon **Lewis and Dody**, dancers and burlesquers; **Al and Gussie Blum**, dancers and chatters, and the **Five Bracks**, tumblers. The teams all had much merit, but were overshadowed in popularity by the little Al Jolson protege.

The feature audien offering of Manager C. M. Pincus for the week is "The Return of Sherlock Holmes."

MLLE.
LA PIERRE
FRENCH PERSONALITY GIRL

Featured in PUBLIX "CREOLE NIGHTS" UNIT

Personal Direction
Sam Bramson
Wm. Morris Agency

WEEK OF DEC. 13—TIVOLI, CHICAGO
WEEK OF DEC. 21—PARADISE, CHICAGO
P. S.—BE SURE TO SEE AND HEAR ME IN MY FIRST STARRING-ALL-SINGING PARAMOUNT SHORT SUBJECT OF FRENCH SONGS

Roy Sedley
in
Sound and Unsound

Week of Dec. 14 Ambassador St. Louis

Week of Dec. 13 Chicago Chicago

Touring Publix in the "5 and 10c Follies"
Personal Direction of Tony Shayne

Boston *Metropolitan*

Week Ending November 30

Jack Parrington's revue, "Mardi Gras," opened on a scene in a balcony with a purple background setting and a girl singing, "Magic Flame of Love," to a man on the balcony playing a guitar. She was costumed in purple bouffaut dress with sequins, while the man was dressed in an Arabic costume with white turban. The backdrop then went up to reveal the orchestra with four men playing guitars and a clarinet.

Alex Keese, master of ceremonies, then entered followed by **Dorothy Neville**, singer, with two dolls, one she called Pierot and the other Pierette. As the soloist, she was supported by the **Fred Evans Ensemble** of 10 girls, costumed in yellow and green and who completed a clever toe dance.

Another marionette show was featured this week with Pierot and Pierette as the midgets and the patrons actually gasped, the show was that effective.

The **Two Gobs** then appeared to stage a rope walking act, the feature being when a girl assistant balanced herself in a chair.

The **Four Harmonists** then entertained for a few numbers with guitars, clarinets, harmonicas and violins, the best number being, "Singing in the Rain."

Morton Downey then appeared and sang "Congratulations," the number going over big according to the ovation given by the patrons. He encored with "A Talking Picture of You."

The **Four Ortons**, an acrobatic group, then entertained, the feature being when one of the men leaped through paper hoops on a wire.

The closing scene is original, as the back curtain drops and reveals stairs leading to the throne, Pierot and Pierette being installed as the king and queen. Bryan Downey sings supported by the Evans ensemble.

"Love at First Sight" Songs Recorded and Broadcast By Paul Specht

Paul Specht and his orchestra, prominently featured in Chesterfield's "Love at First Sight," all-talking and musical film recently completed at the Gramercy Studios, is broadcasting the five song hits of the picture thrice weekly over WABC and a network of 37 stations. Specht will also record "Love at First Sight" and "Let's Jig the Jigaboo" for Columbia. The songs of the film are the title theme song and "You're My Everything," "Waiting for the Sunshine," "It's Just Too Bad" and "Let's Jig the Jigaboo." "Love at First Sight" has a cast featuring Suzanne Keener, Norman Foster, among others. Edgar Lewis is director.

Grofe's Original Compositions for "The King Of Jazz" Revue

Ferde Grofe, whose original score of "The Rhapsody in Blue" is still being used by Paul Whiteman in his Old Gold Hour concerts, and who is scoring the entire "King of Jazz Revue," has also been commissioned by Universal to write several original compositions for this same picture.

BILL
MEEDER
AT THE ORGAN

RKO
THEATRE
RICHMOND HILL N. Y.

Special Exploitation Record for "Show of Shows" Made by Brunswick

An innovation for exploiting the Vitaphone revue, "Show of Shows," is available to exhibitors as the result of a tie-up made between Warner Bros. and the Brunswick-Balke-Collender Co. Five hundred special records boosting the Warner picture are being supplied gratis to first run houses by Brunswick together with an electrola unit. This unit consists of a turn-table and an amplifier that can be placed under the marquee. In this way the record's message is carried to the passersby in arresting fashion. The message is a double plug for "Show of Shows" and its principal song hits—"Lady Luck" and "Singin' in the Bathtub"—both available on separate Brunswick records. In addition to going to the first run houses, the exploitation record will be heard in neighborhood music stores thereby giving the exhibitor an extra channel through which to reach his customers.

George Waggner and J. R. Robinson Signed by M G M

George Waggner and J. Russell Robinson are the latest well-known song-writing team to tie up with the talkies. They have just signed a contract with Metro-Goldwyn-Mayer, and at present are among the group of composers preparing material for the big new M G M revue. Waggner was lyricist for "My Mary Lou," "Sweet Some One" and "I'm That Way About Baby." J. Russell Robinson composed "Aggravating Papa" and other hits. The return of Waggner to the studios is particularly interesting as he was a successful young leading man in pictures before he made a hit as a lyricist of popular songs. About three years he dropped his career before the camera, after some seven years, in order to devote his entire time to song-writing. Waggner worked in scores of big pictures, including "The Ten Commandments," "The "King of Kings" and "The Volgo Boatman."

Joe Burke, Warner Song Writer, in New York For Short Stay

Joe Burke, Warner Bros. song writer, has arrived in New York from Hollywood for a short visit at the home of his daughter. Mr. Burke is well known to the public as a member of the team of Dubin and Burke who composed "Tip Toe Through the Tulips with Me," "Painting the Clouds with Sunshine" and other song hits from the Vitaphone production, "Gold Diggers of Broadway."

Feature Concerts Are Held At Minnesota to Build Offnight Business

A new feature series of Monday night concerts has been introduced at the Minnesota theatre in Minneapolis to bolster up the Monday night attendance. These concerts which are presented at the nine o'clock performance by the Minnesota Grand Orchestra under the direction of Oscar Baum consist of classical and semi-classical music. Each concert is made up of request numbers in the order that they are received.

Remick Adds New Radio Division in Chicago

A radio department has been added to the Chicago office of the Remick Music Corporation with Bob Mellin in full charge, assisted by Jack Goodwin. This is in conjunction with Mellin's present duties as Western representative and charge of publicity.

Jenecke Manager of Lincoln at Troy

ALBANY.—Harold Jenecke, who hails from the Middle West, was last week named as manager of the Lincoln theatre in Troy, N. Y., a first run Warner house. Thomas Wear, who had been holding down the post for the past month or so, has resigned and returned to his home in Boston.

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

Hello Everybody—**Herman Starr**, president of First National Pictures, at a meeting of directors, was voted a vice presidency in Warner Bros. and was also chosen to supervise the building up of the Warner Brothers' vast and growing music publishing businesses, to take full charge and to study the personnel. **Max Dreyfus** will have charge of all the Warner music subsidiaries, and to be only accountable to Mr. Starr. . . . **Louis Warner** and **"Buddy" Morris**, who have been in complete charge of the Warners' music interests, and who are mainly responsible for the successful acquisitions to the firm, will be in charge of some department in the film angle hence-forth.

* * *

Pat Flaherty, general manager of the **Wm. Fox Red Star Music Publishing Co.**, will soon be in their new home at 729 Broadway. . . . **Flaherty** is very enthusiastic over the firm's first catalog and intends to see that it goes over in a "big way." . . . **Cliff Friend**, who is well known in the music field, has just been announced by Flaherty as having joined the firm. Cliff will devote his time to writing a lot more hit songs.

* * *

Tom Kennedy and **Milton Schwarzwald's** "Voice of the R K O" song has just had special music written for it by **Al Curtis** of the Proctor's 58th St. theatre. Curtis wrote the Irish, French, Spanish, Egyptian, Chinese and new American version for the song. **Dave Love**, well known musical director contributed the Russian version. Kennedy will feature these versions over the air.

* * *

Artie Mehlinger, general professional manager for **George** and **Arthur Piantadosi**, has left the snow and cold of Broadway to take charge of the Los Angeles office of this firm. Tough break for Artie, we'll say. But just watch things hum on the coast when he gets there.

* * *

Tommy Christian and His Band, a combination very popular in the east, has just been retained at the Mounds C. Club in St. Louis. Tommy was originally booked for only ten weeks, but due to his growing popularity was held over. When his contract terminates in St. Louis, Tommy and his band go into the Hotel Gibson, Cincinnati, for a long stay. . . . Tommy has yet to fail featuring his own number, "Gunner Jim," which M. Witmark and Sons published.

* * *

Brunswick has just completed an exploitation record for **Warner-Witmark**, which is used for radio and loud speaker amplification in theatres. It contains a chorus each of "Singin' in the Bath-tub" and "Lady Luck," also about a one minute talk on Warner Bros'. "Show of Shows," exploiting both the picture and songs. . . . This record, very cleverly done, will prove a powerful medium for both the picture and songs therein.

* * *

Joe Burke, under contract to Warner-Witmark and co-composer of "Tip Toe Thru the Tulips with Me" and "Painting the Clouds with Sunshine," is in town. . . . Burke is here visiting his daughter, who is convalescing from a severe illness, and upon his return to Hollywood will immediately start on an elaborate musical picture to be produced by Warner Bros.

* * *

At the advice of **Jack Bregeman**, the genial and proficient general manager of the **Robbins Music Corporation**, I dropped in to the Capitol to hear Joan Crawford sing, "Chant of the Jungle." the hit song in her latest starring picture, the M G M "Untamed." Though I can't recommend the picture itself, I can the song and the way she sings it. It is beautifully done and Robbins can expect a lot of sales on this pleasing number.

* * *

Forster has just accepted a sweet tune called "Feelin' That Way," from the pens of **Chas. Newman** and **Isham Jones**, that sounds like it has great possibilities.

E. F. Dawson

ORGAN SOLOS

Eddy Hanson (Chicago State) rendered an organ solo called "Songs by Chicago Composers," an orginal idea of his that was received very well by the audience. Eddy has been writing his own versions and original solo presentations for many years, aside from the fact that he is a recognized song writer. The solo starts out with slides with special material that introduce each writer and the name of the song he wrote; as Carmen Lombardo composer of "Moonlight March"; Tony Jackson, "Pretty Baby"; Leo Freidman, "Let Me Call Lou Sweetheart"; Shelton Brooks, "Some of These Days"; Lillian Rosedale Goodman, "Cherie I Love Lou," and Charley Newman, "Dream Train." Eddy then used a parody on our famous Cicero, the suburb, with gag slides and closing with "I Get the Blues When It Rains," written by the famous radio team, Ford and Glen. Come to think of it, Eddy forgot to mention himself as a writer of a number of songs that were hits, but that's the way he is.

Dean Fossler (Chicago Chicago). Strictly a 100 per cent classical program is what Dean offers to the high class Chicago patrons. He uses no slides, but special lights thrown on the silk curtain can't but help attract one's attention. Dean featured Victor Herbert's "Ah, Sweet Mystery of Life" of this week. His entire solo proved a highlight. For his work Dean was awarded a flattering hand.

Bob West (Brooklyn Paramount), billed as "The Boy You Love to Sing With," nearly stopped the performance with his "Applause" community songfest last week. West opened with a chorus of "Clap Hands, Here Comes Charley." for which he used cleverly worded special lyrics of his own composition. Orally, West conveyed the idea to the audience of applauding each others efforts at singing the tunes he would play. West has the knack of getting under the audience's skin and warming up that otherwise cold atmosphere, that usually seems to act on audiences, and he therefore, has made a tremendous success of his community stunts. His first number. which all sang, was "My Song of the Nile." West's idea of applauding each other sank in deep, because they not only applauded him, but also each other. He then had the girls sing, "I Want Love," to which the boys applauded, then the boys sang. "Sleepy Valley" and the applause was visa-versa. West closed his pleasing solo with the tune of "That's My Weakness Now," but instead of the usual lyrics, West put in that old rhyme of "She sells sea shells," etc. This, of course, always puts the audience in an uproar, and seemingly, West derived as much fun from it as did the audience.

Lloyd Hill (Wild Oscar) (Jamacia, N. Y., Valencia) offered his own original "School of Broadcasting" program that he has so successfully put over with his audiences. Hill makes all his announcements through a "mic" attached to the organ, and also in the same manner as it is done in a real studio. (Though Hill announces that the singing of the audience is being broadcast, which it is not, nevertheless, it could be done legitimately, right from the house and get the benefit of a lot of publicity because Hill's announcements are done in a professional manner and the audience sing, as if they really were putting it on the air.) Hill first plays his numbers through, for the audience to acquaint themselves with it and then on the second chorus all sing. His numbers for this week are, "By the Way," "Ah, Sweet Mystery of Life" (which was a request number) and an old time favorite, "By the Light of the Silvery Moon." Hill has made himself very popular at this house, and the audiences will undoubtedly feel reluctant to have him leave them. (Hill is about to rotate with the other organists of the Loew's circuit in the metropolitan district's Loew houses.)

THEME SONGS

The new Maurice Chevalier sensational picture. "The Love Parade," contains two potential hits, viz. "Dream Lover," which is expected to equal "The Desert Song" in popularity, and "My Love Parade."

"My Sweeter than Sweet" is a melodious fox-trot in the Paramount Jack Oakie-Nancy Carroll-Helen Kane story of college days, "Sweetie," published by Harms, Inc.

In Irene Bordoni's feature picture, "Paris," now playing at the Central theatre, New York, there is a charming ballad entitled "Somebody Mighty Like You" and a hot dance tune, "Miss Wonderful," published by Harms, Inc.

BEST SELLERS
Week Ending December 7

No. 1

"Tip Toe Thru the Tulips"—(M. Witmark & Sons).

No. 2

"Painting the Clouds"—(M. Witmark & Sons).

No. 3

"Singing in the Rain"—(Robbins Music Corp.).

No. 4

"Love Me"—(Leo Feist).
"Love (Your Spell Is Everywhere)"—(Irving Berlin).
"If I Had a Talking Picture of You"—(De Sylva, Brown & Henderson).

No. 5

"All That I'm Asking Is Sympathy"—(Joe Morris).
"Satisfied"—(Leo Feist).
"Piccolo Pete"—(Jekins).
"You're Always in My Arms"—(Leo Feist).

No. 6

"Aren't We All"—(De Sylva, Brown & Henderson).
"I May Be Wrong"—(Ager, Yellen & Bornstein).
"Through"—(Donaldson, Douglas & Gumble).
"Lonely Troubador"—(Santly Bros.).
"H'Lo Baby"—(Piantadosi).
"Sweetheart We Need Each Other"—(Leo Feist).
"Marianne"—(De Sylva, Brown & Henderson).
"Just You, Just Me"—(Robbins Music Corp.).
"Am I Blue"—(M. Witmark & Sons).
"My Sweeter Than Sweet"—(Harms, Inc.).
"I'm Just a Vagabond Lover"—(Leo Feist).
"My Song of the Nile"—(M. Witmark & Sons).

* * *

"RIGHT KIND OF MAN"—(De Sylva, Brown & Henderson)—The theme song of the first Lenore Ulric picture by Fox entitled "Frozen Justice." This Belasco star has quite a following and the picture should click. The song looks like a seller. Words by L. Wolfe Gilbert, music by Abel Baer.

* * *

"NOBODY'S USING IT NOW"—(Remick Music Corp.)—This Paramount picture is considered by critics to be one of the outstanding pictures of the year. Its star is the popular Maurice Chevalier. This being the theme song with this terrific hook up. should jump into the best sellers. Words and music by Victor Schertzinger and Clifford Grey.

* * *

"TRY DANCING"—(Sam Fox Pub. Co.)—A song dedicated to the dancers of America. Has good lyrics and is an excellent dance tune. Words and music by Walter U. Soby and Harry Revel.

* * *

"WHAT IS LIFE WITHOUT LOVE"—(Irving Berlin, Inc.)—A pretty number that is featured in "Broadway Scandals," a new Columbia picture. Has plenty of merit and all the ear marks of a commercial number. By Jack Stone, Fred Thompson, Jack Stern and Dave Franklin.

* * *

"H'LO BABY"—(George & Arthur Piantadosi)—This number is featured in the First National picture, "The Forward Pass." As the picture title denotes it's about college and football. Sure a clever song and the melody is very catching. Lyrics and music by Herb Magidson, Ned Washington and Michael H. Cleary.

Sid Berman

QUICK REFERENCE PICTURE CHART

Amkino

FLAMES ON THE VOLGA, or Bulat Batyr: Anna Wozjik, Yaroslavtsev. (L) 7000f. (R) Mar. 30, 1929.
GENERAL LINE (D): Special cast. Forthcoming release.
HER WAY (D): Special cast. Forthcoming release.
IN OLD SIBERIA (D): A. Zhilinsky, V. Taskin. (L) 6500f. (R) July 20.
KATORGA (D): A. Zhilinsky, V. Taskin, V. Popov. (R) June 1. (L) 7500f.
KRASSIN: Special cast. (L) 7000f. (R) Feb. 19, 1929.
LASH OF THE CZAR, THE: Kachalov, Meyerhold, Stenn. (L) 6800f. (R) Feb. 9, 1929.
MAN WITH THE CAMERA (D): Special cast. (R) September.
MOSCOW TODAY (D): Special cast. (R) April 11. (L) 5000f.
NEW BABYLON (D): Sophia Magarill, Sergei Gerasimow, Peter Sobolewski, Elena Kusmina. (R) June 29. (L) 8000f.
PRISONERS OF THE SEA: O. Knipper, Tschechowa, N. Kutusow. (R) Apr. 13, 1929.
TWO DAYS: F. E. Samytschkowsky. (L) 6500f. (R) Feb. 1, 1929.
YELLOW PASS, THE: Anna Stenn. (L) 6600f. (R) Dec. 8, 1928.

Artclass

UNMASKED (D-AT): Robert Warwick, Sam Ash, Milton Krims, Lyons Wickland, Susan Corroy, William Corbett, Charles Slattery, Kate Roemer, Waldo Edwards, Roy Byron, Clyde Dillson, Helen Mitchell, Marie Burke. (L) Talking, 5449f.

Audible Pictures

IN OLD CALIFORNIA (D-AT): Henry B. Walthall, Helen Ferguson, George Duryea, Ray Hallor, Orral Humphrey, Larry Steers, Richard Carlyle, Harry Allen, Lew Stern, Paul Ellis, Charlotta Monte, Gertrude Chorre. (L) 5,400f. Also in silent version.

Chesterfield

BELOW THE DEADLINE (D-Underworld): Barbara Worth, Frank Leigh, J. P. McGowan, Walter Merrill, Arthur Rankin, Virginia Sale, "Tiny" Ward, Lou Gory, Fred Walton, Bill Patton, Charles Hickman, Mike Donlin. (L) 5500f. (R) May 1, 1929. (NP) May 25.
CAMPUS KNIGHTS (CD): Raymond McKee, Shirley Palmer, Marie Quillen, Jean Laverty. (R) June 15, 1929.
CIRCUMSTANTIAL EVIDENCE: Helen Foster, Cornelius Keefe, Alice Lake, Charles Gerrard, Ray Hallor. (L) 6200f. (R) Jan. 15, 1929. (NP) Mar. 23, 1929.
HOUSE OF SECRETS (AT-D): Marcia Manning, Joseph Striker, Elmer Grandin, Herbert Warren, Francis M. Cerdi, Richard Stevenson, Harry H. Southard, Edward Ringham, (L) 6100f. Sound only.
JUST OFF BROADWAY (M): Donald Keith, Ann Christy, Larry Steers, DeSacia Mooers, Jack Tanner, Syd Saylor, Beryl Roberts, Albert Dresden. (L) 6200f. (R) Feb. 15, 1929. (NP) Mar. 3, 1929.
PEACOCK FAN, THE (M): Lucien Preval, Dorothy Dwan, Tom O'Brien, Rosemary Theby, Carlton King, Gladden James, David Findlay, James Wilcox, Fred Malatesta, Alice True, Spencer Bell, John Fowler. (L) 5300f. (R) Mar. 15, 1929. (NP) Mar. 23, 1929.

Columbia

ACQUITTED (T-D): Lloyd Hughes, Margaret Livingston, Sam Hardy, Charles West, George Rigas, Charles Wilson, Otto Hoffman.
BACHELOR GIRL, THE (D-TME): William Collier, Jr., Jacqueline Logan, Edward Hearn, Thelma Todd. (R) May 3, 1929. (NP) June 22. (L) Talking, 5967f; silent, 6245f.
BEHIND CLOSED DOORS (My): Virginia Valli, Gaston Glass, Otto Matiesen, Andre De Segurola, Fanny Midgley, Torben Meyer, Broderick O'Farrell, Otto Hoffman. (L) 5897f. (R) Feb. 24, 1929. (NP) June 15, 1929.
BROADWAY SCANDALS (TS-D): Sally O'Neil, Jack Egan, Carmel Myers, Tom O'Brien, J. Barney Sherry, John Hyams, Charles Wilson, Doris Dawson, Gordon Elliott. (NP) Nov. 30.
COLLEGE COQUETTE (CD-AT): Ruth Taylor, John Holland, William Collier, Jr., Jobyna Ralston, Edward Piel, Jr. (L) Talking, 6149f; silent, 5566f. Recording on film and disc. (R) Aug. 5, 1929. (NP) Nov. 2.
DONOVAN AFFAIR, THE (D-AT): Jack Holt, Agnes Ayers, Dorothy Revier, William Collier, Jr., John Roche, Fred Kelsey, Hank Mann, Wheeler Oakman, Virginia Brown Faire, Alphonse Ethier, Edward Hearn, Ethel Wales, John Wallace. (L) Talking, 7140f; silent, 7189f. (R) Apr. 11, 1929. (NP) May 18.
ETERNAL WOMAN, THE (D): Olive Borden, Ralph Graves, Ruth Clifford, John Miljan, Nena Quartaro, Joseph Swickard, Julia Swayne Gordon. (L) 5812f. (R) Mar. 18, 1929. (NP) Apr. 6, 1929.
FAKER, THE (D): Jacqueline Logan, Charles Delaney, Warner Oland, Charles Hill Malles, Gaston Glass, Flora Finch, David Mir, Lon Poff, Fred Kelsey. (L) 5651f. (R) Jan. 2, 1929. (NP) Feb. 9, 1929.
FALL OF EVE, THE (CD-AT): Patsy Ruth Miller, Ford Sterling, Jed Prouty, Gertrude Astor, Arthur Rankin, Betty Farrington, Fred Kelsey. (L) Sound, 6245f. Silent 5799f. (R) June, 1929. (NP) July 20.
FATHER AND SON (D-AT): Jack Holt, Dorothy Revier, Helen Chadwick, Mickey McBan, Wheeler Oakman. (L) Talking, 6765f; silent, 6310f. (R) Apr. 22, 1929. (NP) May 18, 1929.
FLIGHT (AT-D): Jack Holt, Ralph Graves, Lila Lee, Alan Roscoe, Harold Goodwin, Jimmy de la Cruze. (NP) October 19. (TOS) Nov. 2.
FLYING MARINE, THE (D-TME): Ben Lyon, Shirley Mason, Jason Robards. (NP) June 29. (L) Talking, 5951f; silent, 5736f.
GREEN EYES: Forthcoming 1929 release.
GREENWICH VILLAGE: Forthcoming 1929 release.
HURRICANE (AT-D): Hobart Bosworth, Johnny Mack Brown, Lelia Hyams, Allan Roscoe, Tom O'Brien, Lelia McIntyre, Joe Bordeaux and Eddie Chandler. (NP) Sept. 21. Forthcoming 1929 release.
LIGHT FINGERS (D-AT): Ian Keith, Dorothy Revier, Carroll Nye, Ralph Theodore, Tom Rickets. (L) Talking, 5700f. (R) July 29, 1929. (NP) Aug. 31. (L) Silent 5578f. Sound 5700f.
LONE WOLF'S DAUGHTER (T-D): Bert Lytell, Gertrude Olmstead, Charles Corrard, Lilyan Tashman, Donald Keith, Florence Allen, Robert Elliott and Ruth Cherrington

Key to Abbreviations

C—Comedy	F—Farce
D—Drama	M—Melodrama
R—Romance	W—Western
MC—Musical Comedy	O—Operetta
My—Mystery	

SOUND

AT—All Talking	T—Talking Sequences
M—Musical Score	E—Sound Effects
S—Singing	

The foregoing abbreviations follow immediately after the title. As an example, CD-TME signifies "comedy-drama with talking sequences, musical score and sound effects."

OTHER ABBREVIATIONS

L—Length	R—Release
NP—New Pictures	TOS—T. O. Service

(L) Sound 7,154. Silent 6,186. (R) January 13, 1929. (NP) Nov. 2.
LOVE CAPTIVE, THE: Forthcoming 1929 release.
MELODY MAN, THE (T-D): William Collier, Jr., and Alice Day.
MURDER ON THE ROOF (AT-D): Dorothy Revier, David Newell and others.
OBJECT ALIMONY (D): Lois Wilson, Ethel Grey Terry, Douglas Gilmore, Roscoe Karns, Carmelita Geraghty, Dickey Moore, Jane Keckley, Thomas Curran. (L) 6266f. (R) Dec. 22, 1928. (NP) Jan. 12, 1929.
POWER OF THE PRESS, THE (D): Douglas Fairbanks, Jr., Jobyna Ralston, Mildred Harris, Philo McCullough, Wheeler Oakman, Robert Edeson, Edward Davis, Del Henderson, Charles Clary. (L) 6456f. (R) Oct. 31, 1928. (NP) Mar. 9, 1929.
QUITTER, THE (D): Ben Lyon, Dorothy Revier, Fred Kohler, Charles McHugh, Sherry Hall, Jane Daly, Henry Otto, Claire McDowell. (L) 5671f. (R) Apr. 1, 1929. (NP) Mar. 9, 1929.
REDEMPTION: Forthcoming 1929 release.
RESTLESS YOUTH (D): Marceline Day, Ralph Forbes, Norman Trevor, Robert Ellis, Mary Mabery, Gordon Elliott, Coy Watson. (L) 6085f. (R) Nov. 30, 1928. (NP) Dec. 22, 1928.
SIDESHOW, THE (D): Marie Prevost, Ralph Graves, "Little Billy," Alan Roscoe, Pat Harmon, Texas Madesen, Martha McGruger, Esteban Clemento, Janet Ford, Paul Dismute, Bert Price, Chester Morton, Jacques Ray. (L) 5999f. (R) Dec. 11, 1928. (NP) Feb. 16, 1929.
SONG OF LOVE (TS-D): Belle Walker, Ralph Graves, David Durand, Eunice Quedens, Arthur Houseman, Charles Wilson.
SUBMARINE (D-ME): Jack Holt, Dorothy Revier, Ralph Graves, Clarence Burton, Arthur Rankin. (L) Synchronized, 8374f; silent 8192f. (R) Nov. 12, 1928. (NP) Mar. 9, 1929. (TOS) Dec. 1, 1928.
TRIAL MARRIAGE (D-ME): Norman Kerry, Sally Eilers, Jason Robards, Thelma Todd, Charles Clary, Naomi Childers, Rosemary Theby, Gertrude Short. (L) Talking, 6639f; silent, 6506f. (R) Mar. 10, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 20, 1929.
WICKED ANGEL, THE: Forthcoming 1929 release.
YOUNGER GENERATION, THE (D-TM): Jean Hersholt, Lina Basquette, Rosa Rosanova, Ricardo Cortez, Rex Lease, Martha Franklin, Julanne Johnston, Jack Raymond, Sydney Crossley, Otto Fries, Julia Swayne Gordon, Donald Hall, Bernard Siegel. (L) Synchronized, 7866f; silent 7246f. (R) Jan. 24, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 13, 1929.

Excellent

BROKEN BARRIERS: Helene Costello. (L) 5974f. (R) Dec. 1, 1928.
CLEANUP, THE: Delaney and Blake. (L) 5660f. (R) Jan. 25, 1929.
CONFESSIONS OF A WIFE: Helene Chadwick. (L) 6047f. (R) Dec. 10, 1928.
DREAM MELODY: Riche and Thelby. (L) 5050f. (R) Jan. 20, 1929.
DAVID VALLORY: Forthcoming 1929 release.
FANNY HAWTHORNE: Forthcoming 1929 release.
LIFE'S CROSSROADS: Hulette and Hamilton. (L) 5355f.
HEARTS AND MODELS: Forthcoming 1929 release. (R) Oct. 20, 1928.
MASQUERADE MARRIAGE: Forthcoming 1929 release.
MELLOWING MONEY: Forthcoming 1929 release.
ONE SPLENDID HOUR: Viola Dana, George Periolot, Allen Simpson, Lewis Sargent, Jack Richardson, Lucy Beaumont, Florence Cooper, Ernie Adams, Hugh Saxon, Charles Hichman. (L) 6129f. (R) May 1, 1929.
ORCHID WOMAN, THE: Forthcoming 1929 release.
PASSION SONG, THE: Noah Beery and Olmstead. (L) 5100f. (R) Oct. 20, 1928.
PENNY PRINCESS: Forthcoming 1929 release.
ROSES OF PICARDY: (R) Apr. 15, 1929.
WRECKERS, THE: Forthcoming 1929 release.

First Division

LINDA (ME-D): Warner Baxter, Helen Foster, Noah Beery, Mitchell Lewis. (L) 6775f.

First National

BROADWAY BABIES (M-TME): Alice White, Charles Delaney, Fred Kohler, Tom Dugan, Bodil Rosing, Sally Eilers, Marion Byron, Jocelyn Lee, Louis Natheaux, Maurice Black. (L) 8067f. (R) June 30, 1929. (NP) June 22.
BRIDE OF THE REGIMENT (AT-D): Walter Pidgeon, Wallace Beery, Vivienne Segal and others.
CALIFORNIA MAIL (W): Ken Maynard, Dorothy Dwan, Lafe McKee, Paul Hurst, C. E. Anderson, Fred Burns. (L) 5446f. (R) Apr. 7, 1929. (NP) Apr. 20, 1929.
CAREERS (D-AT): Billie Dove, Antonio Moreno, Thelma Todd, Noah Beery, Holmes Herbert, Carmel Myers, Robert Frazer, Sojin. (L) 8435f. (R) June 2, 1929. (NP) June 22. (TOS) June 29.
CARELESS AGE, THE (CD): Douglas Fairbanks, Jr., Loretta Young, Carmel Myers, Holmes Herbert, Kenneth Thomson, George Baxter, Wilfred Noy, Doris Lloyd, Ilka Chase, Raymond Lawrence. (NP) Aug. 17. (L) Sound, 6308f.
CHEYENNE (W): Ken Maynard, Gladys McConnell, James Bradbury, Jr., Tarzan, William Franey, Charles Whittaker. (R) Feb. 3. (L) 5944f.
CHILDREN OF THE RITZ (ME-CD): Dorothy Mackaill, Jack Mulhall, James Ford, Eddie Burns, Lee Moran, Kathryn McGuire, Evelyn Hall, Doris Dawson, Aggie Herring, Frank Crane. (R) Mar. 3. (L) Sound, 6565f. Silent, 6287f. (TOS) Mar. 2.
DANCING VIENNA (D): Lya Mara, Ben Lyon, Herman Picha, Kurt Garron, Olga Engl, George Burghardt, Gustav Charle, Julius Falkenstein, Arnold Korff, Eugene Burg, Albert Paulig. (R) Jan. 1. (L) 5683f. (NP) Feb. 2.
DARK STREETS (D-AT): Jack Mulhall, Lila Lee, Aggie Herring, Earl Pingree, Will Walling, E. H. Calvert, Maurice Black. (NP) Aug. 10. (L) Sound, 5416f; silent, 5514f.
DIVINE LADY, THE (D-TME): Corinne Griffith, Victor Varconi, H. B. Warner, Ian Keith, Marie Dressler, Dorothy Cummings, William Conklin, Montague Love, Julia Swayne Gordon, Michael Vavitch. (L) 9035f. (R) Mar. 31, 1929. (NP) Apr. 6, 1929. (TOS) May 11, 1929.
DRAG (D-TME): Richard Barthelmess, Lucien Littlefield, Katherine Ward, Alice Day, Tom Dugan, Lila Lee, Margaret Fielding. (L) 7642f. (R) July 21, 1929. (NP) July 13. (TOS) August 10.
FAITHFUL (D): Billie Dove, George Barraud, Montague Love and others.
FAST LIFE (D-AT): Douglas Fairbanks, Jr., Loretta Young, Chester Morris, William Holden, Frank Sheridan, Ray Halion, John Sainpolis. (L) Talking, 7541f. (R) Sept. 29, 1929. (NP) Aug. 31. (TOS) Oct. 5.
FORWARD PASS (T-D): Douglas Fairbanks, Jr., Loretta Young, Guinn Williams, Peanuts Byron, Phyllis Crane, Bert Rome, Lane Chandler, Allen Lane, Floyd Shackleford. (NP) Nov. 9.
GIRL FROM WOOLWORTHS (D-TS): Alice White, Charles Delaney, Wheeler Oakman, Ben Hall, Rita Flynn, Gladden James, Bert Moorehouse, Patricia Caron, William Orlamond, Milla Davenport. (NP) Nov. 9.
GIRL IN THE GLASS CAGE, THE (D-TME): Loretta Young, Carroll Nye, Matthew, Betz, Lucien Littlefield, Ralph Lewis, George Stone, Julia Swayne Gordon, Majel Coleman, Charles Sellon, Robert Haines. (R) June 22, 1929. (NP) June 15. (L) Talking, 7159f; silent, 6705f.
GREEN STOCKINGS: Dorothy Mackaill and others. Forthcoming 1930 release.
GREAT DIVIDE (AT-MD): Dorothy Mackaill, Ian Keith, Lucien Littlefield, Ben Hendricks, Myrna Loy, Frank Tang, Creighton Hale, George Fawcett, Jean Laverty, Claude Gillingwater, Roy Stewart, James Ford, Jean Lorraine and Gordon Elliott. (NP) Sept. 21. (TOS) Nov. 16.
HARD TO GET (CD-AT): Dorothy Mackaill, Jimmie Finlayson, Louise Fazenda, Jack Oakie, Edmund Burns, Clarissa Selwynne, Charles Delaney. (NP) Aug. 10. (TOS) Sept. 28. (L) Sound, 7324f; silent, 5981f.
HER PRIVATE LIFE (T-D): Billie Dove, Walter Pidgeon, Holmes Herbert, Montagu Love, Roland Young, Thelma Todd, Mary Forbes, Brandon Hurst and Zasu Pitts. (NP) Sept. 21. (NP) Oct. 5.
HIS CAPTIVE WOMAN (D-TME): Milton Sills, Dorothy Mackaill, Gladden James, Jed Prouty, Sidney Bracey, Gertrude Howard, Marion Byron, George Fawcett, William Holden, Frank Reicher, August Tollaire. (L) 8305f. (R) Apr. 7, 1929. (NP) Mar. 2, 1929.
HOT STUFF (CD-TME): Alice White, Louise Fazenda, William Bakewell, Doris Dawson, Ben Hall, Charles Sellon, Buddy Messinger, Andy Devine, Larry Banthim. (L) 5774f. (R) May 5, 1929. (NP) Mar. 22, 1929.
HOUSE OF HORROR (MyC-ME): Louise Fazenda, Chester Conklin, James Ford, Thelma Todd, William V. Mong, Emile Chautard, William Orlamond, Dale Fuller, Tenan Holtz. (L) 5919f. (R) Apr. 28, 1929. (NP) Apr. 13, 1929.
ISLE OF LOST SHIPS, THE (D): Jason Robards, Virginia Valli, Clarissa Selwynne, Noah Beery, Robert O'Connor, Harry Cording, Margaret Fielding, Katherine Ward, Robert Homans, Jack Ackroyd and Sam Baker. (P) Sept. 21.
LAWLESS LEGION, THE (W): Ken Maynard, Nora Lane, Paul Hurst, J. P. McGowan, Frank Rice, Howard Truesdell, Tarzan. (R) Mar. 3, 1929. (NP) Mar. 9, 1929. (L) 6109f.
LITTLE JOHNNY JONES (D-T): Eddie Bruzzel, Alice Day, Edna Murphy, Robert Edeson, Wheeler Oakman, Donald Reed. (NP) November 9.
LOVE AND THE DEVIL (D-ME): Milton Sills, Maria Corda, Ben Bard, Nellie Bly Baker, Amber Norman. (L) 6431f. (R) Mar. 24, 1929. (NP) June 29.
LOVE RACKET, THE (D-T): Dorothy Mackaill, Sidney Blackmer, Edmund Burns, Myrtle Stedman, Alice Day, Edith Yorke, Martha Mattox, Edward Davis, Webster Campbell, Clarence Burton, Tom Mahoney and Jack Curtis. Length 6,118. (NP) Nov. 30.
MAN AND THE MOMENT, THE (D-TME): Billie Dove, Rod LaRocque, Gwen Lee, Robert Schable, Charles Sellon, George Bunny. (L) Talking, 7086f; silent 6539f. (R) June 23, 1929. (NP) Mar. 23, 1929. (TOS) August 3.
MOST IMMORAL LADY, A (D-TS): Leatrice Joy, Walter Pidgeon, Sidney Blackmer, Montague Love, Josephine Dunn, Robert Edeson, Donald Reed, Florence Oakley, Wilson Benge. (NP) September 28.
PAINTED ANGEL: Billie Dove, Edmund Lowe, George MacFarlane, J. Farrell MacDonald, Cissy Fitzgerald, Nellie Bly Baker, Will Stanton, Norman Selby, Douglas Gerrard, Shep Camp, Peter Higgins, Red Stanley. (NP) Nov. 30.
PARIS (TS-D): Irene Bordoni, Jack Buchanan, Louise Closser Hale, Jason Robards, Margaret Fielding, Zasu Pitts. (NP) October 19.
PRISONERS (D-TME): Corinne Griffith, James Ford, Bela Lugosi, Ian Keith, Julanne Johnston, Ann Schaeffer, Baron Hesse, Otto Matieson, Harry Northrup. (L) 7800f. (R) May 19, 1929. (NP) July 20.
ROYAL RIDER, THE (W): Ken Maynard. (L) 5957f. (R) May 5, 1929.
SATURDAY'S CHILDREN (D-TME): Corinne Griffith, Grant Withers, Albert Conti, Alma Tell, Lucien Littlefield, Charles Lane, Ann Schaeffer, Marcia Harris. (L) 7950f. (R) Apr. 14, 1929. (NP) Mar. 9, 1929. (TOS) May 25.
SCARLET SEAS (D-TME): Richard Barthelmess, Betty Compson, Loretta Young, James Bradbury, Sr., Jack Curtis, Knute Erickson. L) 6237f. (R) Dec. 9, 1928. (NP) Dec. 1, 1928. (TOS) Feb. 2. 1929.
SEVEN FOOTPRINTS TO SATAN (MY-ME): Creighton Hale, Thelma McNeill, Thelma Todd, Sheldon Lewis, William V. Mong, Sojin, Laska Winters, Ivan Christy, DeWitt Jennings, Nora Cecil, Kala Pasha, Harry Fitzgerald.

Alonzo Rositto, Harry Tenbrooke. (L) 5405f. (R) Feb. 17, 1929. (NP) Mar. 9, 1929.
SONG OF THE FLAME: Alice Gentle, Alexander Gray and others. Forthcoming 1930 release.
SHOW GIRL IN HOLLYWOOD: Alice White and others. Forthcoming 1930 release.
SMILING IRISH EYES (D-TS): Colleen Moore, James Hall, Claude Gillingwater, Robert Homans, Aggie Herring, Betty Francisco, Julanne Johnston, Robert O'Connor, John Beck, Edward Earl, Tom O'Brien, Oscar Apfel, Fred Kelsey, Otto Lederer. (L) 8550f. (R) July 31, 1929. (TOS) Sept. 7. (NP) July 27.
SQUALL, THE (D-AT): Myrna Loy, Alice Joyce, Richard Tucker, Carroll Nye, Loretta Young. (L) 9629f. (R) May 26, 1929. (TOS) June 29.
SYNTHETIC SIN (D-ME): Colleen Moore, Antonio Moreno, Kathryn McGuire, Edythe Chapman, Montague Love, Gertrude Astor, Gertrtude Howard, Ben Hendricks, Jr., Raymond Tucker. (L) 6852f. (R) Jan. 6, 1929. (NP) Mar. 2, 1929.
TWIN BEDS (C-AT): Jack Mulhall, Patsy Ruth Miller, Armond Kallz, Gertrude Astor, Knute Erickson, Edythe Chapman, Jocelyn Lee, Nita Martan, ZaSu Pitts, Eddie Gribbon, Ben Hendricks, Jr., Carl Levinnes, Alice Lake, Bert Roach. (R) July 14, 1929. (NP) July 20. (L) Talking, 7,266f.
TWO WEEKS OFF (CD-TME): Dorothy Mackaill, Jack Mulhall, Gertrude Astor, Jimmy Finlayson, Kate Price, Jed Prouty, Eddie Gribbon, Dixie Gay, Gertrude Messinger. (L) 8017f. (R) May 12, 1929. (NP) May 11, 1929. (TOS) June 8.
WEARY RIVER (MD-TME): Richard Barthelmess, Betty Compson, George Stone, William Holden, Louis Natheaux, Raymond Turner, Robert O'Connor. (L) 7976f. (R) Feb. 10, 1929. (NP) Mar. 9, 1929. (TOS) May 18.
WEDDING RINGS (T-D): Lois Wilson, H. B. Warner, Olive Borden, Kathleen Williams, Aileen Manning, James Ford, Hallam Cooley.
WHY BE GOOD (CD-ME): Colleen Moore, Neil Hamilton, Bodil Rosing, John Sainpolls, Edward Martindel, Eddie Clayton, Lincoln Stedman, Louis Natheaux, Collette Merton, Dixie Gay. (L) 7507f. (R) Mar. 17, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 30, 1929.
YOUNG NOWHERES (D): Richard Barthelmess, Marian Nixon, Bert Roach, Anders Randolf, Raymond Turner, Joselyn Lee. (NP) October 9. (TOS) Nov. 23.

Fox

AIR CIRCUS, THE (MD-TME): David Rollins, Arthur Lake, Sue Carol, Charles Delaney, Heimie Conklin, Louise Dresser, Earl Robinson. (L) 7702f. (R) Sept. 30, 1928. (NP) Oct. 20, 1928. (TOS) Jan. 5, 1929.
BEHIND THAT CURTAIN (MY-AT): Warner Baxter, Lois Moran, Gilbert, Emery, Claude King, Philip Strange, Boris Karloff, Jamiel Hassen, Peter Gawthorne, John Rogers, Montague Shaw, Finch Smiles, Mercedes De Valasco, E. L. Park. (L) 8300f. (R) June 30, 1929. (TOS) Aug. 31. (NP) July 6.
BIG TIME (AT-CD): Lee Tracy, Mae Clarke, Daphine Pollard, Josephine Dunn, and Stepin Fetchit. Directed by Kenneth Hawks. (NP) Oct. 5.
BLACK MAGIC (D-ME): Josephine Dunn, Earle Foxe, John Holland, Henry B. Walthall, Dorothy Jordon, Fritz Feld, Sheldon Lewis, Ivan Lindow, Blue Washington. (L) 5835f. Silent, 5855f. (R) June 2, 1929. (NP) Aug. 3.
BLACK WATCH, THE (R-AT): Victor McLaglen, Myrna Loy, David Torrence, David Percy, Joseph Diskay, Joyzelle, David Rollins, Lumsden Hare, Roy D'Arcy, Mitchell Lewis, Cyril Chadwick, Francis Ford, Walter Long, Frederick Sullivan, Richard Travers, Pat Somerset, Claude King. (L) 8487f. (R) May 26, 1929. (NP) June 15. (TOS) July 6.
BLINOFOLO (D-M): Lois Moran, George O'Brien, Earl Foxe, Don Terry, Maria Alba, Fritz Feld, Andy Clyde, Craufurd Kent, Robert E. Homans, John Kelly, Philips Smalley. (L) 5598f. (R) Dec. 9, 1928. (NP) Dec. 8, 1928.
BLUE SKIES (CD-M): Helen Twelvetrees, Frank Albertson, Rosa Gore, William Orlamond, Claude King, Carmencita Johnson, Freddie Frederick, Ethel Wales, Adele Watson, Helen Jerome Eddy. (L) Silent, 5367f; sound, 5408f. (R) Mar. 7, 1929. (NP) Apr. 6, 1929.
CAPTAIN LASH (D-M): Victor McLaglen, Claire Windsor, Arthur Stone, Albert Conti, Clyde Cook, Jean Laverty, Frank Hagney, Boris Charsky, Jane Winton. (L) 5453f. (R) Jan. 6, 1929. (NP) Mar. 9, 1929. (TOS) Feb. 16.
CHASING THROUGH EUROPE (D-TME): Sue Carol, Nick Stuart, Gustav von Seyffertitz, Gavin Gordon, E. Alyn Warren. (L) Silent, 5622f.; sound, 5581f. (R) June 9, 1929. (NP) Aug. 10.
CHRISTINA (D): Janet Gaynor, Charles Morton, Rudolph Schildkraut, Lucy Dorraine, Harry Cording. (L) 6955f. (R) Mar. 30, 1929. (NP) Aug. 3.
COCK-EYED WORLD, THE (D-AT): Lily Damita, Victor McLaglen, Edmund Lowe, Lelia Karnelly, Bobby Burns, Jean Bary, Joe Brown. (L) 10,611f. (NP) Sept. 7. (TOS) Oct. 5.
DRY MARTINI (D-M): Mary Astor, Matt Moore, Jocelyn Lee, Sally Eilers, Albert Gran, Albert Conti, Tom Rickets, Hugh Trevor, John T. Dillon, Marcelle Corday. (L) 7176f. (R) Oct. 7, 1928. (NP) Mar. 16, 1929. (TOS) Dec. 1, 1928.
EXALTED FLAPPER, THE (CD-ME): Sue Carol, Barry Norton, Irene Rich, Albert Conti, Sylvia Field, Stuart Irwin, Lawrence Grant, Charles Clary, Michael Visaroff, Don Allen, Landers Stevens. (R) May 26, 1929. (NP) June 22. (L) 5806f.
FAR CALL, THE (D-ME): Charles Morton, Lelia Hyams, Ulrich Haupt, Stanley J. Sanford, Warren Hymer, Arthur Stone, Charles Middleton, Pat Hartigan, Ivan Linow, Dan Wolheim, Randolph Scott, Charles Gorman, Bernard Siegel, Willie Fung, Harry Gripp, Frank Chew, Sam Baker. (L) Sound, 5313f; silent, 5285f. (R) Apr. 28, 1929. (NP) June 1.
FOUR DEVILS (D-TME): Janet Gaynor, Mary Duncan, Charles Morton, Barry Norton, Farrell MacDonald, Nancy Drexel. (L) 6506f. (NP) July 20. (TOS) Nov. 9.
FOUR SONS (D-ME): Margaret Mann, James Hall, Francis X. Bushman, Jr., Charles Morton, George Meeker, June Collyer, Wendell Franklin, Earle Foxe, Albert Gran, Angust Tollaire, Frank Reicher, Jack Pennick, Hughie Mack, Ruth Mix. (L) 8962f. (R) Sept. 2, 1928. (NP) Mar. 9, 1929. (TOS) Jan. 12, 1929.
FOX MOVIETONE FOLLIES (MC-ATS): Lola Lane, Frank Richardson, David Percy, Sue Carol, Dixie Lee, David Rollins, Sharon Lynn, John Breedon, Stepin Fetchit. (L) 8291f. (R) May 25, 1929. (NP) June 15. (TOS) June 29.
FROZEN JUSTICE (D): Lenore Ulric, Robert Frazer, Louis Wolheim, Ullrich Haupt, Laska Winter, Tom Patricola, Alice Lake, Gertrude Astor, Adele Windsor, Warren Heymer, Neyneen Farrell, Arthur Stone and others. (NP) Nov. 16.
FUGITIVES (MD-M): Madge Bellamy, Don Terry, Arthur Stone, Earle Fox, Matthew Betz, Lumsden Hare, Hap Ward, Edith Yorke, Jean Laverty. (L) 5356f. (R) Jan. 27, 1929. (NP) Mar. 16, 1929.
GHOST TALKS, THE (My-TME): Special cast. (R) Mar. 30, 1929. (L) 6428f.
GIRL FROM HAVANA (AT-D): Paul Page, Lola Lane, Natalie Moorhead, Kenneth Thomson, Warren Hymer, Joseph Girard and Adele Windsor. Directed by Benjamin Stoloff. (NP) Sept. 21.
GIRLS GONE WILD (CD-M): Sue Carol, Nick Stuart, William Russell, Roy D'Arcy, Leslie Fenton, Hedda Hopper, John Darrow, Mathew Betz, Edmund Breeze, Minna Ferry, Louis Natheaux, Lumsden Hare. (L) Talking, 5332f. (R) Feb. 24, 1929. (NP) March 23, 1929.
HEARTS IN OIXIE (AT-D): Stephin Fetchit, Clarence Muse, Eugene Jackson, Dorothy Morrison, Bernice Pilot, Clifford Ingram, Mildred Washington, Zach Williams, Gertrude Howard, Vivian Smith, Robert Brooks, A. C. H. Bilidrew, Richard Carlysle. (R) Mar. 10. (L) Sound, 7463f.; silent, 6444f. (TOS) May 25.
HOLLYWOOD NIGHTS (AT-D): All-star cast. Forthcoming 1930 release.
HOMESICK (F): Sammy Cohen, Harry Sweet, Marjorie Beebe, Henry Armetta, Pat Harmon. (L) 5153f. (R) Dec. 16, 1928. (NP) Mar. 9, 1929.
IN OLD ARIZONA (D-TME): Warner Baxter, Edmund Lowe. (L) 8724f. (R) Jan. 20, 1929. (TOS) Mar. 23, 1929.
JOY STREET (CD-M): Lois Moran, Nick Stuart, Rex Bell, Jose Crespo, Dorothy Ward, Ada Williams, Maria Alba, Sally Phipps, Florence Allen, Mabel Vall, John Breedon. (R) Apr. 7, 1929. (L) Silent, 5754f.; sound, 5748f. (NP) May 11, 1929.
LOVE, LIVE AND LAUGH (AT-D): George Jessel, Lila Lee, David Rollins, Henry Kolker, Kenneth MacKenna, John Reinhart, Dick Winslow Johnson, Henry Armetta, Marcia Manon and Jerry Mandy. (NP) Dec. 7.
LUCKY STAR (D-T): Charles Farrell, Janet Gaynor, Hedwiga Reicher, Guinn (Big Boy) Williams, Paul Fix, Gloria Grey, Hector V. Sarno. (L) Talking, 8895f.; silent, 8725f. (R) Aug. 18, 1929. (TOS) Sept. 28.
MAKING THE GRADE (CD-M): Edmund Lowe, Lois Moran, Albert Hart, Lucien Littlefield, James Ford, Sherman Ross, John Alden, Gino Conti, Rolfe Sedan, Lia Tora, Mary Ashley. (L) Talking, 5903f.; silent, 5024f. (R) Feb. 10, 1929. (NP) Mar. 9, 1929.
MARRIED IN HOLLYWOOD (AT-D): J. Harold Murray, Norma Terris, Walter Catlett, Irene Palaska, Tom Patricola, Lennox Pawle and John Garrick. (NP) Nov. 30.
MASKED EMOTIONS (D-TME): George O'Brien, Nora Lane, Farrell MacDonald, David Sharpe, Edward Peil, Sr., Frank Hagney. (L) Silent, 5389f.; sound, 5419f. (R) May 19, 1929. (NP) June 15. (L) 5419f.
MASQUERADE (CD): Alan Birmingham, Lelia Hyams, Clyde Cook, Farrell MacDonald, Arnold Lucy, George Pierce, Rita Le Roy, John Breeden, Jack Pierce, Pat Moriarity, Jack Carlisle, Frank Richardson. (N) July 27. (L) Talking, 5643f.
NEW YEAR'S EVE (D-M): Mary Astor, Charles Morton, Arthur Stone, Helen Ware, Freddie Frederick, Florence Lake, Sumner Getchell, Virginia Vane, Stuart Erwin. (R) Feb. 24, 1929. (L) Silent, 5959f; sound, 5984f. (NP) Mar. 16, 1929.
NIX ON DAMES (AT-D): Mae Clarke, Robert Ames, William Harrigan, Maude Fulton, George Maofariane, Camille Rovelle, Grace Wallace, Hugh McCormack, Benny Hall, Gilly Colvin, Frederick Graham and Louise Beaver. (NP) Dec. 7.
NOT QUITE DECENT (D-TM): June Collyer, Louise Dresser, Allan Lane, Oscar Apfel, Paul Nicholson, Marjorie Beebe, Ben Hewlett, Jack Kenney. (L) Talking, 4965f; silent, 4653f. (R) Mar. 24, 1929. (TOS) June 22. (NP) May 18, 1929.
ONE WOMAN IDEA, THE (D-ME): Rod La Rocque, Marceline Day, Sharon Lynn, Sally Phipps, Shirley Dorman, Ivan Lebedeff, Douglas Gilmore, Gino Corrado, Joseph W. Girard, Arnold Lucy, Frances Rosay, Guy Trento, Daniel Hasson, Tom Tamarez, Coy Watson. (L) Talking, 6111f.; silent, 6106f. (R) June 2, 1929. (NP) June 22.
PLASTEREO IN PARIS (C-M): With Cohen, Pennick and Linow. (L) 5640f. (R) Sept. 23, 1928.
PLEASURE CRAZED (D-AT): Marguerite Churchill, Kenneth Macenna, Dorothy Burgess, Campbell Gullan, Douglas Gilmore, Henry Kolker, Frederick Graham, Rex Bell, Charlotte Merriam. (R) July, 1929. (NP) July 20. (L) Talking, 5560f.
PROTECTION (MD-ME): Dorothy Burgess, Robert Elliott, Paul Page, Ben Hewitt, Roy Stewart, Dorothy Ward, William H. Tooker, Joe Brown, Arthur Hoyt. (R) May 12. (L) 5511f.
REO WINE (CD-M): June Collyer, Conrad Nagel, Arthur Stone, Sharon Lynn, E. Alyn Warren, Ernest Hilliard, Ernest Wood, Marshall "Babe" Ruth, Dixie Gay, Margaret La Marr. (L) 6194f. (R) Dec. 23, 1928. (NP) Mar. 9, 1929. (TOS) Jan. 26, 1929.
RILEY THE COP (CD-M): J. Farrell MacDonald. (L) 6132f. (R) Nov. 25, 1928.
RIVER, THE (D): Charles Farrell, Mary Duncan, Ivan Linow, Margaret Mann, Aldredo Sabato. (L) 7313f. (NP) July 20. (TOS) Nov. 23.
ROMANCE OF THE UNDERWORLD (D-M): With Astor and Boles. (L) 6162f. (R) Nov. 11, 1928. (TOS) Jan. 19, 1929.
SALUTE (AT-D): George O'Brien, William Janey, Frank Albertson, Helen Chandler, Joyce Compton, Clifford Dempsey, Lumsden Hare, Stephin Fetchit, David Butler, Rex Bell, John Breeden. (NP) Sept. 7. (TOS) Oct. 26.
SIN SISTER, THE (CD-M): Nancy Carroll, Lawrence Gray, Josephine Dunn, Myrtle Stedman, Anders Randolf, Richard Alexander, Frederick H. Graham, George Davis, David Callis. (L) 6072f. (R) Feb. 3, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 27, 1929.
SONG OF KENTUCKY, A (D-T): Lois Moran, Joe Wagstaff, Dorothy Burgess, Douglas Gilmore, Hedda Hopper, Edward Davis, Herman Bing, Bert Woodruff. (NP) November 9.
SPEAKEASY CD-AT): Paul Page, Lola Lane, Henry B. Walthall, Helen Ware, Warren Hymer, Stuart Erwin, Sharon Lynn, Erville Alderson, James Guilfoyle, Helen Lynch, Marjorie Beebe, Sailor Vincent, Joseph Cawthorne, Ivan Linow. (L) 5775f. (R) Mar. 24, 1929. (NP) Apr. 6, 1929. (TOS) Apr. 27, 1929.
STRONG BOY (D-M): Victor McLaglen, Leatrice Joy, Farrell MacDonald, Slim Summerville, Kent Sanders, Tom Wilson, Jack Pennick, Robert Ryan, David Torrence, Dolores Johnson (L) 5567f. (R) Mar. 3, 1929. (NP) Mar. 16, 1929. (TOS) May 4, 1929.
TAKING A CHANCE: With Rex Bell. (L) 4876f. (R) Nov 18, 1928.
SUNNY SIOE UP (AT-D): Janet Gaynor, Charles Farrell, Sharon Lynn, Frank Richardson, El Brendel, Marjorie White, Joe Brown, Mary Forbes, Alan Paull, Peter Gawthorne. Length 11,131. (NP) Nov. 30.
THEY HAO TO SEE PARIS (AT-CD): Will Rogers, Irene Rich, Marguerite Churchill, Fifi Dorsay, Owen Davis, Rex Bell, Ivan Lebedeff, Christiane Yves, Edgar Kennedy, Marcelle Corday, Marcia Manon, Theodore Lodi, Bob Kerr, Andre Cheron, Gregory Gay. (NP) Sept. 21. (TOS) Dec. 7.
THREE SISTERS (T-D): June Collyer, Tom Dresser, Louise Dresser, Kenneth MacKenna, Joyce Compton, Addie McPhail, Clifford Saum, Paul Porcasi, John Sainpolis and Sidney DeGrey. (NP) Nov. 30.
THROUGH OIFFERENT EYES (D-AT). Mary Duncan, Edmund Lowe, Warner Baxter, Earle Foxe, Donald Gallagher, Florence Lake. (R) Apr. 7, 1929. (L) 5166f. (NP) May 11, 1929. (TOS) June 8.
TRENT'S LAST CASE (My-M-M): Raymond Griffith, Raymond Hatton, Marceline Day, Donald Crisp, Lawrence Gray, Nicholas Sonssanin, Anita Gravin, Ed Kennedy. (R) Mar. 31, 1929. (L) Silent, 5809f.; sound, 5834f. (NP) May 18, 1929.
TRUE HEAVEN (D-M): George O'Brien, Lois Moran, Philip Smalley, Oscar Apfel, Duke Martin, Andre Cheron, Donald MacKenzie, Hedwig Reicher, Will Stanton. (L) 5531f. (R) Jan. 20, 1929. (NP) Mar. 16, 1929. (TOS) Apr. 6, 1929.
VALIANT, THE (D-AT): Paul Muni and Churchill. (R) Apr. 21, 1929. (L) 5537f.
VEILEO WOMAN, THE (D-M): Lia Tora, Paul Vincenti, Walter McGrail, Josef Swickard, Kenneth Thompson, Andre Cheron, Ivan Lebedeff, Maude George. (L) Silent, 5186f. Sound, 5192f. (R) Apr. 14, 1929. (NP) Mar. 23, 1929.
WHITE FLAME, THE (D): All-star cast. Forthcoming 1930 release.
WORDS AND MUSIC (AT-CD): Lois Moran, David Percy, Helen Twelvetrees, William Orlamond, Elizabeth Patterson, Duke Morrison, Frank Albertson, Tom Patricola, Bubbles Crowell, Biltmore Quartet. (NP) Sept. 7. (TOS) Sept. 21.

General Pictures

BACHELORS CLUB, THE (D): Richard Talmadge, Barbara Worth, Edna Murphy, Edna Ellsmere, V. Talbot Henderson, Herbert Hayes, Barry Palmer. (L) 5000f. (NP) June 15.
BACK FROM SHANGHAI (D): Vera Reynolds, Sojin, Joseph W. Girard, Henry Sedley. (L) 5400f. (R) Mar. 15.
HEROIC LOVER (D): Leonard St. Leo, Stuart Holmes, Barbara Bedford, Ted Snell, Hugh Metcalf, William Franey. (R) Feb. 5. (L) 5500f.

Gotham

HEAO OF THE FAMILY, THE: Virginia Lee Corbin. (L) 6250f. (R) October, 1928.
KNEE HIGH: Virginia Corbin. (R) October, 1929.
MODERN SAPPHO, A (T): Betty Bronson. (R) September, 1929.
RIVER WOMAN, THE (D-ME): Jacqueline Logan, Lionel Barrymore, Charles Delaney, Harry Todd, Mary Doran, Sheldon Lewis. (L) 8 reels. (R) April, 1929. (NP) Mar. 30, 1929.
TIMES SQUARE (CD-T): Alice Day, Eddie Kane, Emile Chautard, John Miljan, Natalie Joyce, Joseph Swickard. (L) 10,500f. (R) March, 1927. (NP) Mar. 30, 1929.
THROUGH THE BREAKERS: Livingston and Herbert. (L) 6420f. (R) September, 1928.

Edward L. Klein

ADVENTURES OF MAYA: (L) Silent, 5400f. (R) Apr. 28, 1929.
PRESIDENT, THE (D): Ivan Mosjoukine, Suzy Vernon, Nikolai Malikoff, Heinrich Schroth, Luigi Servanti. (L) 8100f.

James Leong Prod.

LOTUS BLOSSOM (Silent drama): Tully Marshall, Noah Beery, Anna May Wong, Lady Tsen Meil, Jack Abee. (L) 5,800.
VENDORS OF WOMEN (M): Edwin Carewe and all-star cast. (L) 4,500.

Ernest Mattsson

IN DALARNA AND JERUSALEM (D): Hanson and Veidt. (L) 14,000f. Forthcoming 1929 release.

Metro-Goldwyn-Mayer

ALIAS JIMMY VALENTINE (M-TME): William Haines, Lionel Barrymore, Leila Hyams, Karl Dane, Tully Marshall, Howard Hickman, Billy Butts, Evelyn Mills. (L) 8,000f. (R) Jan. 26, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 9, 1929.
ALL AT SEA (C): Karl Dane, George K. Arthur, Josephine Dunn, Herbert Prior, Eddie Baker. (L) 5345f. (R) Feb. 9, 1929. (NP) Feb. 23, 1929.
ANNA CHRISTIE (D): Greta Garbo, Robert Ames and others. Forthcoming 1930 release.
BELLAMY TRIAL, THE (D-TME): Leatrice Joy, Betty Bronson. (L) 7524f. (R) Mar. 2, 1929. (NP) Sept. 29, 1928. (TOS) Apr. 13, 1929.
BRIDGE OF SAN LUIS REY, THE (D-ME): Lily Damita, Ernest Torrence, Raquel Torres, Don Alvarado, Duncan Rinaldo, Henry B. Walthall, Mikhail Vavitch, Emily Fitzroy, Tully Marshall. (L) 7880f. (R) Mar. 30, 1929. (NP) May 18, 1929.
BROADWAY MELOOY, THE (MC-TSM): Anita Page, Bessie Love, Charles King, Jed Prouty, Kenneth Thomson, Edward Dillon, Mary Doran, Eddie Kane, J. Emmett Beck, Marshall Ruth, Drew Demarest. (R) Mar. 9, 1929. (L) Sound, 9372f.; silent, 5943f. (NP) Mar. 30, 1929. (TOS) Apr. 20, 1929.
BROTHERLY LOVE (C-TE): Karl Dane, George K. Arthur, Jean Arthur, Richard Carlyle, Edward Connelly, Marcia Harris. (L) 6053f. (R) Oct. 13, 1928. (NP) Oct. 13, 1928.
CAMERAMAN, THE (C): Buster Keaton, Marceline Day, Harold Goodwin, Sidney Bracy, Harry Gribbon. (L) 6995f. (R) Sept. 15, 1928. (NP) Sept. 15, 1928.
CHINA BOUND (CD): Karl Dane, George K. Arthur, Josephine Dunn, Polly Moran, Hatty Woods, Carl Stockdale. (L) 6000f. (R) May 18, 1929. (NP) May 11, 1929.
DESERT NIGHTS (D): John Gilbert, Ernest Torrence, Mary Nolan. (L) 6177f. (R) Mar. 9, 1929. (NP) Mar. 16, 1929. (TOS) Mar. 16, 1929.
DESERT RIDER, THE (W): Tim McCoy Raquel Torres, Bert Roach, Edward Connelly, Harry Woods, Jess Cavin. (R) May 11, 1929. (L) 4943f. (NP) June 22.
DREAM OF LOVE (D): Joan Crawford, Nils Asther, Aileen Pringle, Warner Oland, Carmel Myers, Harry Reinhardt, Harry Myers, Alphonse Martell, Fletcher Norton. (L) 7987f. (R) Dec. 1, 1928. (NP) Dec. 22, 1928. (TOS) Dec. 8, 1928.
OUKE STEPS OUT, THE (CD-TME): William Haines, Joan Crawford, Karl Dane, Tenen Holtz, Eddie Nugent, Jack Roper, Delmer Davis, Luke Cosgrove, Herbert Prior. (L) Silent-6210f. Sound-6206f. (R) Mar. 16, 1929. (NP) Mar. 30, 1929.
FLYING FLEET, THE (D-M): Ramon Novarro, Ralph Graves, Anita Page, Edward Nngent, Carroll Nye, Sumner Getchell, Gardner James, Alfred Allen. (L) 9044f. (R) Jan. 19, 1929. (NP) Feb. 2, 1929. (TOS) Jan. 19, 1929.
GIRL IN THE SHOW, THE (T-CD): Bessie Love, Ford Sterling, Raymond Hackett. (TOS) Aug. 31.
HALLELUJAH (D-ATS): Nina Mae McKinney, William Fountaine, Daniel L. Haynes, Harry Gray, Fannie Bell De Knight, Everett McGarrity, Victoria Spivey, Milton Dickerson, Robert Couch, Walter Tait. Dixie Jubilee Singers. (L) Talking, 9650f. (NP) Nov. 30.
HIS GLORIOUS NIGHT (T-D): John Gilbert, Katherine Dale Owen, Nance O'Neil, Gustav von Seyffertitz, Hedda Hopper, Tyrell Davis, Gerard Barry, Madeline Seymour, Richard Carle, Eva Dennison, Youcca Troubletzkoy, Peter Cawthorne. (NP) October 19. (TOS) Oct. 26.
HOLLYWOOO REVUE, THE (MC-ATS): Bessie Love, Charles King, Marion Davies, Norma Shearer, William Haines, Gus Edwards, Joan Crawford, John Gilbert, Marie Dressler, Polly Moran, Brox Sisters, Anita Page, Buster Keaton, Albertina Ballet. (L) Talking, 11,699f. (TOS) Nov. 16.
HONEYMOON (CD): Polly Moran, Eddie Gribbon, Bert Roach, Flash. (L) 4823f. (R) Dec. 22, 1928. (NP) Mar. 9, 1929.
IDLE RICH, THE (D-AT): Conrad Nagel, Bessie Love, Leila Hyams, Robert Ober, James Neill, Edythe Chapman, Paul Kruger, Kenneth Gibson. (L) 7351f. (R) June 15, 1929. (NP) June 8. (TOS) June 22.
KISS, THE (D): Greta Garbo, Conrad Nagel, Anders Randolf, Holmes Herbert, Lew Ayres and George Davis. (NP) Nov. 30.
LAOY OF CHANCE, A (D-M): Norma Shearer, Lowell Sherman, Gwen Lee, John Mack Brown, Eugenia Besserer, Buddy Messinger. (L) 7126f. (R) Dec. 22, 1928. (NP) Mar. 9, 1929.
LAST OF MRS. CHEYNEY, THE (D-AT): Norma Shearer, Basil Rathbone, George Berraud, Herbert Bunston, Hedda Hopper, Moon Carrol, Madeline Seymour, Cyril Chadwick, George K. Arthur (in sound print only), Finch Smiles, Maude Turner. (NP) July 20. (L) Talking, 8651f; silent, 6484f.
LOVES OF CASANOVA (D): Ivan Mosoujkine, Diana Kerenne, Suzanne Bianchetti, Jenny Jugo, Rina de Liguoro, Nina Kochitz, Olga Day, Paul Gnide, Decoeur, Bousmerane, Rudolf Klein-Rogge. (L) 6179f. (R) Feb. 16, 1929. (NP) Mar. 9, 1929.

MADAME X (D-AT): Lewis Stone, Ruth Chatterton, Raymond Hackett, Holmes Herbert, Eugenie Besserer, John P. Edington, Mitchell Lewis, Ulrich Haupt, Sidney Toler, Richard Carle, Claud King, Chappell Dossett. (L) 8806f. (NP) June 29. (TOS) Aug. 17.

MAN'S MAN, A (CD-ME): William Haines, Josephine Dunn, Sam Hardy, Mae Busch. (L) 6683f. (R) May 25, 1929. (NP) June 22. (TOS) June 22.

MARIANNE (CD-AT): Marion Davies, Oscar Shaw, Robert Castle, Scott Kolk, Emil Chautard, Mack Swain, Oscar Apfel, Robert Ames. Recorded on film and disc. (R) July 20, 1929. (NP) Aug. 31. (TOS) Oct. 19.

MORGAN'S LAST RAID (W): Tim McCoy, Dorothy Sebastian, Wheeler Oakman, Allan Garcia, Hank Mann, Montague Shaw. (L) 5264f. (R) Jan. 5, 1929. (NP) Mar. 9, 1929.

MYSTERIOUS ISLAND, THE (T-D): Lionel Barrymore, Jane Daly, Lloyd Hughes, Montagu Love, Harry Gribbon, Snitz Edwards, Gibson Gowland, Dolores Brinkman. (NP) Oct. 19. (TOS) Nov. 23.

NAPOLEON (D): Waldimir Roudenko, Albert Dieudonne, Alexandre Koubitzky, Harry Krimer, Edmond Van Daele, Antonin Artaud, Gina Manes, Nicholas Koline. (L) 6893f. (R) Oct. 27, 1928. (NP) Oct. 27, 1929.

OUR MODERN MAIDENS (AT-D): Joan Crawford, Rod La Rocque, Douglas Fairbanks, Jr., Anita Page, Edward Nugent, Josephine Dunn, Albert Gran. (NP) Sept. 14. (TOS) Nov. 9.

OVERLAND TELEGRAPH, THE (W): Tim McCoy, Dorothy Janis, Frank Rice, Lawford Davidson, Clarence Geldert, Chief Big Tree. (L) 4815f. (R) Mar. 2, 1929. (NP) Mar. 16, 1929.

PAGAN, THE (D-SME): Ramon Novarro, Renee Adoree, Dorothy Janis, Donald Crisp. (L) Silent-7150f. Sound-7359f. (R) Apr. 27, 1929. (NP) May 25, 1929.

SHOW PEOPLE (CD-TE): Marion Davies, William Haines, Dell Henderson, Paul Ralli, Tenen Holtz, Harry Gibbon, Sidney Bracy, Polly Moran, Albert Conti. (L) 7453f. (R) Oct. 20, 1928. (NP) Sept. 29, 1928. (TOS) Oct. 27, 1928.

SINGLE MAN, A (CD): Lew Cody, Aileen Pringle, Marceline Day, Edward Nugent, Kathlyn Williams, Eileen Manning. (L) 5596f. (R) Jan. 12, 1929. (NP) Feb. 9, 1929.

SINGLE STANDARD, THE (D): Greta Garbo, Nils Asther, John Mack Brown, Dorothy Sebastian, Lane Chandler, Robert Castle, Mahlon Hamilton, Kathlyn Williams, Zeffie Tidbury. (NP) Aug. 17. (L) 6569f. (TOS) Aug. 17.

SIOUX BLOOD (W): Tim McCoy, Robert Frazer, Marion Douglas, Clarence Geldert, Chief Big Tree, Sidney Bracy. (L) 4811f. (R) Apr. 20, 1929. (NP) Apr. 27, 1929.

SPEEDWAY (T-CD): William Haines, Anita Page, Ernest Torrence, Polly Moran, Karl Dane, John Miljan. (TOS) Sept. 14. (NP) Sept. 14.

SPIES (M): Rudolph-Klein-Rogge, Greda Maurus, Lien Deyers, Louis Ralph, Craighall Sherry, Willy Fritsch, Lupu Pick, Fritz Rasp. (L) 7999f. (NP) June 15.

SPITE MARRIAGE (CD-M): Buster Keaton, Dorothy Sebastian, Edward Earle, Lella Hyams, William Bechtel, John Byron. (L) 7047f. (R) Apr. 6, 1929. (NP) Apr. 27, 1929.

SUNKISSED (D): Vilma Banky and others.

TRADER HORN (AT-D): Edwina Booth, Harry Carey and others. Forthcoming 1930 release.

THIRTEENTH CHAIR, THE (MD-T): Conrad Nagel, Lella Hyams, Margaret Wycherly, Helen Milliard, Holmes Herbert, Mary Forbes, Bela Lugosi, John Davidson, Charles Quartermaine, Moon Carrol. (NP) Nov. 9.

THUNDER (D-TME): Lon Chaney, James Murray, Phyllis Haver, George Duryea, Francis Morris, Wally Albright. (L) 7783f. (R) June 25, 1929. (NP) Aug. 3. (TOS) Aug. 17.

TIDE OF EMPIRE (D-M): Renee Adoree and Duryea. (L) 6552f. (R) Mar. 23, 1929.

TRIAL OF MARY DUGAN (D-AT): Norma Shearer, Lewis Stone, H. B. Warner, Raymond Hackett, Lilyan Tashman, Olive Tell, Adrienne D'Ambricourt, Mary Doran, Dewitt Jennings, Wilfrid North, Landers Stevens, Charles Moore, Claud Allister. (NP) May 25. (L) 10,000f. (R) June 8. (TOS) July 13.

TRAIL OF '98, THE (D-ME): Dolores Del Rio, Ralph Forbes, Harry Carey, Tully Marshall, Emily Fitzroy, Tenen Holtz, Russell Simpson, Karl Dane, Cesare Gravina, George Cooper, John Down, E. Alyn Warner. (L) 8799f. (R) Jan. 5, 1929. (NP) Dec. 29, 1928. (TOS) Mar. 23, 1929.

UNTAMED (AT-D): Joan Crawford, Robert Montgomery, Ernest Torrence, Holmes Herbert, John Miljan, Gwen Lee, Edward Nugent, Don Terry, Gertrude Astor, Milton Farney, Lloyd Ingram, Grace Cunard, Tom O'Brien and Wilson Benge. (NP) Nov. 23.

VIKING, THE (D-ME): Donald Crisp, Pauline Starke, LeRoy Mason, Anders Randolph, Richard Alexander, Harry Lewis Woods, Albert MacQuarrie, Roy Stewart, Torben Meyer, Claire MacDowell, Julia Swayne Gordon. (L) 8186f. (NP) Mar. 9, 1929. All in technicolor. (TOS) Oct. 26.

VOICE OF THE CITY, THE (AT-D): Robert Ames, Willard Mack, Sylvia Field, James Farley, John Miljan, Clark Marshall, Duane Thompson, Tom McGuire, Alice Moe, Beatrice Banyard. (L) Sound-7427f. (R) Apr. 13, 1929. (NP) Apr. 27, 1929. (TOS) May 18.

WEST OF ZANZIBAR (D-M): Lon Chaney, Lionel Barrymore, Warner Baxter, Mary Nolan, Jane Daly, Roscoe Ward, Kalla Pasha, Curtis Nero. (L) 6150f. (R) Nov. 24, 1928. (NP) Dec. 8, 1928.

WHERE EAST IS EAST (D-TME): Lon Chaney, Lupe Velez, Estelle Taylor, Lloyd Hughes, Louis Stern, Mrs. Wong Wing. (L) 6500f. (R) May 4, 1929. (NP) June 22. (TOS) June 15.

WHITE SHADOWS OF THE SOUTH SEAS (D-TME): Monte Blue, Raquel Torres, Robert Anderson. (L) 7965f. (R) Nov. 10, 1928. (NP) July 7, 1928. (TOS) Dec. 1, 1928.

WILD ORCHIDS (D): Greta Garbo, Lewis Stone, Nils Asther. (L) 9235f. (R) Feb. 23, 1929. (NP) Mar. 2, 1929. (TOS) Feb. 23, 1929.

WISE GIRLS (T-D): Elliott Nugent, Norma Lee, Roland Young, J. C. Nugent, Clara Blandick, Marion Shilling, Leora Spellman, James Dolan. (NP) October 12.

WOMAN OF AFFAIRS (D-M): Greta Garbo, John Gilbert. (L) 8319f. (R) Dec. 15, 1928. (TOS) Feb. 16, 1929.

WONDER OF WOMEN (D-TME): Lewis Stone, Lella Hyams, Peggy Wood, Harry Myers, Sarah Padden, George Fawcett, Blanche Frederici, Wally Albright, Jr., Camencita Johnson, Anita Louise Fremault, Dietrich Haupt, Ulrio Haupt, Jr. (L) Talking, 8796f; silent, 6835f. (R) July 31, 1929. (NP) July 27. (TOS) Aug. 17.

Paramount

ABIE'S IRISH ROSE (CD-TME): Charles Rogers, Nancy Carroll, Jean Hersholt, J. Farrell MacDonald, Bernard Grocey, Ida Kramer, Nick Cogey, Camillus Pretal, Rosa Rosanova. (L) Silent, 10,187f; sound, 10,471f. (R) Jan. 5, 1929. (NP) Nov. 3, 1928. (TOS) Feb. 2, 1929.

APPLAUSE (TS-D): Helen Morgan, Joan Peters, Fuller Mellish, Jr., Jack Cameron, Henry Wadsworth, Dorothy Cuming. (NP) October 19.

AVALANCHE (W): Jack Holt, Doris Hill, Baclanova, John Darrow, Guy Oliver, Richard Winslow. (L) 6099f. (NP) Dec. 1, 1928.

BATTLE OF PARIS (AT-D): Gertrude Lawrence, Charles Ruggles, Walter Petrie, Gladys Du Bois, Arthur Treacher and Joe King. (NP) Nov. 16.

BEGGARS OF LIFE (M-ME): Wallace Berry, Louise Brooks, Richard Arlen, Edgar Blue Washington, H. A. Morgan, Andy Clarke, Mike Donlin, Roscoe Karns, Robert Perry, Johnnie Morris, George Kotsonaros, Jacque Chapin, Robert Brower, Frank Brownlee. (L) 7805f. (R) Sept. 15, 1928. (NP) July 7, 1928. (TOS) Oct. 20, 1928.

BEHIND THE GERMAN LINES (D): Foreign cast. (L) Sound, 8254f. (R) Jan. 12, 1929.

BETRAYAL (D-ME): Emil Jannings, Gary Cooper, Esther Ralston, Jada Weller, Douglas Haig, Bodil Rosing. (L) Silent, 6492f; sound, 6614f. (R) May 11, 1929. (NP) Apr. 27, 1929. (TOS) June 1.

CANARY MURDER CASE, THE (My-AT): William Powell, James Hall, Louise Brooks, Jean Arthur, Gustav von Seyffertitz, Charles Lane, Eugene Pallette, Lawrence Gray, Ned Sparks, Louis John Bartels, E. H. Calvert. (L) Talking, 7171f; silent, 5843f. (R) Feb. 16, 1929. (NP) June 15.

CARNATION KID, THE (C-AT): Douglas MacLean, Frances Lee, William B. Davidson, Lorraine Eddy, Charles Hill Mailes, Francis McDonald, Maurice Black, Bert Swor, Jr., Carl Stockdale. (L) Silent, 6290f; sound, 7267f. (R) Feb. 23, 1929. (NP) Mar. 16, 1929.

CASE OF LENA SMITH, THE (D): Esther Ralston, James Hall, Gustav von Seyffertitz, Emily Fitzroy, Fred Kohler, Betty Aho, Lawrence Grant, Leono Lane, Kay DeaLys, Alex Woloshin, Ann Brody, Wally Albright, Jr., Warner Klinger. (L) 7229f. (R) Jan .19, 1929. (NP) Mar. 16, 1929. (TOS) Jan. 26, 1929.

CHARMING SINNERS (D-TME): Ruth Chatterton, Clive Brook, Mary Nolan, William Powell, Laura Hope Crews, Florence Eldridge, Montagu Love, Juliette Crosby, Lorraine Eddy, Claude Allister. (L) 6164f. (R) July 6, 1929. (NP) Aug. 10. (TOS) Aug. 3.

CHINATOWN NIGHTS (D-AT): Wallace Beery, Florence Vidor, Warner Oland, Jack McHugh, Jack Oakie, Tetsu Komai, Frank Chew, Mrs. Wing, Peter Morrison, Freeman Wood. (L) Silent, 7145f; sound, 7081f. (R) Mar. 23, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 6, 1929.

CLOSE HARMONY (CD-AT): Charles Rogers, Nancy Carroll, Harry Green, Jack Oakie, Richard (Skeets) Gallagher, Matty Roubert, Ricca Allen, Wade Boteler, Baby Mack, Oscar Smith, Greta Grandstedt, Gus Partos. (L) Sound, 6271f. (R) Apr. 13, 1929. (NP) Mar. 30, 1929. (TOS) Apr. 13, 1929.

COCOANUTS, THE (MC-ATS): Four Marx Brothers, Mary Eaton, Oscar Shaw, Katherine, Francis, Margaret Dumont, Cyril Ring, Basil Ruysdael, Sylvan Lee, Gamby-Hale Girls, Allan K. Foster Girls. (L) 8613f. (R) May 23, 1929. (NP) July 13. (TOS) July 20.

DANCE OF LIFE, THE (D-AT): Nancy Carroll, Hal Skelly, Dorothy Revier, Ralph Theador, Charles D. Brown, Al St. John, May Boley, Oscar Levant, Gladys DuBois, James T. Quinn, James Farley, George Irving. (L) Talking, 10,619f; (P) Sept. 14. (Silent 7488f. (TOS) Sept. 21.

DANGEROUS CURVES (D-AT): Clara Bow, Richard Arlen, Kay Francis, David Newell, Anders Randolph, May Boley, T. Roy Barnes, Joyce Compton, Charles D. Brown, Stuart Erwin, Jack Lude. (R) July 13, 1929. (NP) Aug. 3. (L) Talking, 7278f; silent, 6539f. (TOS) July 20.

DANGEROUS WOMAN, A (D-AT): Baclanova, Clive Brook, Neil Hamilton, Clyde Cook, Leslie Fenton, Snitz Edwards. (L) Sound, 6643f. (R) May 18, 1929. (NP) Mar. 16, 1929. (TOS) May 18.

DARKENED ROOMS (MD): Evelyn Brent, Neil Hamilton, Doris Hill, David Newell, Gale Henry, Wallace McDonald, Blanche Craig, E. H. Calvert, Sammy Bricker. (NP) October 19.

DIVORCE MADE EASY (CD-AT): Douglas MacLean, Marie Prevost, Johnny Arthur, Frances Lee, Dot Farley, Jack Duffy, Buddy Watles, Hal Wilson. (R) July 6, 1929. (NP) July 13. (L) Talking, 5386f; silent, 5270f. (TOS) July 6.

DOCTOR'S SECRET, THE (D-AT): Ruth Chatterton, H. B. Warner, John Loder, Robert Edeson, Wilfored Noy, Ethel Wales, Nancy Price, Frank Finch-Smiles. (L) Sound, 5823f. (N) Mar. 16, 1929. (TOS) Feb. 16, 1929.

DUMMY, THE (D-AT): Ruth Chatterton, Frederic March, John Cromwell, Fred Kohler, Mickey Bennett, Vondell Darr, Jack Oakie, Zasu Pitts, Richard Tucker, Eugene Pallette. (L) Sound, 5357f. (R) Mar. 9, 1929. (NP) Mar. 16, 1929. (TOS) Mar. 6, 1929.

FASHIONS IN LOVE (D-AT): Adolphe Menjou, Fay Compton, Miriam Seegar, John Miljan, Joan Standing, Robert Wyne, Russ Powell, Billie Bennett, Jacques Vanaire. (L) Talking, 6325f; silent 6024f. (R) June 29, 1929. (NP) July 13. (TOS) July 6.

FAST COMPANY (AT-CD): Jack Oakie, Skeets Gallagher, Evelyn Brent, Gwen Lee. (TOS) Sept. 7.

FLEET'S IN, THE (CD): Clara Bow, James Hall, Jack Oakie, Bodil Rosing. (L) 6918f. (R) Oct. 13, 1928. (NP) Sept 22 1928 (TOS) Sept 15, 1928

FLESH OF EVE (T-D): Nancy Carroll, Richard Warner Oland, Gustav von Seyffertitz, Francis MacDonald, George Kotsonaros, Dorothea Wolbert, Clarence H. Wilson, Evelyn Selbie, Willie Fung, Wong Wing and Lillian Worth. (NP) Nov. 30.

FOUR FEATHERS (SE): Richard Arlen, Fay Wray, William Powell, Clive Brook, Theodore von Eltz, Noah Berry, Zack Williams, Noble Johnson, Harold Higiatower, Phillipe de Lacey, Edward Rateiffe, George Fawcett, Augustine Symonds. (L) Sound, 7472f; silent, 7472f. (TOS) Sept. 14.

GENTLEMEN OF THE PRESS (D-AT): Water Huston, Katherine Francis, Charles Ruggles, Betty Lawford, Norman Foster, Duncan Perwarden, Lawrence Leslie. (L) Sound. 7176f. (R) May 4, 1929. (NP) Apr. 13, 1929.

GLORIFYING THE AMERICAN GIRL (AT-D): Mary Eaton, Edward Crandall, Olive Shea, Dan Healy, Kaye Renard, Sarah Edwards. In revue scenes, Eddie Cantor, Helen Morgan and Rudy Vallee. (NP) Dec. 7.

GREENE MURDER CASE, THE (My-AT): William Powell Florence Eldridge, Ulrich Haupt, Jean Arthur, Eugene Pallett, E. H. Calvert, Gertrude Norman, Lowell Drew, Morgan Farley, Brandon Hurst, Augusta Burmester, Marcia Hariss, Mildred Golden, Mrs. Wilfred Buckland, Helena Phillips, Shep Camp, Charles E. Evans. (NP) July 20, 1929. (L) Talking, 6383f. (TOS) Aug. 17.

HALF WAY TO HEAVEN (T-D): Charles "Buddy" Rogers, Jean Arthur, Paul Lucas, Helen Ware, Oscar Apfel, Edna West, Irvin Bacon, Al Hill, Lucille Williams, Richard French, Freddy Anderson, Nestor Aber, Ford West and Guy Oliver. (NP) Dec. 7.

HERE COMES THE BANDWAGON (AT-D): Buddy Rogers, Jean Arthur.

HOLE IN THE WALL, THE (MyM-AT): Claudette Colbert, Edward G. Rohinson, David Newell, Nelly Savage, Donald Meek, Alan Brooks, Louise Closser Hale, Katherine Emmet, Marcia Kagno, Barry Macollum, George McQuarrie, Helen Crane. (L) Sound, 5850f. (R) Apr. 27, 1929. (NP) Apr. 6, 1929.

HOMECOMING (D): Lars Hansen, Dita Parlo, Gustav Frohlich. (L) 8156f. (R) Feb. 16, 1929. (NP) Feb. 9, 1929.

HUNGARIAN RHAPSODY (D-TME): A Ufa picture. Lil Dagover, Willy Fritsch, Dita Parlo, Fritz Greiner, Gisella Bathory, Erich Kaiser Tietz, Leopold Kramer. (NP) Aug. 3. (L) 6165f.

ILLUSION (D-AT): Buddy Rogers, Nancy Carroll, June Collyer, Knute Erickson, Eugenie Bresserer, Kay Francis, Maude Turner Gordon, Regis Toomey, William McLaughlin, Katherine Wallace, William Austin, Frances Raymond Eddie Kane, Michael Visaroff, Bessie Lyle, Emelie Melville, Carl Lukas, Col. G. L. McDonnel. (L) 7536f; silent 7538f. (NP) July 27. (TOS) Sept. 28.

INNOCENTS OF PARIS (R-ATM): Maurice Chevalier, Sylvia Beecher, Russell Simpson, George Fawcett, Mrs. George Fawcett, John Miljan, Margaret Livingston, David Durand, Johnny Morris. (L) Silent, 7816f; sound, 6148f. (R) May 25, 1929. (NP) May 4, 1929. (TOS) June 15.

INTERFERENCE (D-AT): William Powell, Evelyn Brent, Clive Brook, Doris Kenyon, Tom Rickets, Brandon Hurst, Louis Payne, Wilford Noy, Donald Stuart, Raymond Lawrence. (L) Silent, 6643f; sound, 7487f. (R) Jan. 5, 1929. (NP) Mar. 16, 1929. (TOS) Feb. 9, 1929.

JEALOUSY (AT-D): Jeanne Eagels, Frederic March, Halliwell Hobbes, Blanche Le Clair, Henry Daniell, Hilda Moore. (NP) Sept. 28. (TOS) Oct. 19.

KIBITZER (CD): Harry Green, Mary Brian, Neil Hamilton, David Newell, Lee Kohlmar, Henry Fink, Tenen Holtz, Guy Oliver, Albert Gran, Eddie Kane. (NP) Aug. 17.

LADY LIES, THE (AT-CD): Walter Huston, Claudet Colbert, Charles Ruggles, Betty Gorde, Tom Brown, Patricia Deering. (TOS) October 12.

LAUGHING LADY, THE (AT-D): Ruth Chatterton, Clive Brook, Dan Healy, Nat Pendleton, Raymond Walburn, Dorothy Hall, Hedda Harrigan, Lillian B. Tonge, Margaret St. John, Hubert Druce, Alice Hegeman, Joe King, Helen Hawley, Betty Bartley.

LETTER, THE (D-AT): Jeanne Eagels, O. P. Heggie, Reginald Owen, Herbert Marshall, Irene Brown, Lady Tsen Mei, Tamaki Yoshiwara. (L) Silent, 5490f; sound, 5778f. (R) Apr. 13, 1929. (NP) Mar. 16, 1929. (TOS) May 18.

LOOPING THE LOOP (D-ME): Werner Kraus, Jenny Jugo, Warwick Ward, Gina Manes. (L) Silent, 6676f; sound, 6769f. (R) Mar. 16, 1929. (NP) Mar. 16, 1929.

LOVE DOCTOR (T-CD): Richard Dix, June Collyer, Morgan Farley, Miriam Seegar, Winifred Harris, Lawford Davidson, Gale Henry. (NP) September 28. (TOS) Oct. 19.

LOVE PARADE, THE (CD): Maurice Chevalier, Jeanette MacDonald, Lupino Lane, Lillian Roth, Edgar Norton, Lionel Belmore, Robert Roccardi, Carleton Stockdale, Eugene Pallette, Russell Powell, Margaret Fealy, Virginia Bruce. (NP) Aug. 3.

MAN I LOVE, THE (R-AT): Richard Arlen, Mary Brian, Baclanova, Harry Green, Jack Oakie, Pat O'Malley, Leslie Fenton, Charles Sullivan, William Vincent. (R) May 25, 1929. (L) 6669f; silent, 6524f. (NP) Apr. 6, 1929. (TOS) May 25.

MARQUIS PREFERRED (F): Adolphi Menjou, Nora Lane, Chester Conklin, Dot Farley, Mischa Auer, Alex Melesh, Michael Visaroff. (L) 5506f. (R) Feb. 2, 1929. (NP) Mar. 16, 1929.

MARRIAGE PLAYGROUND, THE (CD): Mary Brian, Frederic March, Lilyan Tashman, Huntley Gordon, Kay Francis, William Austin, Seena Owen, Philippe de Lacy, Anita Louise, Little Mitzi, Billy Seay, Ruby Parsley, Donald Smith, Jocelyn Lee, Maude Turner Gordon, David Newell. (NP) Nov. 16.

MEDALS (D): Gary Cooper, Beryl Mercer, Daisey Belmore, Nora Cecil, Temple Pigott, Arthur Hoyt, Arthur Metcalfe. (NP) Nov. 16.

MEN ARE LIKE THAT (AT-C): Hal Skelly, Doris Hill, Charles Sellon, Clara Blandick, Morgan Farley, Helene Chadwick, William Davidson, Eugene Pallette and George Fawcett. (NP) Nov. 23.

MIGHTY, THE (AT-D): George Bancroft, Esther Ralston, Warner Oland, Raymond Hatton, Dorothy Revier, Morgan Farley, O. P. Heggie, Charles Sellon, E. H. Calvert, John Cromwell. (NP) Nov. 9. (TOS) Nov. 23.

MYSTERIOUS DR. FU MANCHU, THE (My-OT): Warner Oland, Jean Arthur, Neil Hamilton, O. P. Heggie, William Austin, Claude King, Charles Stevenson, Noble Johnson, Evelyn Selbie, Charles Biblyn, Donald Mackenzie, Lawford Davidson, Lask Winter, Charles Stevens, Chappel Dosset, Tully Marshall. (NP) July 27. (L) Talking, 7663f. (TOS) July 20.

NOTHING BUT THE TRUTH (CD-AT): Richard Dix, Berton Churchill, Louis John Bartels, Ned Sparks, Wynne Churchill, Helen Kane, Dorothy Hall, Madeline Gray, Nancy Ryon. (L) Sound, 7256f. (R) Apr. 20, 1929. (NP) Apr. 20, 1929. (TOS) Apr. 27, 1929.

PATRIOT, THE (D): Emil Jannings, Florence Vidor, Lewis Stone, Vera Voronina, Neil Hamilton, Harry Cording. (L) 10,172f. (R) Sept. 1, 1928. (NP) Sept. 8, 1928. (TOS) Sept. 22, 1928.

POINTED HEELS (D): William Powell, Fay Wray, Helen Kane, Richard 'Skeets" Gallagher, Phillips Holmes, Adrienne Dore, Eugene Pallette. (NP) Nov. 16.

RAINBOW MAN THE, (SR-TS): A Sono-Art picture. Eddie Dowling, Marian Nixon, Frankie Darro, Sam Hardy, Lloyd Ingraham, George Hayes. (L) Talking, 8500f. (R) May 18, 1929. (NP) June 22. (TOS) June 22.

REDSKIN (R-ME): Richard Dix, Gladys Belmont, Jane Novak, Larry Steers, Tully Marshall, Bernard Suegel, George Rigas, Augustina Lopez, Noble Johnson, Joseph W. Girard, Jack Dunne, Andrew J. Callahan, Philip Anderson, Loraine Rivero, George Walker. (L) Silent, 7204f; sound, 7642f. (R) Feb. 23, 1929. (NP) Feb. 16, 1929. (TOS) Feb. 2, 1929.

RETURN OF SHERLOCK HOLMES, THE (AT-D): Clive Brook, H. Reeves Smith, Betty Lawford, Charles Hay, Phillips Holmes, Donald Crisp, Harry T. Morey, Hulbert Druce and Arthur Mack. Talking footage, 7,102. (TOS) Nov. 16. (NP) Nov. 23.

RIVER OF ROMANCE, THE (CD-AT): Charles (Buddy) Rogers, Mary Brian, June Collyer, Henry B. Walthall, Wallace Beery, Fred Kohler, Natalie Kingston, Mrs. George Fawcett, Anderson Lawler, George Reed. (L) Talking, 7009f; silent 7028f. (R) July 20, 1929. (NP) June 29. (TOS) Aug. 3.

SATURDAY NIGHT KID THE (T-D): Clara Bow, Jamea Hall, Jean Arthur, Charles Sellon, Ethel Wales, Frank Ross, Edna May Oliver, Heymen Meyer, Eddie Dun. Leone Lane, Jean Harlow. (NP) Sept. 28. (TOS) Nov. 2.

SHOPWORN ANGEL (CD-S): Nancy Carroll, Gary Cooper, Paul Lukas. (L) Silent, 7112f; sound, 7373f. (R) Jan. 12, 1929. (NP) Feb. 9, 1929. (TOS) Jan, 19, 1929.

SINS OF THE FATHERS (D-M): Emil Jannings, Ruth Chatterton, Barry Norton, Jean Arthur, Jack Luden, Zasu Pitts, Matthew Betz, Harry Cording, Arthur Housman, Frank Reicher. (L) 7761f. (R) Dec. 29, 1928. (NP) Oct. 20, 1928.

SOMEONE TO LOVE (CD): Charles Rogers, Mary Brian, William Austin, Jack Oakie, James Kirkwood, Mary Alden, Frank Reicher. (L) 6323f. (NP) Dec. 29, 1928. (TOS) Dec. 22, 1928.

STAIRS OF SAND (W) Wallace Beery, Jean Arthur, Phillips R. Holmes, Fred Kohler, Chester Conklin, Guy Oliver, Lillian Worth, Frank Rice, Clarence L. Sherwood. (L) 4900f. (R) June 8, 1929. (NP) May 18, 1929.

STREET OF CHANCE (D): William Powell starred. Forthcoming 1930 release.

STUDIO MURDER CASE, THE (My-AT): Neil Hamilton, Warner Oland, Frederic March, Florence Eldridge, Doris Hill, Eugene Pallette, Chester Conklin, Lane Chandler, Gardner James, Guy Oliver, E. H. Calvert, Donald Mackenzie. (L) Talking 6500f; silent, 6070f. (R) June 1, 1929. (NP) June 8. (TOS) June 22.

SUNSET PASS (W): Jack Holt, Nora Lane, John Loder, Christian J. Frank, Pee Wee Holmes, Chester Conklin, Pat Harmon, Alfred Allen, Guy Oliver. (L) 5862f. (R) Feb. 9, 1929. (NP) Feb. 23, 1929.

SWEETIE (CD): Nancy Carroll, Stanley Smith, Helen Kane, Joseph Depew, Jack Oakie, William Austin, Stuart Erwin Wallace MacDonald, Aileen Manning. (NP) Aug. 17. (TOS) Dec. 7.

THREE WEEK ENDS (CD): Clara Bow, Neil Hamilton, Harrison Ford, Lucille Powers, Julia Swayne Gordon, Jack Raymond, Edythe Chapman, Guy Oliver, William Holden. (L) 5962f. (NP) Dec. 22, 1928.

THUNDERBOLT (D-AT): George Bancroft, Richard Arlen, Fay Wray, Tully Marshall, Eugenie Besserer, James Spottswood, Fred Kohler, Mike Donlin, S. S. R. S. Stewart, George Irving, William Thorne, E. H. Calvert, King Tut. (L) Talking, 8571f; silent, 7311f. (R) June 22, 1929. (NP) June 1. (TOS) Aug. 3.

VIRGINIAN, THE (D-AT): Gary Cooper, Walter Huston, Richard Arlen, Mary Brian, Chester Conklin, Eugene Pallette, E. H. Calvert, Helen Ware, Victor Potel, Tex Young, Charles Stevens. (L) 8717f. (NP) July 20.

WEDDING MARCH, THE (D): George Fawcett, Maude George, Erich von Strohelm, George Nichols, Zasu Pitts,

Hugie Mack, Matthew Betz, Cesare Gravina, Dale Fuller, Fay Wray, Syd Bracey. (L) 10,400f. (R) Oct. 6, 1928. (NP) Oct. 27, 1928. (TOS) Jan. 26, 1929.

WELCOME DANGER (AT-C): Harold Lloyd, Barbara Kent, Noah Young, Charles Middleton, William Walling. (NP) November 9.

WHAT A NIGHT (CD): Bebe Daniels, Neil Hamilton, William Austin, Wheeler Oakman, Charles Sellon, Hill Mailes, Ernie Adams. (L) 5378f. (R) Oct. 6, 1928. (NP) Jan. 12, 1929.

WHEEL OF LIFE, THE (D-AT): Richard Dix, Esther Ralston, O. P. Heggie, Arthur Hoyt, Myrtle Stedman, Larry Steers, Regis Toomey, Nigel de Brulier. (L) 5153f; silent, 5305f. (R) June 22, 1929. (NP) Apr. 27, 1929. (TOS) July 6.

WHY BRING THAT UP (AT-CD): Moran and Mack, Evelyn Brent, Harry Green, Bert Swor, Freeman S. Wood, Lawrence Leslie, Helene Lynch, Selmer Jackson, Jack Luden, Monte Collins, Jr., George Thompson, Eddie Kane, Charles Hall. (L) 7,882. (NP) October 19. (TOS) Nov. 2.

WILD PARTY, THE (CD-AT): Clara Bow, Frederic March, Marceline Day, Shirley O'Hara, Jack Luden, Jack Oakie, Arthur Rankin, Lincoln Stedman, Joyce Compton, Ben Hendricks, Jr., Jack Redmond, Adrienne Dore, Jean Lorraine, Virginia Thomas, Kay Bryant, Alice Adair, Amo Ingram, Renee Whitney, Marguerite Cramer. (L) Silent, 6036f; sound. 7167f. (R) Apr. 6, 1929. (NP) Mar. 23, 1929. (TOS) Apr. 13, 1929.

WOLF OF WALL STREET, THE (D-AT): George Bancroft, Baclanova, Paul Lukas, Nancy Carroll, Lane Chandler, Brandon Hurst, Paul Guertsman, Crauford Kent. (L) Silent, 6396f; sound, 6810f. (R) Feb. 9, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 16, 1929.

WOLF SONG (R-TM): Lupe Velez, Gary Cooper, Louis Wolheim, Constantine Romanoff, Michael Vavitch, Russell Colombo, Augustine Lopez, George Rigas. (L) Silent, 6060f; sound, 6769f. (R) Mar. 30, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 6, 1929.

WOMAN TRAP (M-AT): Hal Skelly, Evelyn Brent, Chester Morris, Leslie Fenton, Effie Ellsler, William B. Davidson, Guy Oliver, Charles Giblyn, Wilson Hummell. (L) 6169f; silent 6384f. (NP) July 20. (TOS) Sept. 28.

Parthenon

WILD HEART OF AFRICA, THE (Animal Picture): (NP) June 22.

Pathe

ANNAPOLIS (CD-T): Allan, Brown, Loff. (L) 7008f. (R) Nov. 18, 1928.

AWFUL TRUTH, THE (D-AT): Ina Claire. (L) 6129f. (R) Aug. 10, 1929. (TOS) Sept. 7. (TOS) Oct. 19.

BACHELOR'S SECRET, A (CD-AT): Allan Hale. (R) June 2, 1930.

BIG NEWS (My-AT): Robert Armstrong, Carol Lombard, Tom Kennedy, Warner Richmond, Wade Boteler, Sam Hardy, Charles Sellon, Robert Dudley. (L) Talking, 6028f. Recorded on film and disc. (R) Sept. 7, 1929. (NP) Sept. 7.

BIG SHOT, THE (D-T): (R) Feb. 8, 1930.

BLACK ACE, THE (W): Don Coleman. (L) 5722f. (R) Sept. 2, 1928.

BORDER PATROL (W): Harry Carey. (L) 4598f. (R) Dec. 23, 1928.

BURNING BRIDGES (W): Harry Carey. (L) 4846f. (R) Sept. 30, 1928.

CAPTAIN SWAGGER (D-ME): Rod La Rocque, Sue Carol, Richard Tucker, Victor Potel, Ulrich Haupt. (L) 6312f. (R) Oct. 14, 1928. (NP) Mar. 16, 1929.

CELEBRITY (D): Armstrong. (L) 6145f. (R) Oct. 7, 1928.

CLOTHES (D-AT): Constance Bennett. (R) May 3, 1930.

CRASHING THROUGH (D-AT): William Boyd. (R) June 7, 1930.

DEVIL'S TWIN (W): Leo Maloney.

FLYING FOOL, THE (D-AT): William Boyd, Marie Prevost, Tom O'Brien, Russell Gleason. (L) Talking, 6746f; silent, 6700f. (NP) July 27.

FORBIDDEN LOVE (D): Lily Damita. (L) 6787f. (R) Oct. 28, 1928.

.45 CALIBRE WAR (W): Don Coleman, Ben Corbett, Al Hart, Edward Jones, Duke R. Lee, Floyd Ames, Jeanette Loff. Murdock MacQuarrie, Orrin Jackson. (R) Feb. 17, 1929. (L) 4790f. (NP) Mar. 16, 1929.

GERALDINE (CD-TME): Eddie Quillan, Marian Nixon, Albert Gran, Gaston Glass. (L) 5587f. (R) Jan. 20, 1929. (NP) May 25, 1929.

GODLESS GIRL, THE (D-TME): Lina Basquette, Marie Prevost, George Duryea, Noah Beery, Eddie Quillan, Mary Jane Irving, Julia Faye, Viola Louie, Emily Barrye, Clarence Burton, Dick Alexander, Kate Price, Hedwig Reicher. (L) Talking, 9328f; silent, 9019f. (R) Mar. 31, 1929. (NP) June 1.

GRAND PARADE, THE (MC): (R) Jan. 11, 1930.

GREENWICH VILLAGE FOLLIES (MC): (R) Feb. 27, 1930.

HAWK OF THE HILLS (W): Allene Ray, Robert Chandler, Jack Ganshorn, Frank Lackteen, Paul Panzer, Wally Ottel, Harry Semels, Walter Miller, Jack Pratt, Parky Jones, Frederick Dana, John T. Prince, Chief White Horse, George Magrill, Evangeline Russell, Chief Yowlache. (L) 4840f. (R) Mar. 17, 1929. (NP) Mar. 30, 1929.

HER PRIVATE AFFAIR (D-AT): Ann Harding, Harry Bannister. Oct. 5, 1929. (NP) Oct. 5. (TOS) Nov. 9.

HIGH VOLTAGE (D-AT): William Boyd, Owen Moore, Carol Lombard, Diane Ellis, Billy Bevan, Phillips Smalley. (L) 5743f. (NP) June 29.

HIS FIRST COMMAND (D-AT): William Boyd. (R) Dec. 28, 1929.

HOT AND BOTHERED (CD-AT): Eddie Quillan. (R) June 28, 1930.

KING OF KINGS (D-ME): H. B. Warner, Jacqueline Logan, Dorothy Cummings, Ernest Torrence, Joseph Schildkraut, Robert Edeson, Sidney D'Albrook, Rudolph Schildkraut, Sam DeGrasse, Victor Varconi, William Boyd, Matt Moore, Julia Faye, Kenneth Thomson, Alan Brooks. (L) 13,500f. (R) Sept. 30, 1928. (TOS) Mar. 10, 1928.

LEATHERNECK, THE (D-T): William Boyd, Alan Hale, Robert Armstrong, Fred Kohler, Diane Ellis, James Aldine, Paul Weigel, Jules Cowles, Wade Boteler, Philo McCullough, Joe Girard, Michell Lewis. (L) 6898f. (R) Feb. 24, 1929. (NP) Apr. 20, 1929. (TOS) June 1.

LOVE OVER NIGHT (CD): Rod La Rocque, Jeanette Loff, Richard Tucker, Tom Kennedy, Mary Carr. (L) 7530f. (R) Nov. 25, 1928. (NP) Sept. 8, 1928.

LUCKY IN LOVE (D-AT): Morton Downey, Betty Dawford, Colin Keith-Johnson, Halliwell Hobbes, J. M. Kerrigan, Richard Taber, Edward O'Connor, Mary Murray, Mackenzie Ward, Louis Sorin, Sonia Karlov, Tyrrell Davis, Elizabeth Murray. (L) 6870f. (R) Aug. 17, 1929. (NP) July 27.

MARKED MONEY (D): Coghlan. (L) 5506f. (R) Nov. 4, 1928.

MANMADE WOMEN (D): Leatrice Joy. (L) 5762f. (R) Sept. 9, 1928.

MOTHER'S BOY (D-TME): Morton Downey, Beryl Mercer, John T. Doyle, Brian Donlevy, Helen Chandler, Osgood Perkins, Lorin Raker, Barbara Bennett, Jennie Moskowitz, Jacob Frank, Louis Sorin, Robert Giecker, Tyrrell Davis, Allan Vincent, Leslie Stowe. (L) 7423f. (NP) Apr. 6, 1929.

NED McCOBB'S DAUGHTER (D-ME): Irene Rich, Theodore Roberts, Robert Armstrong, George Barraud. Edward Hearn, Carol Lombard, Louis Natheaux. (L) 6070f. (R) Dec. 2, 1928.

NEGLIGEE (D-AT): Ina Claire. (R) March 15, 1930.

NOISY NEIGHBORS (CD-TME): Eddie Quillan, Alberta Vaughn, Quillan Family, Theodore Roberts, Ray Hallor, Russell Simpson, Robert Perry, Mike Donlin, Billy Gilbert. (L) 5737f. (R) Jan. 27, 1929. (NP) Mar. 16, 1929.

OFFICER O'BRIEN (D-AT): William Boyd. (R) March 1, 1930.

OFFICE SCANDAL (CD-TME): Phyllis Haver, Leslie Fenton, Raymond Hatton, Margaret Livingston, Jimmy Adams, Jimmy Aldine. (L) 6511f. (R) Mar. 3, 1929. (NP) May 25, 1929. (TOS) July 27.

OH, YEAH! (D-AT): Robert Armstrong, James Gleason, Zasu Pitts, Patricia Caron. (R) Oct. 5, 1929. (NP) Oct. 19. (TOS) Oct. 26.

PARIS BOUND (D-AT): Ann Harding, Frederic March, George Irving, Leslie Fenton, Hallam Cooley, Juliette Crosby, Charlotte Walker, Carmelita Geraghty, Ilka Chase. (L) Talking, 6684f. (R) Aug. 3, 1929. (NP) July 20. (TOS) Aug. 10.

PLAY BOY (CD-AT): Eddie Quillan (R) Feb. 2, 1930.

PAINTED DESERT (D-AT): William Boyd. (R) Jan. 11, 1930.

PARACHUTE (D-AT): Robert Armstrong, Carol Lombard. (R) March 22, 1930.

RACETEER (D-AT): Robert Armstrong, Carol Lombard, Roland Drew, Jeanette Loff, John Loder, Paul Hurst. (R) Oct. 12 1930. (NP) Nov. 30.

RED HOT RHYTHM (CD-ATMS): Alan Hale, Walter O'Keefe, Kathryn Crawford, Josephine Dunn, Anita Garvin, Ilka Chase. (R) Oct. 19, 1929. (NP) Nov. 9.

RICH PEOPLE (D-AT): Constance Bennett, Regis Tooney, Robert Ames, Mahlen Hamilton. (R) Nov. 9, 1929. (TOS) Oct. 19.

SAILORS' HOLIDAY (CD): Allan Hale, Sally Eilers, George Cooper, Paul Hurst, Mary Carr, Charles Clary. (NP) Sept. 21. (R) Sept. 14. (L) 5260f.

SAL OF SINGAPORE (D-T): Phyllis Haver. (L) 6804f. (R) Nov. 11, 1928.

SARATOGA (D-AT): Constance Bennett. (R) Mar. 15, 1930.

SHADY LADY, THE (D-TME): Phyllis Haver, Robert Armstrong, Louis Wolheim, Russell Gleason. (L) Talking, 6132f; silent, 5808f. (R) Jan. 20, 1929. (NP) June 1.

SHOW FOLKS (CD-T): Eddie Quillan. (L) 6581f. (R) Oct. 21, 1928.

SIN TOWN (CD): Elinor Fair, Ivan Lebedeff, Hugh Allan, Jack Oakie. (L) 4554f. (R) Jan. 20, 1929. (NP) June 1.

SOPHOMORE, THE (OD-AT): Eddie Quillan, Sally O'Neil, Stanley Smith, Jeanette Loff, Russell Gleason, Sarah Padden, Brooks Benedict, Spec O'Donnell. (L) Talking, 6526f. (R) Aug. 24, 1929. (TOS) Aug. 24.

SPEILER, THE (D-T): Alan Hale, Renee Adoree. (L) 5816f. (R) Dec. 30, 1928. (TOS) Mar. 9, 1929.

SQUARE SHOULDERS (M-TME): Louis Wolheim, Junior Coghlan, Philippe De Lacey, Anita Louise, Montague Shaw, Johnny Morris, Kewpie Morris, Clarence Geidert. (L) 5477f. (R) Mar. 31, 1929. (NP) Mar. 30, 1929.

STRANGE CARGO (D-AT): Lee Patrick, June Nash, George Barraud, Kyrle Bellew, Russell Gleason, Frank Reicher, Claude King, Ned Sparks, Josephine Brown, Charles Hamilton, Andre Beranger, Otto Matleson. (L) Talking, 7099f; silent, 6134f. (R) Mar. 31, 1929. (NP) June 1.

THIS THING CALLED LOVE (D-AT): Ann Harding. (R) Nov. 2, 1929.

TREASURE GIRL (MC-MSE): (R) Nov. 23, 1929.

UP AND AT 'EM (CD-AT): Alan Hale, Eddie Quillan. (R) Feb. 8, 1930.

WAR AND WOMEN (D-T): William Boyd, Ann Harding, Robert Armstrong. (R) Dec. 7, 1929.

WOMAN AFRAID, A (D-AT): (R) Feb. 1, 1930.

Rayart

ANNE AGAINST WORLD (D): Shirley Mason, Jack Mower, James Bradbury, Jr., Isabel Keith, Thomas A. Curran, Henry Roquemore, Belle Stoddard, Bill Franey. (L) 5732f. (R) Apr. 15, 1929. (NP) June 29.

BLACK PEARL, THE (My-M): Lila Lee, Ray Hallor, Carlton Stockdale, Thomas Curran, George French, Howard Lorenz, Sybil Grove, Baldy Belmont, Adele Watson, Lew Short, Art Rowland. (L) 5261f. (R) Jan. 1, 1929. (NP) Mar. 16, 1929.

BROTHERS (D): Bedford, Keefe. (L) 6092f. (R) Feb. 15, 1929.

DEVIL'S CHAPLAIN, THE (D): C. Keefe, Virginia Brown Faire. (L) 5451f. (R) Mar. 15, 1929.

HANDCUFFED (AT-MD): Virginia Brown Faire, Broderick O'Farrell, Frank Clarke, Charles West. (NP) Sept. 7.

ISLE OF LOST MEN, THE (D): Santschi, Connor. (L) 5300f. (R) October, 1928.

SHANGHAI ROSE: Irene Rich. (L) 6539f. (R) Mar. 1, 1929. (NP) May 18.

SHIPS OF THE NIGHT (M): Jacqueline Logan, Sojin, Jack Mower, Andy Clyde, Arthur Rankin, Glen Cavender, Thomas A. Curran, Frank Lanning, J. P. McGowan, Frank Moran. (L) 5940f. (R) December, 1928. (NP) Mar. 23, 1929.

SHOULD A GIRL MARRY? (D-TME): Foster, Keith. (L) 6525f. (R) November, 1928.

SISTERS OF EVE (D): Mae Busch. (L) 5675f. (R) September, 1928.

SOME MOTHER'S BOY (D): Mary Carr, Jason Robards, Jobyna Ralston, M. A. Dickinson, Henry Barrows. (L) 6901f. (R) Feb. 15, 1929.

TWO SISTERS (D): Viola Dana, Rex Lease, Claire DuBrey, Irving Bacon, Boris Karloff, Tom Lingham, Thomas A. Curran, Adalyn Asbury. (L) 5161f. (R) Apr. 1, 1929. (NP) May 25, 1929.

WHEN DREAMS COME TRUE (D): Helene Costello, Rex Lease, Claire McDowell, Ernest Hilliard, Emmett King, George Periolat, Danny Hoy, Buddy Brown, Ranger, Rags. (L) 6242f. (R) Jan. 15, 1929. (NP) Feb. 16, 1929.

RKO

AIR LEGION, THE (D): Ben Lyon, Antonio Moreno, Martha Sleeper, John Gough, Colin Chase. (L) 6361f. (R) Jan. 6, 1929. (NP) Jan. 12, 1929.

AMAZING VAGABOND, THE (M): Bob Steele, Tom Lingham, Jay Morley, Perry Murdock, Lafe McKee, Thelma Daniels. (L) 5081f. (R) Apr. 7, 1929. (NP) Apr. 6, 1929.

BIG DIAMOND ROBBERY, THE (W): Tom Mix. (L) 6114f. (R) May 13, 1929.

BLOCKADE (D): Anna Q. Nilsson, McDonald. (L) 6409f. (R) Jan. 30, 1929.

COME AND GET IT (W): Bob Steele, Jimmy Quinn, Jay Morley, Betty Welsh, James B. Leong, William Welsh, Marian Sais. (R) Feb. 3. (L) 5254f.

DANCE HALL (AT-D): Olive Borden, Alice Lake and others. Serial No. 0205. (R) December 22, 1929.

DELIGHTFUL ROGUE, THE (AT): Rod La Rocque, Bebe Daniels. (R) Sept. 22, 1929. Serial number 0203. 6532f.

DRIFTER, THE (W): Tom Mix, Dorothy Dwan, Barney Furey, Al Smith, Ernest Wilson, Frank Austin, Joe Rickson, Wynn Mace. (R) Mar. 18. (L) 5896f.

FIRE WALKER (AT-D): Unnamed cast. (R) November 24, 1929. Serial No. 0507.

FRECKLED RASCAL (W): Buzz Barton, Milburn Morante, Tom Langham, Lotus Thompson, Pat O'Brien. Bill Paton. (R) Mar. 31. (L) 4884f.

FURY OF THE WILD (D): Ranger, Barbara Worth, Robert Homans, Pat O'Brien, Al Smith. (R) Jan. 6. (L) 4899f.

GUN LAW (W): Tom Tyler, Barney Furey, Ethlyne Clair, Frankie Darro, Lew Meehan, Tom Brooker, Harry Woods. (R) Mar. 3. (L) 4688f.

HALF MARRIAGE (D-AT): Olive Borden, Morgan Farley, Ann Greenway, Sally Blaine, Ken Murray, Anderson Lawlor, Hedda Hopper, Richard Tucker. (L) Talking, 6481f. (R) Oct. 13, 1929.

HARDBOILED (D): Sally O'Neil, Donald Reed, Lilyan Tashman, Bob Sinclair, Ole M. Ness, Tom O'Grady, Alphonz Ethier. (R) Feb. 3. (L) 5940f.

HIT THE DECK (AT-XD): Polly Walker, Jackie Oakie and others. (R) December 15, 1929.

HUNTED (AT-D): Unnamed cast. (R) December 29, 1929. Serial No. 0501.

JAZZ AGE (T-D): Douglas Fairbanks, Jr., Marceline Day, Henry B. Walthall, Myrtle Stedman, E. J. Ratcliffe, Gertrude Messinger, Joel McCrea, William Bechtal, Ione Holmes and Ed Dearing. (R) Feb. 10. (L) 6245f.

IDAHO RED (W): Frankie Darro, Tom Tyler, Patricia Caron, Lew Meehan, Harney Furey. (R) Apr. 21. (L) Sound, 4733f; silent, 4769f. With sound effects.

JAZZ HEAVEN (AT-D): Sally O'Neil and others. Serial No. 0509. (R) November 3, 1929. (L) 6,372f.

LAUGHING AT DEATH (D): Bob Steele, Natalie Joyce, Captain Vic, Kai Schmidt, Ethan Laidlaw, Armand Trillor, Hector V. Sarno. (R) June 2. (L) 5500f.

LITTLE SAVAGE (W): Buzz Barton, Millburn Morante, Willard Boelner, Patrica Palmer, Sam Nelson, Ethan Laidlaw. (R) May 19. (L) 4781f.

LOVE IN THE DESERT (T-D): Olive Borden, Hugh Trevor, Noah Beery, Frank Leigh, William Tooker, Ida Darling, Alan Roscoe, Fatty Carr, Charles Brinley, Pearl Varnell, Gordon Magee. (R) March 17. (L) Sound, 5365f; silent 6365f.

LOVE COMES ALONG (T-D): Bebe Daniels starred. Forthcoming 1930 release.

NIGHT PARADE (AT-D): Hugh Trevor and others. Serial No. 0204. (R) Oct. 27. (L) 6,671f.

ONE MAN DOG (W): Ranger, Sam Nelson, Edward Hearn, Virginia Bradford, William Patton, Henry O'Connor, Art Robbins. (R) March 3. (L) 4481f.

OUTLAW (W): Tom Mix, Sally Blane, Frank M. Clarke, Al Smith, Ethan Laidlaw, Al Ferguson, Barney Furey. (R) Jan. 21. (L) 6057f.

OUT TO KILL (T-D): Joseph Schildkraut starred. Feb. 23, 1930.

PRIDE OF PAWNEE (W): Tom Tyler, Frankie Darro, Ethlyne Clair, Barney Furey, Jack Hilliard, Lew Meehan, Jimmy Casey. (L) 4750f. (R) June 9, 1929 (NP) June 22.

RED SWORD, THE (D): Marian Nixon, William Collier, Jr., Carmel Myers, Allan Roscoe. (L) 6243f. (R) Feb. 17, 1929.

RIO RITA (O-ATS): Bebe Daniels, John Boles, Don Alvardo, Dorothy Lee, Bert Wheeler, Robert Woolsey, Georges Renevant, Helen Kaiser, Tiny Sandford, Nick de Ruiz, Sam Nelson, Fred Burns, Eva Rosita and Sam Bluim. Release Sept. 15. (TOS) Nov. 2. Length 15,044.

SEVEN KEYS TO BALDPATE: Richard Dix and Miriam Seegar. Forthcoming 1930 release.

SIDE STREET (D-AT): Tom, Matt and Owen Moore, Kathryn Perry, Emma Dunn, Frank Sheridan. (L) Talking 6465f. (R) Sept. 8, 1929. Serial number, 0202.

STREET GIRL (CD-ATS): Jack Oakie, Neb Sparks, John Harron, Joseph Cawthorn, Betty Compson. (L) Talking, 8188f. (R) Aug. 11, 1929. (NP) Sept. 28. (TOS) Sept. 21.

SYNCOPATION (AT-SD): Fred Waring and Band, Barbara Bennett, Bobby Watson, Ian Hunter, Morton Downey, Osgood Perkins, Makenzie Ward, Verree Teasdale, Dorothy Lee. (L) 7848f.

TANNED LEGS (AT-D): June Clyde, Arthur Lake, Sally Blane, Allen Kearns, Nella Walker, Albert Gran, Edmund Burns, Dorothy Revier, Ann Pennington, Lincoln Stedman, Lloyd Hamilton. (R) Nov. 10. (L) 6377. (NP) Nov. 30.

VAGABOND LOVER (AT-D): Rudy Vallee, Sally Blane and others. (R) November 24, 1929. Serial No. 0105.

VERY IDEA, THE (AT): Frank Craven, Hugh Trevor, Theodore von Eltz, Olive Tell, Doris Eaton, Adele Watson, Oeanne de Bard, Allen Kearns, Sally Blane. (L) Talking, 6139f. (R) Sept. 15, 1929. Serial number, 0303.

Tiffany

BROADWAY FEVER (CD): Sally O'Neil, Roland Drew, Corliss Palmer. (R) Jan. 1. (L) 5412f.

LUCKY BOY (TS-CD): George Jessel, Margaret Quimby, Rosa Rosanova, William Strauss, Gwen Lee, Richard Tucker, Gayne Whitman, Mary Doran. (R) Feb. 2. (L) Sound, 8643f; silent, 6520f. (NP) Feb. 2. (TOS) Feb. 23.

JOURNEY'S END (AT-D): All star cast.

MIDSTREAM (D-TME): Claire Windsor, Montague Love, Larry Kent, Helen Jerome Eddy, Louis Alvarez, Leslie Brigham, Genevieve Shrader. (L) 7353f. (NP) Oct. 12.

MISTER ANTONIO (AT-D): Leo Carrillo, Virginia Valli, Frank Reicher, Eugenie Besserer, Franklin Lewis, Gareth Hughes. (NP) October 19.

MY LADY'S PAST (D-TME): Belle Bennett, Joe E. Brown, Alma Bennett, Russell Simpson, Joan Standing, Billie Bennett. (NP) June 15. (L) Talking, 7948f.

NEW ORLEANS (D-TME): William Collier, Jr., Ricardo Cortez, Alma Bennett. (L) 6765f. (R) Aug. 1, 1929. (NP) Oct. 12.

TROUPERS THREE (D): Rex Lease, Dorothy Gulliver and others.

TWO MEN AND A MAID (D-T): William Collier, Jr., Alma Bennett, Eddie Gribbon, George E. Stone. (L) Talking, 6423f. (R) Aug. 1, 1929. (NP) Oct. 12.

WOMAN TO WOMAN (AT-D): Betty Compson, George Barraud, Juliette Compton, Margaret Chambers, Reginald Sharland, Georgie Billings, Winter Hall. (TOS) Nov. 23.

WRECKER, THE (TE-D): Special cast. (L) Sound, 6520f. No silent print.

United Artists

ALIBI (M-AT): Chester Morris, Pat O'Malley, Harry Stubbs, Mae Busch, Eleanor Griffith, Irma Harrison, Regis Toomey, Al Hill, James Bradbury, Jr., Elmer Ballard, Kerman Cripps, Purnell B. Pratt, DeWitt Jennings, Edward Brady. (L) Talking, 8167f. (R) Apr. 20, 1929. (NP) June 1. (TOS) Sept. 21.

BROADWAY VAGABOND (TS-D): Harry Richman, Joan Bennett, James Gleason, Lilyan Tashman.

BULLDOG DRUMMOND (D-AT): Ronald Colman, Joan Bennett, Lilyan Tashman, Montagu Love, Lawrence Grant, Wilson Benge, Claud Allister, Adolph Millar, Charles Sellon, Tetsu Komai. (L) Talking, 8376f. (R) Aug. 3. (TOS) Oct. 19.

COQUETTE (D-AT): Mary Pickford, John Mack Brown, Matt Moore, John Sainpolis, William Janney, Henry Kolker, George Irving, Louise Beavers. (L) Silent, 6993f. (R) Apr. 12, 1929. (NP) June 1.

CONDEMNED (AT-D): Ronald Colman starred. (R) December 7, 1929.

CHAMP (AT-CD): Fannie Brice starred. Forthcoming release.

ETERNAL LOVE (D-ME): John Barrymore, Camilla Horn, Victor Varconi, Hobart Bosworth, Bodil Rosing, Mona Rico, Evelyn Selbie. (R) May 11, 1929. (L) 6948f; silent, 6318f. (NP) June 15. (TOS) June 1.

EVANGELINE (D-ME): Dolores Del Rio, Roland Drew, Alec B. Francis, John Holland, James Marcus, Paul McAllister, Lawrence Grant, Bobby Mack, George Marion. (L) 8268f. (NP) June 1. (R) Aug. 24. (TOS) Nov. 9.

IRON MASK, THE (D-TME): Douglas Fairbanks, Belle Bennett, Marguerite de la Motte, Dorothy Revier, Vera Lewis, Rolfe Sedan, William Bakewell, Gordon Thorpe, Nigel de Bruller, Ulrich Haupt, Lon Poff, Charles Stevens, Henry Otto, Leon Barry, Standley J. Sandford, Gino Corrado. (L) Talking, 8855f; silent, 8659f. (R) Mar. 9, 1929. (NP) June 15.

LADY OF THE PAVEMENTS (ST-D): Lupe Velez, William Boyd, Jetta Goudal, George Fawcett, Albert Conti, Henry Armetta. (R) Feb. 16. (L) Sound, 8329f; silent, 7495f.

LOCKED DOOR, THE: Stanwyck, Rod La Rocque, William Boyd, Betty Bronson. (R) November 16. (L) 6,844.

LUMMOX (AT-D): Winifred Westover, Ben Lyon, William Collier, Jr.

NEW YORK NIGHTS (AT): Norma Talmadge starred. (R) December 28.

RESCUE, THE (D-ME): Ronald Colman, Lily Damita, Alfred Hickman, Theodore von Eltz, John Davidson, Phillip Strande, Bernard Siegel, Sojin, Harry Cording, Laska Winters, Duke Kahanamoku, Louis Morrison, George Rigas, Christopher Martin. (L) Musical, 7980f; silent, 7910f. (R) Jan. 12, 1929. (NP) June 15. (TOS) Jan. 19.

SHE GOES TO WAR (D-TMS): Eleanor Boardman, John Holland, Edmund Burns, Alma Rubens, Al St. John, Glen Waters, Margaret Seddon, Yola D'Avril, Evelyn Hall. (L) 8864f. (R) July 13, 1929. (NP) June 1. (TOS) Aug. 10.

TAMING OF THE SHREW, THE (AT-D): Mary Pickford, Douglas Fairbanks. (R) October 26. (L) 6,116.

THREE LIVE GHOSTS (AT): Allister, McNaughton, Montgomery, Bennett. (R) Sept. 15. (L) 7,486.

THIS IS HEAVEN (D-TME): Vilma Banky, James Hall, Fritzie Ridgeway, Lucien Littlefield, Richard Tucker. (L) 7948f. (R) June 22, 1929. (NP) June 1. (TOS) July 20.

THREE PASSIONS, THE (D-M): Alice Terry, Ivan Petrovitch, Shayle Gardner, Leslie Faber, Andrew Engelman, Claire Eames. (L) Talking. 6646f; silent, 7576f. (R) June 1, 1929.

TRESPASSER, THE (AT): Gloria Swanson, Kay Hammond, William Holden, Robert Ames, Henry Walthall, Purnell Pratt, Wally Albright. (R) October 5. (L) 8,223. (TOS) Nov. 16.

VENUS (D-ME): Constance Talmadge, Andre Roanne, Jean Murat, Max Maxudian, Baron Fils and Jean Mercanton. (L) Sound 6882f. (NP) June 1. (R) Oct. 12.

Universal

BARNUM WAS RIGHT (CD-T): Glenn Tryon, Merna Kennedy, Otis Harlan, Basil Radford, Clarence Burton, Lew Kelly, Isabelle Keith, Gertrude Sutton. (L) Silent 4,477. Sound 5,140. (NP) November 9.

BEAUTY AND BULLETS (W): Ted Wells, Duane Thompson, Jack Kenney, Wilbur Mack. (L) 479f.

BOOY PUNCH, THE (D): Jack Dougherty, Virginia Brown Faire, George Kotsonaros, Wilbur Mack, Monte Montague. (L) 4786f. (R) July 14, 1929. (NP) July 27.

BOROER WILOCAT, THE (W): Ted Wells, Kathryn McGuire. (R) May 12. (L) 4259f.

BORN TO THE SAODLE (W): Ted Wells, Duane Thompson, Leo White, Merrill McCormick, Bryon Douglas, Nelson McDowell. (R) Mar. 10. (L) 4126f.

BROAOWAY (AT-D): Glen Tryon, Merna Kennedy, Evelyn Brent, Thomas Jackson, Robert Ellis, Otis Harlan, Paul Porcasi, Marion Lord, Fritz Field, Leslie Fenton, Arthur Housman, George Davis, Betty Francisco, Edythe Flynn, Florence Dudley, Ruby McCoy. (L) 9330f. (R) Sept. 15. (TOS) Nov. 16.

BURNING THE WIND (W): Hoot Gibson, Cessare Gravine, Virginia Brown Faire, Boris Karloff, Robert Holmes. Released Feb. 10. (L) 5202f. (NP) Jan. 12.

CHARLATAN, THE (T-D): Holmes Herbert, Rockcliffe Fellows, Margaret Livingston. (R) Apr. 14. (L) Silent, 5972f. Sound 6506f.

CLEAR THE DECKS (T-CD): Reginald Denny, Olive Hasbrouck, Otis Harlan, Colette Merton, Lucien Littlefield, Brooks Benedict, Robert Anderson, Elinor Leslie. (R) Mar. 3. (L) Sound, 5792f. Silent, 5740f.

COHENS AND KELLYS IN ATLANTIC CITY (T-CD): George Sidney, Mack Swain, Vera Gordon, Kate Price, Cornelius Keefe, Nora Lane, Virginia Sales, Tom Kennedy. (R) Mar. 17. (L) Sound, 7400f. Silent, 7752f.

COLLEGE LOVE (D-AT): George Lewis, Eddie Phillips, Dorothy Gulliver, Churchill Ross, Hayden Stevenson, Sumner Getchell. (L) Talking 6846f. (R) July 7, 1929. (NP) July 27.

COME ACROSS (M-TME): Lina Basquette, Reed Howes, Flora Finch, Craufurd Kent, Gustav von Seyffertitz, Clarissa Selwynne. (R) June 30, 1929. (NP) July 27. (L) Talking, 5330f; silent, 5593f.

COURTIN' WILD CATS (W): Hoot Gibson and others. (R) Dec. 15.

DEVIL'S PIT (D): With a Foreign Cast. (L) 6,268. (NP) Nov. 2. (R) Dec. 8.

ORAKE CASE, THE (AT-MD): Gladys Brockwell. (NP) Sept. 28. (TOS) Sept. 21. (R) Sept. 1.

EMBARRASSING MOMENTS (AT-CD): Reginald Denny, Merna Kennedy, Otis Harlan, William Austin, Virginia Sale, Greta Grandstedt, Mary Foy. (NP) Oct. 26. (L) 5230 f. (R) Jan. 5, 1930.

EYES OF THE UNOERWORLO (W): Bill Cody, Sally Blane. (R) Apr. 28. (L) 4208f.

FIGHTING LEGION (T-W): Ken Maynard, Dorothy Dwan and others. 1930 release.

GIRL ON THE BARGE (T-D): Jean Hersholt, Sally O'Neil, Malcolm McGregor, Morris McIntosh, Nancy Kelly, George Offerman, Henry West, Rex. (R) Feb. 3. (L) Sound, 7510f. Silent, 6908f.

GIRL OVERBOARO (D-T): Mary Philbin, Fred Mackaye, Otis Harlan, Edmund Breese, Francis McDonald. (L) Talking, 7391f; silent, 7531f. (R) July 28, 1929. (NP) Sept. 21.

GRIT WINS (W): Ted Wells, Kathleen Collins, Al Ferguson, Buck Conners, Nelson McDowell, Edwin Moulton. (R) Jan. 27. (L) 4596f.

HARVEST OF HATE (W): Rex, Jack Perin, Helen Foster, Tom London. (L) 47-9f.

HIS LUCKY OAY (CO-TME): Reginald Denny, LoRayne Duval. Otis Harlan, Eddie Phillips, Cissie Fitzgerald, Harvey Clark, Tom O'Brien. (L) Talking, 6713f; silent, 5603f. (R) June 30, 1929. (NP) June 22.

HOLD YOUR MAN (T-D): Laura LaPlante, Walter Scott, Eugene Borden, Mildred Van Dorn. (NP) Oct. 26. (L) 5794f.

HOOFBEATS OF VENGEANCE (W): Rex, Jack Perrin, Helen Foster, Al Ferguson, Starlight. (R) June 16. (L) 4525f.

IT CAN BE DONE (ST-CD): Glenn Tryon, Sue Carol, Richard Carlyle, Jack Egan, Tom O'Brien. (R) March 24. (L) Sound 6560f; silent 6090f.

KIO'S CLEVER (CD): Glenn Tryon, Kathryn Crawford, Russell Simpson, Lloyd Whitlock, George Chandler, Virginia Sales, Joan Standing, Max Asher, Florence Turner, Stephin Fetchit. (R) Feb. 17. (L) 5729f.

KING OF JAZZ REVUE (AT-MD): Paul Whiteman stars. 1930 release.

KING OF THE CAMPUS (T-CD): George Lewis, Dorothy Gulliver, Eddie Phillips, Hayden Stevenson, Churchill Ross, Collette Merton.

KING OF THE RODEO (W): Hoot Gibson, Kathryn Crawford, Slim Summerville, Charles K. French, Monty Montague, Joseph W. Gerard. (R) Jan. 20. (L) 5509f.

LA MARSEILLAISE (AT-D): Laura LaPlante, John Boles and others. Forthcoming 1930 release.

LARIAT KID, THE (W): Hoot Gibson, Ann Christy, Cap Anderson, Mary Foy, Francis Ford, Walter Brennan, Andy Waldron, Bud Osborne, Joe Bennett, Jim Corey. (L) 5247f. (R) June 23, 1929. (NP) June 15.

LAST PERFORMANCE, THE (T-D): With Conrad Veidt, Mary Philbin, Leslie Fenton, Fred MacKaye, Gustav Paros, William H. Turner, Anders Randolf, Sam DeGrasse and George Irving. Length (sound) 5,799; (silent) 5,739. (NP) Nov. 16.

LAST WARNING, THE (M-TME): Laura La Plante, Montagu Love, John Boles, Roy D'Arcy, Bert Boach, Margaret Livingston, Mack Swain, Burr McIntosh, Carry Daumery, George Summerville, Torben Meyer, D'Arcy Corrigan, Bud Phelps, Charles French, Fred Kelsey, Tom O'Brien, Harry Northrup. (L) Talking, 7980f; silent, 7731f. (R) Jan. 6, 1929. (NP) June 29. (TOS) Jan. 26.

LONG, LONG TRAIL, THE (W): Hoot Gibson, Sally Eilers, Kathryn McGuire, James Mason, Archie Ricks, Walter Brennan, Howard Truesdell. (NP) Oct. 26. (L) six reels.

LONESOME (T-CD): Glenn Tryon, Barbara Kent. (R) Jan. 20. (L) Sound 6761f; silent 6142f.

MAN, WOMAN AND WIFE (D-TME): Norman Kerry, Pauline Starke, Marian Nixon, Kenneth Harlan, Craufurd Kent, Byron Douglas. (L) 6589f. (R) Jan. 13, 1929. (NP) June 29.

MELODY LANE (ATS): Eddie Leonard, Josephine Dunn, Rose Coe, George Stone, Huntley Gordon. (L) Talking, 6350f. (R) July 21, 1929. (NP) Aug. 31.

MISSISSIPPI GAMBLER (AT-D): Joseph Schildkraut, Joan Bennett, Carmelita Geraghty, Alec B. Francis, Otis Harlan, Billy Welsh. (NP) Nov. 9. (L) Sound 5,432. Silent 5,025. (TOS) Nov. 16.

MODERN LOVE (CD-AT): Charley Chase, Jean Hersholt, Kathlyn Crawford, Edward Martindel. (R) July 14, 1929. (NP) June 22. (L) Talking, 6501f; silent 5730f.

ONE HYSTERICAL NIGHT (T-CD): Reginald Denny, Nora Lane, E. J. Radcliffe, Fritz Field, Slim Summerville, Jules Cowles, Joyzelle, Walter Brennan, Harry Otto, Margaret Campbell. (NP) Oct. 26. (L) 6101f.

PARAOE OF THE WEST (AT-W): Ken Maynard, Gladys McConnell, Otis Harlan, Frank Rice, Bobbie Dunn, Jackie Hanlon, Fred Burns, Frank Yaconelli, Stanley Blystone, Blue Washington, Tarzan and Rex. (NP) Nov. 23.

PARADISE AHOY (T-CD): Glenn Tryon starred. 1930 release.

PLUNGING HOOFS (W): Jack Perin, Rex, Barbara Worth, J. P. McGowan, David Dunbar. (L) Silent, 4344f. (R) Apr. 14. (NP) May 18.

POINTS WEST (W): Hoot Gibson, Alberta Vaughn, Frank Campeau, Jack Raymond, Martha Franklin, Milt Brown, Jim Corey. (L) 5491f. (NP) Sept. 28.

REO HOT SPEED (CD-TME): Reginald Denny, Alice Day, Charles Byer, Thomas Ricketts, De Witt Jennings, Fritzi Ridgeway, Hector V. Sarno. (L) 6621f. (R) Jan. 27, 1929. (NP) June 29.

RIOIN' OEMON, THE (W): Ted Wells, Kathleen Collins, Lucy Beaumont, Otto Bibber. (L) 4380f. (R) Aug. 18, 1929. (NP) Aug. 3.

RIDIN' KIO, THE (T-W): Hoot Gibson. Forthcoming 1930 release.

ROARING ADVENTURE, A (W): Jack Hoxie, Mary McAlister, Marin Sais, Francis Ford and the Universal Ranch Riders. (NP) Dec. 7.

TIP OFF, THE (W): William Cody, George Hackathorne, Duane Thompson, L. J. O'Connor, Jack Singleton, Robert Bolder, Monte Montague, Walter Shumway. (L) 4109f. (R) June 2, 1929. (NP) July 13.

SCANOAL (T-D): Laura LaPlante, John Boles, Jane Winton, Huntley Gordon, Nancy Dover, Eddie Phillips, Julia Swayne Gordon. (R) May 4. (L) Sound, 6675f; silent 6475f. (TOS) June 13.

SENOR AMERICANO (AT-W): Ken Maynard, Kathryn Crawford, Gino Corrado, J. P. McGowan, Frank Yaconelli, Frank Beale and Tarzan. Footage, Sound, 6,662. Silent 5,528. (NP) Nov. 23.

SHANGHAI LADY (D): Mary Nolan, James Murray, Wheeler Oakman, Anders Randolph, Lydia Yeamans Titus, Yola d'Avril, Mona Rico, Irma Iowe. (NP) Nov. 16. (TOS) Dec. 7.

SHANNONS OF BROADWAY (T-D): James and Lucile Gleason, Charles Grapewin, Mary Philbin, John Breedon, Tom Santschi, Harry Tyler, Gladys Crolius, Helen Mehrmann, Robert T. Haines, Slim Summerville, Tom Kennedy and Walter Brennan. (NP) Nov. 16.

SHOW BOAT (D-T): Laura LaPlante, Joseph Schildkraut, Emily Fitzroy, Otis Harlan, Helen Morgan, Jane LaVerne, Alma Rubens, Jack McDonald, Neely Edwards, (L) 11,772f; silent, 10,290f.

SMILING TERROR, THE (W): Ted Wells, Derelys Perdue, Al Ferguson, Bed Osborne. (L) 4525f. (R) June 30, 1929. (NP) July 13.

THREE GODFATHERS (T-D): Charles Bickford, Raymond Hatton, Fred Kohler, Fritzie Ridgeway, Maria Alba, Joe de la Cruz, Buck Connors, Walter James.

TONIGHT AT TWELVE (AT-D): Madge Bellamy, George Lewis, Robert Ellis, Margaret Livingston, Vera Reynolds, Norman Trevor, Hallam Cooley, Mary Doran, Madeline Seymour, Josephine Brown, Don Douglas, Louise Carver and Nick Thompson. (L) 6,884. (NP) November 2.

YOU CAN'T BUY LOVE (T-D): Jean Hersholt, Charley Chase. (R) June 9.

WAGON MASTER, THE (W-TS): Ken Maynard, Edith Roberts, Frederick Dana, Tom Santschi, Al Ferguson, Jack Hanlon, Bobby Dunn, White Horse, Frank Rice. (L) Sound 6335f; silent, 5679f. (NP) Sept. 29. (R) Sept. 8.

WINGED HORSEMEN, THE (W): Hoot Gibson, Ruth Elder, Charles N. Schaeffer, Allan Forrest, Herbert Prior. (L) 5544f. (R) June 23, 1929. (NP) July 13.

Warner Bros.

AVIATOR, THE (AT-CD) Everett Edward Horton starred. Future release.

ARGYLE CASE, THE (AT-MD): Thomas Meighan, H. B. Warner, Gladys Brockwell, Lila Lee, Bert Roach. (TOS) Aug. 31. (L) 7794f.

CONQUEST (D-AT): Monte Blue, Lois Wilson, H. B. Warner, Tully Marshall. (L) 4706f. (R) Jan. 19. 1929. (NP) Aug. 3. (TOS) Jan. 12.

OESERT SONG, THE (TMS): John Boles, Charlotte King, Louise Fazenda, Edward Martindel, Jack Pratt, Otto Hoffman, John Miljan, Del Elliott, Myrna Loy. (L) Talking, 11,034f. (R) May 11, 1929. (NP) May 18. (TOS) June 8.

DISRAELI (AT-D) With George Arliss, Joan Bennett, Anthony Bushell, Doris Lloyd. 1930 release.

EVIDENCE (T): P. Frederick starred. (TOS) Oct. 26.

FAME (T-D): Dolores Costello starred. Future release.

FANCY BAGGAGE (T-D): Audrey Ferris, Myrna Loy, George Fawcett, Edmund Breese, Hallam Cooley, Burr McIntosh, Wallace MacDonald, Eddie Gribbon, Virginia Sales. (R) Feb. 23. (L) Sound, 6447f. Silent, 5983f.

FROM HEAOQUARTERS (T-D): Monte Blue, Edmund Breese, Ethlyne Claire, Guinn Williams, Lionel Belmore, Henry B. Walthall, Gladys Brockwell, Eddie Gribbon, Pat Hartigan, John Kelly, Otto Lederer, William Irving, Pat Somerset, J. Girard. (R) June 6. (L) 6323f.

FROZEN RIVER (T-D): Rin-Tin-Tin, Davey Lee, Lew Harvey, Nina Quartsro, Duane Thompson, Joseph Swickard, Frank Campbell. (R) May 25. (L) 5482f.

GAMBLERS, THE (D-AT): Lois Wilson, H. B. Warner, Jason Robards, George Fawcett, Johnny Arthur, Frank Campeau, Pauline Garon, Charles Sellon. (L) Talking, 6611f; silent 4844f. Recorded on disc. (TOS) Aug. 24. (R) June 29, 1929.

GENERAL CRACK (T-D): John Barrymore starred. Future release

GOLO OIGGERS OF BROAOWAY (AT-MD): Nick Lucas, Ann Pennington, Conrad Tearle, Nancy Welford, Winnie Lightner and others. (R) Oct. 5. (L) 9122. (TOS) Nov. 23.

GOLDEN DAWN (T-D): Walter Woolf starred. Future release.

GREEN GODDESS, THE (T-D): With George Arliss and others. For release soon.

GREYHOUNO LIMITED (T-D): Monte Blue, Edna Murphy, Grant Withers, Lucy Beaumont, Lew Harvey, Ernie Shields. (R) Mar. 23. (L) Sound, 6114f. Silent, 4996f.

HARDBOILED ROSE (T-D): Myrna Loy, William Collier, Jr., Lucy Beaumont, Gladys Brockwell, Edward Martindel, John Miljan. (R) May 4. (L) Sound, 5610f. Silent 4875f.

HEARTS IN EXILE (AT-D) Dolores Costello, Grant Withers and James Kirkwood. Pre-release August 14. (L) 7,877f. (TOS) Dec. 7.

HOLO EVERYTHING (AT-D): With an all-star cast. Future release.

HONKY TONK (AT-CD): Sophie Tucker, Lila Lee, Audrey Ferris, George Duryea, Mahlon Hamilton, John T. Murray. (L) Sound, 6412f. (R) Aug. 3. (TOS) Aug. 31. (NP) Sept. 14.

HOTTENTOT, THE (AT-CD): Edward Everett Horton and others. Pre-release August 10. (L) 7,241f.

IN THE HEAOLINES (AT-D): Grant Withers, Marian Nixon, Clyde Cook, Spec O'Donnell and others. Prerelease August 31. (L) 6,427f. (TOS) Oct. 12.

IS EVERYBOOY HAPPY (TM-D): With Ted Lewis and band starred. Release soon.

ISLE OF ESCAPE (T-D): Monte Blue starred. Future release.

KIO GLOVES (T-D): Conrad Nagel, Lois Wilson, Edna Murphy John Davidson, Tom Dugan and Edward Earle. (R) Apr. 13. (L) Sound 6273f; silent 5658f.

LITTLE WILDCAT (T-D): George Fawcett, Robert Edeson, Audrey Ferris. (R) Jan. 5. (L) Sound 5644f; silent 5161f.

MADONNA OF AVENUE A (D-ATM): Dolores Costello, Grant Withers, Louise Dresser, Douglass Gerard, Otto Hoffman, Lee Moran. (L) Talking 6461f; silent, 5294f. (R) June 22, 1929.

MILLION OOLLAR COLLAR (TE-D): Rin-Tin-Tin, Matty Kemp, Evelyn French, Tommy Dugan, Allen Cavin, Philo McCullough, Grover Liggon. (R) Feb. 9. (NP) March 16. (L) Sound 5561f; silent 4878f.

NOAH'S ARK (TE-D): Dolores Costello, George O'Brien, Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Anders Randolf, Nigel de Brulier, Armand Kaliz, Myrna Loy, William Mong, Malcolm White. (L) Sound 9478f; silent 7752f.

MAMMY (ATS-D): Al Joison starred. Future release.

MAN, THE (AT-D): John Barrymore starred. Future release.

MY MAN (CD-AT): Fannie Brice, Guinn Williams, Andre de Segurola, Ann Brody, Richard Tucker, Billy Sealy, Edna Murphy, Arthur Hoyt. (L) 9247f. Silent, 6136f. (NP) June 29.

NO OEFENSE (D-AT): Monte Blue, May McAvoy, Lee Moran, Kathryn Carver, William Tooker, William Desmond, Bud Marshall. (L) Talking. 5558f; silent, 4712f. (R) Apr. 6, 1929. (NP) July 13.

ON WITH THE SHOW (ATS-D): Betty Compson, Sam Hardy, Molly O'Day, Joe E. Brown, Sally O'Neil, Louise Fazenda, William Bakewell, Purnell Pratt, Fairbanks twins, Wheeler Oakman, Sam Hardy, Thomas Jefferson, Lee Moran, Harry Gribbon, Arthur Lake, Josephine Houston, Henry Kirk, Otto Hoffman, Ethel Walters, Harmoun Four, Angelus Babe. (L) Sound 8864f; silent 8441f. (TOS) Aug. 17.

ONE STOLEN NIGHT (TM-D): Betty Bronson, Mitchell Lewis, Buster Collier, Rose Dione, Nina Quartaro, Harry Todd, Otto Lederer, Angelo Rossitto, Jack Santaro, Harry Shultz, Chashill Mathes. (R) Apr. 6. (L) Sound 5243f; silent 4797f. (NP) March 30.

ROUGH WATERS (T-D): Rin-Tin-Tin, Johyna Ralston, Lane Chandler, Walter Miller. 1930 release.

SACREO FLAME, THE ((T-D): Pauline Frederick starred. Future release.

SAP, THE (T-CD): Edward Everett Horton, Patsy Ruth Miller, Franklin Pangborn, Edna Murphy, Alan Hale, Russell Simpson, Louise Carver, Jerry Mandy. (L) 7,150.

SAY IT WITH SONGS (DA-TS): Al Joison, David Lee, Marian Nixon. (L) Talking 8324f. (R) Aug. 24, 1929.

SKIN DEEP (T-D): Monte Blue, Betty Compson, John Davidson Tully Marshall. (TOS) Oct. 5.

SECOND CHOICE (T-D): Dolores Costello starred. Future release.

STOLEN KISSES (C-T): Claude Gillingwater, Hallen Cooley, May McAvoy, Edna Murphy, Reed Howes, Arthur Hoyt. (L) Talking, 6273f; silent, 5683f. (R) Apr. 13, 1929.

STARK MAD (M-AT): Louise Fazenda, Claude Gillingwater, H. B. Warner, John Miljan, Jacqueline Logan, Henry B. Walthall, Andre Beranger, Warner Richmond, Lionel Barrymore, Floyd Schackelford. (L) Talking, 6681f; silent, 4917f. (R) Mar. 2, 1929.

SHE COULON'T SAY NO (AT-CD): With Winnie Lightner starred. Release soon.

SHOW OF SHOWS (AT-MD): With 100 stars. (TOS) Nov. 30.

SO LONG LETTY (T-D): With C. Greenwood starred. Future release.

THOSE WHO DANCE (T-D): Monte Blue starred. Future release.

TIGER ROSE (TS-D): Lupe Velez starred. Future release.

TIME, PLACE AND GIRL, THE (AT-D): Grant Withers, Betty Compson, James Kirkwood, Bert Roach. (TOS) June 22.

WIOE OPEN (AT-CD): Edward Everett Horton starred. Future release.

WOMAN'S GAME, A (T-D): Pauline Frederick starred. Future release.

World Wide

BERLIN AFTER OARK (MD): Kurt Green, Ernst Stahl Nachbauer, Fritz Kampers, Grita Ley. (L) 6553f. (R) June.

BLACKMAIL: (AT-MD) Donald Calthrop starred.

BLACK WATERS (AT-D): James Kirkwood, Lloyd Hamilton, Mary Brian, John Loder, Frank Reicher, Robert Ames, Ben Hendricks, Noble Johnson, Hallam Cooley. (L) 7322f. (R) Apr. 14. No silent version.

BONOMAN, THE (D): Norman Kerry. (R) Mar. 17. (L) 7000f.

KITTY (T-D): Estelle Brody, John Stuart, Marie Ault, Dorothy Cummings, Winter Hall, Olaf Hytten, Charles O'Shaughnessy. (R) June 15. (L) 8441f.

MIDNIGHT DADDIES (AT-C): Andy Clyde, Harry Gribbon, Rosemary Theby, Addie McPhail, Alma Bennett, Jack Cooper, Katherine Ward. (NP) October 12.

SCARLET OEVIL, THE (D): Matheson Lang, Margaret Hume, Nelson Keys, Hadden Mason, Juliette Compton, Douglas Payne, Harold Huth. (NP) October 12.

MOULIN ROUGE (ME-D): Olga Chekova, Eve Gray, Jean Bradin. (R) January 30. (L) Sound 8312f.

PAWNS OF PASSION (D): Olga Chekova, Sidney Suberly, Henry Baudin, Hans Stever, Lola Josane, Carmine Gallone. (R) Feb. 17. (L) 7196f.

PICCADILLY (AT-MD): Gilda Grey, Anna May Wong, Jameson Thomas. (L) 8080f. (R) June 1. (NP) Oct. 12. (TOS) Aug. 24.

PRINCE AND THE DANCER (D): Dina Graller, Albert Paulig, Werner Pittschau, Anna Kallina. (NP) Nov. 2. (R) June 29.

TRIUMPH OF THE SCARLET PIMPERNEL, THE (D): Matheson Lang, Margaret Hume, Nelson Keys, Hadden Mason, Juliette Compton, ouglass Payne, Harold Ruth. (L) 6490f. (R) June 22, 1929.

Miscellaneous Companies

Affiliated European

BEHIND THE ALTAR (D): Wilhelm Dieterle, Marcella Albani. (L) 6200f. Silent film.

ESCAPE FROM HELL (MD): Jean Murat, Louis Ralph, Countess Agnes von Esterhazy, Paul Heldman, R. Van Riel, Leo Penkert, W. Kaiser Hayl, Harry Frank, Lewis Brody.

PASSION OF JOAN DE ARC (D): Mlle. Falconetti, M. Silvain, M. Schutz, Ravet, Andre Berly, Antonin Artaud. (L) 7000f.

RUSSIA (D): Marcella Albani, V. Galdarov, Wilhelm Dieterle, Louis Ralph. (R) May 12. (L) 7,500f.

Aida Films

KIF TEBBI: Marcello Spade, Donatelle Nerl, Gini Vioti, Ugo Graccio. Silent film.

Amer.-Anglo

BETRAYAL, THE (D): Jerro 'd Robertshaw, Gerald Pring, Charles Emerald, Elissa Landi. (L) 7400f.

CLASSIFIED Advertising

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

The Recognized National Classified Advertising Medium

Managers' Schools

WANTED THEATRE EMPLOYEES to learn modern theatre management and theatre advertising. The Institute's training leads to better positions. Write for particulars. Address Theatre Managers Institute, 325 Washington St., Elmira, N. Y.

Equipment for Sale

BIG BARGAINS in rebuilt Simplex Powers 6-B and 6-A motiograph machines, all motor driven, in guaranteed condition, as well as used low intensity arc reflector lamps with or without machines at reasonable prices. Big stock of rebuilt exhaust and oscillating fans for AC and DC current. Generators, all makes, ticket selling machines, film containers, all at bargain prices for immediate shipment. Write for bargain list. Address Illinois Theatre Equipment Company, 12-14 East Ninth street, Chicago, Illinois.

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalogue. Address Movie Supply Co., 844 Wabash, Chicago.

FOR SALE—Reflector Arc Lamps and accessories, also guaranteed rebuilt Powers 6-A and 6-B and Simplex Heads. Best prices. Write Joseph Spratler, 12-14 E. Ninth street, Chicago, Ill.

Theatres for Sale

THE BEAUTIFUL Deluxe Park theatre, Tampa, Fla. Fully equipped for road shows, double console organ, sound. Finely furnished throughout. Lack of capital reason for selling. Write for full description, price and terms—Park theatre, Tampa, Fla.

THEATRE BUILDING and equipment, or will lease building and sell equipment. Seven day town, county seat, 2,000 population. Address Mrs. H. S. Record, Cambridge, Ill.

SEVEN-DAY TOWN, population 1,600. Doing good. Reason for selling, other business. Two Simplex machines, non-synchronized outfit. Fully equipped. In Illinois town. Cheap if taken at once. Address Box 456, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

STATE THEATRE—Westminster, Md. Ten year lease, reasonable rent, 775 seats, new cost $4,575. Royal Amplitone talking equipment on disc installed June 1, cost $2,500, Powers machines good condition, pipe organ costing $8,250, new display sign 19 feet high with 3x10 display costing $600. Everything to make a first class show. Paramount, Metro-Goldwyn, Warner Bros., First National, Pathe contracts. Westminster population 4,500, county seat, good drawing from small towns and rural districts. Town has factories, college, six banks, other industries. A real opportunity for live showman to make money. Other business interests involved, reason for selling. Terms $21,500 cash. Act quick as this opportunity will soon go. Possession at once.

Position Wanted

ORGANIST—Married man, 30. Competent, union. Address Box 455, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

SOUND PROJECTIONIST—Western Electric card. Simplex machines. References. Address Bert Younkin, 679 Fourth, Huron, S. D.

CHICAGO YOUNG MAN, age 25, wishes opportunity to learn show business. Five years' amusement experience. Will consider anything that might lead to real future. Address Box 437, Exhibitors Herald-World, 407 South Dearborn street, Chicago, Illinois.

Chairs for Sale

1,600 HIGH GRADE, spring constructed upholstered theatre chairs, made by the Heywood-Wakefield company, Upholstered in imitation Spanish leather, at very reasonable prices. 500 upholstered theatre chairs, back and seat covered in broadcloth. 1,000 upholstered seats covered in Spanish imitation leather. Veneered back and squab seats, very reasonable. 1,000 heavy 5-ply veneer chairs, ½ in. back. 1,500 light 5-ply veneer chairs at very reasonable prices. 300 folding chairs in sections of 2. Also a large stock of chair parts to match any style seat. In fact, everything for the theatre. We assure you great savings. For information, prices and literature on our merchandise, write Illinois Theatre Equipment Company, 12-14 East Ninth street, Chicago, Illinois.

BIG BARGAIN in used Opera chairs. 600 upholstered, 800 Veneer. Address Movie Supply Co., 844 Wabash avenue, Chicago, Ill.

2500 USED 5 PLY VENEERED theatre chairs in good condition. $1.00 each. Immediate delivery. Address Illinois Theatre Equipment Company, 12-14 East Ninth street, Chicago, Ill

FOR SALE—1200 plush upholstered theatre chairs in good condition. Must be sold at once. Apply William J. Dunn, Academy building, Fall River, Mass.

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

Equipment Wanted

HIGHEST PRICES PAID for used motion picture machine heads. Address Harlan Baker, 421 Albert Ave., Rockford, Ill.

WANT SEVERAL MERCURY RECTIFIERS, good, bad or incomplete, cheap. Address Preddey, 188 Golden Gate avenue, San Francisco, Cal.

WANTED— Peerless or Simplex projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one third down and balance C.O.D. Address Box 337 Exhibitors Herald-World, 407 S. Dearborn street, Chicago, Ill.

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

Cameras for Sale

AKELEY: Bell-Howell (professional). Write for booklet. Address Wood, 204 Inland Bank, Indianapolis, Ind.

Stationery

"NEARGRAVURE" ("Neargravuremboso" plateless embossing) processes. Special Neargravure 250 envelopes, 500 8½x7¼" letterheads $3.33, or 8½x11" $4.44, postpaid. Sollidays, EXH-124, Knox, Indiana.

Projector Repairing

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

BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash, Chicago.

Miscellaneous

ENGRAV-INK peps up newspaper ads. Make your own cuts. Write for details. Roy Crawford, Kokomo, Ind.

Theatre Wanted

WANTED—Moving picture theatres in Illinois, Northern Indiana or Wisconsin. Give details. Address Albert Goldman, 5 South Wabash Ave., Chicago, Ill.

Business Opportunity

BEFORE you buy a theatre, consult us. Profitable houses always on hand. Address Albert Goldman, 5 South Wabash Ave., Chicago, Ill.

Your Classified Ad Will Do the Work

Exhibitors Herald-World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organists all over the country, has helped in obtaining equipment, in selling equipment, and in solving many another problem that seemed difficult. The rates are but 10c per word payable with order, 10% discount if run for 3 insertions. See this week's classified pages. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.

THE VOICE OF THE INDUSTRY

LETTERS FROM READERS

Another Plaque Suggestion

HEREWITH ARE MY FIRST REPORTS on "What the Picture Did for Me." You will note that I didn't say what they did for me because none of them are doing much more than pay for themselves. It's got to be a mighty big picture nowadays or the public doesn't pay much attention. But why go into that?

Here is something for the EXHIBITORS HERALD-WORLD to think about. While Mr. Hays is so busy over on Broadway presenting plaques for reproduction awards to all of the nice big playhouses on Broadway, why doesn't the EXHIBITORS HERALD-WORLD design a nice neat plaque for the theatres on Main street. Something like this: "The management of this theatre keeps posted on all important events in the motion picture business by reading the EXHIBITORS HERALD-WORLD—the best trade paper in the business."

I always try to have a good intelligent answer for my patrons when they ask me one of the many questions that are put to theatre men. We are in direct contact with the consumers in this business and we are supposed to know what's what. How are we going to know if we don't read the HERALD-WORLD? How are our patrons going to know on what authority we speak? We are just common ordinary ducks running a movie in their eye. The HERALD-WORLD plaque posted in our lobbies will let them know where we get our information. We could spend our lives in this business and if we didn't read and study we wouldn't know a thing, and if we don't read and study the HERALD-WORLD how are we going to learn?—W. J. VAN RYZIN, Brewster theatre, Brewster, O.

The Old and the New

REVIEWING REMINISCENTLY A ONE-reel Essanay the other day (made perhaps 20 years ago) brought back golden, somber memories of the late but still (to the old-timers) rather new yesteryears. The nickel show audience then viewed a silent Western "drammer" that was lucky if it had as many as two titles in the complete film—mostly none at all. I dare say that if the modern sophisticated audience of today were forced to see the film alluded to, they would swear that the talkies were "Out of Order." These early screen characters conveyed by action rather than words (titles) the idea they were trying to express. "Actions speak louder than words" seemed then to be the foremost thought in the early but rather progressive producer's mind. Also there would be much pre-supposed laughter by the aforesaid up-to-date audience.

Also you have perhaps heard that new piece: "You can't sleep in the movies any more." Well, boys, it sure seems true but you'll have to admit that those deep-sea scenes certainly help to "drown out" the snores!

But I'm getting away from my trend of thought. Movie history, same as modern history, is certainly repeating itself, because motion pictures came in without titles and now are back to that status via the talkies.

My very best regards to the editor.—J. Victor Scholefield, Jr.

P. S. A Very Merry Christmas to Mr. Richardson (what could we do without him) and to the greater and ever better HERALD-WORLD, too.

If you really must know the *"drammer"* referred to, it was: "The Smuggler's Daughter," featured player G. M. Anderson; his is the only name given in the entire film.—J. VICTOR SCHOLEFIELD, Chicago, Ill.

130 Years Lost to World

ENCLOSED THE LITTLE BOOKLET "Byzantine Love." This information has been in our family library for some 130 years, otherwise lost to the world for that time. It was taken from a Byzantine manuscript by a Byzantine historian and it was so interesting I had it printed and a copyright on same. I gave it very little attention and recently it was found or thought to be the oldest world's love story and was a basis for much of the fiction stories of later dates, yet it seems that this historian considers this a true and authentic story and given in full detail, and I think this the first time ever in modern English.

I have taken the matter up with some historian and up to this time nothing to the contrary can be found. However, a brief story of the early days was given and all points were fully established but later writers would use a full volume and give no more information than this story contains. This may be of interest to some of your readers.—CHARLES H. THOMPSON, Plattsburg Opera House, Plattsburg, Mo.

[*An item on this booklet was published in the* HERALD-WORLD *a year or two ago.—Ed.*]

Canada Gets Its First Greater-Sized Pictures; More of Them to Follow

(Special to the Herald-World)

OTTAWA, Dec. 10.—The first regular presentation in the Dominion of enlarged moving pictures took place at the Avalon theatre here on the occasion of the theatre's first anniversary celebration last week.

The equipment used was the Magnascope, and a screen occupying the full stage was employed. Another mechanical innovation for theatres here was an attachment on the projection machines so that pictures were of uniform width on the screen, whether of the Movietone or disc-sound type.

Announcement has been made at Montreal by Wilton W. Spencer, representing Famous Players Canadian Corporation, that Grandeur films would shortly be presented at the Palace theatre in Montreal, on a screen measuring 40 feet wide and 30 feet high. The Palace was the first wired theatre in Canada, making the first presentation of audiens on September 1, 1928. George Rotsky is the manager.

Rodin Museum, Gift of Mastbaum, Is Dedicated

The $1,500,000 Rodin Museum at Philadelphia, the gift of the late Jules E. Mastbaum, president of the Stanley Company of America, to the people of Philadelphia, was dedicated on Friday, November 29. The building is a beautiful reproduction of the Rodin Musee outside of Paris, and works of the great French sculptor collected by Mastbaum will be displayed there.

Hank Harvey Dies at Age of 80

HOLLYWOOD.—Hank Harvey, 80 year old actor, died at his home here. He was known in private life as Herman Haecker. He is survived by two daughters and one son.

Invents Lenses to Enlarge Background

(Special to the Herald-World)

SAN FRANCISCO, Dec. 10.—Leon F. Douglass, noted inventor and one of the organizers of the Victor Talking Machine Company, and who has perfected many improvements in photography, has recently perfected two lenses which promise to save the moving picture industry millions of dollars, according to amusement experts. As a result of this optical system, theatre patrons will see pictures in the future that fill a full stage, at the same time giving the appearance of depth.

The invention contracts the original picture when it is taken, so that three times the ordinary background is included. When the film is thrown on the screen, through the Douglass process, the scene is expanded, corrected and enlarged.

Albany Theatres Are Enjoying Big Business; Winter Outlook Bright

(Special to the Herald-World)

ALBANY, Dec. 10.—Tremendous business is being done at practically all first run motion picture theatres in this city at the present time There is every indication that this winter will be the best season ever enjoyed by Albany's motion picture houses. Last week, Harmanus-Bleeker Hall, seating about 2,000 persons, playing "Sunny Side Up," not only broke its own house record but did the biggest business of any motion picture theatre, it is said, in the history of Albany. The management of the house even went to the extent of staging a midnight show one night in an effort to accommodate the crowds. The recent stock market crash, while affecting business for two or three days, is now a thing of the past. Money appears plentiful for amusement despite the approaching holiday season. Reports from second run houses also indicate good business.

Foreign Paper Seeks Information on Films

The International Educational Cinematographic Institute organ of the League of Nations is planning to make a survey of what is being achieved by the Nation with regards to production of educational or purely recreative films.

The company publishes the Review which will dedicate several pages to films being prepared. It is printed in English, French, German, Italian and Spanish. Information on all new films with photographs should be sent to the International Educational Cinematographic Institute; Villa Torlonia, Via Lazzaeo Spallanzani 1. Rome.

Minneapolis House Opens

(Special to the Herald-World)

MINNEAPOLIS, Dec. 10. — Announcement has been made by R K O officials that the Seventh Street Theatre which has been closed for some time will be reopened the latter part of December with vaudeville and pictures.

Weber Joins Epics, Inc.

(Special to the Herald-World)

NEW YORK, Dec. 10.—John N. Weber, formerly sales manager for Gotham, has joined Talking Picture Epics' Inc., as general representative in the New York territory.

104 MONEY MAKERS of 1929—*Next Week*

WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1929

AT—All Talking; T—Talking Sequences; M—Music (synchronous); E—Sound Effects. (Example: TME, means the picture has talking, a synchronized musical score and sound effects. In the same way all other symbols may be combined. When no symbols appear following the title, picture was run silent.

Columbia

FATHER AND SON (M): Jack Holt—A good story story of its kind. On order of "Sorrel and Son," but not as good. Rather slow in spots. Recording fair. Seven reels.—H. J. Eagan, American theatre, Wautoma, Wis.—General patronage.

FATHER AND SON (TM): Jack Holt—November 10-11. Mighty fine picture witb a great love theme. Good enough to sbow anytime, any place. Recording just fair. Discs badly worn. Eight reels.—W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

THE SCARLET LADY: Lya De Putti—A good story if you like that Russian Revolution stuff. Fair business.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE ETERNAL WOMAN: Special cast—November 17-18. A very good picture that clicked at the box office. Columbia pictures are okay. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia. —General patronage.

THE BACHELOR GIRL (TME): Special cast—Nice little picture. Disc recording fair.—R. A. Wilson, New tbeatre, DeWitt, Ark.—General patronage.

THE FALL OF EVE (TME): Special cast—An amusing comedy-drama. Recording good, talking clear.—J. L. Seiter, Selma theatre, Selma, Calif.—Small town patronage.

THE DONOVAN AFFAIR (AT): Jack Holt—Good talking mystery. Pleased small crowd two nights. Disc recording not so good in places.—R. A. Wilson, New tbeatre, DeWitt, Ark.—General patronage.

COURT MARTIAL: Jack Holt—Average picture, business the same.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

First National

LITTLE JOHNNY JONES (TME): Eddie Buzzel—Did not draw with tbis new actor, but it is a good peppy show, with horse racing, songs and everything that an ordinary audience in a small town likes. Recording very good. Seven reels.—H. J. Wagan, American theatre, Wautoma, Wis.—General patronage.

FAST LIFE (AT): Douglas Fairbanks, Jr.—November 18. This picture was well liked here. It starts off as the jazziest of jazz pictures, then switches to murder, interviews with the governor for a pardon, death marches and unexpected twists. All of the ladies cried and said they enjoyed themselves immensely. Recording better than the average. Nine reels.—M. W. Larmour, National theatre, Graham, Tex.—General patronage.

BROADWAY BABIES (TME): Alice White—**November 20-21.** A very good program picture. If it had been colored a little it would have checked up with some of the socalled big ones. Star and cast very good. Story entertaining.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SMILING IRISH EYES (AT): Colleen Moore—**November 24-25.** Not as big as they try to make you believe. I would say, just another picture. Recording and print good. Nine reels.—W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

YOUNG NOWHERES (AT): Richard Barthelmess—**November 22-23.** Very mediocre picture for Mr. Barthelmess. Our patrons don't like to see him in these weak parts. Print good, recording just fair. Seven reels.—W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

TWO WEEKS OFF (TME): Mackaill-Mulhall—About one-third talking. Just a little program. Talking pictures are no different from silents—they have to be big to get the business. Recording only fair. —J. L. Seiter, Selma theatre, Selma, Calif.—Small town patronage.

HIS CAPTIVE WOMAN (TME): Milton Sills—**October 9-10.** Very good part-talking picture. Court scenes in dialogue, rest of picture silent. Good for any theatre. Recording very good. Gave satisfaction all around. Hope Milton will give us more good ones. Recording on disc very good. Nine reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

FORWARD PASS (AT): Douglas Fairbanks, Jr.—A 100 per cent talking picture with singing. A dandy clean college story with the football game as the high light. Very good recording on disc. Loretta Young sings well. A show that will please the young people much. Seven reels. —H. J. Eagan, American theatre, Wautoma, Wis. —General patronage.

COMPANIONATE MARRIAGE: Betty Bronson—Not so poor as some of the boys have reported. I played it with a musical act and it seemed to please. —Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE GLORIOUS TRAIL: Ken Maynard—Fair Western. Good business.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

HOT STUFF (TME): Special cast—October 23-24. A very nice little picture, clean and amusing. Good for any theatre. Drew better the second night. About 30 per cent talking, which was good. But music should not accompany talking sequences in any picture. We wish the producers could learn that the public is dead against it at all times and for all pictures that are talking. Alice White was good, so was Bakewell. Recording on disc good. Six reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

THE UPLAND RIDER: Ken Maynard—A very good Western, as are all Ken Maynard pictures. He draws well and always pleases. You can't go wrong with a Ken Maynard picture. Six reels.—Marion F. Bodwell. Paramount theatre, Wyoming, Ill.—Small town patronage.

SHOW GIRL: Alice White—Played this one a little too old to get much business with it. Good gags and plenty of comedy kept them laughing all the way through. Seven reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—Small town patronage.

WATERFRONT: Mulhall-Mackaill—A very good program offering. Pleased very much. Good comedy all the way through. Print poor. Seven reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—Small town patronage.

DRAG (TME): Richard Barthelmess—**November 11.** This is a darn good talking picture. Story is very entertaining. It is a homey, likable sort of story that tells a lot of truths and will draw nudges and chuckles from your crowds. The singing is not so good, and Dick's voice is a bit fuzzy in spots, but this may have been the records, though the rest of the recording was very clear. However, I most positively would not call it another "Weary River," as it is an entirely different type of story and was not as well liked here.—M. W. Larmour, National theatre, Graham, Tex.—General patronage.

DRAG (TME): Richard Barthelmess—Ordinary talking picture to very ordinary business. Recording only fair.—J. L. Seiter, Selma theatre, Selma, Calif. —Small town patronage.

DRAG (TME): Richard Barthelmess—**November 22-23.** A mighty good talking picture. Fine story and an all-star cast, did not draw here as it should, and the reason I can't tell. All were well satisfied that did come.—Bert Silver, Silver Family theatre, Croswell, Mich.—General patronage.

HARD TO GET (AT): Dorothy Mackaill—**November 15-16.** We thought "Twin Beds" was the best ever shown, but this one is still better. Don't be afraid to step on this one. Pleased 100 per cent. Recording and print good. Eight reels.—W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

THE PHANTOM CITY: Ken Maynard—A fair Western.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE GREAT DIVIDE (AT): Dorothy Mackaill—**November 17-18.** A pleasing show throughout. Feature well liked by all.—Walter Morris, Stanley tbeatre, West Palm Beach, Fla.—General patronage.

THE DIVINE LADY (TME): Corinne Griffith—**November 17-18.** After giving them all-talking and part-talking features, this didn't go over so big. Good recording and good picture, but they want to hear them talk. Nine reels.—W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

THE DIVINE LADY (TME): Corinne Griffith—**October 28-29-30.** Good picture of its kind, well made and very well played. Absolutely no good for the small town and country theatre. You are bound to lose money on this one if you are a small town or country exhibitor. Recording on disc hardly fair. Eleven reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

SCARLET SEAS: Richard Barthelmess—A very good melodrama of the sea. Betty Compson and Barthelmess are great in this one. A little too rough to please the women, but the men will sure eat it up. Eight reels.—Marion F. Bodwell, Paramount theatre, Wyoming. Ill.—Small town patronage.

THE WHIP: Dorothy Mackaill—A good program, but nothing to rave over. Used this one on bargain nigbt. Eight reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—Small town patronage.

Don't forget*—If picture has *sound*—Fill out blanks *accordingly

Fox

THEY HAD TO SEE PARIS (AT): Will Rogers—November 21-22-23. There is no particular comment to make other than that this program proved to be one of the most outstanding presented here since the reopening, August 2, 1929.—Walter Morris, Stanley theatre, West Palm Beach, Fla.—General patronage.

JOY STREET: Special cast—November 3-4. A good picture of its kind, full of jazz. Will please the younger class. Print and photography good. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

PLEASURE CRAZED (AT): Special cast—Good entertainment. Pleased our patrons. Disc recording good.—R. A. Wilson, New theatre, DeWitt, Ark.—General patronage.

CHASING THROUGH EUROPE: Special cast—A little story and a lot of travelog, not bad. Business fair.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

TRENT'S LAST CASE: Special cast—Not bad, business fair.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

TRENT'S LAST CASE: Special cast—November 8-9. Only a fair program picture that did not click at the box office. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

BLUE SKIES: Special cast—A nice clean little story that pleased a fair crowd.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

RILEY THE COP: Farrell MacDonald—Slim business on a mediocre comedy.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

SOFT BOILED (Reissue): Tom Mix—Old fashioned comedy, slim business.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

JUST TONY (Reissue): Tom Mix—November 9. A good Western that drew well on Saturday. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

MOTHER MACHREE: Belle Bennett—November 5-6-7. A good program picture sold at a special price. No good at the box office, no drawing power to it. Eight reels.—P. G. Held, Strand theatre, Griswold, Ia.— General patronage.

WORDS AND MUSIC (AT): Special cast—Good picture. Pleased our patrons. Fox disc recording good.—R. A. Wilson, New theatre, DeWitt, Ark.—General patronage.

MASQUERADE (AT): Special cast—Good picture to good house two days. Satisfied customers. All Fox recording good.—R. A. Wilson, New theatre, DeWitt, Ark.—General patronage.

THE LAST OF THE DUANES (Reissue): Tom Mix—Good business on a tough spot in the week. I wish there were more of these Mix reissues.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

ROUGH RIDING ROMANCE (Reissue): Tom Mix—This was good eight or ten years ago. It did fair business this time, But I was ashamed to take their money.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

SUNRISE: Special cast—This is an exceptional picture, but it didn't pay expenses here.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

Metro-Goldwyn-Mayer

BROADWAY MELODY: Special cast—November 12-13-14. Another one of those socalled specials. If this is a special in the silent version, then, they are all specials. I and my patrons couldn't see where the special part came in. I guess I was lucky to break even on this. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

BRIDGE OF SAN LUIS REY: Special cast—Perfect cast and production, good entertainment. It tells the story a lot more clearly than the original novel did.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

NO LOSSES in the BOX OFFICE
WITH GOLD SEAL ELECTRIC TICKET REGISTERS
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MADAME X (AT): Ruth Chatterton—Wonderful picture they all liked. Comments all good. Disc recording fine. Miss Chatterton is some actress.—R. A. Wilson, New theatre, DeWitt, Ark.—General patronage.

VOICE OF THE CITY: Special cast—Nothing to rave over. Might have been better talking, but couldn't give it much silent. Oversold on this one.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—Small town patronage.

VOICE OF THE CITY: Special cast—Just another underworld story to ordinary business.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

ALIAS JIMMY VALENTINE: William Haines—November 10-11. One of Haines' best pictures. Interesting from start to finish. Give us more like it, Mr. Haines. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

ALIAS JIMMY VALENTINE: William Haines—November 1-2. Good picture of a bank robber who reforms and opens a new safe to save a child's life, but all ends well. Eight reels.—O. Lane. Star theatre, Trumansburg, N. Y. —General patronage.

WISE GIRLS (AT): Special cast—November 15-16. Outside of being too long, it's a dandy. The Nugents are excellent. Entire cast good. Disc recording good. Eleven reels.—E. C. Arehart, Gem theatre, Woonsocket, S. Dak.—General patronage.

CHINA BOUND: Dane-Arthur—November 8-9. You can't go wrong on these two, they're always good. Seven reels.—W. F. Knauer, Mainstreet theatre, Barnard, Kan.—Small town patronage.

THE BELLAMY TRIAL: Special cast—Very good story and fair business in bad weather. The silent version is just as effective as the talking version.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE WHITE SISTER (Reissue): Lillian Gish—Perfect production from an artistic standpoint, but not a big money maker for me. It's a woman's story, and consequently a poor bet here.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

SPITE MARRIAGE: Buster Keaton—October 4-5. Good. I believe this was better than "The Camera Man." Eight reels.—W. F. Knauer, Mainstreet, theatre, Barnard, Kan.—Small town patronage.

SPITE MARRIAGE: Buster Keaton—Very funny comedy, fair business.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

TIDE OF EMPIRE: Renee Adoree—November 5. Good picture of the days of '49, not a wild and woolly Western. Seven reels.—O. Lane. Star theatre, Trumansburg, N. Y.—General patronage.

SHOW PEOPLE: Marion Davies—Good picture, but far from being the big special they promised. It didn't pay expenses.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE OVERLAND TELEGRAPH: Tim McCoy—A fair Western to good business.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

SIOUX BLOOD: Tim McCoy—Just fair, average business.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THUNDER: Lon Chaney—Business way below average on this one, and personally consider it Chaney's best picture to date. Hard to get the women folks in on a Chaney picture, perhaps that is one reason why he isn't the drawing card that he should be around here. A typical Saturday picture, melodrama, romance and everything. Nine reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—Small town patronage.

Paramount

WHY BRING THAT UP (AT): Moran and Mack—November 24-25-26. This picture is a good one. Interesting story, the stars are there with their comedy that you have heard on the radio. Direction fine. A good big picture that will draw and satisfy any audience. Gave 100 per cent satisfaction here.—Bert Silver, Silver Family theatre, Greenville,, Mich.—General patronage.

THE LOVE DOCTOR (AT): Richard Dix—A good comedy-drama, nothing big but a good entertainer. Recording on disc good. Seven reels.—H. J. Eagan. American theatre, Wautoma, Wis.—General patronage.

THE LOVE DOCTOR (AT): Richard Dix—November 17. One of those rare films that pleased 100 per cent. Recording on disc good. Eight reels.—E. C. Arehart, Gem theatre, Woonsocket, S. Dak.—General patronage.

STAIRS OF SAND: Special cast—Not nearly as good as expected. Paramount Zane Grey's are not nearly as good as they were several years back.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—Small town patronage.

RIVER OF ROMANCE (AT): Charles Rogers—Pleased approximately 100 per cent. Recording on disc very good. Wallace Beery almost steals the picture. Something different from the murder mysteries that are flooding the country. People are getting tired of them and are wanting something new. This picture should please anywhere. Not such a good drawing card, but it pleased. Nine reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—Small town patronage.

WOLF OF WALL STREET: George Bancroft—November 14. A very good production, but just drew film rental. Eight reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

HOMECOMING: Special cast—November 15-16. Another one of lemons not worth showing. If you have this booked, pay for it and leave it on the shelf. Eight reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

ABIE'S IRISH ROSE (TME): Special cast—October 14-15-16. Excellent, clean with humor and pathos. Good for any theatre anywhere. Sure to please and to draw. A simple story easy to follow and most lovable. Every player in it was extra-good. Recording on disc only fair. Eleven reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General partonage.

THE LETTER: Jeanne Eagels—Not so bad silent. Rather was much surprised at the entertainment values in this one. Different from the ordinary run of pictures.—Marion F. Bodwell, Paramount theatre. Wyoming, Ill.—Small town patronage.

DIVORCE MADE EASY: Douglas MacLean—Used this one on bargain night and same pleased very well.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—Small town patronage.

BEAU GESTE: Special cast—Out of ten Paramount pictures played here in the past season. Ten of them have shown a balance in the red.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

KIT CARSON: Fred Thomson—A good picture but it didn't pay film rental.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

SOMEONE TO LOVE: Buddy Rogers—November 19-20. A dandy little program picture. Seven reels.—W. F. Knauer, Mainstreet theatre, Barnard, Kan.—Small town patronage.

CHINATOWN NIGHTS: Wallace Beery—November 7. A good picture that failed to draw more than average Thursday night. Eight reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

Pathe

ANNAPOLIS: Special cast—Very good picture, business just so-so.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

HIGH VOLTAGE (AT): William Boyd—Not much to this one. Fair entertainment.—R. A. Wilson, New theatre, DeWitt, Ark.—General patronage.

POWER: William Boyd—Not a bad picture, but it took a terrible licking in competition with a fair and carnival here.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

NOISY NEIGHBORS: Eddie Quillan—I didn't see this, but they said it was good. Bad weather and poor business.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

MARKED MONEY: Junior Coghlan—Not so hot.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

RKO

STREET GIRL (AT): Special cast—November 24. Class A entertainment. If the balance of Radio Pictures are equally as good, I wasn't a sucker for buying a franchise. Disc recording fair. Nine reels.—E. C. Arehart, Gem theatre, Woonsocket, S. Dak.—General patronage.

Tiffany

THE RAINBOW: Dorothy Sebastian—Very ordinary picture, and business fell down on it.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

MOLLY AND ME (TME): Belle Bennett—November 8-9. Just a fair picture with Joe Brown and his balcony acts saving the picture. Recording good, print fair. Eight reels.—W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

THE TOILERS: Douglas Fairbanks, Jr.—Good story of the coal mines, but it couldn't buck the

[Reports continued on page following Jaysee]

J. C. Jenkins—*His Colyum*

Tucson, Ariz.,
Thanksgiving, 1929.

DEAR HERALD-WORLD:

This is Thanksgiving. Today we are in Tucson, Ariz. A year ago we were in Southern Missouri. Two years ago we were in Monticello, Ind., and three years ago we were somewhere in Oklahoma, and before that we don't remember where we were, and it doesn't matter. There are a lot of things we should be thankful for, and we are. We are thankful we are not a turkey, and while a lot of you think we are a pumpkin, yet we are thankful we are not a pumpkin pie.

Then again, we are thankful that we have given you theatre guys a lot of darn good advice, whether you took it or not. Some of you did, and some of you are sorry you didn't. For a year or more we have tried to caution you against being stampeded and going hog-wild on this "sound" proposition. We have advised against any hasty action, we have predicted that in time sound service would be lowered to a level where all of you could afford to install sound devices and make some real money with sound service, and we are thankful that that time is here. Today you can buy sound service for less than one-third what it would have cost you a year ago.

This condition hasn't been brought about through any preachment of ours. We have had no influence in the matter whatever. But it has come about through the natural run of events and the injection of a little business sense at the fountain head, just as we knew it would and just as we knew it had to.

The "SINGING FOOL" and "THE JAZZ SINGER" unbalanced the distribution heads and they glued their eyes on the imaginary "pot of gold" at the end of the rainbow and failed to see the quagmire just ahead of them. They've seen it, and the result is they have awakened to realize that with half of the theatres of this country closed, it would be farther to that "pot of gold" than they figured. We are thankful for that, too.

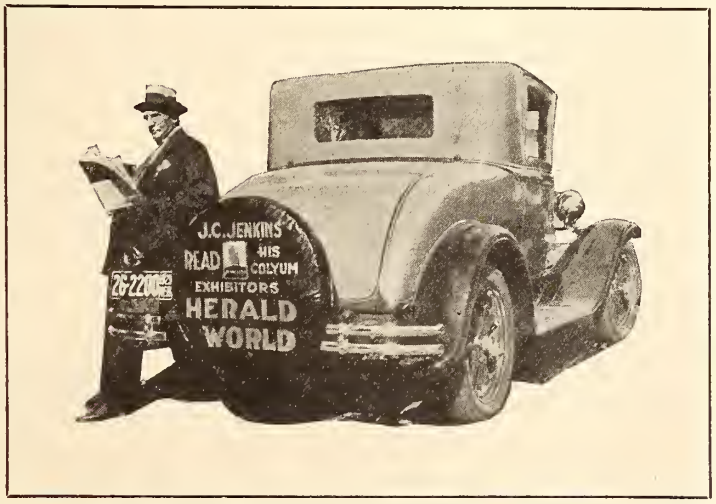
* * *

We are thankful for the friendships we have made among you theatre boys. As near as we can calculate, there are at least nine thousand of you who have shown no disposition to resort to violence when we called on you, and that, we think, is a pretty good record. There are some of you we would like to step on for not sending in reports on pictures and for not using "The Voice of the Industry" to express your views. Maybe you are busy; maybe you are tired; maybe you can't write; maybe you have a sore thumb, but more likely you are too durn lazy and you are unloading the job on George.

* * *

We are thankful also that Congress has adjourned and has ceased, for a time at least, from playing petty politics, and we would be thankful indeed if the time would come when the needs of the country would take precedence over political expediency in the minds of our law makers.

We are especially thankful that we have a man at the head of our government who can visualize the needs of the hour and who has the nerve to say to the banking and other money interests that in the future there must be less money dumped into Wall Street for gambling purposes and more released for the legitimate channels of business. Already the effect of this edict is being felt all along the line, and in our judgment, this edict has been the means of averting the worst panic this country has seen in many a day.



Maybe we are crazy (Grasshopper Sprague says there is no doubt of it). But we hold to the opinion that there should be less Wall Street gambling and more of business expansion if the country is to prosper as it should.

* * *

Last night, through the courtesy of Mr. Drachman, who operates the Rialto here, we saw "OH YEAH," a railroad story with two hobos and two girls. It was good, and what made it good was two hobos and two girls and some other folks. Maybe this doesn't impart a great deal of information about the picture, but we don't intend to. About all we care to say about it is that you should get it and show it to your folks, for they will like it immensely, because of these two hobos and these two girls. Zasu Pitts is one of the girls, and we will always be sore because we didn't meet Zasu when we were in Hollywood. It's a calamity that will affect the two of us the balance of our lives, and it is all because Hodges got sore about our meeting so many of the celebrities when we were there. Wish the HERALD-WORLD would say something to him about that.

* * *

Tucson has three theatres in operation, Publix owns two of them and Fox the other one. A new theatre is in process of erection, and we understand Fox is to control it. Where Publix goes in, you can look for Fox, and where Fox goes in, you can look for Publix, and where they both go in, you can look for the Independent to go out. It seldom, if ever, fails.

* * *

Out about nine miles from Tucson, in the desert, is located the San Xavier del Bloc, a mission church which is very affectionately referred to as "The White Dove of the Desert," the building of which was commenced by the Jesuit missionaries in 1724 and was finally completed by the Franciscan missionaries in 1770. The country at that time was inhabited by the Pima Indians, which tribe was later on practically decimated by the ravages of an epidemic. Then the Papigos came in and settled the country and they are still living there, a happy, contented people.

This mission church was probably dedicated in 1797, according to a date engraved on the sacristy door, and it is one of the historical places of Arizona and should be visited by all tourists coming to this country. No charge is made for tourists to visit this famous church, but a plate is near the entrance where voluntary offerings may be made. We took an inventory of our exchequer and found that we had just eleven cents that stood between us and being busted and we dropped it on the plate with an air of affluence calculated to impress the natives with a feeling of our financial importance. Now we are what Eagle Eye Joe would term a busted community. But our wife has a turkey roasting in the oven and she has bought us two cans of Velvet for two bits, so why worry? There jist hain't no sense in it.

* * *

Probably the next you hear from us we will be milling around with the Long Horns over in the "Lone Star State," more recently known as the Republican state of Texas. Hope the boys will be glad to see us. If they are not, we are going right on over into Arkinsaw and meet a lot of fellows we should have met long ago. We have been ashamed of ourself for not having done it before this.

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

P. S.—The HERALD-WORLD COVERS THE FIELD like an April shower.

(Continued from page 62)

weather.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

MARRIAGE BY CONTRACT: Patsy Ruth Miller—Fair entertainment, fair business.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE GUN RUNNER: Ricardo Cortez—A pretty fair action picture, good business.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

TROPICAL NIGHTS: Patsy Ruth Miller—Just another picture, but it did a nice business on Ladies' Souvenir night.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

Universal

SENOR AMERICANO (TME): Ken Maynard—**November 22-23.** Don't tell me the public doesn't want talking Westerns. From the looks of the box office, this proves they do. This is a dandy action film. Just about right amount of dialog, with singing. I consider the Maynards and Gibsons my best 1930 buy. Recording fair. Eight reels.—E. C. Arehart, Gem theatre, Woonsocket, S. Dak.—General patronage.

COME ACROSS: Lina Basquette—**November 16.** A good picture that drew very well, due in part to the fact that we ran last chapter of "Tarzan the Mighty." Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

COME ACROSS: Special cast—A good picture—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

GIRL OVERBOARD: Mary Philbin—A very good silent program picture. Nothing big but pleasing. Otis Harlan very good.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—Small town patronage.

BARNUM WAS RIGHT (AT): Special cast—Barnum sure will be right if you play this one. This is the worst ever. Nothing to it—but noise. Not even a good musical score. It would be a good thing for you to be out of town if you play this one. Your patrons will never forgive you. Six reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—Small town patronage.

MAN, WOMAN AND WIFE: Special cast—Not as bad as I expected from the title. Fair business.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

ONE HYSTERICAL NIGHT: Reginald Denny—Used this one on bargain night. Just got by and that's all. Might be better talking.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—Small town patronage.

THE MICHIGAN KID: Conrad Nagel—Not any too good, and a very poor print. Slim business.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE MICHIGAN KID: Conrad Nagel—An extra-good Saturday picture. Will please everyone. A real lively melodrama that will keep them on the edge of their seats.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—Small town patronage.

THE LAST WARNING: Laura LaPlante—**October 25-26.** Good mystery picture, creepy, etc. Eight reels.—O. Lane, Star theatre, Trumansburg, N. Y.—General patronage.

POINTS WEST: Hoot Gibson—Good Western comedy, fair business, bad weather.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

GIRL OVERBOARD: Mary Philbin—Not a bad picture, average business.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE DRAKE CASE (AT): Special cast—The best recorded sound on disc picture to date. It would be a pleasure to run talking pictures if they were all as good as this one. Play it up big. You won't go wrong. Different from the other mystery murder trials. Eight reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—Small town patronage.

THE LARIAT KID: Hoot Gibson—This isn't a classic, but it did the business.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

TONIGHT AT TWELVE (AT): Special cast—One of Universal's 100 per cent all talking specials that is only fair. Some good laughs now and then, but they are few and far between. Disc recording not so good.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—Small town patronage.

THE LAST WARNING: Laura La Plante—Good business. The Saturday crowd are up the spooky stuff.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE CHARLATAN: Special cast—Very good picture, fair business in poor weather.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

GREASED LIGHTNING: Ted Wells—**November 22-23.** A little old but these Westerns go over pretty good in spite of that. Five reels.—W. F. Knauer, Mainstreet theatre, Barnard, Kan.—Small town patronage.

LOVE ME AND THE WORLD IS MINE: Special cast—With this sickening title, what else could it do but flop?—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE WINGED HORSEMAN: Hoot Gibson—A good Western, with plenty of comedy and action. Good business.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

HOLD YOUR MAN: Laura La Plante—Much better than expected. A very pleasing program offering of the light comedy type. Laura is quite clever in this one. Six reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—Small town patronage.

THE KID'S CLEVER: Glenn Tryon—A fair comedy. I played this two nights with a stage attraction to good business.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

IT CAN BE DONE: Glenn Tryon—Amusing comedy, but this boy doesn't do business for me.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE GIRL ON THE BARGE: Sally O'Neil—Fair entertainment, fair business.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

LEST WE FORGET!

A FEW weeks ago we published this photograph of J. C. Jenkins and asked that you readers send in your opinions as to which should be used at the bottom of the Colyum, this one, or the one that now appears there. You will recall Jaysee's violent aversion to the picture now being used, it being protested by the great Colyumnist that the photograph fails almost entirely (at least) to bring out the best points of his physiognomy, et cetera. In short, that he's a darned sight better looking than one could guess from looking at the picture. One is inclined, of course, to laugh that off as merely another manifestation of the well known Jenkins confidence in his aesthetic excellence. However that may be, we are sobered by his many threats to get even, and knowing the ruthlessness of the man when he gets his dander up, we have decided to put the whole issue before the world. Let the people decide: Which picture shall grace the Colyum—that above, or the one now regularly employed at the bottom of Jaysee's page? Let your opinions come to this department posthaste, and let them be fearless in their candor. The issue must be decided forever as soon as possible.

SHOW BOAT: Special cast—The silent version is good entertainment and a good drawing card.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

GIVE AND TAKE: Special cast—Fair picture, business to correspond.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE COHENS AND KELLYS IN ATLANTIC CITY: Special cost—A silly lot of hooey, but it did fair business.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE MAN WHO LAUGHS: Special cast—Barely paid expenses on this. It's a literary classic, but the hideous mutilation of the hero spoils it for screen entertainment.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

SCANDAL: Laura LaPlante—This seemed to click with the women.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

Warner Bros.

DISRAELI (AT): George Arliss—**November 19-20.** A program made outstanding by the most entertaining dramatic hit of the year. All clientele unanimous in its praise.—Walter Morris, Stanley theatre, West Palm Beach, Fla.—General patronage.

THE ARGYLE CASE (AT): Thomas Meighan—**November 20.** An unusually good detective story. Just about the best recording I have received so far. Tom talks well and acts better. Is a rather serious, mysterious sort of picture, but the antics and wisecracks of two peppy assistant detectives brought forth a good many chuckles. Nine reels.—M. W. Larmour, National theatre, Graham, Tex.—General patronage.

CONQUEST (AT): Monte Blue—A very poor attraction. Business way below normal. Failed to draw and did not please.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—Small town patronage.

GLAD RAG DOLL (TME): Dolores Costello—Just a fair program picture. Disc recording fair.—R. A. Wilson, New theatre, DeWitt, Ark.—General patronage.

ON WITH THE SHOW (AT): Special cast—Some sweet picture. This is the kind of a picture that will keep the show open. Received 100 per cent fine comment. All natural colors.—R. A. Wilson, New theatre, DeWitt, Ark.—General patronage.

ONE STOLEN NIGHT (TME): Special cast—Fair picture, no drawing power. R. A. Wilson, New theatre, DeWitt, Ark.—General patronage.

WOMEN THEY TALK ABOUT (TME): Irene Rich—Pleased the Irene Rich fans, fair entertainment. Disc recording good.—R. A. Wilson, New theatre, DeWitt, Ark.—General patronage.

SONNY BOY (AT): Davey Lee—A fair picture. Business picked up a little on this. Little Davey Lee is sure to please.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—Small town patronage.

STARK MAD (AT): H. B. Warner—A fair program picture, but not a special by any means. Not the kind that please a 100 per cent by a long shot.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—Small town patronage.

CONQUEST (AT): Monte Blue—**November 17.** The dialog is plainer than in a good many pictures received. The story is nothing to brag about. Don't advertise it as an aviation picture and attempt to get the aviators of your town to support it. This might cause a bad after effect, as it shows an aviator in a rather bad role. I would class it as an ordinary program picture.—M. W. Larmour, National theatre, Graham, Tex.—General patronage.

GREYHOUND LIMITED: Monte Blue—**October 29.** Very good picture of a railroad engineer and his pal, only someone had cut the scene of crash out of my print. Six reels.—O. Lane Star theatre, Trumansburg, N. Y.—General patronage.

THE SINGING FOOL (TME): Al Jolson—Very good picture and pleased patrons. Played this too old. Business fair, recording good.—J. L. Seiter, Selma theatre, Selma, Calif.—Small town patronage.

THE GAMBLERS (AT): Special cast—Some very good comments from our patrons. Recording fine.—R. A. Wilson, New theatre, DeWitt, Ark.—General patronage.

Serials

TARZAN THE MIGHTY (Universal): Frank Merrill—A good serial that drew well every chapter. However lots of mistakes that the adults could catch but the kid's enthusiam never waivered. Fifteen chapters.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE MYSTERY RIDER (Universal): This didn't break any records, either.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

Miscellaneous

BLOCKADE: (F B O) Anna Q. Nilsson—A good action story, slim business.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE CIRCUS KID: (F B O) Frankie Darro—Good circus story.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE DRIFTER: (F B O) Tom Mix—A fair Western, good business. I'm sorry Tom is out of the game, for he and Hoot Gibson have been my meal ticket this season, as always.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE DRIFTER: (F B O) Tom Mix—A fairly good Mix picture. Business average with medicine show for competition. Can't complain. Six reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—Small town patronage.

GANG WAR: (F B O) Jack Pickford—Another underworld meller, average business.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

HEY RUBE: (F B O) Special cast—Fair circus picture.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

HIS LAST HAUL: (F B O) Tom Moore—Old fashioned stuff, ordinary business.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

HIT OF THE SHOW: (F B O) Joe Brown—Good story well played. Good business.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

KING COWBOY: (F B O) Tom Mix—Fair Mix action picture, bad weather hurt business.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

ORPHAN OF THE SAGE: (F B O) Buzz Barton—Another Western. Buzz has a girl in this one, a cute little kid, too. Business not so good.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

OUTLAWED: (F B O) Tom Mix—This one pleased the usual Mix fans. Not up to the Mix standard of several years ago.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—Small town patronage.

Short Features

(SOUND)

M G M

LAUREL-HARDY COMEDIES, 2.—"Men O'War." If there ever was a good talking comedy, this is it. Our people are talking about it yet and asking for more. Recording on disc good. (R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.)

METRO MOVIETONE ACTS—Good entertainment, appreciated by better element. (R. A. Wilson, New theatre, DeWitt, Ark.—General patronage.)

OUR GANG COMEDIES, 2.—"Boxing Gloves." Good and well liked. The kid's voices do not record so well, but the public overlooks this fault because they are children. Many said this was fine. We thought it had too much fuss and noise. Recording fair. (R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.)

PARAMOUNT

THE BISHOP'S CANDLESTICKS, Walter Huston—Interesting high class two-reel play, good only for city theatres. Recording on disc only fair. (R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.)

HER HUSBAND'S WOMEN, 2.—Just fair, hardly suitable for small town and country theatres. Recording on disc very poor. (R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.)

OLD BLACK JOE, 1.—All of these screen songs are very good, very popular. This one was good. We got the audience to sing with it, and every one enjoyed it. Recording on disc good. (R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.)

R K O

MICKEY McGUIRE COMEDIES, 2.—"Mickey's Midnight Follies." An all-talking comedy with lots of amusing stunts and effects. The talk seemed to be faked, for the voices did not seem to fit the players, nor the sounds their lip movements. But it brought many laughs and has lots of action. (M. W. Larmour, National theatre, Graham, Tex.—General patronage.)

Universal

COLLEGIAN SERIES.—"College Love." Pleased as nearly 100 per cent as any picture we have had to date. Recording on disc very good. Play it up big and you will get results. (Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—Small town patronage.)

NO BOY WANTED, 2.—Two-reel all-talking comedy that was pretty good. Sound on disc, while not the best, was passable. (M. W. Larmour, National theatre, Graham, Tex.—General patronage.)

WARNER BROS.

IN A BLACKSMITH SHOP (Act No. 2117).—This is a bunch of blacksmiths singing around the shop. Singing was okay, but I heard some of my customers remark that the act very likely looked like a blacksmith shop to anyone who had never seen one. And the actors did not look or act like blacksmiths. (M. W. Larmour, National theatre, Graham, Tex.—General patronage.)

WINNIE LIGHTNER (Act No. 2591).—Not so hot at all. Just a trifle too risque for my staid crowd. I have received worse acts, but on the other hand I have received a lot better. (M. W. Larmour National theatre, Graham, Tex.—General patronage.)

NIGHT COURT (Act No. 2138).—A sort of a singing, dancing, talking comedy. A little below the average. (M. W. Larmour, National theatre, Graham, Tex.—General patronage.)

NORMAN THOMAS QUINTETTE (Act No. 827).—A negro trap drummer. If you want a real act, grab this one. There is a little singing, and a little dancing in it, and they are both about as good as any we get. But oh, boy, just wait till you see the trap drummer. He is the greatest thing along that line that has ever been seen here. (M. W. Larmour, National theatre, Graham, Tex.—General patronage.)

(SILENT)

EDUCATIONAL

JERRY DREW COMEDIES, 2.—"Only Her Husband." Only a fair comedy. (P. G. Held, Strand theatre, Griswold, Ia.—General patronage.)

PHANTOM HORSEMAN, 2.—Only fair. (O. Lane, Star theatre, Trumansburg, N. Y.—General patronage.)

LUPINO LANE COMEDIES, 2.—"Battling Sisters." Good comedy. (P. G. Held, Strand theatre, Griswold Ia.—General patronage.)

MERMAID COMEDIES, 2.—"Honey Moonies." Good comedy. (P. G. Held, Strand theatre, Griswold, Ia.—General patronage.)

M G M

CHARLES CHASE COMEDIES, 2.—"The Big Squawk." Good comedy which got plenty of laughs. (R. A. Wilson, New theatre, Dewitt, Ark.—General patronage.) **"Chasing Husbands."** A better Chase comedy. (O. Lane, Star theatre, Trumansburg, N. Y.—General patronage.)

LAUREL-HARDY COMEDIES, 2.—"We Faw Down." Usually good comedy from these boys. (O. Lane, Star theatre, Trumansburg, N. Y.—General patronage.)

MAX DAVIDSON COMEDIES, 2.—"Feed 'Em and Weep." Davidson good. (O. Lane, Star theatre, Trumansburg, N. Y.—General patronage.)

HURDY-GURDY, 2.—Not much of a comedy. Very few laughs. (R. A. Wilson, New theatre, DeWitt, Ark.—General patronage.)

OUR GANG COMEDIES, 2.—"The Spanking Age." Extra good Gang comedy. (O. Lane, Star theatre, Trumansburg, N. Y.—General patronage.) **"Fair to Muddy."** A fair "Gang" comedy. (Orris F. Collins, Palace theatre, Rector, Ark.—Small town patronage.)

PARAMOUNT

BILLY DOOLEY COMEDIES, 2.—"Happy Heels." These are very good. (Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.)

PATHE

ALICE DAY COMEDIES, 2.—"A Dozen Socks." Good. (Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.)

HARRY LANGDON COMEDIES, 3.—"Soldier Man." Harry, dumb as ever, as a soldier wandering around over the battle front months after the war ended, not knowing that hostilities have ceased, drew many laughs. He then wandered into a mythical kingdom and dumbly went through some hot love scenes not knowing what it was all about. Drew many a hearty chuckle. (M. W. Larmour, National theatre, Graham, Tex.—General patronage.)

UNIVERSAL

COLLEGIANS SERIES, 2.—Special cast—Some are good, some are not so good. Just holding their own. (Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.)

RUDGEWAY OF MONTANA, 2.—Not much. (O. Lane, Star theatre, Trumansburg, N. Y. General patronage.)

MISCELLANEOUS

U. S. NAVY FILMS, 1.—Good prints out of Buffalo. Are a change and there are some very good scenes in these. (O. Lane, Star theatre, Trumansburg, N. Y.—General patronage.)

NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD-WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaign.

WEDDING RINGS: First National talking drama with H. B. Warner, Lois Wilson, Olive Borden, Hallam Cooley, James Ford, Kathleen Williams, Aileen Manning. Directed by William Beaudine.

TYPE AND THEME: Eve Quinn, a flapper, finds pleasure in winning a man from Cornelia. Cornelia is a young sensible girl who is studying art. She becomes acquainted with Lewis Dike, a wealthy clubman, and the two find themselves falling in love. Eve, who has been stringing another sucker, tires and resolves to play with Dike. Despite Cornelia's warning, Dike marries Eve. Cornelia is heartbroken but plans to vamp Dike right back. Eve's friends and queer ways make Dike tired and he frequently seeks comfort with Cornelia at the studio. Eve has an affair with another man and Dike learns of it. Eve is trapped with the other man and Dike gives her the air. He asks Cornelia's forgiveness.

* * *

IN OLD CALIFORNIA: Audible all-talking drama with Helen Ferguson, Henry B. Walthall, George Duryea, Ray Hallor, Orral Humphrey, Larry Steers, Richard Carlyle, Harry Allen, Lew Stern, Paul Ellis, Carlotta Monte, Gertrude Chorre. Directed by Burton King.

TYPE AND THEME: Tony Hopkins rescues Dolores Radanell from a runaway coach. Later, Dolores' father, Ollie Radanell, play cards with young Pedro and wins the youth's money and an option on his land. When the elder Pedro sees Radanell, he recognizes him as the former lover of his wife, who ran away with Dolores when she was a baby. Radanell shoots young Pedro when he attempts to get away. In return Radanell is fatally wounded. Tony and Dolores tell the elder Pedro they will take care of him.

* * *

THIS THING CALLED LOVE: Pathe all-talking love drama, with Constance Bennett, Edmund Lowe, Roscoe Karns, Zasu Pitts, Carmelita Geraghty, John Roche, Stuart Erwin, Ruth Taylor, Wilson Benge, Adele. Directed by Paul Stein.

TYPE AND THEME: Ann Marvin comes to the conclusion that marriages are not made in heaven, after seeing the married life of her sister Clara, wife of Harry Bertrand. Ann meets Robert Cooling, millionaire gold digger, and they agree to marry, on the agreement that they may invite their former friends to their house. Married life drags along and Cooling is disappointed with his wife's attitude towards him. He invites Alvarez, a former girl friend, to lunch. This does not seem to anger Ann; in fact, Cooling finds her more cordial than ever the next day. When Cooling returns home that evening he finds his wife in the arms of a former friend. The Bertrands visit the Cooling home and explain that they have agreed to live in peace the rest of their lives. Ann and Robert see now that they are doing wrong and agree to settle down.

* * *

PAINTED FACES: Tiffany all-talking drama, with Joe E. Brown, Helen Foster, Barton Hepburn, Dorothy Gulliver, Lester Cole, Sojin and Jack Richardson. Directed by Al Rogell.

TYPE AND THEME: Barton and Barnes are a vaudeville team saving up their money so they can get married. Barton is jealous of another act known as "The Great Roderick" and makes threats in front of the stage stars that he will get revenge on Roderick. When Roderick is found dead, with Barton standing alongside him with a gun, Barton is arrested. When the verdict is rendered 11 juros are for conviction. Only one, Beppo a clown, is for Barton's freedom. The jury is locked up. Beppo tells his reason for wanting to free Barton. Roderick was a singer and he stole Beppo's little ward. Beppo killed Roderick to get revenge. When he found that Barton was accused he got on the jury. Beppo is ready to give in. But the jury tells him that nothing must be revealed that is heard in the jury room. Barton is freed and Beppo goes to live with him and his new bride.

* * *

SKINNER STEPS OUT: Universal all-talking comedy, with Glenn Tryon, Merna Kennedy, E. J. Radcliffe, Burr McIntosh, Lloyd Whitlock, William Welsh, Katherine Kerrigan, Frederick Lee, Jack Lipson and Edna Marian. Directed By William James Craft.

TYPE AND THEME: William Henry Skinner makes his wife believe he is a big shot at the office. His wife makes him buy a dress suit and they attend a charity bazar. Skinner attracts the attention of his boss and his boss' rival when he bluffs them out in a poker game. Skinner suggests that the two firms go together. The consolidation goes through and Skinner wins a high position.

CHICAGO PERSONALITIES

By JOE FISHER

MILWAUKEE, and Chicago sales leaders of Pathe met at the call of Harry Lorch Saturday at the Stevens hotel for the first of a series of special sales sessions. Those in attendance from Chicago, besides Branch Manager Lorch, were Tommy Greenwood, sales manager; Bill Drake, head booker; Tom North, special sales representative for the Van Beuren Enterprises; Dan Roche, exploitation representative; salesmen, Sig. Decker, Ray Nolan, Charlie Filkins and Joe Woodward.

FROM Milwaukee were John Clarke, manager; Ross Baldwin, head booker; Salesmen Harry Brown, Sim Chapman, Leo Clark and Tom Delaney. The meeting opened at 11 o'clock with a screening of Pathe's "Red Hot Rhythm." A Pathe Sound newsreel also was shown. At the luncheon which followed, Harry Lorch, John Clarke and others gave short talks.

The group paid special honors to Clarke, who left Pathe's Chicago office a year ago, to a day, to take over the managerial reins of the Milwaukee branch.

* * *

The Exhibitors Association office, might have been dark Friday, with Jack Miller down in Pinehurst attending the North Carolina Exhibitors Convention, but for Tess Heraty's ring which brightened up the room.

* * *

Sam Schaeffer, who is specializing on an interchangeable upholstered seat that can be substituted for veneer seats without changing the brackets, reports that his latest installations have been completed at the Knickerbocker theatre in Chicago and the Rainbow at South Chicago.

* * *

Here we go with Joe
A-rowing down the Row

Words by Joe Abramson
Music by Max Schwartz

Frank Young at U A is still on the top in the U A sales drive. Fair enough, Frankly speaking. . . . Eddie Grossman was cursing Christmas—he hasn't bought his wife's gift yet. Cheer up! Only fourteen cursing days until Christmas. . . . Henri Ellman bawled us out for the "terrible picture" of him in the last issue. "And I'm trying to break into pictures and this picture will ruin my chance," Ellman moaned. Try that on your moaner. . . . Harold Wise was scraping up a few odd nickels to pay the third instalment on his new flivver. A Wise move, of course. . . . Irving Mandel was smoking quarter cigars. He's in training, because he doesn't expect to smoke any other kind after Irving Mandel month, which is January. . . . Freddie Martin was busy shaking hands with (no, it was *at*) a taxi driver who spattered his suit with mud. . . . Exhibitors visiting at M G M were being entertained by Max Schwartz and Frank Ishmael, juvenile song team. . . . Cecil Maberry answered *the phone* 13 times while we talked to him, which was unlucky for our news columns. Dave Dubin had a new tie all cluttered up with polkadots. He said he put on a dot for each new contract. And there wasn't room for any more. . . . Joe Lyon returned to the Row after a two-months absence. . . . Ted Myers was rejoicing. He had lost a few pounds. . . . The Educational office looked liked a circus. All employes wore skull caps in an exploitation stunt to boost "The New Halfback." . . . Bill Brumberg was looking up adjectives starting with "w" to describe W. W., and seemed to lean toward "wonderful." . . . Tom Gilliam put on a short sketch for the near sighted exhibitors. . . . Tess Heraty is saving her pennies. We told you about her new diamond ring. . . . Myrtle Collins and Billy Wilson scrap more than Maggie and Jiggs, but as in the comic section it doesn't mean anything. . . . Jack Miller made a speech at Pinehurst. He also took along the mashie and driver. . . . William Benjamin has dolled up his office with a set of drapes. . . . Sam Gorelick is still Sam Gorelick. . . . Clyde Eckhardt is plugging his new projection room. . . . Ernie Grohe is limping a bruised leg around the office. . . . Harold Loeb saw his 50th football game this year. Almost as many as Notre Dame plays on a Saturday. . . . News from Dan Roche: A newspaper man told his editor there was no story because the bride ran away with another man. . . . Tom North says the *Police Gazette* is his bible.

Finis mirabile dictu.

* * *

Only half a minute was all the time that could be allotted us by H. Young, of National Screen. But all is forgiven. The rush Christmas business had his time tied into sailor knots.

* * *

Polka Brothers (no, they aren't making Dave Dubin's ties) opened their new Fargo theatre in De Kalb last Sunday. A silent picture was used, as their new Western Electric equipment will not be ready before January 1. The Fargo seats nearly 1,200.

* * *

One extra touch of the artist's brush sometimes brightens up a picture. The return of a wellknown figure on Wabash brightens up Film Row. Last Friday the Row was brightened by the return of Joe Lyon, popular salesman. Joe is handling the James Cruze one-reel comedies, "What Yould You Do in a Case Like This." The shorts are being tied up with the *Chicago Daily News*. D. M. Thomas, from Hollywood, is here to distribute the shorts and said he will stay in Chicago a few weeks.

* * *

The Educational gang of "Lupinos" are wearing skull caps these days to exploit Lupino Lane's two-reel football short, "The New Halfback." Even Walter Konsack, the genial shipping boss, is balancing one on his roof. Several visitors thought Lon Chaney was in town. When an exhibitor asks what it's all about the Educational bursts out with a chorus of "But we're Loyal to You, Educational."

* * *

Ernie Grohe, salesman for Fox, escaped serious injuries when his car overturned after being struck by a taxi last week. The accident occurred at Congress and Wabash. Grohe was bruised in the side but won't require as much repair work as his car, which is interned in a shop for a week.

* * *

The Kenwood theatre on 47th street got out a special locomotive-auto last week to exploit Paramount's "The Love Doctor" when the picture opened for a short run. The train traveled down the busiest sections of the neighborhood with large banners. A tremendous sound bell on the train drew plenty of attention. Bob Speck is manager of the Kenwood.

* * *

Rube Leventhal, formerly manager of Brunhill Brothers' Kalo theatre is now managing Abe Gumbiner's Royal.

* * *

Dave Dubin is back on the Chicago Row, selling "Her Unborn Child," an all-talking picture. Dubin has exclusive rights for the picture in Illinois and Indiana. The picture was made from a Broadway stage attraction. Dubin's headquarters are at 806 S. Wabash.

* * *

M. A. Block, who handled the equipment exhibit and the program of the M P T O A convention at Memphis, is selling sound devices for the North American Sound and Talking Picture Equipment Corporation (Tone-o-Graph). He is located in the Standard Oil building.

* * *

Gene Cour, Pathe News' own "Knute Rockne," left for New York last week to confer with Ray Hall and Terry Ramsaye on further developments of the Newsreel.

* * *

Harry Lorch and Tom North are starting on a special sales mission for Pathe this week. They will travel over the Minneapolis and Milwaukee territory.

* * *

Marion Grund, billing clerk at Pathe, is back at work after a serious operation.

* * *

Emil Uhler, founder of the Theatrical Poster Company, died unexpectedly December 6. Uhler was well known in the theatre world and his death was a great shock to his many friends in Chicago.

* * *

Paul Allen, former prize fighter under the management of Joe Lyon, is operating a poster department at 1347 S. Wabash.

* * *

The Lorraine theatre on Taylor street, formerly an Italian stock house, is now opening as a picture house, using Holmes sound equipment. Acoustical treatment was by Johns-Manville. J. Weinberg is manager.

* * *

Saul Strauss, formerly with the Milwaukee Universal houses, has taken charge of the Alcyon theatre, Highland Park. Strauss was at one time with Wesco in Seattle.

* * *

Will Whitmore, formerly of the HERALD-WORLD staff and now in the home office of Western Electric in New York, paid Chicago a visit last week and renewed acquaintance with his many old friends along the Row.

Ralph H. George, sound technician for Metro-Goldwyn-Mayer, who came from Hollywood a few months ago to inspect M G M's sound pictures, couldn't understand what had happened until he remembered that—wait a minute, let George do it:

"In Hollywood it's an old Cicero custom to wear short socks that just come to the ankle. When my wash came back from a Chicago laundry a note attached to the socks read, 'socks had shrunk before being put into machine.'"

George added this one from up Minneapolis way?

"I was traveling out of Minneapolis with a grip posted up with M G M's stickers on the picture, 'Dynamite.' When I attempted to take my grip out of the baggage car I was stopped by a cop who volunteered the information that it is against the law to carry dynamite in suit cases."

Black-and-White Cost

for

Colored Sound Pictures

NOW—at low cost—sound pictures can be printed without sacrificing any of the delicate tints formerly used.... *Eastman Sonochrome Tinted Positive Films* have given the industry a wider range of tints than was ever available before—in films so adjusted that they give amazingly faithful sound reproduction. And though they combine sound and color, these new Eastman films cost no more than regular black-and-white positive.

EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

J. E. Brulatour, Inc., Distributors

New York Chicago Hollywood

(ADVERTISEMENT)

Joan Crawford Wins Overnight Stardom!

Her first dramatic talkie, "Untamed" puts singing, dancing beauty at top

EXHIBITORS HERALD WORLD

FILL 'EM UP WITH GOLD!

METRO-GOLDWYN-MAYER

Always There With The Sock!

IT'S THE METRO-GOLDWYN-MAYER LION THE GREATEST STAR ON THE SCREEN

MERRY CHRISTMAS

IN TWO SECTIONS

EXHIBITORS HERALD WORLD

SECTION ONE

MERRY CHRISTMAS!

—that's Leo's toast to all his friends!

And it's going to be a *very* Merry Christmas because here's what Leo's got for you And More Coming!

RAMON NOVARRO
DEVIL MAY CARE
(At $2 Astor)

DUNCAN SISTERS
IT'S A GREAT LIFE

NORMA SHEARER
THEIR OWN DESIRE

CHARLES KING
BESSIE LOVE
CHASING RAINBOWS

WILLIAM HAINES
NAVY BLUES

THE BISHOP MURDER CASE

JOAN CRAWFORD
UNTAMED

VAN & SCHENCK
THEY LEARNED ABOUT WOMEN

THE SHIP FROM SHANGHAI

METRO-GOLDWYN-MAYER

The Santa Claus of the Industry

Vol. 97, No. 12 *Entered as second-class matter, August 20, 1917, at the Post Office at Chicago, Ill., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., at 407 South Dearborn St., Chicago. Subscription, $3.00 a year. Single copies, 25 cents.* December 21, 1929

LISTEN TO YOUR CITY!

And You'll Find the Answer to Successful Showmanship

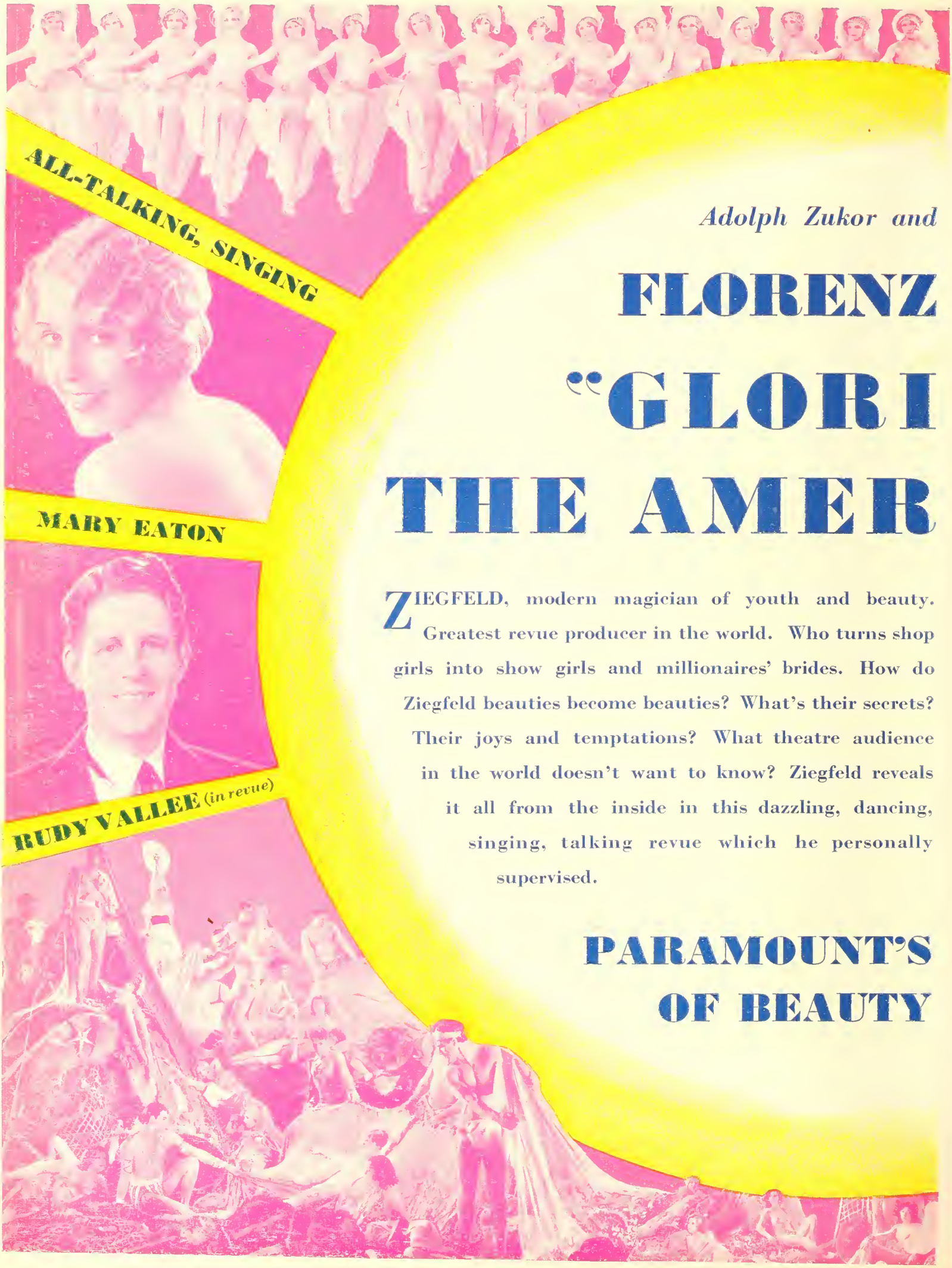
The exhibitor who keeps close to his public — who studies the likes and dislikes of his patrons — and then books accordingly, is sure to succeed.

UNITED ARTISTS PICTURES

"Coquette," "Alibi," "Bulldog Drummond," "Three Live Ghosts," "The Trespasser," "Taming of the Shrew," "Condemned," "The Locked Door," "New York Nights," "Lummox," "Hell Harbor," "It's a Pleasure," "Puttin' on the Ritz," "The Bad One," "The Swan"—and the "Featurettes"

have been BEST by PUBLIC DEMAND for more than 10 Years

QUEEN
OF THEM ALL!...



Adolph Zukor and

FLORENZ "GLORI

THE AMER

ZIEGFELD, modern magician of youth and beauty. Greatest revue producer in the world. Who turns shop girls into show girls and millionaires' brides. How do Ziegfeld beauties become beauties? What's their secrets? Their joys and temptations? What theatre audience in the world doesn't want to know? Ziegfeld reveals it all from the inside in this dazzling, dancing, singing, talking revue which he personally supervised.

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Jesse L. Lasky present

ZIEGFELD'S FYING ICAN GIRL"

THE most gorgeous dames and biggest names of Broadway. Mary Eaton, famous Ziegfeld beauty. Dan Healy, musical comedy comedian star. A brilliant $6.60 revue in Technicolor. Starring Eddie Cantor, star of "Whoopee," in a comedy roar. Helen Morgan, star of Ziegfeld's "Show Boat," singing. Rudy Vallee, favorite "It" radio crooner, singing "Vagabond Lover." Directed by Millard Webb. Story by J. P. McEvoy, author of "Show Girl," and Millard Webb.

GRAND MARCH AND SONG!

AN EYE-FULL!
AN EAR-FULL!
A THEATRE-FULL!

A HIT OF HITS

produced by Broadway's leading showmen. Ziegfeld. Music and lyrics by Walter Donaldson, Irving Berlin, Dave Stamper and Larry Speir. Including two big hit numbers, "There Must Be Someone" and "What Wouldn't I Do For That Man?" Revue finales designed and staged by John Harkrider, Ziegfeld's right hand man. Ballet ensembles by Ted Shawn (of Ruth St. Dennis and Ted Shawn). Monta Bell, Producer, Long Island Studio.

FLORENZ ZIEGFELD'S

"GLORIFYING THE AMERICAN GIRL"

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It lifts the small theatre *to supremacy in* sound reproduction!

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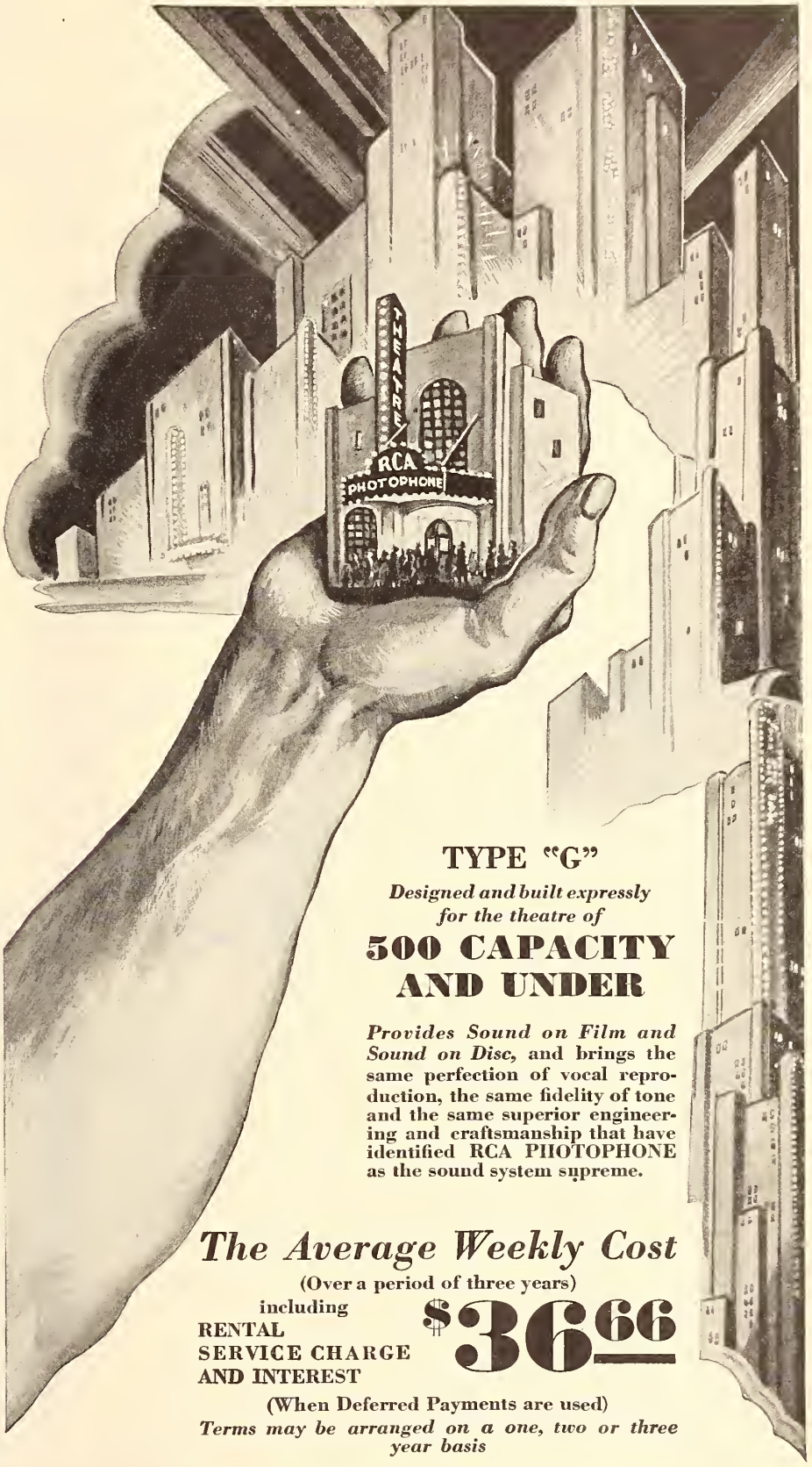

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At last! The small house can compete with the big one upon an *equal footing of superiority in sound equipment!*

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This equipment, called Type "G," is the *Baby Grand of the great RCA Photophone Family.* It brings to your theatre the utmost in sound reproduction and embodies the finest principles of electrical and acoustical engineering. Into it have gone all the experience, all the genius, all the resources of RCA Photophone, Inc., and its associated companies, great institutions whose laboratories have been the very birthplace of sound reproduction.

We take pride in offering TYPE "G" to the small theatres of America, and you will be proud of it, too! It is something to be proud of, *something to exploit and advertise!*

It puts your small theatre among the big ones!

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Designed and built expressly for the theatre of

500 CAPACITY AND UNDER

Provides Sound on Film and Sound on Disc, and brings the same perfection of vocal reproduction, the same fidelity of tone and the same superior engineering and craftsmanship that have identified RCA PHOTOPHONE as the sound system supreme.

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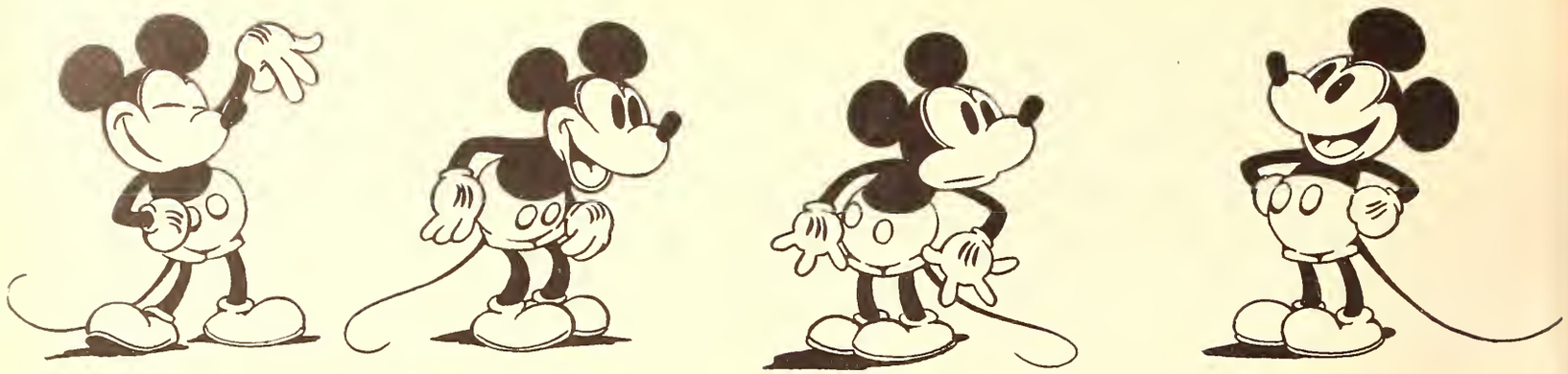
SOUND NEWS

Edited by TERRY RAMSAYE and RAY L. HALL



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Playing More Theatres
Winning More Applause
Than any other Star in Sound Pictures

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Produced by
WALT DISNEY

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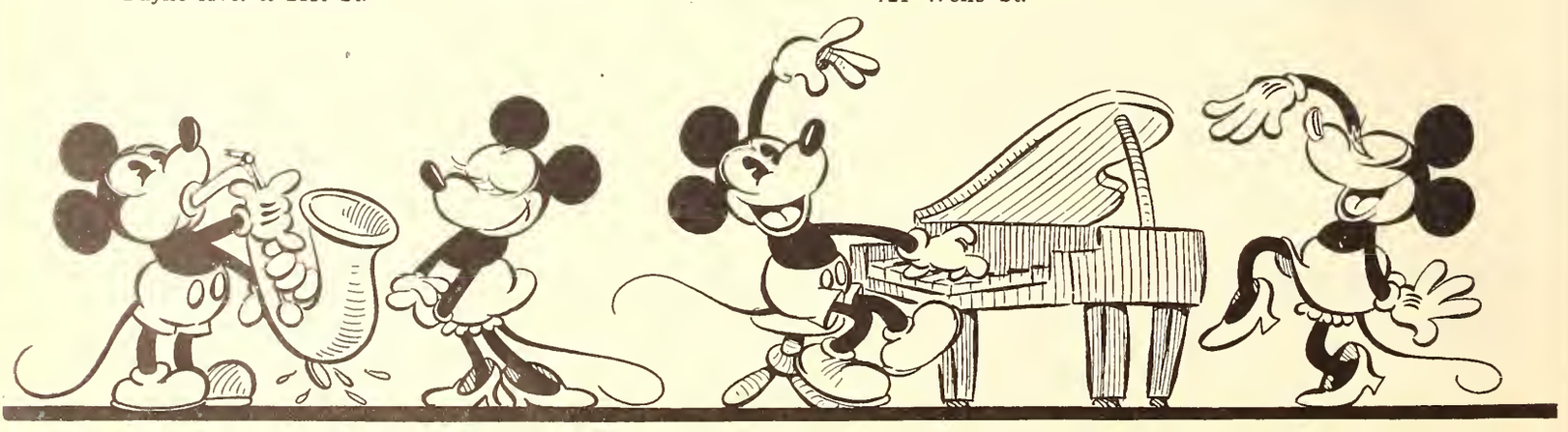

The Best

THE acid test of any sound system is results. On this basis, Vitaphone Discs conclusively demonstrated their superiority.

The high character of Warner Bros. Singing, Talking Technicolor Productions demand the utmost in Sound Recording and Reproduction, Vitaphone Discs supply just that.

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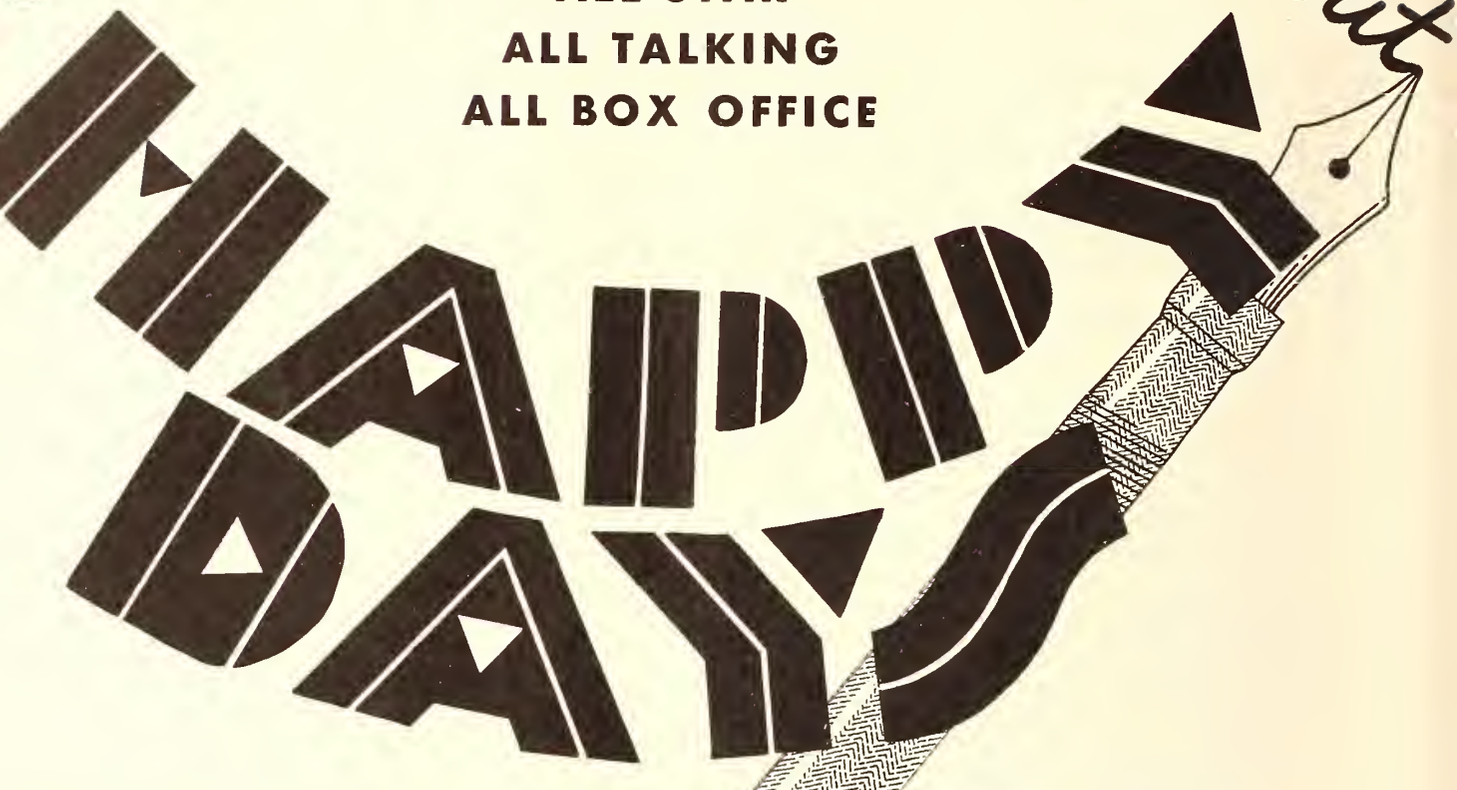
Something to write home about

ALL STAR
ALL TALKING
ALL BOX OFFICE

HAPPY DAYS



BRINGS YOU EVERY STAR YOU CAN THINK OF IN A HAPPY-GO-LUCKY MINSTRELSY MELODY DRAMA

Presented by WILLIAM FOX

Riverside raves:

"William Fox reached up into the cinema firmament and plucked no fewer than a baker's dozen of stars, shook them all up in a basket, and look what came out: HAPPY DAYS, which was given its studio preview last night before a capacity audience at the Fox Riverside Theater.

"HAPPY DAYS starts out as a minstrel show, parade, endmen and everything; and winds up as a revue. And the way they put that minstrel show on! George Primrose, Lew Dockstrader, et al, must have turned in their graves. Not in their palmiest days did those old masters achieve anything like the gorgeousness seen last night. Nor did they ever present such a galaxy of big leaguers at one time. I've always had a minstrel show complex, if not complexion, and I've wondered why somebody hasn't made a talkie minstrel show. This one was something to write home about.

"The voice recording and sound effects heard in this Movietone picture are unusually fine, and Director Ben Stoloff deserves credit for a production that should click at the box office."

—Rex Dane, Riverside Press.

and something to write big figures in Black about, from

FOX

Happiness in every BoxOffice

FOX

FOX

WINS AGAIN!

As last year, FOX has been awarded the PHOTOPLAY gold medal for the best picture of the year. Nation-wide balloting among over a million readers of PHOTOPLAY resulted in the selection of . . .

FOUR SONS

Directed by **JOHN FORD**

Whose latest production

MEN WITHOUT WOMEN

is a story of a group of men trapped in a submarine 16 fathoms under. As death approaches their thoughts and conversation turn to the women they've loved. Women are talked about as men talk about women when they're alone. It is the greatest of FORD'S productions. Love, hatred, fear, courage, madness — all are blended with consummate skill in this remarkable undersea sensation. In the cast are: KENNETH MACKENNA, Farrell Macdonald, Frank Albertson, Stuart Erwin, Warren Hymer, Paul Page, Walter McGrail. Story by John Ford and James K. McGuinness. Dialog by Dudley Nichols. Staged by Andrew Bennison. Presented by WILLIAM FOX.

FOX

FOX

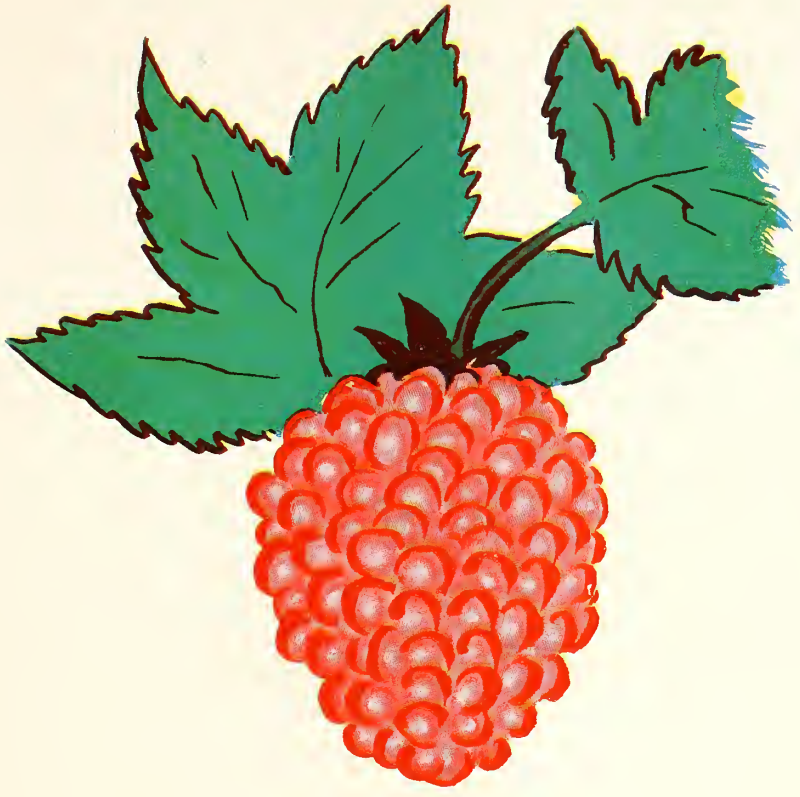
THE NEW YEAR WILL BRING A NEW—

Motion Picture

ALMANAC

ON January 1, the 1930 edition of The Motion Picture ALMANAC, which has proved so indispensable to all branches of the motion picture industry, and the public, will be issued by Exhibitors Herald-World.

THERE will be new departments of importance to the trade and to the public. The 1930 edition of The Motion Picture ALMANAC is now in preparation for its world-wide readers.



CONSIDER THE RASPBERRY!

—it's the only SYNCHRONIZED *fruit in the world*

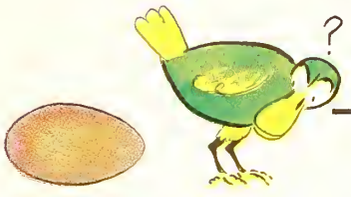
You **SEE** It

And You **HEAR** It!

History is full of famous raspberries

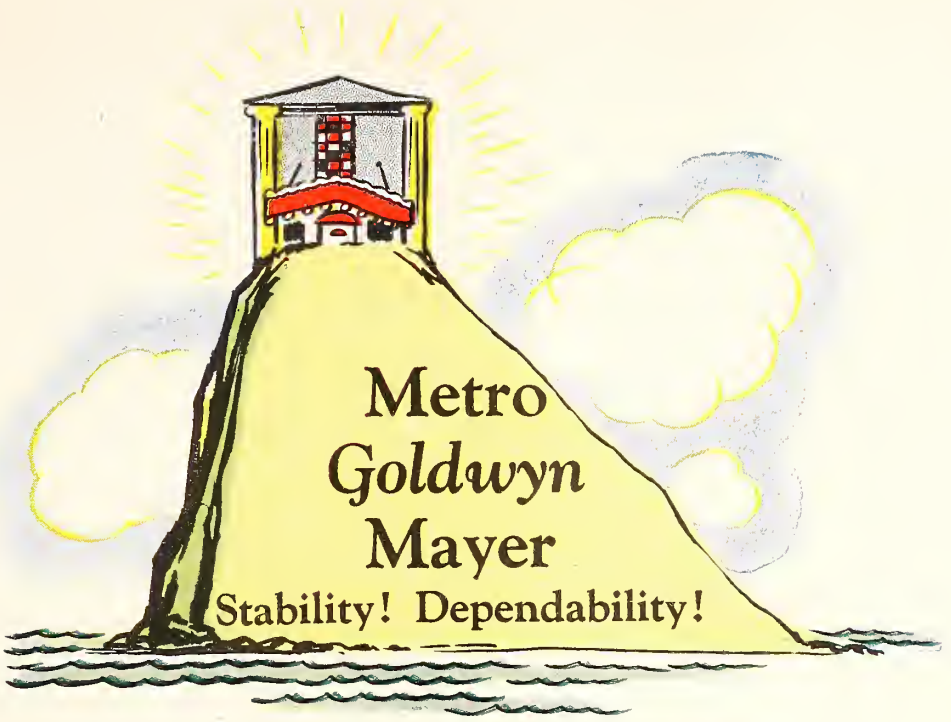
—*when David smacked Goliath*
that was a raspberry!

—*when Cleopatra walked out on Anthony*
that was a raspberry



—*when Wall Street laid an egg*
that was another raspberry

THE WAY TO AVOID THE BERRY IN PICTURE BIZ is to stay tied up with the proven experts of showmanship, the boys who have always and consistently made money for exhibitors!



PARK YOUR THEATRE

on the Rock of Gibraltar

WHEN the final score is in—
(And that's what counts!)
METRO-Goldwyn-Mayer is always
AT the top with the Year's Money Hits!
DON'T be fooled by somebody's
LUCKY hit—that's an accident!
IT takes organization and stability
TO make a habit of success—

The "Big Parades", "Ben-Hurs", "Broadway Melodies", "Hollywood Revues", "Dancing Daughters" and all the rest represent M-G-M superiority—not accidents!

STOP! LOOK! AND LISTEN!

Speech is Silver — but

GRETA GARBO is

Golden! Two amazing weeks at Capitol, New York. GRETA GARBO in "THE KISS" is putting the "Wreck" in Records! And you can

Start cheering now for glorious Greta in "Anna Christie," her first talkie. "It's a honey for the money," say the boys in Sunny Cal.

"THREE CHEERS AND A TIGER"

— While Leo is on the subject of cheering he calls your attention to the greatest line-up of hits ever seen (or heard) *in this industry—*

FOR INSTANCE!

DUNK INTO THE DOLLARS WITH THE DUNCAN SISTERS—

DUNCAN SISTERS

in their musical drama of laughs, loves, tears and swell songs—

IT'S A GREAT LIFE!

(WITH TECHNICOLOR)

THESE talented headliners have made a grand entertainment that's worth $2 of any fan's money! Chockful of dramatic situations, peppy with youthful hilarity, brilliantly produced with TECHNICOLOR sequences! Sam Wood directed it. Lawrence Gray is handsomer than ever. And how he warbles the love tunes! You'll hear them everywhere: "I'm Following You", "I'm Sailing Along On a Sunbeam" and more! When the folks come packing into your showshop you'll agree that "It's A Great Life!"

Keep on Cheering! Here's Another Big One!

BESSIE LOVE

MARIE DRESSLER | POLLY MORAN | GWEN LEE

CHARLES KING

JACK BENNY | EDDIE PHILLIPS | GEORGE K. ARTHUR

YOUR folks are waiting to see the newest starring entertainment of Bessie Love and Charles King, that "Broadway Melody" pair! And note the cast with them! Charles Riesner, "Hollywood Revue" genius, directed it. With Technicolor! Hot song numbers: "Love Ain't Nothin' But the Blues" and "Lucky Me and Lovable You" have clicked already! It's road-show-size in any man's language!

"Happy days are here again!"

THE "BROADWAY MELODY" STARS IN ANOTHER SMASH SUCCESS TO BE ANNOUNCED SOON

And watch the Hits come one right after another!

"Hitch Your Theatre to the Stars and Wear Diamonds"

VAN & SCHENCK

"THEY LEARNED ABOUT WOMEN" a grand love story of the baseball world. Comedy! Thrills! With Bessie Love, Benny Rubin.

VAN & SCHENCK

WILLIAM HAINES

In "NAVY BLUES" this merry favorite is funnier than ever. An engrossing love story, too. Plus Anita Page!

WILLIAM HAINES

THE BISHOP MURDER CASE

Something entirely new in mystery! S. S. Van Dine's most ingenious thriller. With Basil Rathbone, Leila Hyams, Roland Young.

S. S. VAN DINE

SHIP FROM SHANGHAI

The first sea-going Talkie! Unique! Romantic! Breath-taking! With Conrad Nagel, Louis Wolheim, Kay Johnson, Carmel Myers.

CONRAD NAGEL

AND NOW GIVE THIS LITTLE GIRL A BIG CHEER ALL FOR HERSELF!

Combining the Class of "Mrs. Cheyney" with the Audience Appeal of "His Secretary", beautiful Norma Shearer has made a picture that is to be the important money show of coming months. With a cast including Belle Bennett, Lewis Stone, Robert Montgomery. It's going to be one of your Biggest.

NORMA SHEARER

The Most Distinguished Voice in Talking Pictures in

THEIR OWN DESIRE

STRAIGHT FROM THE BOX-OFFICE!

"HALLELUJAH" smacks records at Fox Palace, Los Angeles in four-week extended run!

"HOLLYWOOD REVUE" biggest business in history York Theatres Corporation.
—*W. P. Bemis, Omaha, Neb.*

"DYNAMITE" box-office smash at Warfield. Duplicating at every theatre so far. A guarantee for record business.
—*Harold B. Franklin, West Coast Theatres*

I have seen many current Specials but since advent of talkies none compares with "MARIANNE." Should be classed as a roadshow picture.
—*Geo. Hendrickson, Darlington, S. C.*

"MYSTERIOUS ISLAND" smashed all time records Riviera, Tower, Congress, Norshore, Senate, Harding theatres. Played capacity matinee and night. Have switched picture from week stand in Detroit to Adams theatre. None of Chicago theatres had stage shows business done on merit of picture only.
—*Max Balaban, Balaban & Katz*

"HOLLYWOOD REVUE" topped all in Montreal. A wow. Fans lined up for blocks.
—*Variety*

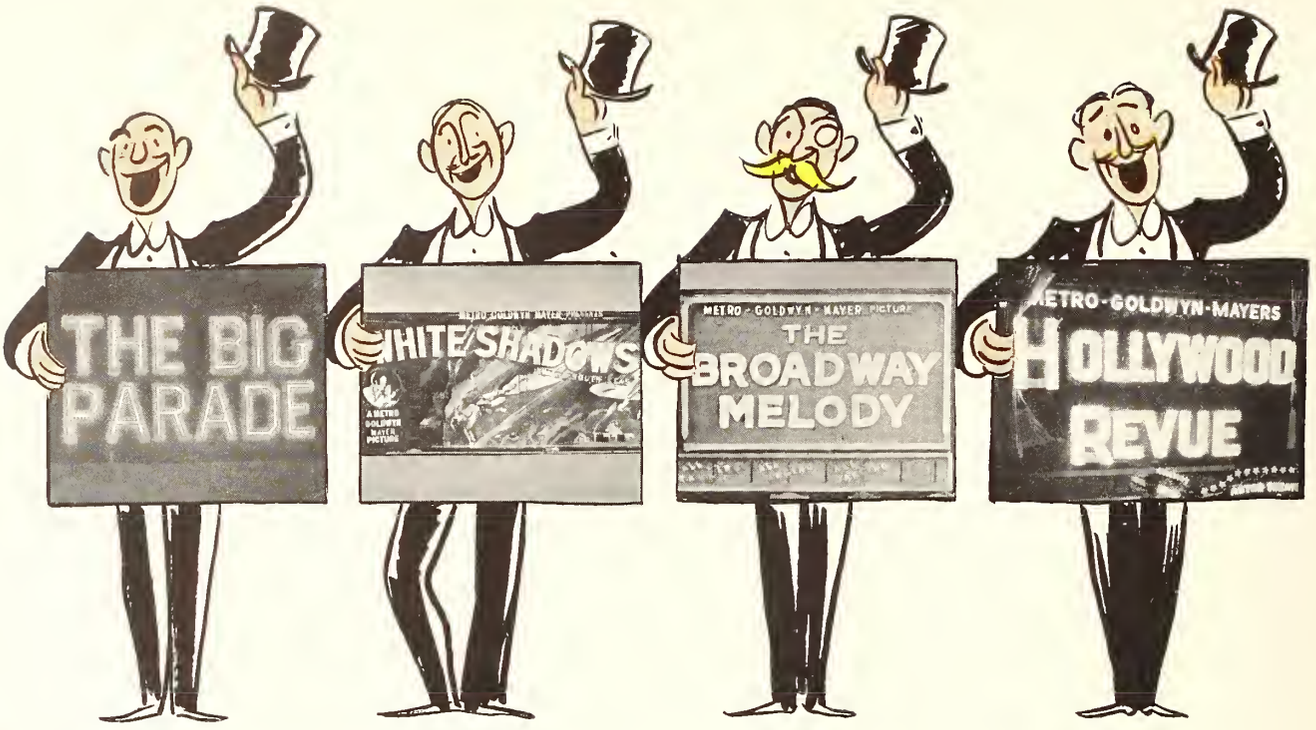
"UNTAMED" (Joan Crawford) jumped Palace back to near the record. —*Variety*

"DYNAMITE" excellent in 2nd week Criterion, L. A.
—*Variety*

"UNTAMED" best week since August at Century, Baltimore. "THIRTEENTH CHAIR" clicked at Valencia. —*Variety*

"HOLLYWOOD REVUE" sets new record State, Providence. —*Variety*

More? You Said It! The New $2 Hit—



HATS OFF *to the newest Astor Theatre $2 picture!*

RAMON NOVARRO

in the Musical Romance

DEVIL MAY CARE

The Star who sang "The Pagan Love Song" to the top of the Best Seller list adds a thrilling new screen achievement to his ever increasing box-office fame. And the Astor Theatre, which has housed the mightiest of all $2 attractions, now gives Broadway and the world its greatest entertainment.

Keep your money on the favorite!

METRO GOLDWYN-MAYER

THE METRO GOLDWYN-MAYER LION ★ THE GREATEST STAR ON THE SCREEN ★

They never failed you yet!

THE SATURDAY EVENING POST

Look for this SIGN

People are learning that there's a difference in SOUND QUALITY

THEATRES equipped with the Western Electric sound reproducer are featuring that fact in lobby programs, and newspaper advertising. Exhibitors display the name because the Western Electric sound system assures reproduction in the same clear and life-like tones which went into the making of the picture.

The satisfaction you have enjoyed in listening to your favorite actors and productions on the stage can now be duplicated by hearing their voices reproduced with absolute fidelity in the sound picture. But there is a vast difference in the quality of sound. People are learning to discriminate in selecting theatres for their sound equipment as well as for the stars and pictures shown.

Western Electric made your telephone. Its experience in voice-transmission apparatus was indispensable in this similar problem — the Sound Picture. That is why the Western Electric sign in a theatre is your assurance of quality.

Western Electric SOUND SYSTEM — THE VOICE OF ACTION

MADE BY THE MAKERS OF YOUR TELEPHONE

Colored enlargements for lobby display are on their way to you. Use them as your tie-up!

This advertisement appears first in the Dec. 28th issues of "Saturday Evening Post" and "Liberty." Millions who will see it are going to look for the Western Electric sign.

THE BARKER

HIS CAPTIVE WOMAN

TWO WEEKS OFF

The GREAT DIVIDE

HARD TO GET

5 Big Hits in a Row!

and now DOROTHY MACKAILL

gives you the outstanding picture of her sparkling career. Five smashing Vitaphone successes have put her in the front rank of star attractions. There's a million-dollar buying power waiting for

The LOVE RACKET

WITH

Sidney Blackmer, Edmund Burns,
Alice Day and Myrtle Stedman

Story by Bernard K. Burns

A William A. Seiter Production

First National Pictures

VITAPHONE Picture
REG. TRADE MARK

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One of the Week-After-Week Hits from

FIRST NATIONAL

And Remember "SALLY" is just around the corner!

EXHIBITORS
HERALD WORLD

The Independent Film Trade Paper

Home Office: 407 So. Dearborn St. Chicago

IN THIS ISSUE—

HERALD-WORLD PLAQUE

First Presentation of Award of Merit for Better Sound Reproduction to Theatres in Small Towns Is Made to House Seating 250 in Community of Less Than 3,000 Residents—Additional Recommendations Are Made by Newspaper Editors for Award in Lesser Cities.

104 MONEY MAKERS

"Abie's Irish Rose" Is Best Box Office Picture of 1929 in Verdict of Exhibitors in Herald-World's Annual Survey—"Wings" Wins Second Place—Six of First Ten Winners Establish Their Records With Sound, Four With Silent, Both Retaining Share of Popularity.

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NEWS

Martin J. Quigley, in article reprinted from The Bioscope written at request of John A. Woolacott, governing director, contrasts American and British production.
New exhibition contract is near as result of New York conferences, adjourned for the holidays—M P T O A and Allied deadlocked on merger.
Cooperative purchasing arrangement in each exchange center is proposed by exhibitor as method of eliminating wastage of play dates.
Organists have splendid opportunity to make sound their ally by hooking up novelty presentations with music of talking films, says Stanleigh Malotte.

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MUSIC AND TALENT—Leo Feist, Jay Mills, Adolph Goebel, Bob West, Brooks Costumes, Ransley Studios, Anita La Pierre, Bernard Cowham.

CHICAGO
407 South Dearborn St. Telephone Harrison 0036-37-38
Cable Address: *Quigpubco*
EDWIN S. CLIFFORD, *General Manager*
JAY M. SHRECK, *Managing Editor*
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ERNEST A. ROVELSTAD, *News Editor*
HOLLYWOOD
1605 North Cahuenga St. Telephone Gladstone 2113-2119
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EDITORIAL AND ADVERTISING OFFICES

NEW YORK
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Vol. 97, No. 12 December 21, 1929

The Industry's Present

EVERY return of the holiday season is a forceful reminder to the men and women of the motion picture industry that among all of the great industries of the world which provide either the essential or the non-essential things of life, no other industry, day in and day out throughout the year, contributes so much to the sum of human happiness and contentment as does the motion picture industry.

This very conspicuous fact, at this and every other holiday season, should and does contribute to the men and women engaged in the business of motion pictures a very generous measure of the same happiness and contentment.

The people of the industry in their daily work throughout the year are very naturally and very properly concerned mainly with the strict business aspects of their activities. A motion picture is produced to be rented at a profit. A motion picture is exhibited to be shown at a profit.

But while these commercial activities are being carried on there is meanwhile being provided for the world public a source of entertainment, inspiration and happiness which has never had an even near approach in the history of the world. Mr. Will H. Hays' expression, trite as it has become in the trade, tells the story very effectively when it points out that the motion picture is the principal amusement of the whole public and the sole amusement of millions.

There is—and very properly so—a genuine feeling of satisfaction for the people of the motion picture industry to realize the tremendous function the motion picture is fulfilling in the modern world in lessening the burdens of life for the vast millions who spend their leisure hours in the motion picture theatres.

The holiday season is a most appropriate time for this realization to be brought home to the people of this industry. And coming to them at this time it represents a decidedly worthwhile holiday gift from the millions whom they serve throughout the year.

Medal of Honor

A DISTINCT item of good cheer at this holiday season for Mr. Winfield Sheehan, production chief for the Fox Film corporation, is receipt of the Photoplay Medal of Honor for the second successive year. Last year the award went to "Seventh Heaven"; this year the subject honored by the approval of the readers of *Photoplay Magazine* is "Four Sons."

The Photoplay Medal of Honor has singled out from the product of the studios of the industry the subjects most distinguished as the great popular attractions of the particular years. To have received this medal two years in succession, during a period of great and keen competition, is something interesting in the way of Christmas gifts.

* * *

Film Fires

THE industry generally and the Pathe company in particular is in for criticism as the result of the recent disastrous studio fire. While all of this criticism is going on, sight will be lost of the tremendous lengths to which the industry has voluntarily gone in the way of fire prevention.

Accidents or even disasters are not always preventable. The public and the authorities can only properly ask the right degree of vigilance on the part of the industry; and this certainly is being given to the matter of fire prevention.

What part, if any, the storage of film had to do with the New York fire may be revealed by subsequent investigation or may never be revealed at all. But, regardless of what the outcome of the inquiry may be, it may be recalled that the Cleveland clinic fire, occasioned by the burning of film, was a far greater disaster than the New York studio fire, and in the former instance the institution was conducted by persons whose profession it is to serve the public health and welfare. In such a case the most thorough safeguards should be expected.

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The Brightest Sign

PERSONS who are looking for encouraging indications on the commercial horizon of the industry can find nothing better—and need look for nothing better—than the information supplied by Mr. Will H. Hays at the recent business conference in Washington at which he reported that theatre attendance had experienced a fifteen per cent increase during the past year over the preceding year.

It is a known fact that the failure of theatre attendance to increase at a desirable rate in the years just preceding the introduction of sound and talking pictures was causing industry leaders no little concern. But the new type of entertainment not only corrected the lapse of an increasing rate of attendance but accelerated the rate of increase to an unlooked for degree.

With theatre attendance having increased fifteen per cent during the past year, and with indications present of an increased rate of attendance being maintained during the coming year, the industry faces a promising year.

* * *

THE UNIVERSAL COMPANY, apparently after careful study of the story of the early bird and the worm, is launching its new sales season in the first month of the coming year. This is a distinct innovation in distributing company procedure and the outcome will be watched with much interest.

The agreement which has been in effect among leading distributing companies as to an uniform starting date for the sales season did, perhaps, solve certain technical difficulties, but it created others.

When the year's product of the whole industry is announced at a single time, the exhibitor, if he wishes to keep himself properly informed and proceeds accordingly, has but little time left for the operation of his theatre.

—*MARTIN J. QUIGLEY.*

New Exhibition Contract Near; Organization Merger Deadlock

"Gratifying Progress" Made On Contract; Halt for Holiday

Separate Meetings of MPTOA and Allied, Following General Session, Fail to Indicate Agreement

(Special to the Herald-World)

NEW YORK, Dec. 17.—The 5-5-5 conference has adjourned.

There will be a new exhibition contract.

When it will appear is a matter of speculation. Representatives of the M P T O A, the Allied States Association and the distributors worked on it all last week—and will continue to work on it as soon as they reconvene after the holidays. They will not desist until they have framed it as suitably as possible for all parties concerned.

Last Saturday afternoon they gave out the following statement: "Gratifying progress having been made in clarifying the issues, and the various groups having submitted their suggestions for a solution thereof, the conference has adjourned to enable each group to consider the proposals of the other and will reconvene after the holidays subject to the call of the chairman.

"All groups have shown a disposition to work out a constructive program and the conferences have been characterized by a spirit of friendliness and co-operation."

Meetings at the Union League Club were behind closed doors. They were called by Sidney R. Kent of Paramount, following the series of conferences in Washington. Kent sailed on the Bremen last Friday night. Felix M. Feist, general sales manager for MGM, took his place as chairman.

A secondary object of the meeting was to lay the foundation for a comprehensive exhibitor organization. Despite the fact that great secrecy was observed at the conclaves, that those in attendance pledged themselves to make no statements, it was learned that the early attempts of the exhibitors to reach an understanding had failed. Their viewpoints, it was said, were too diametrically opposed. Then separate meetings were held, the M T P O A trying to devise a basis that would be suitable to both factions, the Allied group doing likewise. To date there has been no indication of an agreement on this score. The promulgation of a new conract, however, appears to be very near.

The conferences continue.

Representatives of Allied are Al Steffes, of Minnesota; Abe F. Meyers, president of the Association; J. M. Hone, of Seattle; H. A. Cole, of Texas; Nathan Yamins, of Fall River; H. M. Richey, of Michigan.

The M P T O A group consists of M. A. Lightman, president; Frank Walker, of Scranton, Pa.; R. R. Biechele, of Kansas City; Jack Miller, of Chicago; Dennis Harris of Pittsburgh; J. A. Harwood, of Cleveland.

Affiliated theatres are represented by Fred Desberg of Cleveland and Sam Dembow of New York. Representing the Hays office is C. C. Pettijohn.

Just an Aside—

"Note that during the world tour of (Doug and Mary) Mr. and Mrs. Douglas Fairbanks, they found that their films are being boycotted in Shanghai, for no good reason at all. Doubtless one of those famous Shanghai gestures."—Hansel of Portland.

P. A. Parsons, Pathe Publicity Manager, Leaves Post Jan. 1

(Special to the Herald-World)

NEW YORK, Dec. 17.—P. A. Parsons, after sixteen years of service, first as advertising and publicity manager, then as advertising manager, and recently publicity manager, will leave Pathe on January 1.

"P. A." went to Pathe in September, 1913, from his own advertising agency business. He was advertising manager for Pathe until the absorption of P D C by Pathe in 1927. He was one of the two or three survivors of the Pathe organization as it existed up to 1927. Recently, as publicity manager, he has been responsible for newspaper and magazine publicity. His future plans are unsettled.

Hogan Wins Round in $250,000 Warner Action

(Special to the Herald-World)

SAN FRANCISCO, Dec. 17.—George Hogan, who fifteen years ago won fistic fame as "One Round Hogan," won the first round of his suit for damages in the sum of $250,000 against Warner Brothers in the Superior Court, when Judge Timothy Fitzpatrick overruled a demurrer to his complaint and ordered the film company to answer within ten days. The defendant alleges in his suit that he left the ring fourteen years ago, married and has three children. He complained that the picture, "One Round Hogan," exploited his past, which he had attempted to forget.

Millward Goes to Prison In Mail Fraud Inquiry

(Special to the Herald-World)

SEATTLE, WASH., Dec. 17.—Dalton C. Millward, formerly president of the American Film Company, has been sent to the Federal penitentiary on McNeil's Island on a charge of using the mails the defraud. Millward obtained many thousands of dollars in connection with illegal theatre and film operations.

A petition requesting a receiver be appointed for the Seattle film concern has been filed in Superior Court here.

Animal Racing on Tracks Less Than Mile Forbidden

(Special to the Herald-World)

NEW ORLEANS, Dec. 17.—The Louisiana law of 1928 prohibiting animal racing on tracks less than one mile in length has been sustained by the United States supreme court, which affirmed the decree of the lower courts on authorities cited. In February, 1927, the Louisiana Greyhound Club, Incorporated, leased land near this city on which it constructed a dog-racing plant valued at $200,000.

Portland Mayor Asked To Improve Censorship

(Special to the Herald-World)

PORTLAND, ORE., Dec. 17.—Branding many motion pictures shown in Portland theatres as flagrantly immoral, Chester A. Lyon, superintendent of the Portland School for Parents, has drafted a petition requesting Mayor Baker to improve the censorship of the "corrupt" films. The petition, bearing the names of leading business men and civic luminaries, is being circulated throughout the city.

Fire Destroys Theatre; Manager, Cashier Hurt

(Special to the Herald-World)

CINCINNATI, Dec. 17.—The Royal Theatre at Toledo, showing silents on continuous policy, was destroyed by fire, origin of which has been undetermined. Fred Miller, manager, and his cashier, Florence Strit, were both badly burned about the face in quieting the audience, who left in an orderly manner.

Movietone News on Grandeur Film Available to Theatres in May or June

(Special to the Herald-World)

NEW YORK, Dec. 17.—The Fox Movietone Newsreel on Grandeur film will be available to theatres on or about the conclusion of the 1930-31 selling season, the "Herald-World" learned this week. Denying the rumor that four Movietone Newsreel units already were working with the wide film, Fox officials stated that no subjects on Grandeur would be available to theatres before May or June and that while there was much experimentation in progress in the Grandeur field, no definite schedule of production had, as yet, been arrived at.

It was pointed out that, since the lease on the Gaiety here expires January 1, there were no Fox theatres in New York equipped to show the wide film. The only feature made in Grandeur is "Happy Days," which probably will be completed within a month or six weeks. Then, possibly, a special installation may be made for its exhibition here. But, it was said, production or sale of Grandeur film in newsreel or any other form, was definitely out of the question until after the end of the coming selling season.

American and British Films

At the request of John E. Woolacott, governing director of The Bioscope, leading British trade publication, Martin J. Quigley wrote the following article, giving the reasons why British pictures have not succeeded in the United States. The article is reprinted from The Bioscope of November 27.

The chief reason for non-success of British productions in the United States is their lack of entertainment value compared with the American films with which they have competed, says Quigley, citing deficient story values, inferior technical standards and disappointing feminine players.

By MARTIN J. QUIGLEY

I HAVE been asked by The Bioscope to give quite frankly the reasons, commercial, artistic and otherwise, why British films have not succeeded in the United States market.

Naturally this question is not without certain controversial phases. In undertaking an answer to this question, I do not wish to have my remarks interpreted as being offered in the spirit of positive pronouncement.

Instead, I would have it understood that, for a period of many years, I have been a close observer of the Anglo-American film situation and, as a result, I have reached certain conclusions which I believe to be logical and to be based on facts. At the suggestion of The Bioscope I am revealing these conclusions for the single purpose of enabling them to afford such guidance as they may.

The American View-Point

Whether or not any or all of my conclusions may be accepted in the British film trade is quite apart from my purpose in writing this article. I am not seeking to persuade or convince: I am seeking only to afford a frank and candid outline based on long and intimate observation from the American view-point.

The primary reason for the non-success up to the present time of British films in the American market, is the fact that they have been lacking in entertainment value as compared with the average American picture against which they sought to compete.

Defects in British Films

British films have been deficient in story values, have presented inferior technical standards and have not offered personalities who have appealed to the American public.

British films sent to this highly competitive market have not been advertised or promoted in such ways as to command the initial attention essential to subsequent popularity. I do not say that pictures of the general standard of those which have been sent to America, even had they been extensively advertised and promoted, would have succeeded. No amount of advertising and promotion would have insured the success of these pictures. But even if the standards had been materially higher, the subjects could not have attained popularity in face of the little exploitation they received.

Adopting the idea that there is in America a boycott, formal or informal, against British films merely clouds the issue and makes a correct understanding of the case difficult or impossible.

There is no boycott of any character against British films. And, further, there is not even that exemplification of nationalistic feeling which would give to the domestic production arbitrary advantage over the foreign production. I know of no country in which the label "imported" is so widely used to convey the impression of superior quality as in the United States. The imported article generally in American trade is enthusiastically accepted by the public. If the imported article in films meant better quality, as it frequently does in other articles purchased by the public, the imported picture would be preferred over the home product.

It is true that conditions now obtaining in the American film trade make it more difficult for the independent than previously, whether the "independent" be either a foreign or an American concern. But the door is not closed to "independent" product, as is proven in the case of one of the most successful pictures of the current season which issued from strictly independent sources.

With but a few conspicuous exceptions the British trade has not been appropriately represented by the persons who have undertaken contact with the American industry. A similar criticism, doubtless, may be made of many of those who have been entrusted with the representation of the American trade abroad, but the lesser importance of this case is in the fact the American representatives had product which was in demand, while in the case of the British representatives in America it was necessary that a favorable reception for their product be created.

Britain's Missed Opportunities

A discussion of the so-called artistic delinquencies of British films leads to one of the most controversial phases of the matter. In this connection, we wish only to observe that nothing in the way of a distinctive British film has been evolved. The average British film, with only certain national characteristics excepted, might have been made—and better made—in Hollywood. That vast treasure house of particularly British subjects — sea stories, country life stories, Empire building stories, Colonial life and government stories — have been virtually ignored, and attention has been given to stories without distinction and without those elements which command world-wide interest.

The masculine players in British films, generally speaking, have been either adequate or good. But, lacking as it is in chivalry to say so, the feminine players, generally speaking, have been poignantly disappointing. The youth, vivacity and screen presence

British Films in America

[An editorial, reprinted from The Bioscope, commenting on Quigley's article]

THERE is no film subject on which feeling is apt to rise more swiftly than the one discussed by Martin Quigley in this issue. The able editor of the HERALD-WORLD speaks with incontestable experience, and what he says is as little provocative as is possible, if one is to speak with any frankness at all.

In brief, Mr. Quigley's points are that British films have failed in America because they have lacked entertainment value, as those words are interpreted in America, and because they have not been advertised or exploited with the emphasis which Americans look for in connection with any commodity of high quality. The American buyer is not likely to buy a good thing unless he is told beforehand that it *is* good. It is a frame of mind which the advertising fraternity in America have cultivated in buyers and is not to be criticized.

In more detail, Mr. Quigley blames the inferior technique, poor stories (for the American patron), disappointing feminine players and a general failure to create a distinctly "British" film. It seems to us that he has very tersely summarized our faults, and most detached observers will agree with his strictures, while itching to make qualifications and explanations. He adds that fourteen years intimate contact with the industry has not revealed any fixed opposition to British pictures, formal or informal, but that, on the contrary, America has a national feeling that "imported" goods are of superior quality.

We are inclined to agree with Mr. Quigley on the matter of story material. It is difficult to gauge American taste in stories. We notice that this week's *Variety* has a highly eulogistic critique of a British play which we regard here as of little value or significance. By some means, we must acquire the American slant on story material, for emphatically it is different from the British one.

As to technique, it has been inferior to the American, but is rapidly drawing abreast. Whatever grievance America had there is disappearing. We are not sure that it is so with feminine leads. Here we seem at a definite disadvantage. Perhaps as Elstree develops Hollywood's attractiveness, we may tap a new source of supply or new social strata.

But the remark about America's preference for "imported" goods leads us to the crux of the question. We think that the American patron might possibly like "imported" British films; the complaint of British producers has been that those at the distributing bottle-neck of the American trade have, in the past, seen to it that he did not develop so dangerous a taste. The evidence in that direction is strong and has come from too many sources to be ignored.

We welcome Mr. Quigley's informed criticisms and we admit, without mental reservations, our shortcomings. But we feel strongly that, in the past at any rate, we have occasionally had films of high quality which failed in America through none of the faults Mr. Quigley indicates. The situation is not new. It goes back to the days when the London Film Company was, under American directors, making films equal to any in the world. We should be happy to think that the Ellis Island of the film trade had changed since those days.

Fairest and Most Authoritative Statement

[Reprinted from The Bioscope]

In this frank, yet friendly, article, Martin J. Quigley, editor of America's leading trade paper, responds to a request by "The Bioscope" that he should tell us the reasons, as he sees them, for the non-success of British films in the U. S. A.

Mr. Quigley's article, which will be read with deep interest by British producers and exhibitors, represents perhaps the fairest and most authoritative statement yet published on this controversial subject.

which is demanded everywhere throughout the world in feminine players have been lacking.

Wrong Choice of Material

The chief criticism I would level against the British director would be on the point of his selection of material—story and personality.

If there is any fixed opposition, formal or informal, against the British picture in the American market, more than fourteen years of intimate contact with the American industry has not revealed it to me.

British pictures will, I believe, eventually receive wide popularity in the American market and with the American public. When this is to be accomplished depends upon the ability of the British producer to make pictures which will measure up to the entertainment standards to which the American public has become accustomed.

Hippodrome to Be Razed For 83-Story Skyscraper; R K O Lease Ends May 1

(Special to the Herald-World)

NEW YORK, Dec. 17.—The New York Hippodrome, former scene of gorgeous presentations with casts of a thousand or more and now devoted to a vaude-film bill by R K O, will be demolished next summer to make room for an 83-story skyscraper which will rival the tallest buildings in the world.

Fred F. French, one of the city's leading real estate operators, has announced its purchase from Frederick Brown for $7,500,000. The R K O lease expires on May 1, 1930, as do those of the various shops in the building. R K O officials today declined to comment.

Plans for the new structure are indefinite. It will rise, 1,100 feet from the pavement, French said, and a department store will occupy the first two or three floors.

Chicago Exhibitors Meet With Fire Commissioner On Theatre Regulation

Exhibitors of Chicago and the fire commissioner are nearing a decision in the latter's investigation of theatre equipment and furnishings as to their conformity with fire regulations. Another meeting was held Tuesday, December 17. The Chicago investigation follows a similar review of theatres and fire regulations in New York.

George M. Cohan to Make Talking Pictures for U A With Al Jolson as His Star

(Special to the Herald-World)

NEW YORK, Dec. 17.—George M. Cohan will make talking pictures for United Artists, Al Lichtman announced today. Cohan will have Al Jolson as his star.

Fox Properties Will Be Made Larger, Stronger Than Ever

All Vast Enterprises, Including Loew's, Inc., Will Be Pooled—E. W. Niver Succeeds Aaron Fox and Jack Leo—$200,000,000 Offer of Hearst, Mayer and Rubin Rejected

By PETER VISCHER

NEW YORK, Dec. 17.—The vast motion picture empire built up by William Fox is to be made even larger, and stronger, under the rule of the trustees who have taken charge of the properties. Plans for the continued expansion of the Fox properties are being formulated by William Fox, H. L. Stuart and John E. Otterson, the triumvirate in whom rests the trusteeship.

For one thing, the Fox holdings are to be considered. All the vast Fox enterprises, including Loew's, Inc., are to be pooled in a new holding organization.

This will be a monumental task, for the financial arrangements of the various Fox organizations were very involved. Apparently this will be done without enlarging the company's capitalization, and it is certain that the plan will be submitted to the Department of Justice at Washington for official approval before anything definite is done.

Niver in Place of Authority.

There will obviously be quite a few changes in the various Fox organizations. The first places E. W. Niver, vice president of Halsey, Stuart and Company, the bankers, in a position of authority. He, Niver, has been appointed to succeed Aaron Fox at Fox Films and Jack Leo at Fox Theatres, and is also a member of the board of directors of the Roxy Theatre Corporation.

The Fox organization is harder at work than ever, and there is a radiant feeling of confidence. Harold B. Franklin, head of the Western division of the Fox theatre chain, has announced that the reorganization has greatly fortified the position of the Fox enterprises and that the closer co-operation between Fox Films and Fox Theatres would be very helpful. Franklin promised more buildings than ever.

Hearst-Mayer-Rubin Offer Rejected.

Incidentally, all possibility of William Randolph Hearst getting a firm foothold in the industry through Fox or through Loew's has completely fallen through. Hearst, Louis B. Mayer and J. Robert Rubin made an offer of $200,000,000 to Fox, but were turned down.

With the plans of his reorganization underway, William Fox has been resting a bit from his labors, suffering from a heavy cold. He nevertheless played golf yesterday and put to an end rumors that his indisposition was serious. He is actively participating in the details of the work now being done under the direction of the trustees.

Stockholders Oppose Theatre Building Plan

(Special to the Herald-World)

PHILADELPHIA, Dec. 17.—Opposing a plan of the board of directors making possible the erection of twelve more theatres, 40 stockholders representing 28 per cent of the preferred stock of the Chamberlain Enterprises, Inc., Shamokin, Pa., on December 13 refused to consent to a stock conversion proposed by the board and served notice on executives of the company that they were prepared to take legal action to defend their rights.

The board of directors had planned to convert the preferred stock amounting to $700,000, paying 7 per cent interest, into common stock, Class A, giving the holders 11½ shares of the latter for one of the former, and had made application to list the stock on the New York Produce Exchange. There are now ten theatres in the Chamberlain chain, located in eight cities throughout the anthracite region. Under the proposed plan the present common stock issue, amounting to $700,000, would be converted into Class B common stock.

Bandit Held Captive by Manager Until Arrested

(Special to the Herald-World)

CINCINNATI, Dec. 17.—Jack Merriman, of Loew's, Toledo, Ohio, saw a hijacker poke a pistol at the doorman. He grabbed him and held him prisoner until a traffic officer came from the front of the house and arrested the bandit, who proved to be a local youth, recently paroled from a manslaughter charge.

Events in France to Be Filmed with Sound

(Special to the Herald-World)

WASHINGTON, Dec. 17.—Pathe-Natan intends launching a sound news reel, and a truck, bearing the sound equipment, is already in circulation. It is to be used to register all events of national interest taking place in France, it was announced by the Department of Commerce.

"DuBarry" as Sound Film

(Special to the Herald-World)

NEW YORK, Dec. 17.—"Du Barry," David Belasco's play, will be made into an audible picture, United Artists announces, with Norma Talmadge as its star and with Sam Taylor as adaptor and director.

Police Hunt Dynamiters of Atlanta's Tenth Street Theatre; Lobby Is Wrecked

(Special to the Herald-World)

ATLANTA, Dec. 17.—Police investigation is underway to determine the cause of the dynamiting of the Tenth Street theatre, which followed two months after the distribution of anonymous circulars declaring that the theatre "is endangering the lives of women and children from film fire by employing incompetent non-union operators."

Mrs. Anna Aiken Patterson, manager of the theatre as well as editor of the Weekly Film Review, heard the explosion at her home more than a mile distant. Rewards totaling $1,000 have been posted for clues. The lobby was wrecked by the explosion. The dynamite had been dropped behind the box office.

BROADWAY

Fox Pictures

THAT famous motion picture axiom that good pictures make good business never came in handier than it did for the William Fox organization during recent weeks. The enormous success of "The Cock-Eyed World" and other recent Fox pictures made the greatest asset William Fox could ask for.

Now Fox has another: "The Night Hawk." This one came in quietly enough, without any advance fanfare of trumpets, but it proved to be a real one. The story of London during the Zeppelin raids of the late war, it is a thriller and no foolin'. "The Night Hawk" has a strong story and some of the most exciting photography you ever laid your eyes on.

* * *

Universal's Season

CARL LAEMMLE has hit upon a brilliant idea in inaugurating a new selling season with the beginning of the year. His reasons for the move are simple and sound: He believes in stimulating business at an appropriate time, when theatres are doing business, not when the summer slump is on and spirit is at its low ebb.

Universal has a fine schedule of product with which to start off its new selling season. Again, good pictures make good business, and there's no getting away from that.

* * *

First National Happy

FIRST NATIONAL, now firmly settled on the film side of town along with the Warners, is in a particularly cheerful frame of mind just now. The reason is the best in the world, a grand set of prints from the West Coast, beginning with "Sally" which is on its way into the Winter Garden.

Incidentally, Marilyn Miller has been signed to a First National contract that will just put your eye out. Her work in "Sally" is superb.

* * *

Theatre Policies

THE Strand, once the picture palace of Broadway, a program house since it was first opened fifteen years ago, is about to be made into a long-run house.

The Globe, which has been running $2 pictures since it was taken over from the legitimate, is to be made into an RKO grind house, probably with a 75-cent top.

Take your pick. At any rate there's no lack of activity.

* * *

The Radio

THE radio has become a particularly useful adjunct of motion pictures so far, despite all rumors and possibilities that the electrical giant will some day swallow the film. There isn't an important picture company that isn't plugging away for dear life at this loudest and most insistent of advertising and publicity mediums.

Probably there is no greater example of the value of radio and radio advertising and publicity than the amazing success of Rudy Vallee and his first full-length picture, "The Vagabond Lover." Here the picture is relatively unimportant. What counts is that the women want to take a big look at Rudy.

PETER VISCHER.

St. Paul Theatre Reopens

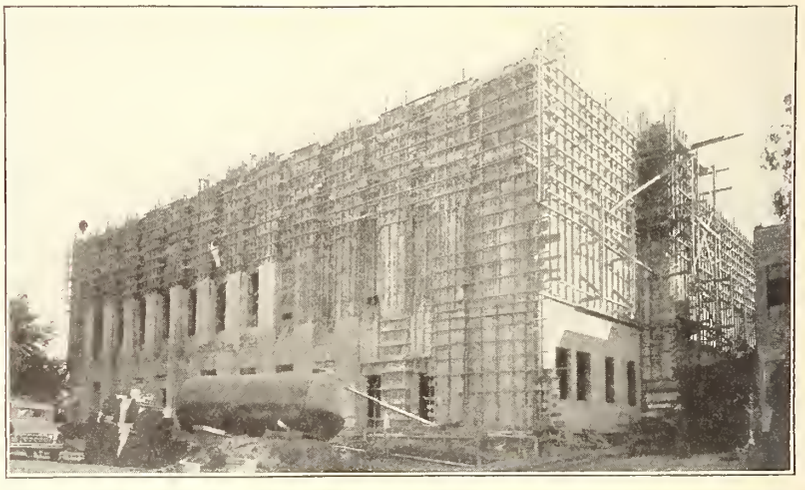
(Special to the Herald-World)

ST. PAUL, Dec. 17.—The President theatre of St. Paul has reopened after being remodeled and redecorated. The first feature under its new sound policy was "Rio Rita."

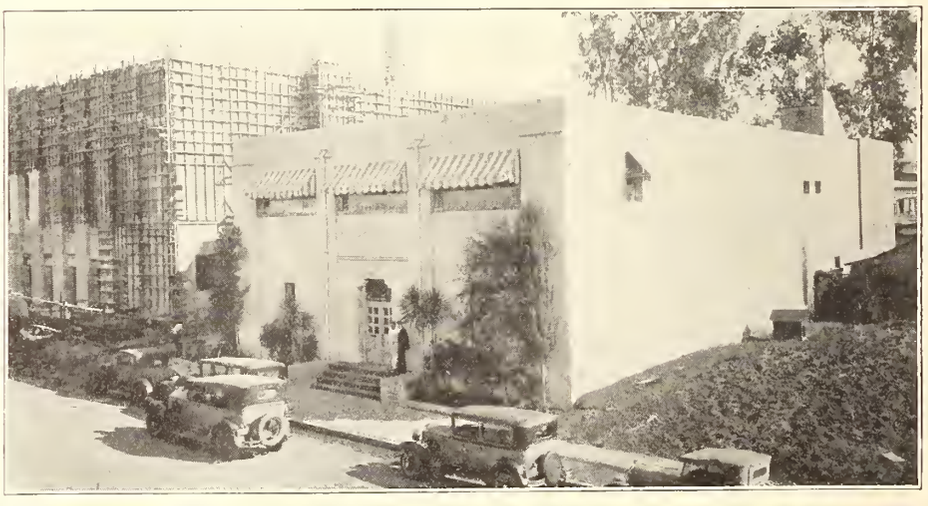
For More Pictures in Color

MOTION pictures in natural color have ceased to be unusual. And now that it has had a generous taste, the public refuses to be satiated. With sound established, it is only natural that the other realistic elements should come. The effect of the new impetus given to natural-colored pictures is graphically shown below, in these photographs of the new Technicolor Plants.

The new laboratory as it was being brought to completion. Over a million dollars was spent on it and attendant equipment.



New building housing the executives' offices on the West Coast, also the research and production departments. It was completed in September.



The original Technicolor laboratory. Until last summer, here were housed all activities. The new laboratory is at left.

Theatre Seating 250 Is Awarded Plaque for Sound Reproduction

Houses in Smaller Towns and Cities Recommended by Editors

Exhibitor Writes That He Rates Emblem as First Among His Christmas Presents

By JAY M. SHRECK

Recognition of better reproduction of talking pictures extends this week to the smaller theatres.

Repeatedly, Martin J. Quigley has said editorially that neither size nor location was of any consequence in this HERALD-WORLD campaign; that quality of reproduction was the only factor involved in the presentation of the Award of Merit.

The small town theatre this week carries away the honors. A 250-seat house, the Palace at Gallatin, Tenn., a town of 2757, has just been presented the Award of Merit emblem on the recommendation of Edward Albright, editor of the *Sumner County News.*

In addition to the Palace, the following theatres in the smaller cities and towns have been recommended as worthy of receiving the bronzed plaque:

* * *

LYRIC THEATRE, Redfield, S. D.—Recommended by Carman L. Bates.

STATE THEATRE, Lima, Ohio.—Recommended by Earl R. Leach.

RIALTO THEATRE, Birmingham, Ala.—Recommended by Pettersen Marzoni.

EL PORTAL THEATRE, Las Vegas, Nev.—Recommended by A. E. Cahlan.

* * *

In his comment upon the quality of sound reproduction in the smaller cities and towns, Mr. Quigley wrote:

"Theatres of all sizes, irrespective of location, will receive consideration alike. The single question involved is the quality of the reproduction. The smallest theatre in the most remote location has an equal chance with the leading Broadway theatre in being awarded the Mark of Honor for the quality of the reproduction offered.

"In proposing the award we realized that good reproduction is not dictated by the size of the theatre or by the location of the theatre. As a matter of fact, within our personal experience, we have noted many smaller houses which are giving better reproduction than many of the large ones."

Additional recommendations of theatres in both the cities and in the small towns will be announced next week.

One exhibitor, in acknowledging presentation of the plaque to his theatre, writes:

"I will pride it first among my Christmas presents and I feel highly honored to be the first in this state to be awarded the plaque."

That letter comes from a small community theatre owner.

All-Jewish Dialog Film Is Clicking

An all-talking picture entirely in Jewish is making a big headway at the Circle theatre. The picture, titled "Eternal Prayer," is a Max Cohen production. The picture, under handicap of only playing to Jewish descendants, is said to be breaking records at the Circle.

Pennsylvania Censors Accused of Being Lax In Performing Duties

(Special to the Herald-World)

PHILADELPHIA, Dec. 17.—While a great many people consider the moving picture censorship in Pennsylvania the strictest in the world, Mrs. Walter Willard, chairman of the committee on motion pictures for the State Federation of Women's Clubs, declares that Pennsylvania motion picture censors are derelict in their duty and are allowing the state to be flooded with improper films. She added that censorship would be unnecessary if the wrong kind of films could be stopped at the source.

A committee was appointed at a meeting of the County Council of the Home and School Association to co-operate with the Civic Club in bringing pressure to bear on producers to induce them to make pictures with objectionable features omitted. About fifty churches and civic associations in Philadelphia have announced their willingness to co-operate.

Albany Exhibitors Find Hard of Hearing Quitting B. O. in Lack of Captions

(Special to the Herald-World)

ALBANY, Dec. 17.—The motion picture, which was a veritable boon to those afflicted with deafness, has become a source of aggravation rather than pleasure for these people, at least Albany and Troy theatre owners are finding it so. Rather than attend the theatre they remain home, or seek some other sort of amusement, for the absence of captions makes it impossible for them to follow the trend of the picture.

One theatre owner tried the experiment of seating such people as near the front as possible, but when the house was packed this was hard to do. The owners are in somewhat of a dilemma, and hope that some way may be devised so that they may regain their lost patronage.

Smoke Routs 2,000

(Special to the Herald-World)

LONDON, ONT., Dec. 17.—Two thousand patrons in Loews theatre made a hasty move to the exits when ventilators had drawn outside chimney smoke into the auditorium. The crowd thought fire had broken out. Many left their wraps, but returned for them and also saw the remainder of the performance, which had not been interrupted.

104 MONEY MAKERS of 1929—*on Page 29*

A LAUDABLE UNDERTAKING

Your activities for the betterment of sound reproduction are most commendable. Your award to exhibitors for excellency in the reproduction of sound pictures will be prized by them and have a tendency to focus their attention upon this all-important detail of proper presentation of talking pictures.

I might suggest that theatres in the smaller towns should be considered in making the awards. Possibly local newspapers of these communities could be utilized in bringing to the attention of the Committee theatres that would merit the award.

J. M. SEIDER,
President, Motion Picture Theatre Owners of New Jersey.

*

You are to be commended for the service you are rendering the industry in making awards to exhibitors for excellence in reproduction of sound pictures.

Producers, directors and technicians are doing their utmost to make the recording of sound perfect and their efforts will be for naught if their pictures are not reproduced with proper tone quality.

Your award cannot fail to stimulate interest.

ALFRED T. MANNON,
President, Tec-Art Studios Inc. of Cal.

*

I think this is a wonderful idea and the EXHIBITORS HERALD-WORLD *is to be sincerely congratulated for its wonderful foresight and enterprise in starting such a movement. Sound is here to stay and the future holds immense possibilities for the wide-awake exhibitor and showman. The award sponsored by your paper will stimulate interest in the exhibitor and redound to his benefit as well as that of the entire industry.*

I congratulate you and commend you on the movement and will watch it with interest.

J. J. HARWOOD,
President, The Cleveland Motion Picture Exhibitors Association.

*

You have struck upon the one condition that can do more good and more harm to this industry than almost anything else at the present time.

I refer to the projection of sound pictures in theatres. Exhibitors who did not for a moment tolerate a mediocre orchestra have somehow lost their sense of proportion when they allow the greatest orchestras in the world, now imprisoned in the films, to render the beautiful music in series of squeaks and squawks. It is entirely unnecessary, for I am certain that every sound machine is left by the installing engineer 100 per cent perfect, and I know that every sound film leaves an exchange 100 per cent perfect.

Give the public a break and the profit goes to the exhibitor. Otherwise, not only the exhibitor but the entire industry suffers.

Congratulations to you for choosing this matter as a subject for your award. It should prove of great value to us all.

JACK COHN,
Columbia Pictures Corporation.

*

You are to be congratulated on creating awards to the theatres with the highest rating for sound reproduction. Your efforts will go far to impress the managers and theatre owners of their responsibility to the industry and the public in the proper presentation of sound motion pictures.

The interest you have taken will be reflected by improved reproduction, thereby attracting greater audiences and in consequence increased profits.

HAROLD B. FRANKLIN,
President, Fox West Coast Theatres.

*

This award should cause theatres to reach perfection in sound reproduction much faster because of this incentive to be acclaimed for distinguished service in civic welfare.

The announcement of this award also should increase the efficiency of all sound projectionists throughout the country, I am sure, and this will have a favorable reaction upon the present and the future motion picture audiences.

H. KEITH WEEKS,
Executive Mgr., Fox-Movietone City.

*

One of the most important problems facing the industry with the development of talking pictures has been the matter of perfect reproduction in the theatres. So important is this that, not long ago, we schooled and equipped a group of experts to be sent to key cities throughout the country, to help the exhibitor to better reproduction, largely as a matter of protecting our product.

The HERALD-WORLD *award and its campaign to better reproduction in the theatres is one of the most constructive things ever done in the industry. I feel that too much importance cannot be attached to the plan and know that every producer and exhibitor will give it the most hearty endorsement and cooperation.*

It means even more to the public at large, the ultimate consumer of our product. It means that operators and projectionists throughout the country will study and work to achieve better sound.

It means that the day is not far distant when, in the smallest town and hamlet as well as in the largest metropolitan theatre, great artists will come to the public in flawless projection, veritable living appearances of world-wide celebrities.

HARRY RAPF,
Metro-Goldwyn-Mayer.

*

This is a constructive step in the right direction. Many excellent pictures are spoiled so far as their enjoyment by the audience is concerned due to improper sound projection. Keep up the good work.

CARL LAEMMLE, Jr.

*

Correct reproduction of sound motion pictures is, of course, a vital necessity in the industry. Your project seems to me admirably calculated to stimulate interest in this important matter.

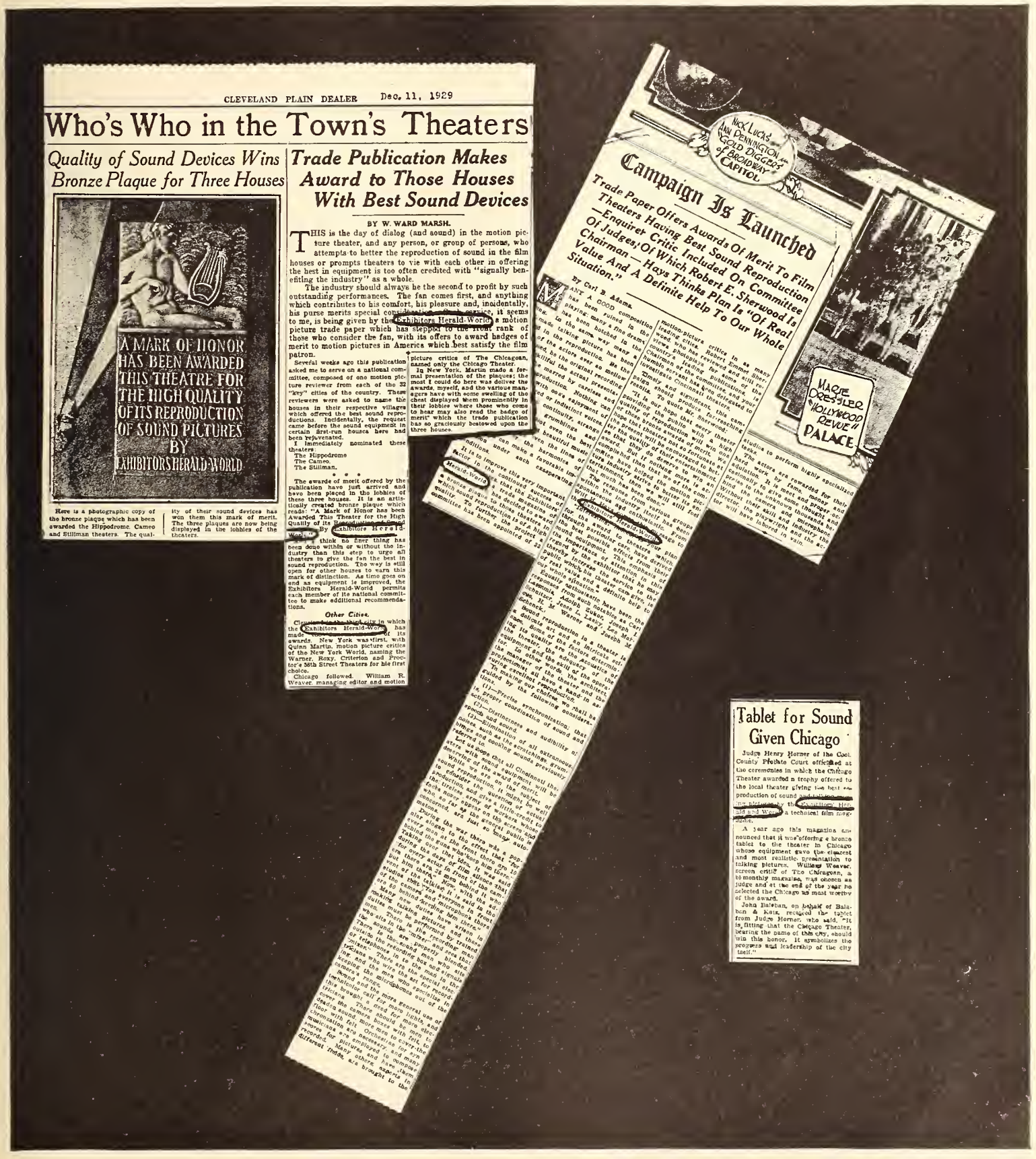
CARL E. MILLIKEN,
Secretary, Motion Picture Producers & Distributors of America.

*

Your plan of awarding a plaque for excellency in the reproduction of sound pictures, I think, is a most laudable one. It should certainly tend to make higher the standard of reproduction and bring closer the day when a more perfect reproduction of sound pictures will be general.

SAM DEMBOW, Jr.
Vice-President, Publix Theatres Corporation.

WHAT THE PAPERS SAY



Clippings from the "Cleveland Plain Dealer," the "Cincinnati Enquirer" and the "Chicago American" illustrating the manner in which the HERALD-WORLD campaign for reproduction of sound has been received by the press of the country.

Exhibitor Proposes Co-op Buying

Formation of a cooperative purchasing body in each exchange center, to be operated by the exhibitors belonging to it, is suggested by E. N. McFarland of the Pine Grove theatre at Port Huron, Mich., in a letter to the HERALD-WORLD. McFarland believes such a plan would tend to offset the advantages now held by the circuit over the independent.

By E. N. McFARLAND
Pine Grove Theatre, Port Huron, Mich.

SMALL towns and small theatres can take care of themselves if given a fair chance by the producers.

You have heard a lot of grief from the small theatre owners in these days of changing conditions; and you read where such men as Mr. S. R. Kent of Paramount (whom I have a great regard for) say they are willing to help the small theatre owner in any way possible, but they seem to say it in a charitable way, instead of a sincere manner.

THE whole trouble with the small exhibitor is simply that his buying power has never been controlled so that he could operate on the same basis as the big circuit.

Now let's look at the problem confronting the small exhibitor in a practical way.

First, the greatest loss to the small theatre today is his loss in wasted play dates. What we mean by this is the booking of pictures in his theatre that do not appeal to enough patrons in his small community to warrant playing them (at any price).

Second, his inability to judge the pictures that will be suitable for showing in his community from the titles (numbers), etc., found upon the socalled work sheets furnished by the distributor.

Third, his inability to purchase the pictures separately, or in small groups, even though he were able to ascertain which pictures were suitable for his theatre, because of the selling policies of the various distributors, until they become too old to be of any real value to his box-office.

Compares Small and Large

Now solve these three major problems and the small exhibitor will take care of himself.

Let's compare the small theatre owner operating a theatre in a small town, say of three thousand population, with any one of the large circuits who have large and small theatres in their chain.

In these towns where the circuit has more than one theatre they can very well use most all of the product of any one distributor, depending upon the number of changes made. But in those towns where they operate only one theatre they buy and book only the best from each distributor and at a price which they can show a profit on.

But the same distributors will not break the group for the man in the town of three thousand, claiming their selling costs are too high per picture to permit it.

Co-op Purchasing Advised

This condition forces the small man to waste a certain number of his play dates in order to get some of the good pictures suitable for his community.

A plan is wanted that will solve these problems.

All of these problems can be quickly adjusted for everybody concerned by organizing a cooperating purchasing organization in every exchange center which shall be supported by the exhibitors who belong to it. This cooperating purchasing agent shall combine the entire buying power of individual owned theatres only, and then, and not until then, will independent theatre owners be on a par with the big circuits.

How would such a plan appeal to the distributors?

Well, at first they would resent the idea, but in actual operation the saving in sales costs would forever offset any loss they might sustain from the present socalled block selling system.

Furthermore, they would without a doubt receive more revenue from the pictures they did sell into those theatres than they do now as a whole.

Would the idea appeal to the independent exhibitor?

Continuous Supply Assured

We think so, first, because of the assurance of a continued supply of the best pictures on the market and at a price that would allow him to show a fair profit. He may say, how would the agent or buyer know what pictures to buy for my theatre. This question in itself has been answered by the success of the various circuits already, and needs no further comment other than to say the buyer certainly could do a better job of selecting pictures for any theatre after he has seen them than the exhibitor, who now has to guess at them.

And don't forget, even the exhibitor does not see them. He cannot select his pictures under the present manner of selling.

The distributors are not to blame for the present situation near as much as the exhibitor, for after all they have made the pictures and must go out on the open market and sell them on a flat rental basis and therefore must sell all of their pictures to each exhibitor in order to get their total amount of revenue.

Entitled to Share

Now an organization composed of the smaller and independent exhibitors who can show the distributors that their members are ready and willing to pay them a fair share of the gross receipts received over their box-offices on a straight percentage contract on every picture played, will, I believe, find that the distributors will meet them more than half way in the formation of such a contract and plan.

The distributors are entitled to a share of the gross on each picture regardless of the overhead of the theatre, or if the theatre will not gross enough to pay its overhead on any given picture the producers of that picture should not be expected to take the gamble on making the picture and then stand any part of the gamble on the theatre's overhead.

But, the distributors also are not entitled to make a profit on the engagement of the picture in any theatre unless the theatre also shows a profit; therefore, the straight percentage contract on every picture is the only logical plan for all concerned, as stated by Mr. Kent.

But that doesn't mean the exhibitor can pay 50 per cent of his gross or even half of that amount, but the amount of the gross at the start of the engagement would have to be very small and then raised again after the exhibitor had received his overhead, and the overhead would have to be ascertained correctly (not padded).

Sees Gamble Removed

This plan would take out the great gamble for the smaller exhibitor and make the gamble more on an even basis. The exhibitor should not be asked to gamble on the producer's overhead on the making of a picture; also, the distributor should not be expected to take any part of the gamble on the exhibitor's overhead.

We are operating four small theatres and I am sure if such a plan of selling, distributing and exhibiting pictures had the full moral support of the major producers and tried out throughly and sincerely in fifty independent theatres under a special contract which should be absolutely fair in every way for both parties for a period of six months, we would have no cause for government action or arbitration and forced rulings.

Save Wasted Play Dates

Mr. S. R. Kent has said (and rightly so) that the only fair method of selling pictures is the percentage plan, and we most heartily agree with him, but not on a contract that carries a guarantee that takes the gamble away from the distributor and places it entirely upon the exhibitor. We believe the distributor is justly entitled to a percentage of the gross on his pictures regardless of the theatre's overhead and also a larger percentage of the gross on the picture after the theatre has received his overhead; but he should gamble with the exhibitor from the very first dollar.

Save the wasted play dates in the smaller theatres and he will have at the end of each season paid more money for his pictures than ever before and at the same time he will have made more money for himself. Now let's see some one or the other of the exhibitor organizations that claim they are trying to help the independent exhibitors work out a plan that will put us on a par with the large circuits and then they will have done something.—E. N. McFARLAND, Pine Grove Theatre, Port Huron, Mich.

The Spirits of Christmas

An ambitious Des Moines firm near the theatre district, dealing with syrups, raisins, pretzels, rye bread, ripened cones of a twining plant used for brewing purposes, etc., is dispensing unwonted cheer with the following sign placed across the entire store front.

In towering letters this brightly painted canvas wishes the world—

A MALTY CHRISTMAS
and
A HOPPY NEW YEAR

Tennessee Seat Tax Will Not Come to Vote

(Special to the Herald-World)

NASHVILLE, Dec. 17.—Following a demonstration of the increased strength of the opponents of the proposed bill for a tax on amusements, it is rumored that the administration reached an agreement with the opponents of the bill, whereby it will not be placed before the legislative body.

Assembly members were besieged by petitions from theatre owners and patrons against the proposed tax. The governor told the legislature that it was unnecessary to pass further tax measures, thus withdrawing the amusement tax bill since it was on administration measure.

Bandits Raid Box Office; March Away With $1,800

Three bandits took possession of the box office of the Washington theatre at Quincy, Ill., and got away with $1,800.

How the Portland theatre plays up Stanleigh Malotte and his organ features in its newspaper ads. It also gives him big lobby cards, heavy letters on the marquise, and 24-sheets on the billboards.

Southern California Theatre Owners Join Allied States Group

(Special to the Herald-World)

WASHINGTON, Dec. 17.—The Allied States Association of Motion Picture Exhibitors announces that the Motion Picture Theatre Owners of Southern California has become affiliated with Allied. This organization, R. D. Whitson, president, embraces 41 theatres in Los Angeles, 54 suburban houses and seven in Arizona.

Butterfield to Open Two In Michigan in Spring; Gets New Rockford Lease

(Special to the Herald-World)

DETROIT, Dec. 17.—Two openings of Butterfield theatres in the spring are being planned as gala events. The new house in Jackson opens March 20, and the new house in the Sault will open April 1.

W. S. Butterfield, president of the Palace Amusement Company of Rockford, Ill., owning the Palace there, has completed a long term lease with the Orpheum Amusement Company, effective February 22. Lieut.-Gov. Sterling is an associate of Butterfield in the company, which is comprised chiefly of Rockford stockholders.

Memphis Theatre Opens With Sound December 1

(Special to the Herald-World)

MEMPHIS, Dec. 17.—M. A. Lightman's Malco theatre will be opened on Friday, December 20, his office announced. This is the first of his chain to bear the new firm name.

The house has been extensively remodeled and equipped, including DeForest Phonofilm and Phonodisc equipment, at a cost of more than $15,000.

Organist Makes Sound His Ally

Stanleigh Malotte of the Portland Publix Theatre Says the Organist Is on the Fence, but That It's His Own Fault if He Stays There. For One Thing, Malotte Has Found —and he knows all the tricks of Organ Novelties—that Sound Can Be Made His Real Friend by Building Up a Program Hooking Up With the Song Numbers in the Sound Picture. Following Is Malotte's Review of the Situation as Given to a HERALD-WORLD Correspondent.

By STANLEIGH MALOTTE

THE organist is on the fence. He has to choose between outer darkness, the oblivion that seems to follow in the tracks of all who are for no good reason in the show business, or he may leap agilely over to good pasturage, where the green grass groweth all around, and there make merry with the masters of ceremony, most of whom are still at large, and thriving. Both he and the m.c. seem to indicate an inherent inability of the movie to survive unescorted, in our larger and more ambitious palaces of entertainment.

THE recent stock crash scarcely affected those of us who went through the period of the advent of the "Talkies." Many lost their heads. Many more lost their jobs. The bottom, in a manner of speaking, is reached, and many exhibitors are carefully worming their way through the underbrush, hoping by devious ways to reach the goal of box office results by cutting out everything but the janitor. The effect is the same as going on a long trip with no food. Starvation will overtake economy.

Stanleigh Malotte

A Mighty Good Article

An organist is a mighty good article for a theatre to carry along with it nowadays, provided he gives nourishment to the box office. Such an exhibitor doesn't have to worry about which side of the fence he is on. The only care he must have is that the quality and quantity of the grass is as great as of yore, and economy and good husbanding is necessary to bring back the fodder to a more ample state of nourishment.

In other words, the organist is no longer a mere ornament, who is used to fill in the spaces when the orchestra takes a smoke, but he is in many cases the sole human element in a world of "sound gadgets" where engineering reigns supreme and the soul is not. How much the organist fills in is up to him. He's got plenty of competition right in his own theatre; in the shorts (of sometimes unusual merit) of famous bands, singers, stars that once scintillated in the theatrical heaven, far above a mere organ-grinder. Now, however, he has 'em at a disadvantage. If he's smart, he can project his personality right out beyond theirs, if ONLY because he is actually there, in the flesh!

From a purely personal angle, I find it a good thing for the organist to provide a link, as it were, between himself and the sound screen, by utilizing the hundreds of possibilities that exist for him to tie up with it, in a duet as it were. He may find himself performing along with Gene Austin, Rudy Vallee, Fritz Kreisler, Waring's Pennsylvanians, or even with the Philadelphia Symphony Orchestra. To do this is technically difficult, inasmuch as it involves reproducing the orchestrations played by these masters upon the records, and following them accurately. It is, however, quite fascinating, for the organist as well as for the audience, who seem to regard it as a species of conjuring trick, by which the organist plucks out of his hat, and cheerfully accepts applause that might otherwise go to them.

For example, one number I used recently, "Ten Minutes With a Radio," purported to reveal impressions of various radio stars, accompanied by the organ. I started off with "Jericho," played by the Warings (the last two choruses), followed with a chorus of Rudy Vallee's famous crooning of "Miss You," and concluded with a symphony record of the "Dance of the Hours" from La Gioconda, in which the bars immediately preceding the flashy closing allegro served as a pickup for the non-sync operator, and the whirlwind finish brought the applause in great style. In this number the organist must *play the notes, and all of the notes,* and he must have a person at the non-sync machine who thoroughly understands music.

Invariably Successful

I have found this style of number invariably successful, providing as it does a relief from the eternal grind of community singing numbers. Beyond a doubt people like to warble, but they also like to hear the organist play the thing once in awhile without their help. No one style of number will last if continued ad nauseam.

Organists who slop through the classics get exactly what they deserve. And it boots nothing for them to complain that the people do not want good stuff. There is a whole lot more merit and real satisfaction out of getting a good response on a musical number well played than in hearing the audience applaud their own efforts. A wooden cigar-store Indian at the console would receive as much, all other factors being the same. One of the original Vanderbilt boys is credited with saying, "The public be damned." This is, of course, high heresy in the show business, where the public must be given what it wants, even when it is not altogether sure about it.

Elks To Play Santa At Christmas Party

(Special to the Herald-World)

MINNEAPOLIS, Dec. 17.—About 5,000 poor, orphaned and crippled children will have a merrier Christmas because of the interest the Elks have taken in them. The thirty-second annual Christmas party will be held December 24 at the Hennepin-Orpheum Theatre.

MOTION PICTURE FINANCE

Film Reaction Only Temporary

By LAURENCE STERN

NEW YORK, Dec. 17.—Wall Street's interest in the current status of the motion picture industry naturally continues to center largely in the financial conditions of Fox Film. The unremitting pressure of liquidation on this stock has had a sympathetically adverse effect on virtually all film shares.

IN addition to this individual obstacle, amusement issues have had to cope with last Thursday's severe reaction in the general market, a set-back invited by the rapidity of the preceding recovery and regarded as having only temporary speculative significance. The resumption of recovery at the week end is promising.

* * *

Fortunately, the growing doubt as to whether the dividend would be maintained has been removed. A communication to stockholders stated that the established dividend policy would be continued. Current earnings are excellent.

* * *

The stock crashed to a new low of 34 during the week, or well under the worst price of the recent panic. Despite the late rally, it ended with a net loss of more than 15 points. Because of the close connection with Fox, Loew's, Inc., dropped more than 4 points. Other film issues were not importantly affected.

For some time attention has been fixed on the growing profits of the industry resulting from the switch to talking films and little information has been available regarding the costs of this change and the exact methods of financing it. The general subject already is receiving much closer Wall Street study.

* * *

It is obvious, however, that the public has indicated a willingness to pay for the "talkies" and where the certainty of paying demand is present Wall Street has always found means of financing.

Paramount earnings for the fourth quarter are estimated at $2 and the stock will be placed on a $4 dividend basis. Consolidated Film Industries earned $3.23 a share in the eleven months ended November 30, against $2.02 a year ago. For the year ended August 31, Metro-Goldwyn net was $40.31 a share on 7 per cent preferred, against $31.21 in the preceding year.

Sennett and Hamilton Busy During Holidays

(Special to the Herald-World)

NEW YORK, Dec. 17.—The two independent units producing for Educational—Mack Sennett and Lloyd Hamilton—will be working right through the holidays to keep up with their heavy schedules.

Mack Sennett has signed to make 32 two-reel comedies for Educational during the current production season. Hamilton, under the direction of Alf Goulding, is engaged in the production of his next in the series of Lloyd Hamilton Talking Comedies.

Historical Alamo to Be Subject of New Picture

(Special to the Herald-World)

SAN ANTONIO, Dec. 17.—The Alamo, famed in the history of Texas, is to be the basis for a new picture called "The Birth of the Alamo," which is to be filmed in and around San Antonio by Charles Brothers.

Betty Blount, authority on the history of the Lone Star State, has woven the story into a screen play, which was sold to the Charles Brothers for $500,000.

Waxman Issues 52-Page "Show of Shows" Booklet

(Special to the Herald-World)

NEW YORK, Dec. 17.—A. P. Waxman, director of publicity and advertising for Warner Brothers, has issued a 52 page pressbook on "Show of Shows." This is said to be one of the largest ever issued.

At the New York Theatres

NEW FILMS

PARAMOUNT—"The Marriage Playground," Paramount talker with Mary Brian and Frederic March. Directed by Lothar Mendes. Opened December 13.
ROXY—"This Thing Called Love," Pathe talker with Constance Bennett and Edmund Lowe—from the play of the same name. Opened December 13.
COLONY—"Lucky in Love," Pathe talker with Morton Downey. Directed by Kenneth Webb. Opened December 13.
CAMEO—"The Lost Patrol," British silent film with Cyril McLaglen. Opened December 14.
LITTLE CARNEGIE—"The Manxman," British silent picture from the novel by Sir Hall Caine. Opened December 14.
55TH STREET—"Meistersinger," German silent film version of the Wagner operatic story. Opened December 14.
5TH AVENUE—"With Car and Camera Around the World," silent travel adventure film produced by a woman. Opened December 14.
GLOBE—"Dance Hall," Radio talker with Olive Borden. Directed by Melville Brown. Opened December 15.

HELD OVER AND REVIVED

ASTOR—"Hollywood Revue," M G M talker. Opened August 14.
CENTRAL—"Disraeli." Opened October 2.
EARL CARROLL—"Rio Rita," Radio talker. Opened October 6.
RIALTO—"The Trespasser," United Artists talker. Opened November 1
SELWYN—"Condemned," United Artists talker. Opened November 3.
CRITERION—"The Love Parade," Paramount talker, opened November 19.
RIVOLI—"The Taming of the Shrew," United Artists talker. Opened November 29.
WINTER GARDEN—"General Crack," Warner talker. Opened December 3.
STRAND—"Gold Diggers of Broadway," Warner talker. First time p.p.
GEORGE M. COHAN—"Hunting Tigers in India," Talking Picture Epics, synchronized to dialog. Opened December 9.
GAIETY—"The Sky Hawk," Fox talker. Opened December 11.
CAPITOL—"Hallelujah," M G M talker, a la King Vidor. First time p.p.

RKO Studios to Install $100,000 Fire Sprinkler And 33,000 Volt Lines

(Special to the Herald-World)

NEW YORK, Dec. 17.—A new $100,000 telegraph-controlled water-sprinkling system will be installed in the R K O studios, according to announcement by William LeBaron, vice president in charge of production. Over 60 workmen are busy digging trenches for the new system.

The company also announced that completion of arrangements with the city of Los Angeles to install two 33,000 volt lines which will bring current to the Radio studios from largely separate areas, insuring immunity against interruption of production schedules.

SECURITIES PRICE RANGE

Week Ending December 14

NEW YORK STOCK MARKET	Sales	High	Low	Close
American Seating	1,400	21½	21½	21½
Brunswick-Balke-Collender	9,700	23⅞	20⅝	22¼
Consolidated Film	9,600	18	15¼	18
Do. pfd.	5,500	21¾	20⅜	20¾
Eastman Kodak	21,900	196¾	174¼	182
Fox Film "A"	447,400	57½	34	39⅞
Keith Albee Orpheum	300	22½	20	20¼
Do. pfd.	100	85	85	85
Loew's, Inc.	22,800	52⅜	45½	47
Do. pfd. nw	400	86	86	86
Do. pfd. w. w.	200	90	88	88
Metro-Goldwyn-Mayer, pfd.	1,000	23⅞	23	23½
Paramount	104,600	55⅜	49⅜	52
Pathe Exchange	18,000	4⅞	3⅛	3⅛
Do. "A"	7,600	8⅞	6¾	7
Radio Corporation	1,621,000	49⅛	39¼	45½
Do. pfd. "A"	1,600	54	53½	54
Do. pfd. "B"	3,800	72	71	72
Radio Keith Orpheum	121,100	22½	18⅛	20¼
Shubert Theatres	3,500	15	11½	14¼
Stanley Company	10	30½	30½	30½
Universal Pic. 1st pfd.	300	39¾	35	35
Warner Brothers	174,600	45⅝	40⅝	43
Do. pfd.	1,900	40¾	37½	39
CHICAGO STOCK MARKET				
Balaban & Katz	650	64	63	64
Marks Brothers cvt. p.	2,200	16	13	15½
Morgan Litho	4,050	12⅛	8	9½
NEW YORK CURB				
Columbia Pictures	700	26¾	24	26¾
Con. Theat.	300	5¾	5	5
Educational Pictures	200	25	25	25
Film Insp. Mch.	100	1¾	1¾	1¾
Fox Theatres "A"	67,100	12⅜	6	8⅝
General Theatre Equipment	7,200	33¾	30	31¾
Loew's rts.	600	14¼	14	14
Do. war.	700	4½	3	3
National Screen	900	20½	19½	19½
Sentry Safety	1,800	8¼	6⅞	6⅞
Do. pfd.	100	8½	8½	8½
Trans-Lux	2,500	6⅞	4⅞	5½

Film News in Pictures

PICTORIAL SECTION

Stories Told by the Camera

Sincerely saying: A Christmas right merry to you

Saying it with dolls. Few of us really grow up, and Sally Blane, R K O featured player, is no exception—in that respect.

A seasonable change. Billie Dove, First National star, making a justifiable shift on the Hollywood map.

Skeptical Edward Everett Horton, Warner Brothers star comedian waiting to test this Santa Claus business once and for all.

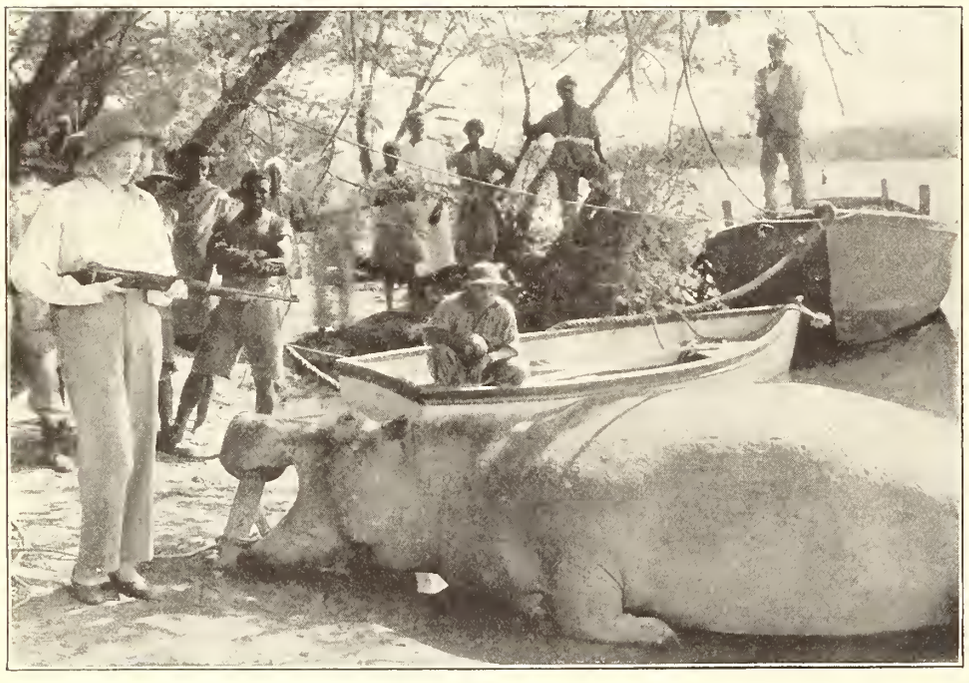
As on that night in Bethlehem. Myrna Loy, Warner Brothers featured player, solemnizes the occasion as a Christmas Madonna.

When Christmas proves to be dog's day, as Santa Claus brings Helen Twelvetrees a coupla pups.

Lucky girl (or boy!) to find Barbara Kent, Universal featured player, on the tree Christmas morning.

Hollywood bound. Stage directors and authors leaving New York for the film capital to aid in the production of Columbia sound pictures. Those in the group are Sam Briskin, assistant general manager of the studio, who went East to sign up said D.'s and A.'s; Paul Hervey Fox, Ira Hards, Elmer Harris, D. A. Doran, assistant scenario head; Jo Swerling and Joe Brandt, president of Columbia.

Below: Won by the talkers. Joseph Santley, famous musical comedy star and producer, who has been signed by Pathe as musical comedy supervisor. His first will be "Treasure Girl."



Below: The style in waitresses. But there seems to be a shortage. After all, there's only one Marilyn Miller, and she's shown below, as in First National's "Sally."

Big meat. A sure enough hipp (scientifically classified as hippopatamus) which was shot dead and killed by Harry Carey in the jungles of South Africa. For dramatic effect, Edwina Booth is holding the weapon involved. The shooting (one of the most successful held outside of Chicago for years) occurred during the filming of scenes for "Trader Horn," which MGM is producing, and in which Carey and Miss Booth have leads.

Left: A couple of dumbbells? They got themselves in for the appellation, but we know it's all wrong. For we know they are Sally Starr and Dorothy Jordan, those two fetching MGM featured players.

Below: In a new job. Harry A. Ross, member of the distribution department in Chicago of Paramount, who has been transferred to the Midwest real estate department of Publix.

Signing up for more. Topsy and Eva (or vice versa) shown capitalizing on the enthusiasm of the M G M forces over their first talking picture, "It's a Great Life," by signing a new contract for future pictures. Whether they are Topsy or Eva or vice versa, they are Rosetta and Vivian Duncan. Louis B. Mayer, vice president in charge of production, is shown as third party in the transaction.

Below: Well balanced. The law of gravity, they say, is inviolate. But a law can be broken for a pretty girl, such as her below—Alice Doll, Universal featured player.

Back in the land of the films once more We have with us this week, none other than Charlie Murray, veteran comedian of the screen, who has just completed a vaudeville tour. Strange to say, Charlie hasn't yet made a talker, but that's coming right soon, since he is scheduled to do that very thing for Christie. He is shown here being welcomed for the event by Al Christie (center) and William Watson, who will direct.

Right: Author with a hobo's past. In other words, Jim Tully. Tully's book, "Circus Parade," is being produced by James Cruze, and Tully is assisting in the writing of the dialog.

AT UNIVERSAL'S MIDWESTERN SALES CONVENTION at the Stevens hotel, Chicago, on Sunday, December 15, Universal's new policy of launching its sales year in January was placed in operation. M. Van Praag, general sales manager, is standing at the middle left (handkerchief showing from upper coat pocket).

Revised Sales Plan May Follow Universal's New Year Campaign

Company Launches Drive January 1 on 29 Pictures, Including 14 Red Letter Hits—Exchanges and Field Forces Are All Set for Intensive Selling After Conventions

By JAY M. SHRECK

Universal's announcement of the inauguration of a new sales campaign, beginning January 1, carries a significance beyond that of the individual distribution unit.

Just what effect Universal's new policy will have on the sales schedule in general is problematical.

Although the present plan, participated in by a majority of the companies, calls for the introduction of new product twice a year, with the primary campaign in the spring, there is a feeling among some executives that the offering of new product should be coincident with the beginning of the New Year with sales drives quarterly instead of semi-annually.

However, it is too early at this time to forecast the influence Universal's schedule of offering 29 new pictures at this period of the year will have on other distributors.

29 Features Announced

Twenty-nine Universal features, including 14 Red Letter Hits, were announced to the Western division sales forces in Chicago Sunday, December 15, by M. Van Praag, general sales manager, at the second of the three sales convocations at which the Universal product is being launched in line with the new policy of the Carl Laemmele organization in starting its sales season in January, with the new Laemmle slogan, "Pictures — Not Promises."

The 14 Red Letter Hits include:

"Show Boat," from Edna Ferber's story, with Laura LaPlante and Joseph Schildkraut; "Broadway"; "Moonlight Madness," featuring John Boles; "Song of Passion," again featuring Boles; "Hell's Heroes," Bickford-Hatton-Kohler picture from the Peter B. Kyne story; "The Storm," from Langdon McCormick's play; "Cohens and Kellys in Scotland," George Sidney and Charles Murray; "What Men Want," from the novel by Warner Fabian; "Shannons on Broadway," with James and Lucille Gleason; "The Night Ride," Joseph Schildkraut; "Shanghai Lady," "Undertow" and Barbary Coast," all with Mary Nolan, and Charles A. Logue's "The Drake Case."

The 15 other pictures announced are:

"Tonight at Twelve," from Owen Davis' play; "College Racketeer," Reginald Barker production, with James Murray and Kathryn Crawford; "Hold Your Man" and "The Week-End Girl," both with Laura La Plante; "The Mississippi Gambler," Joseph Schildkraut; "Barnum Was Right," "Skinner Steps Out" and Dames Ahoy," all with Glenn Tryon; "The Climax," from Edward J. Locke's play; "One Hysterical Night" and "Embarrassing Moments," both with Reginald Denny; "Phantom of the Opera," Lon Chaney, with sound; Paul Fejos' "The Last Performance," featuring Conrad Veidt and Mary Philbin; "Girl Overboard," with Miss Philbin and "The Devil's Pit," Maori drama.

Van Praag and McConnell in Charge

Attending the Chicago meeting, at which "Hell's Heroes" was screened, and at which Van Praag and F. J. McConnell, sales director of short subjects, were in charge, were the following managers and assistants:

H. M. Herbel, general manager, Chicago office; Lipton Astrachan, William Baker, Robert Funk, Ben Eisenberg; Charles Loewenberg, director of exploitation and publicity, all of the Chicago office; R. C. McIlheran, Dallas; Sam Cain, Denver; R. E. Moon, Detroit; L. Brauer, Des Moines; Leo Abrams, Kansas City; Harry Hines, St. Louis; B. S. Rose, Indianapolis; Frederic Strief, Indianapolis; George Levine, Milwaukee; W. Richardson, New Orleans; William Sipes, Memphis; L. George Ross, Minneapolis; C. P. Lester, Atlanta; H. Chapman, Sioux Falls; C. Davie, Omaha; William Moran, Oklahoma City, and R. I. Payne, San Antonio.

The Chicago meeting was one of three on the book the first having been held Friday in New York at the Park Central hotel, and the third to be conducted on the Coast.

The New York meeting was addressed by Lou B. Metzger, general manager; P. D. Cochrane, supervisor of advertising, publicity and exploitation; Ted Schlanger, assistant general sales manager; McConnell; E. D. Leishman, supervisor of exchanges; Paul Gulick, director of publicity; Milton Silver, director of advertising; Joe Weil, director of exploitation, and L. D. Balsly, accessory sales manager.

Division and exchange managers who attended were:

Leo Devaney, division manager, Cleveland; Clair Hague, Canadian division manager, Toronto; Ralph Williams, division manager, Atlanta. Exchange managers: J. Garrison, Albany; Al Herman, Buffalo; T. O. Tuttle, Charlotte; J. Osserman, Cleveland; Cowan Blaine, Jacksonville; M. Joseph, New Haven; S. Wittman, Philadelphia; H. Millstein, Pittsburgh; Nate Sauber, Washington; M. E. Morey and H. Asher, Boston; D. Leduc, Montreal; Dave Miller, Big U Exchange, New York, and Messrs. Cohen and Liggett, also of Big U.

Harry Marx, Formerly Executive of Publix, Is Signed by Fox Interests

NEW YORK, Dec. 17.—Harry Marx, until recently with Publix as director of theatre management, has been signed to join the staff of Fox Metropolitan Playhouses, according to Joe Leo, president of the circuit.

In addition to other directorial duties, Marx will be responsible for supplementing the managerial and operating personnel of the Fox circuit, the growth of which has created a need for trained men.

Marx was associated with the organization that finally became Publix for a period of almost ten years, and he has been given major credit for the development of theatre service which has become an important factor in house operation.

Walter Huston to Play Role of Lincoln in Film

(Special to the Herald-World)

NEW YORK, Dec. 17.—Walter Huston, star of Eugene O'Neill's "Desire Under the Elms," has been signed by Griffith for the role of Abraham Lincoln in Griffith's forthcoming talking picturization of the human side of Lincoln. Huston is over 6 feet tall, full of bones, and weighing 178 pounds, and closely approximates the physical characteristics of Lincoln. The story will begin with Lincoln as a strapping lad, minus the beard of the portraits, minus the halo of history books.

P F L Domestic Rentals Up 48 Per Cent for Fortnight

(Special to the Herald-World)

NEW YORK, Dec. 17.—Paramount Famous Lasky Corporation reports receipts from domestic film rentals for the first two weeks in December as 48 per cent above the receipts of the corresponding week of 1928.

Eugene Zukor Heads New Merged Publix Offices

(Special to the Herald-World)

NEW YORK, Dec. 17.—Publix Theatres have consolidated their construction, maintenance and research departments into one organization which is headed by Eugene Zukor.

"UNCLE TOM'S CABIN"

"WINGS"

104

MONEY MAKERS

1929

By JAY M. SHRECK

SOUND presented a new consideration in compiling the 104 Money Makers of 1929.

Despite the fact, however, that sound played such an important part in box office performances and receipts during the year just closing, it will be noted in the listings on the pages following that silence and the silent picture still retain their share of the popularity.

Yet it is evident from a perusal of the finals in this annual survey by EXHIBITORS HERALD-WORLD that the talking picture is the important item in the establishment of box office records.

Further, the finals are conclusive evidence that sound installations are gaining rapidly in towns and theatres of every size.

Of the first 10 winners, six established their records with sound versions, four with silent. "Abie's Irish Rose," for instance, polled 256 votes, 162 of these being cast by exhibitors having sound installations in their theatres. "Wings," on the other hand, with 129 votes to win second place, polled 120 on the silent version.

This year's poll indicates a trend away from the war pictures, which during the last two years had been the money makers. Supplanting them to a great extent are comedies and revues (or musical plays of one kind or another).

Judging from past referendums, it seems likely that the revue or musical comedy will remain in public favor during 1930, and one of these pictures undoubtedly will win top position in the next survey of money making product.

Although the musical pieces—extravaganzas, comedies, operettas and the like—made an excellent showing this year, they undoubtedly lost many votes because of the fact that the silent house is still in the major position.

Continuing this valuable survey, the HERALD-WORLD next week will publish the Box Office Stars of 1929. In this listing there will be many surprises.

List of 104 money makers on following pages.

TOP: "King of Kings"
BOTTOM: "Lilac Time"

"Noah's Ark"

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Each asterisk preceding the title of a picture indicates that the production was included in the 104 selections in previous years. Example: One asterisk indicates that the picture was one of the 104 money makers of 1928. Two asterisks indicate that the picture was rated as a money maker in both 1927 and 1928.

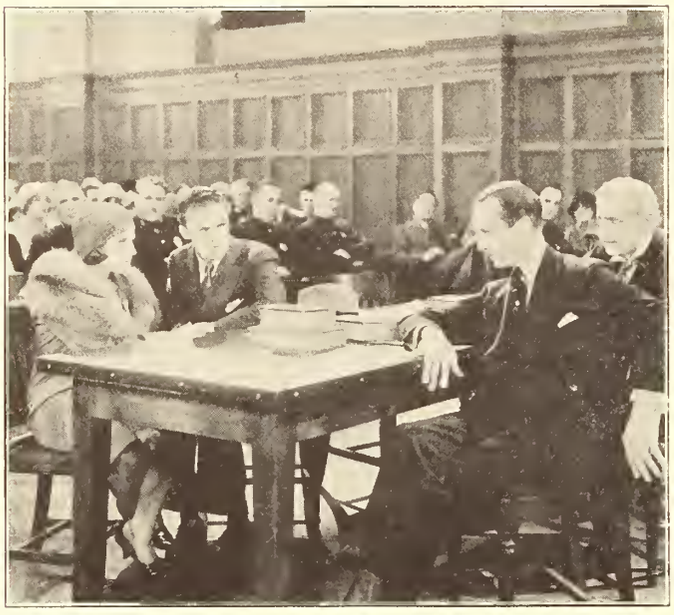
	SOUND	SILENT	TOTAL
ABIE'S IRISH ROSE (Par)	162	94	256
*WINGS (Par)	9	120	129
*UNCLE TOM'S CABIN (U)	4	112	116
*THE SINGING FOOL (WB)	94	18	112
*KING OF KINGS (P)	6	90	96
*LILAC TIME (FN)	10	86	96
THE BROADWAY MELODY (MGM)	84	6	90
ON WITH THE SHOW (WB)	89	0	89
WEARY RIVER (FN)	54	29	83
GOLD DIGGERS OF BROADWAY (WB)	69	0	69
THE TRAIL OF '98 (MGM)	2	66	68
THE DESERT SONG (WB)	66	0	66
THE FLYING FLEET (MGM)	7	58	65
NOAH'S ARK (WB)	58	6	64
THE PAGAN (MGM)	22	41	63
SHOW BOAT (U)	40	22	62
*OUR DANCING DAUGHTERS (MGM)	4	56	60
REDSKIN (Par)	6	52	58
THE WILD PARTY (Par)	14	44	58
SAY IT WITH SONGS (WB)	50	0	50
RAMONA (UA)	0	46	46
SUBMARINE (Col)	8	37	45
THE COCOANUTS (Par)	42	0	42
FOX MOVIETONE FOLLIES OF 1929	42	0	42
THE TRIAL OF MARY DUGAN (MGM)	40	0	40
DANGEROUS CURVES (Par)	22	16	38
THE DUKE STEPS OUT (MGM)	6	30	36
SIMBA (Martin Johnson)	2	33	35
THUNDER (MGM)	11	24	35
*THE FLEET'S IN (Par)	0	33	33
THREE WEEK ENDS (Par)	0	32	32
FOUR SONS (Fox)	0	30	30
IN OLD ARIZONA (Fox)	30	0	30
THE RAINBOW MAN (Par)	29	1	30
STREET GIRL (RKO)	30	0	30
THE COCK EYED WORLD (Fox)	27	0	27
*WHILE THE CITY SLEEPS (MGM)	2	24	26
BROADWAY BABIES (FN)	16	8	24
OUTLAWED (RKO)	0	24	24
SONNY BOY (WB)	22	2	24
STREET ANGEL (Fox)	8	16	24
SUNSET PASS (Par)	0	24	24
THE WAGON MASTER (U)	16	8	24
CLOSE HARMONY (Par)	23	0	23
KING OF THE RODEO (U)	0	23	23
SYNCOPATION (RKO)	20	3	23
THE VIRGINIAN (Par)	20	3	23
*THE WATER HOLE (Par)	0	22	22
WHITE SHADOWS IN THE SOUTH SEAS (MGM)	0	22	22
FATHER AND SON (Col)	11	10	21
HOLLYWOOD REVUE (MGM)	21	0	21
INNOCENTS OF PARIS (Par)	21	0	21

Money Making Pictures of 1929

TOP: "Trail of '98"
BOTTOM: "Broadway Melody"

"Show Boat"

MOTHER KNOWS BEST (Fox)	3	18	21
WHY BRING THAT UP (Par)	21	0	21
THE CANARY MURDER CASE (Par)	7	12	19
COQUETTE (UA)	19	0	19
KING COWBOY (RKO)	0	19	19
SON OF THE GOLDEN WEST (RKO)	0	19	19
ALIAS JIMMY VALENTINE (MGM)	6	12	18
THE BIG DIAMOND ROBBERY (RKO)	0	18	18
THE COHENS AND KELLYS IN ATLANTIC CITY (U)	2	16	18
WELCOME DANGER (Par)	13	5	18
THE BARKER (FN)	9	8	17
**BEN HUR (MGM)	0	17	17
BROADWAY (U)	9	8	17
DANGER RIDER (U)	0	17	17
DRAG (FN)	9	8	17
THE FLYING FOOL (P)	11	6	17
THE GODLESS GIRL (P)	0	17	17
*THE JAZZ SINGER (WB)	15	2	17
KIT KARSON (Par)	0	17	17
THE LAST WARNING (U)	0	17	17
MOTHER MACHREE (Fox)	0	17	17
*MY BEST GIRL (UA)	0	17	17
RIO RITA (RKO)	17	0	17
THE SINGLE STANDARD (MGM)	5	12	17
TIDE OF EMPIRE (MGM)	0	17	17
WHERE EAST IS EAST (MGM)	0	17	17
AVALANCHE (Par)	0	16	16
*EXCESS BAGGAGE (MGM)	0	16	16
THE IRON MASK (UA)	2	14	16
OUR MODERN MAIDENS (MGM)	0	16	16
*RED HAIR (Par)	0	16	16
RIVER OF ROMANCE (Par)	6	10	16
THE SOPHOMORE (P)	16	0	16
THUNDERBOLT (Par)	10	6	16
WILD ORCHIDS (MGM)	3	13	16
THE AIR CIRCUS (Fox)	0	15	15
THE BELLAMY TRIAL (MGM)	2	13	15
**THE BIG PARADE (MGM)	0	15	15
BULLDOG DRUMMOND (UA)	15	0	15
*THE COHENS AND KELLYS IN PARIS (U)	0	15	15
THE DANCE OF LIFE (Par)	15	0	15
THE DONOVAN AFFAIR (Col)	9	6	15
THE FALL OF EVE (Col)	15	0	15
HOT STUFF (FN)	9	6	15
MADAME X (MGM)	13	2	15
THE MYSTERIOUS DR. FU MANCHU (Par)	13	2	15
*THE PATENT LEATHER KID (FN)	0	15	15
THE SHOPWORN ANGEL (Par)	5	8	13
SHOW PEOPLE (MGM)	0	13	13
SIOUX BLOOD (MGM)	0	12	12
STAIRS OF SAND (Par)	0	9	9
SWEETIE (Par)	6	0	6



ABOVE: "The Pagan"
LEFT: "Trial of Mary Dugan"

	Sound	Silent	Total
The Wolf of Wall Street (Par)	1	4	5
Why Be Good? (FN)	1	4	5
All at Sea (MGM)	0	4	4
Beau Geste (Par)	0	4	4
Black Watch (Fox)	4	0	4
Burning the Wind (U)	0	4	4
California Mail (FN)	0	4	4
Cheyenne (FN)	0	4	4
The Circus (UA)	0	4	4
The Drifter (RKO)	0	4	4
Evangeline (UA)	1	3	4
The Flying Marine (Col)	1	3	4
Four Feathers (Par)	3	1	4
Frozen River (WB)	1	3	4
The Green Murder Case (Par)	4	0	4
Just Tony (Fox)	0	4	4
The Last of Mrs. Cheyney (MGM)	3	1	4
Leatherneck (P)	0	4	4
Legion of the Condemned (Par)	0	4	4
Long, Long Trail (U)	0	4	4
The Lone Star Ranger (Fox)	0	4	4
Oh Yeah (P)	4	0	4
Points West (U)	0	4	4
The Saturday Night Kid (Par)	3	1	4
Smilin' Guns (U)	0	4	4
Smiling Irish Eyes (FN)	0	4	4
Speedway (MGM)	1	3	4
Spite Marriage (MGM)	0	4	4
The Sunset Legion (RKO)	0	4	4
They Had to See Paris (Fox)	4	0	4
The Toilers (T)	1	3	4
The Viking (MGM)	0	4	4
Warming Up (Par)	0	4	4
West of Zanzibar (MGM)	0	4	4
The White Sister (MGM)	0	4	4
The Wolf Song (Par)	1	3	4
Woman of Affairs (MGM)	0	4	4
Alibi (UA)	3	0	3
The Awakening (UA)	1	2	3
Big News (P)	3	0	3
Brotherly Love (MGM)	0	3	3
The Cameraman (MGM)	0	3	3
The Cossacks (MGM)	0	3	3
The Divine Lady (FN)	1	2	3
The Drag Net (Par)	0	3	3
Dream of Love (MGM)	0	3	3
Disraeli (WB)	3	0	3
Flight (Col)	3	0	3
The Gaucho (UA)	0	3	3
The Glorious Trail (FN)	0	3	3
The Greyhound Limited (WB)	0	3	3
Hearts in Dixie (Fox)	0	3	3
His Captive Woman (FN)	2	1	3
Honky Tonk (WB)	3	0	3
Is Everybody Happy (WB)	3	0	3
The Lady of Chance (MGM)	0	3	3
Lady of the Pavements (FA)	2	1	3
Laugh, Clown, Laugh (MGM)	0	3	3
The Man and the Moment (FN)	0	3	3
The Million Dollar Collar (WB)	1	2	3
Moran of the Marines (Par)	0	3	3
My Man (WB)	3	0	3
Nothing but the Truth (Par)	3	0	3
On Trial (WB)	3	0	3
Out of the Ruins (FN)	0	3	3
The Overland Telegraph (MGM)	0	3	3
The Rescue (UA)	0	3	3
Salute (Fox)	3	0	3
She Goes to War (UA)	2	1	3
Side Street (RKO)	3	0	3
Sky High (Fox)	0	3	3
Sorrell & Son (UA)	0	3	3
The Terror (WB)	3	0	3
Two Lovers (UA)	0	3	3
Adoration (FN)	1	1	2
Beau Sabreur (Par)	0	2	2
Behind the Curtain (Fox)	2	0	2
Beyond the Sierras (MGM)	0	2	2
The Blood Ship (Col)	0	2	2
Charge of the Gauchos (RKO)	0	2	2
China Bound (MGM)	0	2	2
College Love (U)	2	0	2
The Covered Wagon (Par)	0	2	2
The Delightful Rogue (RKO)	2	0	2
The Desert Rider (MGM)	0	2	2
Docks of New York (Par)	0	2	2
East Side, West Side (Fox)	0	2	2
Fast Life (FN)	2	0	2
Foreign Legion (U)	0	2	2
Forgotten Faces (Par)	0	2	2
Four Walls (MGM)	0	2	2
Freedom of the Press (U)	0	2	2
Fury of the Wild (RKO)	0	2	2
Gang War (RKO)	0	2	2
Girl From Woolworths (FN)	2	0	2
Glad Rag Doll WB)	2	0	2
Good Morning Judge (U)	0	2	2
Home James (U)	0	2	2
The Hunchback of Notre Dame (U)	0	2	2
Hurricane (Col)	1	1	2
The Idle Rich (MGM)	2	0	2
Interference (Par)	2	0	2
Jesse James (Par)	0	2	2
Just Married (Par)	0	2	2
Keeper of the Bees (P)	0	2	2
Kid Gloves (WB)	2	0	2
The Lady Lies (Par)	2	0	2
Land of the Silver Fox (WB)	0	2	2
The Lariat Kid (U)	0	2	2
The Last Command (Par)	0	2	2
The Last of the Duanes (Fox)	0	2	2
Lightning (T)	0	2	2
The Little Shepherd of Kingdom Come (FN)	0	2	2
Lucky Star (Fox)	2	0	2
A Man's Man (MGM)	1	1	2
Man, Woman and Wife (U)	0	2	2
Mother's Boy (P)	2	0	2
Nevada (Par)	0	2	2
Old Ironsides (Par)	0	2	2
Painted Post (Fox)	0	2	2
Partners in Crime (Par)	0	2	2
The Phantom City (FN)	0	2	2
The Pioneer Scout (Par)	0	2	2
Red Hot Speed (U)	0	2	2
Red Lips (U)	0	2	2
The Rough Riders (Par)	0	2	2
The Royal Rider (FN)	0	2	2
Sailor's Holiday (P)	2	0	2
Scandal (U)	0	2	2
Scarlet Seas (FN)	0	2	2
Soft Boiled (Fox)	0	2	2
Spies (MGM)	0	2	2
Sporting Goods (Par)	0	2	2
The Squall (FN)	1	1	2
The Student Prince (MGM)	0	2	2
Synthetic Sin (FN)	0	2	2
The Tempest (UA)	0	2	2
Tommy Atkins (WW)	0	2	2
Tracked (RKO)	0	2	2
The Trespasser (UA)	2	0	2
Twin Beds (FN)	2	0	2
Tyrant of Red Gulch (RKO)	0	2	2
Under the Tonto Rim (Par)	0	2	2
Voice of the City (MGM)	0	2	2
Waterfront (FN)	0	2	2
West Point (MGM)	0	2	2
The Wheel of Life (Par)	0	2	2
The Winged Horseman (U)	0	2	2
Words and Music (Fox)	2	0	2
Across to Singapore (MGM)	0	1	1
After Midnight (MGM)	0	1	1
The Air Legion (RKO)	0	1	1
Annapolis (P)	0	1	1
Anybody Here Seen Kelly (U)	0	1	1
The Apache (Col)	0	1	1
The Argyle Case (WB)	1	0	1
The Arizona Wildcat (Fox)	0	1	1
The Avenging Vagabond (RKO)	0	1	1
The Awful Truth (P)	1	0	1
Barbed Wire (Par)	0	1	1
Barnum Was Right (U)	0	1	1
Beau Broadway (MGM)	0	1	1
Beggars of Life (Par)	0	1	1
The Beloved Rogue (UA)	0	1	1
The Big City (MGM)	0	1	1
The Black Diamond Express (WB)	0	1	1
The Black Pirate (UA)	0	1	1
Black Waters (WW)	1	0	1
Blockade (RKO)	0	1	1
Breed of Courage (RKO)	0	1	1
The Bridge of San Luis Rey (MGM)	0	1	1
Buck Privates (U)	0	1	1
Buttons (MGM)	0	1	1
The Calgary Stampede (U)	0	1	1
Captain Careless (RKO)	0	1	1
Careers (FN)	0	1	1
Carry On	0	1	1
Casey Jones (Ray)	0	1	1
The Cat and Canary (U)	0	1	1

ABOVE: "The Flying Fleet"
RIGHT: "Submarine"

	Sound	Silent	Total
The Cavalier (T)	0	1	1
Celebrity	0	1	1
Chang (Par)	0	1	1
The Charlatan (U)	0	1	1
The Cherokee Kid (RKO)	0	1	1
Chicago After Midnight (RKO)	0	1	1
The Circus Kid (RKO)	0	1	1
The Cloud Dodger (U)	0	1	1
College (UA)	0	1	1
College Coquette (Col)	1	0	1
Come Across (U)	0	1	1
Companionate Marriage (FN)	0	1	1
Conquest (WB)	1	0	1
Court Martial (Col)	0	1	1
The Crash (FN)	0	1	1
Daredevil's Reward (Fox)	0	1	1
Dawn (English Production)	0	1	1
Desert Dust (U)	0	1	1
The Devil Dancer (UA)	0	1	1
Divorce Made Easy (Par)	0	1	1
Dog Justice (RKO)	0	1	1
The Dove (UA)	0	1	1
Drifting Sands (RKO)	0	1	1
Easy Come, Easy Go (Par)	0	1	1
The Eternal Woman (Col)	0	1	1
Fast Company (Par)	1	0	1
Fazil (Fox)	0	1	1
The Fifty Fifty Girl (Par)	0	1	1
Flight Commander (Par)	0	1	1
Flying Romeos (FN)	0	1	1
Footlights and Fools (FN)	1	0	1
For Heaven's Sake (Par)	0	1	1
Four Footed Ranger (U)	0	1	1
Freckles (RKO)	0	1	1
Get Your Man (Par)	0	1	1
Give and Take (U)	0	1	1
Glorious Betsy (WB)	0	1	1
The Gorilla (FN)	0	1	1
The Great Diamond Robbery (RKO)	0	1	1
The Great White North (Fox)	0	1	1
Grip of the Yukon (U)	0	1	1
Hallelujah (MGM)	0	1	1
Hardboiled (RKO)	0	1	1
Harold Teen (FN)	0	1	1
Harvest of Hate (U)	0	1	1
The Haunted House (FN)	0	1	1
Heart to Heart (FN)	0	1	1
Hello, Cheyenne (Fox)	0	1	1
Her Summer Hero (RKO)	0	1	1
High Voltage (P)	1	0	1
His Destiny	0	1	1
His Private Life (Par)	0	1	1
Hold 'Em Yale (P)	0	1	1
Homesick (Fox)	0	1	1
The Home Towners (WB)	1	0	1
Honeymoon Flats (U)	0	1	1
Horseman of the Plains (Fox)	0	1	1
Hot News (Par)	0	1	1
How to Handle Women (U)	0	1	1
Illusion (Par)	0	1	1
In Old Kentucky (MGM)	0	1	1
The Jazz Age (RKO)	0	1	1
Jaws of Steel (WB)	0	1	1
Jealousy (Par)	1	0	1
Joy Street (Fox)	1	0	1
The Kid Brother (Par)	0	1	1
The Kid's Clever (U)	0	1	1
The Kiss (MGM)	1	0	1
Ladies of the Mob (Par)	0	1	1
Laughing at Death (RKO)	0	1	1
The Law and the Man	0	1	1
Lawless Legion (FN)	0	1	1
Les Miserables (U)	0	1	1
Light Fingers (Col)	1	0	1
A Light in the Window	0	1	1
Lightning Speed (RKO)	0	1	1
Lights of New York (WB)	1	0	1
London After Midnight (MGM)	0	1	1
The Lone Wolf's Daughter (Col)	0	1	1
The Love Doctor (Par)	1	0	1
Loves of an Actress (Par)	0	1	1
Lucky Boy (T)	1	0	1
Lucky in Love (P)	1	0	1
Manhattan Cocktail (Par)	0	1	1
Man Made Woman (P)	0	1	1
The Man Who Laughs (U)	0	1	1
Marianne (MGM)	0	1	1
Married in Hollywood (Fox)	1	0	1
Masks of the Devil (MGM)	0	1	1
The Mating Call (Par)	0	1	1
Melody Lane (U)	0	1	1
The Michigan Kid (U)	0	1	1
Mr. Antonio (T)	1	0	1
Mlle. From Armentieres (MGM)	0	1	1
Moon of Israel (RKO)	0	1	1
The Mysterious Island (MGM)	0	1	1
The Mysterious Lady (MGM)	0	1	1
Naughty Baby (FN)	0	1	1
New Orleans (T)	1	0	1
The Night Watch (FN)	0	1	1
The Noose (FN)	0	1	1
Nothing to Wear (Col)	0	1	1
Oh Kay (FN)	0	1	1
Once and Forever (T)	0	1	1
One Rainy Night (U)	0	1	1
On the Stroke of Twelve	0	1	1
The Pace That Kills (MGM)	0	1	1
Paris Bound (P)	1	0	1
The Passion Play	0	1	1
The Patriot (Par)	0	1	1
The Perfect Crime (RKO)	0	1	1
The Pioneer Scout (Par)	0	1	1
The Port of Missing Girls	0	1	1
Prep and Pep (Fox)	0	1	1
Prisoners (FN)	0	1	1
The Private Life of Helen of Troy (FN)	0	1	1
Quick Triggers (U)	0	1	1
The Red Raiders (FN)	0	1	1
Red Riders of Canada (RKO)	0	1	1
Red Wine (Fox)	0	1	1
Resurrection (UA)	0	1	1
Riding for Fame (U)	0	1	1
Rinty of the Desert (WB)	0	1	1
The River Pirate (Fox)	0	1	1
The Road to Ruin (SR)	0	1	1
Robin Hood (UA)	0	1	1
Rose Marie (MGM)	0	1	1
Roses of Picardy (E)	0	1	1
Rough Riding Romance (Fox)	0	1	1
Senor Americano (U)	1	0	1
Shadows of the Night (MGM)	0	1	1
Shakedown (U)	0	1	1
She's a Sheik (Par)	0	1	1
Should a Girl Marry (Ray)	0	1	1
Show Girl (FN)	0	1	1
A Single Man (MGM)	0	1	1
Sins of the Fathers (Par)	0	1	1
The Smart Set (MGM)	0	1	1
Someone to Love (Par)	0	1	1
Sparrows (UA)	0	1	1
Speedy (Par)	0	1	1
Stand and Deliver (P)	0	1	1
Stark Mad (WB)	1	0	1
Street of Sin (Par)	0	1	1
Sunrise (Fox)	0	1	1
Surrender (U)	0	1	1
Take Me Home (Par)	0	1	1
Taking a Chance (Fox)	0	1	1
Telling the World (MGM)	0	1	1
Thanks for the Buggy Ride (U)	0	1	1
This Is Heaven (UA)	0	1	1
Tumbling River (Fox)	0	1	1
Two Outlaws (U)	0	1	1
Two Arabian Knights (UA)	0	1	1
The Unholy Night (MGM)	0	1	1
The Upland Rider (U)	0	1	1
The Vagabond Cub (RKO)	0	1	1
The Vanishing Pioneer (Par)	0	1	1
Varsity (Par)	0	1	1
The Very Idea (RKO)	1	0	1
Voice of the Storm (RKO)	0	1	1
The Wagon Show (FN)	0	1	1
Walking Back (P)	0	1	1
The Warning (Col)	0	1	1
The Way of All Flesh (MGM)	0	1	1
We're in the Navy Now (Par)	0	1	1
What Price Glory (Fox)	0	1	1
When the Law Rides (RKO)	0	1	1
White Pants Willie (FN)	0	1	1
Why Leave Home (Fox)	1	0	1
Wild Blood (U)	0	1	1
Wild Geese (T)	0	1	1
Wild West Romance (Fox)	0	1	1
The Winning of Barbara Worth (UA)	0	1	1
A Woman in the Night (WW)	0	1	1
Won in the Clouds (U)	0	1	1
The Younger Generation (Col)	1	0	1
The Young Whirlwind (RKO)	0	1	1
You Can't Beat the Law	0	1	1

Among those selecting 104 Money Makers

A

Adams, Frank R., Adams Playhouse, Whitehall, Mich.
Adams, Roy W., Pastime theatre, Mason, Mich.
Ahrendt, George, Knights of Pythias Hall, Mackinaw, Ill.
Allwein & Shacffien, Castamba theatre, Shelby, O.
Amis, Guy B., Princess theatre, Lexington, Tenn.
Anderson, C. E., Liberty theatre, Kalispell, Mont.
Anderson, C. J., Anderson theatre, North Belgrade, Me.
Anderson, I. D., Ideal theatre, Winston-Salem, N. C.
Arehart, E. C., Gem theatre, Woonsocket, S. D.
Armentrout, Russell, K. P. theatre, Pittsfield, Ill.
Atwood, Herbert, Regent theatre, Bangor, Mich.
Austin, R., Lovelock theatre, Lovelock, Nev.

B

Babbs, F. H., Stockton theatre, Stockton, Mo.
Baiss, G. G., Capitol theatre, Duncan, B. C., Canada.
Bannister, Fred, Victory theatre, Mission City, B. C., Canada.
Barutio, Steve, Rialto theatre, New York, N. Y.
Bascom & Nielson, Scenic theatre, Tyler, Minn.
Becker, A. C., Princess theatre, Guttenberg, Ia.
Beebe, H. D., Rialto theatre, Nelson, Neb.
Benefiel, C. F., Blaine theatre, Henryetta, Okla.
Bennes, Steve, Lincoln theatre, Lincoln, Ill.
Bergtold, L. V., Opera House, Dodge Center, Minn.
Biefman, John J., Broad theatre, Penns Grove, N. J.
Bidne, S. O., Community theatre, Oberon, N. D.
Blackwell, C. E., Dixon theatre, Dixon, Mo.
Blanchard, J. M., Community theatre, Lone Rock, Ia.
Booth, J. M. Ellsworth theatre, Ellsworth, Pa.
Boulogne, Pierre, Norva theatre, Norfolk, Va.
Bouder, J. M., Maryland theatre, Hagerstown, Md.
Boyd, H. S., Community theatre, Woodbury, Conn.
Bremerton, Lee, Capitol theatre, Raymond, Alta., Canada.
Brewster, A. J., Queen's theatre, Hespeler, Ont., Canada.
Broman, R. W., Ismay theatre, Ismay, Mont.
Brown Bros., Hepp theatre, Lewellen, Neb.
Brown, Harry E., New Stanford theatre, Palo Alto, Cal.
Brown, H. E., Temple theatre, Kane, Pa.
Burford, P. J., Princess theatre, Doniphan, Mo.
Burr, F. R., Burr theatre, Ludlow, Mass.
Buxton, R. C., Strand theatre, Ransom, Kan.

C

Campbell, George M., Champion theatre, Champion, Alta., Canada.
Canby, George, Pastime theatre, Rocky Mountain House, Alta., Canada.
Carroll, F. W., Liberty theatre, Chapman, Kan.
Carter, Frank, The Wood theatre, Kokomo, Ind.
Carter, R. D., Fairfax theatre, Kilmarnock, Va.
Cassen, F. J., Farnum theatre, Detroit, Mich.
Cassinelli, Charles, Star theatre, Bulan, Ky.
Cauxiantc, G., Rialto theatre, Trail, B. C., Canada
Churchwell, E. K., Churchwell theatre, Savannah, Tenn.
Clendenin, C. C., Seneca theatre, Marinton, W. Va.
Cohen, George L., Princess theatre, West Union, Ia.
Cohen & Marcus, Pastime theatre, Pine Bluffs, Wyo.
Collins, Orris F., Palace theatre, Rector, Ark.
Coppoch, E. S. C., Royal theatre, Kansas City, Mo.
Crandall, J. E., Douglass theatre, Earlville, N. Y.
Crichton, V., Regent theatre, Chapleau, Ont., Canada.
Curdts, Ed C., Majestic-Bijou theatre, Greenville, S. C.
Czap, Louis, Van Dyke theatre, Detroit, Mich.

D

Dailey, Vincent, Pember & Pastime theatres, Granville, N. Y.
Dannenberg, S. L., Toledo-Paramount theatres, Toledo, O.
Deyo, L., Miers theatre, Schoharie, N. Y.
Dodd, Arthur R., Scenic theatre, LaCrosse, Wash.
Duba, Rudolf, Royal theatre, Kimball, S. D.
Dwyer, Leo E., Lake theatre, Celina, O.
Dysard, P. L., Masonic theatre, Hinton, W. Va.

E

Edmonson, John, Y.M.C.A. theatre, D'Lo, Miss.
Edgett, F. M., Lyric theatre, Earlville, Ill.
Entwisle, A., Monarch theatre, Edmonton, Alta., Canada.
Ewine, S. F., Amusu theatre, Bube, Miss.

F

Face & Sons, H. M., Elmac theatre, Maple Rapids, Mich.
Face & Sons, H. M., Star theatre, Nashville, Mich.
Fahrney-Good, Electric theatre, Curtis, Neb.
Fahrenkrog, W., Lincoln theatre, Bunker Hill, Ill.
Fanning, Michael, Plaza theatre, Tulsa, Okla.
Farrar, Steve, Orpheum theatre, Harrisburg, Ill.
Fisher, Galen, New Galen theatre, Marysville, Pa.
Fitzgerald, J. F., G. B. Strand theatre, Holyoke, Mass.
Frandsen, Muriel, Onawa theatre, Onawa, Ia.

G

Gallardo, Roberto, Teatro E., Pineda, Pachyca, Hidalgo, Mexico.
Garner, B. E., Cozy theatre, Strawn, Tex.
Garrett, Eric, Richard theatre, Ahoskie, N. C.
Georges, C., Classic theatre, Owen Sound, Ont., Canada.
Gibbs & Shore, Opera House, Neepawa, Man., Canada.
Gibson, Arthur B., Strand theatre, Cumberland, Md.
Goffinet, A., Goffinet theatre, Rittman, O.
Goldberg, Lee L., Jefferson theatre, Huntington, Ind.
Gooch, Frederic O., Lyric theatre, London, Tenn.
Goodwin, W. F., Lyric theatre, Kennebunkport, Me.
Gorham, R. B., Auditorium theatre, Hiawatha, Kan.
Grabenstein, John, Liberty theatre, Eustis, Neb.
Grassian, F., State theatre, Farmington, W. Va.
Graves, W. M., Graves Hall, St. Paul, Kan.
Green, Mrs. Hulda J., Gem theatre, Greenriver, Utah.
Griffith, A. H., Opera House, Downsville, N. Y.
Griswold, H. A., Union theatre, Sewanee, Tenn.
Guerrein, Leo, Jr., Hippodrome theatre, Erie, Pa.

H

Hables, Leslie, Reel Joy theatre, King City, Cal.
Halstead, O. A., Cozy theatre, Duchesne, Utah.
Hamrick, John, Blue Mouse and Music Box theatres, Seattle, Wash.
Hands, E. B., Saenger theatre, Vicksburg, Miss.
Hasttmann, R. W., Armour theatre, North Kansas City, Mo.
Haynes, A. K., Community theatre, Razor, Tex.
Held, P. G., Strand theatre, Griswold, Ia.
Hevel, Rex R., Empire theatre, Tekoa, Wash.
Hiller, C. L., Grand theatre, Crookston, Minn.
Hodgins, A. L., Baldwin theatre, Baldwin, Mich.
Hoffman, George W., Community theatre, Bern, Kan.
Hoffman, J. D., Auditorium theatre, Coatesville, Pa.
Hoffman, Paul B., Legion theatre, Holyrood, Kan.
Hohman, Charles J., Globe theatre, Manchester, N. H.
Homan, Guil F., Avalon theatre, Olympia, Wash.
Horn & Morgan, Star theatre, Hay Springs,, Neb.
Howell, William H., Empire theatre, Thessalon, Ont., Canada.
Humphreys, E. H., Opera House, Woodstown, N. J.
Huot, Pierre, Empire theatre, Jonquiere, Que., Canada.
Huston, N. W., Liberty theatre, Columbus, Kan.

I

Ilsley, W. J., Columbia theatre, Columbia, Miss.

J

Jackson, D. A., American theatre, Rowlesburg, W. Va.
Jackson Enterprises, Jackson & Colonial theatres, Lebanon, Pa.
Johnson, Clark, Arcadia theatre, Floresville, Tex.
Johnson, J. P., S. of N. Hall & Theatre, Ambrose, N. D.
Junge, C. P., Star theatre, Cole Camp, Mo.

K

Keene, Ed A., Oxford theatre, Oxford, O.
Kennedy, S. B., Central theatre, Selkirk, Man., Canada.
Kenny, G. L., Community theatre, Greenwood, Ind.
Kinne, R. W., Ideal theatre, Springfield, Vt.
Klahn, Louis A., A Muse U theatre, Wheatland, Ia.
Knauer, W. F., Mainstreet theatre, Barnard, Kan.
Kooker, D. A., Happy Hour theatre, Ewen, Mich.
Kopplin, Harold A., Capitol theatre, Miami, Fla.
Kueller, H. C., Lyric theatre, Lancaster, O.

L

Lane, O., Star theatre, Trumansburg, N. Y.
Larmour, M. W., National theatre, Graham, Tex.
Latta, A., Royal theatre, Ashland, Wis.
Lees, Robert E., Dreamland theatre, Ontario, Ore.
LeVois, Jack, Brin theatre, Menasha, Wis.
Lodge, George, Green Lantern theatre, Claymont, Del.
Longaker, H. J., State theatre, Alexandria, Minn.
Ludeman, H. G., Cota theatre, Waukon, Ia.

M

Madden, Maynard, New Virginia theatre, Harrisonburg, Va.
Maher, L. A., Monarch theatre, Medicine Hat, Alta., Canada.
Mahoney, L. E., New Columbus theatre, Columbus, N. D.
Mascadom, R. J., Casino theatre, Halifax, Nova Scotia.
Mayberry, Carrie, Gold Light theatre, Decatur, Neb.
McCammon, Howard, Pastime theatre, Grenola, Kan.
McCord, Arch E., Rex theatre, Maysville, Mo.
McCoy, Theodore S., McCoy theatre, Golconda, Ill.
McClain, H., Scenic theatre, Scottsboil, Ind.
McCurc, H. A., Strand theatre, Emporia, Kan.
McFarland, E. N., Pine Grove theatre, Port Huron, Mich.
McHenry, C. R., Rosewin-Midway theatre, Dallas, Tex.
Metzger, Albert, Fairy theatre, Knox, Ind.
Miller, A. G., Lyric theatre, Atkinson, Neb.
Miller, C. A., Strand theatre, Alma, Mich.
Mitchell, W. D., Strand theatre, Honey Grove, Tex.
Moore, Jack B., Orpheum, Lyric theatres, Havre, Mont.
Moore, Morrill, Rockhill theatre, Kansas City, Mo.
Moore, O. W., Rock Lake theatre, Rock Lake, N. D.
Mott, E. P., Lyric theatre, Wooster, O.
Mulkey, V. H., Townsend theatre, Port Townsend, Wash.
Muller, A. B., Rex theatre, Maple Lake, Minn.
Murray, R. B., U. S. Army Motion Pictures, Washington, D. C.
Musselman, Ray W., Princess theatre, Lincoln, Kan.

N

Neth, J. Real, J. Real Neth Theatres Company, Columbus, O.
Nevin, George A., Victoria theatre, Danville, Pa.

O

Ober, Mrs. Frank, Boynton theatre, Boynton, Okla.
O'Connell, Jack, Vita Temple theatre, Toledo, O.

P

Palmer, Harry M., Riviera theatre, Anderson, Ind.
Parsons, Mrs. L. E., Parson's Hall, Marcellus, N. Y.
Partridge & Morrison, Coliseum theatre, Tillamook, Ore.
Pattersen, Earle, Comique theatre, Camden, Me.
Pattie, Wm. R., Grand theatre, Frankfort, Ky.
Payne & Naler, Palace theatre, Moody, Tex.
Pennell, F. G., Berrien theatre, Berrien Springs, Mich.
Perry, Fred, Capitol theatre, Binghamton, N. Y.
Picker, A. L., Ironwood theatre, Ironwood, Mich.
Pickrel, Fred, Bogan Theatres, Inc., Ponca City, Okla.
Piene, A. B., Star theatre, Crumpler, W. Va.
Pittman, T. J., Crystal theatre, Carrizozo, N. M.
Popham, W. A., Starland theatre, Winnipeg, Man., Canada.
Posey, Henry, Dixie theatre, Mt. Pleasant, Tenn.
Powell, W. J., Lonet theatre, Wellington, O.

R

Rapp, Andrew, Theatorium theatre, Emlenton, Pa.
Rehfield, H. E., Iowa theatre, Bloomfield, Ia.
Rowley, Ivan, Ward theatre, Pismo Beach, Cal.

S

Sass, A. J., Star theatre, Willow Springs, Mo.
Saunders, John I., Cheney theatre, Cheney, Kan.
Schmidt, Julius W., Grand theatre, Breese, Ill.
Scotts, Paul P., Haskell theatre, Dallas, Tex.
Shanklin, J. C., Grand theatre, Ronceverte, W. Va.
Shea, F. L., Colonial theatre, Portsmouth, N. H.
Simonson, N. P., Star theatre, Finley, N. D.
Smith, Fred C., Main Street and Circle theatres, Tulsa, Okla.
Smith, R. N., Palace theatre, Slaton, Tex.
Snapp, W. L., Virginian theatre, St. Charles, Va.
Stallings, Theodore, Imperial theatre, Warrenton, N. C.
Stanley & Cecil, Rialto theatre, Bedford, Ia.
St. Clair & Potter, Majestic theatre, Downing, Mo.
Sternberg, Joseph, Avon theatre, Boonville, N. Y.
Stewart, J. A., Capitol theatre, Peterboro, Ont., Canada.
Stocker, J. E., Myrtle theatre, Detroit, Mich.

T

Teas, C. C., Rex theatre, Watertown, Minn.
Tegn, Andrew, Palace theatre, St. Johnsburg, Vt.
Terry, H. J., Fort theatre, Fort Atkinson, Wis.
Tewksbury, L. G., Opera House, Stonington, Me.
Thompson, J. M., Lyric theatre, Spearman, Tex.
Tillock, G. W., Haven theatre, Monroeville, Ind.
Tocchini, Dan, Strand theatre, Santa Rosa, Cal.
Tucy, E. J., American theatre, Madrid, Neb.

U

Ulsh, H. E., Ellensbury theatre, Ellensbury, Wash.

V

Van Norman, K. J., Star theatre, Mansfield, Pa.

W

Wahl, L. L., Grand theatre, Bellingham, Wash.
Walh, P., Grand Central theatre, Cleveland, O.
Ward, Lyman W., Star theatre, Goldendale, Wash.
Wellman, C. T., Arcade theatre, Muscatine, Ia.
Wells, Charles, American Legion theatre, Maxwell, Cal.
White, James, Guild theatre, Crystal City, Tex.
Wigton, James, Wigton theatre, LaGrange, Ind.
Wilkins, E. W., Majestic theatre, Refugio, Tex.
Wiklund, Arvid G., State theatre, New England, N. D.
Williams, H. A., Lanton theatre, Lanton, Okla.
Williams, W. D., Lyric theatre, Westville, Okla.
Wirts, B. R., Mainstreet theatre, Beloit, Kan.
Wofford, J. F., Eupora theatre, Eupora, Miss.
Wolfe, O. B., Screenland theatre, Nevada, O.
Woodman, Mrs. J. W., Gem theatre, Frederick, S. D.

Y

Yancey, Robert K., New Bonny theatre, Mansfield, Mo.
Young, H. A., Rex theatre, Chaska, Minn.

Radio Programs by M-G-M Stars to Be Broadcast Next Year

(Special to the Herald-World)

NEW YORK, Dec. 17.—Metro-Goldwyn-Mayer stars and other talent from Culver City will be heard on a nation-wide weekly broadcast beginning January 6, according to announcements by studio executives.

These programs will be sponsored by the Purity Bread Company and the Carter Manufacturing Company, involving an expenditure of more than $500,000 in addition to the expense of the radio publicity.

A remote control station is being installed at the M G M studios, and the programs will be broadcast from station KHJ in Los Angeles, owned and operated by Don Lee, Inc. The broadcasts will go on the air at 7 P. M. eastern standard time each Monday, beginning January 6.

Fazenda, Blanche Sweet Will Sing for the First Time in New FN Pictures

(Special to the Herald-World)

NEW YORK, Dec. 17.—Louise Fazenda and Blanche Sweet will make their singing debut in the two forthcoming pictures by First National. Miss Fazenda will sing a duet with Vivienne Segal in "Bride of the Regiment," based on the operetta, "The Lady in Ermine," while Miss Sweet has a song all by herself in the "Show Girl in Hollywood," searring Alice White.

Forces Ticket Box Door And Escapes With $100

(Special to the Herald-World)

SAN FRANCISCO, Dec. 17.—The theatre bandit is again active here and this time the Princess theatre on Ellis street, near Fillmore, has had a visit. Breaking open the ticket office door, the youthful robber pushed a revolver against Mrs. Katherine Dunbar, the cashier, and ordered her to turn over the cash. She handed him $100 and screamed. The bandit made his escape in an automobile.

Two Universal Managers Changed to New Positions

NEW YORK, Dec. 17.—R. B. Williams is now branch manager of the Universal Atlanta Exchange, succeeding C. P. Lester, who becomes branch manager at Kansas City. M. Van Praag, general sales manager of Universal, announced.

Lester succeeds Leo Abrams, whose appointment to an important position with the company will be announced later.

Hawkinson and Murphy Given New Pathe Posts

(Special to the Herald-World)

NEW YORK, Dec. 17.—R. J. Hawkinson, connected with Pathe for the last ten years, has been appointed assistant secretary, and Paul Murphy, associated with Pathe and before that with Produecrs International Corporation for four years, has been appointed assistant treasurer of the Pathe International Corporation.

Faribault Operators Elect

(Special to the Herald-World)

FARIBAULT, MINN., Dec. 17.—The following men have been named officers of Local No. 684, projectionists and stage employes, for the coming year. President, Edward Severson; vice president, George Homar; secretary, George Seitz; treasurer; John Bion; sergeant-at-arms, V. Denny. This local was recently organized by I. A. Representative Clyde Weston.

Remember Back in 1900, When....

The Big Problem Was to Keep the Projector from Jumping Out of the Booth? Percy Jones, projectionist, and Frank Cook, manager, both of the Lake Theatre at Milwaukee, Recall the Old Days, When Four Girls of the Orchestra were given one Reel Each of Picture to Take Home Nights So As to Hold Film During Successful Run.

[By Special Correspondent to the Herald-World]

MILWAUKEE, Dec. 17.—Two veterans in the motion picture business, one a manager and the other a projectionist, fate has seen fit to throw together again after a separation of more than 25 years. Percy Jones is perhaps the oldest motion picture machine operator in the business and Frank Cook holds the honor of being the oldest theatre manager in Milwaukee.

THE last time these two veterans were together, as far as either can remember, was back in 1900 in the old Exposition building, when Sosman & Landis' spectacle, "A Day in the Alps," was appearing there. Last week Cook was named manager of the Milwaukee Theatre Circuit's Lake theatre, neighborhood house, where Percy Jones has been holding forth as projectionist for some time.

Remembers Days of Tent Films

Cook has been on the Universal subsidiary circuit in Milwaukee for a considerable length of time and before going to the Lake was manager of the circuit's Riviera theatre. However, the two oldtimers had a hard time getting together, what with both busy with their own work. Now that they are again under the same roof, they have found time for a few reminiscences.

To Jones goes the honor of being one of the first men to operate a motion picture projector. He can hearken back to the times when pictures were shown in tents and in stores. Films at that time were long at six feet and his first motion picture shown was that presenting the capers of a kitten.

The big problem in those days, according to Jones, was to keep the projector from jumping out of the booth. Subtitles were a rarity at that time and the people had a difficult time in many cases determining just what the picture was about.

But to return to the old Exposition building in 1900. The outfit was losing money on "A Day in the Alps," and when Jones was asked the why and wherefore, he immediately recommended getting Frank Cook to manage the showing of the production. Cook was accordingly hired at $25 a week, a big salary at that time, and he put the show over.

In fact, that same spectacle was running in a theatre in St. Louis and both were under the direction of C. D. Baker. The St. Louis house had a seating capacity of 600, while the Exposition building was good for only 185. Baker told Cook that he would buy him a champagne supper if he did more business than St. Louis. Cook did and won the supper.

Lectured for Shows

Cook's biggest forte in those early days was lecturing and he lectured for all manner of shows, animate and inanimate. The knowledge for his lectures in front of the theatres came chiefly from the library, but they were so well thought out and so earnestly presented that there was not one of his listeners who did not believe that he actually had been in the country lectured about.

One of Cook's most successful runs was completed at the Lyric theatre in Milwaukee. The picture was the "Passion Play," and was rented from the Western Film Exchange for two weeks. The exchange had only one print of the picture and at the end of two weeks wanted this returned.

"We fooled them, however," Cook said, "and they had to replevin us before they got the film back. After the first two weeks, I got kind of worried for I was afraid that someone would try to force his way into the theatre and take the films. To keep them from doing this I hired an orchestra of four girls, and each night after the show I gave them a reel of the film to take home with them in their instrument cases.

"Well, we ran the show for 14 weeks and it was still going strong when it closed. It was one of Tom Saxe's shows and the lecture I handed the people to go with it was a darb, and was improving right along."

And so now Cook and Jones, the great picture team of the old Exposition days, are together again in their one love, the theatre.

Where Was Censor When Light Went Out?

(Special to the Herald-World)

TORONTO, Dec. 17.—The ultimate in censorship took place at the National Motion Picture Conference in the King Edward Hotel, December 11 during an address by Arthur DeBra of the Hays organization, New York, on the subject of "Social Relations Between the Public and the Motion Picture Industry."

DeBra, who was the guest of honor, was telling his distinguished audience of social workers and Government officials about the making of a reel called "Progress of Women." He started to say that it depicted the bathing costume styles of the last 25 years, and was at the very point of mentioning what the ladies were wearing today when the lights in the banquet hall suddenly went out. There was immediate laughter and Chairman John A. Cooper mentioned "censors." It was several moments before DeBra could proceed—on another subject.

Schenck and Goldwyns Sail For Colman Film Premiere

(Special to the Herald-World)

NEW YORK, Dec. 17.—Joseph M. Schenck, Samuel Goldwyn and Mrs. Goldwyn sailed last week for England, on the S. S. Bremen, to arrange for the English premiere in London of the newest Ronald Colman talking picture "Condemned," to be shown at the Pavillion. This follows "Bulldog Drummond," after an interval of only a few weeks.

McNerney Transferred

(Special to the Herald-World)

NEW YORK, Dec. 17.—D. J. McNerney has been appointed sales manager of United Artists' San Francisco office. McNerney was transferred from the Seattle exchange.

Sprechen sie Deutsch? Well, they do in Milwaukee, and so generally that when the German version of Universal's "Broadway" was played there in three theatres, it drew well at each. In fact, at the Venetian it set a new record. Note how it was played up on the theatre front.

German Version of "Broadway" Wins At Three Milwaukee Theatres

German Script and English Translation Appear Side by Side in Lobby Cutout at Venetian—Newspapers and Schools Cooperate

[By Special Correspondent to the Herald-World]

MILWAUKEE, Dec. 17.—Is there a place in the American theatre for foreign sound versions of pictures? This question appears to be party answered by an interesting and successful experiment tried in Milwaukee recently by the Milwaukee Theatre Circuit, Inc., Universal subsidiary. The experiment concerned the showing of the German versions of Universal's "Broadway" at three neighborhood houses on the circuit.

THE picture was shown first at the Venetian and Lake theatres on December 3 and 4 and later in the week at the Downer theatre. It marked the first showing in the United States of the foreign version of this talking picture. Each of the theatres is located in a distinctly different section of the city.

All Draw Good Audiences

The Lake theatre is on Milwaukee's southeast side, while the Downer is on the upper east side and the Venetian on the northwest side. Of the three theatres the Venetian enjoyed the greatest success in showing the picture, although both of the other houses played to fairly good audiences. Perhaps the greatest reason for the Venetian's success was the fact that it is located in more of a German community than the others and also because it was pushed strongly by E. W. Van Norman, manager of the theatre.

So successful was the picture at the Venetian that it set a new house record for two-day runs at that theatre. Both evenings the theatre was filled and crowds waited in the lobby to see the picture. The unusual thing about both evenings' shows was the fact that there was a difference of only eleven persons and 90 cents in the box office receipts for both nights. And each night the theatre was filled by 7:40.

Draws New Patrons

"The results of the picture were far beyond my expectations and the picture pleased our German patrons," Van Norman said. "We had people in the Venetian who had never been there before and many that seldom, if ever, attended a show. For the most part the audience was made up of older folks with few young couples attending. The fact that many of them were unacquainted with the modern theatre was evidenced at the box-office where they stood and waited for their change after it had been thrown forth from the machine."

A thorough exploitation campaign was staged by Van Norman in connection with the showing of "Broadway." He obtained the services of a prominent German who was well acquainted with all the members of German societies, athletic clubs, and so on, in the city, and had several thousand letters written in German and distributed to members of these organiztaions.

A tieup also was arranged with the German newspapers in the city and the teachers of German classes in the schools were interviewed on the picture. Extracts from the picture were also broadcast over the radio in German the Sunday before the engagement.

German Script on Cutout

The lobby of the Venetian was arranged with a large cutout with German script and along side of it the English translation. Van Norman also had panels put on the six front doors reading in German and two three sheets on the outside of the theatre in German and English. The canopy had the words, "'Broadway' in Deutsch" on both ends and the words, "There is Only One 'Broadway,'" in German, on the front. Several thousand heralds printed in German also were distributed in connection with the showing of the picture.

The tremendous success of this showing of a foreign version of a picture would seem to indicate that there is a big possibility for the talkies to draw those people who very seldom or ever attend a show, through the foreign versions. It also shows that a picture of this type must be presented in a community represented by the language spoken in the picture.

"Broadway," in the English version, had been presented at all three theatres several weeks earlier, and it was expected that many people who had seen the English version would come to the German for the purpose of comparing the two. However, it appears, judging from the Venetian attendance, that the majority of those who came had not seen the English version nor could they have understood it if they had seen it, for they were primarily only German-speaking people.

Fox Promotes Newton; Rumor Atlanta Will Be Center of New Fox Chain

(Special to the Herald-World)

ATLANTA, GA., Dec. 17.—With announcement this week that R. T. Newton, who came to Atlanta last October to be managing director of the Fox theatre here, had been promoted to the post of divisional manager of Fox theatres, the impression now prevails that the Atlanta house will probably become the hub of a chain of Fox theatres in this section of the country.

Some weeks ago it was reported that a Fox representative had been in Charlotte, N. C., supposedly looking over sites for a house there. All of which seems to indicate that the Fox organization has in mind the formation of an inportant theatre circuit in the Southern territory.

With the opening date of the Fox theatre here only a little more than two weeks off, Newton and his staff have been diligently at work for some time past publicizing the event, which is set for Christmas Day, by billboard and newspaper advertising on an extensive scale.

Call for Agricultural Films Exceeds Supply

(Special from Department of Commerce)

WASHINGTON, Dec. 17.—The demand for Department of Agriculture educational motion pictures in connection with agricultural extension work has continued to run ahead of the supply of films available for distribution. Hundreds of applications had to go unfilled because of the inadequacy of the supply. It is estimated that more than 5,000,000 people saw pictures lent by the department last year. Twelve new pictures were completed last year, and the department now has films on about 250 different subjects.

FN to Screen German Play

(Special to the Herald-World)

NEW YORK, Dec. 17.—First National Pictures today announced the purchase of screen rights to "Schiessbude" ("Shooting Gallery"), the sensational German play by Alice Stein-Landesmann and Carl Meinhard, which has attracted such wide attention in Europe. No plans have yet been made public as to casting and production date.

Name V-P of Albany Board

(Special to the Herald-World)

ALBANY, Dec. 17.—Harry Thompson, local representative for First National, was last week elected as vice-president of the Albany Film Board of Trade, succeeding Isadore Schmertz, who was recently transferred to Cleveland, O., as manager of the Fox exchange in that city.

Universal Club Holds Jamboree

NEW YORK.—Five hundred members and guests of the Universal Club held a jamboree Wednesday at the club's headquarters, the first official celebration since Herman Stern, sales representative, was named president.

Complete distribution of Radio Pictures' 1929-30 product in Mexico was assured when Luis Lezama took up his pen. With him is Ambrose Dowling, general manager of foreign distribution.

Mexico in Time to Have 15,000 Theatres, Says Lezama, Signing R K O

(Special to the Herald-World)

NEW YORK, Dec. 17.—Mexico, with its 50,000,000 population, its program of universal education and encouragement of industry, should in time have 12,000 to 15,000 theaters, says Luis Lezama of Mexico City, of the Regis exhibitor circuit, who has just signed with RKO Productions for distribution of its product.

"Our people like color, sparkle, spectacular effects, romance and lots of action," said Lezama. "'Rio Rita' is the ideal type of production for the Mexican people. It has the color and spectacle, the art, the music so dear to the Latin heart. Remember, our people love the great spectacle. That is one reason why the bull ring is so popular. You, of course, love the spectacular, too. Your great football arenas with your crowds of eighty and a hundred thousand.

"We are very much interested in all the latest developments. As far as talking pictures are concerned our people are mad about them—and Technicolor. Color is dear to the Latin people. And the wide screen! Wait until the people get that! What a magnificent spirit is that of your Americans! Nothing is too great for you to achieve!"

Goldwyn Signs Bromfield To Write Dialog for Him

(Special to the Herald-World)

NEW YORK, Dec. 17.—Louis Bromfield, Pulitzer prize winner and American novelist, has been signed to write dialog for Samuel Goldwyn of United Artists. Bromfield's novel, "The Green Bay Tree," won him distinction and independence in 1924. In 1927 he was awarded the Pulitzer prize for "Early Autumn." He is now working on a play and will go to Hollywood in January.

R C A Executives Silent On Audio Research Move

(Special to the Herald-World)

NEW YORK, Dec. 17.—Shire, director of patent development for R C A, and Charles J. Ross, vice president of R C A Photophone, today declined to comment on the Audio Research Foundation. Pacent representatives also declined to say anything about the organization save to admit they were a member company.

M P T O A of North and South Carolina is the name of the new organization formed at Pinehurst, N. C., last week when the theatre owners of the two states decided to affiliate under the M P T O A. Charles W. Picquet of Pinehurst heads the merged organization. Other officers elected are H. F. Kincey, Greensboro, first vice president; J. M. O'Dowd, Florence, second vice president; W. T. Gray, Gastonia, treasurer; H. E. Buchanan, Sylva, chairman of the board, with the following members: Kincey, Harry Hardy, W. H. Hendrix, J. E. Simpson, L. L. Drake, J. O. Sherrill and M. F. Schnibben. Speakers included Picquet, C. C. Pettijohn, William J. King, John Phillip Sousa, Dr. Lee DeForest, Rev. W. M. MacLeod, Willard C. Patterson, L. A. Wilkinson and S. L. (Roxy) Rothafel.

Canadian Civic Units Rally to Films at Toronto Conference

Need of Censorship Has Become Smaller and Smaller, President of National Council of Women Says—De Bra Tells How Unjustified Complaints Are Answered

[By Special Correspondent to the Herald-World]

TORONTO, Dec. 17.—The first National Motion Picture Conference in Canada, held at the King Edward hotel under the auspices of the Motion Picture Distributors and Exhibitors of Canada, had every desired result. Officers of every important social service, women's club, educational and religious organization in the country were present, some delegates travelling more than 1,000 miles.

The keynote was expressed when Mrs. J. A. Wilson of Ottawa, president of the National Council of Women, declared on assuming the chair for a discussion period that the need for film censorship had grown less and less during the past two or three years.

"We do not expect motion picture programs to be all-educational," she said. "The people do not want to be educated all the time. There is just as much need for entertainment and amusement as anything else."

It was urged that Canada should produce an All-Canada historical feature and this matter was referred by Col. John A. Cooper, president of the Canadian Distributors' Association, who was chairman, to F. C. Badgley, director of the Canadian Government studio at Ottawa; G. E. Patton, director of the Ontario film studio at Trenton, and B. E. Norrish, manager of the Associated Screen News, Montreal.

Strides in Sound Shown

An interesting feature was the technical description of synchronized film presentation by B. C. Lewis, an engineer of the Northern Electric Company, Montreal, representing the Western Electric in Canada.

A masterpiece of oratory was the speech by Jack Arthur, director of music for Famous Players Canadian Corp., Toronto, on "Music and the Theatre." Arthur told of the development of local talent through stage presentations. He said he gave preference to this new talent because of voice sweetness. He traced musical development from the time he organized the orchestra for the opening of the Regent theatre in Toronto in 1916.

How Local Talent Rises

Of the young people who had made their start in his stage presentations, there were now 16 Toronto boys and girls who were drawing $200 a week or more in New York and many others had become ballet dancers, show girls and so on. He received thousands of applications from all sorts of people who wanted a chance on the stage but if they did not have evident ability he had advised them to stick to the desk or the counter. Arthur said he had presented everything from jazz to grand opera but there was every indication that the musical taste of the people had steadily improved through the moving picture theatre.

The guest of honor was Arthur DeBra, representing the M P P D A. He told of efforts within the industry to raise the caliber of motion pictures and of many complaints received from unexpected sources, unjustified in a number of instances.

Protest Is Answered

For instance, he said there had been a protest from the Humane Society against alleged cruelty to horses in "Ben Hur." By means of slow projection of the film, an executive was shown that the apparently frightful pile-up of horses in the chariot race was not so cruel after all because the animals beneath were not real.

Triple Quiz Follows Pathe Fire; Benefit Shows Given Bereaved

Checkup Made at Other Studios in New York—Flinn and Lally Are Defended by Pathe Attorneys—Producers All Express Admiration for Executives

(Special to the Herald-World)

NEW YORK, Dec. 17.—As a result of the recent disastrous fire at Pathe's Sound Studios, Inc., which took ten lives and caused a number of injuries, three investigations have been ordered with a view to checking any further occurrences of a like nature, to determine the cause of the conflagration and, if possible, to fix the blame for it.

The triple report will be submitted to Mayor James J. Walker who ordered the inquiries and probably will take the part of an investigating magistrate. Those conducting the investigations are Fire Commissioner Brophy, Police Commissioner Whalen and the District Attorney.

John C. Flinn, officially in charge of production at the studio, and H. F. Lally, studio manager, were arraigned in Homicide Court on charges of second degree manslaughter "without designing to effect death" and were released under $15,000 bail each. They were arrested again later on a new charge of violating the ordinance which prohibits storage of more than 5,000 feet of inflammable film in a building without a sprinkler system. They were released on $5,000 bail on this charge. Counsel for Flinn is Arthur Butler Graham, of Graham & Reynolds. Defending Lally is Frederic Coudert, of Coudert Brothers, Pathe attorneys.

Flinn Aids the Injured

Immediately on his release Flinn visited those who had been bereaved or injured by the fire, doing what he could for them and, in many cases, lending financial assistance. On Saturday, midnight, a benefit performance was given at the Imperial theatre on their behalf by the casts of "Sons o' Guns," "The Little Show" and "Sketch Book." Neilson, of the Pathe office, did an excellent piece of work on an extensive publicity campaign for the performance.

Out of respect to the dead the Warner Vitaphone plant in Brooklyn was closed last Friday morning and many of those employed there attended the funeral. The Warners are known to have been instrumental in supplying relief to the stricken families.

Another is being arranged by S. J. Scoppa, business manager of the Studio Motion Picture Mechanics, Local 52. The place and date have not yet been decided on.

Other Studios Investigated

One of the results of the fire has been a rigid check up on the studios around town. Jesse Lasky invited inspection of the Paramount Long Island plant and had his employes notified that if anyone were detected smoking in the building the act would be tantamount to a self issued invitation for dismissal.

It is known that the head of another studio here is removing various hangings with which the walls and ceilings are draped. The authorities may require these hangings to be replaced with asbestos or some other fireproof material.

George LeMaire, Harry Delmar and other producers who used Sound Studios have all expressed their great sympathy for Flinn and their admiration for his behavior. So far, everyone in Pathe has shown the greatest cooperation with the officials where the investigation is concerned even as the rest of the industry has cooperated with Pathe in its efforts to alleviate the sufferings of the victims of the fire.

Dr. Marston Bringing His Psychology Experience in MP Congress Production

(Special to the Herald-World)

NEW YORK, Dec. 17.—Dr. William M. Marston is getting all set to undertake his new duties as vice president of Equitable Pictures Corporation, the new organization which will make productions for distribution by the Motion Picture Congress of America. George W. Stout, president of Equitable, announced the appointment.

Dr. Marston, well known psychologist, relinquished his position as lecturer at Columbia and New York universities to give all his time to motion pictures with M G M and Universal.

Fire Destroys Theatre

(Special to the Herald-World)

ALBANY, Dec. 17.—The Rex theatre in Middleburgh, N. Y., was burned to the ground last week. The fire started late at night. It has not been decided whether or not to rebuild the theatre.

W. O. Burkey, Suing Distributors Again, Charges They Made Him Quit Theatre

(Special to the Herald-World)

KANSAS CITY, Dec. 17.—Charging that the officials of Paramount Famous Lasky Corporation and eleven other distributors maintained a trust in restraint of trade, Walter O. Burkey, formerly owner of the Admiral theatre, Kansas City suburban house, has filed suit in the Jackson County court against the film companies for $95,000. Burkey claims he was forced out of business by the distributors.

Burkey refused to accept block booking and was obliged to sell his theatre on Dec. 15, 1928, according to the report. The former exhibitor sets the claim at $95,000, which is the amount of money he says he would have made during the rest of his life, basing his calculations on his income at the time he retired from the show business.

This is the second time that Burkey has filed suit against the distributors. Two years ago he charged Fox and Paramount with conspiracy. When the two distributors attempted to force an award, Burkey took the case to court. The case is expected to come up for trial this winter. He also has a suit filed against Midwest Film Distributors, an independent concern, which, he says, tried to force an arbitration award.

NEW YORK PERSONALITIES

NEW YORK is to see something new in the way of running a theatre when the Plaza once more becomes part of the city's life. This one, rebuilt into a fine new house, is to cater to the swanky East Side, combining a little real Broadway showmanship with the best features of exclusiveness.

*

There is a neat little story about the argument concerning Irene Bordoni's picture contract. One little point she held out on, and for just one little moment too long.

*

Jerry Beatty, who dropped the picture industry to write fiction, is back—and with plenty of color.

*

Mike Simmons the Zeus of the celluloid domain, has just completed the editing and titling of a seven-reel feature entitled "High Speed Love." This is Mike's second offense in a month.

*

"Fifty Million Frenchmen" is the current musical hit here on Broadway, with some grand tunes by Cole Porter. It might be worth adding that the thing is owned by none other than the Warner Brothers.

*

Universal's new selling season is off to a hot start, thanks to a showmanlike smash by Milton Silver. This new idea is going to work.

*

The town can't quite make up its mind about Lily Damita, now starring in musical comedy with Jack Donohue in "Sons o' Guns." Apparently the picturesque Lily has something, gentlemen, but just what is it?

*

Donald Henderson Clarke, who writes exciting books when he isn't busy for Metro-Goldwyn-Mayer just sold the picture rights of his novel, "Louis Beretti," to William Fox. Paul Muni is to appear in it and it's likely to be good.

*

Is it possible that Frank LaFalce, advertising manager of the Stanley-Fabian Corporation, is planning to move his office to New York?

*

Sidney R. Kent was all booked to sail for Europe on Saturday on the world's fastest liner, the Bremen. The good ship staggered into the harbor out of a storm last week, just three days late and pretty tired. Some fun.

*

Howard Dietz has found the only synchronized fruit in the world. It's the raspberry, and he says you can see it and you can hear it. Howard, how about the ear of sweet corn?

*

Everybody seems to be getting down to work. There hasn't been a good merger mentioned in weeks.

*

They handed out a Chevalier salad last week, which meant that every reportorial desk in the industry had on it a neat box containing one decaying pear, a collapsed lettuce leaf, and some of the most curious-looking sardine paste you ever saw. My, it was good.

DOUGLAS FOX.

Clean Entertainment Producers' Goal: Joy

(Special to the Herald-World)

PORTLAND, Dec. 17.—Colonel Jason S. Joy, director of public and industrial relations of the Association of Motion Picture Producers, Inc., said in a talk before the Portland Motion Picture board that producers are taking pains not to offend in their new pictures, and that most of them are sold on clean entertainment.

Scarcity of Films, Both Sound and Silent, Grows For Exhibitors in Germany

Trade Urges Cessation of Patent War and Increased Silent Production.

BERLIN, Dec. 17.—Scarcity of pictures, both sound and silent, is increasing.

"End the patent war and encourage the production of silents," is the outcry of the trade.

There are only about 120 wired halls in Germany, and Klangfilm cannot accept orders as long as the UFA theatres are not supplied and Tobis is bound by contract to supply the members of the D L S (German Exhibitors' Producing Syndicate) first. American devices cannot be installed, therefore "Broadway" and "Four Devils" had to run silent.

In order to establish a home market for the coming Ufatone production, the UFA Supply Company is offering exhibitors an apparatus for about $1,200 to $2,000, payable in instalments.

This step taken by the UFA is greatly resented by the German electric firms, Liemens, A E G and others. They are now charging the UFA, as they charged Western Electric, with infringing their patent rights by using certain amplifying tubes and they are starting proceedings against the UFA, as they have done against Western Electric.

The trade is greatly concerned over the present outlook and the public is simply annoyed.

* * *

Of the 25 studios in Berlin, 20 were occupied in November, and of 675 working days, 389 were wholly or partly engaged.

* * *

The UFA has made a good bargain with the official Italian producing and distributing concern, Ente Nazionale. It sold over 20 pictures to the latter and as the Ente could not offer the stipulated Italian production in exchange it had to pay 500,000 lira damage.

Division Managers of Radio Pictures Hold Conference in N. Y.

(Special to the Herald-World)

NEW YORK, Dec. 17.—Managers from the 12 divisions of the Radio-Keith-Orpheum system of playhouses met in New York last week for a two-day conference under the direction of Joseph Plunkett, vice president of RKO, and general manager of theatres.

The division managers who attended the conference are Charles Winston, New England; Charles McDonald and Dave Beehler, Metropolitan; Lou Golding, New York State; H. R. Emde, Westchester-Newark; J. E. Firnkoess, Cleveland; Nate Blumberg, Chicago and vicinity; Thomas D. Soriero, St. Louis; Claud Sanders, Minneapolis; James Carrier, Northwest; and Frank Vincent, the Coast Division.

Bryson Travels 12,000 Miles to See New Films Being Made by Universal

(Special to the Herald-World)

NEW YORK, Dec. 17.—James V. Bryson, general manager for Universal in Great Britain, is on his way to London after spending five days in California seeing the new Red Letter products of Universal.

He made an enthusiastic address to the convention of Universal eastern sales managers at the Park Central Friday afternoon, where he told them about the productions which he had seen under way, among them being "All Quiet on the Western Front," "The King of Jazz," "Marseillaise," "Shanghai Lady," "The Night Ride" and "Dames Ahoy."

When Death Rode Sound Wave

Three investigations have followed the fire at the Pathe Sound Studios. (Photos by Pacific and Atlantic)

Technicolor Launches Ad Campaign; Two New Laboratories Required

Two Triple Page Color Insertions Coming in Saturday Evening Post—Capacity Increased Ten Times Since May

(*Pictures of Technicolor Laboratories on page* 18)

NEW YORK, Dec. 17.—Coincident with its heavy production schedule, which is necessitating the construction of another laboratory in Hollywood and one in London to supply the needs of the foreign market, the Technicolor corporation is supporting producers using its process with a tremendous national advertising campaign.

THIS campaign opens with a three-page full color insertion in the *Saturday Evening Post* of January 11, the cost of the advertisement, exclusive of art work and plates, being stated as $34,500. Another triple page insertion costing the same amount will appear in the *Post* two weeks later.

Also Using Fan Magazine

Fifteen millions persons will be told about Technicolor in 1930 through the *Saturday Evening Post* alone. Ten million more will read about it in full color ads in the fan magazines.

Technicolor productions which will receive the benefit of the opening *Saturday Evening Post* copy are Warner Brothers' "Show of Shows" and "General Crack," and First National's "Sally" and "No, No, Nanette." The productions to be advertised in the second *Post* triple page insertion are Paramount's "The Vagabond King," Warner Brothers' "Golden Dawn" and "Song of the West" and First National's "Son of the Gods" and "Song of the Flame."

Paramount will get the break on the first fan magazine ad, with a picture of Nancy Carroll and the heading, "I didn't know she had red hair!" This ad will appear in the February issues, out early in January.

New Laboratory Starts in Month

The new Technicolor laboratory, costing more than $1,000,000, probably will be in operation early next month, is a concrete three story and basement structure and will contain 53,820 square feet of floor space. Daily or rush prints will be developed there within a few hours after the negative has been exposed, for the studios using technicolor. These rushes will have the color on one side of the film only. At present rushes are printed on double coated positive stock, with emulsion holding the color on both sides of the celluloid. Then the release prints, with the emulsion all on one side of the film, are turned out in the huge Boston plants, which occupy several entire city blocks.

Eventually this new Technicolor plant will have a capacity of 47,000 feet of colored celluloid every day, or about 75,000,000 feet a year.

Working Triple Shifts

All of the Technicolor plants in Hollywood and Boston are working triple shifts and the thirty or more technicolor cameras with their trained crews also are grinding night and day, being rushed from studio to studio at the close of each day's work.

The box office success of "On With the Show," "Gold Diggers of Broadway," "Rio Rita," "Hollywood Revue," "Paris" and other natural color films has caused such demand for Technicolor among the principal producers in Hollywood that the organization has been compelled to increase its capacity ten times since last May.

The new plant will supplement the output of Technicolor's two other laboratories in Hollywood and the two in Boston. Details on the construction of the London plant have not yet been made public.

156 Sound Reel Shorts To Be Produced in New Herman Fowler Program

(Special to the Herald-World)

LOS ANGELES, Dec. 17.—Herman Fowler, sole owner and directing head of Fowler Studios, announces a program of picture production which will include 156 one-reel sound shorts entitled "Fowler Varieties," made up of black-outs and variety subjects. Three of this series is completed and the fourth is in the making at the Tec-Art studios. R C A recording is being used. These will be released to exhibitors at the rate of three subjects each week. Through the Fowler Service offices located in all key cities.

Besides the 156 single reel subjects, two and three reel projections of novel and entertaining nature will be made in color during the coming year.

Samuel C. Caldwell, orchestra conductor, has been engaged by Fowler to stage the music for the series of shorts.

Report B & K Will Build 2 Million Cincinnati House

NEW YORK, Dec. 17.—Construction of a new theatre costing $2,000,000 in Cincinnati is reported to be planned by Balaban and Katz. Heretofore they have confined their activities around Chicago, and further west.

$25,000 Fire Damage

(Special to the Herald-World)

MEBANE, N. C., Dec. 17.—The new Majestic theatre here was virtually destroyed by fire a few days ago, with a loss estimated at more than $25,000.

Western Electric Gains More Ground In Foreign Litigation Over Patents

(Special to the Herald-World)

NEW YORK, Dec. 17.—Several decisions favorable to Western Electric have been added to the company's records in the foreign patent litigation.

The Swiss court at Zurich has dismissed the request for an injunction against the Capitol theatre there on the use of its Western Electric equipment and has suspended all proceedings of this nature until an action brought by Western Electric to invalidate the opposing patents involved can be heard on its merits.

The expert appointed by the court at Prague, Czechoslovakia, in a similar action has found the Western Electric equipment does not infringe any existing patents in that country.

A London court has refused to grant a petition made by German interests to inspect Western Electric equipment, against which patent infringement is claimed, at the Empire theatre.

$38,500,000 Paid Out By P F L to Holders Of Common Shares

(Special to the Herald-World)

NEW YORK, Dec. 17.—Paramount earnings approximating $2 a share on present outstanding stock are estimated for the last quarter of 1929 by Adolph Zukor, president. When this dividend has been paid, Paramount will have paid out in cash to its common stockholders $32,000,000 since its organization, and $6,500,000 additional common dividends and rights, Zukor declared.

"I wish to point out to the stockholders," Zukor said, "that in my opinion the company has now reached the position of a well rounded out and mature industrial corporation. The dividend, which will be paid on the 28th day of December of this year, will be the forty-fourth consecutive quarterly dividend paid by this company on its common stock. Including this dividend, the company will have paid out in cash to its common stockholders since its organization approximately $32,000,000, and, in addition thereto, has paid what amounted to an additional $6,500,000 in common stock dividends and rights.

"I anticipate, from the results of the months of October and November, that the company will earn for this current quarter, that is, the last quarter of 1929, approximately $2.00 per share on the present outstanding stock. The company has no bank loans, and the ratio of current assets to current liabilities and the cash position of the company are both strong. From all surveys and estimates made for the first six months of 1930, it would seem that the company's ratio of profit will run at a substantial increase over the corresponding period of 1929, and it is, therefore, my present intention to recommend to the directors of the company at the February meeting that the present stock of the company be placed on a $4.00 annual basis, commencing with the dividend which is usually paid about April 1st."

Dowling Dissolves His Play Producing Company

(Special to the Herald-World)

NEW YORK, Dec. 17.—Eddie Dowling has completely dissolved his play producing company known as Eddie Dowling, Inc., located in the Sam Harris Theater Building on 42nd Street, New York City.

Dowling plans to devote his entire time to making talking pictures, and will center all his activities on the west coast, though he will still retain offices in New York.

Marion Shilling Signed To Play Tiffany Lead

(Special to the Herald-World)

NEW YORK, Dec. 17.—Marion Shilling has been signed by Tiffany to play the leading role of Katusha in their musical version of "Resurrection," which is now being filmed under the direction of Phil Gladstone.

Leslie Weir, Division Manager for Pathe, Dies

(Special to the Herald-World)

HOLLYWOOD, Dec. 17.—Leslie W. Weir, Western division manager for Pathe, died December 12, at the Hollywood hospital in Los Angeles, following an emergency operation for a ruptured appendix. He was 40 years old.

Sunday Pictures Okayed

(Special to the Herald-World)

PALATKA, FLA., Dec. 17.—An ordinance allowing Sunday motion pictures was recently ratified in Palatka by a majority of 217 votes.

33 M G M Pictures Are Finishing or Going Into Making in Big Program

Company Enters Upon New Year with Record Production Schedule in Work.

(Special to the Herald-World)

NEW YORK, Dec. 17.—Thirty-three MGM pictures have been just completed or are now in production or scheduled for immediate screening, and the company is entering the year 1930 with record production plans.

Greta Garbo will remake "Anna Christie" in German and then will do "Romance," with Clarence Brown again directing.

Ramon Novarro has finished "Devil May Care" and now is at work on "The House of Troy," with Dorothy Jordan again the feminine lead and Robert Z. Leonard directing.

Buster Keaton is making his first talking comedy, "On the Set," Edward Sedgwick directing.

Vilma Banky is featured in "Sunkissed," directed by Victor Seastrom.

Chuck Reisner is handling the next big revue, temporarily titled "Just Kids." He made "The Hollywood Revue."

Joan Crawford is making "Montana," musical Western, under Mal St. Clair's direction.

William Haines is being directed by Sam Wood in "Fresh from College." Marty Brooks is directing "The Flower Garden," second of a musical shorts series, with Cliff Edwards, Lottice Howell and Sally Starr. "Manhattan Serenade" has just been finished by Sammy Lee.

Marshall Neilan is directing "The Song Writer," with Lawrence Gray playing the lead, and Albert Kelley and Edgar McGregor are about to start "Good News," with Charles Kaley and Mary Lawler. Nick Grinde and John Meehan are preparing for "Ex-Wife." Norma Shearer starts next on "The High Road," with Sidney Franklin directing. Robert Ober will direct "Remote Control."

Cecil B. DeMille is to make Jeanie Macpherson's "Madame Satan." Lon Chaney starts after the holidays on his next and Marion Davies is in the East preparing for her next. King Vidor is in New York writing an original. The Duncan Sisters, who made "It's a Great Life," have been assigned to a new musical production. An original for John Gilbert is nearing completion.

Lionel Barrymore, Harry Beaumont and George Hill are scheduled to start soon, and Jacques Feyder, who made Greta Garbo's "The Kiss," is to direct a French talker. Charles Brabin, who filmed "The Ship from Shanghai," starts again within ten days. William de Mille, Fred Niblo and Willard Mack are getting set.

The "Trader Horn" company is home, ready to make interiors.

UA Signs Sam Taylor to Long-Term Contract as Independent Producer

(Special to the Herald-World)

NEW YORK, Dec. 17.—Sam Taylor was signed by Joseph Schenck last week as an independent director-producer for United Artists. Taylor's last assignment was on "The Taming of the Shrew," with Douglas Fairbanks and Mary Pickford. His next picture will be a Norma Talmadge vehicle.

Taylor's contract comes as the result of a number of successful pictures produced for United Artists. His last five pictures for United Artists were: "My Best Girl," "Tempest," "The Woman Disputed," Coquette" and "Taming of the Shrew." Taylor's first directorial work was on Harold Lloyd comedies.

Publix Adds Four More Houses to Detroit Chain

(Special to the Herald-World)

DETROIT, Dec. 17.—The Publix Theatres Corporation added four more houses to its Detroit chain this week through the acqusition of four important theatres in the residential districts. Publix-owned theatres in Detroit now total 15.

The theatres involved in the deal were the Grand Riviera, the Riviera Annex, the LaSalle Garden and the Tuxedo. They formerly were owned by the Charles W. Munz Theatre Enterprises.

Negotiations were completed on a leasing basis for a period of 25 years by John and Barney Balaban, of Publix Theatres, Inc., and Walter Immerman, general manager of the Publix interests in Detroit. Mr. Munz, who has been in the show business here for 15 years, plans to retire.

The Grand Riviera, largest of the group, seats 2,280 and the Annex only slightly less than that number. The LaSalle Garden seats 1,990 and the Tuxedo 1,726.

It was announced by Publix officials that the houses will change over to their control about Christmas time. The Grand Riviera, which has been playing a split week policy of pictures and vaudeville will play week runs with Publix presentation units for the stage bill, according to present plans.

Operation Fails to Save His Life

SAN FRANCISCO.—An emergency operation for appendicitis failed to save the life of Edward Julius Cantwell, salesman for Columbia Pictures, and one of the most popular members of Film Row.

MR. EXHIBITOR!!!

Do you want your theatre called:

"FIRST-CLASS"?

THE campaign of the American Federation of Musicians to advertise Real Music has drawn much editorial comment throughout the country. Most of it has been favorable to the Cause of Music, but some of it has supported the use of Canned Music in the theatre.

* * *

It is significant that the editors who deal most kindly with Canned Music invariably admit that Real Music is better, "but," they say, "Canned Music can be offered in small theatres where elaborate music never was available."

* * *

In other words: Canned Music *as a substitute* for Real Music is a good thing for Second-Rate Theaters. That is the opinion of its most friendly critics.

Is it YOUR ambition, MR. EXHIBITOR, to run a SECOND-CLASS HOUSE?

* * *

Federation headquarters has been swamped with mail from persons who write that it is time "something was done about" the banishment of Living Music from motion picture theatres. Many declare they no longer attend the movies because they miss the music. They prefer to stay at home with the radio.

* * *

There is another and more numerous body of patrons, who are being alienated gradually by the substitution of Canned Music. This class no doubt enjoys music—as who does not?—but they are not immediately and clearly conscious of the thing they miss in the all-sound house, gone "cold" through restriction to dehumanized entertainment. They go to the show through habit and may one day drop the habit because of vague dissatisfaction with the changed diet.

* * *

The best theatres have not banished Real Music and are not likely to do so. They KNOW WHAT THE PUBLIC WANTS.

Are YOU content, MR. EXHIBITOR, to run a SECOND-CLASS house?

Or do you wish YOUR PATRONS to feel that you are trying to give them the best?

AMERICAN FEDERATION OF MUSICIANS

(Comprising 140,000 professional musicians in the United States and Canada)

JOSEPH N. WEBER, *President*, 1440 Broadway, New York, N. Y.

Five Players Signed by Columbia Pictures for Roles in Current Films

(Special to the Herald-World)

NEW YORK, Dec. 17.—Columbia has signed Blanche Friderici, who played the role of Reverend Davidson's wife in the stage production, "Rain." She will be given a comedy character in her first film production.

Louis Natheaux, who played a principal part in "Mexicali Rose," and Paul Porcasi, of "Broadway," have been signed for "Murder on the Roof," and actual production is under way, with George B. Seitz directing.

Lee Kohlmar and Mildred Harris have been given important roles in "The Melody Man."

SOUND PICTURES

THE BLUEBOOK SCHOOL

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 35.—Describe in just what manner the insulating material of a condenser is under strain when the condenser is charged. Does a condenser retain its charge if not shorted when the current supply is cut off? Tell us just what is meant by "capacity" in a condenser.

ANSWER TO BLUEBOOK SCHOOL QUESTION NO. 31

ANSWER TO QUESTION NO. 31.—The question was: With what does the ring-shape conductor in the center of the photoelectric cell connect? With what does the light sensitive material deposited on the interior of the photoelectric cell bulb connect? With what is the space in the center of the photoelectric cell bulb filled, and what is the purpose of the filler?

For some reason a large number of the answers to this one came in late; also they were somewhat less in number than usual. I was much pleased, however, to have an answer to this question from our old friend and very able projectionist, W. R. Gwynn of Longmont, Col. Gwynn is an old Bluebook "student," and a most able one. The only trouble is that his answers are so complete, and therefore long, that it is sometimes hard to use them on account of space limitations.

Those answering acceptably were W. C. Budge, Carl Friedrich, W. R. Gwynn, Henry Liddle, W. R. Morehouse, George L. Baker, T. D. Alexander, G. L. Doe, "Bill" Doe, R. L. Dubois, Louis Styles, Frank T. Spencer, William Clausner, D. G. Henderson, A. Cook, F. A. Fleisch, J. R. Malley, Robert Riderhouse, Arthur Quick, John Furman, E. L. Chamberlain, Dan T. Riderhouse, William Richards, T. R. Roand, F. D. Fleming, John Pearson and Frank L. True.

* * *

However, I must acknowledge excellent replies which came too late to be considered for publication. Question No. 28, Karl Freiderich, T. L. Moreland, Jack Little and Tom Houston. Question No. 29—well, there were 32 of them, and I can't print all those now. No. 30, Carl Friedrich, T. D. Mason, George Anderson, Andrew Flemming, T. R. Baker, Arthur Quick, Robert Riderhouse Leo G. Sands, Philip Allbright, F. L. True, T. L. Moreland, Frank Dudiak and G. T. Baldy.

The answer of brother Gwynn to question No. 31 is as follows, with the notation that with this bumping business of atoms, et cetera, I have no argument. It is the accepted theory of scientists, I believe, but I'll admit it is over my poor old head. Anyhow, I permit Gwynn to spring it on you, just to watch you glare at it. Remember, too, that the chap who is springing this on us is a motion picture projectionist. We want Gwynn with us, but would ask him to, if he will, couch his answers in simple terms so far as possible. Projectionists, or at least the great mass of them, are not technical engineers and cannot, I fear, assimilate things couched in engineering terms:

Part 1.—"This ring-shaper connector termed the anode, meaning positive terminal as opposed to the cathode, which means negative terminal, connects directly to one terminal of a two-megohm (2 million ohm) resistor and to one side of a condenser, which condenser impresses the varying component of the plate current on the grid of the first amplifier tube through the principle of electro-static induction. Indirectly, it also connects to the positive terminal of B-battery through the two-megohm resistor mentioned above, the free end of which is attached to the battery.

Part 2.—"It connects with the negative B battery terminal, the positive terminal of the C battery, if one be used, and the filament of the first amplifier tube.

Part 3.—"For the material facts concerning the ionization of gas presented in the following paragraphs, I am indebted to Dr. Lewis R. Koller of the Research Laboratories of the General Electric Company, who presented a paper on the subject before the radio division of the National Electrical Manufacturers association at Chicago on June 7, 1928, which was reported in *Radio News*, to which publication acknowledgment is made with pleasure.

"Recalling that any heated filament will emit electrons (negative particles of electricity) the action of the p. e. cell may be compared to that of a rectifier or amplifier tube, the chief point of difference being that up to a certain point, the radio tube will emit electrons in proportion to its incandescence, while the cathode of a p. e. cell will emit them in proportion to the intensity of the light striking the cathode, and up to its saturation point, in proportion to the strength of the polarizing battery.

"When charged with negative electricity, such common metal as zinc will emit electrons when light falls upon it. It may be said that the absorption of the light causes the release of the electrons, which are always negative. Remembering that like charges attract and unlike charges repel, the cathode of the cell is charged negatively (with a battery) to permit the electrons to escape. If it were positively charged, they would be held by the positive charge, as unlikes charges attract.

"The silvered surface of the p. e. cell is coated with one of the alkali metals, such as lithium, sodium, potassium, rubidium, or caesium, which are particularly light-sensitive. (I don't know what the Western Electric cell is coated with.) The interior of the cell is filled usually with one of the rare gases of the atmosphere, such as helium, argon or neon, which is introduced at pressures ranging from 1/37,000 of an atmosphere to pressures of 50 times that much, depending on the size of the cell. The smaller cells receive the higher pressures. A requirement for the gas is that it must not react to destroy the sensitivity of the tube nor play out during the life of the tube.

"Since the ionization of the gas filler is one of the factors in the efficiency of the tube, the nature and structure of an atom must be considered. An atom, considered one of the smallest particles of matter, consists of a positive center unit called a proton, around which revolve negative charges of electricity called electrons, in much the same manner as the planets revolve around the sun, held in position by the force of gravitation. In the case of the atom, the electrons, being negative, are attracted to the proton which is positive.

"Atoms of metal and other electrical conductors, according to theory, in addition to having electrons bound to the proton by mutual attraction, also have a number of free electrons hanging around, which travel in a conductor in proportion to the electrical pressure applied to it. We can then say that an electrical current is a flow of electrons.

"What has all this to do with a p. e. cell? Here's how: The light falls upon the cathode. The cathode emits electrons, which are attracted to the anode (ring) because of its positive charge from the B battery, and cur-

(Continued on next page)

WHO WANTS HIM

From Walter Evers, 4345 Sharon avenue, Detroit, Michigan, came a letter from a young man raised on the farm. Is about 20 years old. Was enamored of motion picture projection. Studied everything he could find to study, including this department and the Bluebook, but could find no opportunity to serve an apprenticeship, though he did get some projection practice. Applied to the Detroit local union for chance to serve an apprenticeship, but without avail.

This young man is very evidently in earnest. From his letter I believe he has ability. Undoubtedly could handle a small projection plant and is willing to, but would prefer to serve a year under a competent projectionist if there be pay enough to enable him to live through that period. Will go anywhere, the west preferred.

I cannot interfere by overriding the rights of our advertising department very often, but in this case, if it will in kindness permit I will, for it is a shame to shut such men out. Will some local permit this man to serve an apprenticeship, or will some exhibitor give him a chance.

Grombacher Keeps In Touch with His Public Via Papers

Are you making use of every legitimate opportunity you have to keep your name and that of your theatre before the public through the newspapers of your town? If not, you are passing up a good bet.

Take it from Ray A. Grombacher, president of Spokane Theatres, Inc., Spokane, operating Grombacher's Liberty, Audian, Granada and Egyptian theatres, it pays to keep in reading touch with your public. Writing to "The Theatre," Grombacher says that his staff is "always alert for publicity for our theatres."

Grombacher enclosed the issue of the Spokane Press of Monday, November 18. On the first page was a story with a three-column head on a tieup with the Press on the Captain F. E. Kleinschmidt Santa Claus picture.

In a special industrial section of the paper appeared a two-column personality story on Grombacher, while in the Rotogravure section were pictures of the theatre owner and three of his theatres.

There, people, is absolutely legitimate publicity, and its value to the theatre is immeasurable. Certainly it is worth a great deal, in keeping your theatre and yourself before your public.

Electric Clock Used To Advantage Making M G M Talking Films

The telechron, or electric clock, which "sets" itself from impulses or alternating current from ordinary power wires, has proved the solution of the complicated difficulties of making talking pictures.

Synchronous motors, kept in "step" through the same principle that animates the electric clock, are shortly to be installed in the camera booths and recording building at the Metro-Goldwyn-Mayer studios, according to Douglas Shearer, chief sound engineer.

Use of the new motors will eliminate the complicated synchronizing devices now in use, will make possible many new effects in the filming of pictures through removal of the cumbersome motors of the present day, which make cameras unwieldy, and will make filming with sound on location as easy and flexible as the old time silent picture.

THE BLUBOOK SCHOOL

(*Continued from preceding page*)

rent flows through the circuit in direct proportion to the intensity of the light. Some of the electrons so emitted will collide with the gas molecules, for there are 42,000 million of them to the cubic inch at the lowest pressure mentioned above. Some of these collisions will bump apart like two rubber balls and serve no purpose in the cell, but others may knock an electron off of the gas molecule, with the result that instead of having one electron traveling to the anode, we now have two. What is left of the gas molecule, which is now positively charged and called a positive ion, is attracted to the cathode of the cell, and the original action is now multiplied by three. If each of the electrons demolishes a few additional molecules on its way to the anode, it is easy to see that the internal amplification secured by the gas would amount to a considerable factor.

"The purpose, then, of the gas filler is to amplify the action of the cell within the cell itself, through the ionization of the gas."

A beautifully lighted marquise greeted the residents of Manchester, N. H., on the opening night at Harry Farrell's State theatre. The picture shown was M G M's "Hollywood Revue."

When Radio Triples His Intake Two More Houses Adopt "Mike"

Radio waves them into the empty seats. That's the conviction of the managements of three of Cumberland's theatres, and two others are inclining their ear so deeply in the same direction that they are expected to follow suit soon and sign with the Associated Broadcasting company.

Western Maryland is taking to radio broadcasting. A number of the managers visited eastern cities to confer with managers of deluxe houses on the results they had obtained. From the enthusiastic reports they brought back, the question was raised as to whether eventually they would do most of their advertising through radio stations.

Of the three Cumberland houses that have adopted the WBTO radio—the Liberty, Capitol and Strand—Thomas Burke, manager of the Liberty, is a veteran in this line of theatre exploitation.

Several years ago, in fact before the radio became popular in Cumberland, Burke with the cooperation of the *Cumberland Daily News* engaged the services of a broadcasting company with a portable layout for the specific purpose of broadcasting programs direct from the theatre to prospective patrons.

Burke found that in the case of the Liberty the attendance was tripled, and he credits that increase directly to the radio. His idea is that the public prefers to hear a program interspersed with good music than to read about it, even if pictures of the stars and scenes are added.

Furthermore, he holds, the radio, in addition to its general appeal, reaches a class that does very little reading of the newspapers.

Universal Will Use Overture to Paint Theme and Mood of Film

(Special to the Herald-World)

NEW YORK, Dec. 17.—An overture drawing attention to the theme and aiming to place the audience in the mood for the picture before it is screened will be provided for each Universal long feature under a new policy just put into practice, starting with "Hell's Heroes," with Charles Bickford, Fred Kohler and Raymond Hatton.

David Broekman, general musical director of Universal, is drawing upon the introductory style of grand opera in adopting the new plan. The parallel with opera is very marked. For instance, in Wagner's "Tristan and Isolde," the overture depicts the dramatic love story of the two characters as it is shown in the action of the opera itself.

In the same way, the overture to "Hell's Heroes" paints the heroic nature of the three men who are the main figures in the story. It opens with a heroic trumpet call developed into a noble melody for full orchestra. A new theme is then entered, based upon an old Western song, entitled "Jesse James." The first motif is then again introduced, but strengthened with a religious harmonization, corresponding to the dramatic church sequence which forms the climax of the picture.

Other pictures for early release for which Brockman will provide striking musical treatment of a similar nature are "Undertow," starring Mary Nolan, and "The Night Ride," which has Joseph Schildkraut as its star. The innovation will also be applied to all Universal talkers.

Broekman's adaptation of operatic methods to talking pictures is cited by Universal as emphatic proof of the company's aim to provide the best in music for all types of theatres.

What's a microphone or two when there's work to be done? But this is a scene from a picture, and that's different. Marc Connelly, with the surprised look, inherits a talking picture studio—in his latest comedy at the RCA Photophone Gramercy Studio. "The Magnate," is the title. Russell (Buck) Crouse, New York Post columnist, is the swashbuckling musketeer in the white plumed hat.

Here Are Latest of 3,059 WE Installations Finished in U. S.

There are 3,059 Western Electric installations in the United States now, while the total of 4,000 has been passed throughout the world. In the latest compilation of installations in the United States, which follows, all are for both sound-on-film and disc, except where otherwise noted.

The 4,000th Western Electric installation was completed December 1 at the Playhouse, Folkestone, England. The opening talking attraction was Fox's "Speakeasy." Western Electric completed its 400th installation in the British Isles December 2. This was in the Palace theatre, Aldershot, England.

	Seating
Passaic, N. J., Rialto	1063
Passaic, N. J., Palace	1570
Troy, N. Y., Lansing	687
Pelmyra, Pa., Seltzer	926
Baltimore, Md., Aurora	406
Tucson, Ariz., Fox Lyric	913
Boulder, Colo., Curran	710
Brownwood, Tex., Lyric	825
Baltimore, Md., Howard	288
Arkansas City, Kan., Howard	653
Cranston, R. I., Palace	942
Orlando, Fla., Rialto	821
Trenton, Mo., Hubble	643
New Ulm, Minn., Lyric	568
Los Angeles, Cal., Granada	831
Oakes, N. D., Grand	297
Jackson, Tenn., State	1062
Superior, Neb., Lyric	472
Wamego, Kans., Columbian	635
Greenwich, Conn., Pickwick	2020
Kansas City, Mo., Roanoke	838
McGhee, Ark., Palace	662
Savannah, Ga., Bijou	1202
Los Angeles, Cal., Red Mill	828
Atascadero, Cal., Playhouse	451
Centerville, S. D., New Broadway	400
Martinette, Wis., Fox	990
Waterville, Ohio, State	567
Dover, Ohio, Bexley	556
Cincinnati, Ohio, Glenway	476
Ballston Spa, N. Y., Capitol	617
Keyport, N. J., Strand	672
Syracuse, N. Y., Rivoli	1228
New York, N. Y., Chelsea	847
New Britain, Conn., Embassy	1411
Los Angeles, Cal., Hollway	771
Oakland, Calif., Dimond	1204
Nashwauk, Minn., Grand	381
Estherville, Ia., Grand	845
Loveland, Colo., Rialto	912
Seguin, Tex., Palace	506
Picher, Okla., Mystic	999
Ashtabula, Ohio, New	570
Monticello, Ark., Amusu	520
Brooklyn, N. Y., Century	1477
Nutley, N. J., Franklin	1222
Chester, Pa., State	1200
Nesquehoning, Pa., Strand	670
Brooklyn, N. Y., Pitkin	2817
Pocatello, Ida., Strand	344
Fredonia, Kans., Whiteway	404
Dubuque, Ia., Avon	468
Chicago, Ill., Thalia	885
Rockville Center, L. I., Fantasy	1584
Brooklyn, N. Y., DeKalb	1938
Hobart, Okla., Kiowa	974
Watertown, S. D., Lyric	613
Bristol, Conn., Bristol (NS-Att.)	947
Freeland, Pa., Refowich (D-Att.)	755
Buffalo, N. Y., Maxine (D-Att.)	915
Cleveland, Ohio, State (3rd Proj.)	3423
Buffalo, N. Y., Capitol (D-Att.)	1047
Brooklyn, N. Y., Pitkin (NS-Att.)	2817
Chicago, Ill., Wilson (A-Att.)	1231
Brooklyn, N. Y., Palace (NS-Att.)	1644
Tyrone, Pa., El Patio (D-Att.)	628
Somerville, Mass., Viano's B'way	1034
Cleghorn, Mass., Strand	832
Sheridan, Wyo., Lotus	716
Calais, Me., State	870
Scituate, Mass., Satuit Playhouse	588
Seneca, S. C., Richardson	334
St. Aubans, Vt., Bellevue	705
Marlin, Tex., Palace	686
North Platt, Neb., Fox	1240
Terrell, Teex., Iris	603
Muncie, Ind., Wisor-Grand	998
Joliet, Ill., Princess	909
Beatrice, Neb., Fox	526
Hartford, Conn., Central	974
Litchfield, Minn, Unique	310
Middletown, Conn., Palace	1075
Los Angeles, Cal., Lido	898
Manchester, N. H., State	2225
Denver, Colo., Egyptian	644
Hampton, Ia., Windsor	605
Hattiesburg, Miss., New Saenger	1500
New York, N. Y., Concourse	598
Marshfield, Wis., Relda	519
Chattanooga, Tenn., Grand	690
Lima, Ohio, State	990
Denver, Colo., Oriental	1060
St. Louis, Mo., Bremen	1000
Kenmore, N. Y., Kenmore	1558
Carrollton, Mo., Johnson	586
Philadelphia, Pa., Arcadia	638
Brooklyn, N. Y., Glenwood	515
Sioux City, Ia., Strand	530
Jacksonville, Fla., Riverside	860
Baxter Springs, Kans., Baxter	907
Westallis, Wis., Paradise	1228
Sioux City, Ia., Iowa	753
Kerrville, Tex., Arcadia	960
Cincinnati, Ohio, Fairview	426
Flagstaff, Ariz., College	897
Hammond, Ind., Parthenon	2162
Wellington, Kans., Regent	725
Detroit, Mich., Fine Arts	577
Alpine, Tex., Mojave	440
St. Louis, Mo., Whiteway	718
Sidney, Neb., Fox	725
Chicago, Ill., Crawford	1217
Griffin, Ga., Imperial	706
Leominster, Mass., Metropolitan	1399
Ashland, Ky., Grand	474
Fort Dodge, Ia., Pokadot	406
Newport, Ky., Hippodrome	1890
State College, Pa., Nittany	480
San Diego, Cal., Spreckles	1875
Albuquerque, N. M., Kimo (D-Att.)	1174
Marshalltown, Ia., Strand (F-Att.)	582
St. Louis, Mo., Palm (D-Att.)	992

Tone-O-Graph Gets 25 Orders for New Wirings in Few Days

Twenty-five orders for Tone-O-Graph installations received the last few days include four for immediate delivery of the dual system (both sound-on-film and disc) for the Normandy, Gold and Ridge theatres in Brooklyn and the Mineola at Mineola, R. I., says the home office of North American Sound and Talking Picture Equipment Corporation.

Tone-O-Graph disc Equipment has been signed for a group of theatres in Switzerland by R. R. Haefliger of Haefliger and Stuessy, Zurich.

A Bronx showman last week ordered Tone-O-Graph for the third of his theatres.

The 25 installation orders include:

Forest Park theatre, Woodhaven, L. I.; Subway, Brooklyn; Thompkins, Brooklyn; Hasting, Hastings-on-Hudson, N. Y.; Strand, Farmingdale, L. I.; Raymond, City Island, N. Y.; Lyndenhurst, Lyndenhurst, L. I.; New Washington, New Washington, N. J.; Strand, Hasbrouck Heights, N. J.; Strand, Renova, Pa.; Liberty, Webster, S. D.; Camera, Cleveland; National, Cleveland; Picadilly, Columbus, Ohio; Uptown, Youngstown, Ohio; Family, Worcester, Mass.; Casco Portland, Maine; Stonington Opera House, Stonington, Maine; Biscayne, Miami; Patio Amusement Corporation, St. Petersburg, Fla.; Italian theatre, Tampa, Fla.; Gorham Opera House, Gorham, N. H.; Favorite theatre, Lindsay, Okla.; Hurst, Hurst, Ill.

Jack Levy has joined the staff of North American Sound and Talking Picture equipment Corporation, makers of Tone-O-Graph. Levy, formerly distributor for Theatre Acoustics Corporation (T. A. C.), has been in the industry twenty years, most of the time with Fox and Warner Brothers exchanges.

61 Powers Cinephones Ordered by British Chain

New contracts for installation of Powers Cinephone in 61 Gaumont-British and P. C. T. theatres in Great Britain were announced by Sidney Cohan, sales manager for Powers Cinephone Equipment (Parent) Syndicate, Ltd., of London, on his arrival in New York to confer with P. A. Powers.

New York Riding Club Installs RCA Phonograph

New York's exclusive riding club, chartered several years ago under the name of The Riding Club, has installed a R C A Photophone auditorium phonograph in the riding ring of its new club house No. 7. Sound is carried from the phonograph to four loud speakers which are adjusted below the roof.

Home Showing of Photophone Made Before 75 Guests

First practical home demonstration of the Photophone portable equipment was made recently in the palatial apartment of Mrs. Robert Weeks Kelley on Park avenue, New York, through arrangements with the Film Bureau of New York City.

The projection equipment was installed in the dining room with the screen upon the opposite wall in the living room, 40 feet distant. The 75 guests occupied seats within the living room, the front row about 15 feet from the screen. Wires from the projection machines were carried along the floor and under rugs to the loudspeaker, which was placed directly behind the screen. The entire installation took about an hour in the afternoon. The program, consisting of seven reels of subjects from the Pathe exchange, was presented without interruption excepting for a brief period during an intermission when a representative of R C A Photophone explained the methods employed in sound recording and sound projection.

The picture on the screen measured six by eight feet. The current was procured by simply plugging into an ordinary house connection. Controlling the volume of sound from the amplifier to the loudspeaker behind the screen, the operator produced the sound as perfect as is possible under conditions in theatres or auditoriums, R C A reported. The installation was dismantled in 30 minutes.

Revival Nights Bring Old Silent B. O. Films Into Sound Theatres

Adding to an already heavy program, the Portland (Publix) theatre at Portland has inaugurated revival night on Mondays of each week when in addition to the regular bill they add a well-known silent film to the regular sound program. Among the popular ones of the past scheduled to be shown are "Chang," "The Covered Wagon," "The Ten Commandments," "Old Ironsides" and "Beau Geste."

Porous Screen Planned For Baltimore Brodie

Joseph Brodie, proprietor of the Brodie theatre, residential house in South Baltimore, plans to have a porous sound screen installed in place of the one he is using now and to have the R C A Photophone system of boxed horns placed behind it. Brodie now uses an economical method of three-sheet hand-done art posters to advertise current pictures in his lobby by buying the original three-sheet cards done for the lobby of the Rivoli, after the latter has finished with them.

Pacent Wirings in China To Be Handled by Peacock

Distribution of Pacent Reproducer Systems in China will be made by Peacock Motion Picture Corporation, whose president, Richard C. Paterson, has just completed negotiations. Ralph Meyerson, supervising engineer of Pacent, will make the installations in China under the direction of Luther M. Jee, vice president of Peacock.

When city officials objected to the use of a human billboard at Williamsport, Pa., for Universal's "Broadway," George Beck, manager, decided to have some dancing girls perform in the outer lobby, to music from the picture as reproduced by an amplified phonograph.

Tone-O-Graph to Synchronize 52 Educational Subjects for UFA

(Special to the Herald-World)

NEW YORK, Dec. 17.—Through an arrangement made last week between the North American Sound and Talking Picture Equipment Corporation and the Eastern Division of UFA Film Co., talking pictures on educational matters will be made available to the schools and colleges of America.

North American has contracted with UFA for 52 one-reel subjects dealing with all manner of educational matter from bird and marine life to the more abstract aspects of biology, astronomy, electricity, psychology and the drama. The films will be sent over here in silent form and then synchronized in the North American projection room at 729 Seventh avenue to the voices of the country's most distinguished educators.

Noted Educators to Be Heard

Among these men whose voices will explain what is being depicted on the screen and whose services have already been contracted for are Professor F. W. Pike, of Columbia University, and Professor Baker, of Harvard. Pike is a doctor of philosophy, and Baker, as you doubtless have heard, is reputed to know something about the drama.

It is also expected that world famous scientists, such as Dr. Raymond Ditmars, William Beebe, and Roy Chapman Andrews, will lend their voices, for a stipulation, on appropriate subjects.

The first of the films, on life and air, has arrived and will be synchronized by Professor Pike tomorrow.

15,000 Schools Queried

In preparing to release this educational material North American sent out questionnaires to 15,000 schools and colleges in the United States and Canada. Returns were said to be 35 per cent. All the returns indicated an interest in the prospect and many of the institutions, not already equipped, made inquiry about installations. The North American Talking Picture Equipment Corporation distributes the Tone-O-Graph with sound on film or disc.

Both films and equipment will be sold by the North American organization while physical distribution will be through the Eastern Division of UFA.

Here's Broadcast Direct from Stage

A unique radio tieup has been effected by J. M. Franklin, manager of B. F. Keith's theatre, Ottawa, in a Monday night broadcast each week from the stage of the theatre through Station CNRO, the powerful government station in the Canadian capital. It is known as Keith's R K O Concert, and various acts take part in full view of the audience, the microphone being placed before the footlights where it also takes in the house orchestra. A master of ceremonies does the announcing between numbers, and mentions the film bill. The program goes on the air at 9:30 p. m.

Detroit Art Class Studies Mayan Art of the Fisher

The Fisher theatre at Detroit, which has been one of the show places of the city because of its unique Mayan decorations, played another role here last week. The art class conducted by the Department of Recreation was taken to the theatre so that the members, some 30 in number, might have an opportunity to study the art of the ancient Mayans and make sketches of the decorations and grotesque idols which decorate the lobby and foyer.

Storyland Musical Fantasy

A technicolor musical fantasy just finished as a Vitaphone Variety is "A Holiday in Storyland," which relives many of the characters of childhood in fairyland, who dance, talk and sing.

THE STUDIO

"Condemned" Is an Outstanding Sam Goldwyn Production

New Pictures Sure to Win Favor—Weather Still the Bane of Producers' Existence—Reliable Forecaster Needed

By DOUGLAS HODGES

HOLLYWOOD, Dec. 17.—I saw "Condemned" twice. The second time was at the premiere at the Chinese theatre this week. I was too puzzled to know after seeing it the first time whether it would prove to be the startling success I suspected. But on re-examination it developed that the picture is deserving beyond measure and looks to me like one of Sam Goldwyn's best.

WITH superlatives like those to start with I ought to feel free to pan Ronald Colman a little without the danger of dissuading anyone from buying the picture. Colman fans will naturally go to see the show anyhow and then be delightfully surprised to see two or three other players act circles around him while he is at his best.

In other words Colman's great fault in this is the fact that Ann Harding and Dudley Digges boast more histrionic ability per minute than Colman does per month. Colman is quite funny and has excellent lines but he adds little to them; and to make matters worse fails to counteract his loss with his seasoned experience and ability to pantomime.

It is merely that Harding and Digges are great actors. Scenes between the two are unforgettable.

To Wesley Ruggles goes much credit for a competent example of direction. In "Condemned to Devil's Island," from which the scenario was taken, Ruggles found considerable drabness that could not be brought to the screen. He found methods of altering the story without losing its feeling or its message—that message that some people call "moral."

Miss Harding's presence in the warden's home relieved the heaviness very much and subtle humor in many of the scenes completed the major task. The actress is beautiful enough that her presence would react that way.

Basically, the story is of a woman who is in the sordid environment of a prison island and falls in love with a handsome convict newly come to the prison. Resulting from their clandestine courtship she gains freedom from the island's loneliness and returns to Paris where she awaits the coming of her convict lover. There are obscure ways where the picture has a sort of Cinderella theme and a beautiful simplicity.

But there is a lot of torture, hard labor, sweat, jungle swamp and melodrama which obscures that simplicity.

* * *

ONE of the finest Christmas season pictures I have seen is Paramount's "Medals." Nothing of romance and little of adventure in it. It is a mother picture with a lot of tears and also delightful humor. Gary Cooper gives one of his finest performances despite the fact that he has no love scenes. Like in "Wings" he dies the death of a hero in the "big unpleasantness."

"PAINTED FACES" is one of those pictures that come from out a clear sky with no pictures forerunning them of their own kind. It is an original original written by little Frances Hyland in a little unpretentious office at the big Tiffany studios. The destiny of these original originals usually is that other companies big and little immediately consign a batch of scenarists to write more originals just like them.

Telling the story briefly here would do it an injustice; therefore I shall only say Joe E. Brown is a clown with a painted face into whose life has come more than the ordinary lot of sorrows. Brown's presence in the picture is in the role first of a juryman in a murder case. He tells a story in the juryroom that provides the picture called "Painted Faces." It is a piece of life as real and as satisfying as any story ever told. Because the man is so talented a comedian he also becomes famous here for his pathos.

It is certainly Al Rogell's best piece of work.

Tiffany steps forward to show the industry that motion pictures need no longer be made by the old fashioned formula. Where it has been bad form to flash back in silent pictures it proves exceedingly good form in dialog films due to the fact that there is no lessening of interest. It cannot be done on the stage because of awkwardness in construction. It can and will be done where motion pictures are made.

In the cast also are Helen Foster, a good looker; Barton Hepburn, a harmless juvenile; Dorothy Gulliver, remember the "Collegians;" Lester Cole, whose voice is his saving grace; Richard Tucker, an always good district attorney; Purnell Pratt, redoubtable heavy, and Mabel Julianne Scott, who almost spoils the show.

* * *

"POINTED HEELS" is Edward Sutherland's latest programmer for Paramount. It has a lot of snap. It reminds me of the kind of stuff we used to look for for Saturday nights at the Luna. It would have been just as serviceable an idea for a two reel comedy as a six reeler but good six reel stories are not, they say, drugging the market. Tsk, Tsk, Eddie!

* * *

WEATHER is closely associated with production. With the present or near present winter weather upon us location officials are at their wits end annually to guess right on thunder storms.

A couple of Indiana corn planters have picked up some steady pocket money with their services in aiding the weather guessers of Hollywood. But the most reliable source of weather-casting is a pious gentleman of these parts who is known as Father Ricard. His word is as nearly as possible perfect. If he forecasts rain for December 25 you can bet your hat it will rain. He forecast rain for today a month ago and—it's pouring.

Hal Roach Quits Polo

(Special to the Herald-World)

HOLLYWOOD, Dec. 17.—Hal Roach is disposing of his $40,000 stable of 16 polo ponies. Studio plans for 1930 make it impossible for him to spare the time demanded by his polo activities. Roach is one of two left handed players in the United States. Will Rogers interested him in the game four years ago.

MacLoon, Albertson Ask for $100,000; Suit Names Gillmore

(Special to the Herald-World)

HOLLYWOOD, Dec. 17.—Louis O. Macloon and his wife, Lillian Albertson, have named Frank Gillmore and Paul Dullzell in a suit for $100,000 against the Actors Equity Association. They asked Federal Court here to enjoin Equity from alleged "unfair tactics." An injunction was also asked restraining Equity from interfering with a forthcoming play to be produced by the Macloon's here. A hearing was set for December 23.

Rogell Signs for Four More Tiffany Specials

(Special to the Herald-World)

HOLLYWOOD, Dec. 17.—Albert Rogell has signed a Tiffany contract for four special productions. He recently completed the direction of "Mamba" which Tiffany will release as one of their big productions of the year. The film will be premiered at the Gayety theatre in New York. It was filmed entirely in color.

More than 5,000 people were used in "Mamba." It is said to be a distinct tribute to the director and the cast. Jean Hersholt essayed the featured role, sharing honors with Ralph Forbes and Eleanor Boardman.

Pearson Signs with F N

(Special to the Herald-World)

HOLLYWOOD, Dec. 17.—Humphrey Pearson has signed a one year contract with First National. He will write dialog and scenarios.

News Notes

(Special to the Herald-World)

HOLLYWOOD, Dec. 17.—**PAUL HERVEY FOX** and **JO SWERLING**, scenario writers, have been signed by Columbia. Swerling is the author of "Kibitzer."

MERNA KENNEDY will have the leading feminine role in M G M's "The Song Writer." Marshall Neilan will direct. Lawrence Gray will have the leading role.

GEORGE ARCHAINBAUD has been signed by R K O to direct. His first film will be "Framed." The story is by Paul Schofield. No date has been set for production.

JEAN HERSHOLT has signed for a principal role in "Sergeant Grischa" for R K O. Rudolph Schildkraut was originally cast for the part. Herbert Brenon is directing.

CLARENCE BROWN will direct Greta Garbo in "Romance" for M G M. Production will begin upon the completion of the German version of "Anna Christie" which Brown is directing.

MARIE DRESSLER has been signed by M G M for one of the featured roles in "Old Timers Revue." Weber and Fields are starred. Others in the cast are De Wolf Hopper, William Collier, Sr., Fay Templeton, Barney Fagan.

AL ST. JOHN has completed the role of master of ceremonies in issue number 12 of Screen Snapshots. Ralph Staub is directing the series for Columbia release. Those apearing in the film are Doug Fairbanks, Jr., Leo Diegal, Robert Coogan, Arthur Lake, Jack Holt and Leatrice Joy.

NEIL HAMILTON will have the leading juvenile role in Paramount's "Two Black Crows in the A. E. F." Joan Peers will play opposite.

JEAN ARTHUR will play opposite Buddy Rogers in "Young Eagles" for Paramount. The story is by William Slavens McNutt and Grover Jones. William Wellman is directing.

McCarey to P F L for "Let's Go Native" Film; Writes Screen Version

(Special to the Herald-World)

HOLLYWOOD, Dec. 17.—Leo McCarey will direct a musical revue for Paramount. The story is called "Let's Go Native," an original by George Marion, Jr., and Percy Heath. The music will be written by Richard Whiting. J. G. Bachmann will supervise the filming. As has been his custom in the past, McCarey has selected the main portion of the cast before starting work on the story.

The cast includes Jack Oakie, James Hall, Jeanette MacDonald, "Skeets" Gallagher and William Austin. McCarey, whose flair is for comedy and comedy drama, is already at work on the screen version.

Michael Curtiz and Bess Meredyth Marry

(Special to the Herald-World)

HOLLYWOOD, Dec. 17.—Michael Curtiz, Warner Brothers' director, and Bess Meredyth, scenario writer, were married last week. Curtiz will be remembered for his work with "Noah's Ark."

Columbia Signs Brent

(Special to the Herald-World)

HOLLYWOOD, Dec. 17.—Evelyn Brent has signed with Columbia for three films. No story or plans have been announced.

Warners to Open Jan. 15 with Nine Pictures; Pathe Re-opens

"Trader Horn" Unit in Hollywood—Merna Kennedy in "Song Writer"—Paramount with Eight Films—Denny-Sono-Art Films Prepares—M G M Begins "Revue of 1930"

(Special to the Herald-World)

HOLLYWOOD, Dec. 17.—Warner Brothers studios will resume production of feature length films January 15 with nine pictures. A number of new plays and stories have been purchased. Of the first group to start filming is "Viennese Nights," an operetta by Oscar Hammerstein II, and Sigmund Romberg. Alan Crosland will direct.

The others include "Sweet Kitty Bellaire," "Fame," "Dumbells in Ermine," "Those Who Dance," "Fast Workers," "Sweet Sisters" and "Three Flights Up." The studio has been comparatively inactive during the past month while readjustments and improvements were being made.

Pathe studios, inactive for five weeks, began December 16, on "Paris to Bagdad." The story was written by Elliott Clawson and Howard Higgin. Higgin will direct. William Boyd has the starring role. Others in the cast include Robert Armstrong, Helen Twelvetrees and Alan Hale. Incidentally, the film is the last that Armstrong and Hale will appear in at Pathe.

"Trader Horn" Returns

The players and technical crew of the "Trader Horn" company have returned to the M G M studios after ten months in the African jungles. It is estimated that the location trip covered more than 24,000 miles. Harry Carey, Duncan Renaldo, Edwina Booth and Olive Golden were those to return.

W. S. Van Dyke, the director, is to follow. He is expected to arrive about Christmas. The director will bring Mutia, a giant Masia chief, who wears clothes for the first time on his visit. Final work on the picture, such as interiors, will be made at the M G M studios.

Merna Kennedy

Merna Kennedy will play the leading feminine role in M G M's "The Song Writer." Marshall Neilan will direct. Lawrence Gray will have the leading male role. The picture is a story of a popular song composer and a millionaire's daughter. Additions to the cast are being chosen and production will begin soon.

Riesner Directing Revue

Lew Fields and Joe Weber are featured in a new but unnamed M G M revue. Chuck Riesner is directing. The production began recently and many old time stage actors and actresses are in the cast.

Paramount Active

Eight films are in production at the Paramount studios. Five are preparing. Seven are being edited. "Young Eagles" with Buddy Rogers and "The Benson Murder Case" began this week. The others are "Burning Up," Richard Arlen starring film, "Slightly Scarlet," with Evelyn Brent and Clive Brook, "Sarah and Son," "Come Out of the Kitchen," "Only the Brave" and additional work on "The Vagabond King."

A. P. Younger Completes

"Cheat the Boys" is the title of an original story recently completed by A. P. Younger for Tiffany. It was written for Alice Montague. No production date has been set.

Denny Prepares

With the picture version and dialog completed, Reginald Denny is preparing for early production on his first film for Sono-Art. Denny will be starred in a series of four feature productions each year for a period of three years. They will be filmed in color with Sono-Art's Secret coloring process.

In order to incorporate original ideas of his own, which have been fully sanctioned by the company, a little longer period has been required in preparing the story than was at first anticipated. Actual filming is scheduled to begin before Christmas.

Clarke on "Temple Tower"

Charles G Clarke, cinematographer, has returned to Fox studios after a month vacation. He is handling the camera work on "Temple Tower" which Don Gallaher is directing for Fox. Henry B. Walthal and Marceline Day have the featured roles. Productions began December 16.

Niblo Prepares for M G M's "Red Dust"

(Special to the Herald-World)

HOLLYWOOD, Dec. 17.—Fred Niblo will direct "Red Dust" from the stage play for M G M. Preparations are under way and production will start the first of the year. It is planned to make many of the scenes in Indo-China where the story is laid. Madame DeGresac adapted the story for the screen.

Exploitation "Ape" Prank Brings Suit for $302,000

(Special to the Herald-World)

HOLLYWOOD, Dec. 17.—Mrs. Hazel Pasley has filed suit against the Principal Theatres, Inc.,, for $302,000 here. It is charged that a "gorilla" used in advertising purposes for one of the Principal theatres seized her and thrust his fangs in her face. Mrs. Pasley declared that she became ill.

The "gorilla" was a man dressed as an ape, it has been alleged.

Lanfield Elevated to Post of Fox Director

(Special to the Herald-World)

NEW YORK, Dec. 17.—Sydney Lanfield, co-author of the story and dialog for "Happy Days," has been elevated to the post of Fox Movietone director. His first assignment will be "If I Was Alone with You," from a Collier's magazine story by Richard Connell.

Cruze to Hospital for Appendicitis Operation

(Special to the Herald-World)

HOLLYWOOD, Dec. 17.—James Cruze was operated on for appendicitis here this week. Doctor James Beggs performed the operation at the Hollywood Hospital. Cruze is reported as getting along nicely.

Plans Being Laid By Pathe For New Schedule Following Fire

Possibility of Using Gramercy Studio for Production of Short Subjects—Warner Brothers' Eastern Studio Celebrates Reopening Anniversary

By DOUGLAS FOX

NEW YORK, Dec. 17.—Last week the New York studios bowed their heads in sympathy for those who were stricken in the fire at Pathe Sound Studios, Inc. This week they are laying fresh plans for a more comprehensive production schedule. One outcome of the fire, however, which should be mentioned here, is the strong possibility that Pathe will use the Gramercy studio of R C A Photophone for its short comedy productions. The Gramercy studio has been quiet of late and the only filming scheduled there is a Chester Beecroft feature titled the "The Campus Vamp," which will be a week in the making. Olive Shea is featured. Others are Forrest Stanley and Henry Dixie. Robert Snody is directing, assisted by Harold Godsoe.

It is known that Pathe has been contemplating the use of the Gramercy plant for some little time and it is thought that the delay which the fire will necessarily have caused in the company's production plans may hasten the move. Pathe and Gramercy officials have neither confirmed nor denied this possibility.

Yesterday marked the first anniversary of the reopening of the Warner Brothers Eastern Vitaphone studios. In that year some 260 reels of film were produced, the subject matter being limited to Vitaphone Varieties, with one exception, "The Royal Box," all German dialog feature, with Alexander Moissi. Many voice and screen tests were also made and many scores recorded. Now the studio has two new soundproof stages. That known as stage No. 2 is the largest at the plant. It is 135 feet long, 65 feet wide and 33 feet high. Stage No. 3 is smaller and is used for the recording of musical scores. Stage No. 1 is the one on which the past year's productions have been made.

New Recording Equipment.

The new stages have been given the latest and best type of acoustic treatment known today and the recording equipment is the best and newest available, including several parts which were invented and developed by the studio technical staff.

A second cutting and projection room has been provided, while a third projection room is being equipped for the exclusive use of the music department. The large prop room for the new stage was constructed directly beneath the stage. All the lighting equipment is provided with remote control. The lighting circuits on stage No. 1 are being changed over from manual operation to remote control.

In conjunction with the scoring stage, with its associated monitor room, space is provided for three recording rooms, a room for sound editing, a room for preparing the waxes, known as the wax shaving room; a garage for the location truck, which is a portable recording channel—a studio on wheels; a special room for testing records and an electrical testing laboratory in which the amplifiers and recording equipment in general can be tested and repaired if necessary.

Ethel Gordon Heads Publicity.

In charge of publicity at the Vitaphone plant is Ethel Gordon. She informs me that her better half has invented an auxiliary heater which is suitable to almost any building and which slips right over a radiator without being in the least bit conspicuous. You plug it into any base outlet. It is being put on the market by the Luna Metal Craft Corporation.

Now that I've done my duty by the Vitaphone outfit, let's have a look at activity at Paramount's Astoria studio. "The Big Pond," Maurice Chevalier's latest starring vehicle, has been in production in two tongues for almost a week now. Claudette Colbert has the leading feminine role in this picture, which is the talker version of the play by George Middleton and A. E. Thomas. Those in the Gallic version who will not appear in the one which we shall see and hear are Henry Mortimer, Maude Allan, William Williams and Lorraine Jaillet.

Cormack to Write Plays.

Bartlett Cormack, Broadway playwright, has just signed a contract to write film plays for Paramount. He's done the dialog on several pictures made at the Astoria studio. "Young Man of Manhattan," talking screen version of the novel by Katherine Brush, has had its filming deferred until spring. It was to have gone before the cameras on completion of "The Big Pond." Richard Arlen, Claudette Colbert and Charles Ruggles will be featured.

"Dangerous Nan McGrew" will be Helen Kane's first picture in the East. It will be made at the Astoria plant under the supervision of B. F. Fineman, associate producer. Direction will be by Victor Schertzinger. Jack McGowan and Paul Gerard are adapting the dialog.

THE STUDIO PREVIEW

"Harmony at Home"

HOLLYWOOD, Dec. 17.—This is good clean entertainment and carries plenty of laughs. The story is from "The Family Upstairs" by Harry Delf. Hamilton McFadden directed. The cast is well chosen and the direction fine.

Although the film is presented as an all star cast, Rex Bell, Marguerite Churchill and Elizabeth Patterson grab acting honors. Bell is handicapped for lack of footage but gives a great performance. He should do well in this type of role. Marguerite Churchill, as the girl, and Elizabeth Patterson, as her mother, leave nothing to be desired in their performances.

The cast includes Bell, Churchill, Dixie Lee, William Collier, Sr., Elizabeth Patterson, Charlotte Henry, Charles Eaton and Dot Farley. The adaptation and continuity is by Seton I. Miller, Clare Kummer, Charles McGurk and William Collier, Sr. The dialog is by Elliott Lester and Edwin Burke. Dan Clark is the photographer. Recording good. It is a Fox picture. —T. J. H.

New York Showings

"The Sky Hawk"

THE newest Fox picture to get a special showing on Broadway, "The Sky Hawk," proved to be a real thriller. It is a story of the Zeppelin raids on London during the war, and it brought a first-night audience at the Gaiety theatre a touch of real excitement.

Obviously, the picture had to be made by trick photography. But it was done so well, and the climax was built up so simply and so effectively by John Blystone, the director, that the picture is highly dramatic. Certainly it was to the liking of the first-night crowd that came to see it.

There have been more than a few aviation pictures lately and that might be held against this one. Furthermore, the cast was one suited to the minority, rather than the majority. And the comedy was rather stilted. All of which makes the excitement of the picture the more commendable.—P. V.

Van Beuren Shorts

A SONG sketch called "The Trumpeter" with James Stanley (as visualized by Grantland Rice) was easily the highlight of a trade showing of Van Beuren short subjects last week. Stanley has a magnificent baritone and if Rice's conception of the song is a little sentimental it is certainly designed for the approval of the masses.

Stanley's song deals with the green and gold of peace, the red and black of battle, the white of the crosses of the aftermath. It is interspersed but not interrupted with some artistically (but occasionally sentimentally) arranged flashbacks illustrative of the verse. Included are some old but excellent newsreel shots of troops in action. The whole number is well done and, as far as could be seen, with little outlay. And that's a sensible way to make pictures.

Other subjects were two Grantland Rice Sportlights ("Carolina Capers" and "Interesting Tails") and two Aesop sound fables ("The Night Club" and "A Close Call") as well as a talking Topics of the Day and another song by Stanley and Company, "Mandalay," which, while pleasing, could not compare with "The Trumpeter." Sportlights and Fables were up to their usual good form, especially "Interesting Tails," which included some lovely sequences of bird dogs in action. —D. F.

"Dance Hall"

RADIO Pictures this week opened "Dance Hall" to a crowded house at the Globe theatre, and with the new picture R K O inaugurated a new policy for what was once a legitimate house. Performances there are now continuous from 10:30 a. m.

"Dance Hall" is from the short story by Vina Delmar which appeared in Liberty some months ago. It is the second short story from that magazine to appear on Broadway's talking screen in the past five days. The other is "Sky Hawk," current at the Gaiety.

"Dance Hall" is made worthwhile by the inimitable comedy of Joseph Cawthorn as the German dance hall proprietor. Arthur Lake and Olive Borden are starred. Miss Borden is particularly attractive, but the audience seemed to tire of Lake's gawkiness, both in voice and action, something which the directors obviously considered his greatest charm. The continuity, curiously enough, stays very closely by the trend of the original story. Direction is by Melville Brown. Margaret Seddon and Lee Moran register capable performances. —D. F.

Herald-World's Production Directory

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
Christie Studios				
"Duke of Dublin"	Wm. Watson	Charlie Murray Mary Gordon		Dec. 7
Columbia Studios				
"Love of Lil"	Victor Heerman	Sally Starr Johnny Arthur		Nov. 19
"Black Sheep"	Archie Mayo	Dorothy Revier Jack Holt		Nov. 30
Educational Studios				
NO PRODUCTION UNTIL JANUARY				
First National Studios				
"Bride of the Regiment"	John F. Dillon	Vivienne Segal Wallace Beery Walter Pidgeon		Nov. 14
"Back Pay"	Wm. Seiter	Corinne Griffith		Nov. 29
"Song of the Flame"	Alan Crosland	Bernice Claire Alice Gentle		Nov. 7
Fox Studios				
"I Hear You Calling Me"	Frank Borzage	John McCormack		Aug. 1
"Dollar Princess"	Alexander Korda	J. Harold Murray		Nov. 30
"One Mad Kiss"	Marcel Silver	Don Jose Mojica		Nov. 18
Metro-Goldwyn-Mayer Studios				
"Revue"	Charles Reisner	All Star Cast		Dec. 9
"On the Set"	Ed Sedgwick	Buster Keaton Anita Page Charles King		Nov. 21
"Fresh From College"	Sam Wood	Wm. Haines Phyllis Crane		Nov. 19
"Sunkissed"	Victor Seastrom	Vilma Banky		Nov. 4
"House of Troy"	Robert Leonard	Ramon Novarro		Nov. 19
Metropolitan Studios				
"Playing the Market"	Ted Wilde	Miriam Seegar Lucien Littlefield	(Small Prods.)	Dec. 7
"Society Sinners"	Walter Lang	Lloyd Hughes Olive Borden	(Cruze Prods.)	Dec. 2
"Hill-Billy Harmony"	Robert Bruce	One Mule, 14 Coyotes	(Bruce Prods.)	Dec. 7
Pathe Studios				
NO PRODUCTION				

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
Paramount Studios				
"Young Eagles"	Wm. Wellman	Buddy Rogers		Dec. 7
"Come Out of the Kitchen"	Wesley Ruggles	Nancy Carroll		Dec. 2
"Only the Brave"	Frank Tuttle	Gary Cooper		Dec. 2
"Slightly Scarlet"	Louis Gasnier Edwin Knopf	Clive Brook Evelyn Brent		Nov. 26
"Sarah & Son"	Dorothy Arzner	All Star Cast		Nov. 18
"Burning Up"	Edw. Sutherland	Richard Arlen		Nov. 9
R K O Studios				
"Fire Walker"	Bert Glennon	Sally O'Neil		Nov. 18
"Sergeant Grischa"	Herbert Brenon	Chester Morris Betty Compson		Nov. 18
Roach Studios				
Untitled	James Parrott	Laurel & Hardy		Dec. 11
Untitled	Warren Doane	Harry Langdon		Dec. 13
Tiffany Studios				
"Troupers Three"	Norman Taurog	Dorothy Gulliver Rex Lease		Nov. 5
Tec-Art Studios				
"Hell Harbor"	Henry King	Lupe Velez	(Inspiration)	Sept. 5
United Artists Studios				
"Sailor's Sweetheart"	Geo. Fitzmaurice	Dolores Del Rio Edmund Lowe		Dec. 2
"The Swan"	Paul L. Stein	Lillian Gish		Nov. 19
"Puttin' on the Ritz"	Edward Sloman	Joan Bennett Harry Richman		Oct. 12
Universal Studios				
"King of Jazz Revue"	John Murray Anderson	Paul Whiteman		Nov. 4
"All Quiet"	Lewis Milestone	All Star Cast		Nov. 18
Untitled	Arthur Rosson	Hoot Gibson Margaret Quimby		Nov. 25
Warner Brothers Studios				
"The Potters"	Bryan Foy	All Star Cast	(Series)	Nov. 25

SERVICE TALKS

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

By T. O. Service

THE CONFUSION WAS MINE

I SEEM to be losing my readers. Only ninety-three have communicated, to date, the information that I placed Nancy Carroll in "So This Is College" last week and she is not the girl in the picture. To these, and to Miss Carroll and anyone else who may be interested, I explain that I'd seen so many of these jazz college didoes that they had run together in the thing that I perhaps hesitantly refer to as memory. My concluding line in the "So This Is College" report read, "I, for one, have had enough of this stuff." My confusion of the stars (I'm afraid to say that Sally Starr is the girl actually in the picture, lest she turn out to have been in something else instead) is proof that I've had not merely enough but too much. I think that's true of the rest of the population too.

—

"THE MARRIAGE PLAYGROUND"

IF I were to select a picture for all the world to see and hear on Christmas Day I would name "The Marriage Playground" as that one. It has no Christmas in it, and it has a goodly amount of cocktail drinking and other things not commonly associated with observance of the great occasion, but it is the most human, sincere and touching performance that I have seen in the current market. It goes without saying, then, that I'd select this picture, too, for all the world to see and hear on any other given day when all the world might be so inclined.

In the space at hand I can do scant justice to "The Marriage Playground." I can tell you that it is Mary Brian's best picture, that in it she is cast opposite Frederic March, that they are opposed in the plot to such eminent players as Lilyan Tashman, Huntley Gordon, Kay Francis, William Austin and Seena Owen, but my first duty should be to list the names of the six or seven juvenile players who are six or seven times better than any other group of children you ever saw in any other picture. Lacking space and the identities wherewith to do these young people justice, I group their praises in a single word—*wonderful!*

I should say, too, that the picture is made from Edith Wharton's "The Children" and its point is to show what divorce, remarriage and the social whirl does and does not do for the children. To say any more is to add nothing essential to the statistical facts, and I have said the principal thing worth saying in the opening sentence. Please see the picture and prove it to yourself.

"THE GREAT GABBO"

ONE of the sure ways to make a picture good is to have a great director like James Cruze direct it and give the principal role to a great actor like Erich von Stroheim. A good way to insure the success of this teamwork is to give the feminine lead to a sure-fire trouper like Betty Compson. But to absolutely clinch the job, the story should be as unusual as this one by Ben Hecht. These things having been done, "The Great Gabbo" is a great picture by any standard you may choose to apply. You should not miss seeing it.

Von Stroheim is, in the picture, a ventriloquist who goes nuts about the girl and the dummy he uses in his act. If that doesn't sound like much, don't worry. The acting is superb, the story isn't anything you can possibly expect, the direction is perfect and the entertainment is past perfect. Don't let this one get by you, if you want to keep up with the procession.

—

"IS EVERYBODY HAPPY?"

I'VE been seeing and hearing Mr. Ted Lewis and his band for something over a decade in various theatres, night clubs and places like that. I wouldn't have been doing so, of course, if I did not like him. I have seen and heard him now in his first picture, "Is Everybody Happy?" and I like him more rather than less. He is not, as of course you know, a great actor—but when he breaks out that clarinet and the boys swing into "I'm the Medicine Man for Your Blues," he doesn't need to act. And in this case he has the aid of Miss Ann Pennington and her nonesuch dancing. Need you ask how good the picture is?

—

"A ROMANCE OF THE RIO GRANDE"

TO say that this recalls "In Old Arizona" because it contains Mr. Warner Baxter in the same kind of role and in Mexico is to do neither picture justice. Yet to fail of mentioning the earlier masterpiece is to fail of telling you what this one is like. If you'll try digesting all that, we'll proceed with the knitting.

"A Romance of the Rio Grande" is a story about a young man, half Mexican, who has gotten along well in the United States and nurses a grudge against his wealthy Mexican grandfather for disowning his daughter, the star's mother. Baxter is the boy, Robert Edeson is the grandfather, Mary Duncan is one of the young women in the case (I missed the name of the other) and Antonio Moreno is the bad man. The setting is splendid, the direction excellent, the acting beyond criticism and the story tenuously engaging from beginning to end. It is not a better picture than "In Old Arizona," but I am willing to admit that this may be only because that one came first. It is at least the second best in kind—and that's pretty darn good.

—

"THREE LIVE GHOSTS"

ROBERT MONTGOMERY, Claude Allister and Beryl Mercer are the three young men who enact the "Three Live Ghosts." They are survivors of the war, officially declared dead but in fact extremely alive. The story is the best type of English comedy-drama and I have never had enough of this kind of entertainment. (I suspect, however, that Mr. Tragsdorf will write me a dirty note if I pronounce it unqualifiedly good; despite which I do so.)

—

"THE KISS"

HERE'S the current conveyance for Miss Greta Garbo. She is accompanied in it by Mr. Conrad Nagel, Mr. Anders Randolph and some other people. It is another of those silent pictures in which everybody goes crazy about Miss Garbo. As I am unable to high-pressure my emotions into what seems the general reaction to Miss Garbo, the six or seven reels of this seemed a great deal longer to me.

—

FREEDOM OF SPEECH

I HAVE a little space left which might as well be donated to the cause of free speech. Specifically, to the suggestion that a talking picture be advertised simply as a play and exhibited without being submitted to a censor board. That defense be offered, subsequently, on the ground that the exhibition is more play than picture, that the dialogue is more fundamental than the scenes of action, and that the ordinary police powers of regulation governing all stage exhibitions are the only one that can legally be applied. Any judge who is not in the pay of the bluenoses should be able to see, as a result of that demonstration, the absurdity of the censorship racket as it has been handed down from the silent era.

THE SHORT FEATURE

Newspictures

M G M INTERNATIONAL NEWSREEL NO. 35.—Thrilling leaps open skiing season though snow is not abundant at Silver Lake, N. Y.—New revolt in Haiti, marines hasten south to stamp out disorder—Huge petition to cut tax on earned incomes presented to Congress—Diegel wins "pro" title for second time at Los Angeles.

PARAMOUNT NEWS NO. 31.—Former secretary of State Kellogg receives welcome at France—Italy's flag flies high—20,000 Catholics meet at New Orleans for 15th annual convention—16 make 2,000-foot leap—6,158-mile flight from Paris to China ends.

UNIVERSAL NEWSPAPER NEWSREEL NO. 99.—Diegel defeats Farrell to win "pro" title for the second time—Ambassador Morrow back in United States—Hoover rushes marines to quell Haiti riots—King Gustav V., ruler of Sweden, opens country's biggest bridge—Scores die as gales lash channel ships.

KINOGRAMS NO. 5560.—Martial law in Hayti follows disorders, Marines rushed to stop riots—Diegel wins second "pro" golf title—King Gustav inaugurates new Sweden bridge—Honoring old age is a new Spanish custom—Byrd's feat thrills veteran Arctic here, General A. W. Greely.

PATHE SOUND NEWS NO. 88.—Paris solves traffic jams—Nation's best in cattle show at Chicago—Princeton University goes co-ed—Couples vie in distance dance at Canton, O.—Archers take to horseback riding at Camden, N. J.

New Sound Trailers Carry Greetings of Yule and New Year

Two trailers of holiday greetings synchronized with voice, music and sound effects have been prepared by National Screen Service. The Christmas trailer is based on the idea of "Christmas Around the World" and includes trips to England, France, Germany, Italy, Russia and America, with orchestras, sextets, quartets and vocal and instrumental solos pertinent to the various countries. The trailer is 300 feet long.

The other trailer, with its New Year greeting, shows 1929 existing as Father Time, while 1930 is portrayed as an infant sitting atop the world. There are ballets, unusual treatment of the clock dial, and a finale of a gala New Year celebration.

Three Special Films On FitzPatrick List For Christmas Period

Three special short subjects from FitzPatrick Pictures are being released for the Christmas holidays: "Mary's Little Lamb," "The Origin of Christmas" and "There Is a Santa Claus."

Although "Mary's Little Lamb" has no direct connection with Christmas, it is called timely for holiday release because of its special appeal to children.

"The Origin of Christmas" was produced especially for the Yuletide. A chorus of carols sung by recording artists of mixed voices accompanies the picture, which implies by its name what it is all about.

Paramount Sound News Starts Biweekly Release February 26

Paramount has decided to release the Paramount Sound News twice a week, starting in February, instead of once each seven days as now is the case, in order to keep both exhibitor and public supplied with the timeliest possible material.

The first of the biweekly issues will be released February 26, 1930, and continued from that time on, according to Emanuel Cohen, editor.

This new expansive move in bringing news events to the screen in the quickest and most entertaining manner comes as the success of the single weekly issue of Paramount Sound News since its inception several months ago, Paramount explained in announcing the new policy.

Cohen stated that for months the sound news department has been at work on plans to handle the increased production and that camera and sound men scattered throughout the world are receiving added equipment, so as to be fully prepared to meet the greater demands of next year.

Long List of Opera, Concert Stars Make Vitaphone Varieties

Review of the Vitaphone Varieties produced by Warner Brothers shows that many of the leading grand opera stars and concert musicians have appeared on the audible screen for this company.

Giovanni Martinelli, tenor of the Metropolitan Grand Opera Company, New York, made the first sound picture ever released. It was "Vesti la Giubba," from "I Pagliacci." Since then he has made six more, and he is to do others.

Charles Hackett, tenor of the Chicago Civic Opera Company, has made seven, one of the latest being a part of "Faust." Frances Alda has sung in four, Schumann-Heink in three, Beniamino Gigli of the Metropolitan has done four, Giuseppe De Luca three, Marion Talley two, Jean Gordon two (one in a quartet), Louis O'Angelo one (with Martinelli), and Rosa Raisa three, Reinald Werrenrath two, Giacomo Rimini, Anna Case and Pasquale Amato one each, Josef Kallini two, Hope Hampton one, Cantor Josef Rosenblatt two, John Charles Thomas two.

Among instrumentalists these have appeared: Mischa Elman two, Albert Spalding seven, Harold Bauer, the New York Philharmonic Orchestra twice, Flonzaley Quartet two before it disbanded, Florentine Choir two.

Donlin in Audio Review

Mike Donlin, who fielded his way to fame with the New York Giants and is now an actor on the Pathe lot, tells about the first talking picture ever made in "Baseball Memories," a Pathe Audio Review revealing what has become of the champions of yesteryear.

Book Three Talkcomedies

New Educational talking comedies are appearing this week in three Warner-Stanley houses in Atlantic City, "The Madhouse" at the Warners, "Purely Circumstantial" at the Stanley, and "Grass Skirts" at the Earle.

Here is shown a window tieup with Willoughby's photographic shop, in New York, and Universal's Newspaper Newsreel and the first talking pictures to be shown on an air liner. The T A T "Movies in the Sky" was the news event of the week and rated this fine window display. Stills from Universal's "Broadway" were also used in the window.

COLUMBIA

Victor Gems

(One Reel)

AT A TALKIE STUDIO, Buddy Doyle, directed by Basil Smith. Released Aug. 14, 1929.
PARLOR PEST, Boyce Combe, directed by Basil Smith. Released Aug. 28, 1929.
HARMONY CLUB, Geoffrey O'Hara, directed by Basil Smith. Released Sept. 11, 1929.
LISTEN, LADY, Grace LaRue, Hale Hamilton, directed by Basil Smith. Released Sept. 25, 1929.
ON THE BOULEVARD, Sweet and McNaughton, directed by Basil Smith. Released Oct. 9, 1929.
BOY WANTED, Joe Phillips, directed by Basil Smith. Released Oct. 23, 1929.
DAY OF A MAN OF AFFAIRS, A, Maurice Holland, directed by Basil Smith. Released Nov. 6, 1929.

Silly Symphonies

(One Reel)

SKELETON DANCE. Released Aug. 29, 1929.
EL TERRIBLE TORREADOR. Released Sept. 26, 1929.
SPRINGTIME.
HELL'S BELLS.

Krazy Kat Kartoons

(One Reel)

RATSKIN. Released Aug. 15, 1929.
CANNED MUSIC. Released Sept. 12, 1929.
PORT WHINES.
SOLE MATES.

* * *

EDUCATIONAL

Mack Sennett Talking Comedies

BRIDE'S RELATIONS, THE (1363). Johnny Burke, Thelma Hill, Andy Clyde. Johnny Burke and Thelma Hill spend honeymoon with bick relations. 1723 ft. Released Jan. 13, 1929.
WHIRLS AND GIRLS (1364). Harry Gribbon and Andy Clyde. Harry and Andy get mixed up in a hornets' nest of flappers. 1790 ft. Released Feb. 24, 1929.
BROADWAY BLUES (1362). Johnny Burke and Thelma Hill—a couple of ham actors who bring home the bacon. 1874 ft. Released March 10, 1929.
BEES' BUZZ, THE (1365). Harry Gribbon and Andy Clyde. Harry and Andy get mixed up in a hornet's nest while attempting to thwart the marriage of Andy's daughter. 1908 ft. Released April 7, 1929.
BIG PALOOKA, THE (1366). Gribbon, Clyde and Thelma Hill in a modern shotgun wedding. 1970 ft. Released May 12, 1929.
JAZZ MAMAS (788). Virginia Lee Corbin and Vernon Dent. First all-color, all-talking comedy. In absence of crime, international detectives frame robbery. 2 reels. (Disc only). Released June 30, 1929.
GIRL CRAZY (1367). Andy Clyde, Vernon Dent and Alma Bennett. The follies of youth committed by a sexagenarian, and what a run for his money Alma gave him. 1862 ft. Released June 9, 1929.
BARBER'S DAUGHTER, THE (1368). Thelma Hill in the title role, and Andy Clyde as her father. Keeping track of her romances keeps Andy busier than his tonsorial parlor. 1844 ft. Released July 21, 1929.
CONSTABULE, THE (1369). An arresting comedy with Harry Gribbon, the constable, wrongly accusing Andy Clyde and Thelma Hill's fiance of a robbery. 2006 ft. Released Aug. 11, 1929.
LUNKHEAD, THE (1370). Harry Gribbon, Andy Clyde and Thelma Hill cooking a stew in a restaurant. Harry wants to marry Thelma, but she has other plans. She "frames" Harry in a manner that cures him of her for life. 1840 ft. Released Sept. 1, 1929.
GOLFERS, THE (1371). Harry Gribbon, Andy Clyde and Thelma Hill. Comedy as a matter of course. They all "play at" pasture pool, but Charlie Guest, wellknown California pro, shows them how it should be done. 1874 ft. Released Sept. 22, 1929.
HOLLYWOOD STAR, THE (1372). Harry Gribbon, Andy Clyde and Marjorie Beebe. Satire on the old cowboy meller and the talking picture in which everything that could go wrong, does go wrong. 1780 ft. Released Oct. 13, 1929.
CLANCY AT THE BAT (1373). Harry Gribbon and Andy Clyde. Rolling the ball of fun on the diamond. As a batter, Harry proves to be slightly batty. 1954 ft. For release Nov. 3, 1929.
NEW HALF-BACK, THE (1374). Harry Gribbon and Andy Clyde . Football taken not too seriously. 2 reels. For release Nov. 24 1929.
UPPERCUT O'BRIEN (1375). Harry Gribbon, Andy Clyde, Marjorie Beebe. The two boys are opposite fight promoters. 1601 feet. Release December 15, 1929.

Coronet Talking Comedies

Starring Edward Everett Horton

ELIGIBLE MR. BANGS, THE (446). The amusing pursuit and capture of Edward Everett Horton by Florence Eldridge. 1895 ft. Released Jan. 13, 1929.
ASK DAD (447). Edward Everett Horton and Ruth Renick. Two men in love with a maid. Who won? Ask Dad. 1872 ft. Released Feb. 17, 1929.
GOOD MEDICINE (451). Edward Everett Horton as a patient-less doctor who gets a position in a hospital through Olive Tell. Enid Bennett plays the part of the wife. 1868 feet. Released December 8, 1929.
RIGHT BED, THE (448). Edward Everett Horton found a blonde. But his wife (Betty Boyd) was a brunette. 1523 ft. Released April 14, 1929.
TRUSTING WIVES (449). Mixing love sonnets with marshmallow cake . Edward Everett Horton and Natalie Moorhead in a battle of wits. 1699 ft. Released June 23, 1929.
PRINCE GABBY (450). A silk-hat burglar who came to steal, but stayed to conquer. 1615 ft. Released Sept. 15, 1929.

Jack White Talking Comedies

ZIP! BOOM! BANG! (1663). Raymond McKee takes his family to the circus and has a wild time. Conlin and Glass in the supporting cast. 1805 ft. Released March 17, 1929.
MADHOUSE, THE (1668). Eddie Lambert and Monty Collins. Everything, including the kitchen sink, militates against a peaceful Sunday morning. 1643 feet. Released December 1, 1929.
COLD SHIVERS (1664). Ghosts that are all in the spirit of fun. Al Thompson "plays dead" and plants ghosts in the house to test heroism of relations. Raymond McKee and Lucille Hutton win. 1741 ft. Released May 19, 1929.
LOVERS' DELIGHT (1665). Johnny Arthur and Pauline Garon are a pair of the one-year-old lovebirds whose neighbors are "cats." 1523 ft. Released June 30, 1929.
LOOK OUT BELOW (1666). Raymond McKee is used by Thelma Todd to make her husband jealous and it develops into a whoopee party on skyscraper girders. 1614 ft. Released Aug. 18, 1929.
HUNTING THE HUNTER (1667). Raymond McKee and Harold Goodwin. Their wives didn't mind their hunting wild animals, but they drew the line at wild women. 1506 ft. Released October 20, 1929.

Short Features With Sound

Lloyd Hamilton Talking Comedies

HIS BIG MINUTE (1005). Lloyd Hamilton, a lad from the country, comes to Bloody Gulch and gets in wrong with a couple of bad men. 1805 ft. Released May 5, 1929.
DON'T BE NERVOUS (1006). Lloyd Hamilton, who is afraid of his own shadow, is mistaken for a gangster. Even the gangster's moll makes the mistake and makes violent love to him. 1718 ft. Released July 7, 1929.
GRASS SKIRTS (1010). Ruth Hiatt marries Lloyd, an invalid, in the thought that his death will make her eligible for the Jolly Widow's club. Lloyd, however, gets well. 1667 feet. Released December 22.
HIS BABY DAZE (1007). Hamilton is nursemaid to little Billy, who turns out to be circus midget, bent on a nefarious mission. 1751 ft. Released Aug. 18, 1929.
PEACEFUL ALLEY (1008). Lloyd Hamilton tries to reform little Douglas Scott who has "taking ways." 1835 ft. Released Sept. 29, 1929.
TOOT SWEET (1009). Lloyd likes Lena and she plays him for all he's got and then leaves him flat for her apache. 1802 ft. Released Nov. 10, 1929.

Lupino Lane Comedies

SHIP MATES (2613). Lupino Lane is a goofy gob, and his fellow-sailors make the most of his sappiness. 1570 ft. Released April 21, 1929.
BUYING A GUN (2612). Fun in a gun shop with the brothers Lupino (Wallace and Lupino Lane.) 1531 ft. Released July 14, 1929.
FIRE PROOF (2614). Lupino Lane starts an opposition fire house and his little four-year-old playmate tries to boost his business by starting fires. 1598 ft. Released Sept. 8, 1929.
PURELY CIRCUMSTANTIAL (2615). Lane is a newlywed against whose happiness circumstances seem to conspire. 2 reels. Released Nov. 17, 1929.

Mermaid Talking Comedies

CRAZY NUT, THE (1436). Franklin Pangborn imagined he had every imaginable illness. When the doctor told him he would die, be promptly proceeded to get well. John T. Murray and Vivien Oakland in the cast. 1480 ft. Released June 2, 1929.
ROMANCE DE LUXE (1439). Monty Collins and Nancy Dover. Love and danger generously mixed. Thrills of the high and dizzy type. 1335 feet. Released December 29, 1929.
TICKLISH BUSINESS (1437). Monty Collins and Vernon Dent are a couple of Tin Pan Alley guys, and women and songs are their major troubles. 1843 ft. Released Aug. 25, 1929.
TALKIES, THE (1438). A funny idea of how a talking picture is made. Monty Collins and Vernon Dent are the goofy "sound experts." 1522 ft. Released Oct. 27, 1929.

Tuxedo Talking Comedies

SOCIAL SINNERS (1880). A bug exterminator mingles in high society. Raymond McKee, Cissy Fitzgerald, Marion Byron. 1710 ft. Released Sept. 1, 1929.
DON'T GET EXCITED (1881). Lloyd Ingraham sails for Hawaii to get away from an annoying guitar-strumming neighbor, only to find him occupying the adjoining cabin on the boat. Harold Goodwin, Addie McPhail and Estelle Bradley. 1444 ft. Released Nov. 10, 1929.

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FITZ PATRICK

PEOPLE BORN IN SEPTEMBER: Horoscope, obtainable on disc and film. For release August 26. One reel.
BARCELONA TO VALENCIA: Traveltalk, on disc only. For release August 26. One reel.
LABOR DAY: Holiday short. Obtainable on film only. For release August 26.
PEOPLE BORN IN OCTOBER: On film and disc. For release September 14. One reel.
VALENCIA TO GRANADA: Traveltalk. On film and disc. For release September 21. One reel.
COLUMBUS DAY: Holiday short. On disc only. One reel. For release September 21.
PEOPLE BORN IN NOVEMBER: Horoscope. On film and disc. For release October 3. One reel.
GRANADA TO TOLEDO: Traveltalk. On film and disc. For release October 15. One reel.
ARMISTICE DAY: Holiday short. On disc only. For release October 15. One reel.
THANKSGIVING DAY: Holiday short. On disc only. For release October 15. One reel.
PEOPLE BORN IN DECEMBER: Horoscope. On film and disc. For release October 2. One reel.
CHRISTMAS AND NEW YEAR: Holiday short. Disc only. For release Novemher 9. One reel.
IN OLD MADRID: Traveltalk. Film and disc. For release November 15. One reel.
PEOPLE BORN IN JANUARY: Horoscope. Film and disc. For release Dec. 1. One reel.

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METRO-GOLDWYN-MAYER

M G M Colortone Revue

CLIMBING GOLDEN STAIRS (R-1). Released Aug. 3, 1929.
MEXICANA (R-2). Released Aug. 31, 1929.
DOLL SHOP, THE (R-3). Released Sept. 28, 1929.
GENERAL, THE (R-4). Released Oct. 26, 1929.
SHOOTING GALLERY, THE (R-5). Released Nov. 23, 1929.
GEMS OF M G M (R-5). Dec. 21, 1929.

Charley Chase Hal Roach Comedies

STEPPING OUT (1847): Going out without wife to have a good time. Release November 2.
LEAPING LOVE (1847): Charlie falls in love with both mother and daughter but, marries cigarette girl. Release June 22.
THE BIG SQUAWK (1710): In which hashful Charley wins his girl. Release May 25.
SNAPPY SNEEZER (1729): Charlie has hay fever in this one. Release July 20, 1929.
CRAZY FIGHT (1702): Charlie in a role as a dancer. Release September 7, 1929.
REAL McCOY, THE: Charley Chase, Thelma Todd, Edgar Kennedy. Charley being chased by a cop for speeding. Directed by Warren Doane.

Laurel and Hardy Hal Roach Comedies

UNACCUSTOMED AS WE ARE (1940): Getting in dutch with the wife and neighbors. Release May 4.
BERTH MARKS (1807): The life of two fellows sleeping in an upper berth in a speeding train. Release June 1.
THEY GO BOOM (1864): Hardy playing doctor in helping Laurel with his terrific cold. In which the bed goes boom. Release September 21.
ANGORA LOVE (1884): Trying to hide a goat from the bardboiled landlord. Release December 14, 1929.
MEN O' WAR (1822): Two sailors go rowing into other people's boats. Release June 29, 1929.
NIGHT OWLS: Stan Laurel and Oliver Hardy. The two boys volunteer to rob a house so a police officer can gain fame by the arrest. Directed by James Parrott.
PERFECT DAY (1845): Laurel and Hardy going picnicking in an old flivver that causes a delay that never ends. Release August 10, 1929.
BACON GRABBERS (1862): Two detectives sent to bring back an unpaid radio that is owned by a hardboiled individual. Release October 19.

Harry Langdon Hal Roach Comedies

SKY BOY (1881): Harry landing on an ice-berg with his rival boy friend. Release October 5.
HOTTER THAN HOT (1765): Harry and a beautiful blonde locked in a building that's on fire.
FIGHTING PARSON, THE: Harry Langdon, Nancy Dover, Thelma Todd, Eddie Dunn. Harry as a traveling minstrel. Directed by Fred Guiol.
SKIRT SHY (C-223). Released Nov. 30, 1929.

Our Gang Hal Roach Comedies

SATURDAY'S LESSON (1577): The Gang refuses to work until a devil scares them into working. Release July 9.
LAZY DAYS (1870): The Gang helps Farina earn fifty bucks. Release August 15.
RAILROADIN' (1736): The Gang goes riding in a train with a crazy driver. Release June 15.
SMALL TALK (2330): The Gang in an orphan home. Wheezer is adopted and the Gang go to visit him at his elaborate home. Release May 18.
BOXING GLOVES (1603): The Gang runs a prize fight in which Joe Cobb and Chubby are the pugilists. Release September 9.
BOUNCING BABIES (1908): Wheezer getting rid of his baby brother, who gets all the attention in his home. Release October 12.

Metro Movietone Acts

DOLL SHOP, THE: Gus Edwards, Vincent Bryan, Louis Alter, Jo Trent, Dave Snell, Lionel Belmore, Buster Dees, Ci Kahn and M G M Ensemble. Directed by Sammy Lee.
GEORGE LYONS (79). Numbers: a. "Beloved"; b. "Ah, Sweet Mystery of Life"; c. "Don't Be Like That"; d. "St. Louis Blues"; e. "Rainbow 'Round My Shoulder." 646 feet. For release August 3, 1929.
CECIL LEAN AND CLEO MAYFIELD (80): Number: "His Lucky Day." 1,735 feet. For release August 10, 1929.
GEORGIE PRICE (81): Numbers: a. "The One That I Love Loves Me"; b. "I'm Marching Home to You." 714 feet. For release August 17, 1929.
PHIL SPITALNY and His Pennsylvania Orchestra (82). Numbers: a. "Medley of Musical Comedy Hits"; b. "Farewell Blues." 71 feet. For release August 24, 1929.
VAN AND SCHENCK (83). Numbers: a. "That's How You Can Tell They're Irish"; b. "Rainbow 'Round My Shoulder"; c. "Ramona"; d. "The Dixie Troubadours." 838 feet. For release August 31, 1929.
GEORGE DEWEY WASHINGTON (84): Numbers: a. "Just Be a Builder of Dreams"; b. "Down Among the Sugar Cane." 632 feet. For release September 7, 1929.
TITTA RUFFO (85) in "Credo" from "Othello." 525 feet. For release September 14, 1929.
METRO MOVIETONE REVUE—"Bits of Broadway" (86). For release September 21, 1929.
MADAME MARIA KURENKO (87). Numbers: a. "The Jewel Song," from Faust, b. "Il Bacio"; c. "The Last Rose of Summer." 840 feet. For release September 28, 1929.
KELLER SISTERS AND LYNCH (88). Numbers: a. "How D'Ya Do"; b. "Ka Krazy for You"; c. "If I Had You." 727 feet. For release October 5, 1929.
YVETTE RUGEL (89). Numbers: a. "Paradise Lost"; b. "Marie"; c. "The Parting." 713 feet. For release October 12. 1929
SONG WRITERS REVUE, THE: Gus Edwards, Dave Dreyer, Fred A. Ahlert, Roy Turk, Roy Heindorf, Nacio Herb Brown, Arthur Freed, Roy Egan, Fred Fisher and Jack Benny. Directed by Sammy Lee.
BILTMORE TRIO (90). Number: "Jail Birds." 860 feet. For release October 19, 1929.
CLYDE DOERR (91). Saxophone act. Numbers: a. "Saxophone March"; b. "Sunny South"; c. "Technicalities"; d. "Bye, Bye, Sweetheart." 795 feet. For release October 26, 1929.
TOM WARING (92). Numbers: a. "Glad Rag Doll"; b. "Just a Garden"; c. "I'm Marching Home to You." 565 feet. For release November 2, 1929.
TITTA RUFFO (93): Number: "L'Africaine." 520 feet. For release November 9, 1929.
EARL AND BELL (94): Numbers: a. "La Spagnola"; b. "Kiss Me Again"; c. "Blue Hawaii"; d. "Just a Melody." 700 feet. For release November 16, 1929.
DUCI DE KEREKJARTO (95): Numbers: a. "Serenade"; b. "Witches' Dance." 622 feet. For release November 23, 1929.
IRVING AARONSON'S COMMANDERS (96). Numbers: a. "She's Nobody's Sweethesrt Now"; b. "The Sailor's Sweetheart"; c. "I'll Get By." 696 feet. For release November 30, 1929.
JIMMY HUSSEY (97). Number: "Uneasy Street." 841 feet. For release December 7, 1929.
ROY EVANS (assisted by Al Belasco) (98). In comedy sketch. Exclusive Columbia artist. 795 feet. For release December 14, 1929.
THE REVELLERS (99). Numbers: a. "I'm Looking Over a Four Leaf Clover"; b. "Rose of Waikiki"; c. "Breezing Along With the Breeze." 607 feet. For release December 21, 1929.
MADAME MARIA KURENKO (100). Numbers: a. "Shadow "Song" from "Dinorrah"; b. "Song of India." 714 feet. For release December 2, 1929.
WALTER C. KELLY (101), in "The Virginia Judge." 806 feet. For release January 4, 1930.
VAN AND SCHENCK (102). Numbers: a. "Everything's Going to Be All Right"; b. "Aain't Got Nothin' Now"; c. "St. Louis Blues." 799 feet. For release January 11, 1930.
CLYDE DOERR (103). Saxophone act. Numbers: a. "Wedding of the Painted Doll"; b. "If I Had You"; c. "Original Music." 572 feet. For release January 18, 1930.
BILTMORE TRIO (104) in "College Romeos." 853 feet. For release January 25, 1930.

PARAMOUNT

Christie Talking Plays

THE MELANCHOLY DAME. All colored cast from Octavus Roy Cohen story, staged in colored cabaret. 1909 feet. Released Feb. 2, 1929.

A BIRD IN THE HAND. Lois Wilson, Jason Robards, Roy D'Arcy and Dot Farley, farcical sketch between husband and wife, over love and money. 1833 feet. Released Feb. 16, 1929.

POST MORTEMS. Raymond Griffith, Tom Kennedy, Mabel Forrest, comedy playlet with gentleman burglar sitting in a bridge game with couple he came to rob. 2017 feet. Released Mar. 2, 1929.

MUSIC HATH HARMS. All colored cast in Octavus Roy Cohen story about saxophone player who couldn't play the sax and had a double. 1892 feet. Released Mar. 16, 1929.

MEET THE MISSUS. James and Lucille Gleason in Kenyon Nicholson play, about vaudeville husband and wife, former coming home a little inebriated with a blonde. 1808 feet. Released Mar. 30, 1929.

JED'S VACATION. Charley Grapewin, Anna Chance, in their own vaudeville sketch about adopting a baby. Introduction on musical comedy stage. 1909 feet. Released Apr. 13, 1929.

THE FRAMING OF THE SHREW. All colored cast in Octavus Roy Cohen story of the negro who went on a hunger strike to get better treatment from his laundress wife. 1852 feet. Released Apr. 27, 1929.

WHEN CAESAR RAN A NEWSPAPER. Raymond Hatton, Sam Hardy in Waldemar Young's travesty of Caesar as an editor, Marc Antony as a press agent for Cleopatra. 1821 feet. Released May 11, 1929.

HOT LEMONADE. Louise Fazenda, Johnny Arthur and Walter Hiers, in a triangular comedy on board a steamer bound for Honolulu. 1850 feet. Released May 25, 1929.

OFT IN THE SILLY NIGHT. All colored cast in Octavus Roy Cohen story about the chauffeur who sneaks out with his employer's car and daughter. 1787 feet. Released June 8, 1929.

DEAR VIVIEN. Raymond Hatton and Sam Hardy in a clever comedy skit about a business man who wrote letters, with which a blackmailing blonde is holding him up. 1891 feet. Released June 22, 1929.

HER HUSBAND'S WOMEN. Lois Wilson, Harrison Ford, Nina Romano and Wanda Hawley in farcical sketch about a clever wife who fixes up the jams into which her artist husband gets himself with women. 1733 feet. Released July 6, 1929.

A HINT TO BRIDES. Johnny Arthur and Ruth Taylor, in Kenyon Nicholson's playlet about a bridal couple who get chummy with the burglars and give away the wedding presents they don't want. 1592 feet. Released July 20, 1929.

THE SLEEPING PORCH. Raymond Griffith, Barbara Leonard and John Litel in sketch about a husband who is sleeping out in the snow to cure a cold and his scheme with a convict to get him out of it. 1550 feet. Released Sept. 7, 1929.

LADIES' CHOICE. Charley Grapewin and Anna Chance in sketch about a wife who learned to drive a car in fifteen minutes, with runaway auto in dizzy chase. 1727 feet. Released Sept. 14, 1929.

THE LADY FARE. All colored cast and cabaret and chorus in revue type of entertainment built around an Octavus Roy Cohen story. 1843 feet. Released Sept. 28, 1929.

FARO NELL, or In Old Californy. Louise Fazenda, Jack Luden and Frank Rice in a travesty revival of an old western melodrama. Laid on the desert and in an old fashioned movie western saloon. 1819 feet. Released Oct. 5, 1929.

ADAM'S EVE. Johnny Arthur, Frances Lee, in a comedy sketch starting with a bridegroom's pre-marriage celebration and ending in a mixup in the apartment of two chorus ladies. 1618 feet. Released Oct. 12, 1929.

HE DID HIS BEST. Taylor Holmes, Carmel Myers and Kethryn McGuire, in farce comedy playlet of Holmes entertaining a friend's wife for the evening, ending in a comedy sword duel. 1616 feet. Released Oct. 19, 1929.

THE FATAL FORCEPS. Ford Sterling, Bert Roach and Will King, in comedy of a dentist on trial for nearly murdering a saxophone player whose music had driven him crazy. 1664 feet. Released Nov. 2, 1929.

THE DANCING GOB. Buster and John West, in combination of West's stage dancing and comedy taking place at a naval training station where the actors are mistaken for sailors. 1823 feet. Released Nov. 9, 1929.

DANGEROUS FEMALES. Marie Dressler and Polly Moran in a comedy of two old spinsters about to entertain either the evangelist or a dangerous criminal, with Dressler getting a little intoxicated with the visitor. 1873 feet. Released Nov. 16, 1929.

BROWN GRAVY. All colored cast in Octavus Roy Cohen story about a fake medium swindling the gullible patrons, novel feature is inclusion of Georgia Jubilee Singers in spirituals. 1627 feet. Released Nov. 23, 1929.

HE LOVED THE LADIES. Taylor Holmes, Helene Millard and Albert Conti, in farce comedy sketch of a near elopement of a wife and how Holmes, the husband, cleverly handles the situation. 1764 feet. Released Nov. 30, 1929.

WEAK BUT WILLING. Will King, Billy Bevan and Dot Farley in a comedy in a cabaret, with the Hebrew comedian in a role of a husband being given a birthday party and not being able to get any food. 1627 feet. Released Dec. 14, 1929.

MARCHING TO GEORGIA. Buster and John West and Frances Lee in a comedy starting on a battleship, with Buster as sailor and John as comic captain, and ending in a mixup in a girl's boarding school. 1850 feet. Released Dec. 21, 1929.

THAT RED HEADED HUSSY. Charley Grapewin and Anna Chance as a couple of old time vaudevillians in a martial sketch staging a fake quarrel in front of their fighting daughter and son-in-law. 1521 feet. Released Dec. 28, 1929.

FOR LOVE OR MONEY. Lois Wilson, Bert Roach and Ernest Wood, in a comedy at the race track, with horse race atmosphere and Bert Roach proving his friend's wife's love. 1827 feet. Released Jan. 4, 1930.

SO THIS IS PARIS GREEN. Louise Fazenda, Bert Roach and George Stone, in a burlesque of the Parisian Apache theme, laid in the cabarets and Latin quarter of Paris. Released Jan. 18, 1930.

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PATHE

George LeMaire Comedies

AT THE DENTIST'S (0501) George LeMaire and Louis Simon. Scene: Dentist's office. Louis Simon, suffering from a toothache goes to George LeMaire for treatment. For release March 24, 1929. 2 reels.

DANCING AROUND: (0502) George LeMaire and Joe Phillips. Scenes: Exterior and cabaret. George LeMaire and Joe Phillips take girls out for big time. Ivan Brunnell's Montrealers play "My Album of Dreams" and Vivienne Johnson sings "Marie." For release April 21, 1929. 2 reels.

60 EASY, DOCTOR: (0503) George LeMaire, Louis Simon. George LeMaire as the bone-breaker—Louis Simon as the nut—and how! For release July 14, 1929.

THE PLUMBERS ARE COMING (0504) George LeMaire, Louis Simon. LeMaire and Simon, two burglars, trying to act like plumbers. For release August 18, 1929. 2 reels.

GENTLEMEN OF THE EVENING (0505). George LeMaire, Lew Hearn, Evalyn Knapp. George LeMaire as the house detective, Lew Hearn as a delegate in Association of Inventors of America convention and Evalyn Knapp as the girl in the case. For release Oct. 20, 1929. 2 reels.

BARBER'S COLLEGE (0506). George LeMaire, Lew Hearn, Sam Raynor, Gladys Hart. Lew Hearn as "Good Time Charlie," graduate of a barbers' college, creates havoc in a barber shop. For release Dec. 15, 1929. 2 reels.

TIGHT SQUEEZE, A (0507). George LeMaire, Jimmy Conlin, Evalyn Knapp. The adventures of a pair of impecunious young men who borrow dress suits to call upon their best girls. For release Feb. 9, 1930. 2 reels.

Manhattan Comedies

HER NEW CHAUFFEUR: (0511) Louis Simon, Veree Teasdale, Averill Harris. Veree Teasdale thinks Louis Simon is her new chauffeur, while he thinks Veree is his bride-to-be. For release May 19, 1929. 2 reels.

WHAT A DAY: (0512) Louis Simon, Kay Mallory. What a picnic he had when he started to take his family on a picnic. For release June 16, 1929. 2 reels.

HARD BOILED HAMPTON: (0513) Harry Holman, Evalyn Knapp, Doris McMahon, Alice Bunn, Andy Jochim. Holman is a hard boiled lawyer with a fast line. For release July 28, 1929. 2 reels.

BIG TIME CHARLIE: (0514) Lew Hearn, Dick Lancaster, Evalyn Knapp. A hick comes to New York to make whoopee on New Year's Eve. Eddie Elkins Orchestra plays in night club sequence. For release October 6, 1929. 2 reels.

LOVE, HONOR AND OH, BABY: (0515) Herbert Yost, Franklyn Ardell, Evalyn Knapp, Kay Mallory. A very modern version of "the worm that turned" theme. For release December 15, 1929. 2 reels.

Checker Comedies

THE SALESMAN: (0531) Frank T. Davis, Helyn Ebys-Rock. Frank T. Davis sells a car to Helyn Eby-Rock. For release July 21, 1929. 2 reels.

TURKEY FOR TWO: (0532) Frank T. Davis, William Frawley, Noel Francis. Two escaped convicts with a fondness for turkey come to a Westchester inn at Thanksgiving. Jack LeMaire's Golden Rooster Orchestra features "I'll Say She's Pretty." For release August 25, 1929. 2 reels.

SMOOTH GUY, THE (0533). Frank T. Davis and Evalyn Knapp. A bean salesman with a grand spiel tries his line on a small town girl. For release Oct. 27, 1929. 2 reels.

ALL STUCK UP: (0534) Harry McNaughton, Olyn Landick, Charles Howard, Evalyn Knapp, Lester Dorr, Joe B. Stanley. How paper hangers go on strike and guests at newlyweds' housewarming try to finish the job with mirthful results. For release December 22, 1929. 2 reels.

Melody Comedies

SYNCOPATED TRIAL: (0571) Morgan Morly, Lew Seymore. A musical mock trial. Eddie Elkins Orchestra and Ed. Prinz Dancers feature. For release September 8, 1929. 2 reels.

AFTER THE SHOW (0572). Jack Pepper, Morgan Morley, Paul Garner, Jack Wolf. Numbers: "Can't Find a Girl," "A-Hunting We Will Go," "Here We Are," "Jig-A-Boo-Jig," "Ain't That Too Bad," "Mississippi Mud." For release Nov. 10, 1929. 2 reels.

NIGHT IN A DORMITORY, A (0573). Ginger Rogers, Ruth Hamilton, Thelma White, Morgan Morley, Eddie Elkins and Orchestra. Miniature musical comedy. Numbers: "Stay With It," "Song of the Volga," "I Love a Man in a Uniform," "Where the Sweet Forget-Me-Nots Remember," "Why Can't You Love That Way," "Dormitory Number." For release Jan. 5, 1929. 2 reels.

Variety Comedies

BEACH BABIES: Charles Kemper, Evalyn Knapp, Naomi Casey. Charles Kemper tries to shine in the eyes of Evalyn Knapp while Naomi Casey makes him appear ridiculous. For release August 4, 1929. 2 reels.

HAUNTED: (0552) Bob Millikin, Evalyn Knapp, Charles Kemper. Mystery comedy embodying all the thrills of "The Cat and the Canary," "The Gorilla," "The Bat," and others. For release September 1, 1929. 2 reels.

END OF THE WORLD: (0553) Alexander Carr, Lorin Raker, Marcia Manning. A wealthy Hebrew, believing the world is about to end, gives his son thousands and his consent to the latter's marriage to an Irish maid. For release September 29, 1929. 2 reels.

HIS OPERATION (0544). Charles Kemper, Sally Noble. He must have quiet, but what a racket they raise. For release Nov. 24, 1929. 2 reels.

WEDNESDAY AT THE RITZ (0555). Charles Kemper, Evalyn Knapp. The almost-married young man and some girl and they meet "Wednesday at the Ritz." For release Jan. 19, 1930. 2 reels.

DOING PHIL A FAVOR (0556). Mackenzie Ward and Val Lester. A British society man is jealous of his wife and uses his friend Phil to test her fidelity. For release March 16, 1930. 2 reels.

HIS BIRTHDAY SUIT: (0557) Dr. Carl Herman, Steve Mills, Billy M. Green, Cliff Bragdon. What happens at a vaudeville show when two little boys attempt to aid the Great Hokey in his mystery act. For release May 4, 1930. 2 reels.

Folly Comedies

FANCY THAT: (0541) William Frawley, Earle Dewey. What a party would look like if two hobos suddenly became millionaires. Frawley sings "Dearest One." For release September 22, 1929. 2 reels.

SO THIS IS MARRIAGE (0542). Guy Voyer, Norma Pallat, Earle Dewey. Miniature musical comedy of marriage and its problems. Theme song: "After You Say 'I Love You.' " For release Nov. 17, 1929. 2 reels.

Golden Rooster Comedies

GARDEN OF EATIN': (0561) James Gleason, Lucille Webster Gleason. The story of Mr. and Mrs. Jimmie's beanery that tried to become ritzy—and what happened when Orchestra plays "Pouring Down Rain." For release August 11, 1929. 2 reels.

FAIRWAYS AND FOUL (0562). James and Lucille Webster Gleason. A tale of golfers and their ways as well as the breaks of the game. A dash to intrigue is added for laughing purposes. For release Oct. 13, 1929. 2 reels.

RUBEVILLE (0563). Harry B. Watson, Reg. Merville, Jere Delaney, Josephine Fontaine. Miniature musical comedy. Numbers: "Sally," "Maggie," "Sweet Long Ago," "Ragging the Scale," "She May Have Seen Better Days," "Sweet Sixteen," "Wabash," "Bedella," "Yaka Hoola Hicky Doola," "Over the Waves." For release Dec. 8, 1929. 2 reels.

FIFTY MILES FROM BROADWAY (9564). Harry B. Watson, Reg Merville, Olga Woods. Miniature musical comedy. Numbers: "How Is Everything Back Tome," "Trail to Yesterday," "Carolina Moon," "Oh, Tillie," "Schooldays," "Summer Time," "Rosie, You Are My Posie," "Stars and Stripes," "Wait Till the Sun Shines Nellie," "Give My Regards to Broadway." For release May 11, 1930. 2 reels.

RUBEVILLE NIGHT CLUB (0566). Harry B. Watson, Reg Merville, Josephine Fontaine, Olga Woods. Miniature musical comedy. Numbers: "I'm Just a Vagabond Lover," "It's Always Fair Weather," "Sunrise to Sunset," "Maggie," "Harmonists," "Nola," "Doin' the Raccoon," "Under the Double Eagle," "Turkey in the Straw," "Mocking Bird." For release Feb. 2, 1929. 2 reels.

CROSBY'S CORNERS (0565). Reg Merville, Felix Rush, Josephine Fontaine, George Patten. Miniature musical comedies. Numbers: "Down On the Farm," "I'll Do Anything For You," "Every Day Away From You," "What a Day," "I Ain't Got Nothing For Nobody But You," "Sweet 16," "Here We Are," "Ragging the Scale," "Good Night, Ladies," "Merrily We Roll Along," "Jingle Bells," "Auld Lang Syne." For release March 23, 1930. 2 reels.

Buck & Bubbles Comedies

BLACK NARCISSUS: (0521 Buck & Bubbles. Wildcat is enmeshed in the wiles of a siren while trying to rescue his pal Denny from matrimony with another dusky charmer. Southern songs featured. For release September 15, 1929. 2 reels.

IN AND OUT (0522). Buck and Bubbles. Buck and Bubbles as Wildcat and Denny do some funny stepping "in and out" of jail. For release Nov. 3, 1929. 2 reels.

FOWL PLAY (0523). Buck and Bubbles. The boys have to deliver an ostrich. On the way they become entangled with a yaller-skinned vamp. What happens is plenty. Numbers: "Swanee River," "Oh, You Beautiful Doll," "When I Got You Alone Tonight," "Give Me a Little Kiss Will You Hun," "Coal Black Mammy of Mine," "Chicken Reel." For release Dec. 29, 1929. 2 reels.

HIGH TONED (0524). Buck and Bubbles. When his dusky rival not only grabs his job of butler, but also his lady friend, Wildcat brings in Demmy and Lilly the goat to start something. Numbers: 'My Old Kentucky Home," "Home, Sweet Home," "12th Street Rag," "Clarinet Marmalade," "Lonely Me." For release Feb. 23, 1930. 2 reels.

DARKTOWN FOLLIES (0525). Buck and Bubbles. Broke and hungry, Wildcat and Demmy show their samples of song, dance and joke and stumble onto the rehearsal of a Darktown Follies and get the job. Numbers: "St. Louis Blues," "I'm Krazy For You," "Rachmaninoff's Prelude," "Mean To Me," "Some Rainy Day." For release April 13, 1930. 2 reels.

HONEST CROOKS (0526). Buck and Bubbles. A mysterious black bag, buried in a haystack by a couple of crooks, is found by the boys, full of money. When they try to return it, things happen—and how! Numbers: "Turkey in the Straw," "Old Black Joe." For release May 18, 1930. 2 reels.

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RKO

Record Breakers

(Alberta Vaughn-Al Cooke)

(All-Talking—Two Reels)

AS YOU MIKE IT (0602). Released Sept. 8, 1929.
MEET THE QUINCE (0603). Released Sept. 22, 1929.
LOVE'S LABOR FOUND (0604). Released Nov. 10, 1929.
THEY SHALL NOT PASS OUT (0605). Released Nov. 24, 1929.
EVENTUALLY BUT NOT NOW (0606). Released Dec. 8, 1929.
CAPTAIN OF HIS ROLL, THE (0607). Released Dec. 22, 1929.

Mickey McGuire

(All-Talking—Two Reels)

MICKEY'S MIDNITE FOLLIES (0701). Released Aug. 18, 1929.
MICKEY'S SURPRISE (0702). Released Sept. 15, 1929.
MICKEY'S MIX UP (0703). Released Oct. 13, 1929.
MICKEY'S BIG MOMENT (0704). Released Nov. 10, 1929.
MICKEY'S STRATEGY (0705). Released Dec. 8, 1929.

R C A Shorts

(All-Talking—Two Reels)

BURGLAR, THE (0801). Released Aug. 11, 1929.
ST. LOUIS BLUES (0802). Released Sept. 8, 1929.
TWO GUN GINSBURG (0803). Released Oct. 13, 1929.
HUNT THE TIGER (0804). Released Nov. 10, 1929.

R C A Novelties

(All—Talking—One Reel)

HEADWORK (0901). Released Sept. 15, 1929.
GODFREY LUDLOW & N B C ORCHESTRA (0902). Released Nov. 10, 1929.

R C A Marc Connelly

(All-Talking—Two Reels)

TRAVELER, THE (0907). Released Aug. 18, 1929.
UNCLE, THE (0909). Released Oct. 13, 1929.
SUITOR, THE (0910). Released Dec. 8, 1929.

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UNIVERSAL

Snappy Cartoon Comedies

(Oswald the Rabbit)

(Synchronized Only—One Reel)

WEARY WILLIES. Released Aug. 5, 1929.
SAUCY SAUSAGES. Released Aug. 19, 1929.
RACE RIOT. Released Sept. 2, 1929.
OILS WELL. Released Sept. 16, 1929.
PERMANENT WAVE. Released Sept. 30, 1929.
COLE TURKEY. Released Oct. 14, 1929.
PUSSY WILLIE. Released Oct. 28, 1929.
AMATEUR NITE. Released Nov. 11, 1929.
SNOW USE. Released Nov. 25, 1929.
NUTTY NOTES. Released Dec. 9, 1929.

Collegians

(All Star)

(Talking—Two Reels)

ON THE SIDELINES. Released Aug. 5, 1929.
USE YOUR FEET. Released Aug. 19, 1929.
SPLASH MATES. Released Sept. 2, 1929.
GRADUATION DAZE. Released Sept. 16, 1929.

Special

(Talking)

SWEETHEARTS: Rooney Family, two reels. Released Sept. 2, 1929.
LOVE TREE, THE: Rooney Family, two reels. Released Sept. 16, 1929.
ACTOR, THE: Benny Rubin, one reel. Released Sept. 16, 1929.
INCOME TACT: Benny Rubin, one reel. Released Sept. 30, 1929.
ROYAL PAIR, THE: Rooney Family, two reels. Released Sept. 30, 1929.
DELICATESSEN KID, THE: Benny Rubin, two reels. Released Oct. 14, 1929.
LOVE BIRDS: Rooney Family, two reels. Released Oct. 14, 1929.
POP AND SON: Benny Rubin, one reel. Released Oct. 28, 1929.

MARKING TIME: Rooney Family, two reels. Released Oct. 28, 1929.
BROKEN STATUES: Benny Rubin, one reel. Released Nov. 11, 1929.
THREE DIAMONDS, THE: Rooney Family, two reels. Released Nov. 11, 1929.
PILGRIM PAPAS: Benny Rubin, one reel. Released Nov. 25, 1929.
HOTSY TOTSY: Benny Rubin, one reel. Released Dec. 9, 1929.

Universal Comedies

(Talking—Two Reels)

BABY TALKS: Sunny Jim. Released Sept. 11, 1929.
WATCH YOUR FRIENDS: All star. Released Oct. 9, 1929.
NO BOY WANTED: Sunny Jim. Released Nov. 6, 1929.
SUNDAY MORNING: All Star. Released Dec. 4, 1929.

Sporting Youth

(All Star)

(Talking—Two Reels)

LADY OF LIONS. Released Nov. 25, 1929.
HI JACK AND THE GAME. Released Dec. 9, 1929.

Serials

ACE OF SCOTLAND YARD, THE (Talking and Silent—two reels). Craufurd Kent.
No. 1. FATAL CIRCLET, THE. Released Sept. 30, 1929.
No. 2. CRY IN THE NIGHT, THE. Released Oct. 7, 1929.
No. 3. DUNGEON OF DOOM, THE. Released Oct. 14, 1929
No. 4. DEPTHS OF THE LIMEHOUSE. Released Oct. 21, 1929.
No. 5. MENACE OF THE MUMMY. Released Oct. 28, 1929.
No. 6. DEAD OR ALIVE. Released Nov. 4, 1929.
No. 7. SHADOWS OF FEAR. Released Nov. 11, 1929.
No. 8. BAITED TRAP, THE. Released Nov. 18, 1929.
No. 9. BATTLE OF WITS, A. Released Nov. 25, 1929.
No. 10. FINAL JUDGMENT, THE. Released Dec. 2, 1929.
TARZAN THE TIGER (Synchronized and Silent). Frank Merrill. Consists of 15 episodes released from Dec. 9, 1929 to March 17, 1930.
JADE BOX, THE (Synchronized and Silent). Consists of 10 episodes, released from March 24, 1930, to May 26, 1930.

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VITAPHONE

Vitaphone Varieties

Star and Description

ABBOTT, A I (2703) in "Small Town Rambles"; songs and characterizations.
ADAIR, JANET (2629) in "Here Comes the Bridesmaid." told in narrative song.
ADMIRALS, THE (477). A Naval Quartette harmonizing popular songs with ukelele accompaniment.
ALDA, FRANCES (451) grand opera star singing "The Star Spangled Banner," accompanied by Vitaphone Symphony Orchestra.
ALPERT, PAULINE (418) in "What Price Piano?" offering original piano arrangements.
ALPERT, PAULINE (419). A piano medley of popular songs.
AMATO, PASQUALE (419). A piano medley of popular songs. "Neapolitan Romance." Lillian Mines at the piano. Sings "Tormo Sariente" and "Toreador Song" from "Carmen."
ARDATH, FRED & CO. (720) in "The Corner Store," a slapstick comedy with four songs. Directed by Bryan Foy.
ARDATH, FRED & CO. (2255) in "Men Among Men," comedy of a man alibing an intoxicated friend to his wife.
ARISTOCRATS, FOUR (366). Vitaphone popular vocal and instrumental group in a series of songs.
ARISTOCRATS, FOUR (544). Vocal and instrumental group in a new song offering.
ARISTOCRATS, FOUR (545): Vitaphone's instrumental and vocal group in three songs.
ARISTOCRATS, FOUR (546): Popular Vitaphone singers and instrumentalists in new songs.
ARISTOCRATS, FOUR (547): Five songs by Vitaphone's vocal and instrumental group.
ARNAUT BROS. (571): "The Famous Loving Birds" in singing and whistling numbers.
BAILEY AND BARNUM (2556) in "The Globe Trotters," singing three popular songs.
BAILEY AND BARNUM (2557) in "Without a Band," a comedy singing and talking act.
BAILEY AND BARNUM (2558) in "The Two White Elephants." In "high yaller" make-up they sing popular jazz songs.
BAIRNSFATHER, BRUCE ((393). The creator of Old Bill tells of his origin and sketches him as the orchestra plays.
BAKER, PHIL (724) in "A Bad Boy from a Good Family," gives four songs with accordion. A comedy number.
BAKER, PHIL (725) in "In Spain," a hilarious farce with the Shuberts comedian as star.
BARCLAY, JOHN (436). Musical comedy and concert star in operatic airs and an impersonation of Chaliapin.
BARCLAY, JOHN (437) in "Famous Character Impersonations." Sings three songs.
BARD, BEN (2910) in "The Champion Golfer," an original comedy sketch.
BARRIOS, JEAN (2700) in "Feminine Types." This female impersonator sings three songs with his impersonations.
BARTRAM & SAXTON (2144). "The Two Kentucky boys of jazz" in three song numbers, with guitar and orchestra accompaniment.
BAUER, HAROLD (278). International pianist playing Chopin's "Polonaise in A Flat."
BAXLEY, JACK (2768) in "Neighbors," a comedy sketch with songs.
BELL & COATES (2697). "The California Songbirds" in popular songs.
BENNETT TWINS (476). "Little Bare Knee Syncopators" of stage and vaudeville in a song and dance recital.
BENNY, JACK (2597). Comedian in "Bright Moments," his noted monologue.
BIFF & BANG (574). "Fisticuff Funsters" in a burlesque boxing match.
BILLEE, LITTLE (2869). Versatile midget star in "The Flaming Youth"; original songs and fast tap dancing.
BORN & LAWRENCE (2885) in "The Country Gentleman," a comedy skit with songs.
BORN & LAWRENCE (2940) in "Pigskin Troubles," a comedy of campus and the gridiron, with songs.
BORN & LAWRENCE (2920) in "The Side Show" in which these musical comedy comedians recite, dance, sing and swap jokes.
BORN & LAWRENCE (2640) in "The Aristocrats" in which they employ their pantomime stunt in accompaniment to their songs.
BOSWORTH, HERBERT (2233) in "A Man of Peace." A quiet man of the mountains becomes suddenly embroiled in a feud.
BOWERS, BRUCE (2870) in "Artistic Mimicry" in which he does a variety of imitations.
BRADY, FLORENCE (2699) in "A Cycle of Songs."
BRADY, FLORENCE (2734). Stage and vairety star in "Character Studies" in songs.
BRADY, STEWART (2745). "The Song Bird," boy soprano in three songs.
BRIAN, DONALD (2733). Musical comedy star in a quartet of songs.
BRITT, HORACE (614). Renowned 'cellist playing Massenet's "Elegy" and Popper's "Serenade."
BROCKWELL, GLADYS (2235) in "Hollywood Bound," a satire on male beauty contests, with a cast of five.
BROOKS & ROSS (2232). Vaudeville headliners in "Two Boys and a Piano."
BROWNE, FRANK & KAY LAVELLE (2589) in "Don't Handle the Goods," xylophone singing and patter act.
BROWN, JOE E. (2590) in "Don't Be Jealous." Famous stage comedian as dancing teacher to a pretty wife with a jealous husband.
BROWN & WHITAKER (2265) in "A Laugh of Two." Vaudeville headliners in gags and jokes.
BROWN & WHITAKER (2328) in "In the Park," a humorous skit with music.
BROWNING, JOE (496). Popular comedian in a talking and singing number.
BROX SISTERS, THREE (2570) in "Glorifying the American Girl." Popular trio of stage and variety in a trio of songs.
BROX SISTERS, THREE (2571) in "Down South," in which they sing three haunting southern melodies.
BUDDIES, FOUR (609). "Harmony Songsters" in four numbers.
BURNS & KISSEN (2679). Popular comedians in comedy Greek makeup, singing funny songs.
BYRON, ARTHUR & CO. (2704) in "A Family Affair," a comedy of mixed identities. The star is supported by Kate, Eileen and Kathryn Byron.
CARLE, RICHARD (2179) in "Stranded," playlet of a stranded opera producer, with two songs.
CARLE, RICHARD (2239). With May McAvoy in "Sunny California," story of a wife who induces her husband to quit cold New York for glorious California.
CARLE, RICHARD (2251). Stage star in a comedy sketch, "The Worrier." A man who does the worrying for others at so much per worry. Ends with a song.
CARR, NAT (2309). Popular comedian, in a monologue of laughable incidents.
CARRILLO, LEO (507) in a clever monologue, "At the Ball Game."
CARILLO, LEO (2369) in a dialect monologue, "The Foreigner."
CARRILLO, LEO (2552). Noted stage star in a recitation of the most dramatic poem of the world war, "The Hell Gate of Soissons."
CASE, ANNA (294). Opera star, accompanied by Metropolitan Grand Opera Chorus singing "Cachaca" and "Anhelo."
CEBALLOS, LARRY REVUE (2562) in which Vitaphone Girls and Al Herman, sing and dance.
CEBALLOS, LARRY (2627). "Roof Garden Revue." Beautiful girls and an adagio team in songs and dance.
CEBALLOS, LARRY (2661). "Undersea Revue." Noted Variety stars and chorus in spectacular revue.
CEBALLOS, LARRY (2693). "Crystal Cave Revue," with songs.
CHANDLER, ANNA (2739) in "Popular Songs."
CHASE, CHAZ (2696). "The unique comedian," who eats everything—fire, paper, violins, flowers, shirts, etc.
CHIEF CUPOLICAN (2598). "The Indian baritone," the only Indian who has sung in grand opera, in three classic songs.
CLEMONS, JIMMY (2242). Vaudeville star, in "Dream Cafe," songs and dances.
CODEE & ORTH (2709) in "Zwei und Vierstigste Strasse," in German, with three songs.
CODEE & ORTH (2798) in "Stranded in Paris," comedy skit.
COHEN, SAMMY (2800) in "What Price Burlesque"; imitations.
COLEMAN, CLAUDIA (2244) in "Putting It Over," comedy impersonations.
COLLEGIATE FOUR, THE (2249) in "Campus Capers"; the college spirit in songs.
COLONIAL GIRLS, THE THREE (2121) in "The Beauty of Old Time Music"; harp, flute, 'cello and coleratura soprano.
CONLEY, HARRY J. (2273) in "The Bookworm," comedy playlet which was the hit of "LeMaire's Affairs."
CONLIN & GLASS (2577) in "Sharps and Flats," in amusing antics and songs.
CONNOLLY & WENRICH (2583). Musical comedy star and famous composer in a number of Wenrich's songs.
CONRAD, EDDIE (491). Broadway comedian in a comedy sketch.
CONRAD, EDDIE (563) assisted by Marion Eddy, in four songs.
COOK, CLYDE (2284) in "Lucky in Love"; comedy of a husband who extracts $200 from his wife for a poker game.
COOPER & STEPT (2159). Song hit writers, in several of their popular songs.
CORCORAN, RED (2769) in "I'm Afraid That's All." Four banjo numbers.
COSCIA & VERDI (2272) in a burlesque of operatic airs and the artistic temperament.
COSLOW, SAM (2659) in "The Broadway Minstrel," presenting four of his most popular compositions.
COWAN, LYNN (2245). Vaudeville headliner, in three of his original songs.
COWAN, LYNN (2258). The "Community Singer," in five popular songs.
COWAN, LYNN (2547). Leads audiences in choral singing —four numbers.
COWAN, LYNN (2680) in a new collection of old songs.
COYLE & WEIR (2253). Songs and dances by clever team of youngsters.
CRANE, HAL (2133) in "The Lash," a dramatic playlet of The Tombs, written by Crane, a big hit in vaudeville.
CRAVEN, AURIOLE (2118). The dancing violinist and singer, in three numbers.
CROONADERS, THE (2685) in "Crooning Along." Four boys in five lilting songs.
CROONADERS, THE (2736) in "Melodious Moments"; four songs.
CROWELL & PARVIS (2140). Vaudeville's talented children, in songs and dances.
CRUMIT, FRANK & JULIA SANDERSON (733) in "Words of Love," giving three of Crumit's own songs.
CRUMIT, FRANK (727). Famous songster and composer, singing several of his own compositions.
CRUSE BROTHERS (2120). The "Missouri Sheiks" in "Old Time Melodies in an Old Time Way," with violin, guitar and banjo.
CRUSE BROTHERS (2126) in popular melodies and ditties.
CUGAT, X. & CO (254) in "By the Camp Fire." Caruso's violin accompanist, his musicians and dancers in five beautiful numbers.
CUMMINGS, DON (2125). The "drawing room roper" in a lariat exhibition, accompanied by Vitaphone orchestra.
CUNNINGHAM & BENNETT (736). Popular singing composers, in three vocal numbers and an impersonation.
D'ANGLO, LOUIS (509) assisting Giovanni Martinelli in the duet from Act IV of the opera, "La Juire."
DEIRO, GUIDO (2968) famous piano-accordionist in two delightful selections.
DE LA PLAZA & JUANITA (2702) in "Siesta Time." Famous tango artist and his company in thrilling dances and some songs.
DELF, HARRY (2542). Broadway comedian, in songs and comedy monologue.
DELF, HARRY (2551) in "Soup" which displays his remarkable mimicry of a whole family eating soup.
DELF, HARRY (2563-64) in "Giving In," supported by Hedda Hopper, directed by Murray Roth. An engaging playlet.
DE LUCA, GIUSEPPE & BANIAMINO GIGLI (518) in selections from Act II of the opera "La Gioconda."
DEMAREST, WILLIAM (2290) in "Papa's Vacation," a riotous comedy playlet by Hugh Herbert and Murray Roth. Directed by Bryan Foy.
DEMAREST, WILLIAM (2143) in "When the Wife's Away," comedy playlet directed by Bryan Foy; with three songs.
DEMAREST, WILLIAM (2138) in "The Night Court." Comedy playlet directed by Bryan Foy.
DICKINSON, HOMER (2609): Musical comedy star, in three songs.
DIPLOMATS, THE (565): "High-hat syncopators of jazz" in four selections.
DISKAY, JOSEPH (2122): "Famous Hungarian tenor, concert and radio artist, in two songs.
DONER, KITTY (2668) in "A Bit of Scotch." Male impersonations and six songs.
DONER, KITTY (2669): Famous male impersonator, and two assistants in four songs.
DONER, TED (2298): Dancing comedian and his Sunkist Beauties, in a singing variety.
DONOHUE, RED & U-NO (734) in "A Traffic Muddle." Famous clown and his mule in a comedy skit.
DOVES, THE TWO (2145) in "Dark Days," comedy dialog and original songs.
DOVES, THE TWO (2178) in "Flying High." Blackface comedy of two aviators stranded at the North Pole.
DOVES, THE TWO (2257) in a comedy of two negroes in a haunted house.
DOWNING, HARRY & DAN (2127) in "High Up and Low Down." Songs, laughs and female impersonations.
DOYLE, BUDDY (442) in three songs in blackface.
DREYER, DAVE (2889) in "Tin Pan Alley." Popular composer in popular compositions of his own.
DUFFY & GLEASON (775) in "Fresh from Hollywood." A comedy skit with songs.
DUNCAN, HERRING & ZEH (2115): Popular California singers in solos, a duet and some trios.
ELMAN, MISCHA (275): Celebrated violinist, playing Dvorak's "Humoresque" and Gossec's "Gavotte."
FASHION PLATES OF HARMONY (2283): A quartet of distinctive concert voices in famous and original compositions.
FERRIS, AUDREY (2238) in "The Question of Today." A dramatic playlet.
FIELDS, SALLY (2147): Comedy entertainer in "The "Hostess." A laughing sketch with songs.
FIELDS & JOHNSON (2588): Vaudeville headliners in a comedy skit, "Terry and Jerry."
FLEESON & BAXTER (435) in "Song Pictures." A review of popular melodies with Miss Baxter at the piano.
HOWARD, JOSEPH E. (2596): Composer of musical comedies in a recital of his own songs.
HOWARD, WILLIE & EUGENE (349): Musical comedy stars in a comedy sketch titled "Between the Acts of the Opera."
HOWARD, WILLIE & EUGENE (543): Stage stars in a comedy sketch, "Pals."
HOWARD, WILLIE & EUGENE (572) in a comedy sketch with songs.
HUGHES & PAM (2837) in "The Fall Guy," a sketch in which Ray Hughes sings and does his comedy falls.
HURLEY, PUTNAM & SNELL (2180): Popular song trio in jazz and comedy songs.
FLIPPEN, JAY C. (2581): Musical comedy and vaudeville star, in a fast comedy skit, "The Ham What Am."
FLONZALEY QUARTETTE (466): World's foremost stringed instrument ensemble, now disbanded, playing Mendelssohn's "Canzonetta" and Pochon's "Irish Reel."
FLONZALEY QUARTETTE (467): Famous stringed ensemble, playing Borodin's "Nocturne" and Mozart's "Minuet."
FLORENTINE CHOIR (2281): Italy's greatest ensemble of choral voices singing "Adoramus te Christe" and the "Toreador Song" from the opera, "Carmen."
FLORENTINE CHOIR (2282): Oldest choral organization in the world—more than 800 years—singing "Ninna, Nanna" and "Santa Lucia Luntana."
FOLSOM, BOBBY (2839): Musical comedy actress in "A Modern Priscilla," contrasting the Puritan Priscilla and the same girl today.
FOX, ROY (2819): The whispering cornetist, in three selections and two band numbers.
FOY, EDDIE & BESSIE LOVE (2575-76) in a clever playlet of back-stage life, "The Swell Head," starring the son of the famous stage clown and the screen leading woman.
FOY FAMILY, THE (2579) in "Foys of Joys." A satire on talking motion pictures with Eddie Foy's family. Directed by Bryan Foy.
FOY FAMILY, THE (2580) in "Chips of the Old Block." Presents the children of the famous comedian, Eddie Foy, in songs and dances and a monologue by Eddie Foy, Jr.
FRANKLIN, IRENE (2705): Famous American comedienne, supported by Jerry Jarnigan in three of his songs.
FREDA & PALACE (2271) in "Bartch-a-Kalloop," then nationally famous vaudeville act. Comio antics and songs
FREEMAN SISTERS (625): "Sunshine Spreaders from Roxy's Gang" in popular selections with piano and ukulele.
FRIGANZA, TRIXIE (2791): Stage and variety star, in "My Bag o' Trix," with two songs.
GABY, FRANK (2188): Popular ventriloquist in "The Tout," a skit of comedy moments at the race track.
GALE BROTHERS (610): Juvenile comedians, in fast dancing and songs.
GIBSON, HOOT, TRIO (2132): The Hawaiian Serenades engaged by Hoot Gibson, screen star, to play at his ranch on ukuleles and steel guitars.
GIGLI, GORDON, TALLEY & DE LUCA (415) in the Quartet from "Rigoletto."
GIGLI, BENIAMINO (414): Famous Metropolitan Opera tenor in scenes from Act II of Mascagni's opera, "Cavalleria Rusticana."
GIGLI, BENIAMINO (498): Celebrated tenor in four songs in English, French, Spanish and Italian.
GIGLI, BENIAMINO (517) in selections from Act II of Ponchielli's opera, "La Gioconda."
GIGLI, BENIAMINO AND GISUEPPE DE LUCA (518) in a scene from Act I of Bizet's opera, "The Pearl Fishers," accompanied by the Vitaphone Symphony Orchestra.
GIGLI, BENIAMINO, & MARION TALLEY (499) in the duet, "Verranno a te sull'aura."
GILBERT, MASTER (2260): Sensation child artist from vaudeville in an unusual routine of songs and dances.
GILLETTE, BOBBY (2838): Famous banjoist from the variety stage, assisted by Doris Walker, radio and stage artist, in four selections.
GIVOT, GEORGE, PEARL LEONARD AND NINA HINDS (2107): "The College Boy" and "The Melody Girls" in popular songs. Directed by Bryan Foy.
GOLDIE, JACK (704) in "The Ace of Spades." A fast singing and chatter act with tho variety headliner in blackface.
GORDON, GIGLI, TALLEY & DE LUCA (415) in the Quartette from "Rigoletto."
GORDON, JEANNE (474): Assisting Giovanni Martinelli in a scene from Act II of Bizet's opera, "Carmen."
GOTTLER, ARCHIE (2670): Famous song writer in a medley of the songs which have made him celebrated.
GOULD, VENITA (562): Famous impersonator of stars, in impersonations of four stars in some of their songs.
GREEN, HAZEL & CO. (2112) in musical selections directed by Miss Green who also sings.
GREEN, JANE & CO. (2746) in "Singing the Blues." The Broadway star in three numbers. Directed by Bryan Foy.
GREEN, JANE (2750): "The melody girl" in three songs.

GREEN'S FLAPPERETTES (711): Three selections by this girls' jazz band.
GREY, MISS ANN, AND HER BOY FRIENDS (2601) in five songs. Miss Grey is a popular radio artist.
GREEN, CORA (825): The famous Creole singer in three Negro songs.
GREEN, EDDIE & CO. (830) of "Hot Chocolates," a Broadway negro musical comedy, in "Sending a Wife," a comedy skit.
HACKETT, CHARLES (392): Tenor of Chicago Civic Opera Co. in two solos from "Rigoletto," "Questa O Quella," "La Donna E Mobile."
HACKETT, CHARLES (552): Noted tenor sings "Song of the Nile" by Cadman and the "Song of India" by Rimsky-Korsakow.
HACKETT, CHARLES (2379): Noted tenor, assisted by Joyce Compton, in two numbers, "Who Is Sylvia" and "Serenade."
HAINES, ROBERT (2319): Noted stage star in "Ten Minutes," a gripping drama of a prisoner in the death cell.
HALEY & McFADDEN (2269): Musical comedy and vaudeville headliners in "Haleyisms," wittism and wise-cracks.
HAPPINESS BOYS (536): (Billy Jones and Ernest Hare, radio stars) four popular songs.
HAPPINESS BOYS (537): Favorite radio stars in four new songs.
HARRINGTON SISTERS (2262): From the "Passing Show," in a garden of songs.
HARRIS, VAL, & ANN HOWE (2757) in "Fair Days." Val Harris is noted "rube" comedian.
HARRIS, VAL, & ANN HOWE (2759) in a comedy sketch, "The Wild Westerner."
HAVEL, ARTHUR & MORTON (769): Of the musical comedy stage, in a peppy playlet with song, "Playmates."
HAYNES, MARY (2762) in her original sketch, "The Beauty Shop," with songs.
HAYS, WILL (192): President of Motion Picture Producers and Distributers of America in an address welcoming Vitaphone to the motion picture industry.
HEARST NEWSPAPER RADIO KIDS (512): Popular radio youngsters in a song recital.
HEATHER, JOSIE (774): Character comedienne in three songs.
HERBERT, HUGH (2517-18): Character comedian in a sketch of married life, "The Prediction."
HERMAN, AL (2573): Blackface comedian in two songs.
HILLBILLIES, THE ORIGINAL (715): Novel musical numbers by players from the North Carolina hills.
HITCHCOCK, RAYMOND (760): Noted musical comedy star, in a monologue, "An Evening at Home with Hitchy."
HJALN'S BIRDS (2110): "Cockatoos at Their Best," an unusual bird act. Directed by Bryan Foy.
HOLIDAY IN STORYLAND: Featuring Hollywood Starlets Group Thirty Youngsters. Directed by Roy Mack.
HONOLULU: Nat Madison comedy drama. Directed by Howard Bretherton.
HORTON, EDWARD EVERETT (2237): Noted stage and screen star, with Lois Wilson in a playlet, "Miss Information."
INGENUES, THE (2572): Girls' orchestra from Ziegfeld "Follies," in four numbers.
INGENUES, THE (2573): Five orchestra selections.
IRWIN, CHARLES (2555): "The debonair humorist" of variety stage in a comedy monologue.
JUNE (735): English musical comedy star, in two songs.
KJERULF'S MAYFAIR QUINTETTE (2650): Consisting of three harpists, violinist and a vocalist, in three numbers.
KLEIN BROS. (2553): Musical comedy stars in "Jest Moments," a comedy sketch of a doctor and his patient.
KRAMER & BOYLE (2737): Stage comedians in a skit, "Idle Chatter."
KREMER, ISA (748) in "The Second Minuet," singing two popular melodies.
LAMBERT, EDDIE (702): Famous concert pianist in four selections.
LA RUE, GRACE (739): Musical comedy star in two songs. Directed by Bryan Foy.
LE NARR, ADELE (611): "The wonder kid in vaudeville." singing and dancing.
LEWIS, FLO (2703): Broadway comedienne in a humorous sketch, "Give Us a Lift."
LEWIS, JOE (2368): Night club favorite in four songs.
LIGHTNER, WINNIE (2591): Musical comedy and screen star in three comic songs.
LIGHTNER, WINNIE (2592): "Broadway's Tomboy" in three of her inimitable comedy songs.
LOVE, BESSIE, & EDDIE FOY (2575-6) in a two reel comedy playlet, "The Swell Head."
LOWRY, ED (2565): "The Happy Jester" in three song selections.
LYDELL & HIGGINS (2620) in their popular rustic act, "A Friend of Father's."
LYONS, AL, & FOUR HORSEMEN (2789): Introducing the noted accordionist and his three accompanists in "Musical Melange."
MacGREGOR, BOB (617): Radio Scotch comedian in comedy monologue and songs.
MacGREGOR, KNIGHT (613): Musical comedy and concert baritone in three songs, including "On the Road to Mandalay."
MARCELLE, MISS (716): Singing southern syncopated songs. Directed by Bryan Foy.
MARLOWE & JORDAN (2741): English music hall favorites in "Songs and Impressions."
MAUGHAN, DORA (2731): Star of the English music halls in "The Bad, Bad Woman." She sings three songs.
MAUGHAN, DORA (2732) in song impressions, assisted by Walter Fehl, tenor.
MAYHEW, STELLA (728): Musical comedy star in songs.
McKAY & ARDINE (708): Popular variety team in a fast comedy, "Back from Abroad."
McLEOD, TEX (2694): Premiere rope spinner in a singing and lariat-throwing act.
MERLE TWINS (612): Syncopating songsters in three popular numbers.
MEYERS & HANFORD (2593): "The Arkansas Travelers" in barefoot dancing and down-south songs.
MILLER & FARREL (623): Popular entertainers with mandolin and miniature piano, in three selections.
MONTGOMERY, HARRY (619): "The Humorologist" presenting a comedy of words in monologue.
MORGAN, JIM & BETTY (712): Vaudeville headliners in "Songs as You Like Them."
MOULAN, FRANK (608): Musical comedy star in three songs.
MOUNTED POLICE QUINTETTE (2695): Offering characteristic songs in "The Northern Patrol."
MULHERN, MARY, & WILLIAM HALLIGAN (873) in comedy skit, "Somewhere in Jersey." Directed by Bryan Foy.
MURRAY, JOHN T., & VIVIEN OAKLAND (849): Screen and stage players in "Satires."
NEAL SISTERS (719): Vaudeville headliners in a singing act, "Blondes That Gentlemen Prefer."
NELSON, EDDIE & CO. (2548) in a comedy skit, "Stop and Go."
NEWHOFF & PHELPS (2766): Variety favorites in an original sketch with songs, "Cross Words."
NORMAN, KARYL (2663) in "Silks and Satins," further female impersonations and songs.
NORTH, JACK (2756): Banjo wizard in "The Ban-jokester."
NORWORTH, JACK (2707): Stage and variety matinee idol in three songs.
OAKLAND & MURRAY (889) in a burlesque murder trial, "The Hall of Injustice."
OBER, ROBERT (2607-08): Stage and film star in a two reel playlet, "A Regular Business Man."
O'BRIEN, NEIL, & JAMES J. CORBETT (842): Famous minstrel and the former heavyweight champion in comedy chatter.
OH, SARAH: Jack McLellan and "Sarah" and Tony Labriola. Directed by Murray Roth.
OPERATION, THE: Edgar Bergen and Charlie MacArthur. Directed by Murray Roth.
ORTH, FRANK (2710) in an original one act play, "Meet the Wife."
O'CONNELL, HUGH (807) in a newspaper playlet, "The Familiar Face." Directed by Arthur Hurley.
O'CONNELL, HUGH (838) in a newspaper comedy, "The Interview." Directed by Arthur Hurley.
PARAGONS, THE (2883) in an atmospheric presentation with songs, "In the Tropics."
PEABODY, EDDIE (2560): King of banjo players with his partner, Jimmie Maisel, in five selections.
PERSIAN KNIGHTS: Joyzelle, Helen Patterson, Jack Randall, Adagio Four, Roger Davis, Ivan Lankow. Technicolor production.
PLANTATION TRIO (2816) in "The Land of Harmony." Four songs.
POLLARD DAPHNE (2554): English comedienne in an act in which she is internationally famous, "Wanted, a Man."
POLLARD, DAPHNE (2567): English comedienne in a comedy sketch, "Cleo to Cleopatra."
QUILLAN, EDDIE, & FAMILY (2574) in "A Little Bit of Everything," two songs.
RAISA, ROSA (2546): Singing "Plaisir d'Amour and "La Paloma."
RANGERS, THE (2900) in "After the Round-Up," a cowboy carnival with songs.
REDMOND & WELLS (2748) in "The Gyp," at satire on fake fortune telling.
REGAN, JOSEPH (2628): America's foremost Irish tenor in three songs.
ROGERS, CHARLES (2541) in his popular vaudeville comedy, "The Ice-Man."
RUBIN, BENNY (2539): Stage comedian in monologue and songs.
RUBINI, JAN (2790): Violin vertuso, assisted by Vernon Rickard, Irish tenor, and Mona Content, in three songs.
RUGGLES, CHARLES & CO. (2568-69): Stage star in a playlet, "Wives, Etc."
RYAN, DOROTHY & ROSETTA (726) in a charming song act, "Mirth and Melody."
SCHUMANN-HEINK, MME. (568): Beloved contraltor of the concert stage in three solors, "Der Erlkonig," "Trees," "Pirate Dreams."
SEDANO, CARLOS (521): Famous concert violinist in Spanish dances, Mozart's "Minuet" and Beethoven's "Turkish March."
SEELEY, BLOSSOM (548): Stage and variety star in a program of songs.
SERENADERS, THE (2814) in red hot comedy presenting a double quartet of male voices.
SHAW & LEE (2686): Known as the "Beau Brummels," in two songs.
SHELLEY, FRANCES (713): Leading lady of "Rain or Shine," in two songs.
SINCLAIR & LA MARR (753): Two wise-cracking ladies from vaudeville in "In at the Seashore."
SPALDING, ALBERT (800): Great American violinist playing "Liebesleid" and "Cavatina."
SPIDER, THE: Billy Lydell and Tom Fant. Directed by Murray Roth.
STANLEY & GINGER (714): A variety song and dance team in "A Few Absurd Moments."
STANTON, VAL & ERNIE (2587) in an act in which they have appeared on the stage, "English as She Is Not Spoken."
STONE, IRENE (2783): Musical comedy star in "Songs as You Like Them."
SWOR, BERT (2544): Musical comedy star in "Ducks and Deducts."
SWOR, BERT (2543) in his famous sketch, "A Colorful Sermon."
SYNCO PETS, THE FOUR (731): Variety artists in a semi-classical instrumental number, "Musical Moments."
TATE, HARRY (754-55): English comedian in a comedy sketch, "Motoring."
TATE, HARRY (778-79) in a comedy, "Selling a Car."
TERRY, ETHEL GRAY, (2666-67): Dramatic sketch, "Sharp Tools."
TIMBLIN & RAYMOND (2755): Vaudeville headliners in "A Pair of Aces" sing three songs.
TO DO WITH A SMILE: Roy Stewart, Juliette Compton. Directed by William McGann.
ULIS & CLARK (2758): Musical comedy stars in a sketch with songs, "In Dutch."
VELIE, JAY (717): Musical comedy tenor, "A Journey of Songs."
VELIE, JAY (2784) in a group of songs.
VELIE, JAY (718) in songs of love.
VERNON, HOPE (2815): Variety star in a group of four songs and imitation of violin sounds.
WALDRON, JACK (2691): Talented stage actor in a song number, "A Little Breath of Broadway."
WARD, FANNIE (721): Perennial flapper of the English and American stage, in "The Miracle Woman."
WELLS, GIL (2735): Popular blues singer in three of his latest songs.
WEST, ARTHUR PAT (2919) in a singing atmospheric comedy, "Ship Ahoy."
WHITE, EDDIE (2689): Variety and musical comedy star in a monologue with songs, "I Thank You."
WHITMAN, FRANK (703): "The surprising fiddler" who plays his violin with a card, bottle or a bow. Four selections.
WHITMORE, DOROTHY (2538): Popular prima donna in a group of songs.
YELLMAN, DUKE, & COLETTA RYAN (874) in "Songology."
ZARDO, ERIE, & GUIDO CICCOLINI (876): Concert pianist and new leading tenor in three classic songs.

Playlets and Flash

ACROSS THE BORDER (2664-65): With Sarah Padden, stage star in a thrilling playlet. Directed by Bryan Foy.
AIN'T IT THE TRUTH (2648-49): A comedy of manners in two reels written by Ralph Spence.
ALIBI, THE (2677-78): A stirring dramatic playlet in which Kenneth Harlan, famous screen star, has the leading role.
APOLLON, DAVE, & HIS RUSSIAN STARS (875): Dave Apollon, comedian-musician playing American jazz; four songs.
CEBALLOS' UNDERSEA REVUE, LARRY (2661): An undersea flash act directed by Bryan Foy.
CEBALLOS' CRYSTAL CAVE REVUE, LARRY (2693): Flash. Larry Ceballos is famous for his exotic and eccentric arrangements.
DIXIE DAYS (2566): The negro spirituals of the south are sung by a group of Southern darkies. Four songs.
DON'T BE JEALOUS (2590): With Joe E. Brown, musical comedy star, in a one-reel playlet. Directed by Bryan Foy.
GIVING IN (2563-64): Harry Delf, the Broadway comedian, in an engaging playlet directed by Murray Roth. Hedda Hopper is in the cast.
HALL OF INJUSTICE, THE (889): Starring the stage and screen players John T. Murray and Vivien Oakland. A takeoff on a modern murder trial. Directed by Murray Roth.
HOW'S YOUR STOCK (2660): A story of the pitfalls of Wall St. as told by the ticker tape with Eugene Palette, Mary Doran, Charles Sellon and others.
MUSIC HATH CHARMS (885): Vitaphone's favorite comedy stars, Ann Codee and Frank Orth, in a farce-comedy. The bashful music student takes violin lessons from a gold digging instructress.
PREDICTION, THE (2517-18): Comedy of man whose life is changed by the telling of his fortune. Hugh Herbert is featured.
REGULAR BUSINESS MAN, A (2607-08): Dramatic playlet of a man who wins both wife and fortune on a quick Wall St. turnover. Starring Robert Ober. Others in the cast of this story are Margery Meadows, Lucy Beaumont, John Saintolis.
SEDLEY, ROY & HIS NIGHT CLUB REVUE (796): A complete night club revue with Roy Sedley as master of ceremonies, assisted by Beth Miller, a blues singer, and Billy Smith, eccentric dancer. Three selections.
SHARP TOOLS (2666-67): Ethel Grey Terry, William Davidson and others in a dramatic sketch in which two crooks are brought to justice by the children of an officer killed by the gang.
SWELL HEAD, THE (2575-76): A two-reel playlet starring Eddie Foy, son of the famous clown of vaudeville, and Bessie Love, film star, with five musical numbers. Directed by Bryan Foy.
THANKSGIVING DAY (2599): A delightful comedy by Addison Burkhart in which two young doctors and an undertaker play the chief roles. Harry Kelly is in the cast.
TINY TOWN REVUE (784): Clever dancing and singing by midgets less than three feet tall. Four musical numbers. Directed by Bryan Foy.
WIVES, ETC. (2568-69): Starring Charles Ruggles of stage fame with a supporting cast of four. Ruggles plays a young man who gets married while drunk and finds his wife a complete stranger.

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Orchestras

ARNHEIM, GUS, COCOANUT GROVE ORCH. (2584).
ARNHEIM, GUS AND HIS AMBASSADORS (2585).
ARNHEIM, GUS, COCOANUT GROVE ORCH. (2136).
BROWN BROTHERS, SIX ORIGINAL (549).
BURTNETT, EARL, ORCHESTRA (2294).
BURTNETT, EARL, ORCHESTRA (2295).
GREEN'S FADETTES (710).
GREEN'S FLAPPERETTES (711).
GREEN, HAZEL & CO. (2112).
HALLET, MAL & ORCHESTRA (729).
HALLET, MAL & ORCHESTRA (730).
HALSTEAD, HENRY, ORCHESTRA (2114).
HAWAIIAN NIGHTS (422).
HENRY, TAL & ORCHESTRA (732).
KAHN, ROGER WOLF & ORCH. (469).
IMPERIAL RUSSIAN COSSACKS (2280).
INDIANA FIVE, THE (869).
INGENUES, THE (2572).
INGENUES, THE (2573).
LERDO'S MEXICAN ORCH. (705).
LOPEZ, VINCENT & HIS ORCH. (390).
LOWRY, ED & ORCH. (2561).
LYMAN, ABE, & ORCH. (2338).
MEXICAN TIPICA ORCH. (707).
MOORE, PROFF & ORCH. (2276).
MORGAN, GENE, ORCH. (2266).
NEWSBOYS HARMONICA BAND (2300).
NICHOLS, "RED" & HIS FIVE PENNIES (870).
RICH, DICK & ORCH. (2995).
ROSE, VINCENT & JACKIE TAYLOR'S ORCH. (2292).
SPIKES, REB & HIS FOLLIES ENTERTAINERS (2123).
STAFFORD, JESSE ORCH. (2730).
TAJADO'S TIPICA ORCH. (706).
WARING'S PENNSYLVANIANS (428).
WAYMAN'S DEBUTANTES, HARRY (2261).

Overtures, Marches and Concerts

AMEER, THE (2499). Without*
BY WIRELESS-GALOP (2459). Without.
CINDERELLA BLUES (2450). Without.
*Without means record without film.
CLOISTER EPISODE, A (2470). Without.
COHENS AND KELLYS, THE (2480). Without.
DANCE OF THE HOURS (2389). Without.
D'AMOUR (2918). Without.
DESERT SONG OVERTURE (2930). Without.
EVOLUTION OF DIXIE (462). With film.
FIREFLY OVERTURE (2380). Without.
FUNICULI FUNICULA (2530). Without.
GOD SAVE THE KING (2527). Without.
GOLD AND SILVER (2428). Without.
HIGH JINKS (2360). Without.
KATINKA (2400). Without.
LA BARCAROLLE (2469). Without.
LA MARSELLAISE (2528). Without.
LIGHT CAVALRY OVERTURE (448). With Film.
LINDBERGH FOREVER (2460). Without.
MARCH LORRAINE (2438). Without.
MARCIA REALE OF ITALY (2529). Without.
MARIETTE-FRENCH 2-STEP (2440). Without.
MEXICANA (2489). Without.
MIGNON (263). Without.
MLLE. MODISTE (2437). Without.
MOON, MAID (2510). Without.
MORNING, NOON AND NIGHT (450). With Film.
MORRIS DANCE (2390). Without.
NATIONAL EMBLEM MARCH (2429). Without.
NOCHECITA (2490). Without.
ORPHEUS OVERTURE (461). With Film.
OUR GANG KID COMEDY (2488). Without.
PHEDRE OVERTURE (2170). With Film.
POET AND PEASANT (447). With Film.
RAYMOND OVERTURE (449). With Film.
SARI OVERTURE (2410). Without.
SEMPER FIDELIS (2439). Without.
SHEPHERD'S DANCE (2399). Without.
SPEED MANIACS (2519). Without.
SPIRIT OF 1918 (381). With Film.
SPIRIT OF ST. LOUIS (2449). Without.
STARS AND STRIPES, OVERTURE (2330). Without.
STAR SPANGLED BANNER (2520). Without.
SUITE FROM THE SOUTH (2448). Without.
TANNHAUSER OVERTURE (314). With Film.
THREE TWINS (2509). Without.
TORCH DANCE OVERTURE (2378). Without.
UNDER THE STARRY BANNER (2419). Without.
DARK STREETS (3349).
DIVINE LADY, THE (2967).
DRAG (3048).
GIRL IN THE GLASS CAGE, THE (2989).
HARD TO GET (3078).
HER PRIVATE LIFE (3365).
HIS CAPTIVE WOMAN (2949).
HOT STUFF (2977).
HOUSE OF HORRORS, THE (2990).
ISLE OF LOST SHIPS, THE (3363).
LOVE AND THE DEVIL (2959).
MAN AND THE MOMENT, THE (3069).
PRISONERS (2979).
SATURDAY'S CHILDREN (2998).
SEVEN FOOTPRINTS TO SATAN (2929)
SMILING IRISH EYES (3410).
SQUALL, THE (2997).
TWIN BEDS (3020).
TWO WEEKS OFF (2978).
WEARY RIVER (2909).
WHY BE GOOD (2960).

THE THEATRE

Exhibitors' Yule Spirit Brings Santa Right Back to Box Office

CHRISTMAS! A season of happiness for all, including the exhibitor. Yet Christmas, on which many another merchant relies for the extra trade that represents much of his net profit for the year, particularly in small towns, always has been a handicap to the exhibitor, for some of the money that goes into the till of the retailer would ordinarily have been spent with the merchant of entertainment.

BUT that condition is changing, and changing rapidly. Last year, a survey at Holiday time, showed that sound had done considerable to offset that handicap. And now, coupled with sound, reports from all parts of the country show that an increased use of that great ready-at-hand ally of the exhibitors—exploitation—is going to eliminate the socalled slump entirely in some theatres and reduce it measurably in countless others.

Giving Pays Dividends

Exhibitors are learning fast that one of the most effective methods of adding to receipts during the Holiday weeks is to display actively and concretely that same Christmas spirit by giving. The working creed—and a good one it is—reads this way: give and ye shall receive.

That giving spirit in the theatre is exemplified best by community cooperation. Free use of the theatres to civic organizations, free shows for children, free gifts to patrons—that's just a part of it. And the exhibitor finds that it pays, both in pulling up attendance during the Holidays and in creating a fine spirit of cooperation with the townsfolk that lasts throughout the year and brings very definite and lasting results even if they may not be noticeable.

B & K in Basket Fund

Balaban & Katz applies that method annually in its close cooperation with the Chicago Herald and Examiner in the Christmas Basket Fund. Talent and theatre facilities are provided for a special show of extensive proportions with the receipts going to the filling of baskets for the poor. The same idea is applied in several other large cities.

B & K also is cooperating with the Chicago Evening American in giving Christmas parties. The R K O theatres in Chicago are emphasizing the sale of script books.

Following are reports from various cities and territories, some of them presented in detail, showing how exhibitors are working with the community in spreading Christmas cheer in a practicable way. It is suggested that exhibitors file away these pages for their use next year. One of the greatest difficulties in presenting exploitation material from the field for Christmas is the fact that most exhibitors make their plans so close to the Holidays that they cannot be made available to other theatre owners in time to serve them. Consequently a scrap book should be kept, with clippings of the material which follows.

Law Barring Juveniles Shuts Out Orphans, Cripples

(Special to the Herald-World)

MONTREAL.—The children of the Province of Quebec, under 16 years of age, are being forced to forego their usual Santa Claus shows in the theatres even though the performances are designed for the benefit of orphans and crippled children under club auspices, because of the Quebec law which prohibits the admission of any child to a theatre at which a moving picture is shown. Therefore, all Christmas treats for underprivileged children are OFF.

In previous years, there had been many special performances at the Christmas season at which Santa Claus distributed gifts to the children in behalf of service clubs and other organizations. Parades of automobiles or busses, filled with the juvenile guests from orphanages or poor settlements, were invariably held but now the kiddies are not allowed to see the inside of a moving picture house.

Potato and Apple Shows in Indianapolis

(Special to the Herald-World)

INDIANAPOLIS.—"Potato and apple" matinees in neighborhood picture houses all over the city are a part of the Christmas program of the philanthropic committee of the Indorsers of Photoplays. Special pictures will be shown to which admission will be potatoes or apples, the proceeds going to charity.

Children Bring Toys for Poor to Special Shows

(Special to the Herald-World)

CALGARY.—The first of the Christmas shows in Canada for children was held at the Capitol theatre Saturday morning in the form of a Sunshine Toy Shower performance, for which the admission "price" was a toy to be turned over to the poor tots by the Boy Scouts. The theatre was filled and a combination program of pictures and stage entertainment was provided, Manager John Hazza donating the use of the theatre. H. Cass of Regal Films, Limited, provided the films free of charge.

Grombacher and Press Tie in on Santa Claus

(Special to the Herald-World)

SPOKANE.—Ray Grombacher, president of the chain bearing his name, is in a splendid tieup with the *Spokane Press,* a tieup that is notable because the newspaper stories are written in a form that preserves the Santa Claus illusion for the child-readers of the paper. A two-column story on the first page of the issue announcing that "Santa Claus explorers are ready to hop northward" reads in part:

"Winging its way across country to New York city, Nick Mamer's plane is hurrying to Long Island airfield to join with Captain F. E. Kleinschmidt in his great Spokane Press Exploration trip to the North Pole to find Santa Claus. With the expedition will go a cameraman from the Liberty theatre, sent by Ray Grombacher, owner of the Liberty, so that the children of Spokane can see the movies of the great event on the return of the expedition. . . .

"Various Spokane merchants have joined in supplying the expedition."

Exhibitors are all aware of course of the fact that Capt. Kleinschmidt makes pictures especially for Christmas distribution.

Passes for Replies in "Shop Early" Campaign

(Special to the Herald-World)

DETROIT. — With Christmas just around the corner, the publicity department of the Kunsky-Publix theatres took advantage of the annual "Shop Early" campaign for a very neat bit of exploitation work.

Every year the Retail Merchants Association stages an advertising campaign stressing the benefits to be derived from the early purchase of Christmas gifts. The Kunsky-Publix group effected a tieup with the *Detroit Free Press* for furthering this campaign.

25 Passes for Replies

Beginning the last week in November, the *Free Press* offered 25 pairs of passes weekly to the Kunsky theatres for the best replies sent in as to "Why I Should Shop Early."

An advertising campaign, which stressed the shop early campaign and which also suggested that the Kunsky theatres were splendid places in which to break the monotony of a day's shopping, was used to boost the matinee trade.

This year, as usual, the Kunsky-Publix houses will be hosts at theatre parties during the Christmas season for the poor children of the city. The parties are staged with the cooperation of the *Detroit Times* and always are good for considerable publicity in that paper.

Special Stage Shows

Special stage shows, featuring casts of juvenile actors, were presented at the Kunsky downtown houses during the week between Christmas and New Year last year. One of these was built around the legend of Old King Cole and the other had Santa Claus as its central figure.

These shows, designed especially to

File This Issue for Your Next Campaign

please the children, will be repeated during Christmas week this year. They will be presented at the Michigan and Fisher theatres in addition to the regular stage shows.

Four Matinees Bought For New York Boys' Club

(Special to the Herald-World)

NEW YORK.—Charles H. Sabin has purchased four matinee performances of Talking Pictures Epics' "Hunting Tigers in India" at the George M. Cohan theatre for the annual theatre treat for 6,000 members of the Boys' Club of New York. Sabin is president of the club. The theatre is being turned over to the club on afternoons of Monday, Tuesday, Wednesday and Thursday of this week and performances are starting an hour later than usual so that the boys can get to the theatre in time after their school classes.

2,200 Children Bring 63 Bushels of Potatoes

(Special to the Herald-World)

COLUMBUS.—The Loew's Ohio theatre in Columbus was crowded Saturday morning, November 30, when a special performance was given for children, the admission price being three potatoes. The show was sponsored by the Columbus Automobile Club and the potatoes went to the Franklin County Children's hospital.

In all, 63 bushels of potatoes were brought in by the 2,200 children who attended the performance. Edward Melnicker, manager of the theatre, was well pleased with the crowd, and it was a very good advertising stunt.

Christmas Carnival Is Given in Grotto

(Special to the Herald-World)

PHILADELPHIA. — The Stanley-Warner Company, in a tieup with the *Public Ledger,* arranged a Christmas Carnival which is being held in the Grotto of the Mastbaum theatre from December 2 to 28, inclusive. During this period whenever a ticket is bought at any of the 62 Stanley-Warner theatres in Philadelphia and surrounding territory, the patron is handed a ticket to the Christmas Carnival in the Grotto, where Santa Claus plays host and where there are prizes and entertainment for young and old.

Ice Tunnel to Fairyland

A long ice tunnel leads from the Market street entrance down into the Grotto, which has been transformed into a veritable fairyland. A stage for entertainers has been erected and equipped with beautiful settings and drapes. A monumental representation of the Eve of the Nativity, with sculptured human figures executed by a noted New York sculptor, has been set up at one end of the Grotto.

Another interesting feature of the Carnival is a miniature menagerie, with live animals of various kinds from many lands. The Pennsylvania State Game Commission arranged an exhibit of live specimens of fur bearing and other animals native to the state.

Santa's Reindeer in Stalls

Here, too, Santa Claus' reindeer may be seen, each in a stall with its name overhead. The five reindeer, which were shipped from Northern Canada, arrived in this city November 29 and were installed in their new quarters after a street parade which attracted much attention.

In this tieup the Stanley-Warner Company is given a first-page story in the *Public Ledger* with headlines in large type every day, including Sunday. The campaign is in charge of Leon J. Blumberg of the Stanley-Warner Company.

"Where sound sound right" is the slogan used by R. M. Kennedy, of the Rialto theatre at Birmingham, Ala., in his newspaper ads. And tasteful ads they are, too. This one was on Paramount's, "The Dance of Life."

Theatres Cooperate in Dressing Up Downtown

(Special to the Herald-World)

SAN FRANCISCO.—Carrying on the best traditions of the amusement world, theatres in the downtown district joined other business enterprises in the 30-day Christmas fete launched the last day of November. A substantial fund has been gathered and the entire downtown business section has been transformed into a bower of greenery, with novel decorations, twinkling lights and an everchanging succession of concerts, parades and tableaux.

Charles E. Kurtzmann, of Publix Theatres, Inc., is a member of the general committee having the affair in charge, as is also George E. Roesch, of Fox Theatres, Inc. Members of the publicity committee include Nat Holt of Publix and Charles H. Thall of Fox Theatres, Inc. The festival is along most ambitious lines and is attracting visitors from throughout the Far West. Theatre owners are a unit in declaring that it has helped business by attracting visitors to the downtown district.

Harry Warner Gives Yule Party Dec. 28

(Special to the Herald-World)

NEW YORK.—A special Christmas party for children has been arranged by Harry M. Warner, president of Warner Brothes, unde the auspices of Judge Samuel D. Levy of the juvenile court.

The young guests at the Winter Garden Saturday morning, December 28, will be given candy and souvenirs after witnessing "Show of Shows."

Free Check Room and Rest Room Service

(Special to the Herald-World)

MINNEAPOLIS.—"Realizing that the holiday period is a slack period in the show business, we have endeavored to overcome this by a strong advertising campaign," Edward Furni, publicity man at the Hennepin-Orpheum, stated. "One of the old tricks that we have used for several years is that of giving a free show for the children on December 24. This free show has been a policy with us for several years and we have found that it has proven exceptionally valuable. A great deal of publicity is obtained in the newspapers by this. Papers carry stories of this free party several weeks before the date."

This year a new service to the public is being introduced. This is the free check room and rest room service. Anybody can come in and use the rest room and check their parcels without attending the show.

"We expect that this will help a great deal in filling the house," Furni stated. "At this time the thousands of women doing Christmas shopping will welcome a place to check their parcels and rest for a while. Many of these women will attend the show and those that don't will perhaps be attracted to come to see a future show that they see advertised in the lobby."

18 Autos Figure in This Santa Claus Drive

(Special to the Herald-World)

PHILADELPHIA.—Forty-four Warner-Equity theatres in Philadelphia, Allentown, Ambler and Reading, Pa., Baltimore, Md., Penns Grove and Woodbury, N. J., are participating in a huge neighborhood theatre boosting campaign in which 18 2-door Chevrolet sedans will be given away on December 23 as real Christmas gifts indeed. The drive, said to represent an expenditure of $50,000, is on a larger scale than ever before attempted and its success is assured by the wholehearted cooperation of merchants.

Each theatre gives out with every admission a coupon entitling the patron to a coupon on the automobiles, also a coupon for which each receives free of charge from neighborhood merchants a photo of a motion picture star. The merchants also hand out coupons on the cars. Merchants participating in the campaign paid a certain sum for which they received a supply of photographs and a large number of coupons. They are provided with special window displays and posters. A trailer detailing the campaign is run at every theatre and mention is made of each merchant participating, while additional publicity is given them by decorative cutouts, special banners and cards in the lobbies. Programs of every theatre in the circuit carry an ad of the merchants taking part. Each theatre is supplied with miniature cutouts of the cars.

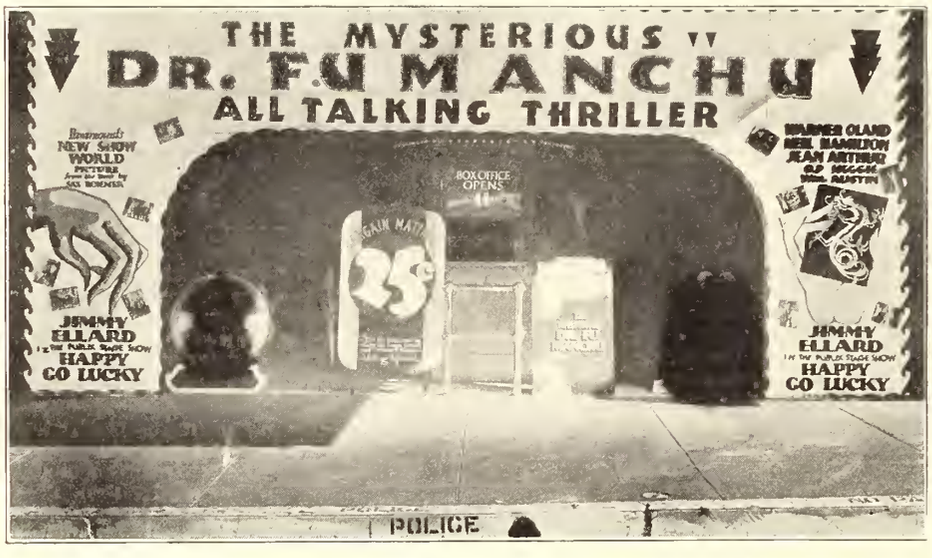
The advertising campaign consist of 500 lithographed 24-sheets in eight colors, 1,000 3-sheets, 5,000 1-sheet and 10,000 window cards.

The campaign began December 2 and will end December 21. It started with a publicity parade in which the 18 automobiles were loaded on truck trailer carriers decorated with banners, with announcements by radio.

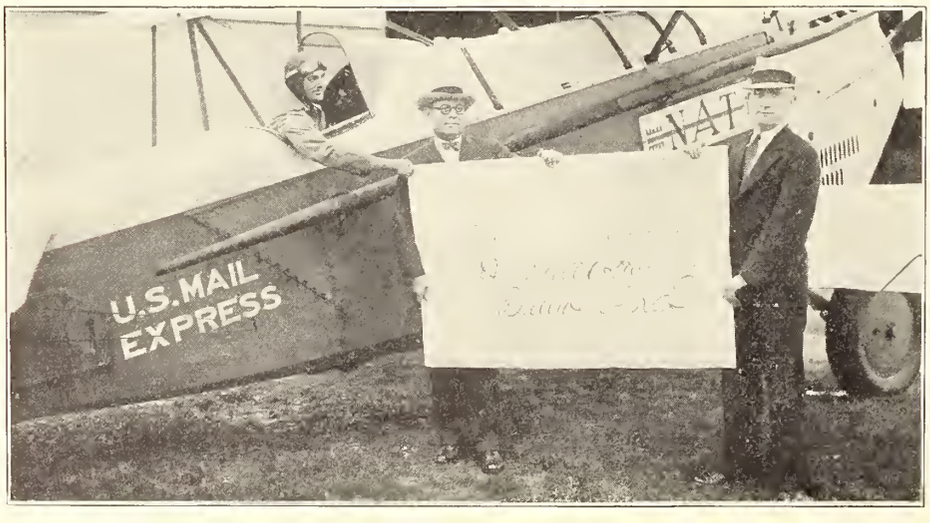
BILL POSTING BRUSHES
N.W. POSTER BRUSH CO.
Larimore N. Dak.

Dallas Shows 'Em How

Boosting Warners' "Gold Diggers of Broadway" at the Melba.



The Greater Palace for Paramount's "The Mysterious Dr. Fu Manchu."



A letter to the district attorney for P F L's "The Letter" at the Melba.

Radio Listeners in Marathon Contest Are Fed by Theatre

The Lyric theatre at Indianapolis recently staged one of the most novel stunts ever tried out in this section, a radio listeners' marathon contest. The contest was held in the ballroom of the theatre and the idea was to see just who of the several dozen entered could stay awake the longest to listen to radio programs. A local paper cooperated by printing a coupon on which its readers might guess how long the contest would last and by giving the matter considerable publicity.

The contestant who stayed awake longest won a $500 radio receiving set, and there were other prizes donated by the radio dealers of the city. Five hundred seats were available in the ballroom for spectators and most of them were filled all the time. Meals were served by the theatre to the competitors. Entrants were required to be more than 18 years old.

Toy Matinees Popular; Poor Children Benefit Through Theatre Parties

The two Schine theatres in Portsmouth, Ohio, in conjunction with the Civitan Club, gave a toy matinee for the children of the city. Every child that brought a book or a toy was admitted to either theatre, where specially selected programs of comedies were given. In spite of the severe cold weather, more than 700 children attended, and a large number of toys were obtained for distribution among the poor children, who otherwise would not have a Christmas celebration. Boy Scouts volunteered to take care of the large number of children by arrangement of Manager Barhydt of the Schine theatres.

The management of the Auditorium theatre, at Newark, Ohio, also arranged for a Toy Matinee. The main attraction of the show was "China Bound."

Large Lobby Exhibit of Airplane Parts Given During Run of "Flight"

The Circle theatre, Indianapolis, during its showing of Columbia's aviation melodrama, "Flight," staged a large exhibit of airplane parts and displayed a complete airplane in the lobby. The Curtiss-Wright company cooperated in the exhibit, which also included a large variety of aerial photos, the entire display being put on also to increase interest in aviation.

The management of the theatre also distributed prizes via the air. The day the show opened, an airplane flew over Monument Circle, where the theatre is located, and dropped a vast number of envelopes wth a total of $25 in one dollar bills and a large number of tickets. Contests for the envelopes were spirited.

Oldest Parents Found In Loew Palace Stunt

The Loew Palace theatre at Indianapolis recently held a Parents' week, the idea being to ascertain the two oldest parents in the city. The winners of the contest were a couple, the man 85 years old and the woman 79 years old, with three living children. The couple had been married more than 60 years.

The theatre selected one day during the week when it donated a bank account of $25 for the first baby born that day.

Train on Marquise, Bell, Watchman and Lanterns; And "Thunder" Goes Over

A very neat and novel advertising campaign on "Thunder" was put over at the Criterion theatre, El Reno, Okla., by Enloe and Loomis, managers.

A profile train consisting of an engine, tender and three coaches for the top of the marquise, with a bell which was motored for motion, attracted considerable attention for blocks away. Loud-speakers also were used to do a little talking in between. They could be heard a considerable distance over town and attracted unusual attention. At each end of the marquise was placed a state stop law sign and the usual red lantern was used at night with a crossing watchman placed at each post. In the daytime he wielded a "stop" sign. This attracted attention day and night.

Directly adjoining the theatre the railroad company made a display asking the cooperation of the public in observing the safety laws. Time tables were placed in all the local stores and special letters were mailed out a week in advance of the showing. The entire campaign was so novel and interesting that it commanded a pretty steady crowd at all times. The picture went over with marked success.

When You Get Collegians To Letter Flivvers for Film You Have Something

There is a theatre use for the high-powered lettering on low-powered autos that sometimes makes the college campus look like an anti-Volstead alphabet jungle.

Take for example the campaign used by Dave Nolan, manager of the Loew's theatre at Akron, Ohio, home of Akron University, for M G M's "So This Is College." The big idea was to offer a prize for the most strikingly lettered flivver in a parade down the main street. And of course, as college groups go, the students weren't exactly speechless on the line of march.

Twenty girls from the Fanchon and Marco unit "Up in the Air" wore yellow slickers with liberal painting of the picture title on their backs—that is, the backs of the slickers. The girls joined in the parade.

Aunt Dolly Gets Busy; Youngsters Fill Theatre

Aunt Dolly is a household word in San Francisco, where her club numbers thousands of members. So when Manager Cliff Work of the Orpheum asked her to bring her youngsters to the theatre to witness a special showing of "Rio Rita," she lost no time in broadcasting the news through her Kiddies Page in the *San Francisco Chronicle*. There was a football game that day and there were few in the house besides the children.

"Girl from Woolworth's," And Kresge Publicizes It!

When "The Girl from Woolworth's" was to play the Earle theatre in Washington, the Stanley-Crandall people won complete cooperation from three Kresge five-and-dime stores whereby displays were given in three downtown branches. And of course the Woolworth stores, their rivals, played up the picture in many directions.

Roxy Entertains Mexican President

NEW YORK.—Pascual Ortiz Rubio, president-elect of Mexico, and party, were entertained by Roxy the first day of their visit to New York. They added their names to the Roxy guest book.

Here are the folk who put over the programs of the Milwaukee Theatre Circuit, Inc., Universal subsidiary. The picture was taken at the general offices in Milwaukee recently. In the front row are Frank Cook, manager of the Lake theatre, Milwaukee, and one of the oldest theatre managers in the business; Eugene M. Arnstein, booker and assistant to Fred S. Meyer, managing director of the circuit, who is seated next to him and Owen McKivett, manager of the Venetian and Rialto theatres in Racine. Standing: Edmund Einstein, manager of the Kosciusko, Milwaukee; E. W. Van Norman, manager of the Venetian, Milwaukee; R. G. Wood, Sheboygan, Sheboygan; Harry Wren, Alhambra, Milwaukee; Stanley Meyer and Franklin Dau, both of the Downer, Milwaukee; Frank Ponton, Kenosha, Kenosha; Emil R. Franke, State, Milwaukee; Otto Lang, Riviera; Milwaukee, and Arthur Wertheimer, Juneau, Milwaukee.

Jazzes Up Theatre's Exterior; Exiting Patrons Do About-Face

While many exploitation ideas are carried out away from the theatre and do not require any special equipment, there are others that are more effective when presented right at the house and some attention to equipment that can be used time and time again has been found advisable.

A splendid example of the value of exploitation equipment is to be seen in the California theatre, San Francisco, Cal. When this house was opened 12 years ago it was considered the last word in theatre construction and no signs were installed that might mar the architectural beauty of the facade, lighted by spotlights from a building across the street. And for several years the exterior remained in its original form.

Exterior Is Brightened

Then other fine theatres were opened and the amusement district moved out Market street, leaving the California rather isolated. Patronage declined and it became apparent that something would have to be done to inject life into the house. Jazzing up the exterior was proposed and much of the work that has since been done has been carried out under the direction of the present manager, Nat Holt.

Among the early additions were two 24-sheet stands erected on the Fourth street side atop the offices, which are but two stories in height. A large illuminated sign was then placed on top of the theatre, in a design in keeping with the rest of the structure, and later a vertical sign on the Market street side was added. Changeable illuminated signs more recently have been placed on top of the two marquises.

Huge Banner Strung Up

Manager Holt was one of the first to see the possibilities in banners and startled the local populace by stringing a huge one diagonally across the building. This proved so effective that he has rigged up a set of wires on both the Market street and the Fourth street sides, and banners can now be put up on short notice with but little effort. A battery of 23 flood lights also has been installed, doing away with the need for lighting facilities across the street.

A short time ago Holt conceived the idea of hanging great discs bearing pictures of screen stars on the wall space, especially on the Fourth street side. It was out of question to suspend them from the cornice, so he had hooks installed here and there and these worked to perfection. These hooks are scarcely noticeable from the street, but will prove useful in many publicity campaigns.

Felt Roosters Sown on Backs of Pathe Players; They're Baseball Winners

San Francisco's Film Row has had its own baseball club for some time and this has been meeting with marked success in a winter baseball series. Recently Les Wier, western district manager for Pathe, made a substantial donation to the club, asking that part of this be used for the purchase of felt roosters to be placed on the backs of the shirts of players. In recognition of the interest taken in the organization the club has changed its name to the Pathe Rooster Baseball Team.

R K O Signs Negro Singers

HOLLYWOOD.—Radio Pictures has signed Hall's Chorus of 41 Negro singers on a long term contract, William LeBaron announced.

MUSIC AND TALENT

Unit Plan Adopted by Radio-Keith

New Policy to Give Theatres Perfect Shows

Vaudeville Shows "Intact" Will Be Booked Over Circuit From Coast to Coast

By W. S. RUSSELL

Vaudeville and the stageshow are given new life through the policy just adopted by Radio-Keith-Orpheum.

In announcing this revised plan of booking, the company says:

"Joseph Plunkett, vice president of RKO, in general charge of theatre operations, this past week assembled the division managers of the big circuit for the first RKO convention. These men—12 in number—are in charge of the various groups of theatres into which the nationwide chain has been subdivided by Mr. Plunkett. They are all expert showmen, probably the most resourceful combination in this country as results the past six months have shown.

"Those present at the sessions were Charles Winston, New England division; Lou Golding, New York State; Charles McDonald, Manhattan; Dave Beehler, Brooklyn and Long Island; H. R. Emde, Westchester-New Jersey; J. E. Firnkoess, Ohio State; Nate Blumberg, Chicago and vicinity; Thomas D. Soriero, St. Louis, and the south; Claud Saunders, Minneapolis, and vicinity; James Carrier, Northwest; Frank Vincent, the West Coast division, and H. M. Thomas, Canadian division.

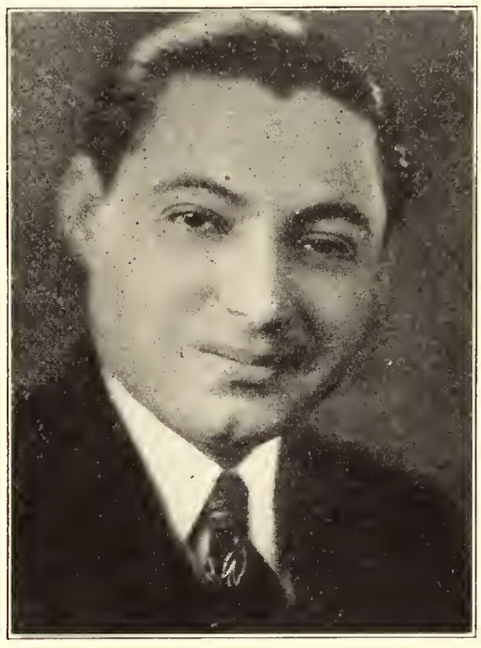
"So far as the convention concerned vaudeville the outstanding announcement came on the day these group chiefs were addressed by Messrs. Godfrey, Freeman and Piazza, the triumvirate now in charge of the RKO vaudeville booking department. The division men were given an outline of the new policy to be inaugurated after January first, and told to acquaint their local managers of a new type of stage show which is forthcoming. This will be the routing of intact vaudeville shows from coast to coast, as already announced in this column.

"Without exception the district representatives, as might have been expected, were enthusiastic about the new plan. It assures them a perfect show on every opening day—smooth running, well blended and skilfully produced. Also, they were delighted with the promise that these units, would be routed in such a way that all information concerning them would reach the local manager at least two weeks in advance, which will give him a real chance to 'sell' the attractions to his public.

"On the closing day of the convention, Mr. Hiram S. Brown addressed the division managers. The president expressed this message

(Continued on next page)

Cecil Davidson



This young chap though young in years has had a world of experience in the theatre and it has stood him in good stead in the various positions he has held in theatres in the last eight or ten years. He was at one time one of the youngest theatre conductors in the United States, this was when he opened the West Englewood theatre at that time an Ascher Brothers house. He was sixteen years old and directed an orchestra of twenty-three men. Davidson has also acted as master of ceremonies for Balaban & Katz at their Winsor theatre and later at the North Center theatre. At present he is acting as master of ceremonies and conductor at the Symphony theatre for the United theatres corporation of Chicago.

MLLE.
LA PIERRE
FRENCH PERSONALITY GIRL

Featured in PUBLIX "CREOLE NIGHTS" UNIT

Personal Direction
Sam Bramson
Wm. Morris Agency

WEEK OF DEC. 21—PARADISE, CHICAGO
WEEK OF JAN. 2—MINNESOTA, MINNEAPOLIS
P. S.—BE SURE TO SEE AND HEAR ME IN MY FIRST STARRING-ALL-SINGING PARAMOUNT SHORT SUBJECT OF FRENCH SONGS

STAGE SHOWS

New Orleans *Saenger*

Week Ending December 13

With the rollicking melody, Hail, Hail, the Gang's All Here, **Wesley Lord,** at the Saenger organ opens the Publix Unit production of "Roof Garden Revels," and unconsciously the audience begins to hum the familiar tune, so common before prohibition was put on the statute books, although many prominent visitors from foreign nations innocently ask "When does prohibition go into effect?"

With the Gang all safely corralled the asbestos slides noisily and disclosed on the full stage is our band handsome and debonair as usual, punishing the pesky sax and other various instruments which in their entirety, consitutes an organization that makes your feet misbehave even if you are away from home and among strangers.

A familiar face is missing, **Ray Teal,** who has been transferred to the frozen North (New Haven, Conn.), where the thermometer has fallen lower than sea level—but in his place comes **Lou Forbes,** guest master of ceremonies, a pleasant looking young man, whom the audience take to their hearts after his first announcement.

Lou Forbes is an innovation in master of ceremonies—he actually pronounces the name of the acts so they can be understood. Many insist on giving imitations of a B. & O. brakeman calling stations on a dark and stormy night wherein the listener is in doubt whether he is invited out on the back platform to fight or have a drink. The "guest" is all that can be desired in his position, and in addition Mr. Forbes renders several selections on a violin that receive excellent comment.

Opening the stage show is **Josephine Davis,** with excellent voice; her comedy is clean, spirited and a novelty seldom seen with a Publix Unit, followed by **Barnett and Clark,** the fastest tap dancers here for some time past—both young and up-to-the-minute, or you might say the split second.

Gil Lamb, an eccentric dancer, solemn as an undertaker at a funeral when business is bad, with the late lamented carrying no insurance to guarantee the bill, does stunts, falls, and twists that no contortionist would attempt unless he was liberally greased with snake oil (remember the advertisement in the old Clipper) and still survives. Gil is some twister.

The chorus, the **Gluck-Sorel Girls,** are on a par with those of other units; young, well formed, with exquisite trappings, and dancers par excellence, forming a beautiful background to the finale and assistants to the headliners.

The film is "The Gold Diggers of Broadway," which packs the house at all presentations and is well received.

Don Phillippini, always the graceful leader, conducts the orchestra with his old time dignity.

Gus Coates, manager of the house, is also missing, he having been transferred to another post in the North, Bert Winstanley, his successor, no doubt, will prove as popular as Mr. Coates whose transfer is regretted by thousands of Orleanians.

The bill for the coming week is Buddy Rogers in "Half Way to Heaven," and the stage show is "Rah, Rah, Rah," with **Sophie Tucker** in person.

Philadelphia *Mastbaum*

Week Ending November 30

The overture "Raymond" by the orchestra under the leadership of **Charles Previn,** opens the program at the Mastbaum this week.

Stuart Barrie gives an "Impromptu Concert," first playing "The Rosary" on the organ to show

(Continued on page 62)

Latest happenings this week and last. . . . Congratulations, Jimmy, I thought the boys would elect you for another term. Who? **Jimmy Petrillo,** of course, has been elected president of the **Chicago Federation of Musicians** for the eighth time and believe me they have made no mistake. . . . **Charlie Crafts** was honored last Wednesday night when the owners of Coffee Dan's dedicated it Charlie Crafts night at Coffee Dan's. Everybody was there and made a night of it. . . . I also understand that the **Paul Ash Club,** realizing that Ash will not return, will in the future support **Charlie Crafts** and believe me with Crafts present following the theatre should be packed every night. . . . **Al Handler and His Novelty Band** will open at the New Varsity Cafe soon and will also broadcast over WCFL. **James Ross** is the manager. . . . **Fortunello and Cirinello** acrobatic dancers are appearing at the Capitol theatre in New York this week. . . . I understand that **Lou Holtz,** one of Broadway's favorite stars, will appear at the Capital theatre next week beginning Friday, December 20th. He will act as master of ceremonies in **Arthur Knorr's** production of "Laceland," consisting of a large cast of talented performers. **Mr. Holtz's** appearance, however, will be limited to only one week due to previous bookings. . . . **Sophie Tucker,** the last of the "red hot mamas," heads the bill at the New Orleans Saenger theatre, for the current week. According to Miss Tucker, she will go to Hollywood in January, as she has signed a contract to do fifteen one-act shorts. . . . **Walter Donavan** of George and Arthur Piantadosi music publishers, has two new songs to work on. They are both theme songs of pictures. The first, "My Strongest Weakness Is You" from **Charlotte Greenwood's** new picture "So Long Letty." The second, "Only a Girl," from **Billie Dove's** most recent release "The Painted Angel." They will both be big favorites. . . . I believe the **Robbins Music Corp.** is the first publishing house to bring all of their representatives together for a convention for the purpose of talking over the motion picture end of the music business, which I think is a wise one. . . . **Art Stiller** is sure plenty busy these days contacting his friend to see that they do the right song at the right time. . . . **Lou Forbes** will replace **Ray Teal** as master of ceremonies at the Saenger theatre at New Orleans. . . . **Felicia Greenburg,** for a time personal representative of **Aileen Stanley,** and before then manager of the Loew's Building, San Francisco, has joined the staff of **Fanchon & Marco** in executive capacity. She recently spent several weeks at the headquarters and producing office of this organization at Los Angeles and since left to assume duties at the New York offices. . . . I hear that **Jack Linx and His Okeh Recording Orchestra** are playing an indefinite engagement at the Jefferson Hotel in Birmingham, Ala. . . . **Cecil Stumpt and His Personality Boys** are playing at the Broadview Roof Garden at Wichita, Kan. . . . **Harrison's Texans** are now in their seventh week of an indefinite engagement at the Casino Dasant at Big Springs, Tex. . . . **Max Bradifield,** you know, who won fame as the director of a San Francisco hotel orchestra, but who is at the present time in his sixth year with **Fanchon & Marco,** has completed a short engagement at the Sacramento theatre, Seattle, Wash. . . . **Rube Wolf,** who has been transferred to the Fox theatre in Brooklyn, after several months in San Francisco is succeeded by **Walt Roesner,** often considered dean of ceremonies. . . . **Phil Miller** of the **Foster Music Publishers** tells me that their song hit "That's Why I'm Jealous of You" is going over in a big way. Have you heard it. . . . Oh, that reminds me, **Lewis and Grossman** have two good bets in "What a Fool I've Been" and "Twilight Melodies" both being featured in stage shows about town. . . . **The Duncan Sisters,** Vivian and Rosetta, will repeat as headliners at the Palace this week by popular request. Their act will be changed for the benefit of enthusiastic repeaters in the second week's audience. . . . They tell me **Jimmy Meo** and his orchestra will open a long engagement at Colosimo's tomorrow. Meo is very popular in the bright light district and has played in Chicago's leading night clubs. Meo succeeds **Jules Alberti.** . . . Here's some good news the Hollywood theatre in Detroit will return to a policy of in the flesh entertainment which to all of us is good news. . . . **Russ Morgan** has been engaged as director of the Hollywood theatre orchestra. . . .

W. S. Russell

Hollywood Tunes

HOLLYWOOD—With two pianos, a jazz song number and a modern "song foundry" as a setting, production began on "The Song Writer" at M G M this week. Lawrence Gray plays the writer. Wynne Gibson, New York comedy star, sang "Raising the Dust" as the opening scene. Marshall Neilan is directing.

* * *

Louis Silvers, director of the Vitaphone Symphony orchestra, has returned from New York. His wife, known professionally as Janet Adair, accompanied him.

* * *

Oscar Hammerstein II, arrived in Hollywood this week. He will begin work on an original screen operetta for Warner Brothers.

* * *

Jerome Kearns and Otto Harbach have signed for a long term at First National. They are writing an original comedy musical for Alexander Gray.

* * *

Ludwig Berger, director of Paramount's "The Vagabond King," is known in Europe as a director of light opera.

* * *

The "busker" will be introduced in Paramount's "Seven Days Leave." In London the patrons of the gallery of the music halls stand in line for hours before the house opens in order to get good seats. The "busker" is a vendor of sheet music. He marches along the waiting line singing the choruses of the songs featured by the artists in the music hall. He intersperses his singing with attempts to sell the sheet music. Frank Terry, former music hall artist in London, will play a "busker" in the film.

* * *

Paul Whiteman has completed two scenes in the "King of Jazz Revue" for Universal. These are "The Bridal Veil" and "The Bench in the Park." The latter features the Rhythm Boys and the Brox Sisters. John Murray Anderson is directing.

* * *

Ferde Grofe, the man who wrote the original score for George Gershwin's "Rhapsody," is scoring the entire musical arrangement on Universal's "King of Jazz Revue." The amount of work involved can be understood only when it is remembered that complete orchestrations for every instrument used have to be made for every song number.

MADAME OCTAVE.

R K O Shows

(Continued from preceding page)

to the field men: "The future of R K O is unlimited. We have a splendid organization that is constantly gaining in expertness and experience; both in man power and in brain power. We have the most diversified and most desirable entertainment-merchandise to offer the public. We can sell it at reasonable prices and in convenient form. The rest is entirely up to our own willingness to give the utmost that is within us to assure institutional success. The canons of good showmanship are no different than the standards of everyday good business. Strict application of sound principles and ethics, and constant adherence to the limitations and possibilities of these, must be the foundation upon which any enterprise is firmly rooted to be successful.

"Only by the most determined effort and the most resourceful methods;—all working side by side and in closest harmony—can R K O maintain its leadership in the amusement field or increase its prestige and productiveness to anything like its potential possibilities."

STAGE SHOWS

(*Continued from page 60*)

the great variety in the quality of its tone. **Sascha Jacobinoff** plays a violin solo "Serenade" and Stuart Barrie then introduces **Jimmie Hanlon,** one of the ushers, who makes a hit singing "When You're Counting the Stars Alone," whicb the audience afterwards sings in the weekly singing lesson.

Verne Buck is master of ceremonies in the stage creation, "The Song Shop," in wbich the stage is decorated with large sheets of music at the sides and a conventional drop in the rear. **The Dave Gould Girls** in costumes of silver and green with high hats, sing through silver megaphones, which they afterwards use very effectively in various drill formations.

Maureen and Sonny. He has red hair and wears green trousers and there's lots of action in their number. They turn bandsprings and somersaults so fast the eye has difficulty in following their motions and bring their act to a climax by clasping each other about the waist and somersaulting forward and backward across the stage.

Colton and Ballew in their number "Songs Repaired" carry on a clever conversation in names of popular songs and recite modernized Mother Goose Rhymes which bring many laughs.

Hal Sherman is about the most popular entertainer on the program. He specializes in grotesque pantomime dancing and wins a laugb witb every move. His burlesque of an Apache dance is very well received and he gives several encores.

The finale "Singing in the Rain," is a novel and effective one.

A male quartette clad in long yellow rain coats and hats sing "Singing in the Rain," with a backdrop suggesting the tall buildings of a city silhouetted against the sky with lights glowing in the windows. The Dave Gould Girls also wearing raincoats sing and dance very effectively. A trio of the girls in yellow rain coats is seen sitting on the organ as Stuart Barrie with a small umbrella over bis head plays an accompaniment.

San Francisco *Fox*

Week Ending December 12

Walt Roesner, who opened the Fox theatre last summer as master of ceremonies and musical director, is back again, debonair as ever, and is meeting with a marvelous reception. And well he might, since **Fanchon & Marco** have built up an elaborate act to set off his talent to advantage and the theatre management has cooperated by rounding out a great bill with "Romance of the Rio Grande," a most satisfying production.

The stage show begins with a symphonic rendition of **Tschaikowsky's** "Marche Slav," presented in an impressive manner with lighting effects and subtle changes of background to suit the mood.

When the curtain rises on the stage act a girl is dimly revealed high about the stage, singing about "Temples of Jazz," which is the name of the Fanchon & Marco idea. As the lights grow brighter a great temple is revealed with girls dressed as savages and armed with shield and spear. They do a dance and are followed by a bevy of girls in brilliant and voluminous costumes.

When the girls leave **Wally Jackson** makes his appearance, chased by a ferocious warrior, with rings in his nose and ears. A cannibalistic performance seems in sight, but the white man survives and dances as though in sbeer joy. **Walt Roesner** makes his appearance and introduces Wally, saying that this is the first opportunity he had had of doing so, and Wally tells how he originated the Black Bottom dance, at the same time offering the steps. It all happened one time when he got a lot of ants in his clothes.

Nora Schiller, a protege of Paul Ash, sings "Keeping the Wolf From the Door" and "Right Kind of a Man."

Fourteen real beauties prance on and started a lively dance in the midst of which the orchestra stops. The girls express the opinion that the music was none too good and the men walk out and leave them flat.

It then develops that one girl can play the piano, another the saxophone, another has taken a correspondence course on the trombone, and in a twinkling they take the places of the musicians and the show is on again. They offer solos, duets, trios and ensemble numbers and the fair leader proves very versatile, playing the violin and doing some fancy high kicking at the same time.

Finally the temple walls open and **Walt Roesner** and his players are revealed on a floor above the one occupied by the chorus girl musical organization. Girls pose on floor still higher and the act comes to an end with the full company occupying the temple and its steps.

The act is one without outstanding stars but pleases through its decided originality. The Musical Beauties prove an agreeable surprise and easily walk off with the honors.

The Versatile Master of Ceremonies

JAY MILLS

Guest Master of Ceremonies

at the

Ritz Theatre, Elizabeth, N. J.

Direction of Phil Tyrell

Oklahoma City *Orpheum*

Week Ending December 13

De Luxe R K O vaudeville graced the boards at the Orpheum theatre for the entire week and to pleased good business. **Princess Pat,** noted movie lioness from Hollywood did her stunts excellently, and she would be welcomed to a return date any old time.

Pollard was fine in his "Uncommon Nonsense," **Saxson, Reed & Kenny** in Hokum a la Mode were all that could be desired, except that their act could be lengthened considerably and without tiring the audience.

Parker & Babb with their Philippine sextet in "Bits of Personality," pleased the audiences.

Pressler & Klaiss in "Personality Blues" certainly drove away the blues of any one having the blues.

Orpheum Movievents, Fox News, Aesop's Fables and the feature picture, "Hold Your Man," featuring Laura La Plante, concluded a very interesting and enjoyable program.

Dallas *Majestic*

Week Ending November 29

LePaul starts the Interstate bill off at the Majestic this week with his very clever card tricks. He works before a red drop which has black and gold cut-outs of the various card suits sewn on it in a haphazard fashion. He is attired in black coat, gray pin striped trousers and bigh black silk hat. LePaul is a very personable card trickster and displays his various tricks in a very entertaining manner. He uses two boy plants in the audience and they furnish much comedy into tbe act and relieve the trick only atmosphere. To say the least he is very clever and his act wins some very good applause which is well earned.

Masters and Grace offer a dancing, singing comedy act, but they fail to get over. Masters is dressed in street clotbes with brown derby. Grace wears crazy looking hat with one white featber sticking up in front, blue blouse and short white skirt. She sings a couple of songs the best of which is "Take Good Care of Yourself" (You Belong to Me). The dance offering of Masters is fair but fails to arouse the enthusiasm of the audience and the gags of the pair are not up to par. The act as a whole fell far short of being an entertaining one.

Lita Grey Chaplin, former wife of Charlie Chaplin, beadlined the bill and proved herself to be a very pleasing entertainer and the four songs which she offered sbowed that her voice was more than acceptable to the audience. She worked before a very beautiful gold drop with entrance in back center. Two piano players on stage furnish the accompaniment for Chaplin, who first appeared in long evening dress with very full ruffled skirt. She makes one change and this is to a black dress, medium short and with several loose panels, which is sprinkled with silver spangles. Probably her best offering was the song, "Bring Back My Mother to Me," and this was sung in a very pleasing manner. She sang four songs in all and pleased with the song, "Baby, Oh Where Can You Be?." The piano duet, "Singing in the Rain" was well done and received good applause.

Swor & Goode offered a black face comedy skit that got over in good style and opened with the two seated beside a soap box on the floor having a game of cards, their seats being on the floor. Swor is attired in a tight fitting "nigger" suit which is a loud brown with black stripes and wears an old felt hat. Goode wears an old loose fitting black coat and light gray trousers, old blue shirt and a much too small brown derby. Their dialect and also the gags are good and tbe audience thoroughly enjoyed the act and a comedy solo on the jews-harp grabbed the laughs. A comedy dance was included in the act and was very good.

Alice & Sonny Lamont contributed a very versatile "wire act" to the bill and tbe wire stunts of Alice Lamont were especially good, and included a dance on one foot on the wire and also the executing of splits. Her apparel was especially good and the white tights with silver spangles and also some coverall tights with very large metallic spangles and helmet of similar nature furnished the dressed up air for the act. Sonny Lamont, who weighs two hundred and fifty pounds executes some real fast flaps, dancing and tumbling and wins real applause from the audience. His gags are especially good and get the laughs in big quantities and there are no dead spots as all of the gags are new and the audience clearly demonstrates its approval. The elderly Lamonts are included in the act and keep things moving and the act as a whole is more than well received.

Detroit *Michigan*

Week Ending November 28

Al Morey, the new master of ceremonies of the Michigan, came sailing into his new job this week. And he did really sail into it, too, riding a gigantic banjo mounted on a crane which swung him out over the orchestra pit and above the first rows of seats during the opening number.

The Publix's presentation was "Jazz Clock Store," a title whicb gave the scenic artist ample opportunity to build all kinds of fantastic looking clocks into the set.

To open the show, the **Tiffany Twins** came out in front of the curtain and sang a song welcoming Al Morey to the Michigan, the song being set to the tune of "Tiptoe Through the Tulips."

Then the heavy drapes parted and an enormous banjo came sailing through, its drum outlined in electric lights. Seated on a special chair built onto the drum head was Al Morey, busily plunking away at his own banjo. Al played and sang "Happy Days," and boy, what a mean banjo be strums.

Then the banjo swung back behind the curtains, and the Tiffany Twins did a nice little tap number while tbe boys back stage were packing away the swinging banjo apparatus.

When the curtains again parted, the clock store idea was presented. Row after row of clocks of all kinds lined the back of the stage, and other clocks were set about, hither and yon. The orchestra, grouped on a platform at the left, were dressed in what probably were supposed to be Swiss costumes, the land from whicb so many clocks are exported.

The chorus was on for the first number, garbed in fantastic costumes comprising tail coats of blue clotb, green tights, white spats and high, conical hats striped green and yellow after the fashion of barber poles.

Next was a young man who balances atop a high ladder, and does a little jigging dance while perched on that precarious seat. Al didn't introduce him, but, if our memory hasn't failed us, his name is **Paul Kirland.** He has been here before witb the same act, a darned good one by the way, and as usual he scored a generous amount of applause.

The Tiffany Twins came back in those bell bottom buttoned panties which always are associated with Spain or Mexico, cute little vests and berets, the

Here's wishing all the members of the Ancient Order of Pedal-Pushers,
A Very Merry Christmas and
A Happy New Year
Bernie Cowham still working for R. K. O. in
Flushing, Long Island, N. Y.

whole being a symphony of soft green with much splashings of silver trimmings. They did another tap number.

Al put on his orchestra specialty next, an arrangement of "Hot Stuff," which left plenty of breaks for solo specialties for the saxophones, the trumpets, trombones, clarinets and piano.

A back drop went up to reveal a Swiss chalet and, posed in the doorway, were **Bard and Avon**, two singers with extraordinarily good voices, who harmonized sweetly.

The chorus was on next, six of the girls doing a toe dance number up and down three short flights of stairs and the other six responding with a tap dance specialty up and down the same stairs.

Then **Bob LaSalle** drifted in. He's a comedian and a good one. Bob introduced himself and then drifted into a swell parody on "You're the Cream in My Coffee," the title of it being "You're the Salt in My Ice Cream."

There followed some comic crossfire patter between Bob and Al, and then Bob sang "Wedding Bell Blues," ending this up with catch lines from a medley of song hits of former days, the whole telling a story in song about Bob's unhappy matrimonial experiences. It wound up with some new words for the melancholy "Prisoner's Song."

Then Bob brought on one **Jim Rentsh**, a quite elderly man who bore a striking resemblance to Weber and Fields. Of course, we don't mean he looked like both of them, but he was wearing one of those old fashioned overcoats, full waisted, cut off above the knees and ornamented with huge buttons, which used to be featured by one of that famous comedy team.

Rentsh had a dance number which was filled with unusual steps, the finale being a jim dandy. To end the act, Rentsh flopped down on his back, and by imparting a peculiar wriggle to his spinal column, and adding a little nifty footwork, he crawled off stage on his shoulder blades.

The closing number of the show was colorful. The girls paraded on by twos and threes, each group forming its own tableau. One of the girls, in each case, carried a clock dial, and when they all posed, there was a series of living clocks around the stage.

Oklahoma City *Orpheum*

Week Ending December 6

One of R K O's best vaudeville offerings. **Louise and Al Rudack**, personality steppers that was well received. **Permane and Shelley** in "Pulley-Pulley" (copyrighted).

Miss Kitty Doner, America's greatest male impersonater, and she knows how to strut her stuff.

Harris and Shari in "The Western Wildcat," and they were wild, too. **Tom Davies Trio** in Sensational Motorists.

The feature picture for the week was "Live, Love and Laugh," with George Jessel.

Other specialties on the program included Fox News, Aesop's Fables, Orpheum Movievents.

St. Louis *Fox*

Week Ending November 28

Lynn Cowan as master of ceremonies directed the Fanchon and Marco revue "Screenland Melodies" in which were featured **Roverto Guzman, Franklin and Warner, Billy Randall, Sherry Louise, Everts and Lowry** and **Lucille Iverson.**

Tom Terry also gave one of his delightful organ recitals.

Milwaukee *Wisconsin*

Week Ending December 6

Eight little cinderellas before a fireplace setting wish for a prince charming. Their wish is granted by eight fairies who bring to the cinderellas **Frankie Jenks.** And thus Fanchon & Marco's "Jazz Cinderella's" Idea open at the Wisconsin this week. The lights are dimmed to allow the chorus to slip off their fairy tale clothing and they conclude the opening number with some snappy dancing in bespangled costumes.

"When I See My Sugar," is offered by the Joyboys, Frankie singing the selection through for the benefit of the audience.

Albert Hugo, former star of "Follies Bergere," Paris, assisted by **Dorothy & Virginia,** stage an unusual and attractive Chinese dance.

Billy Randall, a versatile individual offers several selections on his violin including "Am I Blue?" and "The Song of the Vagabonds" and does some lively dance steps to his own fiddling. He is clever and draws a good hand.

Mae Usher, dialect comedienne and singer, offers a comedy song selection all about "I'm through with Hollywood," and engages in a bit of snappy comedy with Jenks. She draws heavy applause for her efforts.

James Gaylord, baritone, sings "My Song of the Nile," and another song selection while the chorus parades forth on the stage and Albert Hugo and Dorothy & Virginia do some more clever dancing. The finale finds part of the chorus posing atop the upper stage, while a large reflector in the form of a diamond, rotates in the center of the upper stage.

Boston *Metropolitan*

Week Ending December 7

C. A. Niggemeyer's "Match Box Revue," featuring the **Three Geisdoff Sisters, Burns** and **Moriarty, Al Gordon** and his matchless company of six dogs, **Ethel Covey,** and the **Foster Girls,** proves highly entertaining as well as amusing. **Al Mitchell,** leader of the Met Syncopators, acts as master of ceremonies.

The curtain rises on a stage setting of modernistic black and silver. Two large match boxes are on the sides of the stage, with cigarettes hanging on both sides of the stage like chandeliers. Enter the **Three Geirsdoff Sisters,** harmonizing the "Match Box Revue," costumed in orange and silver evening gowns.

Burns and **Moriarty** enter as pages, open the match boxes at the sides of the stage and six girls step out of each box (the **12 Foster Girls**), dressed in yellow and red feathered hats as matches. After a clever eccentric dance, they retire.

Al Gordon and his matchless company of six dogs then hold the attention of the audience with clever tricks. Certain of the dogs prove extremely clever and draw big applause from the patrons.

The **Foster Girls** then enter dressed in brown and white and complete another clever eccentric dance with chairs, representing cigars. They line up backstage with their backs to the patrons.

Enter **Ethel Covey,** dressed as an old fashioned Bowery girl, and does an eccentric dance.

The Met **Syncopators,** under their new leader, **Al Mitchell,** then render "Ain't Misbehavin'" with solos by various members of the orchestra. **Burns and Moriarty** return to complete a clever tap dance, dressed in street clothes. The **Giersdoff Sisters** return singing "Baby's Blue" and encore with "At the End of the Road." **Ethel Covey** returns doing a burlesque toe dance in a white ballet gown and gets more applause than the Giersdoff Sisters.

The Grand Finale—The **Foster Girls** representing tobacco from China, Russia, Virginia, and Egypt, walk on the stage dressed in queenly costumes of gold and black. The **Giersdoff Sisters** are in the middle of the stage and the dogs are looming out of pipes from back stage. Between the two immense pipes containing the dogs, the **Foster Girls** take their positions.

The feature picture was "Half-Way to Heaven," starring Charles "Buddy" Rogers, Jean Arthur and Paul Lucas.

Cumberland *Maryland*

Week Ending December 14

The Maryland Theatre management, for some time past, has been booking return engagements of the better type of attractions. Almost every stage show, included in the 1929 list, will be rebooked for future presentation.

This week Mellinger Brothers of the Maryland theatre offer **Billy Leicht's Teddy Bear Girls Featuring Margie Leicht** and supported with a 22 person girl chorus.

Billy Leicht and his Teddy Bear Girls present many new features in music and dancing. It is a typical pep show that played many successful engagements in Baltimore and Youngstown, Ohio.

Thursday night, which means a break-in on the Teddy Bear Girl show, the Boston Women's Symphony Orchestra of 56 pieces plays a one night engagement. **Ethel Leginska,** internationally famous as a pianist, is featured. J. William Hunt, local manager of the Cumberland Classical musicals, states an exceptionally large advance sale resulted from statewide advertising of this attraction.

Kansas City *Midland*

Week Ending December 13

On the stage at the Midland this week the feature number was the **Three Ritz Brothers,** the original collegiates, in "Putting on the Ritz." The well-known brothers have discarded their huge bow ties this year and appear in bright colored suits of red, green and yellow. Their act is much the same general foolishness and cutting up as before, and it continues to be very popular with the audience.

Snow, Columbus, and Ingram are all three stars of recent Broadway successes. Miss Ingram does some

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exceptionally fine dancing numbers. The two men do a dancer's conception of a duel. The act ends with the three in the Breakaway, which takes down the house.

The **Kanasawa Troupe** appears in "A Japanese Novelty" which is received with much favor by the audience.

Harry Kahne, advertised as "The World's Supreme Mentalist," stands on his head while he writes on a blackboard, and does other similar tricks, some of which depend more on equilibrium than upon mentality.

Sylvia Froos is a pretty girl in a pretty dress, who sings popular songs. Her voice is sweet but not strong enough for the vaudeville stage.

Chicago *Capitol*

Week Ending December 13

Charlie Crafts and his **Merry Makers** present "Dancing-Away" as the stage show for the current week. This presentation, although not as elaborate as usual, seems to click from the start due to the fact that it is fast moving, and has no real dull spots.

The boys open the show with a novel arrangement of the popular song, "When My Dreams Come True," with **Charlie Crafts** singing the chorus to his usual advantage. It was necessary to give an encore, so they offered a request number, "Singing in the Rain."

Aleen and Margie, two clever girl acrobats, offer some interesting tumbling feats. Although their work is not exceptionally difficult, they work smoothly, and with such complete ease that they win a generous share of applause.

Tim Marks, the bashful boy whistler, did his stuff and went over in a big way. His jokes and impersonations went over as well, and believe it or not he has a new one on the Scotchman that almost stops the show. It's a wow.

Charlie Crafts next introduced **Webster and Merino** who offer an especially clever burlesque aesthetic dance. But somehow this fails to go over in any big way. Maybe the public are rather fed up on this sort of thing. Nevertheless their bit in the finale received a better reception.

Crafts then announced that he would sing any request the audience wished. "Congratulations" seemed to be the big favorite. He was forced to do anotber chorus, and then beg off and go immediately into the finale, a snappy jazz routine by the ensemble.

Minneapolis *Minnesota*

Week Ending December 13

The stage presentation this week at the Minnesota theatre "Garden of Love," was conducted witbout Zizz Black and his stage band. Zizz being on a vacation in tbe east. The music was furnished by **Oscar Baum** and the Minnesota orcbestra from the pit.

The presentation was opened with **Miriam Lax** and **Jules Barron** singing a duet, "The Kiss Still Lingers On." The **Dorothea Burke Girls**, half of them dressed in short green tights and vests and tbe other half dressed as girls with sunbonnets, danced through the chorus.

"Love Is Love in Any Language" was presented next by **Bayes and Speck**, comedians. The boys indulged in the usual jokes and wise cracks, all of which went over big with the audience. In the center of the stage a turntable was arranged. This revolved displaying first a Russian girl and then a Spanish, German and modern. Throughout this Bayes played the part of tbe lover and Speck that of the outraged husband.

Following this the turntable presented next **Renoff and Renova**, classical dancers. Assisted by the Burke girls they did a dance which in parts was very good.

The Fclicia Sorel's Daisy Sextet, garbed in tramp costumes and composed of six men, burlesqued the classical presentation that was previously presented by Renoff and Renova. Their antics, although at times ridiculous, were very comical and received a big hand from the audience.

Bayes and Speck as "The Vagabond Lovers" and dressed as sailors were back again with more of their nonsense. A great deal of their stuff was old but the boys had a way of putting it over that kept the audience in laughter.

The closing number was a riot of color. Renoff and Renova, gracefully posed, were in the center of the stage on the turntable. The chorus girls, part of them dressed in tight fitting trousers and the rest in tight fitting dresses with long trains, completed the scene.

Salt Lake *R K O Orpheum*

Week Ending December 8

Five outstanding acts make up the Orpheum vaudeville program here this week, with each winning its full share of the applause. Opening position has been alloted to the **Maseagno Four**, a quartet of versatile dancers, all of whom are former Utahns, composed of Bill and Lew Christensen, Mignon Lee and Wiore Storey.

This act is followed by Grace Doro, distinguished pianist-composer with an artistic piano offering. **Clifford and Marion** are a pair of comedians and are well received. **Bud Harris** and **Radeliffe**, colored entertainers, cause a good deal of laughter.

The bill is closed by **Florence Richardson**, with her musical boy friends.

The picture presentation this week is "The Sophomore," and satisfactory results have been enjoyed.

San Antonio *Majestic*

Week Ending December 13

The current vaudeville bill at the Greater Majestic theatre this week includes the following acts: **Jimmy Conlin** and **Myrtle Glass**, stage and screen funsters, made a personal appearance in their droll didoes they call "Whoa." This pleasing act has comedy, song, music, etc., which makes up their routine.

Marion Watkins, Texas college girl, dancing star, is another featured entertainer on the program. She has a dance turn of varied steps that are clever in which the **Harris Twins** and **Jack Myers** assist.

Stan Kavanaugh, British musical hall favorite, making an American tour, clicked with his chatter and juggling feats in an act called "Bigger and Better Laughs." There were plenty of laughs, too.

The **Ryan Sisters** in a very good singing act of close harmony went over well with their numbers.

The **Mounters**—a quintette—introduced some worth while athletic novelties, received a nice hand.

"Kiddie Kabaret," the annual revue of the Bonner School of Dancing, a local school, were also featured on the program. These children have some real talent and are sure to please wherever they may play.

The William Fox all-talking melodrama was "A Song of Kentucky," a story of the race tracks along with the Fox Movietone newsreel, Aesop's Fables, comedy and other novelty short subjects completes the screen fare, which was a most enjoyable one.

Eddie Sauer and His Majestic Music Makers offer several orchestra selections and **Vernon Geyer** at the organ plays his special solos and novelties.

Kansas City *Mainstreet*

Week Ending December 13

Featured and widely advertised at the Mainstreet this week were the Filipino twins, **Lucio and Simplicio Godino**, appearing as "the only boy Siamese twins in the world." This is the first American vaudeville tour of the act. The brides of the Godino brothers appear in the act in singing and dancing numbers, and a Filipino orchestra traveling with them serves to coordinate the act. The brothers skate and dance very skillfully and carry on some animated dialog. The act is well handled and the impression upon the audience is a good one.

James J. Corbett, ex-heavyweight champion, appears with **Neil O'Brien**, famous minstrel star, in another act which is a headliner in itself. Their dialog gets a good many laughs from the audience.

Charles Harrison and **Sylvia Dakin** present "An Uproar for Two," which consists of songs and dialog.

Madie and Ray are a couple in western costumes who do a lot of skillful rope-twirling. The girl combines acrobatic and lasso-swinging in a difficult and unusual way.

Francois, Densmore and Company put on their "Unique Fantastic Dansante," which proves to be a miscellaneous collection of novelties, including a dog impersonating a man by doing the Black Bottom, and a man impersonating an insect in a "Grasshopper Dance."

Philadelphia *Fox*

Week Ending December 7

Fanchon & Marco's stage show "Femme Follies" at the Fox this week with **Miriam Hoffman** acting as mistress of ceremonies, is as the name indicates, entirely feminine in its makeup.

The **Ten Melody Maids**, a vivacious jazz band, conducted by Miriam Hoffman, led off with a pleasing number.

The **Lucille Sisters** were called back for several encores after their Topsy and Eva number.

The **Six English Tivoli Girls** gave an exhibition of perfectly synchronized precision dancing for whicb they are noted.

The **Excell Sisters** were well received in their graceful fan dance in which they appeared in striking black and white costumes, and also in a charming waltz number.

Virginia Bacon's toe dances were perfectly executed she was heartily applauded.

The orchestra under the leadership of **William A. Krauth** played the stirring "Marche Slav" by Tschaikowsky.

San Antonio *Texas*

Week Ending December 12

The New York Publix unit at tbe Texas theatre for the current week is entitled "The Surprise Party" with **Vic Insirilo, M. C.**, and his **Melody Makers** rendering the musical score along with many new and novel surprises which pleased everybody.

Zelaya, internationally known musician and son of the ex-president of Nicaragua, heads the well selected cast in the stage show presentation. His mastery of the piano is most remarkable.

Others on the bill include **Lloyd and Brice**, comedy acrobats, made a hit with the patrons: **Andrew and Louise Carr**, tap dancers, received a big hand; **Anne Kanter**, soprano, did well in her songs and drew some nice applause; **James Clark**, tenor, went over big and clicked at the box-office. The **Gluck Sorel Girls** ballet completed the stage show entertainment with their graceful dances which was well liked by the Texas amusement seekers.

Ernest Hauser and the Texas Grand orchestra offered a pleasing overture while **L. Earl Abel** at the mighty voiced organ played his novelties and solos that included many surprises, too.

Charles ("Buddy") Rogers in "Half Way to Heaven," was the featured attraction on the talking screen. A Paramount Sound Newsreel, comedy and short subjects rounded out the wonderful program.

Next week the Texas will celebrate its third anniversary with a mammoth stage bill and the silver sheet picture is Joan Crawford in "Untamed."

BEST SELLERS
Week Ending December 14

No. 1

"Tip Toe Thru the Tulips"—(M. Witmark & Sons).

No. 2

"Painting the Clouds"—(M. Witmark & Sons).

No. 3

"Singing in the Rain"—(Robbins Music Corp.).

No. 4

"Love Your Spell Is Everywhere"—(Irving Berlin).

No. 5

"Love Me"—(Leo Feist).

"All That I'm Asking Is Sympathy"—(Joe Morris).

"H'lo Baby"—(George and Arthur Piantadosi).

No. 6

"If I Had a Talking Picture of You"—(De Sylva, Brown & Henderson).

"Through"—(Donaldson, Douglas & Gumble).

"Satisfied"—(Leo Feist).

"You're Always in My Arms"—(Leo Feist).

"Aren't We All"—(De Sylva, Brown & Henderson).

No. 7

"By the Way" — (Remick Music Corp.).

"I May Be Wrong"—(Ager, Yellen & Bornstein).

"Congratulations"—(Green & Stept).

"Rio Rita"—(Leo Feist).

"Just You Just Me"—(Robbins Music Corp.).

"Piccolo Pete"—(Jenkins).

"My Sweeter than Sweet"—(Harms).

"Pagan Love Song"—(Robbins Music Corp.).

"THE LANGUAGE OF LOVE"—(Triangle Music Pub. Co.)—A pretty fox trot ballad that is being played around. It's by the writers of Perhaps and Supposin'. By Andy Razaf and Paul Denniker.

* * *

"AIN'TCHA"—(Shapiro Bernstein & Co.)—Miss Helen Kane who features this song in the Paramount picture "Pointed Heels" is fast becoming one of the big stars of pictures. A cute number of the type that is perfect for this clever young lady. By Mack Gordon and Max Rich.

* * *

"SINGIN' IN THE BATHTUB"—(M. Witmark & Sons)—The big song of the Warner special "Show of Shows." Is getting a big radio plug and looks like a big hit. In fact, might be another "Yes, We Have No Bananas." By Herb Magidson, Ned Washington and Michael H. Cleary.

* * *

"SOMEBODY MIGHTY LIKE YOU"—(Harms, Inc.)—The feature song of the Irene Bordoni picture "Paris." This song is sung by Miss Bordoni in her own quaint way and it's really a good number. Lyric by Al Bryan, music by Eddie Ward.

* * *

"BLUE EYES (Get Red, Red, Ready for Love)"—(Davis, Coots & Engel)—A fox trot ballad of the cute type. An excellent melody with a suitable lyric that should sell. Words by Charles O'Flynn, music by Al Hoffman.

* * *

"MY SWEETER THAN SWEET"—(Harms, Inc.)—The theme and hit song of the Paramount picture, "Sweetie." Is done plenty on the picture and sounds like a real good song. Words by George Marion, Jr., music by Richard A. Whiting.

* * *

"LIKE A BREATH OF SPRINGTIME"—(George & Arthur Piantadosi)—The theme song of the Dolores Costello picture, "Hearts in Exile." The lyrics are great and with the proper plug in the picture, should sell big.

Sid Berman

ORGAN SOLOS

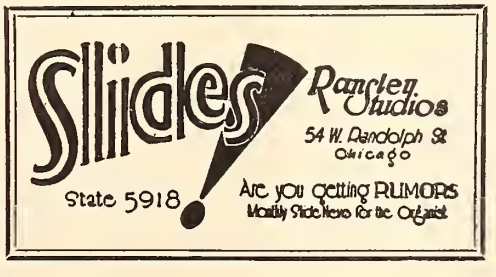
Ollie Wallace (Los Angeles United Artists). Note with sincere appreciation another real organ novelty by this famous organ artist, "My Radio Dream." A film screens the words of his narrative against the background of a radio set, while he synchronizes with the organ. He dreams of various radio stations broadcasting hit themes from past pictures, the tunes bringing memories of the stars, winding up with a heavy laugh by working Aimee into the lineup. He had the audience singing with him and the applause broke before the end of the chorus. The artistry and technical capacity of Wallace sells the various numbers for their utmost value and response proves that public have retained their taste for organ music when expertly presented.

Stanleigh Malotte (Portland, Portland Publix) featured a non sync number, most ably assisted by Mrs. Malotte, who thoroughly understands music and never misses her cues with the non sync, and which he aptly titled "Treasure Chest of Melody" starting with "Blue Room" on the organ, then the non sync record took up the melody with Fritz Kreisler's "Deep in My Heart"; for a few bars when again Malotte at organ took up the same melody playing to half the chorus, and record finished. Back again to the organ Malotte weaved in many variations with "Indian Love Call," organ only, and winding up novelty with both organ and non sync using jazz record "Hallelujah" from "Hit the Deck," with both the record and organ stepped up, which brought heavy applause.

Glen Shelley (Tebbett's Oriental theatre, Portland). One of the few organists in the Pacific Northwest who receives a prominent "spot" on every program, and in consequence has scores of organ novelties. In his "Voices of the Organ" a concert number he illustrated the same stops on the big Wurlitzer as used in film interpretation. He opened with a selection marking a church scene, starting off with the processional, "Onward, Christian Soldiers," then the cathedral chimes, and closing with a well-known recessional. A splendid interpretation of the steam calliope follows, reminding one of the big circus street, accompanied by the hubbub of the side show and the hum of voices in the "Big Tent." The German band, with its squeaky cornet, discordant trombone and the time-worn tune, "Augustine"; a symphony orchestra, and the modern jazz band with its banjos, saxophones and necessary discord; shrieks, howls and spooky sounds, augmented by witches and arched-back cats flashed on the screen, are among the free instruction given by Glenn upon the three manuals and the pedals manipulated by his nimble fingers and trained feet.

Bernie Cowham (Flushing, N. Y. Keith) offered and came very close to stopping the show caught, with his clever and original community stunt which he called, "Positively the World's Worst Mind Reader." Cowham dressed in gown and turban first addressed the audience, as would a native Indian mind reader, and explained to them that he would read the minds of all. Bernie first played a special lyriced chorus to "Kiss Your Hand, Madame," starting with this, "I'll Read Your Mind, Madame," etc., next reading someone's mind and answering with, "This party wants to hear the audience sing, 'If I Had a Talking Picture of You.'" Cowham cleverly answered questions by making the audience sing "Vagbond Lover," "Am I Blue," and "Love Me." Bernie, as he is popularly known to everyone in this city is not only a very fine organist, but also is a great showman.

John Gart (Brooklyn Loew's Pitkin), who opened this beautiful house a few weeks ago, is pleasing the audiences each week with well-played solos that are earning him their full support. For this week, Gart offered a solo which he called, "Popular Hits of Today." Opening with "Moanin' Low," which the audience sang, Gart then played "Through," with a special pedal cadenza for the second chorus (to a good hand), and then "Dream Rose" for the finale. The first chorus of "Dream Rose" was sung very well by two male voices in the wings, then the second chorus was sung by the audience. Gart received a very fine reception.



Hello Everybody!—Most everyone has heard of the latest merger, which will henceforth be known as the **Radio Music Company**, but few know of their aims and ideals. First, this company has been formed by the **National Broadcasting Co.** (a subsidiary of Radio Corp. of America), and includes **Carl Fischer, Inc.**, and **Leo Feist, Inc.** (the latter being two of the foremost music publishers and discoverers of new composers).

President **E. C. Mills** of this new Radio Music Company, says: "We have, perhaps, had too much jazz. It seems about time for someone to assume leadership in a movement away from the cacophony of most music of the present day." "And don't forget that Irving Berlin and others among the best of our American lyricists deserted 'Tin Pan Alley' over a year ago and are now devoting their time and talents to writing theme songs of distinctive beauty for the talkies. And the new Radio Music Company is out after the best of the old and the best of the new composers. It will publish and broadcast the best of their output."

* * *

M. Witmark and Sons have been assigned the publication of "The Day You Fall in Love," written by the writers of "Singin' in the Bathtub." This beautiful ballad is sung by **Lupe Velez** in Warner Bros. forthcoming production "Tiger Rose."

* * *

Another scoop just acquired by **Joe Davis**, president of **Triangle Music**, is the beautiful ballad written by **Andy Razaf** and **Paul Denniker**, entitled "The Language of Love." It looks as though this song is going to be another hit and it was just introduced on the air by **Rudy Vallee**, who was the first to introduce the firm's hit song, "S'Posin'."

* * *

The shattering of precedent is becoming so common in these hectic times in the music business, that even events which are unusual in nature hardly call for more than passing note. Yet, both **Jack Robbins** and **Jack Bregeman**, president and general manager, respectively, of the firm of **Robbins Music Corporation**, feel that the remarkable success its newest hit, "How Am I to Know" is enjoying is worthy of comment. . . . First, because this sensationally successful "natural" is the theme song of Cecil B. De Mille's amazing M G M thriller, "Dynamite." Then, because it has assumed "hit" proportions despite the fact that the picture has played only one theatre in the country, the Carthay Circle, in Hollywood. And last, because its lyric is by **Dorothy Parker**, the famed poetess, and its melody is the inspiration of **Jack King**.

* * *

The success of **M. Witmark's** "Dance of the Paper Dolls," a two reel all technicolored Vitaphone short containing a cast of talented youngsters has encouraged additional presentations on the same order. . . . **George and Arthur Piantadosi's** featured songs in the First National picture, "Forward Pass" is having a Vitaphone Varieties written around the popular songs in this production, and will be called "H'lo Baby," taken from the title of the featured song. This will contain three other popular songs from the same production, "One Minute of Heaven," "I Got to Have You" and "Huddlin' "—each of these an integral part of the picture.

* * *

Shapiro, Bernstein are publishing the score of a new musical comedy, to be produced by **Wm. B. Friedlander**, and written by two clever youngsters, **Joseph Meyer** and **Billy Moll**. Watch these boys, because they have the "goods."

* * *

Will Osborne, the popular leader of the **Vim Radio Ambassadors** and also guest master of ceremonies at the Fox theatre, Brooklyn, has been featuring two of **Mills Music Company's** latest numbers, "I Was Made to Love You" and "Missouri Moon." Will's increasing popularity has held him over for a second week at the Fox and he may stay there for an indefinite run.

* * *

George and Arthur Piantadosi, Inc., have for sale their first Dance Folio which includes 50 of their popular and theme songs. . . . The songs listed in this folio are very fine ones and every dance orchestra in the country should have this folio.

E. F. Dawson

QUICK REFERENCE PICTURE CHART

Amkino

FLAMES ON THE VOLGA, or Bulat Batyr: Anna Wozjik. Yaroslavtsev. (L) 7000f. (R) Mar. 30, 1929.
GENERAL LINE (D): Special cast. Forthcoming release.
HER WAY (D): Special cast. Forthcoming release.
IN OLD SIBERIA (D): A Zhilinsky, V. Taskin. (L) 6500f. (R) July 20
KATORGA (D): A. Zhilinsky, V. Taskin, V. Popov. (R) June 1. (L) 7500f.
KRASSIN: Special cast. (L) 7000f. (R) Feb. 19, 1929.
LASH OF THE CZAR, THE: Kachalov, Meyerhold, Stenn. (L) 6800f. (R) Feb. 9, 1929.
MAN WITH THE CAMERA (D): Special cast. (R) September.
MOSCOW TODAY (D): Special cast. (R) April 11. (L) 5000f.
NEW BABYLON (D): Sophia Magarill, Sergei Gerasimow, Peter Sobolewski, Elena Kusmina. (R) June 29. (L) 8000f.
PRISONERS OF THE SEA: O. Knipper, Tschechowa, N. Kutusow. (R) Apr. 13, 1929.
TWO DAYS: F. E. Samytschkowsky. (L) 6500f. (R) Feb. 1, 1929.
YELLOW PASS, THE: Anna Stenn. (L) 6600f. (R) Dec. 8, 1928.

Artclass

UNMASKED (D-AT): Robert Warwick, Sam Ash, Milton Krims, Lyons Wickland, Susan Corroy, William Corbett, Charles Slattery, Kate Roemer, Waldo Edwards, Roy Byron, Clyde Dillson, Helen Mitchell, Marie Burke. (L) Talking, 5449f.

Audible Pictures

IN OLD CALIFORNIA (D-AT): Henry B. Walthall, Helen Ferguson, George Duryea, Ray Hallor, Orral Humphrey, Larry Steers, Richard Carlyle, Harry Allen, Lew Stern, Paul Ellis, Charlotta Monte, Gertrude Chorre. (L) 5,400f. Also in silent version.

Chesterfield

BELOW THE DEADLINE (D-Underworld): Barbara Worth, Frank Leigh, J. P. McGowan, Walter Merrill, Arthur Rankin, Virginia Sale, "Tiny" Ward, Lou Gory, Fred Walton, Bill Patton, Charles Hickman, Mike Donlin. (L) 5500f. (R) May 1, 1929. (NP) May 25.
CAMPUS KNIGHTS (CD): Raymond McKee, Shirley Palmer, Marie Quillen, Jean Laverty. (R) June 15, 1929.
CIRCUMSTANTIAL EVIDENCE: Helen Foster, Cornelius Keefe, Alice Lake, Charles Gerrard, Ray Hallor. (L) 6200f. (R) Jan. 15, 1929. (NP) Mar. 23, 1929.
HOUSE OF SECRETS (AT-D): Marcia Manning, Joseph Striker, Elmer Grandin, Herbert Warren, Francis M. Cerdi, Richard Stevenson, Harry H. Southard, Edward Ringham. (L) 6100f. Sound only.
JUST OFF BROADWAY (M): Donald Keith, Ann Christy, Larry Steers, DeSacla Mooers, Jack Tanner, Syd Saylor, Beryl Roberts, Albert Dresden. (L) 6200f. (R) Feb. 15, 1929. (NP) Mar. 3, 1929.
PEACOCK FAN, THE (M): Lucien Preval, Dorothy Dwan, Tom O'Brien, Rosemary Theby, Carlton King, Gladden James, David Findlay, James Wilcox, Fred Malatesta, Alice True, Spencer Bell, John Fowler. (L) 5300f. (R) Mar. 15, 1929. (NP) Mar. 23, 1929.

Columbia

ACQUITTED (T-D): Lloyd Hughes, Margaret Livingston, Sam Hardy, Charles West, George Rigas, Charles Wilson, Otto Hoffman.
BACHELOR GIRL, THE (D-TME): William Collier, Jr., Jacqueline Logan, Edward Hearn, Thelma Todd. (R) May 3, 1929. (NP) June 22. (L) Talking, 5967f; silent, 6245f.
BEHIND CLOSED DOORS (My): Virginia Valli, Gaston Glass, Otto Matiesen, Andre De Segurola, Fanny Midgley, Torben Meyer, Broderick O'Farrell, Otto Hoffman. (L) 5897f. (R) Feb. 24, 1929. (NP) June 15, 1929.
BROADWAY SCANDALS (TS-D): Sally O'Neil, Jack Egan, Carmel Myers, Tom O'Brien, J. Barney Sherry, John Hyams, Charles Wilson, Doris Dawson, Gordon Elliott. (NP) Nov. 30.
COLLEGE COQUETTE (CD-AT): Ruth Taylor, John Holland, William Collier, Jr., Jobyna Ralston, Edward Piel, Jr. (L) Talking, 6149f; silent, 5566f. Recording on film and disc. (R) Aug. 5, 1929. (NP) Nov. 2.
DONOVAN AFFAIR, THE (D-AT): Jack Holt, Agnes Ayers, Dorothy Revier, William Collier, Jr., John Roche, Fred Kelsey, Hank Mann, Wheeler Oakman, Virginia Brown Faire, Alphonse Ethier, Edward Hearn, Ethel Wales, John Wallace. (L) Talking, 7140f; silent, 7189f. (R) Apr. 11, 1929. (NP) May 18.
ETERNAL WOMAN, THE (D): Olive Borden, Ralph Graves, Ruth Clifford, John Miljan, Nena Quartaro, Joseph Swickard, Julia Swayne Gordon. (L) 5812f. (R) Mar. 18, 1929. (NP) Apr. 6, 1929.
FAKER, THE (D): Jacqueline Logan, Charles Delaney, Warner Oland, Charles Hill Malles, Gaston Glass, Flora Finch, David Mir, Lon Poff, Fred Kelsey. (L) 5651f. (R) Jan. 2, 1929. (NP) Feb. 9, 1929.
FALL OF EVE, THE (CD-AT): Patsy Ruth Miller, Ford Sterling, Jed Prouty, Gertrude Astor, Arthur Rankin, Betty Farrington, Fred Kelsey. (L) Sound, 6245f. Silent 5799f. (R) June, 1929. (NP) July 20.
FATHER AND SON (D-AT): Jack Holt, Dorothy Revier, Helen Chadwick, Mickey McBan, Wheeler Oakman. (L) Talking, 6765f; silent, 6310f. (R) Apr. 22, 1929. (NP) May 18, 1929.
FLIGHT (AT-D): Jack Holt, Ralph Graves, Lila Lee, Alan Roscoe, Harold Goodwin, Jimmy de la Cruze. (NP) October 19. (TOS) Nov. 2.
FLYING MARINE, THE (D-TME): Ben Lyon, Shirley Mason, Jason Robards. (NP) June 29. (L) Talking, 5951f; silent, 5736f.
GREEN EYES: Forthcoming 1929 release.
GREENWICH VILLAGE: Forthcoming 1929 release.
HURRICANE (AT-D): Hobart Bosworth, Johnny Mack Brown, Lelia Hyams, Allan Roscoe, Tom O'Brien, Lelia McIntyre, Joe Bordeaux and Eddie Chandler. (NP) Sept. 21. Forthcoming 1929 release.
LIGHT FINGERS (D-AT): Ian Keith, Dorothy Revier, Carroll Nye, Ralph Theodore, Tom Rickets. (L) Talking, 5700f. (R) July 29, 1929. (NP) Aug. 31. (L) Silent 5578f. Sound 5700f.
LONE WOLF'S DAUGHTER (T-D): Bert Lytell, Gertrude Olmstead, Charles Corrard, Lilyan Tashman, Donald Keith, Florence Allen, Robert Elliott and Ruth Cherrington

Key to Abbreviations

C—Comedy
D—Drama
R—Romance
MC—Musical Comedy
F—Farce
M—Melodrama
W—Western
O—Operetta
My—Mystery

SOUND

AT—All Talking
M—Musical Score
T—Talking Sequences
E—Sound Effects
S—Singing

The foregoing abbreviations follow immediately after the title. As an example, CD-TME signifies "comedy-drama with talking sequences, musical score and sound effects."

OTHER ABBREVIATIONS

L—Length
NP—New Pictures
R—Release
TOS—T. O. Service

(L) Sound 7,154. Silent 6,186. (R) January 13, 1929. (NP) Nov. 2.
LOVE CAPTIVE, THE: Forthcoming 1929 release.
MELODY MAN, THE (T-D): William Collier, Jr., and Alice Day.
MURDER ON THE ROOF (AT-D): Dorothy Revier, David Newell and others.
OBJECT ALIMONY (D): Lois Wilson, Etbel Grey Terry, Douglas Gilmore, Roscoe Karns, Carmelita Geraghty, Dickey Moore, Jane Keckley, Thomas Curran. (L) 6266f. (R) Dec. 22, 1928. (NP) Jan. 12, 1929.
POWER OF THE PRESS, THE (D): Douglas Fairbanks, Jr., Jobyna Ralston, Mildred Harris, Philo McCullough, Wheeler Oakman, Robert Edeson, Edward Davis, Del Henderson, Charles Clary. (L) 6456f. (R) Oct. 31, 1928. (NP) Mar. 9, 1929.
QUITTER, THE (D): Ben Lyon, Dorothy Revier, Fred Kohler, Charles McHugh, Sherry Hall, Jane Daly, Henry Otto, Claire McDowell. (L) 5671f. (R) Apr. 1, 1929. (NP) Mar. 9, 1929.
REDEMPTION: Forthcoming 1929 release.
RESTLESS YOUTH (D): Marceline Day, Ralph Forbes, Norman Trevor, Robert Ellis, Mary Mabery, Gordon Elliott, Coy Watson. (L) 6085f. (R) Nov. 30, 1928. (NP) Dec. 22, 1928.
SIDESHOW, THE (D): Marie Prevost, Ralph Graves, "Little Billy," Alan Roscoe, Pat Harmon, Texas Madesen, Martha McGruger, Esteban Clemento, Janet Ford, Paul Dismute, Bert Price, Chester Morton, Jacques Ray. (L) 5999f. (R) Dec. 11, 1928. (NP) Feb. 16, 1929.
SONG OF LOVE (TS-D): Belle Walker, Ralph Graves, David Durand, Eunice Quedens, Arthur Houseman, Charles Wilson.
SUBMARINE (D-ME): Jack Holt, Dorothy Revier, Ralph Graves, Clarence Burton, Arthur Rankin. (L) Synchronized, 8374f; silent 8192f. (R) Nov. 12, 1928. (NP) Mar. 9, 1929. (TOS) Dec. 1, 1928.
TRIAL MARRIAGE (D-ME): Norman Kerry, Sally Eilers, Jason Robards, Thelma Todd, Charles Clary, Naomi Childers, Rosemary Theby, Gertrude Short. (L) Talking, 6639f; silent, 6506f. (R) Mar. 10, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 20, 1929.
WICKED ANGEL, THE: Forthcoming 1929 release.
YOUNGER GENERATION, THE (D-TM): Jean Hersholt, Lina Basquette, Rosa Rosanova, Ricardo Cortez, Rex Lease, Martha Franklin, Julanne Johnston, Jack Raymond, Sydney Crossley, Otto Fries, Julia Swayne Gordon, Donald Hall, Bernard Siegel. (L) Synchronized, 7866f; silent 7246f. (R) Jan. 24, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 13, 1929.

Excellent

BROKEN BARRIERS: Helene Costello. (L) 5974f. (R) Dec. 1, 1928.
CLEANUP, THE: Delaney and Blake. (L) 5660f. (R) Jan. 25, 1929.
CONFESSIONS OF A WIFE: Helene Chadwick. (L) 6047f. (R) Dec. 10, 1928.
DREAM MELODY: Riche and Thelby. (L) 5050f. (R) Jan. 20, 1929.
DAVID VALLORY: Forthcoming 1929 release.
FANNY HAWTHORNE: Forthcoming 1929 release.
LIFE'S CROSSROADS: Hulette and Hamilton. (L) 5355f.
HEARTS AND MODELS: Forthcoming 1929 release. (R) Oct. 20, 1928.
MASQUERADE MARRIAGE: Forthcoming 1929 release.
MELLOWING MONEY: Forthcoming 1929 release.
ONE SPLENDID HOUR: Viola Dana, George Periolot, Allen Simpson, Lewis Sargent, Jack Richardson, Lucy Beaumont, Florence Cooper, Ernie Adams, Hugh Saxon, Charles Hichman. (L) 6129f. (R) May 1, 1929.
ORCHID WOMAN, THE: Forthcoming 1929 release.
PASSION SONG, THE: Noah Beery and Olmstead. (L) 5100f. (R) Oct. 20, 1928.
PENNY PRINCESS: Forthcoming 1929 release.
ROSES OF PICARDY: (R) Apr. 15, 1929.
WRECKERS, THE: Forthcoming 1929 release.

First Division

LINDA (ME-D): Warner Baxter, Helen Foster, Noah Beery, Mitchell Lewis. (L) 6775f.

First National

BROADWAY BABIES (M-TME): Alice White, Charles Delaney, Fred Kohler, Tom Dugan, Bodil Rosing, Sally Eilers, Marion Byron, Jocelyn Lee, Louis Natheaux, Maurice Black. (L) 8067f. (R) June 30, 1929. (NP) June 22.
BRIDE OF THE REGIMENT (AT-D): Walter Pidgeon, Wallace Beery, Vivienne Segal and others.
CALIFORNIA MAIL (W): Ken Maynard, Dorothy Dwan, Lafe McKee, Paul Hurst, C. E. Anderson, Fred Burns. (L) 5446f. (R) Apr. 7, 1929. (NP) Apr. 20, 1929.
CAREERS (D-AT): Billie Dove, Antonio Moreno, Thelma Todd, Noah Beery, Holmes Herbert, Carmel Myers, Robert Frazer, Sojin. (L) 8435f. (R) June 2, 1929. (NP) June 22. (TOS) June 29.
CARELESS AGE, THE (CD): Douglas Fairbanks, Jr., Loretta Young, Carmel Myers, Holmes Herbert, Kenneth Thomson, George Baxter, Wilfred Noy, Doris Lloyd, Ilka Chase, Raymond Lawrence. (NP) Aug. 17. (L) Sound, 6308f.
CHEYENNE (W): Ken Maynard, Gladys McConnell, James Bradbury, Jr., Tarzan, William Franey, Charles Whittaker. (R) Feb. 3. (L) 5944f.
CHILDREN OF THE RITZ (ME-CD): Dorothy Mackaill, Jack Mulhall, James Ford, Eddie Burns, Lee Moran, Kathryn McGuire, Evelyn Hall, Doris Dawson, Aggie Herring, Frank Crane. (R) Mar. 3. (L) Sound, 6565f. Silent, 6287f. (TOS) Mar. 2.
DANCING VIENNA (D): Lya Mara, Ben Lyon, Herman Picha, Kurt Garron, Olga Engl, George Burghardt, Gustav Charle, Julius Falkenstein, Arnold Korff, Eugene Burg, Albert Paulig. (R) Jan. 1. (L) 5683f. (NP) Feb. 2.
DARK STREETS (D-AT): Jack Mulhall, Lila Lee, Aggie Herring, Earl Pingree, Will Walling, E. H. Calvert, Maurice Black. (NP) Aug. 10. (L) Sound, 5416f; silent, 5514f.
DIVINE LADY, THE (D-TME): Corinne Griffith, Victor Varconi, H. B. Warner, Ian Keith, Marie Dressler, Dorothy Cummings, William Conklin, Montague Love, Julia Swayne Gordon, Michael Vavitch. (L) 9035f. (R) Mar. 31, 1929. (NP) Apr. 6, 1929. (TOS) May 11, 1929.
DRAG (D-TME): Richard Barthelmess, Lucien Littlefield. Katherine Ward, Alice Day, Tom Dugan, Lila Lee, Margaret Fielding. (L) 7642f. (R) July 21, 1929. (NP) July 13. (TOS) August 10.
FAITHFUL (D): Billie Dove, George Barraud, Montague Love and others.
FAST LIFE (D-AT): Douglas Fairbanks, Jr., Loretta Young, Chester Morris, William Holden, Frank Sheridan, Ray Hallon, John Sainpolis. (L) Talking, 7541f. (R) Sept. 29. 1929. (NP) Aug. 31. (TOS) Oct. 5.
FORWARD PASS (T-D): Douglas Fairbanks, Jr., Loretta Young, Guinn Williams, Peanuts Byron, Phyllis Crane, Bert Rome, Lane Chandler, Allen Lane, Floyd Shackleford. (NP) Nov. 9.
GIRL FROM WOOLWORTHS (D-TS): Alice White, Charles Delaney, Wheeler Oakman, Ben Hall, Rita Flynn, Gladden James, Bert Moorehouse, Patricia Caron, William Orlamond, Milla Davenport. (NP) Nov. 9.
GIRL IN THE GLASS CAGE, THE (D-TME): Loretta Young, Carroll Nye, Matthew, Betz, Lucien Littlefield, Ralph Lewis, George Stone, Julia Swayne Gordon, Majel Coleman, Charles Sellon, Robert Haines. (R) June 22, 1929. (NP) June 15. (L) Talking, 7159f; silent, 6705f.
GREEN STOCKINGS: Dorothy Mackaill and others. Forthcoming 1930 release.
GREAT DIVIDE (AT-MD): Dorothy Mackaill, Ian Keith, Lucien Littlefield, Ben Hendricks, Myrna Loy, Frank Tang, Creighton Hale, George Fawcett, Jean Laverty, Claude Gillingwater, Roy Stewart, James Ford, Jean Lorraine and Gordon Elliott. (NP) Sept. 21. (TOS) Nov. 16.
HARD TO GET (CD-AT): Dorothy Mackaill, Jimmie Finlayson, Louise Fazenda, Jack Oakie, Edmund Burns, Clarissa Selwynne, Charles Delaney. (NP) Aug. 10. (TOS) Sept. 28. (L) Sound, 7324f; silent, 5981f.
HER PRIVATE LIFE (T-D): Billie Dove, Walter Pidgeon. Holmes Herbert, Montagu Love, Roland Young, Thelma Todd, Mary Forbes, Brandon Hurst and Zasu Pitts. (NP) Sept. 21. (NP) Oct. 5.
HIS CAPTIVE WOMAN (D-TME): Milton Sills, Dorothy Mackaill, Gladden James, Jed Prouty, Sidney Bracey, Gertrude Howard, Marion Byron, George Fawcett, William Holden, Frank Reicher, August Tollaire. (L) 8305f. (R) Apr. 7, 1929. (NP) Mar. 2, 1929.
HOT STUFF (CD-TME): Alice White, Louise Fazenda, William Bakewell, Doris Dawson, Ben Hall, Charles Sellon, Buddy Messinger, Andy Devine, Larry Banthim. (L) 6774f. (R) May 5, 1929. (NP) Mar. 22, 1929.
HOUSE OF HORROR (MyC-ME): Louise Fazenda, Chester Conklin, James Ford, Thelma Todd, William V. Mong, Emile Chautard, William Orlamond, Dale Fuller, Tenan Holtz. (L) 5919f. (R) Apr. 28, 1929. (NP) Apr. 13, 1929.
ISLE OF LOST SHIPS, THE (D): Jason Robards, Virginia Valli, Clarissa Selwynne, Noah Beery, Robert O'Connor, Harry Cording, Margaret Fielding, Katherine Ward, Robert Homans, Jack Ackroyd and Sam Baker. (P) Sept. 21.
LAWLESS LEGION, THE (W): Ken Maynard, Nora Lane, Paul Hurst, J. P. McGowan, Frank Rice, Howard Truesdell, Tarzan. (R) Mar. 3, 1929. (NP) Mar. 9, 1929. (L) 6109f.
LITTLE JOHNNY JONES (D-T): Eddie Bruzzel, Alice Day, Edna Murphy, Robert Edeson, Wheeler Oakman, Donald Reed. (NP) November 9.
LOVE AND THE DEVIL (D-ME): Milton Sills, Maria Corda, Ben Bard, Nellie Bly Baker, Amber Norman. (L) 6431f. (R) Mar. 24, 1929. (NP) June 29.
LOVE RACKET, THE (D-T): Dorothy Mackaill, Sidney Blackmer, Edmund Burns, Myrtle Stedman, Alice Day, Edith Yorke, Martha Mattox, Edward Davis, Webster Campbell, Clarence Burton, Tom Mahoney and Jack Curtis. Lengtb 6,118. (NP) Nov. 30.
MAN AND THE MOMENT, THE (D-TME): Billie Dove, Rod LaRocque, Gwen Lee, Robert Schable, Charles Sellon, George Bunny. (L) Talking, 7086f; silent 6539f. (R) June 23, 1929. (NP) Mar. 23, 1929. (TOS) August 3.
MOST IMMORAL LADY, A (D-TS): Leatrice Joy, Walter Pidgeon, Sidney Blackmer, Montague Love, Josephine Dunn, Robert Edeson, Donald Reed, Florence Oakley, Wilson Benge. (NP) September 28.
PAINTED ANGEL: Billie Dove, Edmund Lowe, George MacFarlane, J. Farrell MacDonald, Cissy Fitzgerald, Nellie Bly Baker, Will Stanton, Norman Selby, Douglas Gerrard, Sbep Camp, Peter Higgins, Red Stanley. (NP) Nov. 30.
PARIS (TS-D): Irene Bordoni, Jack Buchanan, Louise Closser Hale, Jason Robards, Margaret Fielding, Zasu Pitts. (NP) October 19.
PRISONERS (D-TME): Corinne Griffith, James Ford, Bela Lugosi, Ian Keith, Julanne Johnston, Ann Schaeffer, Baron Hesse, Otto Matieson, Harry Northrup. (L) 7800f. (R) May 19, 1929. (NP) July 20.
ROYAL RIDER, THE (W): Ken Maynard. (L) 5957f. (R) May 5, 1929.
SATURDAY'S CHILDREN (D-TME): Corinne Griffith, Grant Withers, Albert Conti, Alma Tell, Lucien Littlefield, Charles Lane, Ann Schaeffer, Marcia Harris. (L) 7950f. (R) Apr. 14, 1929. (NP) Mar. 9, 1929. (TOS) May 25.
SCARLET SEAS (D-TME): Richard Barthelmess, Betty Compson, Loretta Young, James Bradbury, Sr., Jack Curtis, Knute Erickson. L) 6237f. (R) Dec. 9, 1928. (NP) Dec. I, 1928. (TOS) Feb. 2, 1929.
SEVEN FOOTPRINTS TO SATAN (MY-ME): Creighton Hale, Thelma McNeill, Thelma Todd, Sheldon Lewis, William V. Mong, Sojin, Laska Winters, Ivan Christy, DeWitt Jennings, Nora Cecil, Kala Pasha, Harry Fitzgerald.

Alonzo Rositto, Harry Tenbrooke. (L) 5405f. (R) Feb. 17, 1929. (NP) Mar. 9, 1929.
SONG OF THE FLAME: Alice Gentle, Alexander Gray and others. Forthcoming 1930 release.
SHDW GIRL IN HOLLYWDDD: Alice White and others. Forthcoming 1930 release.
SMILING IRISH EYES (D-TS): Colleen Moore, James Hall, Claude Gillingwater, Robert Homans, Aggie Herring, Betty Francisco, Julanne Johnston, Robert O'Connor, John Beck, Edward Earl, Tom O'Brien, Oscar Apfel, Fred Kelsey, Otto Lederer. (L) 8550f. (R) July 31, 1929. (TOS) Sept. 7. (NP) July 27.
SQUALL, THE (D-AT): Myrna Loy, Alice Joyce, Richard Tucker, Carroll Nye, Loretta Young. (L) 9629f. (R) May 26, 1929. (TOS) June 29.
SYNTHETIC SIN (D-ME): Colleen Moore, Antonio Moreno, Kathryn McGuire, Edythe Chapman, Montague Love, Gertrude Astor, Geirtrude Howard, Ben Hendricks, Jr., Raymond Tucker. (L) 6852f. (R) Jan. 6, 1929. (NP) Mar. 2. 1929.
TWIN BEDS (C-AT): Jack Mulhall, Patsy Ruth Miller, Armond Kallz, Gertrude Astor, Knute Erickson, Edythe Chapman, Jocelyn Lee, Nita Martan, ZaSu Pitts, Eddie Gribbon, Ben Hendricks, Jr., Carl Levinnes, Alice Lake, Bert Roach. (R) July 14, 1929. (NP) July 20. (L) Talking, 7,266f.
TWO WEEKS DFF (CD-TME): Dorothy Mackaill, Jack Mulhall, Gertrude Astor, Jimmy Finlayson, Kate Price, Jed Prouty, Eddie Gribbon, Dixie Gay, Gertrude Messinger. (L) 8017f. (R) May 12, 1929. (NP) May 11, 1929. (TOS) June 8.
WEARY RIVER (MD-TME): Richard Barthelmess, Betty Compson, George Stone, William Holden, Louis Natheaux, Raymond Turner, Robert O'Connor. (L) 7976f. (R) Feb. 10, 1929. (NP) Mar. 9, 1929. (TOS) May 18.
WEDDING RINGS (T-D): Lois Wilson, H. B. Warner, Olive Borden, Kathleen Williams, Aileen Manning, James Ford, Hallam Cooley.
WHY BE GODD (CD-ME): Colleen Moore, Nell Hamilton, Bodil Rosing, John Sainpolis, Edward Martindel, Eddie Clayton, Lincoln Stedman, Louis Natheaux, Collette Merton, Dixie Gay. (L) 7507f. (R) Mar. 17, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 30, 1929.
YOUNG NOWHERES (D): Richard Barthelmess, Marian Nixon, Bert Roach, Anders Randolf, Raymond Turner, Joselyn Lee. (NP) October 9. (TOS) Nov. 23.

Fox

AIR CIRCUS, THE (MD-TME): David Rollins, Arthur Lake, Sue Carol, Charles Delaney, Heinie Conklin, Louise Dresser, Earl Robinson. (L) 7702f. (R) Sept. 30, 1928. (NP) Oct. 20, 1928. (TOS) Jan. 5, 1929.
BEHIND THAT CURTAIN (MY-AT): Warner Baxter, Lois Moran, Gilbert, Emery, Claude King, Philip Strange, Boris Karloff, Jamiel Hassen, Peter Gawthorne, John Rogers, Montague Shaw, Finch Smiles, Mercedea De Valasco, E. L. Park. (L) 8300f. (R) June 30, 1929. (TOS) Aug. 31. (NP) July 6.
BIG TIME (AT-CD): Lee Tracy, Mae Clarke, Daphine Pollard, Josephine Dunn, and Stepin Fetchit. Directed by Kenneth Hawks. (NP) Oct. 5.
BLACK MAGIC (D-ME): Josephine Dunn, Earle Foxe, John Holland, Henry B. Waltball, Dorothy Jordon, Fritz Feld, Sheldon Lewis, Ivan Lindow, Blue Washington. (L) 5835f. Silent, 5855f. (R) June 2, 1929. (NP) Aug. 3.
BLACK WATCH, THE (R-AT): Victor McLaglen, Myrna Loy, David Torrence, David Percy, Joseph Diskay, Joyzelle, David Rollins, Lumsden Hare, Roy D'Arcy, Mitchell Lewis, Cyril Chadwick, Francis Ford, Walter Long, Frederick Suilivan, Richard Travers, Pat Somerset, Claude King. (L) 8487f. (R) May 26, 1929. (NP) June 15. (TOS) July 6.
BLINDFDLD (D-M): Lois Moran, George O'Brien, Earl Foxe, Don Terry, Maria Alba, Fritz Feld, Andy Clyde, Craufurd Kent, Robert E. Homans, John Kelly, Philips Smalley. (L) 5598f. (R) Dec. 9, 1928. (NP) Dec. 8, 1928.
BLUE SKIES (CD-M): Helen Twelvetrees, Frank Albertson, Rosa Gore, William Orlamond, Claude King, Carmencita Johnson, Freddie Frederick, Ethel Wales, Adele Watson, Helen Jerome Eddy. (L) Silent, 5367f; sound, 5408f. (R) Mar. 7, 1929. (NP) Apr. 6, 1929.
CAPTAIN LASH (D-M): Victor McLaglen, Claire Windsor, Arthur Stone, Albert Conti, Clyde Cook, Jean Laverty, Frank Hagney, Boris Charsky, Jane Winton. (L) 5453f. (R) Jan. 6, 1929. (NP) Mar. 9, 1929. (TOS) Feb. 16
CHASING THRDUGH EURDPE (D-TME): Sue Carol, Nick Stuart, Gustav von Seyffertitz, Gavin Gordon, E. Alyn Warren. (L) Silent, 5622f.; sound, 5581f. (R) June 9, 1929. (NP) Aug. 10.
CHRISTINA (D): Janet Gaynor, Charles Morton, Rudolpb Schildkraut, Lucy Dorraine, Harry Cording. (L) 6955f. (R) Mar. 30, 1929. (NP) Aug. 3.
COCK-EYED WORLD, THE (D-AT): Lily Damita, Victor McLaglen, Edmund Lowe, Lella Karnelly, Bobby Burns, Jean Bary, Joe Brown. (L) 10,611f. (NP) Sept. 7. (TOS) Oct. 5.
DRY MARTINI (D-M): Mary Astor, Matt Moore, Jocelyn Lee, Sally Eilers, Albert Gran, Albert Conti, Tom Rickets, Hugh Trevor, John T. Dillon, Marcelle Corday. (L) 7176f. (R) Oct. 7, 1928. (NP) Mar. 16, 1929. (TOS) Dec. 1. 1928.
EXALTED FLAPPER, THE (CD-ME): Sue Carol, Barry Norton, Irene Rich, Albert Conti, Sylvia Field, Stuart Irwin, Lawrence Grant, Charles Clary, Michael Visaroff, Don Allen, Landers Stevens. (R) May 26, 1929. (NP) June 22. (L) 5806f.
FAR CALL, THE (D-ME): Charles Morton, Leila Hyams, Ulrich Haupt, Stanley J. Sanford, Warren Hymer, Arthur Stone, Charles Middleton, Pat Hartigan, Ivan Linow, Dan Wolheim, Randolph Scott, Charles Gorman, Bernard Siegel, Willie Fung, Harry Gripp, Frank Chew, Sam Baker. (L) Sound, 5313f; silent, 5285f. (R) Apr. 28, 1929. (NP) June 1.
FDUR DEVILS (D-TME): Janet Gaynor, Mary Duncan, Charles Morton, Barry Norton, Farrell MacDonald, Nancy Drexel. (L) 6500f. (NP) July 20. (TOS) Nov. 9.
FDUR SDNS (D-ME): Margaret Mann, James Hall, Francis X. Bushman, Jr., Charles Morton, George Meeker, June Collyer, Wendell Franklin, Earle Foxe, Albert Gran, August Tollaire, Frank Reicher, Jack Pennick, Huxbie Mack, Ruth Mix. (L) 3962f. (R) Sept. 2, 1928. (NP) Mar. 9, 1929. (TOS) Jan 12, 1929.
FDX MDVIETDNE FOLLIES (MC-ATS): Lola Lane, Frank Richardson, David Percy, Sue Carol, Dixie Lee, David Rollins, Sharon Lynn, John Breedon, Stepin Fetchit. (L) 8291f. (R) May 25, 1929. (NP) June 15. (TOS) June 29.
FROZEN JUSTICE (D): Lenore Ulric, Robert Frazer, Louis Wolheim, Ullrich Haupt, Laska Winter, Tom Patricola, Alice Lake, Gertrude Astor, Adele Windsor, Warren Heymer, Neyneen Farrell, Arthur Stone and others. (NP) Nov. 16.
FUGITIVES (MD-M): Madge Bellamy, Don Terry, Arthur Stone, Earle Fox, Matthew Betz, Lumsden Hare, Hap Ward, Edith Yorke, Jean Laverty. (L) 5356f. (R) Jan 27, 1929. (NP) Mar. 16, 1929.
GHDST TALKS, THE (My-TME): Special cast. (R) Mar. 30, 1929. (L) 6428f.
GIRL FROM HAVANA (AT-D): Paul Page, Lola Lane, Natalie Moorhead, Kenneth Thomson, Warren Hymer, Joseph Girard and Adele Windsor. Directed by Benjamin Stoloff. (NP) Sept. 21.
GIRLS GONE WILD (CD-M): Sue Carol, Nick Stuart, William Russell Roy D'Arcy, Leslie Fenton, Hedda Hopper, John Darrow, Mathew Betz, Edmund Breeze, Minna Ferry, Louis Natheaux, Lumsden Hare. (L) Talking, 5332f. (R) Feb. 24, 1929. (NP) March 23, 1929.
HEARTS IN DIXIE (AT-D): Stephin Fetchit, Clarence Muse, Eugene Jackson, Dorothy Morrison, Bernice Pilot, Clifford Ingram, Mildred Washington, Zach Williams, Gertrude Howard, Vivian Smith, Robert Brooks, A. C. H. Billdrew, Richard Carlysle. (R) Mar. 10. (L) Sound, 7463f.; silent, 6444f. (TOS) May 25.
HOLLYWDDD NIGHTS (AT-D): All-atar cast. Forthcoming 1930 release.
HOMESICK (F): Sammy Coben, Harry Sweet, Marjorie Beebe, Henry Armetta, Pat Harmon. (L) 5153f. (R) Dec. 16, 1928. (NP) Mar. 9, 1929.
IN DLD ARIZONA (D-TME): Warner Baxter, Edmund Lowe. (L) 8724f. (R) Jan. 20, 1929. (TOS) Mar. 23, 1929.
JDY STREET (CD-M): Lois Moran, Nick Stuart, Rex Bell, Jose Crespo, Dorothy Ward, Ada Williams, Maria Alba, Sally Phipps, Florence Allen, Mabel Vail, John Breedon. (R) Apr. 7, 1929. (L) Silent, 5754f.; sound, 5748f. (NP) May 11, 1929.
LOVE, LIVE AND LAUGH (AT-D): George Jessel, Lila Lee, David Rollins, Henry Kolker, Kenneth MacKenna, John Reinhart, Dick Winslow Johnson, Henry Armetta, Marcia Manon and Jerry Mandy. (NP) Dec. 7.
LUCKY STAR (D-T): Charles Farrell, Janet Gaynor, Hedwiga Reicher, Guinn (Big Boy) Williams, Paul Fix, Gloria Grey, Hector V. Sarno. (L) Talking, 8895f.; silent, 8725f. (R) Aug. 18, 1929. (TOS) Sept. 28.
MAKING THE GRADE (CD-M): Edmund Lowe, Lois Moran, Albert Hart, Lucien Littlefield, James Ford, Sherman Ross, John Alden, Gino Conti, Rolfe Sedan, Lia Tora, Mary Ashley. (L) Talking, 5903f.; silent, 5024f. (R) Feb. 10, 1929. (NP) Mar. 9, 1929.
MARRIED IN HOLLYWOOD (AT-D): J. Harold Murray, Norma Terris, Walter Catlett, Irene Palaska, Tom Patricola, Lennox Pawle and John Garrick. (NP) Nov. 30.
MASKED EMDTIDNS (D-TME): George O'Brien, Nora Lane, Farrell MacDonald, David Sharpe, Edward Peil, Sr., Frank Hagney. (L) Silent, 5389f.; sound, 5419f. (R) May 19, 1929. (NP) June 15. (L) 5419f.
MASQUERADE (CD): Alan Birmingham, Leila Hyams, Clyde Cook, Farrell MacDonald, Arnold Lucy, George Pierce, Rita Le Roy, John Breeden, Jack Pierce, Pat Moriarity, Jack Carlisle, Frank Richardson. (N) July 27. (L) Talking, 5643f.
NEW YEAR'S EVE (D-M): Mary Astor, Charles Morton, Arthur Stone, Helen Ware, Freddie Frederick, Florence Lake, Sumner Getchell, Virginia Vane, Stuart Erwin. (R) Feb. 24, 1929. (L) Silent, 5959f; sound, 5984f. (NP) Mar. 16, 1929.
NIX ON DAMES (AT-D): Mae Clarke, Robert Ames, William Harrigan, Maude Fulton, George Macfarlane, Camille Rovelle, Grace Wallace, Hugh McCormack, Benny Hall, Gilly Colvin, Frederick Graham and Louise Beaver. (NP) Dec. 7.
NOT QUITE DECENT (D-TM): June Collyer, Louise Dresser, Allan Lane, Oscar Apfel, Paul Nicholson, Marjorie Beebe, Ben Hewlett, Jack Kenney. (L) Talking, 4965f; silent, 4653f. (R) Mar. 24, 1929. (TOS) June 22. (NP) May 18, 1929.
ONE WOMAN IDEA, THE (D-ME): Rod La Rocque, Marceline Day, Sharon Lynn, Sally Phipps, Shirley Dorman, Ivan Lebedeff, Douglaa Gilmore, Gino Corrado, Joseph W. Girard, Arnold Lucy, Frances Rosay, Guy Trento, Daniel Hasson, Tom Tamarez, Coy Watson. (L) Talking, 6111f.; silent, 6106f. (R) June 2, 1929. (NP) June 22.
PLASTERED IN PARIS (C-M): With Cohen, Pennick and Linow. (L) 5640f. (R) Sept. 23, 1928.
PLEASURE CRAZED (D-AT): Marguerite Churchill, Kenneth Macenna, Dorothy Burgess, Campbell Gullan, Douglas Gilmore, Henry Kolker, Frederick Graham, Rex Bell, Charlotte Merriam. (R) July, 1929. (NP) July 20. (L) Talking, 5566f.
PRDTECTION (MD-ME): Dorothy Burgess, Robert Elliott, Paul Page, Ben Hewitt, Roy Stewart, Dorothy Ward, William H. Tooker, Joe Brown, Arthur Hoyt. (R) May 12. (L) 5511f.
RED WINE (CD-M): June Collyer, Conrad Nagel, Arthur Stone, Sharon Lynn, E. Alyn Warren, Ernest Hilliard, Ernest Wood, Marshall "Babe" Ruth, Dixie Gay, Margaret La Marr. (L) 6194f. (R) Dec. 23, 1928. (NP) Mar. 9, 1929. (TOS) Jan. 26, 1929.
RILEY THE CDP (CD-M): J. Farrell MacDonald. (L) 6132f. (R) Nov. 25, 1928.
RIVER, THE (D): Charles Farrell, Mary Duncan, Ivan Linow, Margaret Mann, Aldredo Sabato. (L) 7313f. (NP) July 20. (TOS) Nov. 23.
ROMANCE DF THE UNDERWORLD (D-M): With Astor and Boles. (L) 6162f. (R) Nov. 11, 1928. (TOS) Jan. 19, 1929.
SALUTE (AT-D): George O'Brien, William Janey, Frank Albertson, Helen Chandler, Joyce Compton, Clifford Demmsey, Lumsden Hare, Stephin Fetchit, David Butler, Rex Bell, John Breeden. (NP) Sept. 7. (TOS) Oct. 26.
SIN SISTER, THE (CD-M): Nancy Carroll, Lawrence Gray, Josephine Dunn, Myrtle Stedman, Anders Randolf, Richard Alexander, Frederick H. Graham, George Davis, David Callia. (L) 6072f. (R) Feb. 3, 1929. (NP) Mar. 9. 1929. (TOS) Apr 27, 1929.
SDNG OF KENTUCKY, A (D-T): Lois Moran, Joe Wagataff, Dorothy Burgess, Douglas Gilmore, Hedda Hopper, Edward Davis, Herman Bing, Bert Woodruff. (NP) November 9.
SPEAKEASY CD-AT): Paul Page, Lola Lane, Henry B. Walthall, Helen Ware, Warren Hymer, Stuart Erwin, Sharon Lynn, Erville Alderson, James Gulifoyle, Helen Lynch, Marjorie Beebe, Sailor Vincent, Joseph Cawthorne, Ivan Linow. (L) 5775f. (R) Mar. 24, 1929. (NP) Apr 6, 1929. (TOS) Apr. 27, 1929.
STRONG BOY (D-M): Victor McLaglen, Leatrice Joy, Farrell MacDonald, Slim Summerville, Kent Sanders, Tom Wilson, Jack Pennick, Robert Ryan, David Torrence, Dolores Johnson (L) 5567f. (R) Mar. 3, 1929. (NP) Mar. 16, 1929. (TOS) May 4, 1929.
TAKING A CHANCE: With Rex Bell. (L) 4876f. (R) Nov. 18, 1928.
SUNNY SIDE UP (AT-D): Janet Gaynor, Charles Farrell, Sharon Lynn, Frank Richardson, El Brendel, Marjorie White, Joe Brown, Mary Forbes, Alan Paull, Peter Gawthorne. Length 11,131. (NP) Nov. 30.
THEY HAD TO SEE PARIS (AT-CD): Will Rogers, Irene Rich, Marguerite Churchill, Fifi Dorsay, Owen Davis, Rex Bell, Ivan Lebedeff, Christiane Yves, Edgar Kennedy Marcelle Corday, Marcia Manon, Theodore Lodi Bob Kerr Andre Cheron, Gregory Gay. (NP) Sept. 21. (TOS) Dec. 7.
THREE SISTERS (T-D): June Collyer, Tom Dresser, Louise Dresser, Kenneth MacKenna, Joyce Compton, Addie McPhail, Clifford Saum, Paul Porcasi, John Sainpolis and Sidney DeGrey. (NP) Nov. 30.
THRDUGH DIFFERENT EYES (D-AT). Mary Duncan, Edmund Lowe, Warner Baxter, Earle Foxe, Donald Gallagher, Florence Lake. (R) Apr. 7, 1929. (L) 5166f (NP) May 11, 1929. (TOS) June 8.
TRENT'S LAST CASE (My-M-M): Raymond Griffith, Raymond Hatton, Marceline Day, Donald Crisp, Lawrence Gray, Nicholas Soussanin, Anita Gravin, Ed Kennedy (R) Mar. 31, 1929. (L) Silent, 5809f.; sound, 5834f (NP) May 18, 1929.
TRUE HEAVEN (D-M): George O'Brien, Lois Moran, Philip Smalley, Oscar Apfel, Duke Martin, Andre Cheron, Donald MacKenzie, Hedwig Reicher, Will Stanton. (L) 5531f (R) Jan 20, 1929 (NP) Mar. 16, 1929. (TOS) Apr 6 1929.
VALIANT, THE (D-AT): Paul Muni and Churchill (R) Apr 21, 1929. (L) 5537f.
VEILED WOMAN, THE (D-M): Lia Tora, Paul Vincent, Walter McGrail, Josef Swickard, Kenneth Thompson, Andre Cheron, Ivan Lebedeff, Maude George. (L) Silent, 5185f. Sound, 5192f (R) Apr 14, 1929. (NP) Mar. 23, 1929.
WHITE FLAME, THE (D): All-star cast. Forthcoming 1930 release.
WDRDS AND MUSIC (AT-CD): Lois Moran, David Percy, Helen Twelvetrees, William Orlamond, Elizabeth Patterson, Duke Morrison, Frank Albertson, Tom Patricola, Bubbles Crowell, Biltmore Quartet. (NP) Sept. 7. (TOS) Sept. 21.

General Pictures

BACHELORS CLUB, THE (D): Richard Talmadge, Barbara Worth, Edna Murphy, Edna Ellsmere, V. Talbot Henderson Herbert Hayes, Barry Palmer. (L) 5600f. (NP) June 15.
BACK FROM SHANGHAI (D): Vera Reynolds, Sojin, Joseph W. Girard, Henry Sedley. (L) 5400f. (R) Mar. 15.
HEROIC LOVER (D): Leonard St. Leo, Stuart Holmes, Barbara Bedford, Ted Snell, Hugh Metcalf, William Franey. (R) Feb. 5. (L) 5500f.

Gotham

HEAD OF THE FAMILY, THE: Virginia Lee Corbin. (L) 6250f. (R) October, 1928.
KNEE HIGH: Virginia Corbin. (R) October, 1929.
MODERN SAPPHO, A (T): Betty Bronson. (R) September, 1929.
RIVER WOMAN, THE (D-ME): Jacqueline Logan, Lionel Barrymore, Charles Delaney, Harry Todd, Mary Doran, Sheldon Lewis. (L) 8 reels. (R) April, 1929. (NP) Mar. 30, 1929.
TIMES SQUARE (CD-T): Alice Day, Eddie Kane, Emile Chautard, John Miljan, Natalie Joyce, Joseph Swickard. (L) 10,500f. (R) March, 1927. (NP) Mar. 30, 1929.
THRDUGH THE BREAKERS: Livingston and Herbert. (L) 6420f. (R) September, 1928.

Edward L. Klein

ADVENTURES OF MAYA: (L) Silent, 5400f. (R) Apr. 28, 1929.
PRESIDENT, THE (D): Ivan Mosjoukine, Suzy Vernon, Nikolai Malikoff, Heinrich Schroth, Luigi Servanti. (L) 8100f.

James Leong Prod.

LDTUS BLOSSOM (Silent drama): Tully Marshall, Noah Beery, Anna May Wong, Lady Tsen Meil, Jack Abee. (L) 5,800.
VENDDRS OF WOMEN (M): Edwin Carewe and all-atar cast. (L) 4,500.

Ernest Mattsson

IN DALARNA AND JERUSALEM (D): Hanson and Veidt. (L) 14,000f. Forthcoming 1929 release.

Metro-Goldwyn-Mayer

ALIAS JIMMY VALENTINE (M-TME): William Haines, Lionel Barrymore, Leila Hyams, Karl Dane, Tully Marshall, Howard Hickman, Billy Butts, Evelyn Mills. (L) 8,000f. (R) Jan. 26, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 9, 1929.
ALL AT SEA (C): Karl Dane, George K. Arthur, Josephine Dunn, Herbert Prior, Eddie Baker. (L) 5345f. (R) Feb 9, 1929. (NP) Feb. 23, 1929.
ANNA CHRISTIE (D): Greta Garbo, Robert Amea and others. Forthcoming 1930 release.
BELLAMY TRIAL, THE (D-TME): Leatrice Joy, Betty Bronson. (L) 7524f. (R) Mar. 2, 1929. (NP) Sept. 29 1928. (TOS) Apr. 13, 1929.
BRIDGE OF SAN LUIS REY, THE (D-ME): Lily Damita, Ernest Torrence, Raquel Torres, Don Alvarado, Duncan Rinaldo, Henry B. Walthall, Mikhail Vavitch, Emily Fitzroy, Tully Marshall. (L) 7880f. (R) Mar. 30, 1929. (NP) May 18, 1929.
BROADWAY MELODY, THE (MC-TSM): Anita Page, Bessie Love, Charles King, Jed Prouty, Kenneth Thomaon, Edward Dillon, Mary Doran, Eddie Kane, J. Emmett Beck Marshall Ruth, Drew Demarest. (R) Mar. 9, 1929. (L) Sound, 9372f.; silent, 5943f. (NP) Mar. 30, 1929. (TOS) Apr. 20, 1929.
BROTHERLY LOVE (C-TE): Karl Dane, George K. Arthur, Jean Arthur, Richard Carlyle, Edward Connelly, Marcia Harris. (L) 6053f. (R) Oct. 13, 1928. (NP) Oct 13, 1928.
CAMERAMAN, THE (C): Buster Keaton, Marceline Day Harold Goodwin, Sidney Bracy, Harry Gribbon. (L) 6995f (R) Sept. 15, 1928. (NP) Sept. 15, 1928.
CHINA BOUND (CD): Karl Dane, George K. Arthur, Josephine Dunn, Polly Moran, Hatty Woods, Carl Stockdale. (L) 6000f. (R) May 18, 1929. (NP) May 11, 1929.
DESERT NIGHTS (D): John Gilbert, Ernest Torrence, Mary Nolan. (L) 6177f. (R) Mar. 9, 1929. (NP) Mar. 16 1929. (TOS) Mar. 16, 1929.
DESERT RIDER, THE (W): Tim McCoy Raquel Torres Bert Roach, Edward Connelly, Harry Woods, Jess Cavin (R) May 11, 1929. (L) 4943f. (NP) June 22.
DREAM OF LOVE (D): Joan Crawford, Nils Asther, Aileen Pringle, Warner Oland, Carmel Myers, Harry Reinhardt. Harry Myers, Alphonse Martell, Fletcher Norton. (L) 7987f. (R) Dec. 1. 1928. (NP) Dec. 22, 1928. (TOS) Dec. 8. 1928.
DUKE STEPS DUT, THE (CD-TME): William Haines, Joan Crawford, Karl Dane, Tenen Holtz, Eddie Nugent, Jack Roper, Delmer Davis, Luke Cosgrove, Herbert Prior (L) Silent-6210f. Sound-6206f. (R) Mar. 16, 1929. (NP) Mar 30, 1929.
FLYING FLEET, THE (D-M): Ramon Novarro, Ralph Graves, Anita Page, Edward Nugent, Carroll Nye, Sumner Getchell, Gardner James, Alfred Allen. (L) 9044f. (R) Jau. 19, 1929. (NP) Feb. 2. 1929. (TOS) Jan. 19, 1929
GIRL IN THE SHOW, THE (T-CD): Bessie Love, Ford Sterling, Raymond Hackett. (TOS) Aug. 31.
HALLELUJAH (D-ATS): Nina Mae McKinney, William Fountaine, Daniel L. Haynes, Harry Gray, Fannie Bell De Knight, Everett McGarrity, Victoria Spivey, Milton Dickerson, Robert Couch Walter Tait, Dixie Jubilee Singers. (L) Talking, 9650f. (NP) Nov. 30.
HIS GLORIOUS NIGHT (T-D): John Gilbert, Katherine Dale Owen, Nance O'Neil, Gustav von Seyffertitz, Hedda Hopper, Tyrell Davis, Gerard Barry, Madeline Seymour Richard Carle, Eva Dennison, Youcca Troubletzkoy, Peter Cawthorne. (NP) October 19. (TOS) Oct. 26.
HOLLYWOOD REVUE, THE (MC-ATS): Bessie Love, Charles King, Marion Davies, Norma Shearer, William Haines, Gus Edwards, Joan Crawford, John Gilbert, Marie Dressler, Polly Moran, Brox Sisters, Anita Page, Buster Keaton, Albertina Ballet. (L) Talking, 11,699f. (TOS) Nov. 16.
HONEYMOON (CD): Polly Moran, Eddie Gribbon, Bert Roach, Flash. (L) 4823f. (R) Dec. 22. 1928. (NP) Mar 9, 1929.
IDLE RICH, THE (D-AT): Conrad Nagel, Bessie Love Leila Hyams, Robert Oher, James Neill, Edythe Chapman Paul Kruger, Kenneth Gibson. (L) 7351f. (R) June 15 1929. (NP) June 8. (TOS) June 22
KISS, THE (D): Greta Garbo, Conrad Nagel, Anders Randolf, Holmes Herbert, Lew Ayres and George Davis. (NP) Nov. 30.
LADY OF CHANCE, A (D-M): Norma Shearer, Lowell Sherman, Gwen Lee, John Mack Brown, Eugenia Besserer Buddy Messinger. (L) 7126f. (R) Dec. 22. 1928. (NP) Mar 9 1929.
LAST OF MRS. CHEYNEY, THE (D-AT): Norma Shearer Basil Rathbone, George Berraud, Herbert Bunston, Hedda Hopper, Moon Carrol, Madeline Seymour, Cyril Chadwick George K Arthur (in sound print only), Finch Smiles Maude Turner. (NP) July 20. (L) Talking, 8651f; silent 8484f
LOVES OF CASANOVA (D): Ivan Mosoujkine, Diana Kerenne Suzanne Bianchetti, Jenny Jugo, Rina de Liguoro Nina Koshitz, Olga Day, Paul Guide, Decoeur, Bouamerane Rudolf Klein-Rogge. (L) 6179f. (R) Feb. 16, 1929 (NP) Mar. 9, 1929

MADAME X (D-AT): Lewis Stone, Ruth Chatterton, Raymond Hackett, Holmes Herbert, Eugenie Besserer, John P. Edington, Mitchell Lewis, Ulrich Haupt, Sidney Toler, Richard Carle, Claud King, Chappell Dossett. ((L) 8806f. (NP) June 29. (TOS) Aug. 17.

MAN'S MAN, A (CD-ME): William Haines, Josephine Dunn, Sam Hardy, Mae Busch. (L) 6683f. (R) May 25, 1929. (NP) June 22. (TOS) June 22.

MARIANNE (CD-AT): Marion Davies, Oscar Shaw, Robert Castle, Scott Kolk, Emil Chautard, Mack Swain, Oscar Apfel, Robert Ames. Recorded on film and disc. (R) July 20, 1929. (NP) Aug. 31. (TOS) Oct. 19.

MORGAN'S LAST RAID (W): Tim McCoy, Dorothy Sebastian, Wheeler Oakman, Allan Garcia, Hank Mann, Montague Shaw. (L) 5264f. (R) Jan. 5, 1929. (NP) Mar. 9, 1929.

MYSTERIOUS ISLAND, THE (T-D): Lionel Barrymore, Jane Daly, Lloyd Hughes, Montagu Love, Harry Gribbon, Snitz Edwards, Gibson Gowland, Dolores Brinkman. (NP) Oct. 19. (TOS) Nov. 23.

NAPOLEON (D): Waldimir Roudenko, Albert Dieudonne, Alexandre Koubitzky, Harry Krimer, Edmond Van Daele, Antonin Artaud, Gina Manes, Nicholas Koline. (L) 6893f. (R) Oct. 27, 1928. (NP) Oct. 27, 1929.

OUR MODERN MAIDENS (AT-D): Joan Crawford, Rod La Rocque, Douglas Fairbanks, Jr., Anita Page, Edward Nugent, Josephine Dunn, Albert Gran. (NP) Sept. 14. (TOS) Nov. 9.

OVERLAND TELEGRAPH, THE (W): Tim McCoy, Dorothy Janis, Frank Rice, Lawford Davidson, Clarence Geldert, Chief Big Tree. (L) 4815f. (R) Mar. 2, 1929. (NP) Mar. 16, 1929.

PAGAN, THE (D-SME): Ramon Novarro, Renee Adoree, Dorothy Janis, Donald Crisp. (L) Silent-7150f. Sound-7359f. (R) Apr. 27, 1929. (NP) May 25, 1929.

SHOW PEOPLE (CD-TE): Marion Davies, William Haines, Dell Henderson, Paul Ralli, Tenen Holtz, Harry Gibbon, Sidney Bracy, Polly Moran, Albert Conti. (L) 7453f. (R) Oct. 20, 1928. (NP) Sept. 29, 1928. (TOS) Oct. 27, 1928.

SINGLE MAN, A (CD): Lew Cody, Aileen Pringle, Marceline Day, Edward Nugent, Kathlyn Williams, Eileen Manning. (L) 5596f. (R) Jan. 12, 1929. (NP) Feb. 9, 1929.

SINGLE STANDARD, THE (D): Greta Garbo, Nils Asther, John Mack Brown, Dorothy Sebastian, Lane Chandler, Robert Castle, Mahlon Hamilton, Kathlyn Williams, Zeffie Tidbury. (NP) Aug. 17. (L) 6569f. (TOS) Aug. 17.

SIOUX BLOOD (W): Tim McCoy, Robert Frazer, Marion Douglas, Clarence Geldert, Chief Big Tree, Sidney Bracy. (L) 4811f. (R) Apr. 20, 1929. (NP) Apr. 27, 1929.

SPEEDWAY (T-CD): William Haines, Anita Page, Ernest Torrence, Polly Moran, Karl Dane, John Miljan. (TOS) Sept. 14. (NP) Sept. 14.

SPIES (M): Rudolph-Klein-Rogge, Greda Maurus, Lien Deyers, Louis Ralph, Craighall Sherry, Willy Fritsch, Lupu Pick, Fritz Rasp. (L) 7999f. (NP) June 15.

SPITE MARRIAGE (CD-M): Buster Keaton, Dorothy Sebastian, Edward Earle, Lella Hyams, William Bechtel, John Byron. (L) 7047f. (R) Apr. 6, 1929. (NP) Apr. 27, 1929.

SUNKISSED (D): Vilma Banky and others.

TRADER HORN (AT-D): Edwina Booth, Harry Carey and others. Forthcoming 1930 release.

THIRTEENTH CHAIR, THE (MD-T): Conrad Nagel, Leila Hyams, Margaret Wycherly, Helen Milliard, Holmes Herbert, Mary Forbes, Bela Lugosi, John Davidson, Charles Quartermaine, Moon Carrol. (NP) Nov. 9.

THUNDER (D-TME): Lon Chaney, James Murray, Phyllis Haver, George Duryea, Francis Morris, Wally Albright. (L) 7783f. (R) June 25, 1929. (NP) Aug. 3. (TOS) Aug. 17.

TIDE OF EMPIRE (D-M): Renee Adoree and Duryea. (L) 6552f. (R) Mar. 23, 1929.

TRIAL OF MARY DUGAN (D-AT): Norma Shearer, Lewis Stone, H. B. Warner, Raymond Hackett, Lilyan Tashman, Olive Tell, Adrienne D'Ambricourt, Mary Doran, Dewitt Jennings, Wilfrid North, Landers Stevens, Charles Moore, Claud Allister. (NP) May 25. (L) 10,000f. (R) June 8. (TOS) July 13.

TRAIL OF '98, THE (D-ME): Dolores Del Rio, Ralph Forbes, Harry Carey, Tully Marshall, Emily Fitzroy, Tenen Holtz, Russell Simpson, Karl Dane, Cesare Gravina, George Cooper, John Down, E. Alyn Warner. (L) 8799f. (R) Jan. 5, 1929. (NP) Dec. 29, 1928. (TOS) Mar. 23, 1929.

UNTAMED (AT-D): Joan Crawford, Robert Montgomery, Ernest Torrence, Holmes Herbert, John Miljan, Gwen Lee, Edward Nugent, Don Terry, Gertrude Astor, Milton Farney, Lloyd Ingram, Grace Cunard, Tom O'Brien and Wilson Benge. (NP) Nov. 23.

VIKING, THE (D-ME): Donald Crisp, Pauline Starke, LeRoy Mason, Anders Randolph, Richard Alexander, Harry Lewis Woods, Albert MacQuarrie, Roy Stewart, Torben Meyer, Claire MacDowell, Julia Swayne Gordon. (L) 8186f. (NP) Mar. 9, 1929. All in technicolor. (TOS) Oct. 26.

VOICE OF THE CITY, THE (AT-D): Robert Ames, Willard Mack, Sylvia Fleid, James Farley, John Miljan, Clark Marshall, Duane Thompson, Tom McGuire, Alice Moe, Beatrice Banyard. (L) Sound-7427f. (R) Apr. 13, 1929. (NP) Apr. 27, 1929. (TOS) May 18.

WEST OF ZANZIBAR (D-M): Lon Chaney, Lionel Barrymore, Warner Baxter, Mary Nolan, Jane Daly, Roscoe Ward, Kalla Pasha, Curtis Nero. (L) 6150f. (R) Nov. 24, 1928. (NP) Dec. 8, 1928.

WHERE EAST IS EAST (D-TME): Lon Chaney, Lupe Velez, Estelle Taylor, Lloyd Hughes, Louis Stern, Mrs. Wong Wing. (L) 6500f. (R) May 4, 1929. (NP) June 22. (TOS) June 15.

WHITE SHADOWS OF THE SOUTH SEAS (D-TME): Monte Blue, Raquel Torres, Robert Anderson. (L) 7965f. (R) Nov. 10, 1928. (NP) July 7, 1928. (TOS) Dec. 1, 1928.

WILD ORCHIDS (D): Greta Garbo, Lewis Stone, Nils Asther. (L) 9235f. (R) Feb. 23, 1929. (NP) Mar. 2, 1929. (TOS) Feb. 23, 1929.

WISE GIRLS (T-D): Elliott Nugent, Norma Lee, Roland Young, J. C. Nugent, Clara Blandick, Marion Shilling, Leora Spellman, James Dolan. (NP) October 12.

WOMAN OF AFFAIRS (D-M): Greta Garbo, John Gilbert. (L) 8319f. (R) Dec. 15, 1928. (TOS) Feb. 16, 1929.

WONDER OF WOMEN (D-TME): Lewis Stone, Leila Hyams, Peggy Wood, Harry Myers, Sarah Padden, George Fawcett, Blanche Frederici, Wally Albright, Jr., Camencita Johnson, Anita Louise Fremault, Dietrich Haupt, Ulliric Haupt, Jr. (L) Talking, 8796f; silent, 6835f. (R) July 31, 1929. (NP) July 27. (TOS) Aug. 17.

Paramount

ABIE'S IRISH ROSE (CD-TME): Charles Rogers, Nancy Carroll, Jean Hersholt, J. Farrell MacDonald, Bernard Grocey, Ida Kramer, Nick Cogey, Camillus Pretal, Rosa Rosanova. (L) Silent, 10,187f; sound, 10,471f. (R) Jan. 5, 1929. (NP) Nov. 3, 1928. (TOS) Feb. 2, 1929.

APPLAUSE (TS-D): Helen Morgan, Joan Peters, Fuller Mellish, Jr., Jack Cameron, Henry Wadsworth, Dorothy Cuming. (NP) October 19.

AVALANCHE (W): Jack Holt, Doris Hill, Baclanova, John Darrow, Guy Oliver, Richard Winslow. (L) 6099f. (NP) Dec. 1, 1928.

BATTLE OF PARIS (AT-D): Gertrude Lawrence, Charles Ruggles, Walter Petrie, Gladys Du Bois, Arthur Treacher and Joe King. (NP) Nov. 16.

BEGGARS OF LIFE (M-ME): Wallace Berry, Louise Brooks, Richard Arlen, Edgar Blue Washington, H. A. Morgan, Andy Clarke, Mike Donlin, Roscoe Karns, Robert Perry, Johnnie Morris, George Kotsonaros, Jacque Chapin, Robert Brower, Frank Brownlee. (L) 7805f. (R) Sept. 15, 1928. (NP) July 7, 1928. (TOS) Oct. 20, 1928.

BEHIND THE GERMAN LINES (D): Foreign cast. (L) Sound, 8254f. (R) Jan. 12, 1929.

BETRAYAL (D-ME): Emil Jannings, Gary Cooper, Esther Ralston, Jada Weller, Douglas Haig, Bodil Rosing. (L) Silent, 6492f; sound, 6614f. (R) May 11, 1929. (NP) Apr. 27, 1929. (TOS) June 1.

CANARY MURDER CASE, THE (My-AT): William Powell, James Hall, Louise Brooks, Jean Arthur, Gustav von Seyffertitz, Charles Lane, Eugene Pallette, Lawrence Gray, Ned Sparks, Louis John Bartels, E. H. Calvert. (L) Talking, 7171f; silent, 5843f. (R) Feb. 16, 1929. (NP) June 15.

CARNATION KID, THE (C-AT): Douglas MacLean, Frances Lee, William B. Davidson, Lorraine Eddy, Charles Hill Mailes, Francis McDonald, Maurice Black, Bert Swor, Jr., Carl Stockdale. (L) Silent, 6290f; sound, 7267f. (R) Feb. 23, 1929. (NP) Mar. 16, 1929.

CASE OF LENA SMITH, THE (D): Esther Ralston, James Hall, Gustav von Seyffertitz, Emily Fitzroy, Fred Kohler, Betty Aho, Lawrence Grant, Leono Lane, Kay DesLys, Alex Woloshin, Ann Brody, Wally Albright, Jr., Warner Klinger. (L) 7229f. (R) Jan .19, 1929. (NP) Mar. 16, 1929. (TOS) Jan. 26, 1929.

CHARMING SINNERS (D-TME): Ruth Chatterton, Clive Brook, Mary Nolan, William Powell, Laura Hope Crews, Florence Eldridge, Montagu Love, Juliette Crosby, Lorraine Eddy, Claude Allister. (L) 6164f. (R) July 6, 1929. (NP) Aug. 10. (TOS) Aug. 3.

CHINATOWN NIGHTS (D-AT): Wallace Beery, Florence Vidor, Warner Oland, Jack McHugh, Jack Oakie, Tetsu Komai, Frank Chew, Mrs. Wing, Peter Morrison, Freeman Wood. (L) Silent, 7145f; sound, 7081f. (R) Mar. 23, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 6, 1929.

CLOSE HARMONY (CD-AT): Charles Rogers, Nancy Carroll, Harry Green, Jack Oakie, Richard (Skeets) Gallagher, Matty Roubert, Ricca Allen, Wade Boteler, Baby Mack, Oscar Smith, Greta Grandstedt, Gus Partos. (L) Sound, 6271f. (R) Apr. 13, 1929. (NP) Mar. 30, 1929. (TOS) Apr. 13, 1929.

COCOANUTS, THE (MC-ATS): Four Marx Brothers, Mary Eaton, Oscar Shaw, Katherine, Francis, Margaret Dumont, Cyril Ring, Basil Ruysdael, Sylvan Lee, Gamby-Hale Girls, Allan K. Foster Girls. (L) 8613f. (R) May 23, 1929. (NP) July 13. (TOS) July 20.

DANCE OF LIFE, THE (D-AT): Nancy Carroll, Hal Skelly, Dorothy Revier, Ralph Theador, Charles D. Brown, Al St. John, May Boley, Oscar Levant, Gladys DuBois, James T. Quinn, James Farley, George Irving. (L) Talking, 10,619f; (P) Sept. 14. (Silent 7488f. (TOS) Sept. 21.

DANGEROUS CURVES (D-AT): Clara Bow, Richard Arlen, Kay Francis, David Newell, Anders Randolph, May Boley, T. Roy Barnes, Joyce Compton, Charles D. Brown, Stuart Erwin, Jack Lude. (R) July 13, 1929. (NP) Aug. 3. (L) Talking, 7278f; silent, 6539f. (TOS) July 20.

DANGEROUS WOMAN, A (D-AT): Baclanova, Clive Brook, Neil Hamilton, Clyde Cook, Leslie Fenton, Snitz Edwards. (L) Sound, 6643f. (R) May 18, 1929. (NP) Mar. 16, 1929. (TOS) May 18.

DARKENED ROOMS (MD): Evelyn Brent, Neil Hamilton, Doris Hill, David Newell, Gale Henry, Wallace McDonald, Blanche Craig, E. H. Calvert, Sammy Bricker. (NP) October 19.

DIVORCE MADE EASY (CD-AT): Douglas MacLean, Marie Prevost, Johnny Arthur, Frances Lee, Dot Farley, Jack Duffy, Buddy Watles, Hal Wilson. (R) July 6, 1929. (NP) July 13. (L) Talking, 5386f; silent, 5270f. (TOS) July 6.

DOCTOR'S SECRET, THE (D-AT): Ruth Chatterton, H. B. Warner, John Loder, Robert Edeson, Wilfored Noy, Ethel Wales, Nancy Price, Frank Finch-Smiles. (L) Sound, 5823f. (N) Mar. 16, 1929. (TOS) Feb. 16, 1929.

DUMMY, THE (D-AT): Ruth Chatterton, Frederic March, John Cromwell, Fred Kohler, Mickey Bennett, Vondell Darr, Jack Oakie, Zasu Pitts, Richard Tucker, Eugene Pallette. (L) Sound, 5357f. (R) Mar. 9, 1929. (NP) Mar. 16, 1929. (TOS) Mar. 6, 1929.

FASHIONS IN LOVE (D-AT): Adolphe Menjou, Fay Compton, Miriam Seegar, John Miljan, Joan Standing, Robert Wyne, Russ Powell, Billie Bennett, Jacques Vanaire. (L) Talking, 6325f; silent 6024f. (R) June 29, 1929. (NP) July 13. (TOS) July 6.

FAST COMPANY (AT-CD): Jack Oakie, Skeets Gallagher, Evelyn Brent, Gwen Lee. (TOS) Sept. 7.

FLEET'S IN, THE (CD): Clara Bow, James Hall, Jack Oakie, Bodil Rosing. (L) 6918f. (R) Oct. 13, 1928. (NP) Sept. 22, 1928. (TOS) Sept. 15, 1928.

FLESH OF EVE (T-D): Nancy Carroll, Richard Warner Oland, Gustav von Seyffertitz, Francis MacDonald, George Kotsonaros, Dorothea Wolbert, Clarence H. Wilson, Evelyn Selbie, Willie Fung, Wong Wing and Lillian Worth. (NP) Nov. 30.

FOUR FEATHERS (SE): Richard Arlen, Fay Wray, William Powell, Clive Brook, Theodore von Eltz, Noah Berry, Zack Williams, Noble Johnson, Harold Hightower, Phillipe de Lacey, Edward Ratcliffe, George Fawcett, Augustine Symonds. (L) Sound, 7472f; silent, 7472f. (TOS) Sept. 14.

GENTLEMEN OF THE PRESS (D-AT): Water Huston, Katherine Francis, Charles Ruggles, Betty Lawford, Norman Foster, Duncan Perwarden, Lawrence Leslie. (L) Sound. 7176f. (R) May 4, 1929. (NP) Apr. 13, 1929.

GLORIFYING THE AMERICAN GIRL (AT-D): Mary Eaton, Edward Crandall, Olive Shea, Dan Healy, Kaye Renard, Sarah Edwards. In revue scenes, Eddie Cantor, Helen Morgan and Rudy Vallee. (NP) Dec. 7.

GREENE MURDER CASE, THE (My-AT): William Powell Florence Eldridge, Ulrich Haupt, Jean Arthur, Eugene Pallett, E. H. Calvert, Gertrude Norman, Lowell Drew, Morgan Farley, Brandon Hurst, Augusta Burmester, Marcia Hariss, Mildred Golden, Mrs. Wilfred Buckland, Helena Phillps, Shep Camp, Charles E. Evans. (NP) July 20, 1929. (L) Talking, 6383f. (TOS) Aug. 17.

HALF WAY TO HEAVEN (T-D): Charles "Buddy" Rogers, Jean Arthur, Paul Lucas, Helen Ware, Oscar Apfel, Edna West, Irvin Bacon, Al Hill, Lucille Williams, Richard French, Freddy Anderson, Nestor Aber, Ford West and Guy Oliver. (NP) Dec. 7.

HERE COMES THE BANDWAGON (AT-D): Buddy Rogers, Jean Arthur.

HOLE IN THE WALL, THE (MyM-AT): Claudette Colbert, Edward G. Robinson, David Newell, Nelly Savage, Donald Meek, Alan Brooks, Louise Closser Hale, Katherine Emmet, Marcia Kagno, Barry Macollum, George McQuarrie, Helen Crane. (L) Sound, 5850f. (R) Apr. 27, 1929. (NP) Apr. 6, 1929.

HOMECOMING (D): Lars Hansen, Dita Parlo, Gustav Frohlich. (L) 8156f. (R) Feb. 16, 1929. (NP) Feb. 9, 1929.

HUNGARIAN RHAPSODY (D-TME): A Ufa picture. Lil Dagover, Willy Fritsch, Dita Parlo, Fritz Greiner, Gisella Bathory, Erich Kaiser Tletz, Leopold Kramer. (NP) Aug. 3. (L) 6165f.

ILLUSION (D-AT): Buddy Rogers, Nancy Carroll, June Collyer, Knute Erickson, Eugenie Bresserer, Kay Francis, Maude Turner Gordon, Regis Toomey, William McLaughlin, Katherine Wallace, William Austin, Frances Raymond Eddie Kane, Michael Visaroff, Bessie Lyle, Emelie Melville, Carl Lukas, Col. G. L. McDonnel. (L) 7536f; silent 7538f. (NP) July 27. (TOS) Sept. 28.

INNOCENTS OF PARIS (R-ATM): Maurice Chevalier, Sylvia Beecher, Russell Simpson, George Fawcett, Mrs. George Fawcett, John Miljan, Margaret Livingston, David Durand, Johnny Morris. (L) Silent, 7816f; sound, 6148f. (R) May 25, 1929. (NP) May 4, 1929. (TOS) June 15.

INTERFERENCE (D-AT): William Powell, Evelyn Brent, Clive Brook, Doris Kenyon, Tom Rickets, Brandon Hurst, Louis Payne, Wilford Noy, Donald Stuart, Raymond Lawrence. (L) Silent, 6643f; sound, 7487f. (R) Jan. 5, 1929. (NP) Mar. 16, 1929. (TOS) Feb. 9, 1929.

JEALOUSY (AT-D): Jeanne Eagels, Frederic March, Hallwell Hobbes, Blanche Le Clair, Henry Daniell, Hilda Moore. (NP) Sept. 28. (TOS) Oct. 19.

KIBITZER (CD): Harry Green, Mary Brian, Neil Hamilton, David Newell, Lee Kohlmar, Henry Fink, Tenen Holtz, Guy Oliver, Albert Gran, Eddie Kane. (NP) Aug. 17.

LADY LIES, THE (AT-CD): Walter Huston, Claudet Colbert, Charles Ruggles, Betty Gorde, Tom Brown, Patricia Deering. (TOS) October 12.

LAUGHING LADY, THE (AT-D): Ruth Chatterton, Clive Brook, Dan Healy, Nat Pendleton, Raymond Walburn, Dorothy Hall, Hedda Harrigan, Lillian B. Tonge, Margaret St. John, Hubert Druce, Alice Hegeman, Joe King, Helen Hawley, Betty Bartley.

LETTER, THE (D-AT): Jeanne Eagels, O. P. Heggie, Reginald Owen, Herbert Marshall, Irene Brown, Lady Tsen Mei, Tamaki Yoshiwara. (L) Silent, 5490f; sound, 5778f. (R) Apr. 13, 1929. (NP) Mar. 16, 1929. (TOS) May 18.

LOOPING THE LOOP (D-ME): Werner Kraus, Jenny Jugo, Warwick Ward, Gina Manes. (L) Silent, 6676f; sound, 8769f. (R) Mar. 16, 1929. (NP) Mar. 16, 1929.

LOVE DOCTOR (T-CD): Richard Dix, June Collyer, Morgan Farley, Miriam Seegar, Winifred Harris, Lawford Davidson, Gale Henry. (NP) September 28. (TOS) Oct. 19.

LOVE PARADE, THE (CD): Maurice Chevalier, Jeanette MacDonald, Lupino Lane, Lillian Roth, Edgar Norton, Lionel Belmore, Robert Roccardi, Carleton Stockdale, Eugene Pallette, Russell Powell, Margaret Fealy, Virginia Bruce. (NP) Aug. 3.

MAN I LOVE, THE (R-AT): Richard Arlen, Mary Brian, Baclanova, Harry Green, Jack Oakie, Pat O'Malley, Leslie Fenton, Charles Sullivan, William Vincent. (R) May 25, 1929. (L) 6669f; silent, 6524f. (NP) Apr. 6, 1929. (TOS) May 25.

MARQUIS PREFERRED (F): Adolph Menjou, Nora Lane, Chester Conklin, Dot Farley, Mischa Auer, Alex Melesh, Michael Visaroff. (L) 5506f. (R) Feb. 2, 1929. (NP) Mar. 16, 1929.

MARRIAGE PLAYGROUND, THE (CD): Mary Brian, Frederic March, Lilyan Tashman, Huntley Gordon, Kay Francis, William Austin, Seena Owen, Philippe de Lacy, Anita Louise, Little Mitzi, Billy Seay, Ruby Parsley, Donald Smith, Jocelyn Lee, Maude Turner Gordon, David Newell. (NP) Nov. 16.

MEDALS (D): Gary Cooper, Beryl Mercer, Daisey Belmore, Nora Cecil, Temple Pigott, Arthur Hoyt, Arthur Metcalfe. (NP) Nov. 16.

MEN ARE LIKE THAT (AT-C): Hal Skelly, Doris Hill, Charles Sellon, Clara Blandick, Morgan Farley, Helene Chadwick, William Davidson, Eugene Pallette and George Fawcett. (NP) Nov. 23.

MIGHTY, THE (AT-D): George Bancroft, Esther Ralston, Warner Oland, Raymond Hatton, Dorothy Revier, Morgan Farley, O. P. Heggie, Charles Sellon, E. H. Calvert, John Cromwell. (NP) Nov. 9. (TOS) Nov. 23.

MYSTERIOUS DR. FU MANCHU, THE (My-OT): Warner Oland, Jean Arthur, Neil Hamilton, O. P. Heggie, William Austin, Claude King, Charles Stevenson, Noble Johnson, Evelyn Selbie, Charles Biblyn, Donald Mackenzie, Lawford Davidson, Lask Winter, Charles Stevens, Chappel Dosset, Tully Marshall. (NP) July 27. (L) Talking, 7663f. (TOS) July 20.

NOTHING BUT THE TRUTH (CD-AT): Richard Dix, Berton Churchill, Louis John Bartels, Ned Sparks, Wynne Churchill, Helen Kane, Dorothy Hall, Madeline Gray, Nancy Ryon. (L) Sound, 7256f. (R) Apr. 20, 1929. (NP) Apr. 20, 1929. (TOS) Apr. 27, 1929.

PATRIOT, THE (D): Emil Jannings, Florence Vidor, Lewis Stone, Vera Voronina, Neil Hamilton, Harry Cording. (L) 10,172f. (R) Sept. 1, 1928. (NP) Sept. 8, 1928. (TOS) Sept. 22, 1928.

POINTED HEELS (D): William Powell, Fay Wray, Helen Kane, Richard 'Skeets" Gallagher, Phillips Holmes, Adrienne Dore, Eugene Pallette. (NP) Nov. 16.

RAINBOW MAN THE. (SR-TS): A Sono-Art picture. Eddie Dowling, Marian Nixon, Frankie Darro, Sam Hardy, Lloyd Ingraham, George Hayes. (L) Talking, 8500f. (R) May 18, 1929. (NP) June 22. (TOS) June 22.

REDSKIN (R-ME): Richard Dix, Gladys Belmont, Jane Novak, Larry Steers, Tully Marshall, Bernard Suegel, George Rigas, Augustina Lopez, Noble Johnson, Joseph W. Girard. Jack Dunne, Andrew J. Callahan, Philip Anderson, Lorraine Rivero, George Walker. (L) Silent, 7204f; sound, 7642f. (R) Feb. 23, 1929. (NP) Feb. 16, 1929. (TOS) Feb. 2, 1929.

RETURN OF SHERLOCK HOLMES, THE (AT-D): Clive Brook, H. Reeves Smith, Betty Lawford, Charles Hay, Phillips Holmes, Donald Crisp, Harry T. Morey, Hulbert Druce and Arthur Mack. Talking footage, 7,102. (TOS) Nov. 16. (NP) Nov. 23.

RIVER OF ROMANCE, THE (CD-AT): Charles (Buddy) Rogers, Mary Brian, June Collyer, Henry B. Walthall, Wallace Beery, Fred Kohler, Natalie Kingston, Mrs. George Fawcett, Anderson Lawler, George Reed. (L) Talking, 7009f; silent 7028f. (R) July 20, 1929. (NP) June 29, (TOS) Aug. 3.

SATURDAY NIGHT KID THE (T-D): Clara Bow, James Hall, Jean Arthur, Charles Sellon, Ethel Wales, Frank Ross, Edna May Oliver, Heymen Meyer, Eddie Dun, Leone Lane, Jean Harlow. (NP) Sept. 28. (TOS) Nov. 2.

SHOPWORN ANGEL (CD-S): Nancy Carroll, Gary Cooper, Paul Lukas. (L) Silent, 7112f; sound, 7373f. (R) Jan. 12, 1929. (NP) Feb. 9, 1929. (TOS) Jan. 19, 1929.

SINS OF THE FATHERS (D-M): Emil Jannings, Ruth Chatterton, Barry Norton, Jean Arthur, Jack Luden, Zasu Pitts, Matthew Betz, Harry Cording, Arthur Housman, Frank Reicher. (L) 7761f. (R) Dec. 29, 1928. (NP) Oct. 20, 1928.

SOMEONE TO LOVE (CD): Charles Rogers, Mary Brian, William Austin, Jack Oakie, James Kirkwood, Mary Alden, Frank Reicher. (L) 6323f. (NP) Dec. 29, 1928. (TOS) Dec. 22, 1928.

STAIRS OF SAND (W) Wallace Beery, Jean Arthur, Phillips R. Holmes, Fred Kohler, Chester Conklin, Guy Oliver, Lillian Worth, Frank Rice, Clarence L. Sherwood. (L) 4960f. (R) June 8, 1929. (NP) May 18, 1929.

STREET OF CHANCE (D): William Powell starred. Forthcoming 1930 release.

STUDIO MURDER CASE, THE (My-AT): Neil Hamilton, Warner Oland, Frederic March, Florence Eldridge, Doris Hill, Eugene Pallette, Chester Conklin, Lane Chandler, Gardner James, Guy Oliver, E. H. Calvert, Donald Mackenzie. (L) Talking 6500f; silent, 6070f. (R) June 1, 1929. (NP) June 8. (TOS) June 22.

SUNSET PASS (W): Jack Holt, Nora Lane, John Loder, Christian J. Frank, Pee Wee Holmes, Chester Conklin, Pat Harmon, Alfred Allen, Guy Oliver. (L) 5862f. (R) Feb. 9, 1929. (NP) Feb. 23, 1929.

SWEETIE (CD): Nancy Carroll, Stanley Smith, Helen Kane, Joseph Depew, Jack Oakie, William Austin, Stuart Erwin, Wallace MacDonald, Aileen Manning. (NP) Aug. 17. (TOS) Dec. 7.

THREE WEEK ENDS (CD): Clara Bow, Neil Hamilton, Harrison Ford, Lucille Powers, Julia Swayne Gordon, Jack Raymond, Edythe Chapman, Guy Oliver, William Holden. (L) 5962f. (NP) Dec. 22, 1928.

THUNDERBOLT (D-AT): George Bancroft, Richard Arlen, Fay Wray, Tully Marshall, Eugenie Besserer, James Spottswood, Fred Kohler, Mike Donlin, S. S. R. S. Stewart, George Irving, William Thorne, E. H. Calvert, King Tut, (L) Talking, 8571f; silent, 7311f. (R) June 22, 1929. (NP) June 1. (TOS) Aug. 3.

VIRGINIAN, THE (D-AT): Gary Cooper, Walter Huston, Richard Arlen, Mary Brian, Chester Conklin, Eugene Pallette, E. H. Calvert, Helen Ware, Victor Potel, Tex Young, Charles Stevens. (L) 8717f. (NP) July 20.

WEDDING MARCH, THE (D): George Fawcett, Maude George, Erich von Stroheim, George Nichols, Zasu Pitts,

Hugie Mack, Matthew Betz, Cesare Gravina, Dale Fuller, Fay Wray, Syd Bracey. (L) 10,400f. (R) Oct. 6, 1928. (NP) Oct. 27, 1928. (TOS) Jan. 26, 1929.

WELCOME DANGER (AT-C): Harold Lloyd, Barbara Kent, Noah Young, Charles Middleton, William Walling. (NP) November 9.

WHAT A NIGHT (CD): Bebe Daniels, Nell Hamilton, William Austin, Wheeler Oakman, Charles Sellon, Hill Malles, Ernie Adams. (L) 5378f. (R) Oct. 6, 1928. (NP) Jan. 12, 1929.

WHEEL OF LIFE, THE (D-AT): Richard Dix, Esther Ralston, O. P. Heggie, Arthur Hoyt, Myrtle Stedman, Larry Steers, Regis Toomey, Nigel de Brulier. (L) 5153f; silent, 5305f. (R) June 22, 1929. (NP) Apr. 27, 1929. (TOS) July 6.

WHY BRING THAT UP (AT-CD): Moran and Mack, Evelyn Brent, Harry Green, Bert Swor, Freeman S. Wood, Lawrence Leslie, Helene Lynch, Selmer Jackson, Jack Luden, Monte Collins, Jr., George Thompson, Eddie Kane, Charles Hall. (L) 7,882. (NP) October 19. (TOS) Nov. 2.

WILD PARTY, THE (CD-AT): Clara Bow, Frederic March, Marceline Day, Shirley O'Hara, Jack Luden, Jack Oakie, Arthur Rankin, Lincoln Stedman, Joyce Compton, Ben Hendricks, Jr., Jack Redmond, Adrienne Dore, Jean Lorraine, Virginia Thomas, Kay Bryant, Alice Adair, Amo Ingram, Renee Whitney, Marguerite Cramer. (L) Silent, 6036f; sound, 7167f. (R) Apr. 6, 1929. (NP) Mar. 23, 1929. (TOS) Apr. 13, 1929.

WOLF OF WALL STREET, THE (D-AT): George Bancroft, Baclanova, Paul Lukas, Nancy Carroll, Lane Chandler, Brandon Hurst, Paul Guertsman, Crauford Kent. (L) Silent, 6396f; sound, 6810f. (R) Feb. 9, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 16, 1929.

WOLF SONG (R-TM): Lupe Velez, Gary Cooper, Louis Wolheim, Constantine Romanoff, Michael Vavitch, Russell Colombo, Augustine Lopez, George Rigas. (L) Silent, 6060f; sound, 6769f. (R) Mar. 30, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 6, 1929.

WOMAN TRAP (M-AT): Hal Skelly, Evelyn Brent, Chester Morris, Leslie Fenton, Effie Ellsler, William B. Davidson, Guy Oliver, Charles Giblyn, Wilson Hummell. (L) 6168f; silent 6384f. (NP) July 20. (TOS) Sept. 28.

Parthenon

WILD HEART OF AFRICA, THE (Animal Picture): (NP) June 22.

Pathe

ANNAPOLIS (CD-T): Allan, Brown, Loff. (L) 7008f. (R) Nov. 18, 1928.

AWFUL TRUTH, THE (D-AT): Ina Claire. (L) 6129f. (R) Aug. 10, 1929. (TOS) Sept. 7. (TOS) Oct. 19.

BACHELOR'S SECRET, A (CD-AT): Allan Hale. (R) June 2, 1930.

BIG NEWS (My-AT): Robert Armstrong, Carol Lombard, Tom Kennedy, Warner Richmond, Wade Boteler, Sam Hardy, Charles Sellon, Robert Dudley. (L) Talking, 6028f Recorded on film and disc. (R) Sept. 7, 1929. (NP) Sept. 7.

BIG SHOT, THE (D-T): (R) Feb. 8, 1930.

BLACK ACE, THE (W): Don Coleman. (L) 5722f. (R) Sept. 2, 1928.

BORDER PATROL (W): Harry Carey. (L) 4598f. (R) Dec. 23, 1928.

BURNING BRIDGES (W): Harry Carey. (L) 4846f. (R) Sept. 30, 1928.

CAPTAIN SWAGGER (D-ME): Rod La Rocque, Sue Carol, Richard Tucker, Victor Potel, Ulrich Haupt. (L) 6312f. (R) Oct. 14, 1928. (NP) Mar. 16, 1929.

CELEBRITY (D): Armstrong. (L) 6145f. (R) Oct. 7, 1928.

CLOTHES (D-AT): Constance Bennett. (R) May 3, 1930.

CRASHING THROUGH (D-AT): William Boyd. (R) June 7, 1930.

DEVIL'S TWIN (W): Leo Maloney.

FLYING FOOL, THE (D-AT): William Boyd, Marie Prevost, Tom O'Brien, Russell Gleason. (L) Talking, 6746f; silent, 6700f. (NP) July 27.

FORBIDDEN LOVE (D): Lily Damita. (L) 6787f. (R) Oct. 28, 1928.

.45 CALIBRE WAR (W): Don Coleman, Ben Corbett, Al Hart, Edward Jones, Duke R. Lee, Floyd Ames, Jeanette Loff. Murdock MacQuarrie, Orrin Jackson. (R) Feb. 17, 1929. (L) 4790f. (NP) Mar. 16, 1929.

GERALDINE (CD-TME): Eddie Quillan, Marian Nixon, Albert Gran, Gaston Glass. (L) 5587f. (R) Jan. 20, 1929. (NP) May 25, 1929.

GODLESS GIRL, THE (D-TME): Lina Basquette, Marie Prevost, George Duryea, Noah Beery, Eddie Quillan, Mary Jane Irving, Julia Faye, Viola Louie, Emily Barrye, Clarence Burton, Dick Alexander, Kate Price, Hedwig Reicher. (L) Talking, 9328f; silent, 9019f. (R) Mar. 31, 1929. (NP) June 1.

GRAND PARADE, THE (MC): (R) Jan. 11, 1930.

GREENWICH VILLAGE FOLLIES (MC): (R) Feb. 27, 1930.

HAWK OF THE HILLS (W): Allene Ray, Robert Chandler, Jack Ganshorn, Frank Lackteen, Paul Panzer, Wally Oettel, Harry Semels, Walter Miller, Jack Pratt, Parky Jones, Frederick Dana, John T. Prince, Chief White Horse, George Magrill, Evangeline Russell, Chief Yowlache. (L) 4840f. (R) Mar. 17, 1929. (NP) Mar. 30, 1929.

HER PRIVATE AFFAIR (D-AT): Ann Harding, Harry Bannister. Oct. 5, 1929. (NP) Oct. 5. (TOS) Nov. 9.

HIGH VOLTAGE (D-AT): William Boyd, Owen Moore, Carol Lombard, Diane Ellis, Billy Bevan, Phillips Smalley. (L) 5743f. (NP) June 29.

HIS FIRST COMMAND (D-AT): William Boyd. (R) Dec. 28, 1929.

HOT AND BOTHERED (CD-AT): Eddie Quillan. (R) June 28, 1930.

KING OF KINGS (D-ME): H. B. Warner, Jacqueline Logan, Dorothy Cummings, Ernest Torrence, Joseph Schildkraut, Robert Edeson, Sidney D'Albrook, Rudolph Schildkraut, Sam DeGrasse, Victor Varconi, William Boyd, Matt Moore, Julia Faye, Kenneth Thomson, Alan Brooks. (L) 13,500f. (R) Sept. 30, 1928. (TOS) Mar. 10, 1928.

LEATHERNECK, THE (D-T): William Boyd, Alan Hale, Robert Armstrong, Fred Kohler, Diane Ellis, James Aldine, Paul Weigel, Jules Cowles, Wade Boteler, Philo McCullough, Joe Girard, Michell Lewis. (L) 6898f. (R) Feb. 24, 1929. (NP) Apr. 20, 1929. (TOS) June 1.

LOVE OVER NIGHT (CD): Rod La Rocque, Jeanette Loff, Richard Tucker, Tom Kennedy, Mary Carr. (L) 7530f. (R) Nov. 25, 1928. (NP) Sept. 8, 1928.

LUCKY IN LOVE (D-AT): Morton Downey, Betty Dawford, Colin Keith-Johnson, Halliwell Hobbes, J. M. Kerrigan, Richard Taber, Edward O'Connor, Mary Murray, Mackenzie Ward, Louis Sorin, Sonia Karlov, Tyrrell Davis, Ellzabeth Murray. (L) 6870f. (R) Aug. 17, 1929. (NP) July 27.

MARKED MONEY (D): Coghlan. (L) 5506f. (R) Nov. 4, 1928.

MANMADE WOMEN (D): Leatrice Joy. (L) 5762f. (R) Sept. 9, 1928.

MOTHER'S BOY (D-TME): Morton Downey, Beryl Mercer, John T. Doyle, Brian Donlevy, Helen Chandler, Osgood Perkins, Lorin Raker, Barbara Bennett, Jennie Moskowitz, Jacob Frank, Louis Sorin, Robert Glecker, Tyrrell Davis, Allan Vincent, Leslie Stowe. (L) 7423f. (NP) Apr. 6, 1929.

NED McCOBB'S DAUGHTER (D-ME): Irene Rich, Theodore Roberts, Robert Armstrong, George Barraud, Edward Hearn, Carol Lombard, Louis Natheaux. (L) 6070f. (R) Dec. 2, 1928.

NEGLIGEE (D-AT): Ina Claire. (R) March 15, 1930.

NOISY NEIGHBORS (CD-TME): Eddie Quillan, Alberta Vaughn, Quillan Family, Theodore Roberts, Ray Hallor, Russell Simpson, Robert Perry, Mike Donlin, Billy Gilbert. (L) 5737f. (R) Jan. 27, 1929. (NP) Mar. 16, 1929.

OFFICER O'BRIEN (D-AT): William Boyd. (R) March 1, 1930.

OFFICE SCANDAL (CD-TME): Phyllis Haver, Leslie Fenton, Raymond Hatton, Margaret Livingston, Jimmy Adams, Jimmy Aldine. (L) 6511f. (R) Mar. 3, 1929. (NP) May 25, 1929. (TOS) July 27.

OH, YEAH! (D-AT): Robert Armstrong, James Gleason, Zasu Pitts, Patricia Caron. (R) Oct. 5, 1929. (NP) Oct. 19. (TOS) Oct. 26.

PARIS BOUND (D-AT): Ann Harding, Frederic March, George Irving, Leslie Fenton, Hallam Cooley, Juliette Crosby, Charlotte Walker, Carmelita Geraghty, Ilka Chase. (L) Talking, 6684f. (R) Aug. 3, 1929. (NP) July 20. (TOS) Aug. 10.

PLAY BOY (CD-AT): Eddie Quillan (R) Feb. 2, 1930.

PAINTED DESERT (D-AT): William Boyd. (R) Jan. 11, 1930.

PARACHUTE (D-AT): Robert Armstrong, Carol Lombard. (R) March 22, 1930.

RACKETEER (D-AT): Robert Armstrong, Carol Lombard, Roland Drew, Jeanette Loff, John Loder, Paul Hurst. (R) Oct. 12, 1930. (NP) Nov. 30.

RED HOT RHYTHM (CD-ATMS): Alan Hale, Walter O'Keefe, Kathryn Crawford, Josephine Dunn, Anita Garvin, Ilka Chase. (R) Oct. 19, 1929. (NP) Nov. 9.

RICH PEOPLE (D-AT): Constance Bennett, Regis Tooney, Robert Ames, Mahlon Hamilton. (R) Nov. 9, 1929. (TOS) Oct. 19.

SAILORS' HOLIDAY (CD): Allan Hale, Sally Ellers, George Cooper, Paul Hurst, Mary Carr, Charles Clary. (NP) Sept. 21. (R) Sept. 14. (L) 5260f.

SAL OF SINGAPORE (D-T): Phyllis Haver. (L) 6804f. (R) Nov. 11, 1928.

SARATOGA (D-AT): Constance Bennett. (R) Mar. 15, 1930.

SHADY LADY, THE (D-TME): Phyllis Haver, Robert Armstrong, Louis Wolheim, Russell Gleason. (L) Talking, 6132f; silent, 5808f. (R) Jan. 20, 1929. (NP) June 1.

SHOW FOLKS (CD-T): Eddie Quillan. (L) 6581f. (R) Oct. 21, 1928.

SIN TOWN (CD): Elinor Fair, Ivan Lebedeff, Hugh Allan, Jack Oakie. (L) 4554f. (R) Jan. 20, 1929. (NP) June 1.

SOPHOMORE, THE (OD-AT): Eddie Quillan, Sally O'Neil, Stanley Smith, Jeanette Loff, Russell Gleason, Sarah Padden, Brooks Benedict, Spec O'Donnell. (L) Talking, 6526f. (R) Aug. 24, 1929. (TOS) Aug. 24.

SPEILER, THE (D-T): Alan Hale, Renee Adoree. (L) 5816f. (R) Dec. 30, 1928. (TOS) Mar. 9, 1929.

SQUARE SHOULDERS (M-TME): Louis Wolheim, Junior Coghlan, Philippe De Lacey, Anita Louise, Montague Shaw, Johnny Morris, Kewpie Morris, Clarence Geidert. (L) 5477f. (R) Mar. 31, 1929. (NP) Mar. 30, 1929.

STRANGE CARGO (D-AT): Lee Patrick, June Nash, George Barraud, Kyrle Bellew, Russell Gleason, Frank Reicher, Claude King, Ned Sparks, Josephine Brown, Charles Hamilton, Andre Beranger, Otto Matieson. (L) Talking, 7099f; silent, 6134f. (R) Mar. 31, 1929. (NP) June 1.

THIS THING CALLED LOVE (D-AT): Constance Bennett. (R) Nov. 2, 1929.

TREASURE GIRL (MC-MSE): (R) Nov. 23, 1929.

UP AND AT 'EM (CD-AT): Alan Hale, Eddie Quillan. (R) Feb. 8, 1930.

WAR AND WOMEN (D-T): William Boyd, Ann Harding, Robert Armstrong. (R) Dec. 7, 1929.

WOMAN AFRAID, A (D-AT): (R) Feb. 1, 1930.

Rayart

ANNE AGAINST WORLD (D): Shirley Mason, Jack Mower, James Bradbury, Jr., Isabel Keith, Thomas A. Curran, Henry Roquemore, Belle Stoddard, Bill Franey. (L) 5732f. (R) Apr. 15, 1929. (NP) June 29.

BLACK PEARL, THE (My-M): Lila Lee, Ray Hallor, Carlton Stockdale, Thomas Curran, George French, Howard Lorenz, Sybil Grove, Baldy Belmont, Adele Watson, Lew Short, Art Rowland. (L) 5261f. (R) Jan. 1, 1929. (NP) Mar. 16, 1929.

BROTHERS (D): Bedford, Keefe. (L) 6092f. (R) Feb. 15, 1929.

DEVIL'S CHAPLAIN, THE (D): C. Keefe, Virginia Brown Faire. (L) 5451f. (R) Mar. 15, 1929.

HANDCUFFED (AT-MD): Virginia Brown Faire, Broderick O'Farrell, Frank Clarke, Charles West. (NP) Sept. 7.

ISLE OF LOST MEN, THE (D): Santschi, Connor. (L) 5800f. (R) October, 1928.

SHANGHAI ROSE: Irene Rich. (L) 6539f. (R) Mar. 1, 1929. (NP) May 18.

SHIPS OF THE NIGHT (M): Jacqueline Logan, Sojin, Jack Mower, Andy Clyde, Arthur Rankin, Glen Cavender, Thomas A. Curran, Frank Lanning, J. P. McGowan, Frank Moran. (L) 5940f. (R) December, 1928. (NP) Mar. 23, 1929.

SHOULD A GIRL MARRY? (D-TME): Foster, Keith. (L) 6525f. (R) November, 1928.

SISTERS OF EVE (D): Mae Busch. (L) 5675f. (R) September, 1928.

SOME MOTHER'S BOY (D): Mary Carr, Jason Robards, Jobyna Ralston, M. A. Dickinson, Henry Barrows. (L) 6901f. (R) Feb. 15, 1929.

TWO SISTERS (D): Viola Dana, Rex Lease, Claire DuBrey, Irving Bacon, Boris Karloff, Tom Lingham, Thomas A. Curran, Adalyn Asbury. (L) 5161f. (R) Apr. 1, 1929. (NP) May 25, 1929.

WHEN DREAMS COME TRUE (D): Helene Costello, Rex Lease, Claire McDowell, Ernest Hilliard, Emmett King, George Periolat, Danny Hoy, Buddy Brown, Ranger, Rags. (L) 6242f. (R) Jan. 15, 1929. (NP) Feb. 16, 1929.

RKO

AIR LEGION, THE (D): Ben Lyon, Antonio Moreno, Martha Sleeper, John Gough, Colin Chase. (L) 6361f. (R) Jan. 6, 1929. (NP) Jan. 12, 1929.

AMAZING VAGABOND, THE (M): Bob Steele, Tom Lingham, Jay Morley, Perry Murdock, Lafe McKee, Thelma Daniels. (L) 5081f. (R) Apr. 7, 1929. (NP) Apr. 6, 1929.

BIG DIAMOND ROBBERY, THE (W): Tom Mix. (L) 6114f. (R) May 13, 1929.

BLOCKADE (D): Anna Q. Nilsson, McDonald. (L) 6409f. (R) Jan. 30, 1929.

COME AND GET IT (W): Bob Steele, Jimmy Quinn, Jay Morley, Betty Welsh, James B. Leong, William Welsh, Marian Sais. (R) Feb. 3. (L) 5254f.

DANCE HALL (AT-D): Olive Borden, Alice Lake and others. Serial No. 0205. (R) December 22, 1929.

DELIGHTFUL ROGUE, THE (AT): Rod La Rocque, Bebe Daniels. (R) Sept. 22, 1929. Serial number 0203. 6532f.

DRIFTER, THE (W): Tom Mix, Dorothy Dwan, Barney Furey, Al Smith, Ernest Wilson, Frank Austin, Joe Rickson, Wynn Mace. (R) Mar. 18. (L) 5896f.

FIRE WALKER (AT-D): Unnamed cast. (R) November 24, 1929. Serial No. 0507.

FRECKLED RASCAL (W): Buzz Barton, Milburn Morante, Tom Langham, Lotus Thompson, Pat O'Brien, Bill Paton. (R) Mar. 31. (L) 4884f.

FURY OF THE WILD (D): Ranger, Barbara Worth, Robert Homans, Pat O'Brien, Al Smith. (R) Jan. 6. (L) 4899f.

GUN LAW (W): Tom Tyler, Barney Furey, Ethlyne Clair, Frankie Darro, Lew Meehan, Tom Brooker, Harry Woods. (R) Mar. 3. (L) 4688f.

HALF MARRIAGE (D-AT): Olive Borden, Morgan Farley, Ann Greenway, Sally Blaine, Ken Murray, Anderson Lawlor, Hedda Hopper, Richard Tucker. (L) Talking, 6481f. (R) Oct. 13, 1929.

HARDBOILED (D): Sally O'Neil, Donald Reed, Lilyan Tashman, Bob Sinclair, Ole M. Ness, Tom O'Grady, Alphons Ethier. (R) Feb. 3. (L) 5940f.

HIT THE DECK (AT-XD): Polly Walker, Jackie Oakie and others. (R) December 15, 1929.

HUNTED (AT-D): Unnamed cast. (R) December 29, 1929. Serial No. 0501.

JAZZ AGE (T-D): Douglas Fairbanks, Jr., Marceline Day, Henry B. Walthall, Myrtle Stedman, E. J. Ratcliffe, Gertrude Messinger, Joel McCrea, William Bechtal, Ione Holmes and Ed Dearing. (R) Feb. 10. (L) 6245f.

IDAHO RED (W): Frankie Darro, Tom Tyler, Patricia Caron, Lew Meehan, Barney Furey. (R) Apr. 21. (L) Sound, 4783f; silent, 4769f. With sound effects.

JAZZ HEAVEN (AT-D): Sally O'Neil and others. Serial No. 0509. (R) November 3, 1929. (L) 6,372f.

LAUGHING AT DEATH (D): Bob Steele, Natalie Joyce, Captain Vic, Kai Schmidt, Ethan Laidlaw, Armand Trillor, Hector V. Sarno. (R) June 2. (L) 5500f.

LITTLE SAVAGE (W): Buzz Barton, Milburn Morante, Willard Boelner, Patrica Palmer, Sam Nelson, Ethan Laidlaw. (R) May 19. (L) 4781f.

LOVE IN THE DESERT (T-D): Olive Borden, Hugh Trevor, Noah Beery, Frank Leigh, William Tooker, Ida Darling, Alan Roscoe, Fatty Carr, Charles Brinley, Pearl Varnell, Gordon Magee. (R) March 17. (L) Sound, 5365f; silent 6365f.

LOVE COMES ALONG (T-D): Bebe Daniels starred. Forthcoming 1930 release.

NIGHT PARADE (AT-D): Hugh Trevor and others. Serial No. 0204. (R) Oct. 27. (L) 6,671f.

ONE MAN DOG (W): Ranger, Sam Nelson, Edward Hearn, Virginia Bradford, William Patton, Henry O'Connor, Art Robbins. (R) March 3. (L) 4481f.

OUTLAW (W): Tom Mix, Sally Blane, Frank M. Clarke, Al Smith, Ethan Laidlaw, Al Fergusou, Barney Furey. (R) Jan. 21. (L) 6057f.

OUT TO KILL (T-D): Joseph Schildkraut starred. Feb. 23, 1930.

PRIDE OF PAWNEE (W): Tom Tyler, Frankie Darro, Ethlyne Clair, Barney Furey, Jack Hilliard, Lew Meehan, Jimmy Casey. (L) 4750f. (R) June 9, 1929 (NP) June 22.

RED SWORD, THE (D): Marian Nixon, William Collier, Jr., Carmel Myers, Allan Roscoe. (L) 6243f. (R) Feb. 17, 1929.

RIO RITA (O-ATS): Bebe Daniels, John Boles, Don Alvardo, Dorothy Lee, Bert Wheeler, Robert Woolsey, Georges Renevant, Helen Kaiser, Tiny Sandford, Nick de Ruiz, Sam Nelson, Fred Burns, Eva Rosita and Sam Bluim. Release Sept. 15. (TOS) Nov. 2. Length 15,044.

SEVEN KEYS TO BALDPATE: Richard Dix and Miriam Seegar. Forthcoming 1930 release.

SIDE STREET (D-AT): Tom, Matt and Owen Moore, Kathryn Perry, Emma Dunn, Frank Sheridan. (L) Talking 6465f. (R) Sept. 8, 1929. Serial number, 0202.

STREET GIRL (CD-ATS): Jack Oakie, Ned Sparks, John Harron, Joseph Cawthorn, Betty Compson. (L) Talking, 8188f. (R) Aug. 11, 1929. (NP) Sept. 28. (TOS) Sept. 21

SYNCOPATION (AT-SD): Fred Waring and Band, Barbara Bennett, Bobby Watson, Ian Hunter, Morton Downey, Osgood Perkins, Makenzie Ward, Verree Teasdale, Dorothy Lee. (L) 7848f.

TANNED LEGS (AT-D): June Clyde, Arthur Lake, Sally Blane, Allen Kearns, Nella Walker, Albert Gran, Edmund Burns, Dorothy Revier, Ann Pennington, Lincoln Stedman, Lloyd Hamilton. (R) Nov. 10. (L) 6377. (NP) Nov. 30.

VAGABOND LOVER (AT-D): Rudy Vallee, Sally Blane and others. (R) November 24, 1929. Serial No. 0105.

VERY IDEA, THE (AT): Frank Craven, Hugh Trevor, Theodore von Eltz, Olive Tell, Doris Eaton, Adele Watson, Oeanne de Bard, Allen Kearns, Sally Blane. (L) Talking, 6139f. (R) Sept. 15, 1929. Serial number, 0303.

Tiffany

BROADWAY FEVER (CD): Sally O'Neil, Roland Drew, Corliss Palmer. (R) Jan. 1. (L) 5412f.

LUCKY BOY (TS-CD): George Jessel, Margaret Quimby, Rosa Rosanova, William Strauss, Gwen Lee, Richard Tucker, Gayne Whitman, Mary Doran. (R) Feb. 2. (L) Sound, 8643f; silent, 6520f. (NP) Feb. 2. (TOS) Feb. 23.

JOURNEY'S END (AT-D): All star cast.

MIDSTREAM (D-TME): Claire Windsor, Montague Love, Larry Kent, Helen Jerome Eddy, Louis Alvarez, Leslie Brigham, Genevieve Shrader. (L) 7353f. (NP) Oct. 12.

MISTER ANTONIO (AT-D): Leo Carrillo, Virginia Valli, Frank Reicher, Eugenie Besserer, Franklin Lewis, Gareth Hughes. (NP) October 19.

MY LADY'S PAST (D-TME): Belle Bennett, Joe E. Brown, Alma Bennett, Russell Simpson, Joan Standing, Billie Bennett. (NP) June 15. (L) Talking, 7948f.

NEW ORLEANS (D-TME): William Collier, Jr., Ricardo Cortez, Alma Bennett. (L) 6765f. (R) Aug. 1, 1929. (NP) Oct. 12.

TROUPERS THREE (D): Rex Lease, Dorothy Gulliver and others.

TWO MEN AND A MAID (D-T): William Collier, Jr., Alma Bennett, Eddie Gribbon, George E. Stone. (L) Talking, 6423f. (R) Aug. 1, 1929. (NP) Oct. 12.

WOMAN TO WOMAN (AT-D): Betty Compson, George Barraud, Juliette Compton, Margaret Chambers, Reginald Sharland, Georgie Billings, Winter Hall. (TOS) Nov. 23.

WRECKER, THE (TE-D): Special cast. (L) Sound, 6520f. No silent print.

United Artists

ALIBI (M-AT): Chester Morris, Pat O'Malley, Harry Stubbs, Mae Busch, Eleanor Griffith, Irma Harrison, Regis Toomey, Al Hill, James Bradbury, Jr., Elmer Ballard, Kerman Cripps, Purnell B. Pratt, DeWitt Jennings, Edward Brady. (L) Talking, 8167f. (R) Apr. 20, 1929. (NP) June 1. (TOS) Sept. 21.

BROADWAY VAGABOND (TS-D): Harry Richman, Joan Bennett, James Gleason, Lilyan Tashman.

BULLDOG DRUMMOND (D-AT): Ronald Colman, Joan Bennett, Lilyan Tashman, Montagu Love, Lawrence Grant, Wilson Benge, Claud Allister, Adolph Millar, Charles Sellon, Tetsu Komai. (L) Talking, 8376f. (R) Aug. 3. (TOS) Oct. 19.

COQUETTE (D-AT): Mary Pickford, John Mack Brown, Matt Moore, John Sainpolis, William Janney, Henry Kolker, George Irving, Louise Beavers. (L) Silent, 6993f. (R) Apr. 12, 1929. (NP) June 1.

CONDEMNED (AT-D): Ronald Colman starred. (R) December 7, 1929.

CHAMP (AT-CD): Fannie Brice starred. Forthcoming release.

ETERNAL LOVE (D-ME): John Barrymore, Camilla Horn, Victor Varconi, Hobart Bosworth, Bodil Rosing, Mona Rico, Evelyn Selbie. (R) May 11, 1929. (L) 6948f; silent, 6318f. (NP) June 15. (TOS) June 1.

EVANGELINE (D-ME): Dolores Del Rio, Roland Drew, Aleo B. Francis, John Holland, James Marcus, Paul McAllister, Lawrence Grant, Bobby Mack, George Marion. (L) 8268f. (NP) June 1. (R) Aug. 24. (TOS) Nov. 9.

IRON MASK, THE (D-TME): Douglas Fairbanks, Belle Bennett, Marguerite de la Motte, Dorothy Revier, Vera Lewis, Rolfe Sedan, William Bakewell, Gordon Thorpe, Nigel de Bruller, Ulrich Haupt, Lon Poff, Charles Stevens, Henry Otto, Leon Barry, Standley J. Sandford, Gino Corrado. (L) Talking, 8355f; silent, 8659f. (R) Mar. 9, 1929. (NP) June 15.

LADY OF THE PAVEMENTS (ST-D): Lupe Velez, William Boyd, Jetta Goudal, George Fawcett, Albert Conti, Henry Armetta. (R) Feb. 16. (L) Sound, 8329f; silent, 7495f.

LOCKED DOOR, THE: Stanwyck, Rod La Rocque, William Boyd, Betty Bronson. (R) November 16. (L) 6,844.

LUMMOX (AT-D): Winifred Westover, Ben Lyon, William Collier, Jr.

NEW YORK NIGHTS (AT): Norma Talmadge starred. (R) December 28.

RESCUE, THE (D-ME): Ronald Colman, Lily Damita, Alfred Hickman, Theodore von Eltz, John Davidson, Phillip Strande, Bernard Siegel, Sojin, Harry Cording, Laska Winters, Duke Kahanamoku, Louis Morrison, George Rigas, Christopher Martin. (L) Musical, 7980f; silent, 7910f. (R) Jan. 12, 1929. (NP) June 15. (TOS) Jan. 19.

SHE GOES TO WAR (D-TMS): Eleanor Boardman, John Holland, Edmund Burns, Alma Rubens, Al St. John, Glen Waters, Margaret Seddon, Yola D'Avril, Evelyn Hall. (L) 8864f. (R) July 13, 1929. (NP) June 1. (TOS) Aug. 10

TAMING OF THE SHREW, THE (AT-D): Mary Pickford, Douglas Fairbanks. (R) October 26. (L) 6,116.

THREE LIVE GHOSTS (AT): Allister, McNaughton, Montgomery, Bennett. (R) Sept. 15. (L) 7,486.

THIS IS HEAVEN (D-TME): Vilma Banky, James Hall, Fritzie Ridgeway, Lucien Littlefield, Richard Tucker. (L) 7948f. (R) June 22, 1929. (NP) June 1. (TOS) July 20.

THREE PASSIONS, THE (D-M): Alice Terry, Ivan Petrovitch, Shayle Gardner, Leslie Faber, Andrew Engelman, Claire Eames. (L) Talking, 6646f; silent, 7576f. (R) June 1, 1929.

TRESPASSER, THE (AT): Gloria Swanson, Kay Hammond, William Holden, Robert Ames, Henry Walthall, Purnell Pratt, Wally Albright. (R) October 5. (L) 8,223. (TOS) Nov. 16.

VENUS (D-ME): Constance Talmadge, Andre Roanne, Jean Murat, Max Maxudian, Baron Fils and Jean Mercanton. (L) Sound 6882f. (NP) June 1. (R) Oct. 12.

Universal

BARNUM WAS RIGHT (CD-T): Glenn Tryon, Merna Kennedy, Otis Harlan, Basil Radford, Clarence Burton, Lew Kelly, Isabelle Keith, Gertrude Sutton. (L) Silent 4,477. Sound 5,140. (NP) November 9.

BEAUTY AND BULLETS (W): Ted Wells, Duane Thompson, Jack Kenney, Wilbur Mack. (L) 479f.

BODY PUNCH, THE (D): Jack Dougherty, Virginia Brown Faire, George Kotsonaros, Wilbur Mack, Monte Montague. (L) 4786f. (R) July 14, 1929. (NP) July 27.

BORDER WILDCAT, 1HE (W): Ted Wells, Kathryn McGuire. (R) May 12. (L) 4259f.

BORN TO THE SADDLE (W): Ted Wells, Duane Thompson, Leo White, Merrill McCormick, Bryon Douglas, Nelson McDowell. (R) Mar. 10. (L) 4126f.

BROADWAY (AT-D): Glen Tryon, Merna Kennedy, Evelyn Brent, Thomas Jackson, Robert Ellis, Otis Harlan, Paul Porcasi, Marion Lord, Fritz Field, Leslie Fenton, Arthur Housman, George Davis, Betty Francisco, Edythe Flynn, Florence Dudley, Ruby McCoy. (L) 9330f. (R) Sept. 15. (TOS) Nov. 16.

BURNING THE WIND (W): Hoot Gibson, Cessare Gravine, Virginia Brown Faire, Boris Karloff, Robert Holmes. Released Feb. 10. (L) 5202f. (NP) Jan. 12.

CHARLATAN, THE (T-D): Holmes Herbert, Rockcliffe Fellows, Margaret Livingston. (R) Apr. 14 (L) Silent, 5972f. Sound 6506f.

CLEAR THE DECKS (T-CD): Reginald Denny, Olive Hasbrouck, Otis Harlan, Colette Merton, Lucien Littlefield, Brooks Benedict, Robert Anderson, Elinor Leslie. (R) Mar. 3. (L) Sound, 5792f. Silent, 5740f.

COHENS AND KELLYS IN ATLANTIC CITY (T-CD): George Sidney, Mack Swain, Vera Gordon, Kate Price, Cornellus Keefe, Nora Lane, Virginia Sales, Tom Kennedy (R) Mar 17. (L) Sound, 7400f. Silent, 7752f.

COLLEGE LOVE (D-AT): George Lewis, Eddie Phillips, Dorothy Gulliver, Churchill Ross, Hayden Stevenson, Sumner Getchell. (L) Talking 6846f. (R) July 7, 1929. (NP) July 27.

COME ACROSS (M-TME): Lina Basquette, Reed Howes, Flora Finch, Craufurd Kent, Gustav von Seyffertitz, Clarissa Selwynne. (R) June 30, 1929. (NP) July 27. (L) Talking, 5330f; silent, 5593f.

COURTIN' WILD CATS (W): Hoot Gibson and others. (R) Dec. 15.

DEVIL'S PIT (D): With a Foreign Cast. (L) 6,268. (NP) Nov. 2. (R) Dec. 8.

DRAKE CASE, THE (AT-MD): Gladys Brockwell. (NP) Sept. 28. (TOS) Sept. 21. (R) Sept. 1.

EMBARRASSING MOMENTS (AT-CD): Reginald Denny, Merna Kennedy, Otis Harlan, William Austin, Virginia Sale, Greta Grandstedt, Mary Foy. (NP) Oct. 26. (L) 5230 f. (R) Jan. 5, 1930.

EYES OF THE UNDERWORLD (W): Bill Cody, Sally Blane. (R) Apr. 28. (L) 4208f.

FIGHTING LEGION (T-W): Ken Maynard, Dorothy Dwan and others. 1930 release.

GIRL ON THE BARGE (T-D): Jean Hersholt, Sally O'Neil, Malcolm McGregor, Morris McIntosh, Nancy Kelly, George Offerman, Henry West, Rex. (R) Feb. 3 (L) Sound. 7510f. Silent, 6908f.

GIRL OVERBOARD (D-T): Mary Philbin, Fred Mackaye, Otis Harlan, Edmund Breese, Francis McDonald. (L) Talking, 7391f; silent, 7531f. (R) July 28, 1929. (NP) Sept. 21.

GRIT WINS (W): Ted Wells, Kathleen Collins, Al Ferguson, Buck Conners, Nelson McDowell, Edwin Moulton. (R) Jan. 27. (L) 4596f.

HARVEST OF HATE (W): Rex, Jack Perin, Helen Foster. Tom London. (L) 47-9f.

HIS LUCKY DAY (CO-TME): Reginald Denny, LoRayne Duval, Otis Harlan, Eddie Phillips, Cissie Fitzgerald, Harvey Clark, Tom O'Brien. (L) Talking, 6713f; silent, 5003f. (R) June 30, 1929. (NP) June 22.

HOLD YOUR MAN (T-D): Laura LaPlante, Walter Scott, Eugene Borden, Mildred Van Dorn. (NP) Oct. 26. (L) 5794f.

HOOFBEATS OF VENGEANCE (W): Rex, Jack Perrin, Helen Foster, Al Ferguson, Starlight. (R) June 16. (L) 4525f.

IT CAN BE DONE (AT-CD): Glenn Tryon, Sue Carol, Richard Carlyle, Jack Egan, Tom O'Brien. (R) March 24. (L) Sound 6560f; silent 6090f.

KID'S CLEVER (CD): Glenn Tryon, Kathryn Crawford, Russell Simpson, Lloyd Whitlock, George Chandler, Virginia Sales, Joan Standing, Max Asher, Florence Turner, Stephin Fetchit. (R) Feb. 17. (L) 5729f.

KING OF JAZZ REVUE (AT-MD): Paul Whiteman stars. 1930 release.

KING OF THE CAMPUS (T-CD): George Lewis, Dorothy Gulliver, Eddie Phillips, Hayden Stevenson, Churchill Ross, Collette Merton.

KING OF THE RODEO (W): Hoot Gibson, Kathryn Crawford, Slim Summerville, Charles K. French, Monty Montague, Joseph W. Gerard. (R) Jan. 20. (L) 5509f.

LA MARSEILLAISE (AT-D): Laura LaPlante, John Boles and others. Forthcoming 1930 release.

LARIAT KID, THE (W): Hoot Gibson, Ann Christy, Cap Anderson, Mary Foy, Francis Ford, Walter Brennan, Andy Waldron, Bud Osborne, Joe Bennett, Jim Corey. (L) 5247f. (R) June 23, 1929. (NP) June 15.

LAST PERFORMANCE, THE (T-D): With Conrad Veidt, Mary Philbin, Leslie Fenton, Fred MacKaye, Gustav Paros, William H. Turner, Anders Randolf, Sam DeGrasse and George Irving. Length (sound) 5,799; (silent) 5,799. (NP) Nov. 16.

LAST WARNING, THE (M-TME): Laura La Plante, Montagu Love, John Boles, Roy D'Arcy, Bert Roach, Margaret Livingston, Mack Swain, Burr McIntosh Carry Daumery, George Summerville, Torhen Meyer, D'Arcy Corrigan, Bud Phelps, Charles French, Fred Kelsey, Tom O'Brien, Harry Northrup. (L) Talking, 7980f; silent, 7731f. (R) Jan. 6, 1929. (NP) June 29. (TOS) Jan 26.

LONG, LONG TRAIL, THE (W): Hoot Gibson, Sally Eilers, Kathryn McGuire, James Mason, Archie Ricks, Walter Brennan, Howard Truesdell. (NP) Oct. 26. (L) six reels.

LONESOME (T-CD): Glenn Tryon, Barbara Kent. (R) Jan. 20. (L) Sound 6761f; silent 6142f.

MAN, WOMAN AND WIFE (D-TME): Norman Kerry, Pauline Starke, Marian Nixon, Kenneth Harlan, Craufurd Kent, Byron Douglas. (L) 6589f. (R) Jan. 13, 1929. (NP) June 29.

MELODY LANE (ATS): Eddie Leonard, Josephine Dunn, Rose Coe, George Stone, Huntley Gordon. (L) Talking, 6350f. (R) July 21, 1929. (NP) Aug. 31.

MISSISSIPPI GAMBLER (AT-D): Joseph Schildkraut, Joan Bennett, Carmelita Geraghty, Alec B. Francis, Otis Harlan, Billy Welsh. (NP) Nov. 9. (L) Sound 5,432. Silent 5,025. (TOS) Nov. 16.

MODERN LOVE (CD-AT): Charley Chase, Jean Hersholt, Kathlyn Crawford, Edward Martindel. (R) July 14, 1929. (NP) June 22. (L) Talking, 6501f; silent 5730f.

ONE HYSTERICAL NIGHT (T-CD): Reginald Denny, Nora Lane, E. J. Radcliffe, Fritz Field, Slim Summerville, Jules Cowles, Joyzelle, Walter Brennan, Harry Otto, Margaret Campbell. (NP) Oct. 26. (L) 6101f.

PARADE OF THE WEST (AT-W): Ken Maynard, Gladys McConnell, Otis Harlan, Frank Rice, Bohbie Dunn, Jackie Hanlon, Fred Burns, Frank Yaconelli, Stanley Blystone, Blue Washington, Tarzan and Rex. (NP) Nov. 23.

PARADISE AHOY (T-CD): Glenn Tryon starred. 1930 release.

PLUNGING HOOFS (W): Jack Perin, Rex, Barbara Worth, J. P. McGowan, David Dunhar. (L) Silent, 4344f. (R) Apr. 14. (NP) May 18.

POINTS WEST (W): Hoot Gibson, Alherta Vaughn, Frank Campeau, Jack Raymond, Martha Franklin, Milt Brown, Jim Corey. (L) 5491f. (NP) Sept. 28.

RED HOT SPEED (CD-TME): Reginald Denny, Alice Day, Charles Byer, Thomas Ricketts, De Witt Jennings, Fritzi Ridgeway, Hector V. Sarno. (L) 6621f. (R) Jan. 27, 1929. (NP) June 29.

RIDIN' DEMON, THE (W): Ted Wells, Kathleen Collins, Lucy Beaumont, Otto Bibber. (L) 4380f. (R) Aug. 18, 1929. (NP) Aug. 3.

RIDIN' KID, THE (T-W): Hoot Gibson. Forthcoming 1930 release.

ROARING ADVENTURE, A (W): Jack Hoxle, Mary McAllister, Marin Sais, Francis Ford and the Universal Ranch Riders. (NP) Dec. 7.

TIP OFF, THE (W): William Cody, George Hackathorne, Duane Thompson, L. J. O'Connor, Jack Singleton, Robert Bolder, Monte Montague, Walter Shumway. (L) 4109f. (R) June 2, 1929. (NP) July 13.

SCANDAL (T-D): Laura LaPlante, John Boles, Jane Winton, Huntley Gordon, Nancy Dover, Eddie Phillips, Julia Swayne Gordon. (R) May 4. (L) Sound, 6675f; silent 6475f. (TOS) June 13.

SENOR AMERICANO (AT-W): Ken Maynard, Kathryn Crawford, Gino Corrado, J. P. McGowan, Frank Yaconelli, Frank Beale and Tarzan. Footage, Sound, 6,662. Silent 5,528. (NP) Nov .23.

SHANGHAI LADY (D): Mary Nolan, James Murray, Wheeler Oakman, Anders Randolph, Lydia Yeamans Titus, Yola d'Avril, Mona Rico, Irma Iowe. (NP) Nov. 16. (TOS) Dec. 7.

SHANNDNS OF BROADWAY (T-D): James and Lucile Gleason, Charles Grapewin, Mary Philbin, John Breedon, Tom Santschi, Harry Tyler, Gladys Crolius, Helen Mehrmann, Robert T. Haines, Slim Summerville, Tom Kennedy and Walter Brennan. (NP) Nov. 16.

SHOW BOAT (D-T): Laura LaPlante, Joseph Schildkraut, Emily Fitzroy, Otis Harlan, Helen Morgan, Jane LaVerne, Alma Rubens, Jack McDonald, Neely Edwards, (L) 11,772f; silent, 10,290f.

SMILING TERROR, THE (W): Ted Wells, Derelys Perdue, Al Ferguson, Bed Osborne. (L) 4525f. (R) June 30, 1929. (NP) July 13.

THREE GODFATHERS (T-D): Charles Bickford, Raymond Hatton, Fred Kobler, Fritzie Ridgeway, Maria Alba, Joe de la Cruz, Buck Connors, Walter James.

TONIGHT AT TWELVE (AT-D): Madge Bellamy, George Lewis, Robert Ellis, Margaret Livingston, Vera Reynolds, Norman Trevor, Hallam Cooley, Mary Doran, Madeline Seymour, Josephine Brown, Don Douglas, Louise Carver and Nick Thompson. (L) 6,884. (NP) Novemher 2.

YOU CAN'T BUY LOVE (T-D): Jean Hersholt, Charley Chase. (R) June 9.

WAGON MASTER, THE (W-TS): Ken Maynard, Edith Roberts, Frederick Dana, Tom Santschi, Al Ferguson, Jack Hanlon, Bobby Dunn, White Horse, Frank Rice. (L) Sound 6335f; silent, 5679f. (NP) Sept. 29. (R) Sept. 8.

WINGED HORSEMEN, THE (W): Hoot Gibson, Ruth Elder, Charles N. Schaeffer, Allan Forrest, Herbert Prior. (L) 5544f. (R) June 23, 1929. (NP) July 13.

Warner Bros.

AVIATOR, THE (AT-CD) Everett Edward Horton starred. Future release.

ARGYLE CASE, THE (AT-MD): Thomas Meighan, H. B. Warner, Gladys Brockwell, Lila Lee, Bert Roach. (TOS) Aug. 31. (L) 7794f.

CONQUEST (D-AT): Monte Blue, Lois Wilson, H. B. Warner, Tully Marshall. (L) 4706f. (R) Jan. 19, 1929. (NP) Aug. 3. (TOS) Jan. 12.

DESERT SONG, THE (TMS): John Boles, Charlotte King, Louise Fazenda, Edward Martindel, Jack Pratt, Otto Hoffman, John Miljan, Del Elliott, Myrna Loy. (L) Talking, 11,034f. (R) May 11. 1929. (NP) May 18. (TOS) June 8.

DISRAELI (AT-D) With George Arliss, Joan Bennett, Anthony Bushell, Doris Lloyd. 1930 release.

EVIDENCE (T): P. Frederick starred. (TOS) Oct. 26.

FAME (T-D): Dolores Costello starred. Future release.

FANCY BAGGAGE (T-D): Audrey Ferris, Myrna Loy, George Fawcett, Edmund Breese, Hallam Cooley, Burr McIntosh, Wallace MacDonald, Eddie Gribbon, Virginia Sales. (R) Feb. 23. (L) Sound, 6447f. Silent, 5983f.

FROM HEADQUARTERS (T-D): Monte Blue, Edmund Breese, Ethlyne Claire, Guinn Williams, Lionel Belmore, Henry B. Walthall, Gladys Brockwell, Eddie Gribbon, Pat Harrigan, John Kelly, Otto Lederer, William Irving, Pat Somerset, J. Girard. (R) June 6. (L) 6323f.

FROZEN RIVER (T-D): Rin-Tin-Tin, Davey Lee, Lew Harvey, Nina Quartaro, Duane Thompson, Joseph Swickard Frank Campbell. (R) May 25. (L) 5482f.

GAMBLERS, THE (D-AT): Lois Wilson, H B Warner, Jason Robards, George Fawcett, Johnny Arthur, Frank Campeau, Pauline Garon, Charles Sellon. (L) Talking, 6611f; silent 4844f. Recorded on disc. (TOS) Aug 24. (R) June 29, 1929.

GENERAL CRACK (T-D): John Barrymore starred. Future release.

GOLD DIGGERS OF BROADWAY (AT-MD): Nick Lucas, Ann Pennington, Conrad Tearle, Nancy Welford, Winnie Lightner and others. (R) Oct. 5. (L) 9122. (TOS) Nov. 23.

GOLDEN DAWN (T-D): Walter Woolf starred. Future release

GREEN GODDESS, THE (T-D): With George Arliss and others For release soon.

GREYHOUND LIMITED (T-D): Monte Blue, Edna Murphy, Grant Withers, Lucy Beaumont, Lew Harvey, Ernie Shields (R) Mar 23 (L) Sound, 6114f. Silent, 4996f.

HARDBOILED ROSE (T-D): Myrna Loy, William Collier, Jr., Lucy Beaumont, Gladys Brockwell, Edward Martindel, John Miljan (R) May 4. (L) Sound. 5610f. Silent 4475f

HEARTS IN EXILE (AT-D) Dolores Costello, Grant Withers and James Kirkwood. Pre-release August 14. (L) 7,877f. (TOS) Dec. 7.

HOLD EVERYTHING (AT-D): With an all-star cast. Future release

HONKY TONK (AT-CD): Sophie Tucker, Lila Lee, Audrey Ferris, George Duryea, Mahlon Hamilton, John T Murray. (L) Sound, 6412f. (R) Aug. 3 (TOS) Aug. 31. (NP) Sept 14

HOTTENTOT, THE (AT-CD): Edward Everett Horton and others. Pre-release August 10. (L) 7,241f.

IN THE HEADLINES (AT-D): Grant Withers, Marian Nixon, Clyde Cook, Spec O'Donnell and others. Prerelease August 31. (L) 6,427f. (TOS) Oct. 12.

IS EVERYBODY HAPPY (TM-D): With Ted Lewis and band starred. Release soon.

ISLE OF ESCAPE (T-D): Monte Blue starred. Future release.

KID GLOVES (T-D): Conrad Nagel, Lois Wilson, Edna Murphy John Davidson, Tom Dugan and Edward Earle. (R) Apr. 13. (L) Sound 6273f; silent 5658f.

LITTLE WILDCAT (T-D): George Fawcett, Robert Edeson, Audrey Ferris. (R) Jan. 5. (L) Sound 5644f; silent 5161f.

MADONNA OF AVENUE A (D-ATM): Dolores Costello, Grant Withers, Louise Dresser, Douglass Gerard, Otto Hoffman, Lee Moran. (L) Talking 6461f; silent, 5294f. (R) June 22, 1929.

MILLION DOLLAR COLLAR (TE-D): Rin-Tin-Tin, Matty Kemp, Evelyn French, Tommy Dugan, Allen Cavin, Philo McCullough, Grover Liggon. (R) Feh. 9. (NP) March 16. (L) Sound 5561f; silent 4878f.

NOAH'S ARK (TE-D): Dolores Costello, George O'Brien, Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Anders Itandolf, Nigel de Brulier, Armand Kaliz, Myrna Loy, William Mong, Malcolm White. (L) Sound 9478f; silent 7752f.

MAMMY (ATS-D): Al Jolson starred. Future release.

MAN, THE (AT-D): John Barrymore starred. Future release.

MY MAN (CD-AT): Fannie Brice, Guinn Williams, Andre de Segurola, Ann Brody, Richard Tucker, Billy Sealy, Edna Murphy, Arthur Hoyt. (L) 9247f. Silent, 6136f. (NP) June 29.

NO DEFENSE (D-AT): Monte Blue, May McAvoy, Lee Moran, Kathryn Carver, William Tooker, William Desmond, Bud Marshall. (L) Talking, 5558f; silent, 4712f. (R) Apr. 6, 1929. (NP) July 13.

ON WITH THE SHOW (ATS-D): Betty Compson, Sam Hardy, Molly O'Day, Joe E. Brown, Sally O'Neil, Louise Fazenda, William Bakewell, Purnell Pratt, Fairbanks twins, Wheeler Oakman, Sam Hardy, Thomas Jefferson, Lee Moran, Harry Gribbon, Arthur Lake, Josephine Houston, Henry Kirk, Otto Hoffman, Ethel Walters, Harmoun Four, Angelus Bahe. (L) Sound 8864f; silent 8441f. (TOS) Aug. 17.

ONE STOLEN NIGHT (TM-D): Betty Bronson, Mitchell Lewis, Buster Collier, Rose Dione, Nina Quartaro, Harry Todd, Otto Lederer, Angelo Rossitto, Jack Santaro, Harry Shultz, Chashill Malles. (R) Apr. 6. (L) Sound 5243f; silent 4797f. (NP) March 30.

ROUGH WATERS (T-D): Rin-Tin-Tin, Johyna Ralston, Lane Chandler, Walter Miller. 1930 release.

SACRED FLAME, THE ((T-D): Pauline Frederick starred. Future release.

SAP, THE (T-CD): Edward Everett Horton, Patsy Ruth Miller, Franklin Panghorn, Edna Murphy, Alan Hale, Russell Simpson, Louise Carver, Jerry Mandy. (L) 7,150.

SAY IT WITH SONGS (DA-TS): Al Jolson, David Lee, Marian Nixon. (L) Talking 8324f. (R) Aug. 24, 1929.

SKIN DEEP (T-D): Monte Blue, Betty Compson, John Davidson Tully Marshall. (TOS) Oct. 5.

SECONO CHOICE (T-D): Dolores Costello starred. Future release.

STDLEN KISSES (C-T): Claude Gillingwater, Hallen Cooley, May McAvoy, Edna Murphy, Reed Howes, Arthur Hoyt. (L) Talking, 6273f; silent, 5683f. (R) Apr. 13, 1929.

STARK MAD (M-AT): Louise Fazenda, Claude Gillingwater, H. B. Warner, John Miljan, Jacqueline Logan, Henry B. Walthall, Andre Beranger, Warner Richmond, Lionel Barrymore, Floyd Schackelford. (L) Talking, 6681f; silent, 4917f. (R) Mar. 2, 1929.

SHE COULDN'T SAY NO (AT-CD): With Winnie Lightner starred. Release soon.

SHOW OF SHOWS (AT-MD): With 100 stars. (TOS) Nov. 30.

SD LONG LETTY (T-D): With C. Greenwood starred. Future release.

THOSE WHO DANCE (T-D): Monte Blue starred. Future release.

TIGER ROSE (TS-D): Lupe Velez starred. Future release.

TIME, PLACE AND GIRL, THE (AT-D): Grant Withers, Betty Compson, James Kirkwood, Bert Roach. (TOS) June 22.

WIDE OPEN (AT-CD): Edward Everett Horton starred. Future release.

WOMAN'S GAME, A (T-D): Pauline Frederick starred. Future release.

World Wide

BERLIN AFTER DARK (MD): Kurt Green, Ernst Stanl Nachhauer, Fritz Kampers, Grita Ley. (L) 6553f. (R) June.

BLACKMAIL: (AT-MD) Donald Calthrop starred.

BLACK WATERS (AT-D): James Kirkwood, Lloyd Hamilton, Mary Brian, John Loder, Frank Reicher, Robert Ames, Ben Hendricks, Nohle Johnson, Hallam Cooley. (L) 7322f. (R) Apr. 14. No silent version.

BONDMAN, THE (D): Norman Kerry. (R) Mar. 17. (L) 7000f.

KITTY (T-D): Estelle Brody, John Stuart, Marie Ault, Dorothy Cummings, Winter Hall, Olaf Hytten, Charles O'Shaughnessy. (R) June 15. (L) 8441f.

MIDNIGHT DADDIES (AT-C): Andy Clyde, Harry Gribbon, Rosemary Theby, Addie McPhail, Alma Bennett, Jack Cooper, Katherine Ward. (NP) October 12.

SCARLET DEVIL, THE (D): Matheson Lang, Margaret Hume, Nelson Keys, Hadden Mason, Juliette Compton, Douglas Payne, Harold Huth. (NP) October 12

MOULIN RDUGE (ME-D): Olga Chekova, Eve Gray, Jean Bradin. (R) January 30. (L) Sound 8312f.

PAWNS OF PASSION (D): Olga Chekova, Sidney Suberly, Henry Baudin, Hans Stever, Lola Josane, Carmine Gallone. (R) Feb. 17. (L) 7196f

PICCADILLY (AT-MD): Gilda Grey, Anna May Wong, Jameson Thomas. (L) 8080f. (R) June 1. (NP) Oct. 12. (TOS) Aug. 24.

PRINCE AND THE DANCER (D): Dina Graller, Albert Paulig, Werner Pittschau, Anna Kallina. (NP) Nov. 2. (R) June 29.

TRIUMPH OF THE SCARLET PIMPERNEL, THE (D): Matheson Lang, Margaret Hume, Nelson Keys, Hadden Mason, Juliette Compton, ouglass Payne, Harold Ruth. (L) 6490f. (R) June 22, 1929.

Miscellaneous Companies

Affiliated European

BEHIND THE ALTAR (D): Wilhelm Dieterle, Marcella Albani. (L) 6200f. Silent film.

ESCAPE FROM HELL (MD): Jean Murat, Louis Ralph Countess Agnes von Esterhazy, Paul Heidman, R. Vao Riel, Leo Penkert, W. Kaiser Hayl, Harry Frank, Lewis Brody.

PASSION OF JOAN DE ARC (D): Mlle. Falconetti, M Silvain, M. Schutz, Ravet, Andre Berly, Antonin Artaud (L) 7000f.

RUSSIA (D): Marcella Albani, V. Galdarov, Wilhelm Dieterle, Louis Ralph. (R) May 12. (L) 7,500f.

Aida Films

KIF TEBBI: Marcello Spade, Donatelle Neri, Gini Viotti, Ugo Graccio. Silent film.

Amer.-Anglo

BETRAYAL, THE (D): Jerro 'd Robertshaw, Gerald Prinn, Charles EmeralG, Elissa Landi. (L) 7400f.

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THE BEAUTIFUL Deluxe Park theatre, Tampa, Fla. Fully equipped for road shows, double console organ, sound. Finely furnished throughout. Lack of capital reason for selling. Write for full description, price and terms—Park theatre, Tampa, Fla.

SEVEN-DAY TOWN, population 1,600. Doing good. Reason for selling, other business. Two Simplex machines, non-synchronized outfit. Fully equipped. In Illinois town. Cheap if taken at once. Address Box 456, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

Position Wanted

ORGANIST—Married man, 30. Competent, union. Address Box 455, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill

SOUND PROJECTIONIST—Western Electric card. Simplex machines. References. Address Bert Younkin, 679 Fourth, Huron, S. D.

CHICAGO YOUNG MAN, age 25, wishes opportunity to learn show business. Five years' amusement experience. Will consider anything that might lead to real future. Address Box 437, Exhibitors Herald-World, 407 South Dearborn street, Chicago, Illinois

Chairs for Sale

1,600 HIGH GRADE, spring constructed upholstered theatre chairs, made by the Heywood-Wakefield company. Upholstered in imitation Spanish leather, at very reasonable prices. 500 upholstered theatre chairs, back and seat covered in broadcloth. 1,000 upholstered seats covered in Spanish imitation leather. Veneered back and squab seats, very reasonable. 1,000 heavy 5-ply veneer chairs, ½ in. back. 1,500 light 5-ply veneer chairs at very reasonable prices. 300 folding chairs in sections of 2. Also a large stock of chair parts to match any style seat. In fact, everything for the theatre. We assure you great savings. For information, prices and literature on our merchandise, write Illinois Theatre Equipment Company, 12-14 East Ninth street, Chicago, Illinois.

BIG BARGAIN in used Opera chairs, 600 upholstered, 800 Veneer. Address Movie Supply Co., 844 Wabash avenue, Chicago, Ill.

2500 USED 5 PLY VENEERED theatre chairs in good condition. $1.00 each. Immediate delivery. Address Illinois Theatre Equipment Company, 12-14 East Ninth street, Chicago, Ill

FOR SALE—1200 plush upholstered theatre chairs in good condition. Must be sold at once. Apply William J. Dunn, Academy building, Fall River, Mass.

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

Cameras for Sale

AKELEY: Bell-Howell professional). Write for booklet. Address Wood, 204 Inland Bank, Indianapolis, Ind.

Equipment Wanted

HIGHEST PRICES PAID for used motion picture machine heads. Address Harlan Baker, 421 Albert Ave., Rockford, Ill.

WANT SEVERAL MERCURY RECTIFIERS, good, bad or incomplete, cheap. Address Preddey, 188 Golden Gate avenue, San Francisco, Cal.

WANTED—Peerless or Simplex projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one third down and balance C.O.D. Address Box 337 Exhibitors Herald-World, 407 S. Dearborn street, Chicago, Ill.

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

Stationery

"NEARGRAVURE" ("Neargravurembosso" plateless embossing) processes. Special Neargravure 250 envelopes, 500 8½x7¼" letterheads $3.33, or 8½x11" $4.44, postpaid. Sollidays, EXH-124, Knox, Indiana.

Projector Repairing

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

BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash, Chicago.

Theatre Wanted

WANTED—Moving picture theatres in Illinois, Northern Indiana or Wisconsin. Give details. Address Albert Goldman, 5 South Wabash Ave., Chicago, Ill.

Business Opportunity

BEFORE you buy a theatre, consult us. Profitable houses always on hand. Address Albert Goldman, 5 South Wabash Ave., Chicago, Ill.

Your Classified Ad Will Do the Work

Exhibitors Herald-World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organists all over the country, has helped in obtaining equipment, in selling equipment, and in solving many another problem that seemed difficult. The rates are but 10c per word payable with order, 10% discount if run for 3 insertions. See this week's classified pages. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.

THE VOICE OF THE INDUSTRY

LETTERS FROM READERS

Unbiased Reviews Important

ALLOW ME TO CRITICIZE YOUR MAGazine. Reviews, unbiased and truthful, are of vital importance to small town exhibitors. Not all pictures are good. Not all pictures sold for big ones are a hit. And, to succeed, the exhibitor must know the good from the bad to prevent misrepresenting to his patrons.

I would pay plenty for reliable criticisms, criticisms by viewers who did not have an ax to grind.—PARTRIDGE & MORRISON, Coliseum theatre, Tillamook, Ore.

Pittaluga Society of Rome Fits Cines Studio For Talking Pictures

(Special to the Herald-World)

ROME, Dec. 7.—[By Mail.]—The Cines studio in Rome, owned by the Pittaluga Society, has been modernized for the production of talking pictures.

There are three large studios which are being supplied with apparatus by the Radio Corporation of America. This same company has fitted many other European film concerns with up-to-date equipment. Three location trucks have been ordered. Mr. Blomberg, engineer for R C A, came down from London to direct the the installation. He was accompanied by Risi, authority on talking films, and who has been engaged by the Pittaluga Society.

Work on Italian speaking films will begin in January. The titles of the first two productions are "Figlia di Re" (King's Daughter) from the novel of Guido Milanesi, and "Ave Maria."

Dr. Jenkins Tells Radio World Why Sunday Shows Should Not Be Censored

(Special to the Herald-World)

KANSAS CITY, Dec. 17.—Dr. Burris Jenkins, pastor of the Linwood Christian Church in Kansas City, told a radio audience on December 2, that Sunday shows should not be censored.

"Since churches may show pictures on Sunday, why should not theatres be permitted to show them," he said. "Recreation and rest, which are among the chief values of the motion picture, are needed on Sundays as much as any other day. If baseball, golf, touring and all other kinds of expeditions that bring people in contact with nature have their value on the first day of the week, it seems eminently reasonable that those who are not able or who do not care to take these particular forms of rest and recreation should be permitted to avail themselves of motion pictures if they prefer."

In regard to censorship, Dr. Jenkins said: "I have always been opposed to censorship. No one mind, nor group of minds, is big enough to pass upon what should be said to, or seen by, the thousands of any nation or all nations."

Plugged Quarter Has Many Owners

(Special to the Herald-World)

OTTAWA, Dec. 17.—The sum of 25 cents in "conscience money" was received by Manager J. M. Franklin of B. F. Keith's theatre with a note to the effect that a "plugged quarter" had been passed to the theatre cashier. The latter had no trace of the bad coin and when Joe Franklin's offer to redeem it was noised abroad, there was a rush of claimants—but none of them could produce the evidence. Franklin was on the point of adding the 25 cents to the theatre's assets when he decided to place it in the Salvation Army's Christmas Pot.

MPTOA Asks Exhibitors To Aid Government With Christmas Mailing Rush

(Special to the Herald-World)

NEW YORK, Dec. 17.—In a letter to all exhibitors, M. A. Lightman, president of the M P T O A, requests all to help Uncle Sam with the Christmas rush by flashing a slide with the following: "Help your postoffice with the Christmas mail by mailing early, wrapping all packages securely, putting on the right amount of postage and putting on your return address."

This request of helping the postoffice is being done by the M P T O A for the past eight years.

Thacher Decision Not Affecting Canada Board

(Special to the Herald-World)

OTTAWA, Dec. 17.—Judge Thacher, having no jurisdiction in Canada, is not disturbing the Film Boards of Trade now functioning in the Dominion by his decision either one way or another. There are six boards in Canada, all of which operate under the auspices of the Motion Picture Distributors and Exhibitors of Canada. They have operated for a number of years without question as to their legality and trade arbitration is encouraged in every respect by the Federal and Provincial Governments.

Sunday Shows Legalized By Three Vote Majority

(Special to the Herald-World)

SACRED HEART, MINN., Dec. 17.—By a majority of three votes in a popular election Sunday movies were legalized in Sacred Heart, Minn. A year ago the proposal was defeated by a small margin.

Sunday shows were also legalized at Kasson, Minn. Here the proposal was carried by 10 votes.

New York and Brooklyn Strands Get New Screens

(Special to the Herald-World)

NEW YORK, Dec. 17.—The New York and Brooklyn Strand theatres have been equipped with magnascopic screens, by Warner Brothers. The new type screen is the invention of Peter Clark, and affords a picture 22 by 28 feet.

NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD-WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaign.

BURNING UP: Paramount all-talking drama, with Richard Arlen, Mary Brian, Francis McDonald, Sam Hardy, Charles Sellon and Tully Marshall. Directed by Edward Sutherland.

TYPE AND THEME: Lou Larrigan and Bullet McGhan are automobile drivers for Dave Gentry. He goes broke. Bullet arranges with Windy Wallace, a crook promoter, to help Lou win the confidence of a country town. Then Bullet will come in town and challenge Lou to race. By this time the people will be willing to bet their stakes on Lou. The plan goes through but Lou knows nothing about it. Lou falls in love with Ruth Morgan, daughter of the local banker. The big day arrives. Lou hears about the crooked plan. He goes to Bullet and tells him he won't go through with it. Bullet tells him he will run him off the track if he tries to win. Lou resolves to take the consequence. The race is on. Lou wins after Bullet tries several attempts to shove him in the ditch. He also wins Ruth. Bullet and Windy are sent to jail.

* * *

LOST ZEPPELIN, THE: Tiffany air thriller, with Conway Tearle, Virginia Valli, Ricardo Cortez, Duke Martin, Kathryn McGuire and Winter Hall. Directed by Edward Sloman.

TYPE AND THEME: The night before he is to sail on a world expedition, Commander Hall finds his wife in the arms of Lieut. Armstrong. She admits her love for Armstrong and asks for a divorce. Hall tells her he will give her one when he returns from the trip. The Zeppelin on which Hall and Armstrong are sailing becomes lost. The two are the only ones saved. Later an airplane spots them but it can hold only one more passenger. Hall tells Armstrong to go. Back in the old town, Hall is hailed as the hero. Mrs. Hall tells Armstrong that she really loves her husband. Then Hall is found. He considers the trip a success for him even if it is thought a failure by the world.

* * *

LONE STAR RANGER: Fox all-talking Zane Grey Western, with George O'Brien, Sue Carol, Walter McGrail, Warren Hymer, Russel Simpson, Lee Shumway, Roy Stewart, Colin Chase, Richard Alexander, Joel Franz, Joe Rickson, Oliver Eckhardt, Caroline Rankin and Elizabeth Patterson. Directed by

TYPE AND THEME: Buck Duane is hunted by the Rangers for a crime he did not commit. Buck prevents robbery of a coach in which Mary Aldridge is riding. He falls in love with her. The Rangers offer to give Buck his freedom if he will try and capture Holt, an outlaw, and his gang. Holt is Mary's uncle. Lawson, Holt's aid, plans to rob a ranch. In the meantime Holt confesses to Mary and Buck that he is Holt. Buck fights with Lawson and Lawson is killed.

* * *

ACE RIDER: Universal Western, with Hoot Gibson, Eugenia Gilbert, Harry Tod, Joseph Girard, Monty Montague, John Oscar, Jim Corey, James Farley, Pete Morrison and Joe Bonomo. Directed by Jerome Storm.

TYPE AND THEME: Clarence Butts is placed with a Wild West show by his parents, after considerable whoopee making. In the show Clarence is attracted by June. Since the time that her father's fortune was stolen, June has hated the sight of men. June sees the miscreant and shoots him. Clarence takes June away from the mob and gives her a wild drive in his roadster. June finds she loves him and they are married.

* * *

ROMANCE OF THE RIO GRANDE: Fox all-talking drama, with Warner Baxter, Antonio Moreno, Mary Duncan, Mona Maris, Robert Edeson, Agostino Borgato, Albert Roccardi, Mrs. Jiminez, Majel Coleman, Charles Byers and Merril McCormick. Directed by Alfred Santell.

TYPE AND THEME: Pablo, a young Spanish-American, is shot and seriously injured by bandits. His horse carries him to the estate of his old grandfather, Don Fernando. Juan, a nephew of Don Fernando, is jealous of Pablo when the later is admired by Carlotta and Manuelita. But Pablo thinks only of his American girl, Dorry, who is in another city. Don Fernando sees that Pablo and Juan cannot live together so he sends them away together, knowing one will be killed by the other. Juan, attempting to kill Pablo, is stabbed. Pablo returns to the old man's estate after Dorry refuses to marry him. In the meantime Carlotta has planned with Juan to kill Pablo. Instead, she wins Pablo but it is too late. Juan is ready to do away with him. Carlotta interferes and is killed. Juan lays plans to kill Pablo but Manuelita saves him. Pablo sees now that Manuelita is the one he loves.

104 MONEY MAKERS of 1929—*on Page 29*

WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1929

AT—All Talking; T—Talking Sequences; M—Music (synchronous); E—Sound Effects. (Example: TME, means the picture has talking, a synchronized musical score and sound effects. In the same way all other symbols may be combined. When no symbols appear following the title, picture was run silent.

Columbia

BROADWAY SCANDALS (M): Special cast—**December 1-2.** A nice clean musical show. Not much plot but gorgeous settings and revue. Recording swell on film. Nine reels.—E. A. Reynolds, Strand theatre, Princeton, Minn.—General patronage.

THE DONOVAN AFFAIR (AT): Special cast—A 100 per cent talking picture with just a little music in the beginning. It's a murder case mystery with a clever cast—Jack Holt, William Collier, Jr., Dorothy Revier and others, who handle their parts very intelligently. Cannot say this is not a good picture because every person in this play did his part wonderfully, and all the talking was very distinct and plain, but they want singing, dancing, music and lots of pretty clothes. Not so much plot and story. Shoot them with big society stuff and kill 'em dead with love making in the up-to-date, new fashioned way, and they will keep coming in droves. Paint and doll 'em up and shows will go on and on. Eight reels.—Walter Odom & Sons, Dixie theatre, Durant, Miss.—General patronage.

THE DONOVAN AFFAIR (AT): Jack Holt—November 24. A very good crook drama. Columbia has very pleasing program features.—Leslie Hables, Reel Joy theatre, King City, Calif.—General patronage.

THE DONOVAN AFFAIR (AT): Special cast—A good Columbia mystery story. Many did not like Holt in this, but all comments on the picture itself were good. Recording good. Disc print.—A. F. Botsford, Palace theatre, Long Pine, Neb.—General patronage.

THE MATINEE IDOL: Special cast—November 26. Good picture. Patrons pleased. Five reels.—Charles Cassinelli, Star theatre, Bulan, Ky.—Rural patronage.

First National

FAST LIFE (AT): Special cast—A very good picture. The dialog and recording are excellent. Nine reels.—Crystal theatre, Watseka, Ill.—General patronage.

FAST LIFE: Special cast—November 25-26. To date this is one of the best little pictures we have run. The title is good, and the story is human and appealing. Drew well and pleased the patronage. Just as good silent as in sound.—Mrs. I. H. Dietz, Star theatre, Covington Ga. Small town patronage.

DRAG (TME): Richard Barthelmess—Went over very good, but did not draw as well as we expected. Recording very good. Supporting cast fine.—Jack Greene, New Geneseo theatre, Geneseo, Ill.—Small town patronage.

DRAG (TME): Richard Barthelmess—**November 17-18.** One fine picture from Dick. Recording good, and story fine. We thought it about as good as "Weary River," but the patrons did not, and business fell off on Monday night to almost nothing, so we think they maybe did not like it. Nine reels.—Rudolf Duba, Royal theatre, Kimball, S. Dak.—General patronage.

DRAG (TME): Richard Barthelmess—**October 20-21.** Good picture for small towns if bought right. Recording good. Nine reels.—Louis Austman, New Forrest theatre, Forrest, Ill.—Small town patronage.

Jaysee, You'll Note What Reeve Orders

We're mighty thankful to Henry Reeve of the Missiou theatre at Menard, Texas, for relieving our minds on one very important matter. We had had serious misgivings that Jaysee's peregrinations in Hollywood had spoiled him, what with all his meanderings with screen stars. Not so, Reeve advises us in the following letter:

First, please send me some report blanks so that we may turn in our experience since we put in sound.

Second, and it really should be "First," I want you to know what a really delightful visit we have just had from J. C. Jenkins. He was a long time getting here, but the event was worth waiting for. If he enjoyed himself even partially as much as Mrs. Reeve and I did in having him, then everybody's happy.

Of course all of us felt we knew him after knowing him for some six years in the HERALD-WORLD, but he's just as good as his Colyum and then some. You HERALD-WORLD people are fortunate in having such a traveling representative, and, when you come right down to it, I can't think of anyone else who could be that representative except J. C.

He must have cut a tremendous swath in Hollywood, for my two small daughters, aged 3 and 5, fell quickly and completely for J. C.'s "IT," or whatever it is that gets him across so thoroughly. And they are just two little country girls.

Seriously and sincerely, though, we enjoyed J. C.'s visit greatly, and feel even closer to the HERALD-WORLD, if such were possible. I think J. C. knows himself that we were sorry to see him go, and I just wanted to let him know that if he ever comes back to Texas, Menard is one of the MUST places on his route sheet.—HENRY REEVE, Mission theatre, Menard, Texas.

THE DIVINE LADY (TME): Corinne Griffith—**November 25-26.** We expected to lose money on this one before we ever booked it, and believe us, we did! Didn't draw at all. Pleased a few who saw it. Corinne Griffith does not mean a thing in this town. Disc recording fair.—Walker and Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

SMILING IRISH EYES: Colleen Moore—**November 21-22.** This is a slow moving story with nothing to hold the audience's interest, yet had several people comment on "what a clean, wholesome picture" it was.—Mrs. I. H. Dietz, Star theatre, Covington, Ga.—Small town patronage.

THE GREAT DIVIDE: (AT): Dorothy Mackaill—**December 2.** The story is entertaining. Acting good, cast good. Advertising accessories good. Photography fair and would have been good had it not been dark in spots. It is sort of a Western melodrama. But if I was out buying pictures of this type, I certainly would pass up this picture if I had a chance to hear it before buying. The recording is clear and distinct except in about half of the picture, when an orchestra is louder than the voices of the actors. This balls up the whole picture and kills its good qualities. Please cut off your phonograph while the folks are talking.—M. W. Larmour, National theatre, Graham, Tex.—General patronage.

TWO WEEKS OFF: Mulhall-Mackaill—**November 27-28.** Just a fair program picture. The stars are always good, but the story is nothing, has no entertainment value. Why waste good talent and make it impossible for us poor cusses to do business? We have no chance to review pictures before we show them. If we did it would be better not to show them, but being 300 miles or more from an exchange and with one express a day, what are you going to do? Tell me.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE BARKER (TME): Milton Sills—**November 22-23.** Just a show, and poorest recording we have had yet. Film so dark that you could not see half of the time what it was all about. Pass it up, boys, if you have not played it yet and have it bought. Poorest special that First National put out yet with a star like Sills. It is just too bad for us and maybe for First National. Nine reels.—Rudolf Duba, Royal theatre, Kimball, S. Dak.—General patronage.

TWIN BEDS (AT): Special cast—Entertaining and amusing as old silent version was. Recording good, business fair.—William Roob, Chain Theatres, Ins., Port Washington, Wis.—General patronage.

HOUSE OF HORROR: Louise Fazenda—**November 28.** Not as good silent as talking, although it drew fine and is a darn good comedy with a lot of fun, and how they did laugh! Six reels.—R. W. Van Hook, Rialto theatre, Marillon, Ark.—General patronage.

CAREERS (AT): Billie Dove—**November 20-21.** This picture pleased a few of our patrons to the extreme, but displeased most of them. In a way this is a bad picture, and still in another way it is very good. But it is not the type of picture most people care for. It is a shame to put a good star like Billie Dove in this kind of a picture. Paid five

Don't forget*—If picture has *sound*—Fill out blanks *accordingly

times too much for this one. Did not draw and lost about 40 dollars on the engagement. Recording very poor. The music background is a pain in the side. Ten reels.—Walker and Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

Fox

THEY HAD TO SEE PARIS: Will Rogers—November 26-27-28. A good picture. As a comedy-drama it can't be beat. Don't be afraid to step on it. I only wish I had it to play and know as much about it as I do now.—E. A. Reynolds, Strand theatre, Princeton, Minn.—General patronage.

THEY HAD TO SEE PARIS (AT): Will Rogers—Old drawly, mumbling dialog came through 100 per cent. The French dialect might be all right for those who understand it. Business good.—William Roob, Chain Theatres, Inc., Port Washington, Wis.—General patronage.

MASQUERADE (AT): Special cast—Fox crook picture. Did not draw nor please although a nice little program. Recording fair. Disc print.—A. F. Botsford, Palace theatre, Long Pine, Neb.—General patronage.

WORDS AND MUSIC (AT): Special cast—A Fox musical comedy that was made to order. This seems to be the kind they want. Many good comments. Good recording. Disc print.—A. F. Botsford, The Royal theatre, Ainsworth, Neb.—General patronage.

IN OLD ARIZONA: Edmund Lowe—November 16. Pleased 95 per cent. Great talking, and hard to beat silent. Some scenes rather raw, but don't suppose our dearly beloved public will mind that much. Acting and story up to standard. Step on it and you will not be disappointed. Seven reels.—G. W. Wooten, L'Arcade tbeatre, Yorktown, Tex.—Small town patronage.

WHY LEAVE HOME (M): Sue Carol—A swell musical comedy. Went over big to a Sunday night house.—E. A. Reynolds, Strand theatre, Princeton, Minn.—General patronage.

THE EXALTED FLAPPER: Special cast—November 19. Very good picture. Six reels.—Charles Casinneli, Star theatre, Bulan, Ky.—Rural patronage.

ONE WOMAN IDEA: Rod LaRoque—November 24. Very good picture. Those that saw it were fifty-fifty for and against it. Seven reels.—R. W. Van Hook, Rialto theatre, Marillon, Ark.—General patronage.

CAPTAIN LASH: Victor McLaglen—November 8-9. Good. Clyde Cook very good. Six reels.—O. Lane, Star theatre, Trumansburg, N. Y.—General patronage.

THE BLACK WATCH (AT): Special cast—A perfect blank as far as entertainment is concerned. Had walkouts and many adverse comments on this one. Recording very poor. Disc print.—A. F. Botsford, Palace theatre, Long Pine, Neb.—General patronage.

MOTHER KNOWS BEST: Madge Bellamy—December 9. The first picture in a long time that kept them glued to their seats until the last fadeout. Many patrons commented that it was the best picture of Madge Bellamy, whose acting in this picture is beyond any of her previous work that I have seen. Nine reels.—Charles Cassinelli, Star theatre, Bulan, Ky.—Rural patronage.

LUCKY STAR (T): Gaynor-Farrell—A nice little picture that is sold to the exhibitor and to the public as a talking picture, but watch out, only the last three reels of the ten long ones talk. Rather disappointing on account of the misrepresentation. Recording on the music only fair, talking good. Disc print.—W. E. Botsford, The Royal theatre, Ainsworth, Neb.—General patronage.

LUCKY STAR (T): Gaynor-Farrell—A good picture, but only last few reels talk. The people want all talking now.—E. A. Reynolds, Strand theatre, Princeton, Minn.—General patronage.

LUCKY STAR (T): Gaynor-Farrell—You boys who have been laying off Fox on account of disc recording can forget it. The lowest musical notes get a little raspy, the same as they do off the film, but the rest of the music and dialog is just okey.—William Roob, Chain Theatres, Inc., Port Washington, Wis.—General patronage.

LOVE, LIVE AND LAUGH (AT): George Jessel—December 2-3. One of the best pictures I ever saw. Clean and wholesome, and Jessel is fine. Step on this. Ten reels.—D. E. Fitton, Lyric tbeatre, Harrison, Ark.—Small town patronage.

JUST TONY: Tom Mix—September 13-14. Tom sure draws 'em in. Best house in many moons. Fine print. Five reels.—O. Lane, Star theatre, Trumansburg, N. Y.—General patronage.

GIRL FROM HAVANA (AT): Special cast—Fox Movietone production that they are still talking about. Good recording. Seven reels. Disc print.—W. E. Botsford, The Royal theatre, Ainsworth, Neb.—General patronage.

Baxter Is No Icicle To This Woman Patron

(Special to the Herald-World)

PORTLAND, Dec. 17.—John Collins, one of the best-known doormen on the Pacific Coast, and for the past year stationed at the United Artists theatre, where he does the honors and duties exceptionally well with all of his 6½ feet of amiable height, relates the following humorous incident.

"It was during the showing of the film offering of "Behind That Curtain," which was shown during the hot summer months, the lobby card reading: Nice and cool "Behind That Curtain, with Warner Baxter."

During a lull in the long line, a woman walked up to Collins, and pointing to the sign remarked "I am well acquainted with Mr. Baxter, and I am positive it would not be cool behind that curtain with Warner Baxter."

BEHIND THAT CURTAIN (AT): Special cast—Another Fox mystery talker that failed to leave a lasting impression on our audience. Would put it in the class of pictures that just get by. Recording fair. Disc print.—A. F. Botsford, Palace theatre, Long Pine, Neb.—General patronage.

PAINTED POST (Reissue): Tom Mix—November 20. This is our last Tom Mix picture silent. We find that since the talker got into circulation the silent pictures are not doing any business whatever. Not even Tom can draw them in any more. Just a few children that's all that came. Five reels.—Rudolf Duba, Royal theatre, Kimball, S. Dak.—General patronage.

MOVIETONE FOLLIES (AT): Special cast—Very good, plenty of girls, action, dialog. singing, etc. Played on first cold spell and snowstorm of the year. Business fair.—William Roob, Chain Theatres, Inc., Port Washington, Wis.—General patronage.

PLEASURE CRAZED (AT): Special cast—A talker that pleased most of the crowd. Had several adverse comments on it, however. Recording good. Disc print.—A. F. Botsford, The Royal theatre, Ainsworth, Neb.—General patronage.

Metro-Goldwyn-Mayer

MARIANNE: Marion Davies—The silent version is not as good as the talking version, but still it is a pleasing comedy. No kicks.—Ben Rives, Jr., Liberty theatre, Roanoke, Ala.—General patronage.

MARIANNE (AT): Marion Davies—December 3-4. Some considered this very good. and others thought it only fair. French dialect of Marion Davies very difficult to understand. The men's chorus was exceptionally well done. Considerable comedy throughout the picture. Ohio censorship required turning down fader on four scenes to eliminate dialog considered objectionable. Recording on disc only fairly good. Thirteen reels.—W. J. Powell, Lonet theatre, Wellington, O.—Small town patronage.

THE LAST OF MRS. CHEYNEY: Norma Shearer—This is just about perfect entertainment, but owing to bad weather it did not make expenses. Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE LAST OF MRS. CHEYNEY (AT): Norma Shearer—A picture for a high class audience only. The recording is good. Dialog is poor. Can't understand that English dialect. Eleven reels.—Crystal theatre, Watseka, Ill.—General patronage.

THE LAST OF MRS. CHEYNEY: Norma Shearer—November 25. Good picture. Played same date as Zanesville and received benefit of daily newspaper advertising, but it did not draw regular business. This is also my glassware night, and with all the seemingly big attractions, I could not draw them in. Eight reels.—Earle Eveland, Twin City Opera House, McConnelsville, O.—General patronage.

THE LAST OF MRS. CHEYNEY (AT): Norma Shearer—November 14-15. Good high class audience picture. Recording excellent. Eleven reels.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

WISE GIRLS (T): Special cast—All talking comedy-drama that will please. Recording is very good. Eleven reels makes it a little too long. Disc print.—W. E. Botsford, The Royal theatre, Ainsworth, Neb.—General patronage.

WISE GIRLS (T): Special cast—November 29-30. This is the poorest talking picture I have had in my house to date. Nothing to it, and they put it in for me on a Saturday night. Metro service out of San Francisco is awful.—Leslie Hables, Reel Joy theatre, King City, Calif.—General patronage.

THE VOICE OF THE CITY (AT): John Miljan—November 3-4. Good talking picture and good recording. After we played it the second time, we foud Columbia records won't stand up like the Victor, as they wear out fast. The needle just seems to cut the groove right out, and at the end you have a bunch of cotton that comes out of the record groove and catches on the needle. No business. Nine reels.—Rudolf Duba, Royal theatre, Kimball, S. Dak.—General patronage.

DYNAMITE (AT): Special cast—November 25. A good picture, but received two bum sets of records that spoiled the show the first nigbt.—Leslie Hables, Reel Joy theatre, King City, Calif.—General patronage.

SO THIS IS COLLEGE (AT): Special cast—November 19-20. A very entertaining picture. No well known stars, and consequently did not draw well first night. Second night made up for it, however, for attendance was much better. Many complimentary remarks from patrons. An abundance of comedy. Recording on disc exceptionally good. Ten reels.—W. J. Powell, Lonet theatre, Wellington, O.—Small town patronage.

BABY CYCLONE: Cody-Pringle—September 6-7. Dog, man, steam whistle, wife, another man and his sweetheart, add few extras, etc., shake well and result, "Baby Cyclone." No comments from patrons. Six reels.—O. Lane, Star theatre, Trumansburg, N. Y.—General patronage.

DESERT NIGHTS: John Gilbert—Seemed to please about 50 per cent. Gilbert does not get the business for me. Eight reels.—Ernest Vetter, Majestic theatre, Homer, Mich.—General patronage.

SIOUX BLOOD: Tim McCoy—November 19. Indians an' everything, if they like 'em Western good, feed 'em "Sioux Blood." Six reels.—O. Lane, Star theatre, Trumansburg, N. Y.—General patronage.

THE THIRTEENTH CHAIR: Special cast—Very fair picture. Nothing to brag about.—Ben Rives, Jr., Liberty theatre, Roanoke, Ala.—General patronage.

THE THIRTEENTH CHAIR (AT): Special cast—A complete flop from M G M. An English setting, which usually means a poor picture. A lot of brogue that cannot be understood. Poor recording. Disc print.—W. E. Botsford, The Royal theatre. Ainsworth, Neb.—General patronage.

THE IDLE RICH (AT): Special cast—A long-drawn out baby from M G M that lacked a lot of being the picture that you were supposed to think it was. Would have been better in about seven reels. Good recording. Disc print.—A. F. Botsford, The Royal theatre, Ainsworth, Neb.—General patronage.

THUNDER: Lon Chaney—November 24-25. One of the best railroad pictures I've ever seen. Patrons loud in their praise of it. Some even said that they liked better silent than in sound. Story crowded with action. Will hold their interest to the last foot. Get behind this one with every tbing you have and you will not be disappointed. Nine reels.—G. W. Wooten, L'Arcade theatre, Yorktown, Tex.—Small town patronage.

THUNDER: Lon Chaney—November 25-26. Extra-good. Had awful weather both days, and that cut down attendance. Every one that came, though, said it was one of the best tbey had ever seen Chaney in.—Ben Rives, Jr., Liberty theatre, Roanoke, Ala.—General patronage.

THUNDER: Lon Chaney—November 23. A fine picture. Pleased almost 100 per cent and drew very good. Bought it right and made money. Booked one Vitaphone act and a two-reel talking comedy with this picture, and this made a corking good Saturday program. Nine reels.—Walker and Donnell. Leroy theatre, Lampasas, Tex.—Small town patronage.

THE GIRL IN THE SHOW: Bessie Love—The worst I have ever had from Metro. Nothing to it. And did I get plenty of kicks? Oh, boy! —Ben Rives, Jr., Liberty theatre, Roanoke, Ala.—General patronage.

OUR MODERN MAIDENS: Joan Crawford—Pretty good. Did not draw as well as "Our Dancing Daughters," but it wasn't as good. You won't get hurt running this one.—Ben Rives, Jr., Liberty theatre, Roanoke, Ala.—General patronage.

SPEEDWAY: William Haines—The kids went crazy about it. The grownups liked it pretty good.

Odd Will Bans Films and Rouge

(Special to the Herald-World)

HOLLYWOOD, Dec. 17.—Beneficiaries in the will of the late John Quincy Murray are prepared to live their lives without motion pictures, dancing, bobbed hair, rouge or short clothes. The will contains bequests to two granddaughters and one grandson. The girls are not to use rouge, wear jewelry, bob their hair, see motion pictures or wear short clothes.

All in all, a very good program picture.—Ben Rives, Jr., Liberty theatre, Roanoke, Ala.—General patronage.

MADAME X (AT): Ruth Chatterton—**December 1.** A good picture, but Metro service out of San Francisco spoiled my matinee by getting the film here just in time for the matinee. No chance to preview, and two of discs were bad, spoiling my opening performance.—Leslie Hables, Reel Joy theatre, King City, Calif.—General patronage.

THE MYSTERIOUS ISLAND (T): Special cast—Good picture of its type. Present generation does not know Jules Verne's novels. Many complaints for the reason it is not the type of picture for present day patrons. Production is very good and will get over fine in towns where this stuff will be appreciated. Recording okey. Had trouble with first disc. Had to set it back one turn for dialog to be in sinc.—H. G. Stettmund, Jr., H. & S. theatre, Chandler, Okla.—General patronage.

THE MYSTERIOUS ISLAND (T): Special cast—**November 26-27.** Feature held suspense but very unpleasant to the ladies.—Walter Morris, Stanley theatre, West Palm Beach, Fla.—General patronage.

THE TRIAL OF MARY DUGAN (AT): Norma Shearer—**November 26-27.** Good for its kind. Pictures with court room scenes have been too abundantly produced. Had fair business. Paid too much for rental. Would advise barring children, as this is exclusively an adult picture. Recording on disc very good. Twelve reels.—W. J. Powell, Lonet theatre, Wellington, O.—Small town patronage.

THE BROADWAY MELODY: Special cast—**November 18-19.** This is certainly a dupe. Must have been good in the sound version, but did not go over at all silent. Too many scenes of interest have been cut out. Six reels.—Mrs. I. H. Dietz, Star theatre, Covington, Ga.—Small town patronage.

THE BELLAMY TRIAL: Special cast—**November 14-15.** Very good trial picture. Has a different beginning. Starts like a newsreel, and you should be careful to look at the first reel, as first two shots of news will need cutting, as they are out of date. Eight reels.—O. Lane, Star theatre, Trumansburg, N. Y.—General patronage.

SPIES: Special cast—**September 20-21.** Had very good business, but was a little long, and hard to understand. Nine reels.—O. Lane, Star theatre, Trumansburg, N. Y.—General patronage.

Paramount

RIVER OF ROMANCE: Charles Buddy Rogers—**October 6.** Patrons seemed to like it. I thought some parts did not seem real enough. Average crowd.—Theodore Endres, The Auditorium theatre, Mount Angel, Ore.—General patronage.

RIVER OF ROMANCE: Buddy Rogers—**December 1-2.** Thought this a very nice picture, and it seemed to please a fairly good house. Unseasonable weather is another hardship for us now. Print good, except for blank sound band. Photography variable, mostly good. Seemed to me that the humor was laid on almost too thick, so that it verged almost on burlesque in places, but on the whole a better than average picture. Eight reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

RIVER OF ROMANCE (AT): Buddy Rogers—Nothing but good comments on this picture. The plainest talking picture we have ever run. Recording extra-good.—Ben Rives, Jr., Liberty theatre, Roanoke, Ala.—General patronage.

RIVER OF ROMANCE: Buddy Rogers—**November 23.** The picture in silent form is weak. Patrons can't get the idea firmly set in their minds that Rogers is really "hardboiled." Taking everything into consideration, though, it's not so bad and will please most of them. Seven reels.—R. W. Van Hook, Rialto theatre, Marillon, Ark.—General patronage.

RIVER OF ROMANCE: Buddy Rogers—**November 23.** A very fine picture and seemed to please all my patrons. Business 'way off the last two Saturday nights. Seven reels.—Earle Eveland, Twin City Opera House, McConnelsville, O.—General patronage.

WOMAN TRAP: Special cast—**November 14-15.** The worst picture we have had from Paramount this year. The theme is draggy and depressing, but worst of all, Paramount has simply taken a talking picture and inserted a few shabby titles. Do not play this one silent if you can help it.—Mrs. I. H. Dietz, Star theatre, Covington, Ga.—Small town patronage.

DANGEROUS CURVES (AT): Clara Bow—**December 3-4-5.** Clara has cost me plenty. It's similar to other pictures. I had a poor print, and recording on film was weak. Lost plenty. Nine reels.—E. A. Reynolds, Strand theatre, Princeton, Minn.—General patronage.

DANGEROUS CURVES (AT): Clara Bow—Recording okay. Played to fair business.—William Roob, Chain Theatres, Inc., Port Washington, Wis.—General patronage.

DANGEROUS CURVES (AT): Clara Bow—The first Bow picture I have played for a long time. Clara has got so fat patrons did not know her in this picture. I think this girl's day is past unless she can reduce about 50 lbs. What's wrong with the Hollywood diet?—H. G. Stettmund, Jr., H & S. theatre, Chandler, Okla.—General patronage.

DARKENED ROOMS (AT): Evelyn Brent—**November 24-25.** Surprising to say, the feature pleased more than average.—Walter Morris, Stanley theatre, West Palm Beach, Fla.—General patronage.

THE SATURDAY NIGHT KID: Clara Bow—**November 27-28.** A mediocre Bow picture. Of course, they came to see her, but many more like this one and she will lose her drawing power. Not much story or chance for Clara to do her stuff. Seven reels.—Ben Rives, Jr., Liberty theatre, Roanoke, Ala.—General patronage.

THUNDERBOLT: George Bancroft—A very good Western. Many favorable comments. Poor business. Eight reels.—Ernest Vetter, Majestic theatre, Homer, Mich.—General patronage.

DIVORCE MADE EASY: Douglas MacLean—**November 30.** Poorest business of the season but no fault of the picture. A dandy comedy-drama. Six reels.—Earle Eveland, Twin City Opera House, McConnelsville, O.—General patronage.

REDSKIN: Richard Dix—**November 28.** Very nice number which drew well and pleased. Did better with it than we expected and made a little money on a one-day booking in spite of a sudden change to severe weather. Wish we had more like this to play. Fair print and excellent photography, especially the technicolor, of which there were seven reels. Nine reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

REDSKIN: Richard Dix—**October 13.** Our patrons gave us some good comments on this picture. Color scenes very good. Some people are sorry they missed it. Crowd fair.—Theodore Endres, The Auditorium theatre, Mount Angel, Ore.—General patronage.

THE LOVE DOCTOR: Richard Dix—**November 17-18.** An entertaining little picture with Richard Dix and June Collyer at their best. Photography, etc., okay, but plot rather weak. Should please the Dix fans. Six reels.—G. W. Wooten, L'Arcade theatre, Yorktown, Tex.—Small town patronage.

THE LOVE DOCTOR (T): Richard Dix—**November 18-19.** A pleasing little picture that got over big. Paramount surely did lose a good star when they let Dix get away from them. Recording good on disc. Six reels.—Walker and Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

THE WHEEL OF LIFE: Richard Dix—**November 30.** A fair program offering. This star is about at the end of his string, judging from the last few pictures.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

WHAT A NIGHT: Bebe Daniels—**November 25-26.** Mildly interesting comedy-drama which only did mild business on our bargain nights. Miss Daniels is not a face card here. Fair picture, but the receipts speak loudest. Good print. Six reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

When Burglars Got There The Strongbox Was Bare

(Special to the Herald-World)

BERKELEY, CAL., Dec. 17.—Safecracker forced a rear door of the Lorin theatre and neatly broke open the safe in the office, after placing sawdust on the floor to deaden the noise. Papers and records were strewn about the office, but nothing of value was taken, according to the report of Will S. Krawn, manager and part owner.

THE MIGHTY (AT): George Bancroft—**November 28-29-30.** The feature was by far the most outstanding unit on the program and retained the position by its excellent entertainment quality.—Walter Morris, Stanley theatre, West Palm Beach, Fla.—General patronage.

THUNDERBOLT: George Bancroft—**November 27-28.** An excellent picture, and I believe the sound version would be better yet. It certainly did please our patrons.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

INNOCENTS OF PARIS (AT): Maurice Chevalier—**October 10-11.** Sound on disc, recording fair. Broken English out of place in present day talker. Ten reels.—Louis Austman, New Forrest theatre, Forrest, Ill.—Small town patronage.

THE MYSTERIOUS DR. FU MANCHU (AT): Warner Oland—One darn good picture, interesting from start to finish and drew very well. Recording good.—Jack Greene, New Geneseo theatre, Geneseo, Ill.—Small town patronage.

SAWDUST PARADISE: Esther Ralston—**November 23.** Very good Sunday picture which pleased all. Good moral meaning. Five reels.—Charles Cassinelli, Star theatre, Bulan, Ky.—Rural patronage.

JEALOUSY (AT): Jeanne Eagels—Not at all satisfactory.—Jack Greene, New Geneseo theatre, Geneseo, Ill.—Small town patronage.

FASHIONS IN LOVE (AT): Adolphe Menjou—Fair, only fair as to picture, and recording pretty poor. In fact, couldn't understand Menjou at all in places. Maybe he was speaking French. He was supposed to at times. Anyway, if you have disc equipment, would advise you to trade this for a silent picture. It will do you no good. Disc version.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

WHAT A NIGHT: Bebe Daniels—**December 1.** A picture of real entertainment value. Above the average program attraction. Sent my patrons out smiling. Six reels.—C. E. Mosher, Orpheum theatre, Rockford, Iowa.—Small town patronage.

STAIRS OF SAND: Wallace Beery—Another Zane Grey that did not follow the book. It was a good Western. Six reels.—Ernest Vetter, Majestic theatre, Homer, Mich.—General patronage.

Pathe

SAILOR'S HOLIDAY: Alan Hale—Not so much to this one.—E. A. Reynolds, Strand theatre, Princeton, Minn.—General patronage.

SAILOR'S HOLIDAY: Special cast—**November 28-29.** Very entertaining program—comedy-drama. Six reels.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

HER PRIVATE AFFAIR (T): Special cast—**December 4.** Talking picture, and one of the best we have run to date. The star great, and a splendid cast. Story good, fine direction. This picture certainly makes some of the specials we have suffered through look cheap. The comparison is funny. This picture did not draw as it should at the box office, but possibly a few good pictures might get them to coming to the show again. Here's hoping.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Oil Field's New Theatre Doubles As Dancehall

(Special to the Herald-World)

OTTAWA, Dec. 17.—The famous Turner Valley Oil Field in Western Canada now has a moving picture theatre which has been opened by J. Edlund of High River, Alberta. The theatre has a frontage of 32 feet and a depth of 80 feet. It is equipped with 450 chairs and these are removed every Thursday night for a dance. A description of this pioneer theatre points out that "it is lined throughout with fireproof material and is well equipped in every respect."

PARIS BOUND (AT): Ann Harding—Too much mush. The kissing scenes got more laughs than was intended for. As entertainment, it was about 10 per cent for and 90 per cent against. This kind of productions are not popular here. Too slow and draggy. Story could be told in a two-reeler, then we would be glad when it was over.—Jack Greene, New Geneseo theatre, Geneseo, Ill.—Small town patronage.

BIG NEWS (AT): Robert Armstrong—Here is an entertaining picture that went over very good, and our patrons would enjoy more like it.—Jack Greene, New Geneseo theatre, Geneseo, Ill.—Small town patronage.

THE SPIELER: Special cast—**November 20.** A very good picture of the carnival racket, well acted. However, no box office drawing power, as we have found true with most of Pathe's features. Seven reels.—C. E. Mosher, Orpheum theatre, Rockford, Ia.—Small town patronage.

HIGH VOLTAGE (AT): William Boyd—**December 2-3.** Played this picture to the smallest Monday and Tuesday night crowds since we installed talker equipment. Did not draw any better than a five-reel silent Western would have. But it is not the fault of the picture. Personally, think this is a good picture. All the voices clear as a bell. But the title is enough to kill the picture from a box office standpoint.—Walker and Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

THE SOPHOMORE: Eddie Quillan—A good college picture. Has punch and snap that puts it across okay.—E. A. Reynolds, Strand theatre, Princeton, Minn.—General patronage.

THE SOPHOMORE (AT): Eddie Quillan—One of the very finest. Recording, acting and direction very good. Drew well. Quillan is great.—Jack Greene, New Geneseo theatre, Geneseo, Ill.—Small town patronage.

THE AWFUL TRUTH (AT): Ina Claire—This should be entitled "Hard to Get," as it was very hard to understand. Actors should speak English that is English.—Jack Greene, New Geneseo theatre, Geneseo Ill.—Small town patronage.

THE FLYING FOOL (AT): William Boyd—Very, very good, and extra-good recording. Made a little money on this one in the face of bad weather. It will please as a Saturday picture, for it has plenty of action. Disc equipment.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

THE FLYING FOOL (AT): William Boyd—Went over very big. Was well liked.—Jack Greene, New Geneseo theatre, Geneseo, Ill.—Small town patronage.

LUCKY IN LOVE: Morton Downey—A fine Irish type picture. Clean cut and some good singing. Pleased 100 per cent.—E. A. Reynolds, Strand theatre, Princeton, Minn.—General patronage.

LOVE OVER NIGHT: Rod La Rocque—Clever comedy, a trifle daring in spots. It pleased the audience and the box office.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

RKO

HALF MARRIAGE: Special cast—Didn't see this one myself, but the reports didn't give it much weight.—Paul B Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

HALF MARRIAGE: Olive Borden—**November 29-30.** Just a program picture.—E. A. Reynolds, Strand theatre, Princeton, Minn.—General patronage.

SIDE STREET: Special cast—**November 24.** This didn't go so good. Poor silent version. Looks like we got slipped up on with this one.—Paul B Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

SIDE STREET: Special cast—Fair type of gangster picture. The plot has been used before, but entertainment merits are about 85 per cent.—E. A. Reynolds, Strand theatre, Princeton, Minn.—General patronage.

STREET GIRL (AT): Betty Compson—With the music and Jack Oakie to wisecrack, this show rides through nicely.—E. A. Reynolds, Strand theatre, Princeton, Minn.—General patronage.

Tiffany

THE WRECKER (TME): Special cast—**November 28.** Very good picture for one day. Pleased the kids, but didn't take so well with the adults. Disc recording very good.—Walker and Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

THE WRECKER (TME): Special cast—English made and recording. They wrecked plenty of engines to make this picture. Very good.—William Roob, Chain Theatres, Inc., Port Washington, Wis.—General patronage.

United Artists

THE AWAKENING (M): Vilma Banky—A very good piece of entertainment. Had several good comments on it. We paid too much for it and lost plenty, but no fault of the picture. Music score not so good.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronge.

SHE GOES TO WAR (TME): Special cast—A mighty good war picture, and some clever shots in it. Very little talking in it, and what there is, is very poor. Music score fair. Disc version.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

TEMPEST: John Barrymore—A good picture with a perfect cast, but it took a bad beating on two cold nights.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

LADY OF THE PAVEMENTS: Lupe Velez—**November 24-25.** A Griffith production and a good picture, but it neither drew nor satisfied here. We plastered the whole countryside, but couldn't get them in. Title frightened our worthy burghers, I think. Costume play with French court setting, and that stuff won't take for us, so the first night was just fair, and the second night hardly paid for "juice." Print in excellent repair, photography too dim for our Mazdas. Nine reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

Universal

BROADWAY (AT): Special cast—**November 25.** This was considered "just another one of those things" by my patrons. The acting is okay, the recording very good. It's long enough and has enough music and dancing and singing. But it starts out, runs for about eleven reels and ends leaving everybody in about the same shape they were at the start. Nothing accomplished, nothing done, no moral, no nothing. One man does practically all of the singing and he isn't so hot. Evelyn Brent and Thomas Jackson are great. The advertising accessories are extra good.—M. W. Larmour, National theatre, Graham, Tex.—General patronage.

BROADWAY (AT): Special cast—**November 7-8.** Very good. Not as good as some of the big pictures. Better than program type. Recording good. Twelve reels.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

MELODY LANE: Special cast—**October 9.** As a silent picture it does not amount to much, and as a talker it's not what it's bragged to be. Just an average picture. Six reels.—Theodore Endres, The Auditorium theatre, Mount Angel, Ore.—General patronage.

MELODY LANE: Special cast—**November 29-30.** Not a great deal to this one. Rather slow and uninteresting with a theme that has already become hackneyed. Had some bright spots in it but nobody got enthusiastic here. Eddie Leonard did not mean a thing to our people either before or after we ran it. Dandy print and photography. Six reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

SENOR AMERICANO: Ken Maynard—**November 23.** This is the first Ken Maynard we have had from Uncle Carl. Maynard's acting is fine, and they have given him a good story. When we bought this picture they promised us the silent print would be distinctly different from the sound print. When we played it, it sure was painful to sit there and watch Ken sing and sing and sing but hear nothing. Just the sound version with a few titles put in. Six reels.—C. E. Mosher, Orpheum theatre, Rockford, Ia.—Small town patronage.

GIRL ON THE BEACH: Special cast—**November 4.** A good picture with plenty of entertainment and some good acting. Okay all around. Eight reels.—F. H. Babbs. Stockton theatre, Stockton, Mo.—Small town patronage.

Real Auto, Reel Film

(Special to the Herald-World)

EVANSVILLE, IND., Dec. 17.—The picture at a local theatre was showing Reginald Denny taking some dizzy corners in a speedy roadster. The audience was holding its breath waiting developments. The screen auto had just turned a corner on two wheels when there was a resounding crash and an automobile poked its nose into a side door of the theatre. Before an irate manager could lay hands on the driver, the machine had backed off the sidewalk and disappeared in a cloud of snow.

THE KID'S CLEVER: Glenn Tryon—**November 6.** Just like all the rest of his pictures. If Laemmle keeps starring him in these smart aleck pictures, he's going to ruin a perfectly good actor. Taking the part of a smart aleck once in awhile may be all right, but all the time is going to make people hate Tryon. Six reels.—Theodore Endres, The Auditorium theatre, Mount Angel, Ore.—General patronage.

TONIGHT AT TWELVE (AT): Special cast—**November 11-12.** Have read adverse criticism on this by reviewers. I consider it a clever little program picture. Recording good. Eight reels.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

POINTS WEST: Hoot Gibson—**November 22-23.** Pretty fair Western, but did not do very good business. Westerns do not draw here very good, and Hoot does less business for us than some of the other action stars, although personally like him fine. Good print, photography only fair. Six reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

THE COHENS AND KELLYS: George Sidney—**November 21-22.** Patrons said not as good as former pictures of this type. Eight reels.—Earle Eveland, Twin City Opera House, McConnelsville, O.—General patronage.

SHOW BOAT (TME): Laura LaPlante—**November 25-26.** One hundred per cent, although I think the opening of the production gives it a bad start. But the picture is there with music and dialog that'll sure please them. Don't pass this one up. Thirteen reels.—R. W. Van Hook, Rialto theatre, Marillon, Ark.—General patronage.

COLLEGE LOVE (T): George Lewis—**November 10-11.** Fair enough story, but poor recording and dark print cut the business so that no one hardly came the second night. If you have it bought try to pass it up. No special, as Universal makes you believe, just a program picture and a poor one at that. No comparison with "Show Boat" or "Broadway." Eight reels.—Rudolf Duba, Royal theatre, Kimball, S. Dak.—General patronage.

THE LAST PERFORMANCE (T): Conrad Veidt—**November 15-16.** Recording no good on this one. No dialog till last reel and it is terrible.—Louis Austman, New Forrest theatre, Forrest, Ill.—Small town patronage.

BARNUM WAS RIGHT: Glenn Tryon—**November 27.** Played this one silent. If this is some of Universal's new line-up, Lord deliver me. Absolutely nothing to this one. No story, no acting, no box office. And they want more for their complete service silent this year than last. Where do they get it? Five reels.—C. E. Mosher, Orpheum theatre, Rockford, Iowa.—Small town patronage.

RED HOT SPEED: Reginald Denny—**September 27-28.** Very good, even if not an auto racing thriller. Seven reels.—O. Lane, Star theatre, Trumansburg, N. Y.—General patronage.

THE DRAKE CASE (AT): Special cast—**October 18-19.** Very good murder story. Sound in disc very good. Eight reels.—Louis Austman, New Forrest theatre, Forrest, Ill.—Small town patronage.

HOLD YOUR MAN: Laura La Plante—**November 19-20.** Personally, I didn't think much of this one. Not up to the La Plante standard. Will get by as a program filler only. Six reels.—G. W. Wooten, L'Arcade theatre, Yorktown, Tex.—Small town patronage.

HOLD YOUD MAN (AT): Laura La Plante—**November 10-11.** Very good recording. Good for small towns.—Louis Austman, New Forrest theatre, Forrest, Ill.—Small town patronage.

[Reports continued on page following Jaysee]

J. C. Jenkins—*His Colyum*

LORDSBURG, N. M.
December 4, 1929.

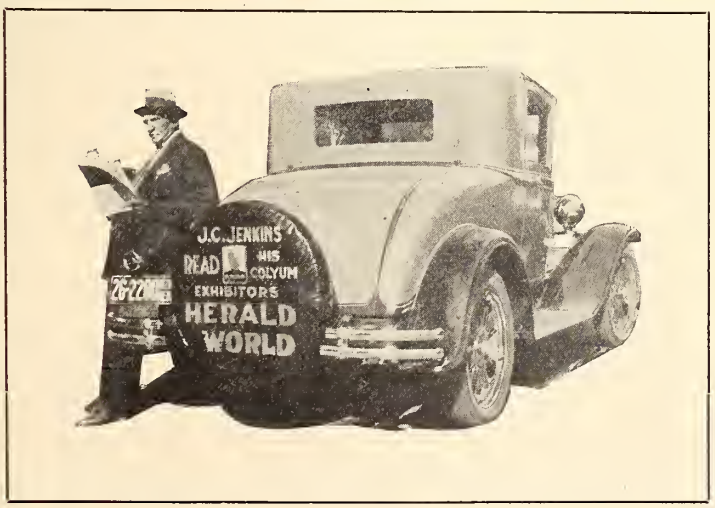
DEAR HERALD-WORLD:

We know of no place where one's mind is so prone to wander back through the dim and hazy past and to make comparisons with the present like driving alone through the California and Arizona desert. There you've got nothing else to think about. While we were driving that desert we thought of old Cincinnatus, and the thought came to us that if we had that old patriarch, who tried to put agriculture on the map, with us in the car, we would say something to him like this, "Say, Cincy, suppose you were set down in this desert with your yoke of bulls and a breaking plow and you had your choice of trying to rip up these cactus and other shrubbery or going back into the corn belt and get you a Ford tractor and a gang plow and do a little farming along present day lines, what would you do? Would you yoke up the bulls, or would you take the wife and kids and hike for Nebraska?"

Then we thought of Socrates and Xanthippe, his wife, and how he used to teach his philosophy to Diogenes, Alcibiades, Antisthenes and Plato [Editor's Note: Hey! Hey] day after day and would come home at night with his head full of philosophy and not a particle of sowbelly and beans in the house for Xanthippe and the kids. And we thought we'd like to say to him, "See here, Soc, old timer, don't you think that when you came home night after night and brought nothing with you to feed your family with except a lot of theories as to the whys and wherefores of this universe, that instead of Xanthippe turning a pail of water upside down over your gourd, as she used to do, she would have been justified in working you over with a rolling pin? Did you see that Lincoln that just whizzed past us with a Pennsylvania license headed for California? Do you hear that mail plane buzzing up there headed for El Paso? How do these things dovetail into your theories of the beginning and the ultimate extinction of all things?"

Then our mind reverted to present day things. We thought of the two dollars a word that the Saturday Evening Post paid Al for telling the American people about his selling fish down in New York and why he wasn't elected president, when everybody knew why already. and we compared this with an event in ancient history and found that Al wasn't in it, for historical research has disclosed that Julius Caesar paid Marc Antony $1,569,435 for making a few remarks at his grave, in which, among other things, Marc said, "The evil men do lives after them, but the good is oft interred with their bones."

Now, we don't mean that Julius paid Marc the money at that time, for Julius was dead, but the investigation discloses that Julius had loaned Marc that amount of dough before Brutus bumped him off, and after the funeral was over, it is said that Marc went back to the office where Julius kept his daybook and other records and took a rubber eraser and scratched the account off the records. Some folks may question this as not being in line with good, legitimate business, but we believe that Marc's head was working all right, for he knew that where Julius was going the temperature would be such that no money coined in those days could stand up under it, so why waste a lot of good dough in that manner? Then, too, Marc knew that Cleopatra and some more of the girls were going to put on a whoopee party and he had an invitation, and he knew also that it cost real dough to trot with Cleo when she got her trotting harness on. And he also remembered that he would be a little short of ready cash if he paid that account, so he just scratched it off and told Mrs. Caesar that he paid that account to Julius just before the baseball season opened, and if he had lost the whole works on the Roman Reds, that was his fault.



That's the way one's mind runs when driving that desert alone. The mind will involuntarily revert to past as well as present things. We remember that when a boy and we got the ague back on the Dowagiac creek in Michigan, our mother would wrap us up in a cold, wet sheet just as the chill was coming on and would drench us with ash bark tea. We survived, but why we did is another of those miracles we read about. Ash bark tea, as you probably know, will dye a piece of woolen cloth a fast, jet black color that no laundry in the country can wash out. And we are wondering to this day if that color is still manifest in our carburcter, ignition system and other internal machinery. [Editor's Note: Well, we didn't believe in the desert theory in the first place.]

Back in those days, when a person got the measles, the doctors wouldn't permit the patient to drink anything but hot drinks, and the most of them checked out on account of it, when a good, big swig of icecold water would have driven the measles to the surface and the patient would have been out in the barnyard milking old Bess and doing other odd chores the next evening.

Time was, when a man's appendix vermiforma got clogged up, the doctors would say that the patient had "Congestion of the intestines" and would dope the unfortunate with blue mass and other forms of dynamite, and as a result, the graveyards are full of folks whose appendix would look a darn sight better in a bottle of alcohol.

In comparing the past with the present, we are inclined to think we would sooner be living today than to be one of old Soc's students of philosophy back in the days before the "talkies," bobbed hair and circingles, and before Grasshopper Sprague took us on that wild ride and tried to park his flivver in the lobby of the Brown Palace hotel at Denver.

And that's that about the past, the present and that desert.

* * *

But let's talk about fishing tackle.

When you are driving from Wileox over to Lordsburg and when you are about half way, you will come down over a ridge into a wide valley, and in this valley you will see the prettiest lake you ever laid your eyes on. It is about a mile long and three-quarters of a mile wide, and the water is as blue as any ocean water on earth. It is a beautiful lake and it looks awfully bassy, and you will want to get out your fishing tackle right away. This lake comes right up to the Southern Pacific right-of-way, and you will itch to stand on the right-of-way and cast for bass. But don't you try it, for you can go out there and hunt for six weeks and you won't find a drop of water in that lake—not a drop. It is the driest lake in New Mexico, and she has a lot of dry ones. It's drier than a bone; in fact, it's drier than Hodges and Larry ever were, and that's pretty dry. You will wonder what became of the water. Well, there never was any there. That valley hasn't seen a drop of water since Marc and Cleopatra pulled that wild party that time, and it probably never will see any until Texas starts going Democratic again. That river in Kansas that Sprague told about getting so dry that you could scratch a match on it, hasn't got a thing on this lake, but from a distance, it sure is a pretty lake. What? No, you are entirely wrong. That wasn't what ailed us at all, the only thing we drank since morning was a glass of milk!

Tomorrow we will be milling around with those Long Horns down in the "Lone Star State," and, boy, you can take it from your Uncle Clem, she's SOME state.

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

P. S.—The HERALD-WORLD covers THE field LIKE AN April SHOWER.

(Continued from page 76)

BARNUM WAS RIGHT (AT): Special cast—November 25-26. Good entertainment, program type. Six reels.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

Warner Bros.

THE HOTTENTOT (T): Edward Everett Horton—Clever dialog. Very entertaining. Business off.—William Roob, Chain Theatres, Inc., Port Washington, Wis.—General patronage.

NOAH'S ARK (TE): Dolores Costello—October 22-23. Very good. Unreasonable price for small town. Recording good. Warners seem to be the high-priced boys of this lovely industry. Eleven reels.—Louis Austman, New Forrest, theatre, Forrest, Ill.—Small town patronage.

NOAH'S ARK (TE): Special cast—Some talking, some singing, some hollering and some laughing. Big winds, big waters and lightning and thunder that busted the big stones and big buildings into crumbles. A mighty picture showing God's power in the days of the big flood. Eleven reels.—Walter Odom & Sons, Dixie theatre, Durant, Miss.—General patronage.

THE DESERT SONG (TME): John Boles—November 1-2. One dandy picture for bigger towns, but no interest taken in this dried-up cottonwood location. No business, and how we had to pay for it! And on the top of everything, big snowstorm and typhoid epidemic just took all. But the picture should please and satisfy any kind of an audience. Thirteen reels.—Rudolf Duba, Royal theatre, Kimball, S. Dak.—General patronage.

HONKY TONK (AT): Sophie Tucker—Very good story, singing and recording. Business fair.—William Roob, Chain Theatres, Inc., Port Washington, Wis.—General patronage.

FROM HEADQUARTERS: Monte Blue—December 3-4. Fair program picture of marines in some banana republic. Nothing big, but did average business on our bargain nigbts. Good print. Our last picture on Warner Brothers contract, and can report pretty good average quality on the selected number of their pictures which we have played. Not buying again for the simple reason tbat apparent hard times will have us closed at present rate of retrogression. Six reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

THE TIME, THE PLACE AND THE GIRL (AT): Special cast—November 27. Good picture with plenty of pep. Pleased about 90 per cent. Drew good. Disc recording good, but like all the rest of Warner pictures, paid too much for it.—Walker and Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

SONNY BOY: Davie Lee—December 1-2-3. Sold as a big special. To us the kid is cute, but had very little to do in the picture. The cast worked hard to make an entertainment of this farce. I call it just a novelty program picture. We used three Vitaphone talking acts and Educational talking act and newsreel with the picture and made a show tbat grossed just $54.29 more tban actual film rental in three-day run. That's that.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

STARK MAD (AT): H. B. Warner—November 3-4. A rotten production. Nothing to it. All they used to make this one was a few cement blocks and an ape and a couple of dumb actors.—Louis Austman, New Forrest theatre, Forrest, Ill.—Small town patronage.

QUEEN OF THE NIGHT CLUBS (AT): Texas Guinan—October 27-28. No good for small towns. Warner's got all the sheckels as usual.—Louis Austman, New Forrest theatre, Forrest, Ill.—Small town patronage.

QUEEN OF THE NIGHT CLUBS (AT): Texas Guinan—November 27. Tex should have stayed with the night club. This is just another one of those night club, court room, murder trial things that my patrons are so tired of. Recording is okay, but people are getting used to recordings. They are now demanding entertainment, stories, acting, photography, etc.—M. W. Larmour, National theatre, Graham, Tex.—General patronage.

ONE STOLEN NIGHT (TME): Special cast—November 29-30. A program picture that gave 50 per cent satisfaction. Good cast and a wild story.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

MADONNA OF AVENUE A (TME): Dolores Costello—It's a Warner Brothers 30 or 40 per cent talking and singing eigbt reel dramatic picture. Music and talking very fine. This picture concludes our last booking on the first contract of talking pictures, and of course we are looking forward to bigger and better productions. Some grouches, I notice, in the picture world call it tin pan music, but we know who the grouebes are and know their reason. It's hurting their pocket books. In my theatre, the music sounds like the melodies of the greatest orchestras in the world right under your ears, and the little man can have it all who could never go to the big cities, for his amusement. Eight reels.—Walter Odom & Sons, Dixie theatre, Durant, Miss.—General patronage.

Kisses Too Loud For Talking Films

(Special to the Herald-World)

NEW ORLEANS, Dec. 17.—The Item, in an editorial recently, stated: "John Gilbert may lose out because his kisses are too loud for the talkers. Witnesses say they sound something like a cow pulling her foot out of the mud. And it is further asserted that he 'can't' kiss without making noise."

NO DEFENSE (TME): Monte Blue—December 3. This is a part talking picture. It was made and sold as a program picture, and while not a world beater by any means, it is far better than lots of socalled specials. The recording seemed to be good and very clear and distinct. Music played during part of the dialog fuzzed it up a bit, but even this was not as bad as in most mixed music and dialog pictures. Photography not so good, but the picture as a whole, though not a box office attraction, was entertaining to my crowd.—M. W. Larmour, National theatre, Graham, Tex.—General patronage.

NO DEFENSE: Monte Blue—November 12. Good picture of a bridge builder. Six reels.—O. Lane, Star theatre, Trumansburg, N. Y.—General patronage.

BEWARE OF BACHELORS: Special cast—October 30. Just fair as to picture and entertainment. Nothing much to it, but will do for a program picture. Seven reels.—F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.

THE ARGYLE CASE (AT): Thomas Meighan—Best dialog recording received this far. Business 'way off. Stock market seems to affect us.—William Roob, Chain Theatres, Inc., Port Washington, Wis.—General patronage.

STATE STREET SADIE: Special cast—November 19-20. Good picture which drew and pleased in spite of the overworked underworld theme. Really the best programmer we have had from Warners. Nagel, Loy and Russell all fine. Print and photography both good. Seven reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

STATE STREET SADIE (TME): Conrad Nagel—November 8-9. Good 20 per cent talking picture of the underworld style, and it keeps interest all the way through. Recording okay. Prices are so high that we never gross enough to make a penny extra, and most of the time we run short of admissions. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. Dak.—General patronage.

WOMEN THEY TALK ABOUT (TME): Irene Rich—November 15-16. Fair picture. Cut the admission to find out if any more will come, but failed to do any more business, so this kind should be shown at silent prices to get them in and give them their money's worth. Six reels.—Rudolf Duba, Royal tbeatre, Kimball, S. Dak.—General patronage.

Serials

TARZAN THE MIGHTY (Universall): Frank Merrill—On fifth chapter and, boy, such drawing power! Fifteen episodes.—O. Lane, Star theatre, Trumansburg, N. Y.—General patronage.

THE JUNGLE GODDESS: Special cast—A reissue and not so good. Too old. On the ninth chapter now and not doing so well. Even at that, it is better than Universal's "Mystery Rider." Fifteen reels.—Ben Rives, Jr., Liberty theatre, Roanoke, Ala.—General patronage.

Miscellaneous

THE AIR LEGION: (F B O) Ben Lyon—November 2. An interesting story of air mail service with a good cast. Good clean picture all the way through. Seven reels.—F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.

THE AMAZING VAGABOND: (F B O) Bob Steele—November 21. Pretty good, though not as lively as some of Bob's pictures, Five reels.—Charles Cassinelli, Star theatre, Bulan, Ky.—Rural patronage.

COME AND GET IT: (F B O) Bob Steele—October 26. A good action picture, with quite a bit of excitement. It seemed to give satisfaction. Six reels.—F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.

DELIGHTFUL ROGUE (AT): (F B O) Rod La-Rocque—Good picture and story that was well liked. Recording on disc okay.—H. G. Stettmund, Jr., H. & S. theatre, Chandler, Okla.—General patronage.

KING COWBOY: (F B O) Tom Mix—They seemed to like this one. Different from usual run of Westerns. Seven reels.—Ernest Vetter, Majestic theatre, Homer, Mich.—General patronage.

PRIDE OF PAWNEE: Tom Tyler—November 24. Anyone could see that the Indians were faked. No plot, no story, but enough action in the picture to get it by.—Charles Cassinelli, Star theatre, Bulan, Ky.—Rural patronage.

SINNERS IN LOVE: (F B O) Olive Borden—November 22. Just a fair picture.—Walker and Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.

SPEEDING HOOFS: Dick Hatton—November 20. A fast-moving Western, full of hokum, but the kind that gets the laughs and pleases. Five reels.—Charles Cassinelli, Star theatre, Bulan, Ky.—Rural patronage.

THE ONE MAN DOG: (F B O) Ranger—November 28. Best Ranger picture. Pleased here. Ranger very good and does some keen acting, thougb the story is almost unbelievable. Good supporting cast. Six reels.—Charles Cassinelli, Star theatre, Bulan, Ky.—Rural patronage.

Short Features

(SOUND)

EDUCATIONAL

THE BIG PALOOKA, 2.—Right good comedy and talked good. Have used four Educational talking comedies and all are good and talking was plain. Disc recording. (C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.)

CLYDE COOK COMEDIES, 2.—"The Old Barn." Dirty, spooky all the way through, little poor recording in spots, but went by all right. (Rudolf Duba, Royal theatre, Kimball, S. Dak.—General patronage.)

LUPINO LANE COMEDIES, 2.—"Shipmates." Good all-talking comedy anl plenty of laughs through the both reels. (Rudolf Duba, Royal theatre, Kimball, S. Dak.—General patronage.)

MACK SENNETT COMEDIES "The Golfers." Not much to it, but the disc recording was better than we expected. (Crystal theatre, Watseka, Ill.—General patronage.)

M G M

CHARLEY CHASE COMEDIES, 2.—"Big Squawk." Charley goes over big in this one. His voice registers well. Recording good. (Crystal tbeatre, Watseka, Ill.—General patronage.)

COLORTONE SERIES.—"Climbing the Golden Stairs." Here is about the best short subject that it has been our pleasure to run so far. A young musical comedy revue in color. Did it go over? I'll say it did, and how! (Jack Greene, New Geneseo theatre, Geneseo, Ill.—Small town patronage.)

DUCE DE KEREKJARTO, 1.—Dandy violin solo put over in fine shape. Recording perfect, and music very good. (Rudolf Duba, Royal theatre, Kimball, S. Dak.—General patronage.)

HURDY GURDY.—The work of each artist cannot be complained of, but foreign dialect was not very clear. I doubt if 10 per cent of the audience could get it. (Jack Greene, New Geneseo theatre, Geneseo, Ill.—Small town patronage.) Jewish dialect. Records well but hard to understand. (Crystal theatre, Watseka, Ill.—General patronage.)

LAUREL-HARDY COMEDIES, 2.—"Men of War." This is fair. Not as good as other sound comedies of these boys. (H. G. Stettmund, Jr., H. & S. theatre, Chandler, Okla.—General patronage.) "Unaccustomed As We Are." Good comedy. Disc recording good. (Crystal theatre, Watseka, Ill.—General patronage.) Here is a knockout of a comedy. Recording perfect. Every word can be understood on disc. (Rudolf Duba, Royal theatre, Kimball, S. Dak.—General patronage.)

OUR GANG COMEDIES, 2.—"When School Begins." Good sound comedy, with lots of effects, perfect recording and plenty of laughs. (Rudolf Duba, Royal theatre, Kimball, S. Dak.—General patronage.) "Railroading." The kids are fair silent, but in sound they are a pain. (H. G. Stettmund, Jr., H. & S. theatre, Chandler, Okla.—General patronage.)

SUNSHINE SAMMY, 1.—Good negro act, with all boys doing their best. (Rudolf Duba, Royal theatre, Kimball, S. Dak.—General patronage.)

PARAMOUNT

PALS IS PALS, 2.—Something which one couldn't call a comedy. Just two reels of film that didn't talk worth a darn. Better leave it in the can. Disc. (C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.)

RADIO RHYTHM, Rudy Vallee.—Rudy may be a wow in person, but in this, the outfit was not much to brag about. It may have been the recording that made it poor. However, we hear enough of that sort of stuff over the radio at home. (Jack Greene, New Geneseo theatre, Geneseo, Ill.—Small town patronage.)

SLEEPING PORCH, 2.—Okay, but Hatton talked like he had a cold, which was as it should be. But it is hard enough to understand plain language in talkers without trying to distort dialog. (Jack Greene, New Geneseo theatre, Geneseo, Ill.—Small town patronage.)

PATHE

BEACH BABIES.—Very fine comedy. Good recording, except where there was a musical background. (Jack Greene, New Geneseo theatre, Geneseo, Ill.—Small town patronage.) A Pathe all-talking comedy which is good. Recording good. Disc print. (W. E. Botsford, The Royal theatre, Ainsworth, Neb.—General patronage.)

DANCING AROUND.—A very good comedy, but not as good as some Pathe has turned out. Disc recording good. (Walker and Donnell, Leroy theatre, Lampasas Tex.—Small town patronage.)

HER NEW CHAUFFEUR, 2.—One of the best two-reel talking comedies we have ever played, and for the first time, this comedy caused more comment than the feature picture. Recording on disc good. (Walker and Donnell, Leroy theatre, Lampasas, Tex. —Small town patronage.)

HIS OPERATION.—A fair talking comedy from Pathe. Recording not so good. Disc print. (W. E. Botsford, The Royal theatre, Ainsworth, Neb.—General patronage.)

IN AND OUT, 2.—A good comedy that pleased our patrons. Disc recording very good. (Walker and Donnell, Leroy theatre, Lampasas, Tex.—Small town patronage.)

WHAT A DAY, 2.—Pretty good comedy, with good recording on disc. (C. A. Spainhour. Twilight theatre, Greensburg, Kan.—General patronage.)

UNIVERSAL

COHEN ON THE TELEPHONE, 1.—George Sidney. Personally did not think much of this one, but just the same, it got plenty of laughs from the audience, so won't kick. Disc recording very good. (Walker and Donnell, Leroy theatre, Lampasas, Tex. —Small town patronage.)

UNIVERSAL NEWS No. 77.—Unique and quite interesting. The clearest and most lifelike recording we have received in six months of sound pictures. (M. W. Larmour, National theatre, Graham, Tex.—General patronage.)

SWEETHEARTS,—Special cast—Extra good entertainment. Two reels. (D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.)

WARNER BROS.

EDDIE PEABODY, 1.—A banjo act. Recording good, a good act. (Louis Austman, New Forrest theatre, Forrest, Ill.—Small town patronage.)

HUGH O'CONNELL (Act No. 807).—A one act comedy sketch. No slapstick. My folks thought it a nice little act. No loud laughs in it, but enough humor to serve its purpose. (M. W. Larmour, National theatre, Graham, Tex.—General patronage.)

IN THE MINES (Act No. 2277).—A quartette of miners that was well liked here. It had a beautiful tone. (M. W. Larmour, National theatre, Graham, Tex.—General patronage.)

MR. AND MRS. JACK NORWOOD (Act No. 787). —A singing act that went over slightly better than the average. (M. W. Larmour, National theatre, Graham, Tex.—General patronage.)

TWO DOVES, 1.—Recording good. A very good act. (Louis Austman, New Forrest theatre, Forrest, Ill.—Small town patronage.)

(SILENT)

COLUMBIA

SKELETON DANCE, 1.—This one is sure good and worth a place on any program. (H. C. Stettmund, Jr., H. & S. theatre, Chandler, Okla.—General patronage.)

EDUCATIONAL

BIG BOY COMEDIES, 2.—"Ginger Snaps." Fair comedy of this series. The kid sure is cute. Good print. (O. B. Wolfe. Screenland theatre, Nevada, O. —Small town patronage.)

DOROTHY DEVORE COMEDIES, 2.—"Auntie's Mistake." Seems I remember reading an awful squawk from somebody about this being a vile and suggestive number. Wonder why? Failed to see anything particularly dirty about it. Perhaps my imagination isn't developed along these lines. Anyhow, it drew lots of laughs so could have been much worse for us. (O. B. Wolfe, Screenland, theatre, Nevada, O.—Small town patronage.)

LUPINO LANE COMEDIES, 2.—"Summer Saps." Fair comedy with Lane going through the usual contortions. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

PARLOR PESTS, Collins-Dent, 2.—Have had better and worse, so this must be "just fair," too, which is a good enough average. Zero weather cuts down laughs as well as attendance, I guess. Good print. (O. B. Wolfe, Screenland theatre. Nevada, O.—Small town patronage.)

M G M

ANITA GARVIN COMEDIES, 2.—"A Pair of Tights." One of the funniest comedies we have ever shown. Pleased the adults as well as the children. (Mrs. I. H. Dietz, Star theatre, Covington, Ga.— Small town patronage.)

CHARLEY CHASE COMEDIES, 2.—"The Booster." Fair. (O. Lane, Star theatre. Trumansburg, N. Y.— General patronage.) **"Ruby Lips."** Fair. (O. Lane, Star theatre Trumansburg, N. Y.—General patronage.)

DAISIES WON'T YELL, 2.—Best silent comedy we have had from Fox for all the time we played Fox silent. or else we just felt right and thought it real funny. Action and fun aplenty. (Rudolf Duba, Royal theatre, Kimball S. Dak.—General patronage.)

GOING GA GA, 2.—I guess so, ga ga. (O. Lane, Star theatre, Trumansburg, N. Y.—General patronage.)

INTERNATIONAL NEWS, 1.—Good news. Seven days old. (O. Lane, Star theatre, Trumansburg, N. Y.—General patronage.)

LAUREL-HARDY COMEDIES, "Double Whoopee." We always please with this pair of comedians. (Mrs. I. H. Dietz. Star theatre, Covington, Ga.— Small town patronage.) **"Habeas Corpus,"** Graveyard. goosepimples oh—ah. **"Liberty."** Good as usual for L-H. **"Two Tars."** These boys best. (O. Lane, Star theatre Trumansburg, N. Y.—General patronage.) **"Unaccustomed As We Are."** All their comedy efforts are good. Beg your pardon, it's no effort for those birds to be funny. (Jack Greene, New Geneseo theatre, Geneseo, Ill.—Small town patronage.)

MADAM Q, 2.—This girl sure handles the jury to perfection. Comedy well done and pleased patrons. (H. G. Stettmund, Jr., H. & S. theatre, Chandler, Okla.—General patronage.)

OUR GANG COMEDIES, 2.—"Dog Heaven." A very good comedy. The Gang is hard to beat. (Mrs. I. H. Dietz, Star theatre. Covington, Ga.—Small town patronage.) **"School Begins."** Very good. (O. Lane, Star theatre, Trumansburg, N. Y.—General patronage.)

PATHE

THE DENTIST, 2.—Lots of good old fashioned hokum in this and went over good. (Jack Greene, New Geneseo theatre, Geneseo, Ill.—Small town patronage.)

SYNCOPATED TRIAL.—This was very fine work by all concerned. Adds plenty to your program. Highly entertaining. (Jack Greene, New Geneseo theatre, Geneseo, Ill.—Small town patronage.)

R K O

MICKEY McGUIRE COMEDIES, 2.—"Big Game Hunt." Have not found any of the R K O comedies up to standard. Do not please at all. (Mrs. I. H. Dietz, Star theatre, Covington, Ga.—Small town patronage.)

THE TRAVELER, 1.—Marc Connelly—This is straight-out railroad advertising. If R K O does not get a fee for every booking on this from the railway association, then they are a bunch of dumbbells. Of all advertising in pictures I have ever seen, this is the best. (H. G. Stettmund, Jr., H. & S. theatre, Chandler, Okla.—General patronage.)

UNIVERSAL

ARTHUR LAKE COMEDIES, 1.—Pretty good one-reeler. (O. Lane, Star theatre, Trumansburg, N. Y. —General patronage.) **"Double Trouble."** Pretty fair for this series. Better than some of them. Good print and photography. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

BEN RUBIN COMEDIES, 1.—"The Actor." Dandy comedy. Gave more laughs than expected. Benny can act and entertain the crowd. (Rudolf Duba, Royal theatre, Kimball, S. Dak.—General patronage.)

COLLEGIANS SERIES. 2.—"The Rivals." This is my first series of "Collegian" comedies, and find them highly entertaining. Pleased 100 per cent. (Mrs. I. H. Dietz, Star theatre, Covington, Ga.—Small town patronage.)

CRACK WEDDING BELLS, 1.—Very poor and too old. (Mrs. I. H. Dietz, Star theatre, Covington, Ga. —Small town patronage.)

THE FIGHTING TENDERFOOT, 2.—Comedy Western featurette. Just about what you would expect of it. Rotten print. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

LET GEORGE DO IT SERIES, 2.—"Hot Puppies." —Pretty good for the "Let George Do It" series. The boys are fireworks salesmen and they sure raise a smoke and a lotta laffs. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

MIKE AND IKE COMEDIES, 2.—"Good Skates." Another offering that looked somewhat simple-minded to me, but drew a good many laughs from a bargain night audience. Not very good photography. (O. B. Wolfe, Screenland theatre, Nevada, O. —Small town patronage.)

NEWLYWED SERIES, 2.—"The Newlyweds in Society."—If you can find a laugh in this, you win! (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

OSWALD CARTOON, ½.—I find these cartoons the best out. Everytime the beginning of an Oswald flashes on the screen, the kinds go wild, and the older ones sometimes applaud. (Charles Cassinelli, Star theatre, Bulan, Ky.—Rural patronage.) **"Cold Turkey."** We find all of these Oswald comedies good, but this as a particularly fine one. (Mrs. I. H. Dietz, Star theatre, Covington, Ga.—Small town patronage.) **"Farmyard Follies."** Cartoon of many laffs. (O. Lane, Star theatre, Trumansburg, N. Y.—General patronage.) **"Lumberjack."** Played this Oswald silent, but it is the best to date. Surely is some clever stuff in opening scene. (C. E. Mosher, Orpheum theatre, Rockford, Ia.—Small town patronage.)

SEEING SIGHTS, Sid Taylor, 2.—Well, well,, at last Sid made them laugh. Have played plenty of these comedies, and this is the first one I would class as a good comedy. Had them laughing most of the time. (C. E. Mosher, Orpheum theatre, Rockford, Ia.—Small town patronage.)

MISCELLANEOUS

T-BONE HANDICAP, 2. (F B O)—Fair with a little fun mixed in now and then. (F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.)

TOOTS AND CASPER SERIES, 2. (F B O)—"Big Hearted Toots." Nothing much to it. (F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.)

MICKEY McGUIRE COMEDIES, 2. (F B O)— "Mickey's Great Idea." A fair Mickey comedy. **"Explorer."** A good comedy. better than the average. (F. H. Babbs, Stockton theatre, Stockton, Mo. —Small town patronage.)

Hollywood Sets Hat Styles, Too

(Special to the Herald-World)

NEW ORLEANS, Dec. 17.—R. J. Goerke, president of the City Stores Company, which controls various department stores in several sections of the country, in a visit to this city and a published interview, states that much of the talent and brains of the world have been assembled in Hollywood and that with expert Japanese and Chinese hand workers Hollywood has become the hat center of the western hemisphere. He said he thought Paris would perhaps always be the style center for the rest of the world but that it would lose its prestige as fast as the United States and the western hemisphere are concerned.

He's Unusual

(Special to the Herald-World)

HOLLYWOOD, Dec. 17.—Ralph Staub, director of Screen Snapshots, has directed and photographed, so it is said, more stars for silent and sound films than any other man in the world. The reason is because he never made a picture more than one reel in length.

CHICAGO PERSONALITIES

Merry Christmas from JOE FISHER

IMPORTANT changes were announced in the Pathe exchange this week. Harry S. Lorch, for the past three years branch manager, was appointed district manager. The change brings J. J. Clarke to Chicago as Branch manager and sends Tommy Greenwood to Milwaukee in Clark's place as exchange boss.

LORCH came to Pathe in 1927 from the old P D C company as branch manager. Succeeding Lorch as local branch is J. J. Clarke formerly branch manager for Pathe in Milwaukee. Clarke was with the local exchange for two years as an assistant to Lorch. He was named Milwaukee manager in 1928.

Harry S. Lorch

Tommy Greenwood, formerly city sales manager, will go to Milwaukee as branch manager. Greenwood joined Pathe when it took over the P D C company. He has been in the capacity of sales manager until the latest appointment.

* * *

Gus Constanopoulous, the exhibitor with the small name from Decatur, Illinois, spent Friday on Wabash avenue. He also spent money buying next year's pictures.

* * *

Eddie Grossman's golf sticks are the color of an autumn leaf these days. Eddie explained that he dated Frank Young for a few games last May but business came first. That was luck for either Frank or Eddie. We don't know who hits the ball the farther.

* * *

Four latest installations of De Forest equipment are: Kaybee theatre, Anderson, Ind.; Classic, Waupun, Wis.; Alhambra, Evansville, Ind., and Vernon Mount Vernon, Ind.

* * *

The Glen theatre opened with silent pictures last week. J. Blotkin is the manager.

* * *

Harold Wise, booker at Tiffany, was relieved of his new Ford car last week. Harold had the car parked in front of the Mercy hospital when it was taken. To date it has not been returned.

* * *

Mrs. Jacob Cooper, formerly owner of the Twentieth Century and Gold theatres, has taken over the two houses once more. Essaness circuit was running the theatres.

* * *

Dr. Katz, brother of Sam Katz, and member of the Publix New York staff, spent a few days in Chicago last week. Arthur Mayer, also of Publix, was here too.

* * *

Mike Gehrib, exhibitor of Westville, Illinois, made his semi-annual visit to Chicago last Friday. Gehrib is the owner of the Orpheum theatre in Westville.

* * *

Henry Herbel represented the Universal New York office in Kansas City this week in the installation of Charles Lest as manager of the K. C. office. Lest was formerly manager of Universal exchange in Atlantic City.

* * *

Bill Brumberg has added new life to his Sono-Art World Wide office by equipping it with a brand new set of drapes and plush rugs. A special twist of the painters brush also added to the effect. To all this Bill added that a special screening of "Blaze O' Glory" will soon be had in Chicago.

* * *

Harry Scott, representing James Cruze productions, visit Bill Brumberg last week. He was discussing the sales of "What Would You Do In a Case Like This," a one-reel Cruze short that is being tied up with the *Chicago Daily News*. Joe Lyon, also of the Cruze staff, closed deals with Coston, B & K and Essaness circuits for the booking of the short.

* * *

Edith Brown gave us her name after a little coaxing last Friday. She, by the way, is the new "hello" girl at Columbia.

* * *

"Red" Johnson, deluxe Columbia salesman, told us the following: Theatres to install sound equipment recently are the Liberty, Chicago Heights; Strand, Steger; Ritz, Gary, Ind., and Uptown, Michigan City.

* * *

Leonard Renz, film pickup man, went away long enough last week to be married.

* * *

A. H. McLaughlin, who is handling the Talking Picture Epic, "Hunting Tigers in India," said that the picture is doing big business at the Studebaker theatre.

* * *

A bomb exploding near the Metropol theatre last week disturbed every business place in the neighborhood except Ed Brunell's theatre. The bomb caused $50,000 damages.

* * *

The father of Henry Salkin passed away in Los Angeles last week. The boys on the Row sent flowers.

* * *

Cleve Adams of the R K O executive staff conferred with William Benjamin of the local R K O office last week.

* * *

Exhibitors Association is cooperating with the postmaster this year by showing "Mail Early" trailers in theatres.

* * *

There was quite a "homecoming" during the week Joe Winninger played Universal's "Showboat" at the Rex theatre, Oshkosh, Wisconsin. This happens to be the town where Carl Laemmle was born. It is also the town in which Charles Winninger, character actor in the stage play, was born. A few miles away in Appleton, Wisconsin, Edna Ferber, author of "Showboat," was born. The local papers played the story up big. Charles Loewenberg, Chicago publicity chief, conducted the exploitation.

* * *

The Chicago Film Board of Trade announced the following changes of theatres in and around Chicago for the month of November:

In Chicago: The Biograph, Crawford, Ellentee, Knickerbocker, Lakeside, Madison Square, Michigan, North Center, Oak Park, Paramount, Pershing and West End from Lubliner & Trinz to the Greater Chicago Theatre Corporation; Crystal from John Georgacopoulas to Jerry Di Giacomo; Madlin from

Season Greetings

From

SONO-ART
World-Wide Pictures

BILL BRUMBERG

Edward L. Brichetto Joe Lyon

Pathe Wishes All A Merry Christmas

Harry S. Lorch

Tommy Greenwood Ray Nolan Sig Decker
Charles Filkin Joe Woodward Dan Roche Tom North

Season's Greetings

Now
Handling
Everything
In Sound
Equipment
Accessories

L. V. Kuttnauer

910 S. Michigan
Chicago, Ill.

Gilford and Benesch to Madlin Theatre Co., Inc.; Stanley from F. N. Seim to B. F. Shaw.

Pastime, Ashton, Ill., from H. S. Puterbaugh to Kendel and Musselman; Palace, Elmwood, Ill., from H. I. Hitchcock to S. A. Eastner; Cort, Niles Center, Ill., from R. S. Cramblet to Arthur Kausal; Orpheum Princeton, Ill., from William G. Jeffries to A. I. Kent; Rita, Berwyn, Ill., from Biba Brothers to Berwyn Amusement Co.; Strand, Rockford, Ill., from John A. Murray to J. F. Walsh; Strand, Albany, Ill., from Mrs. McHinsio to Clayton Decter; Dream, Coryson, Ind., from J. S. Grince to Gilbert May; Liberty, Pierceton, Ind., from John Swain to H. D. Wood.

Theatres closed and reopened: Kozy, Chicago, operated by S. Selig, closed indefinitely; Royal, Kempton, Ill., operated by Kempton Royal theatres, closed permanently; star, Villa Grove, Ill., opened only Wednesday, Saturday and Sundays and Monyono, Montono, Ind., operated by Eli W. Cameron, reopening Thursday, Friday and Saturdays.

* * *

Arthur Butler, owner and trainer of Silver King, famous picture dog, is in town arranging personal appearances for the dog in local theatres. With Butler was F. D. Shean, publicity manager. According to Butler, Silver King has appeared in "Honeymoon Eagle," a MGM picture and "Lonesome Trail," a Universal picture. He has also made several other pictures. Silver King's next production will be "Secret Service," a Warner Brothers picture. The company is stopping at the Sherman hotel.

* * *

Announcement of the engagement of Louis Abramson and Ann Barr was made December 15. Louis, formerly booker at the Fox and Universal exchanges and still later booker at the Essaness Office, is a brother of Joe Abramson, of the Coston Circuit. Ann Barr, a steno at the Universal exchange, is a niece of Percy Barr, salesman for Educational. The wedding will take place next June.

Ann Barr, in a phone call, explained that she was just an honest-to-goodness happy girl and of course was not at all displeased over the big diamond ring.

Louis had told us he would have news that would knock us for a long row of telephones. He was right.

* * *

L. V. Kuttnauer is now handling sound equipment accessories on all sound devices. His announcement was made Monday and he said he already had enjoyed several sales of accessories. He will also handle the distribution of several sound devices. Kuttnauer's new move takes him into the selling of speakers, faders, tubes, pickups, speaker units, etc. He is located at 910 S. Michigan.

* * *

Albert Dezel productions, 806 S. Wabash avenue, have bought the rights to "No More Children" for Illinois and Wisconsin. Willis Kent closed the deal for Albert Kelley, who is now with M G M.

Jack Leaverton, former owner of Le-Bel Film Co., has joined Dezel in Illinois and John Woytenik, exhibitor from North Judson, Indiana, will do the booking in Wisconsin.

* * *

United Artists house organ dedicated the entire front sheet of a recent issue to the late Lyman L. Ballard, formerly a member of the Chicago sales staff. Quoting a few paragraphs from the story we find the following:

"Lyman L. Ballard, born June 12, 1890, died November 12, 1929. The day before Lyman Ballard died, the eleventh anniversary of the signing of the Armistice was celebrated throughout the Allied World, and in each of the countries the grave of the unknown soldier was the center of the homage. And who shall say that something of the Unknown Soldier's great devotion to duty and bravery under fire did not inspire Lyman Ballard's last hours?"

And the story goes on to say: "Though there is little that we can say to his bereaved wife by way of comfort and consolation, yet we want her to know that all of us feel for her most deeply, for we too have lost a brave friend who, in his death showed others how to live."

The writer of this tribute did a splendid job. All along the local Film Row that was the verdict.

* * *

The Pathe office is now equipped with a new booking department. Special counters for signing contracts have been installed. Bill Drake is the head booker.

* * *

Exhibitors will be glad to know that an extra radiator has been installed in the Universal projection room. Not that there ever were any cold feet in the Universal group—or among the exhibitors, either.

* * *

Charles Loewenberg hot footed down to Milwaukee last week to exploit Universal's "Broadway" in the German version.

* * *

Bill Heasman, formerly owner of the Colonial theatre, Danville, Ill., spent a few days on the Row last week. Heasman has retired.

* * *

Our old friend, Tom Gilliam, took an extra pair of socks and a clean shirt, wrapped up a haircut and then quietly skipped out of the First National office to grab a taxi to the station on his way to good old Warshaw, Indiana, where his 10-year-old son was awaiting him. It's Tom big day when he can get away from the noisy city and visit his boy. And don't think that Tom hasn't a big career doped out for him. High school, college, post-graduate course, manager, president, etc.

* * *

H. M. Rouda, manager of the Lane-Court theatre, helped spread a little sunshine through the Franklin Junior high school last week. In return Rouda won the warm thanks of the school. The Lane-Court manager staged a special benefit performance to help get band instruments for the school. The show took in $300 and won Rouda $1,000 worth of goodwill.

* * *

The first to sparkle with a Christmas present is John Kemp, office manager of Metro-

IRVING MACK
and the entire
FILMACK BUNCH
Wish You
The Greetings of the Season

Best Wishes for A Merry Christmas

DE FOREST PHONOFILM and PHONODISC

Is a SOUND Investment That Assures Your Happiness Throughout the Year, with "The Best Sound in Town"

General Talking Pictures Corp.
Bert Rosenberg, General Branch Manager
810 South Wabash Ave.
Chicago

Yuletide Greetings
From the UNITED ARTISTS Sales Staff

CRESSON E. SMITH
District Manager

EDWARD GROSSMAN
Manager

J. FRANK YOUNG
AL HOFFMAN
E. P. PICKLER
E. J. DRUCKER
MORRIS HELLMAN

Goldwyn-Mayer. Kemp received a nifty wrist watch from his wife. Look out, John, that may just be a cue for a fur coat.

* * *

The Tiffany office was minus its shipper deluxe, Leonard Shellstrom, last week. He was confined to his home with a cold.

* * *

John Koletis, Rock Island exhibitor, spent a few days in the city looking over sound equipment for his theatres.

* * *

M. O. Wells is redecorating his Adams theatre and plans to equip it with Western Electric. It will reopen soon.

* * *

Joe Palo of the Rose theatre is closing his house temporarily while acoustical improvements are being made.

* * *

Jimmy Kehoe, formerly with the Finkelstein and Ruben theatre circuit and with Keith-Albee, is now selling equipment for General Talking Pictures in the Minnesota and North and South Dakota territory.

* * *

The Opera House, Mount Carmel, Ill., opened with Goetz Movie-Phone last week. First National's "Hard to Get" was the feature.

* * *

Oscar Hammerstein and Mrs. Hammerstein passed through Chicago December 5, on their way to Hollywood where Hammerstein is to produce original operettas for Warner Brothers. Hammerstein's wife is the former Dorothy Blanchard of Australia. Sigmund Romberg, who is collaborating with Hammerstein, was in Chicago Monday en route west.

* * *

Helen Reiser, Bill Drake's assistant at Pathe, is back from the Coast and her typewriter is hitting on all 26 again.

It Must've Been Hot; Censors See Film Burn

It seems that the Chicago board of censors was in a huddle over a picture, as censors are wont to do. And then there was a fire in the projection booth. I. I. Kephart, projectionist, was struck by flying glass and his assistant, Albert Waller, was slightly burned.

The name of the picture? Oh. It was "The Red-Headed Hussy."

A
Merry Christmas
and a
Happy New Year

From The

Universal Boys

H. M. Herbel
Bill Baker
Ted Myers
Bob Funk
Louis Laemmle
Lipton Astracham
Ben Eisenberg
Charles Loewenberg
Jack Sinclair
George Wilson
Walter Hyland
M. C. Prodsky

United Artists Finishing Up 1929 Year with a Bang

The United Artists force were already to receive the Christmas with a bang. District manager Cresson E. Smith was out on the road closing many important deals. Eddie Grossman had but one minute open on Friday to tell us of United Artists progress. Frank Young closed a contract with Ben Nathan of the Ideal theatre calling for 68 all sound pictures. Al Hoffman wore out a few pencils signing contracts. The rest of the force were running around arranging bookings for the U A product.

Max Stahl
of
EDUCATIONAL
wishes
Everybody a
Merry Christmas
and a
Happy New Year

2 Sono-Art World Wide Pictures Open in Loop

Two Sono-Art World Wide pictures were playing in loop theatres this week. James Cruze's "Great Gabbo" opened at R K O's Woods theatre and "Black Waters" at the Castle. "Great Gabbo" probably received as elaborate a poster display as any picture could receive. Responsible for this was Jack Hess, publicity chief of R K O.

"Black Water" at the Castle likewise was played up well. C. E. Beck arranged a special display in front of his theatre that attracted many of the Christmas shoppers. Bill Brumberg, manager of the local Sono-Art World Wide office, was responsible for the bookings of the pictures.

Ellman's "Life Savers" Are Ready for Banner Year

"The Life Saver Crew," is what Henri Ellman calls his troop of contract sellers. The name deriving from Tiffany's franchise policy. Ellman explained that Tiffany was out to the biggest year of history. The local office under the management of Jimmy Abrose, former U A man and also a graduate of Yale university. With Steve Montgomery and Carl Harthill on the road for Tiffany the New Year is bright.

Filmack Enjoying Biggest Business Ever in History

"Never in the history of Filmack has business been so rushing," Irving Mack, founder and owner of Filmack, told us last Saturday. Mack is making continuous advancement in his line due to the speedy and accurate service. Exhibitors ordering trailers before 12 o'clock noon can receive them the same day. To fill all Christmas orders Mack put three new employes on his staff.

Universal Sales Force All Set for Henry Herbel Month

Universal office, having gotten over the Midwinter convention, at the Stevens hotel Sunday, is now ready for Henry Herbel's special drive, starting the week of January 4. In this drive the U salesmen will endeavor to break all former sales drive records. This will be done in appreciation of their boss Henry Herbel.

A Merry Christmas

From The "Life Saver" Crew

HENRI ELLMAN JIMMY ABROSE CHARLES LINDAU HAROLD WISE
STEVE MONTGOMERY CARL HARTHILL BEN EDELMAN
ALICE DUBIN ELSIE GRATIAS FLORENCE HILLEGONDS

Black-and-White Cost

for

Colored Sound Pictures

NOW—at low cost—sound pictures can be printed without sacrificing any of the delicate tints formerly used.... *Eastman Sonochrome Tinted Positive Films* have given the industry a wider range of tints than was ever available before—in films so adjusted that they give amazingly faithful sound reproduction. And though they combine sound and color, these new Eastman films cost no more than regular black-and-white positive.

EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

J. E. Brulatour, Inc., Distributors

New York Chicago Hollywood

Eddie Lambert

in

JACK WHITE PRODUCTIONS

E. W. Hammons

presents

"THE MADHOUSE"

with

EDDIE LAMBERT

and

MONTY COLLINS

JACK WHITE TALKING COMEDIES

Directed by Stephen Roberts

• • •

In production

"THE BIG JEWEL CASE"

MERMAID Talking Comedies

Recorded by R C A Photophone

Noo, geev a leesten, vhile poppa'l gonna tell you all about dot niz leetle fonny mans wotta'll gonn mek you geev a leff wit guffaws wi hisstericals.

EDDIE LAMBERT!

Ha! Ha! Dot same Eddie whose fonn entics wit uproarious woids wit Yeedish eccent crecked so man reebs in de waudewill houses.

Dot smart Meester Jack White se "Noo, Eddie, you should say de woids vhile I crenk it de cemera. End so, wot wit rolling on de studi floor wit lefter, dey made it a pee shur about "de medhouse." End w Eddie fonny? Dunt esk! Vy, so soo dey could all stop leffing, Meest White starts right avay he shou mek som more peecshurs.

Geev a look wit a leesten to "de me house," and by de time de reebs all feexed op again, he'll bree you som more.

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, President

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

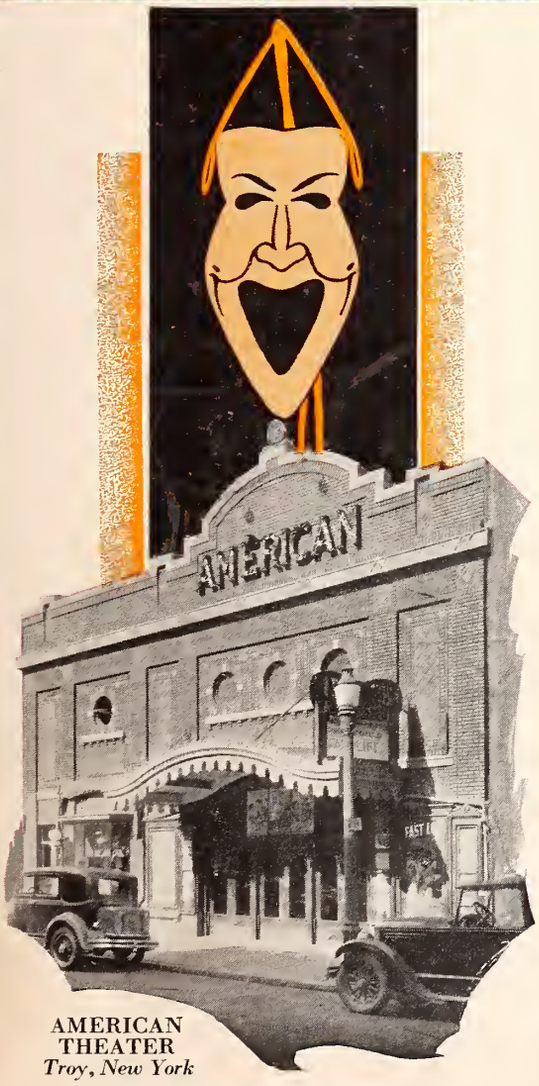
IN TWO SECTIONS

SECTION TWO

EXHIBITORS

HERALD WORLD

Better Theatres



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One of the Theaters owned by the Stanley Company of America—one of the largest Exhibitors of moving pictures in the United States.

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Direction of
STANLEY COMPANY OF AMERICA
NEW YORK

Dear Mr. Potter:
". . . . we use the Acoustical Westfelt to excellent advantage. It has improved the sound 100%, taking care of all the echoes and making the talking pictures a pleasure to listen to."

(*Signed*) ULY S. HILL
Branch Manager

A "sound" Endorsement

HERE is one more of the many hundreds of leaders in the Silver Screen industry whose change to Talkies is made successful through the use of ACOUSTICAL WESTFELT.

Westfelt ACOUSTICAL Engineers have been remarkably successful in avoiding objectionable echo and in the control of outside sound. Their expert advice is available without obligation. ACOUSTICAL WESTFELT is furnished only in flame-proof finish and in rolls ¼" and ½" thick; 54" wide and 75' long. Price per square yard (¼" thickness), 45¢; (½" thickness), 75¢.

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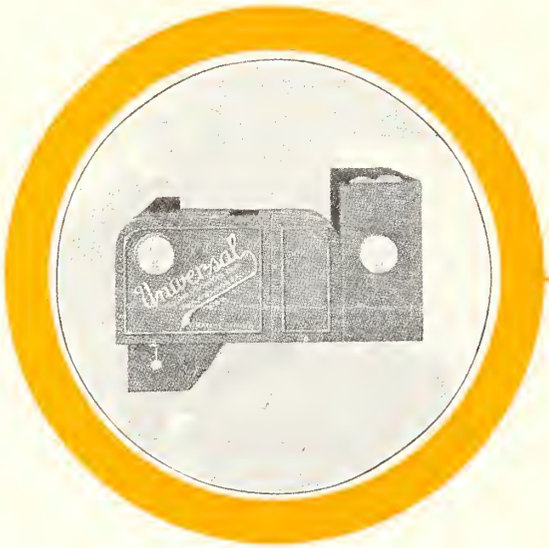
4029-4115 Ogden Avenue, Chicago, Illinois
Manufacturers of Carpet and Rug Protection Cushion

Acoustical Westfelt

A Revelation in SOUND



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N.W. COR. 13TH & CHERRY STS.

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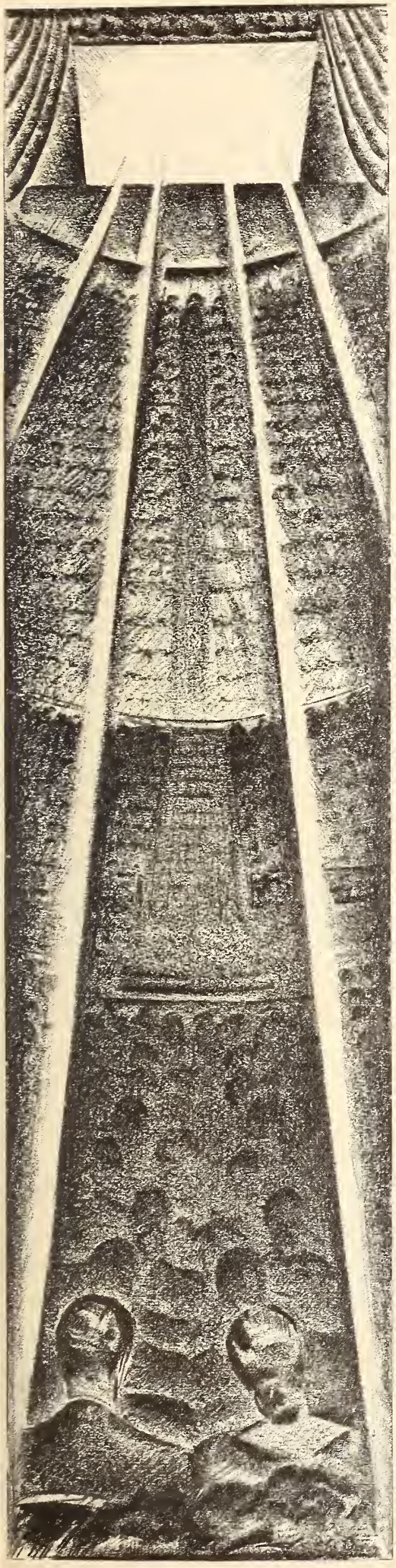
UNIVERSALLY SERVICED IN ALL LEADING CITIES

PHILADELPHIA

A Few Territorial Franchises Still Open



Now
every spoken word... every note of music... travels
Clear and Distinct

THE days of sound pictures that can't be understood are nearly over! Wise owners and managers realize that no theatre can survive the handicap of *poor acoustics.* So they are equipping their theatres with Acousti-Celotex, the echo-absorbing, cane-fibre tile, applied to the walls or ceiling.

In this easy and inexpensive way they put an end to the "lingering echos" and reverberations that blur syllables together ... distorting words and sentences into a meaningless jumble of sound.

Now the true tones of voices and instruments travel straight to the ears of their audiences. And patrons leave with the active enthusiasm for their sound programs that builds attendance up to record-breaking figures.

Your theatre need not be remodeled. For Acousti-Celotex is fastened directly to existing surfaces. It comes in single, finished units quickly and easily installed.

The decorative adaptability of Acousti-Celotex insures harmony with almost any architectural or decorative treatment. Acousti-Celotex is the *only* acoustical material that can be painted and repainted, even with lead and oil paints, without impairing its efficiency.

Simply submit your own acoustical problems to the acoustical engineers of The Celotex Company for analysis and recommendations.

These men are engineers of experience. Their task is to devise the treatment that will assure proper acoustics in your theatre ... to make certain of the results you are after, in the simplest and most economical way.

Their recommendation is a guarantee of success. For the accuracy of their calculations has been checked and proved in hundreds of actual installations. You will receive their advice promptly and without further obligation.

Plan now to protect your investment in sound equipment by correcting the acoustics of your theatre.

Fill out and mail the coupon below for further information on Acousti-Celotex.

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ACOUSTI-CELOTEX
FOR LESS NOISE—BETTER HEARING

Installed by Approved Acousti-Celotex Contractors

The word CELOTEX (Reg. U. S. Pat. Off.) is the trademark of and indicates manufacture by The Celotex Company Chicago, Illinois

E. H. W.—12-21-29

THE CELOTEX COMPANY
919 North Michigan Avenue, Chicago, Illinois
Gentlemen: Please send me further information on the value of Acousti-Celotex in the presentation of sound pictures.

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Address.....

City..... *State*.....

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A N N O U N C I N G

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BIGELOW SANFORD

CARPET CO. INC.

Combining into a single organization the floor covering experience of America's oldest carpet and rug manufacturers.

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Weavers since 1825

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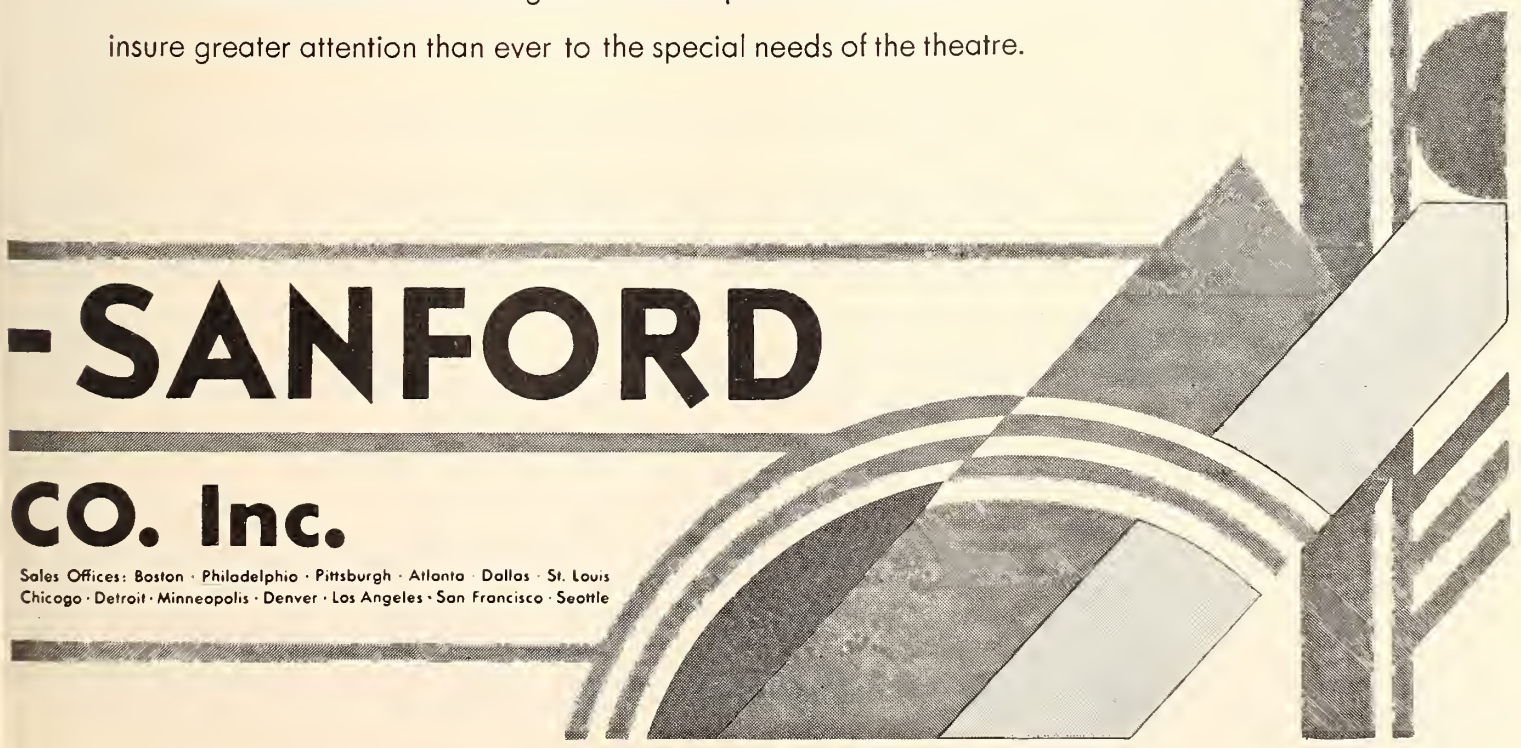
OFFERING INCREASED FACILITIES FOR THE EXECUTION OF THEATRE FLOOR COVERING INSTALLATIONS

The Bigelow-Hartford Carpet Company announces the purchase, effective December 1, 1929, of the mills and inventory of Stephen Sanford & Sons, Inc. and the consequent changing of its name to

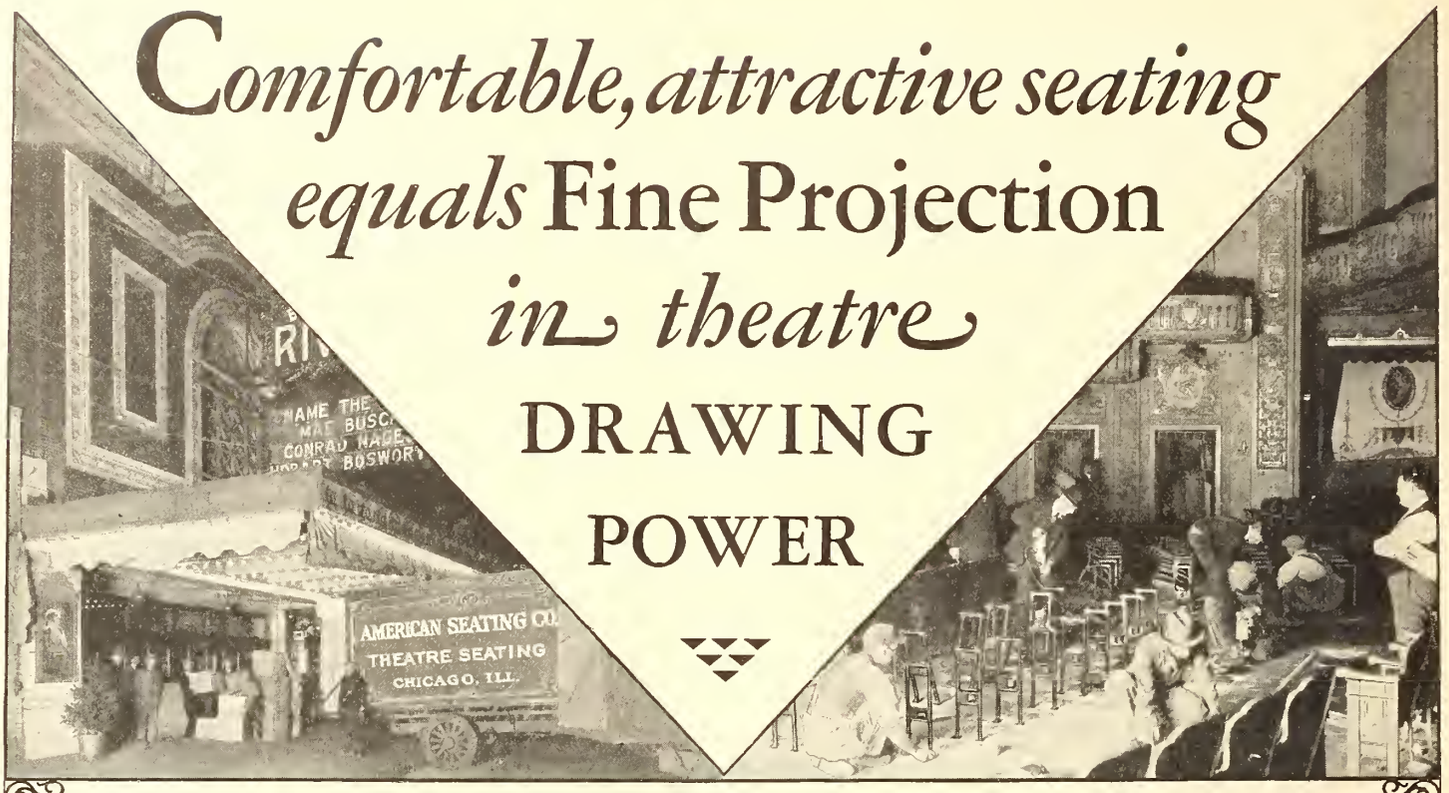
BIGELOW-SANFORD CARPET CO. Inc.

With the background of over a century's experience, the enlarged company, through its dealers, will offer the theatre field a floor covering service of unsurpassed completeness. Floor coverings for every purpose... at every price... will be readily available.

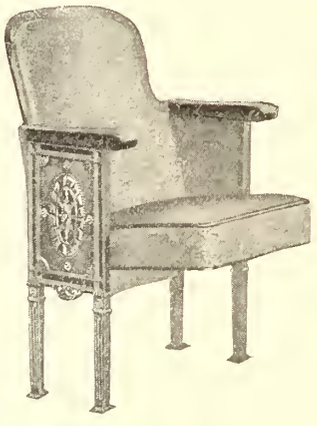
All the familiar Bigelow-Hartford theatre fabrics including "Hartford-Saxony" ... Bigelow Imperial Axminster... Bigelow Alba Wilton... Bigelow Paramount Wilton... Bigelow Belasco Wilton... will be retained. To them will be added such well known Sanford weaves as Beauvais Axminster and Westchester Velvet. The combined facilities resulting from the acquisition of the Sanford looms will insure greater attention than ever to the special needs of the theatre.

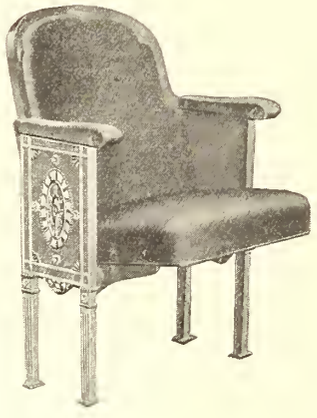


Comfortable, attractive seating equals Fine Projection *in theatre* DRAWING POWER



Say America's leading exhibitors





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America's leading exhibitors have acknowledged "American" theatre chairs outstanding in comfort and acoustical features. To give their patrons comfort . . . and to get the most out of every talking picture, many have reseated. The majority of those report increased receipts. All say it builds volume . . . steadily but surely.

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RAYMOND GALLO
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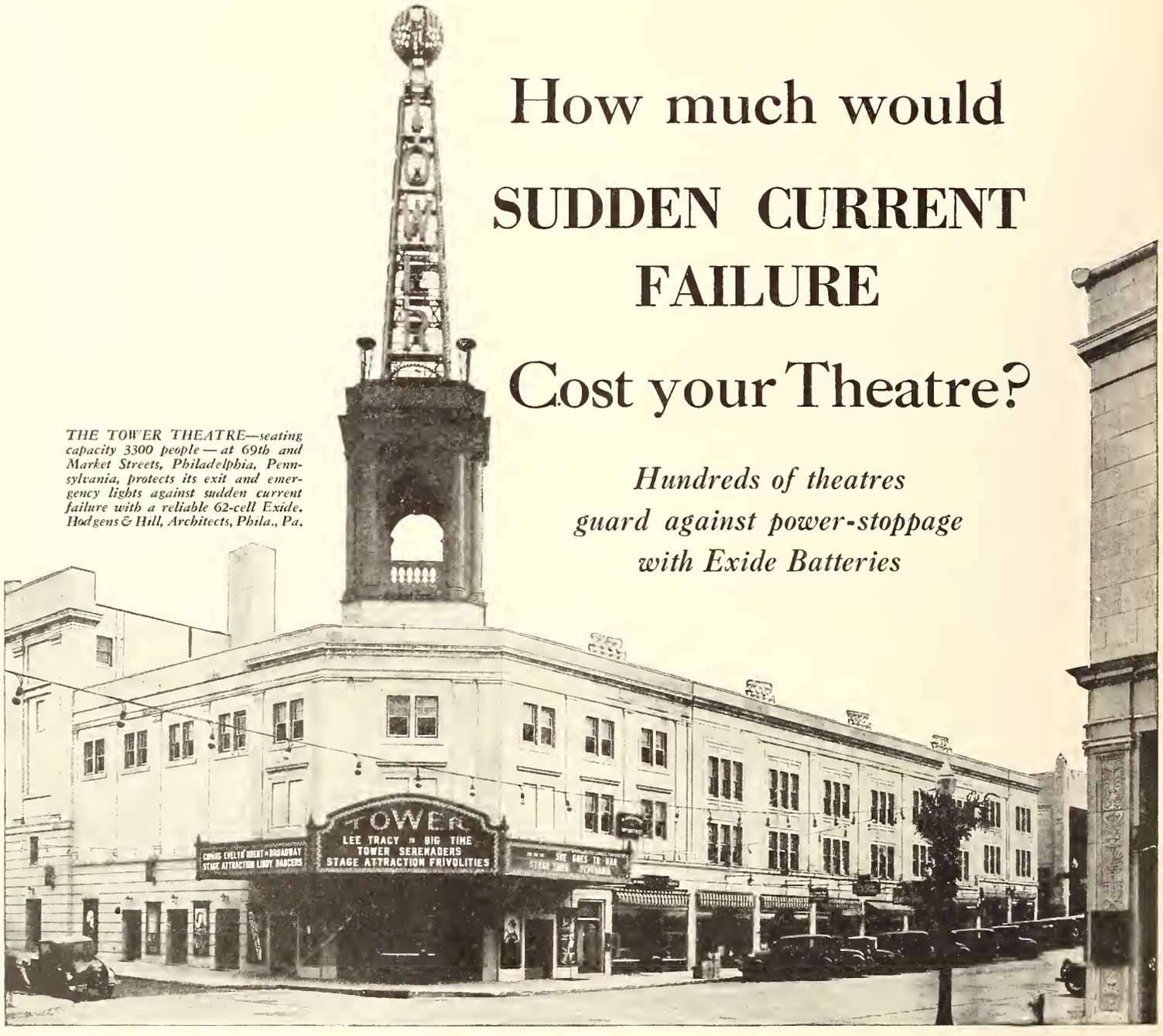

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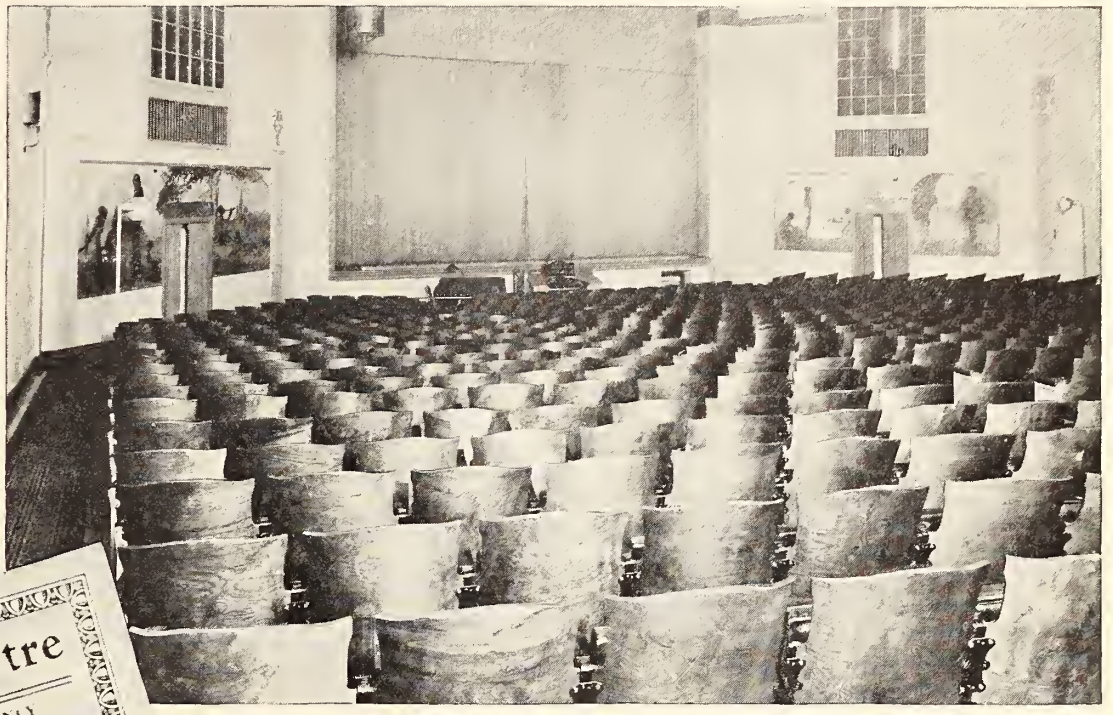
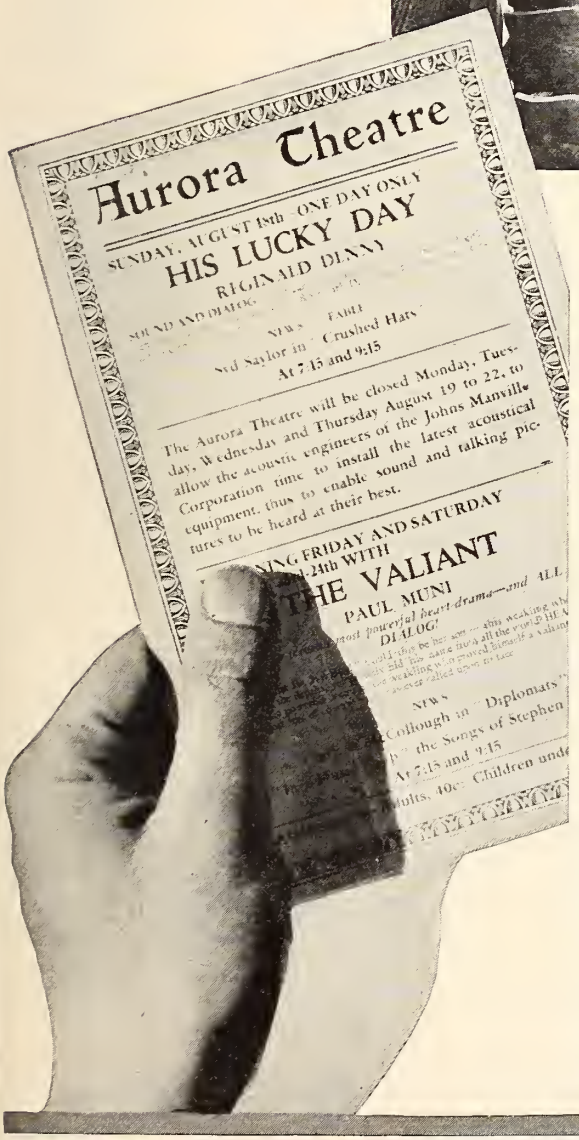


Aurora Theatre, East Aurora, N. Y., acoustically treated by Johns-Manville.



This theatre owner capitalizes on the CORRECTED ACOUSTICS of his theatre

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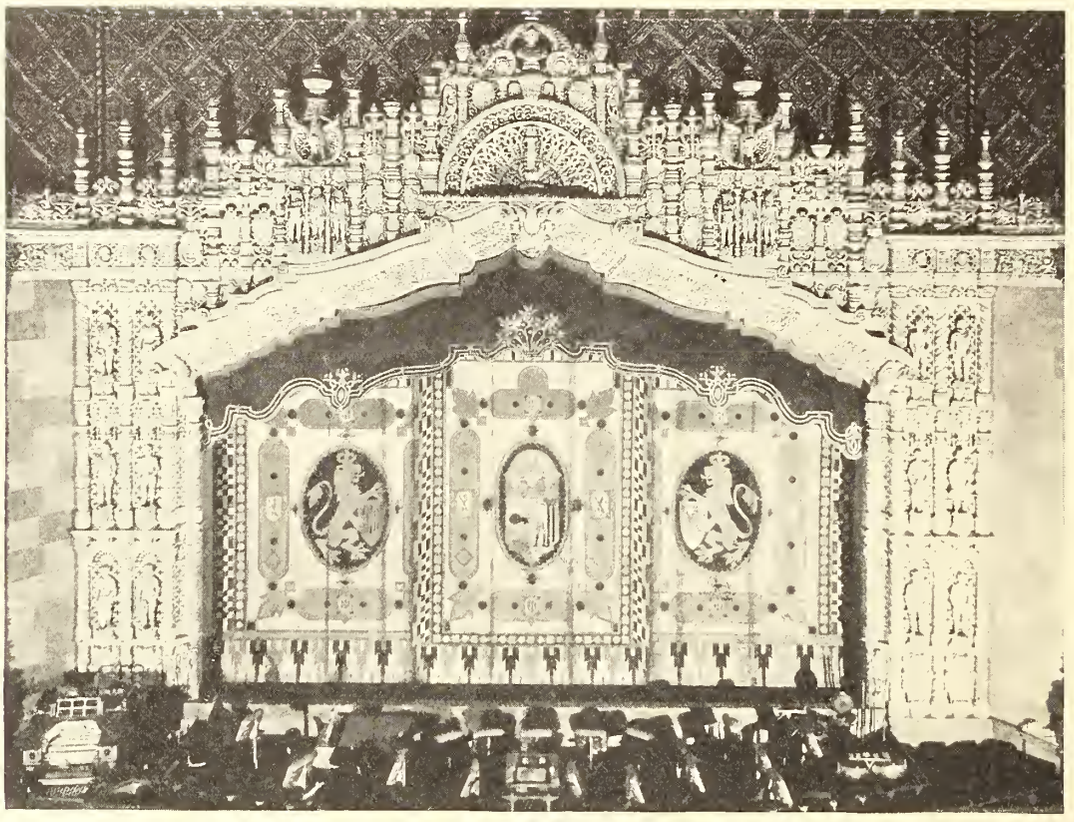
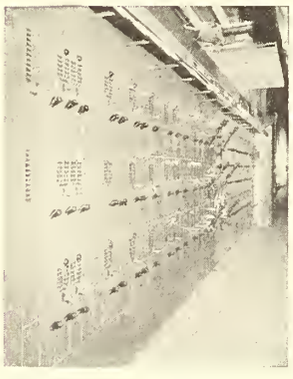


The stage of the Indiana Theater, Indianapolis, where C-H Dimmers are used. Installation by Sanborn Electric Company. The "Indiana Ballroom", atop the theater, is also a C-H installation.



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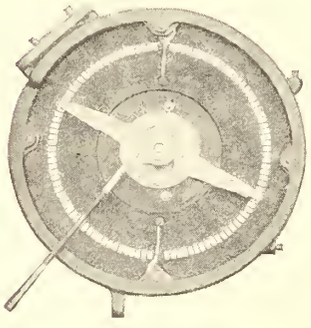

Consult your architect or electrician concerning the advantages of C-H "Simplicity" Dimmers and how they may bring better lighting control to your theater—whether already built or still in the planning stage. Write for the C-H booklet "Illumination Control for the Modern Theater".

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NOTES ON WRITERS AND SUBJECTS IN THIS ISSUE:

¶In *"Fitting the Organ Solo Into the Deluxe Theatre Program," Albert F. Brown* submits a problem which has not been publicly pointed out before — a problem which he believes will have to be worked out unless the organ solo is to suffer indefinitely a loss of the position in motion picture theatre entertainment which it won through its remarkable appeal to all types of patrons. The problem is graphically expressed when the theatre director says, "Yes, the people want organ solos, there should be one on this week's program. But where are we going to put it?" The author is himself an organist in de luxe theatres, being featured console artist and also a production man in Marks Brothers theatres in Chicago, which were recently acquired by Publix. His opinion has been frequently sought by national musical publications on issues concerning the musician and his art. Here is an issue pre-eminently concerning the theatre business, and in discussing it, Mr. Brown addresses the theatre head rather than the musician.

¶A new theatre in West Bend, Wis., is the subject of *"Evaluating Beauty in Terms of Construction."* This theatre should have unusual interest in exhibiting and architectural circles. It is located in a very small city, and it is in the smaller communities that the construction trend (because the field heretofore has been neglected) now lies. It was economically built. It presents original construction features. The design is uncommon in the United States. *George Schutz,* who discusses it, is associate editor of BETTER THEATRES. BETTER THEATRES is indebted to the architects, A. S. Graven, Inc., of Chicago, for the plans.

¶What a fine, modern theatre means to the small community is emphasized in *"The Coleman—Constructed as a Civic Asset,"* which treats of a new theatre in Miami, Okla. *Robert Boller,* who describes it, is a member of the architectural firm which designed it, Boller Brothers of Kansas City and Los Angeles.

¶*Leo T. Parker ("Theatre Corporation Law")* is a Cincinnati attorney whose articles on the Theatre and the Law have appeared regularly in BETTER THEATRES.

¶*Douglas Fox ("Vibration Plus Amplification in Acoustical Treatment")* is a member of the editorial staff of EXHIBITORS HERALD-WORLD and BETTER THEATRES, attached to the New York office.

¶If it hadn't been for sound and talking pictures, we might have gone on indefinitely believing that what we already know of acoustical control was quite sufficient. The new film theatre showed us our deficiency. But it also offered us the best chance we ever had to correct and expand our knowledge of acoustics, simply because amplified sound intensifies acoustical faults, and with them magnified, we can see them much better. *John S. Parkinson,* who looks into the past, present and future of acoustics *("The Sound Theatre as an Acoustic Laboratory"),* is a member of the staff of the Johns-Manville Corporation as an acoustic engineer.

¶*Will Whitmore ("The Laboratory Moves Into the Foundry")* has been a free lance writer and a member of the editorial staff of EXHIBITORS HERALD-WORLD. A Texan by birth and a northerner by force of habit, he otherwise classifies himself as a student of electrodynamics by instinct and a writing person by force of necessity. The instinct was strong enough to lead him to Western Electric, taking the course of technical instruction offered by that company and entering its employ.

¶*Nathan D. Golden ("Latin America and Canada as Markets for Motion Picture Equipment")* is assistant chief of the Motion Picture Division of the United States Department of Commerce.

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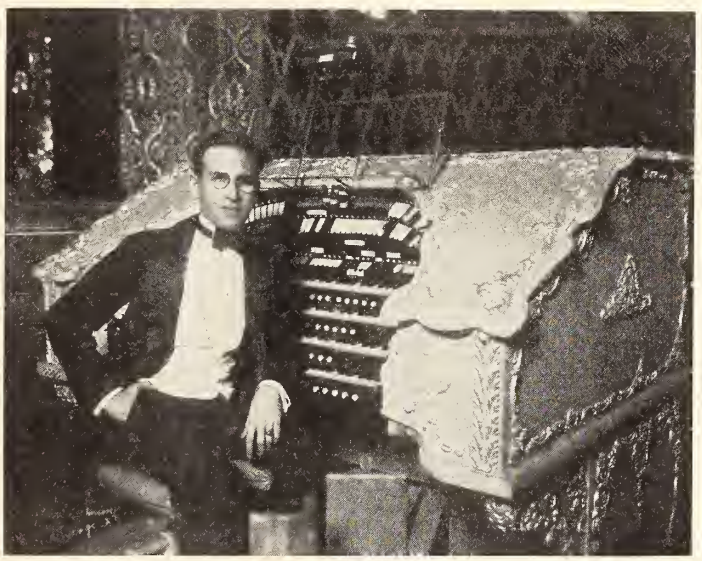
FITTING THE ORGAN SOLO INTO THE DELUXE THEATRE PROGRAM

Much—very much—has been said about the demand of the public for organ features on the motion picture theatre program, but never a word (until now) about the demand of the picture producers for them—if any!

By ALBERT F. BROWN

THE trouble with most of the expressions of opinion concerning the present status of organ music as a featured part of the motion picture theatre program is that they have only sought to prove that the coming of sound has not minimized public demand for organ music. It hasn't—but where does that get us?

The public so often takes what it can get—at least until it tires of what it is getting, and so often it does not know why it has become so. It seems to me that one will not get very far in his plea for the continued featuring of organ music by merely asserting that the public wants it. Like a certain great railroad magnate, theatre heads are too often wont to consider other factors and say, "The public be damned!"



Mr. Brown at the organ console.

As a matter of fact, there are many, many theatre heads who will offer no argument as to the public's desire for organ music, nor will they indicate any wish to flaunt that desire. But they eliminate the organ solo, just as they eliminate other elements which have become popular parts of the film theatre program, because they cannot get it in without extending the running time to an impossible length. There is a condition, and they must meet it. And they do, much to the alarm of organists and quite certainly to the displeasure of the public.

The crux of the matter is the length of the present feature picture. It is usually too long. The question arises, of course, as to who regards it as too long. The organist? The stage performer? If they were the only ones, I should not care to discuss the matter publicly. It would be too much like talking only for one's own benefit. It is natural that I take a decided personal interest in the problem, because I am an organist, and any hardships or benefits which affect my profesison, of course, accrue to me. But that is only an incidental phase of the subject as I wish to present it here. I am firmly convinced, by both direct and indirect experience, as one whose work takes him into the whole field of program building as well as into the narrower one of the organist, that the type of program being adopted by deluxe houses has a deadly lack of diversity which sooner or later will lessen the drawing power of the motion picture itself.

The stage drama is presented without diversity. The average person goes relatively but a few times a season, so instead of requiring diversity in setting, the stage drama offers diversity in itself.

The tragic is never completely tragic. Were it, it would fail in its effect despite the skill with which it was presented. Monotony would be deadly. Comedy relief is invariably introduced.

I cite those examples in an attempt to bring into full focus my meaning when I said that the present type of deluxe theatre program threatens the popularity of the screen play itself.

How did the deluxe theatre come into existence? To put the human element and new amusement values into the program. Why should there be any difference in the situation because of sound? The figures on the screen are still considerably less than flesh-and-blood people. Their voices and any musical accompaniment are obviously mechanical and considerably different from those of real life. A fine means of telling a story the motion picture always has been, and a great aid to its powers is sound. But the essential condition remains the same—the human, natural elements are not contributed to the program by even the talking picture. And the amusement values it offers—entirely those of drama—are exactly those of the silent picture.

If there is to be any difference between the deluxe theatre and the ordinary house, the diversity of the entertainment which brought the deluxe house into existence must be maintained. The patron pays for more than picture entertainment. He often wants the screen entertainment principally, but he wants it differently from that of the ordinary theatre. He knows that he gets a bigger "kick" out of the picture because of its setting. The program is not beating for more than two hours one one group of nerves. There is a gayety, a *liveliness* because of the presence of real life in activities radically different from that of the screen, to

(*Continued on page* 57)

Evaluating Beauty in Terms of Construction

Here is a theatre in a very small city—West Bend, Wis.,—designed by A. S. Graven, Inc., from an emphatically modern point of view

By GEORGE SCHUTZ

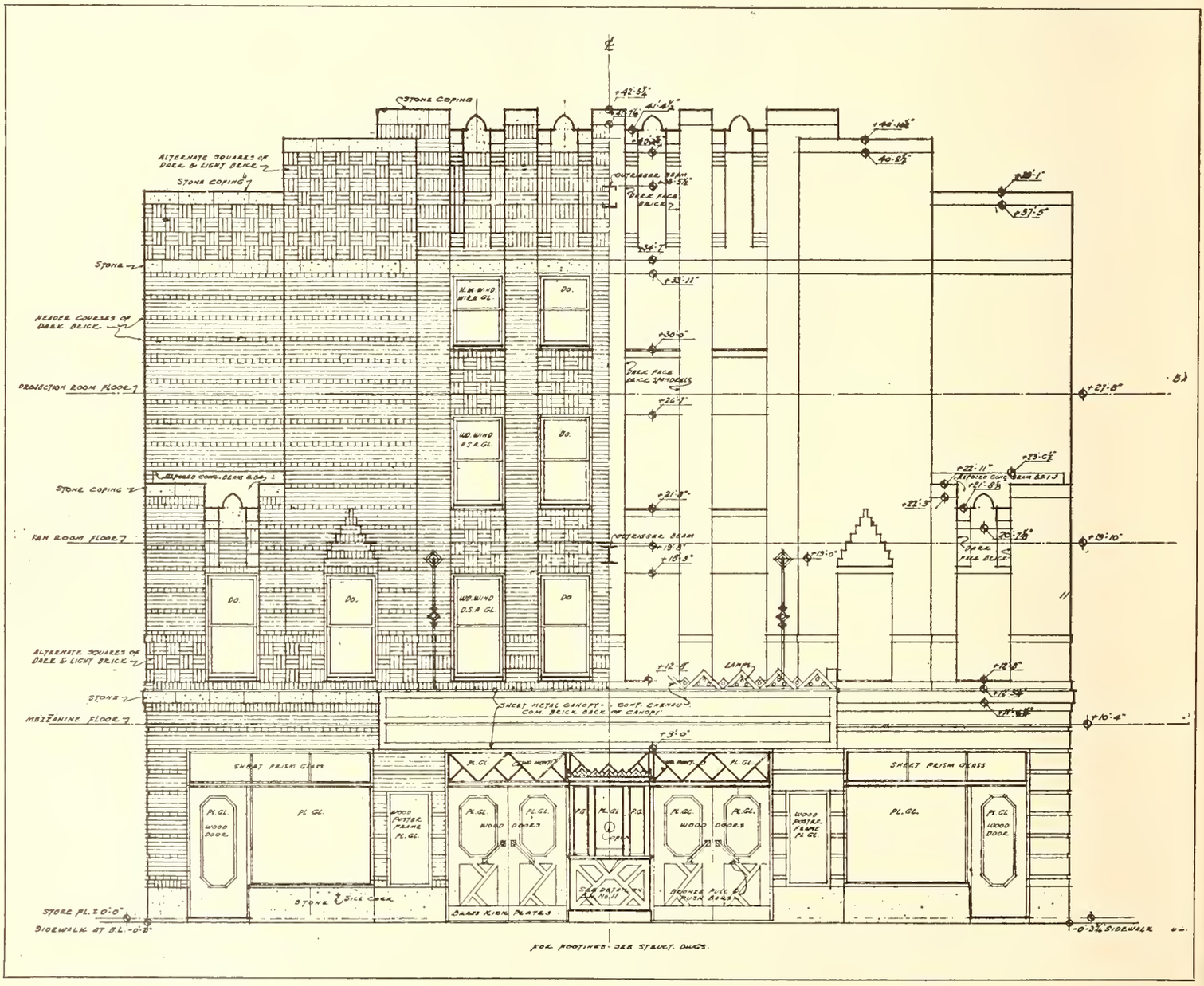
THE *motif* since one must be had, may be expressed in these words of the architect:

"No attempt was made to conceal or eliminate from the entire arrangement the necessities of construction."

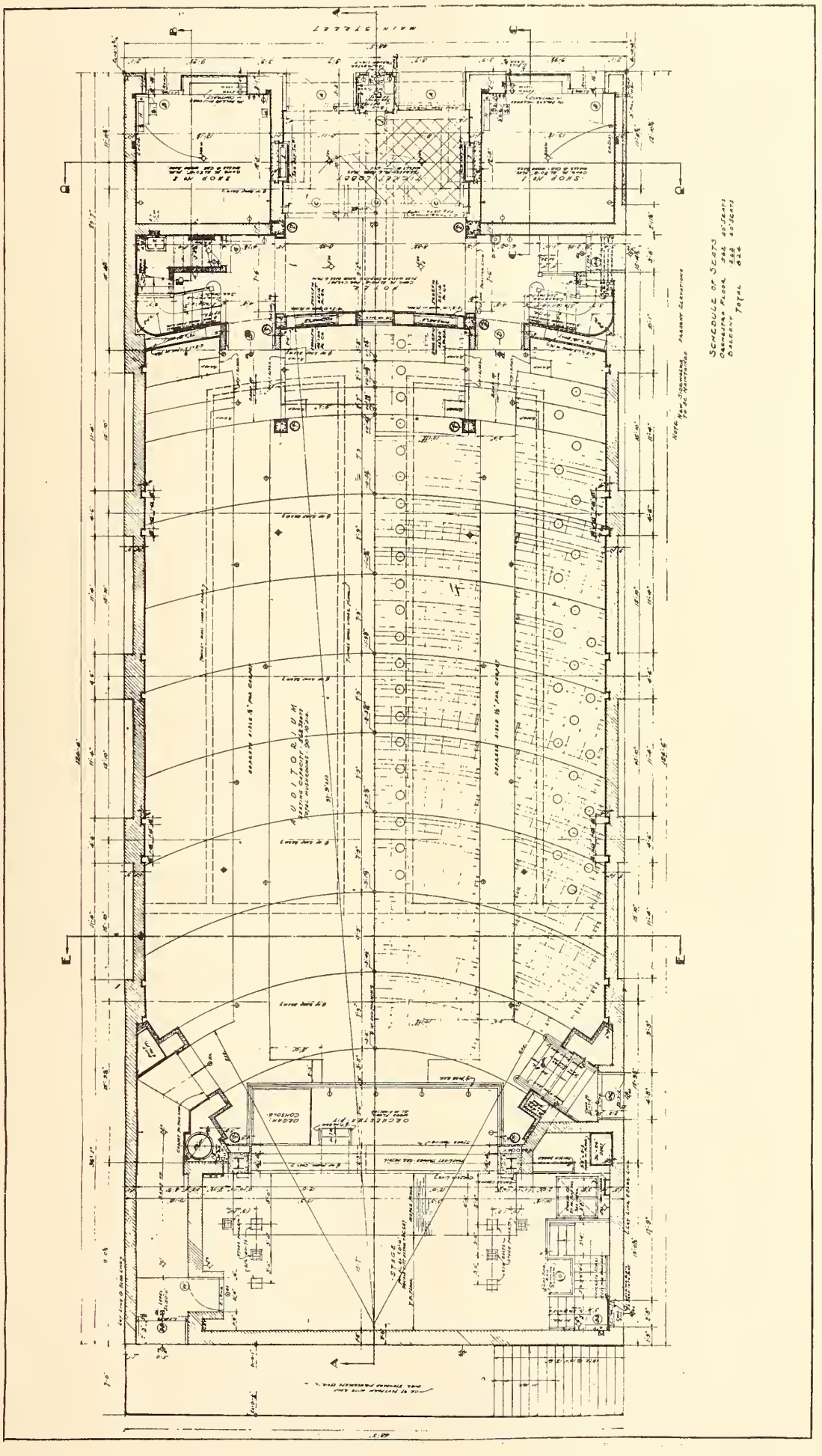
By an implication which is almost positive assertion, the design of the West Bend theatre, a new 824-seat house in West Bend, Wis., is thus said to be modernistic. No concealment of the essential nature of the structure—such is the modern (or, if you insist, the "modernistic") idea in architecture.

This absence of concealment permeates modern thought. It is an essential part of the new architecture because it is an essential part of modern life. The humor present in associating this ideal of candor to the abbreviated skirts of our women of today, detracts not a whit from the truth in such an analogy, so one may point seriously to the feminine rebellion against the resumption of old-fashioned long skirts, to show that unnecessary artifice is not a vogue but an expression of a spirit, an attitude toward life born of a vastly expanded and far more accurate conception of life. Truth and concealment are opposites. Frankness begets efficiency. And that, perhaps is as far as one may be allowed to go in deviating from the main business of discussing the design of a theatre.

The deviation, however, has been only along parallel lines. Architecture is an expression of economics and manners quite as much as any other art—in many

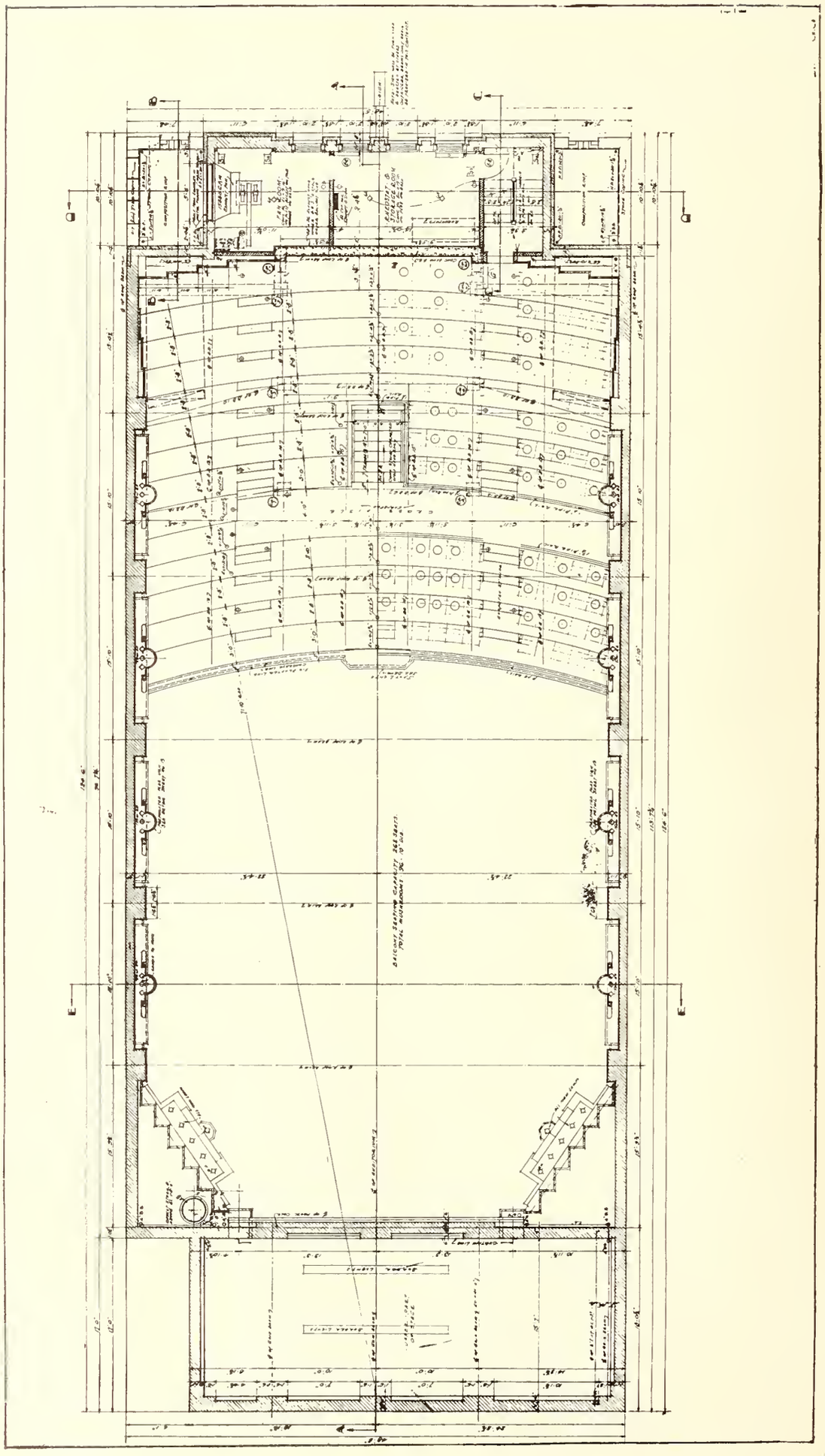


Front Elevation. Scale: 1/8 in. equals 1 ft.



PLAN OF THE MAIN FLOOR.

Scale: 1/14 in. equals 1 ft.



PLAN OF THE BALCONY.

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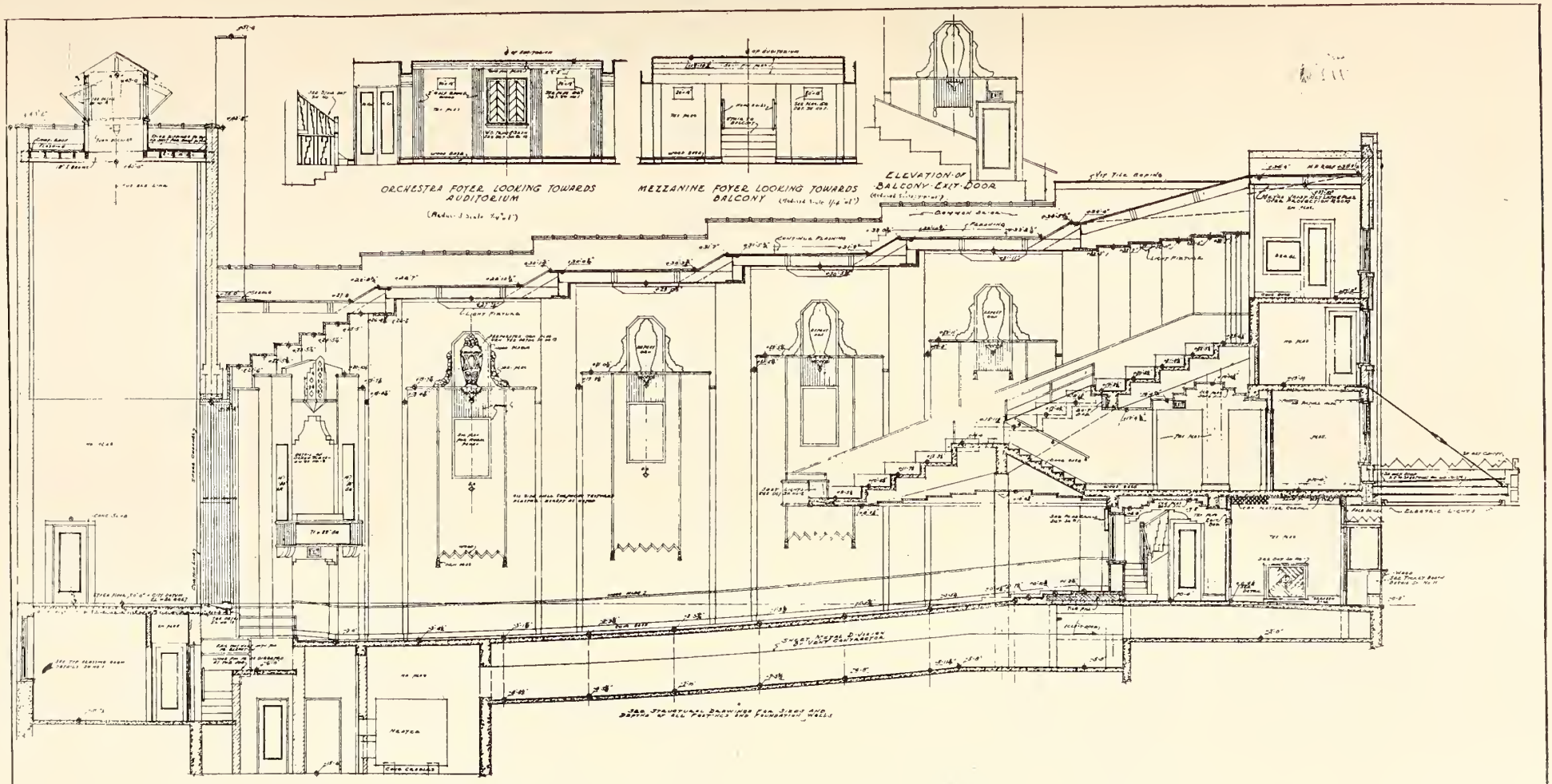

LONGITUDINAL SECTION.

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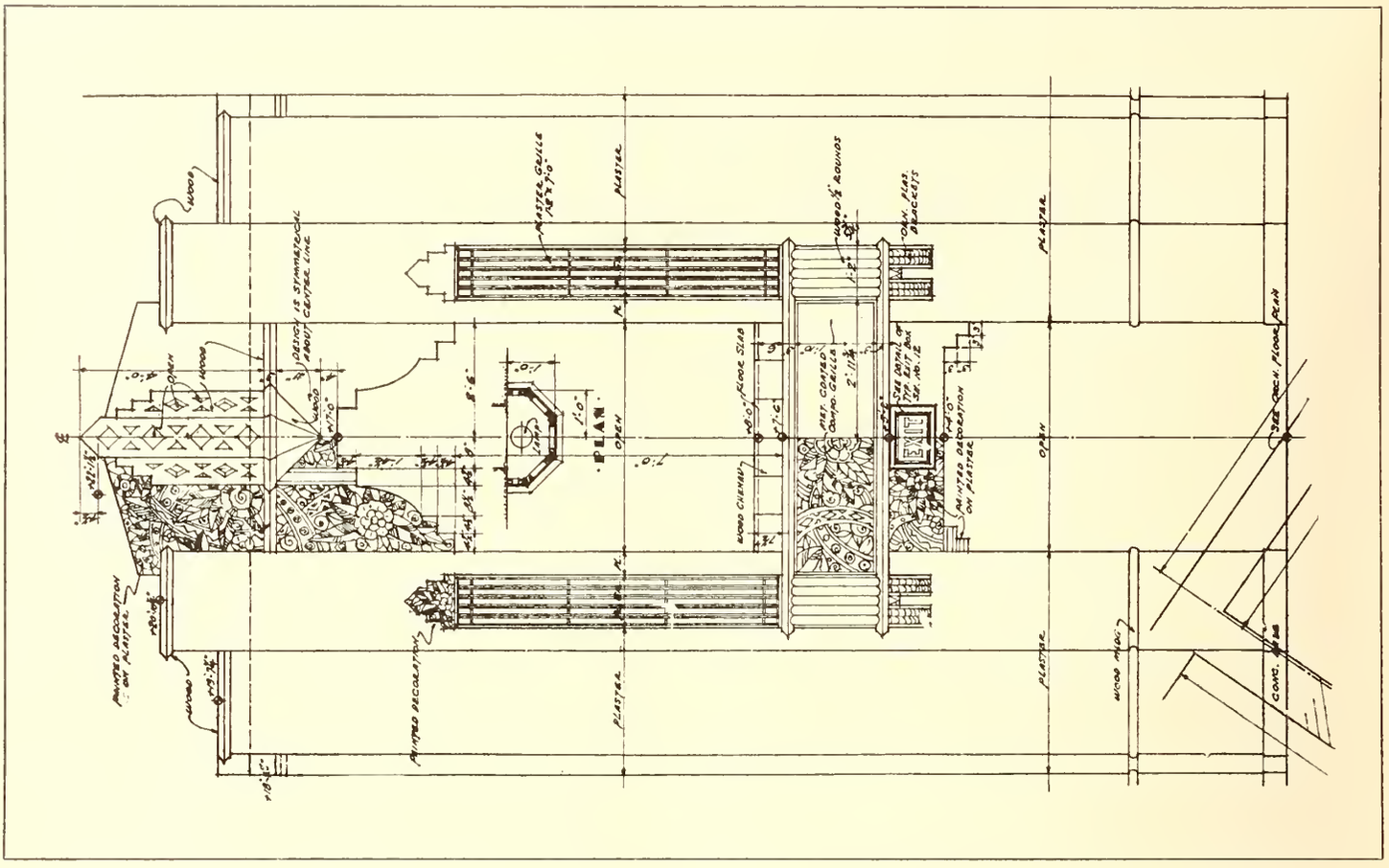
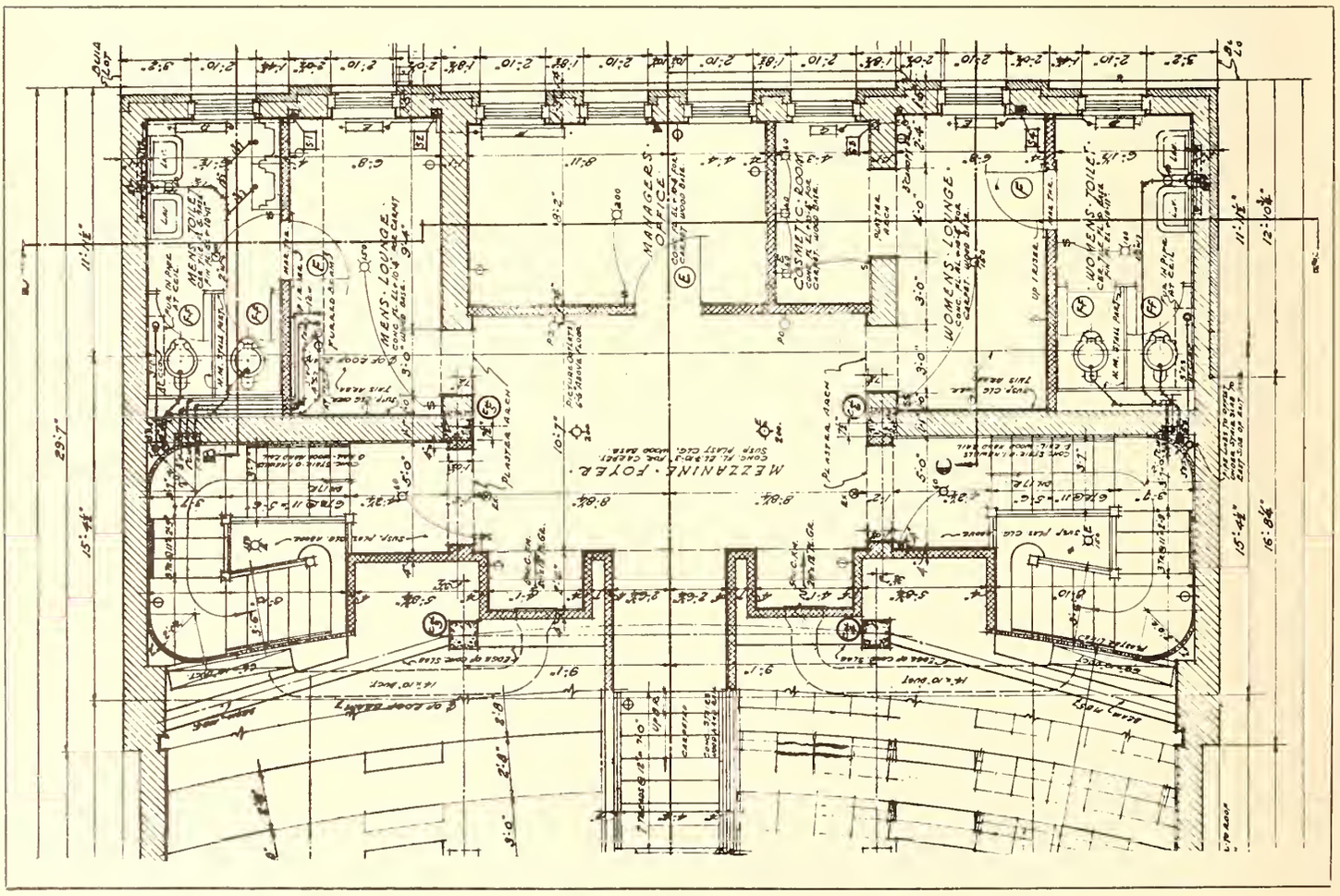
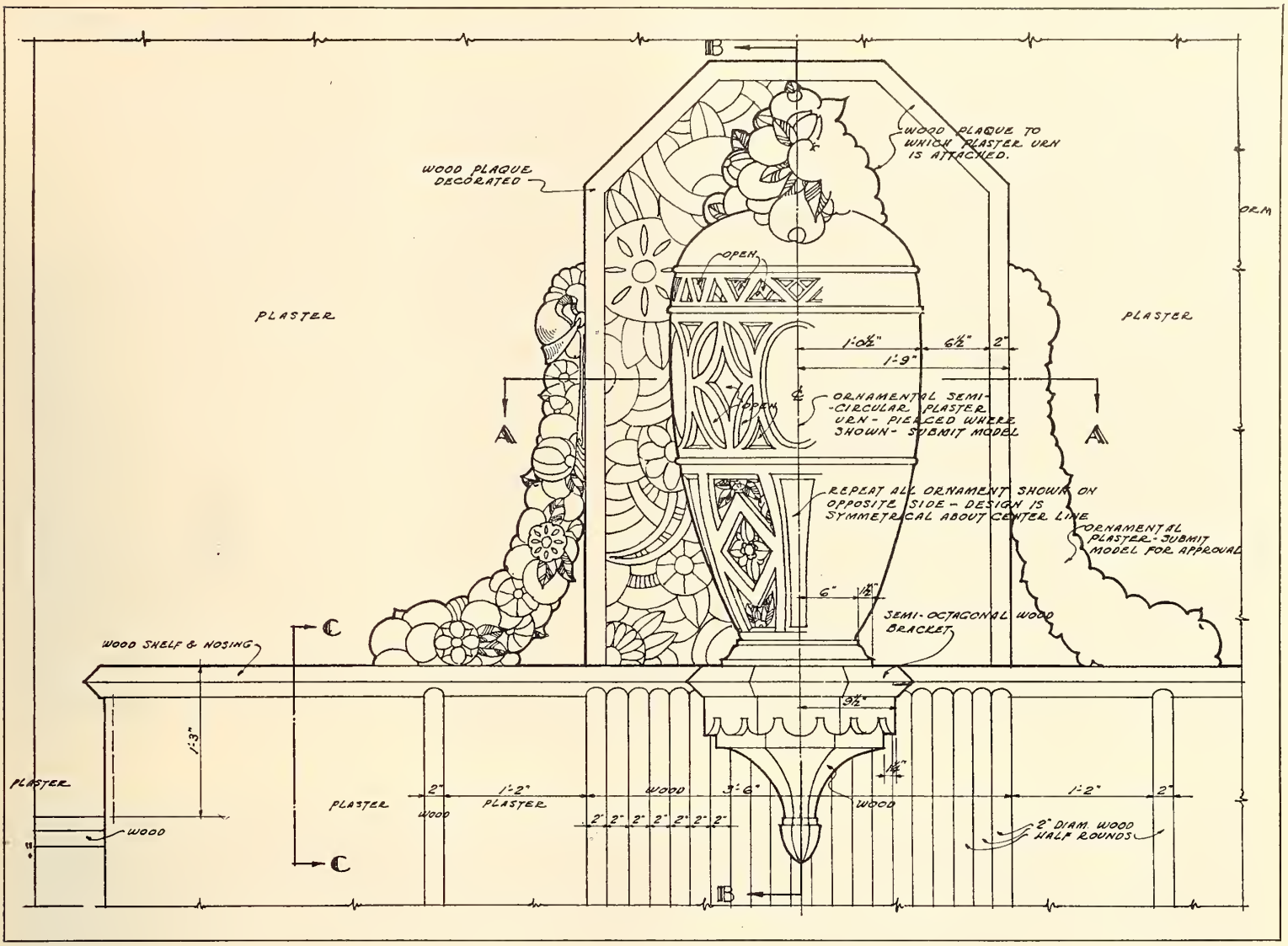


PLAN AT ORGAN LOFT. Scale: ¼ in. equals 1 ft.



MEZZANINE FLOOR. Scale: ⅛ in. equals 1 ft.



Elevation of Wall Ornament. Scale: ¾ in.=1 ft.

respects, more so, since it is in buildings that we labor and live. It is significant that economy had much to do with the aesthetic character of the West Bend. Simplicity was more or less enforced because of the comparatively small investment permissible. The West Bend cost $110,000. But it is in rendering simplicity in beautiful forms that the modernistic manner reveals its resources. The significance lies in the fact that practically all of the money was spent for essentials, and that these essentials were then also made to serve beauty.

From the beginning, as the design began to shape itself within the limitations of the project, a very definite attempt was made to utilize the structural features of the building to work out the decorative scheme. The auditorium is of extremely simple character, with a minimum of ornamental plaster. The cost sheets show that only $3,000 was spent for ornamental plaster, interior decorating and lighting fixtures. The wall treatment here presents a perfect example of the idea applied to the entire theatre.

Instead of resorting to fanciful designs worked out elaborately in relief, and other methods common in theatres, all of them increasing the cost for purely decorative features, the architects, A. S. Graven, Inc., of Chicago, reduced the wall of the structure in thickness and stepped back the upper half to a point even with the building line. Where the upright beams assert themselves in the auditorium, there are decorated pilasters, between which (along the upper half of the wall) are recessed panels. The effect is decorative. Its accomplishment is purely structual.

By using a carefully studied-out color scheme, the designer for the architects, A. B. Hobbs, found that it was possible to obtain enough interest by the use of brilliant colors, including gold and silver, so that the lack of richly ornamental plaster quite probably would not cause a commensurate lack of warmth. This, as a measure of economy, proves a contribution to the modernistic treatment as a whole. As in more extreme examples of the new style, such as a number of theatres in Germany and Russia, ornament was used meagerly, unobtrusively and only for relief. Above the pilasters, where the upper part of the wall recedes, are plaster urns, pierced so that light from lamps inside shines through.

The exterior of the West Bend is of brick, with a small amount of stone trim. Two colors of brick were used to break up the stone of the exterior and to emphasize the modernistic character of the building.

The ticket booth is outside of the ticket lobby. The latter has walls finished in rough plaster, a terrazzo floor and a decorated cornice. The foyer decorative design is dominated by gold and silver pilasters. The floor here is carpeted.

The essential nature of the auditorium design was indicated in the foregoing description of the wall treatment, given as a typical example of the motivating idea behind the entire design. The ceiling of the auditorium further represents that idea. Here also superficial artifice has been eschewed for structural form in the attainment of decorative effects, the ceiling being stepped up gradually from the proscenium line to the rear of the balcony, in simple rectangular steps. Before reaching the extreme rear of the auditorium area, the ceiling reaches its highest point, then is stepped down the remaining short distance to the projection room.

(*Continued on page 58*)

THE COLEMAN—CONSTRUCTED AS A CIVIC ASSET

Here is a motion picture theatre of large city character adapted to the limitations of a rather small town. It was designed by Boller Brothers

By ROBERT BOLLER

FEW towns of 12,000 can boast of such a luxurious and well-appointed playhouse as was recently presented to Miami, Okla., when the Coleman theatre opened its doors to the theatre-going public.

Miami, reputed to be one of the best show towns in the state of Oklahoma, is populated by approximately 12,000 people. Located in the center of the lead and zinc industry of the Southwest, it serves a surrounding territory containing some 60,000 inhabitants.

George L. Coleman, a pioneer mining operator in Northwestern Oklahoma, through judicious business ability has created a fortune for himself, and he has generously shared it with Miami in

Upper view: The foyer from the mezzanine floor. Lower view: The auditorium from the stage.

the construction of business blocks, a hotel, and various commercial undertakings. He has consistently backed every worthwhile civic development.

Mr. Coleman's latest gift to the town of his choice is a "baby deluxe" motion picture theatre. In erecting and equipping his new show place, he has in every instance chosen the best possible material and equipment, thus placing the Coleman theatre at the head of Oklahoma's list of theatres, as to beauty, quality of equipment, furnishings, and up-to-date planning. It was designed by Boller Brothers of Kansas City and Los Angeles.

The corner location of the new theatre, on Miami's main thoroughfare, allows commercial revenue from seven ground floor shops, with lodge rooms on the second floor furnishing an addition to the substantial income. A feature of the building is a refrigerated drug store. The same carbon dioxide plant which conditions the air in the theatre proper, makes this shop a popular and cool gathering-place during the sultry days of July and August.

It is seldom a town of 12,000 can present such a picture of luxury as is visualized on entering the Coleman. A grand stairway sweeps upward to the mezzanine floor from the side of the two-story foyer. Crystal chandeliers sparkle brightly, shedding a glow of light upon walnut pilasters, which are capped by gold ornament of intricate pattern. The plaster staff cornice, mouldings and ceiling decorations are executed in gold, forming a sharp contrast to the coloring of the inset side wall panels, which are covered with silk brocade damask in rich

(*Continued on page* 59)

Upper view: The exterior. Lower view: The foyer, looking toward main stairway.

EDITORIALLY

QUIGLEY PUBLISHING COMPANY: MARTIN J. QUIGLEY, *President;* EDWIN S. CLIFFORD, *Secretary;* GEORGE CLIFFORD, *Asst. Treasurer*
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An Award for Manufacturers

THE HERALD-WORLD Award for excellence in sound reproduction has been welcomed by the motion picture industry as a means of great potential power in quickening exhibitor consciousness to the profound necessity of the best audition possible. To ignore this necessity is not only to jeopardize the prosperity of certain theatres at fault. One can expect the effect to be far more widespread. Poor audition in one theatre is bad propaganda for all theatres showing sound pictures. The warning has been expressed by many leaders in all branches of the industry.

The Award—a beautifully wrought plaque expressing symbolically the ideal for which it stands—is intended for theatres recommended by unbiased and competent critics as houses with superior sound conditions. Several have already received it. Since good sound reception is more than a matter involving merely the reproduction equipment, the emblem represents essentially a tribute to the management of the theatre. That fact, however, does not lessen the extent to which the reproduction equipment plays a part in the whole process. And what an enormous part that is!

There is no gainsaying that the manufacturer of sound equipment in a theatre which has been given the plaque, may very well feel a glow of pride when he learns of the award. Surely, equipment incapable by its very basic construction of producing a high standard of sound, will not be found in theatres recommended for the award by reputable, unbiased critics. The award, therefore, is in a very large measure, also a tribute to the manufacturer of the reproduction equipment installed in the theatre distinguished by the plaque.

For the special benefit of the manufacturers of all items of sound equipment and acoustical material who may have missed some of the points emphasized in the plan of the award, the following excerpts are given from editorials by Martin J. Quigley in the HERALD-WORLD:

"Believing that faithful and accurate reproduction of sound pictures constitutes, in many ways, the gravest question facing the motion picture industry, this publication offers a definite and practicable plan for stimulating greater interest among theatre owners and managers in better reproduction and for acknowledging and rewarding meritorious accomplishment in that direction.

"Adequate reproduction will insure the great success of the talking picture and consequently the great success—and prosperity—of the industry in all of its branches.

"Emphasis is being placed on the two prime requisites: Good acoustical conditions in the theatre, and good reproducing equipment."

Amplified Madness

WE have only general information as to where it came from, and we haven't checked up on that. But why need there be excellent authority for things that are obviously true? Not that what A. H. R. (as the communication is signed) speaks the truth *literally*. But he certainly indicates the truth for most of us *graphically*. Writing from Milwaukee, says A. H. R.:

"If a phonograph needle exerts a pressure of eight ounces when traveling on the surface of a record, an equivalent pressure per square inch would be 80,000 pounds. Since the area of a 16-inch record is about 200 square inches (not counting the sides of the grooves), this would be equal to a pressure of 16,000,000 pounds on the entire record. It is surprising that the record stands it so easily. I wonder what they are made of."

So do we, now that A. H. R. points it out to us. A pressure of 80,000 pounds on 200 square inches! Can it be that they are not square inches after all, but round ones? Not satisfied with the disastrous effect on editorial equanimity he has already achieved, our A. H. R. continues:

"And then this film sound thing. There are approximately 100,000,000 units of amplification between sound head and speaker. Imagine a slight quiver of, say, one-thousandth of an inch. This is amplified to 1,000,000 inches, or about 16 miles. Considering that there may be as many as 500 or 1,000 of these quivers in a very short time, it can be easily seen that an ordinary earthquake pales into insignificance. The wonder of it all is that the audience stays in their seats."

But they do. Maybe after all, there is something wrong somewhere in what A. H. R. says. Maybe he was (at the moment only, let us hope!) merely suffering from a hangover from a sound engineer's convention. Anyway, we have referred his case to Mr. Richardson and the Sound Department—for our own good as well as his.

Merry Christmas Again

YOU are a year older than you were last year at this time . . . But, no! That is not the way to begin a seasonal editorial. Especially one about Christmas. Of course, we don't believe in Santa Claus anymore, and the tendency is to become cynical with the explosion of that, our first illusion. The only trouble with the tendency is that it has a hard time operating around Chrismas time. That's because—it's Christmas! And we hope you feel the same way about it, this Christmas, and many, many more of 'em.

NEW ADVERTISERS

Acme Engineering Corporation
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A new changeover device is being marketed by this company.

Associated Fabrics Corporation
723 Seventh Avenue
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This firm is offering fireproofing fabrics to the industry.

Renier Manufacturing Co.
15 Michigan Street
Milwaukee, Wisconsin
Manufacturers of turntables; also complete sound systems.

The Sonograph Company
68 Reed Street
Milwaukee, Wisconsin
This firm supplies and installs an acoustical product called Sono-Felt.

Universal Sound Products Corporation
13th and Cherry Streets
Philadelphia, Pennsylvania
Announcement is being made of the new Universal Sound Reproducer System.

LATE DECISIONS OF THE COURTS WHICH FORM NEW

THEATRE CORPORATION LAW

The complex personality of a corporation sets this type of organization apart from individuals in legal philosophy. Important to theatre corporations are the higher court decisions presented in this article on the Theatre and the Law

By LEO T. PARKER

THE majority of theatre decisions rendered by the higher courts are applicable to "independent" theatre owners as well as theatre corporations. But occasionally, as during the past few weeks, the courts render verdicts which are unusually and especially informative to officials and employes of theatre corporations. In this discussion, I shall review the most recent cases of that type.

Liability of President

It is well established that a theatre official or employe is personally liable for contracts made for the benefit of the theatre, (1) where he makes a false statement or representation of his authority, with intent to deceive; (2) or where he knowingly makes a false statement or representation, without intent to deceive; (3) or where he signs a contract believing he has authority, but actually has none; (4) or where he acts on proper authority and does an unlawful act; (5) or where he intends to perform a lawful act for the benefit of the theatre.

In other words, there are many circumstances under which an employe is personally liable for affixing his signature to contracts. Sometimes his employer is liable, also. But as a general rule, where an employe exceeds his authority and performs acts outside the scope of the employment, the employer is relieved of liability.

▲

For illustration, in Strauss & Company v. Berman (147 Atl. 85), it was disclosed that a contractor consulted with L. B. Berman, president of the Independent Theatre Corporation regarding construction improvements for the theatre building. Later the contractor submitted to the president a written proposition to erect a marquise for $4,275. Berman changed the proposition from a galvanized steel to a copper ceiling, and added $100 to the price, affixing his initials "L. B.," and, at the end, opposite the word "approved," signed his name, "Louis Berman," after the words "Independent Theatre Corporation." The contractor accepted the contract and wrote to Berman, who acknowledged the letter, as follows:

"Dear Mr. Yeager: Herewith confirming your letter of December 15th, to build new upright for Embassy theatre, Baltimore, and as per your letter, the additional cost over the old arrangement is to be as agreed upon in your letter, $150. Yours very truly, (Signed) L. Berman, 'L. Berman, Independent Theatres Corporation.' "

The contractor erected the marquise and sued the president, personally, for the value of the services rendered, on the contention that Berman's signature affixed to the contract and letter did not indicate conclusively that he was acting for the theatre corporation. It is interesting to observe that the court held Berman *personally liable*, stating the following important law:

▲

"The offer made to Berman could not be accepted by the Independent Theatre Corporation, whatever the form, except by the plaintiff's (contractor's) consent or ratification, of which there was not sufficient evidence. Furthermore, the written acceptance on the face of the contract was that of the defendant (Berman) rather than that of the corporation. His individual signature personally and *not* as president or *for* the corporation was written opposite and to the right of the word 'Accepted,' while the words 'Independent Theatre Corporation' were written one line above, the names being in form as follows: 'Independent Theatre Corporation; Accepted: Louis Berman.' Had the written offer been made to the corporation, Berman, being in fact its president, the names as written above might perhaps be construed as an obligation of the corporation. But, being addressed to Berman personally and so accepted by him, the corporate name written above did *not* release him from personal liability, in the absence of an agreement to deal with the corporation."

Also, in another leading case, Gill v. General Electric (129 F. 350), the electric company submitted a proposal to a firm named Gill and Company. The latter company accepted the proposal, in part, as follows:

"To General Electric Company: Your proposal, as above, is hereby accepted. Gill and Company, By Sydney S. Gill, W. B. Gill, T. Harvey Gill."

Gill and Company consisted of two partners, Sydney S. Gill and T. Harvey Gill. W. B. Gill was not a member of the firm, but he was employed on a salary basis. Later the electric company sued *all* of the signers. The court held all of the signers liable, although it was proved that W. B. Gill was merely *a hired employe*. This court in part said:

"It is true, that he (W. B. Gill) was not a partner in the firm of Gill and Company, to whom the proposal was addressed, but it is also true that he united with the members of the firm in accepting it. The paper which he signed is unambiguous and explicit, and it is impossible to ascribe any other significance to his signature. It must, therefore, be assumed that the mutual understanding was that all those who had executed the acceptance would be bound by it."

At present the law is well established that an official or employe is relieved of all risk of personal liability on contracts, which he signs with proper authority, provided: (1) the name of the company appears in the body of the contract, or on the letterhead; (2) the word "by" or "per" proceeds his signature; (3) and his official capacity follows his signature; (4) and the firm's name proceeds the written signature, as follows:

"The Theatre Corporation,
"W. C. Smith, president."

▲

Sometimes the mere difference between the words "by," "for" and "of" are sufficiently important to have considerable bearing on the outcome of the liability of an agent who signs contracts. This point is thoroughly considered by the court in the case of Tucker Manufacturing Company v. David (98 Mass. 101). In this case the name of the company did not appear in the body of the contract. This court held the official personally liable, and said:

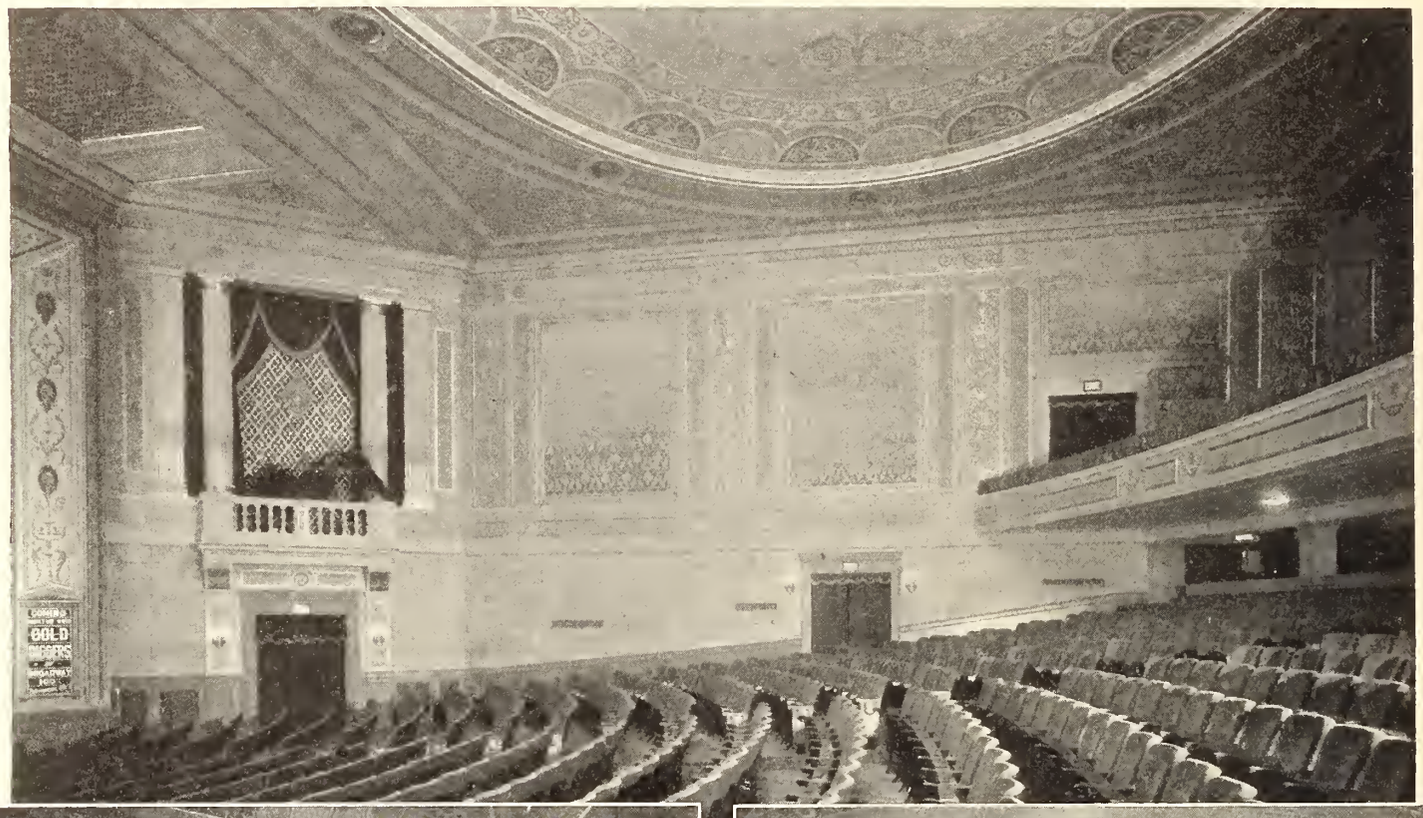
"The variation between the words 'for' and 'of' seems at first view slight. . . . 'Agent of' a corporation named simply designates a personal relation of the individual to the corporation. 'Agent for' a particular person or corporation may designate either the general relation which the person signing hands to another party, or that the act in question is done in behalf of and as the very contract of that other; and the court may construe the words in the latter sense."

In still another case, Ballon v. Talbot (16 Mass. 461), an employe signed a

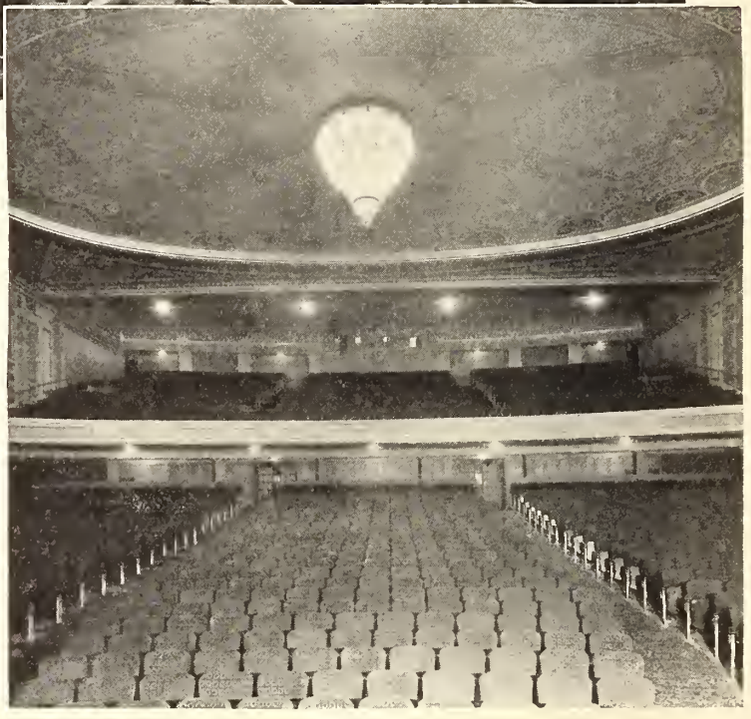
(*Continued on page* 53)

COLONIAL DESIGN IN ITS OWN NATIVE LAND

Describing in word, picture and plan the Colonial in Natick, Mass., designed by John Edmund Kelly



The proscenium arch.



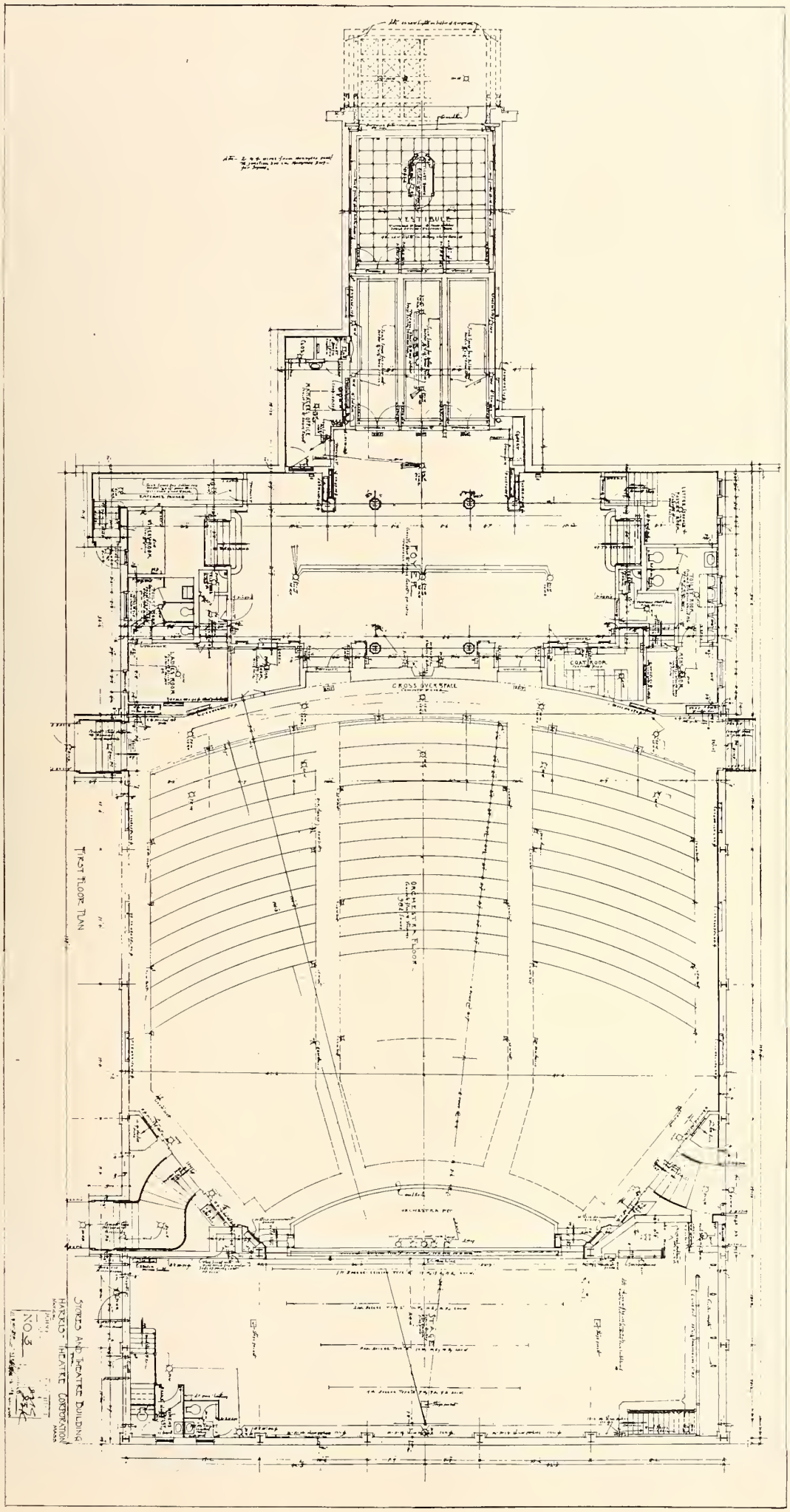
Upper view: Auditorium toward the right side.

Auditorium toward the rear.

ANOTHER new theatre of the New England Theatres Operating Corporation (Netoco) was opened to the public on December 4. This was the Colonial at Natick, Mass. The Colonial gets its name from its design. It is colonial in motif throughout. Thus its architectural character is essentially early American as well as its location. As Spanish architecture has an unassailable propriety in the Southwest and Southeast, so has the colonial in New England, and for the reflective, there is a charm to this latest of the many new Netoco theatres that is derived from its unity with its environment, as well as from its quiet, purely wrought architecture.

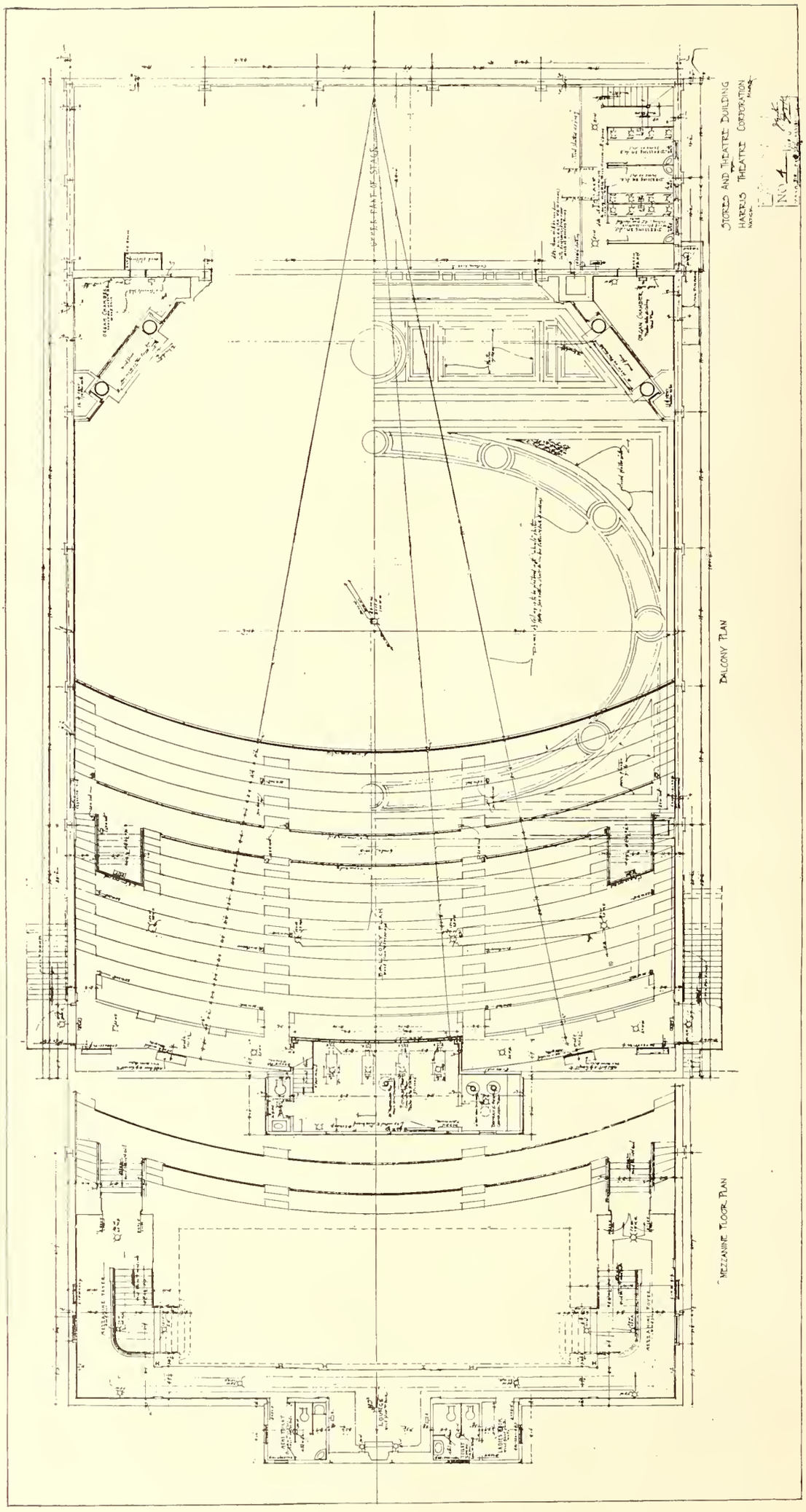
The Colonial was designed by John Edmund Kelly of Boston, and erected by the Harris Construction Company. The president of this company is a woman, Mrs. Nancy G. Harris, and the theatre, operated by Netoco as a unit in its chain, is directly under her management. The Colonial seats about 1,500, the main floor having approximately 1,000 seats, and the balcony about 500.

The front of the building is one story in height. Like the interior, it is colonial in design. The front is done in Indiana limestone, granite and red brick. The main entrance is 20 feet wide and is sheltered by a broad marquise. From the roof of the marquise, the front of the building, having a deep nitch, is



PLAN OF THE MAIN FLOOR, COLONIAL THEATRE, NATICK, MASS.

SCALE: 3/32 in. equals 1 ft.



PLAN OF MEZZANINE FLOOR AND BALCONY, COLONIAL THEATRE, NATICK, MASS.

SCALE: 3/32 in. equals 1 ft.

View of the foyer, showing nook with fireplace on either side of which are the entrances to the auditorium

brilliantly illuminated by a series of flood lights.

The auditorium is reached through a vestibule, a spacious ticket office lobby, then a large foyer. The vestibule has a richly ornamental ceiling and marble walls. The bulletin and display boards are built into the walls. The floors of both the vestibule and lobby are of terrazzo, with brass strips and base.

The foyer has the appointments of a spacious reception room in a fine colonial mansion. At the center of the inward wall is a shallow alcove in which is set a fireplace, flanked by square white pillars and surmounted by a panel, in the colonial manner of fireplace treatment. A few chairs are set nearby, to give an air of home-like welcome. On either side of the fireplace are the entrances to the auditorium.

At either end of the foyer are stairs leading to the balcony. The steps are carpeted with the same material that covers the entire floor of the foyer.

The foyer is irregular in shape, with nooks furnished for the accommodation of patrons waiting for seats in the auditorium. The walls are paneled and treated in warm shades of buff and gold.

Rooms off the foyer are the men's and women's lounges, a check room and the manager's office. The women's lounge is of home-like character, with soft jade green window hangings, a rug-covered floor, furniture designed and arranged for comfort rather than formality, and many mirrors. The men's room is decorated in the more vigorous colors, is furnished with substantial furniture and has a floor of terrazzo.

The auditorium carries out the colonial motif through a richly decorated dome ceiling and heavy cornice and walls paneled with brocaded damask and arabesques. It is painted in rich green and gray gold. At the rear of the seating area is a broad circulation space, or promenade, which is also the passageway to the aisles. The chairs have leather backs and air cushion seats. They are spaced more liberally than is required by the department of public safety of Massachusetts, it being estimated that about 300 additional seats could have been installed had the operators wished to reduce the space per seat to the mere requirement of the law.

The ventilating system is of the Typhoon type, capable of delivering 160,000 cubic feet of air per minute into the auditorium for summer ventilation and cooling.

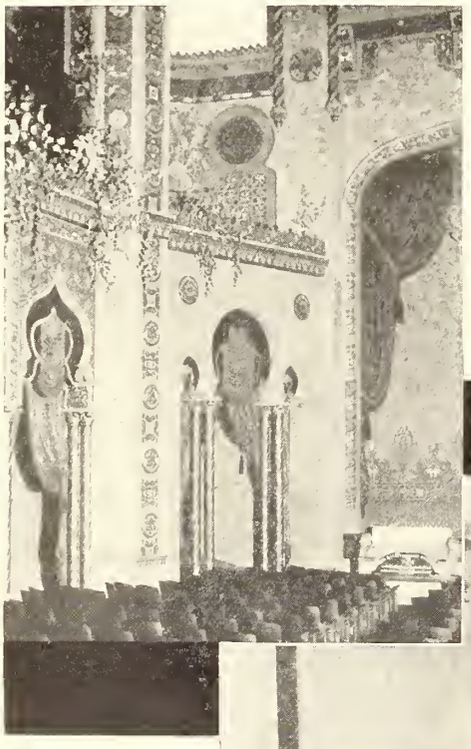
The lights are arranged for dim illumination during the screen and stage presentations, while at intermissions, the auditorium and foyers can be brilliantly illuminated. An emergency lighting system has also been installed.

(*Continued on page* 60)

Corner of mezzanine floor

Corner of the foyer.

The main foyer of the Paradise in West Allis



Above:
View of the auditorium of the Appleton theatre, showing treatment of left wall.

Right:
A corridor on the mezzanine floor of the Fox - Appleton leading to the balcony.

THREE NEW FOX THEATRES

The cities are Appleton, Marinette and West Allis, Wis.,

THE Fox circuit in Wisconsin has just completed three theatres each of which presents a different style of architecture. All of them are located in small cities.

The first of these three is the Fox theatre in Appleton. This one was designed by United Studios of Chicago. It is Moorish in motif. Rich tapestries and fabrics against a background of gorgeous decorative effects grace the foyer of the theatre. The floors are laid in gay colored tiles, while the textured walls are delicately colored in red, blue and gold.

In the grand foyer, wrought iron balconies with exquisite grille work, are to be seen on the walls. From these hang bright-colored silken Spanish and Moorish shawls and tapestries.

The auditorium is atmospheric, representing a patio surrounded by high walls, which are covered with vines and flowers. The heavy carpeting is of unique design, with an elaborate color scheme carefully worked out to harmonize with the general decorative plan.

The seats are upholstered in velour. The main curtain is of intricate weave, as are the tapestries, curtains and other hangings to be found throughout the auditorium.

A $50,000 ventilating system has been installed in the Fox-Appleton theatre. When the house is filled to capacity, the system carries into the theatre and draws from it every 60 seconds, 50,000 cubic feet of air. The theatre is equipped with the Western Electric sound system.

Auditorium of the Fox in West Allis.

FOR SMALL CITY PATRONAGE

the architectural styles are Moresque, Spanish and French

The theatre was erected by the Immel Construction Company. Ornamental iron, grilles, railings, etc., were furnished by the Appleton Ornamental Iron and Brass Works, while the American Carbonic Machinery Company, Wisconsin Rapids, installed the ventilation system. Other firms furnishing material and equipment include the Oshkosh Mirror Plate Glass Company, National Theatre Supply Company, Metal Products, Inc., Milwaukee, and the Pacific Boiler Company.

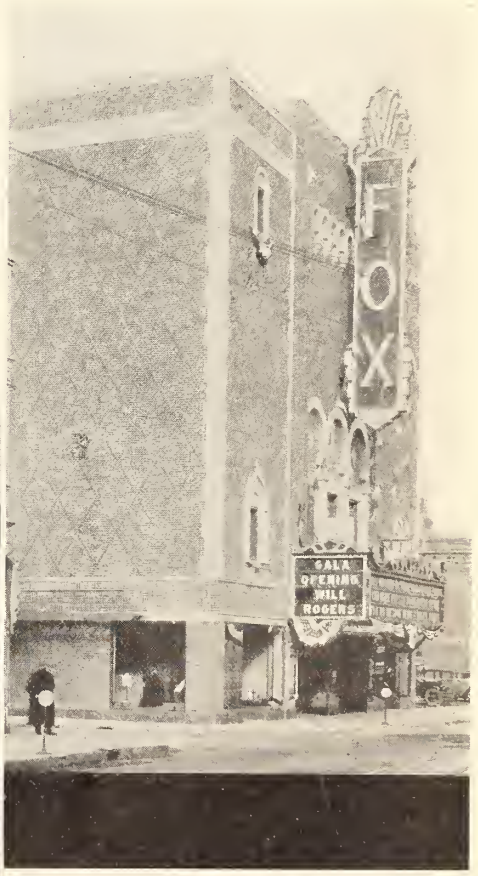
The second theatre to be opened in this group was the Fox at Marinette. The design of this house is Spanish Renaissance. The architects were Hooper & Janusch of Chicago.

Blues and yellows and greens blend to form the dominant color scheme. Luxurious drapes and tapestries were treated with a specially prepared mixture to enhance the acoustical values, and the walls, floors and ceilings have been lined with balsam wool and felt for acoustical purposes.

The lobby of the house is worked out in complete harmony with the auditorium, the color scheme being a rich blending of blue and buff. A system of semi-indirect lighting is used to bring out the color tones. The exterior is stuccoed completely and is of Spanish design.

The Fox-Marinette is also equipped with Western Electric sound equipment. It has a heating and ventilating system costing $15,000.

Firms supplying materials include National Theatre Supply Company,
(*Continued on page* 60)



Above:
Exterior view of the new Fox theatre in Appleton.

Left:
Exterior view at show-time of the Fox in Marinette

The old saying, "A theatre is only as good as its screen", has changed to "A theatre is only as good as its pick-up". Now you are projecting sound as well as light . . . . and it's the dialogue your patrons are primarily interested in. No matter how fine your wiring and all other accessories of your "talkie" system, you must have the Electro-Chromatic Pick-up to do full justice to the speech and music that form modern-day entertainment. Those delicate nuances and color-tones which are the essence of real dialogue and music . . . . only the Electro-Chromatic Pick-up—standard by which others are judged and valued—can interpret them faithfully, accurately, NATURALLY!

This guarantee tag protects you against the dangers of "just as good", "the same thing as", etc., etc.

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SOUND IN THE THEATRE

VIBRATION PLUS AMPLIFICATION IN ACOUSTICAL TREATMENT

The wedding of the words "vibration" and "amplification" occurs to one as belonging exclusively to the reproduction of sound, emphatically not to the control of that sound after reproduction. But, as happens so often, a new idea refutes an old truth

By DOUGLAS FOX

A FRENCH biochemist, commenting a few years ago on what had been accomplished in his field, said that if a book were to be written presenting what was definitely known about biochemistry, the first page would make extremely interesting reading—and all the other pages would be blank.

It has been so with the science of acoustics. The first to achieve any considerable quantity of practicable knowledge was Prof. Q. Q. Sabine of Harvard, and he made his researches not long ago. He studied conditions in twelve theatres and halls. Now there are thousands of theatres in which acoustical conditions are infinitely more important than acoustical conditions ever were anywhere before. Sound pictures—sound enormously amplified—have created this new importance, resulting in an intensification of study in acoustics. And it must be said that the opportunities for more fruitful study are far greater than ever before, because of the great array of excellent laboratory subjects represented in the theatres showing sound and talking motion pictures.

As is so often the case in our day, a large and important part of the research work now being done in acoustics, is being carried on by commercial organizations—companies interested in sound reproduction because of the products they manufacture. For example, Western Electric is now carrying on an elaborate survey of acoustical conditions in which its sound equipment is installed, and the engineers in charge declare that data already gathered disprove or greatly modify some of the conclusions of Sabine and other authorities. The impetus given to study in this little known field by the advent of sound pictures, is likely to fill a great number of the pages of the book on acoustics which heretofore have necessarily been blank.

Of more recent development is the Berliner theory. Emile Berliner died last summer, leaving an illustrious name and such contributions to science—and

Wall of the Stanley theatre, Jersey City, decorated over Berliner acoustical treatment.

to life—as the microphone, the telephone transmitter and the disc record. His work in acoustics was sufficiently complete at the time of his death to permit its development for practical use. Berliner attacked the problem in a manner all his own—after a method, indeed, which has been viewed as being quite contrary to all known laws of the physics of sound.

In considering the problem of acoustics in today's motion picture, of course, it must be emphasized that here it at once becomes a special problem, for in no other type of auditorium is the entire mechano-human auditory mechanism quite so delicate.

Before the era of sound, the situation in motion picture theatres which were beautifully constructed inside and out as monuments to local enterprise, was a comparatively happy one. To be sure there were problems enough to keep the managers busy, but there were none that were seriously concerned with the business, the art of the inexact science of what is known as acoustics.

In those days the only theatres troubled with sound problems were the great concert halls, which were built in a somewhat haphazard though grandiose manner and their acoustics left to sheer chance. If the voice of a singer echoed or reverberated in the gallery, there were feverish attempts, by some trick or other, to remedy the situation. If you went into Carnegie Hall in New York, for instance you might see steeplejacks, like flies, near the ceiling, stringing wires from the prescenium arch to the gallery so that the sound might carry better. Why sound should need a wire to guide it has not been explained.

The advent of sound in the motion picture business brought with it innumerable problems. There were things to be done in projection rooms and there were, perhaps, changes to be made backstage. But, after all, it was fairly simple for competent engineers to make an installation and to alter the position of a horn. It was easy compared with the problem of altering an entire theatre in order to improve the acoustical conditions. And good acoustics are essential to the success of a theatre if it is to continue to show talking pictures. Bad sound simply won't do!

So suddenly a new situation was created. Where, in the past, only a few of the larger music halls were troubled with the matter of sound, thousands of theatres throughout the country soon came to need immediate treatment if they were successfully to exhibit sound and talking pictures. The producers of reproduction equipment found that it was to their interest to improve the

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That may be a mouthful but Weber stands back of every word.

Many other turn-tables have been junked and replaced by Syncrodisk—because the exhibitor wanted a machine that would work when there was work to be done and the public demanded one that would make the Talkies something better than a "pain in the ears".

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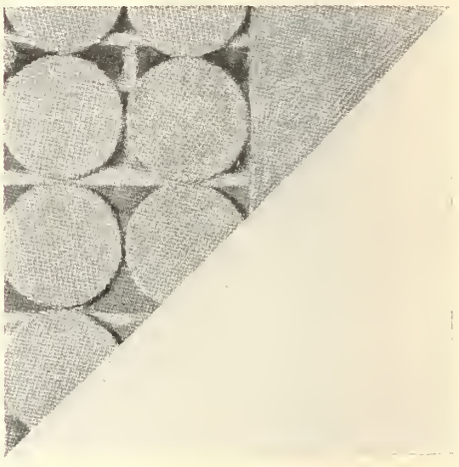
acoustics of the theatres which they equipped. To do this properly, they inaugurated schools in the science of acoustics and drew upon the country's leading engineers to help them out of a question which few men understood. Experts who otherwise would have been interested in sound only in an academic manner, devoted their energies to studying its vagaries, to devising new methods and materials for the correction of bad acoustics in theatres everywhere.

It has been authoritatively stated that 80 per cent of the motion picture theatres in the country are acoustically imperfect. This, I think, when their construction is taken into consideration, is a low estimate.

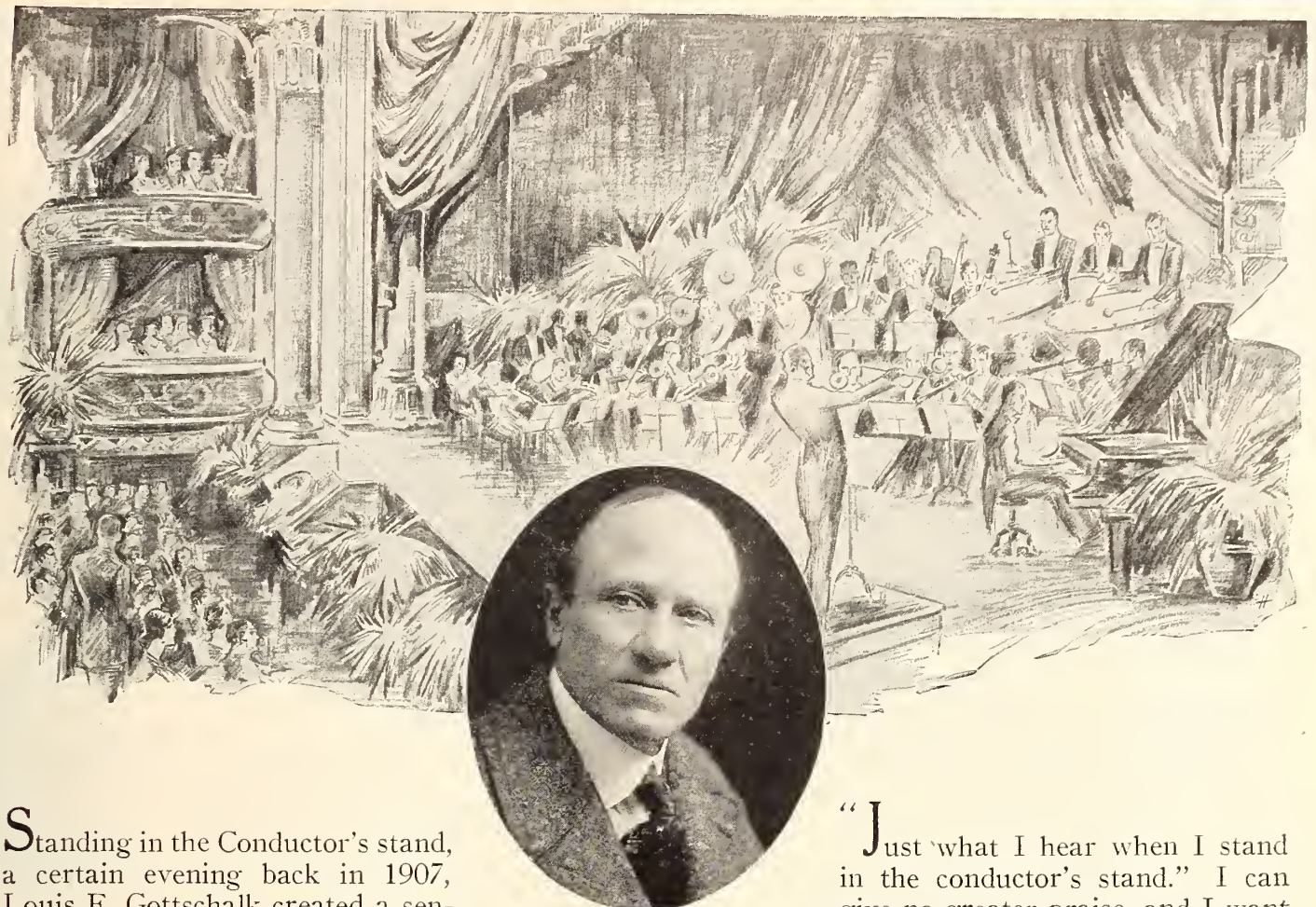
Applying the basic principles of vibrating diaphragms to problems of indoor hearing, Berliner found that which is familiar to all of us, that unyielding cement sends syllables and sounds crashing against each other; that wood, on the other hand, vibrates rhythmically with the human voice. Realizing, be-



The Berliner method illustrated by a laboratory specimen. Wire-mesh cells are affixed to the brick wall, and over them two layers of special acoustic cement are applied.

cause of fire hazards and the difficulty and cost of reconstruction, that wood could not be applied to the remodelling of talking picture houses, he invented a tympanum designed to vibrate and amplify, diffuse voice and music, banish echoes and reverberation.

He found that the agitation of an air-body enclosed in hard walls caused vibrations which resounded as reverberations, and that if, and when, this air-body was enclosed by vibratory walls, the sound would be amplified and reverberation be eliminated. His acoustic material, then, consists of a number of discs of galvanized wire netting which are nailed over a wall with a half-inch space between the wall and the netting leaving room for air and making place for the so-called tympanic ear. The discs are covered on the under side with heavy paper to prevent soft plaster from seeping through and destroying resonance. On the outside they are covered with a patented acoustic plaster composed of cement mixed with pumice, sawdust,



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The first composer selected by the Griffith Films to write original scores, Louis F. Gottschalk produced many beautiful musical compositions, such as those accompanying "Broken Blossoms," "The Four Horsemen of the Apocalypse," "The Three Musketeers," and the "Prisoner of Zenda."

Orchestration scores for a musical movie "The Rainbow Man," not yet released, have just been completed by Mr. Gottschalk.

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How on earth any mechanism can reproduce a full one hundred artist orchestra with all the richness and clarity of the complete ensemble with the very "personality" of each instrument perfectly reproduced—that to me, is a miracle.

Louis F. Gottschalk

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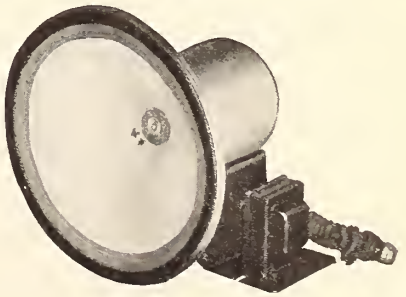

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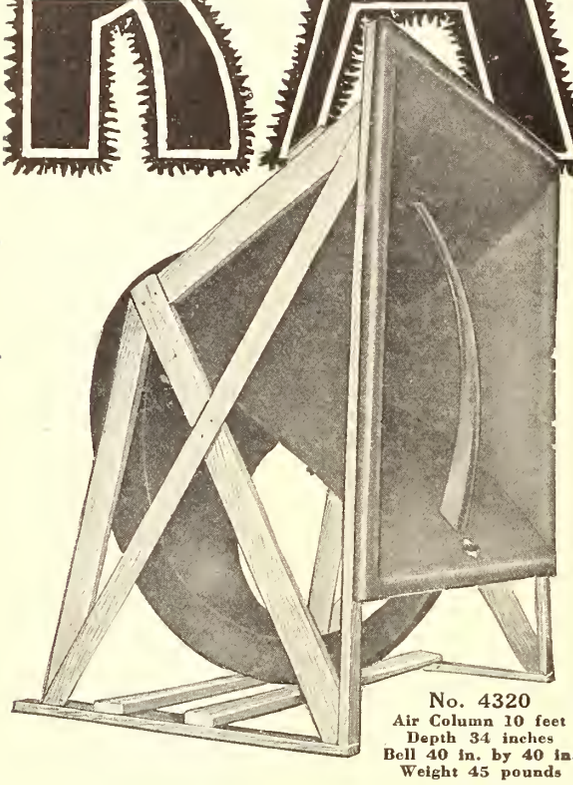

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Air Column 10 feet
Depth 34 inches
Bell 40 in. by 40 in.
Weight 45 pounds

Packs the House

Theatre owners want full houses, and competition demands that Racon Horns be installed in place of imitations with their squeaks, vibrations and unnatural tones. Distortion ruins vocal and instrumental reproductions, and cuts down box office receipts. Thinning crowds spell disaster.

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Giant Dynamic Horn Unit

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asbestos and a number of other materials.

When a theatre or an auditorium is being equipped with the Berliner system, the wall coverings are taken down, the system installed, then the original wall surface replaced, so that insofar as the eye is concerned, there is no difference in the house. It is intended that the ear alone take notice of the change.

Among the buildings which have been equipped with the Berliner system are the Stanley house in Jersey City, the Uptown theatre in Philadelphia, of which its manager says, "Pictures which are fair or poor in some other houses, go over one hundred per cent here." Other installations include the board room of the Municipal building in Washington, D. C., the Oyster High school in the same city, Georgetown University, the Second Presbyterian Church in Pittsburgh, the K. of C. hall in Atlantic City, Brexel Institute in Philadelphia, the medical school at the University of Pennsylvania, the Church of the Messiah in Montreal, the Court of King's Bench in the same city.

Berliner came so casually, one might say, into the kind of work for which he was so amazingly cut out, that a glimpse of his life is interesting. He was born in Hanover, Germany, in 1851. His people were quite poor. Until he was 14, he studied at the local grammar school, then was apprenticed out as a clerk in a dry goods store. There, Berliner was contented, unambitious, not eager to improve himself because he had not the slightest idea of what improvement was or could be.

A friend of his father, however, had glowing tales to tell of the possibilities for a young man in America. This friend had a store in Washington, D. C. He finally persuaded the young man to come to the States and take a job with him. Berliner worked in the Washington store for several years. He had few friends, few interests, very little money.

After a while he tired of his work at the store and set off on a trip around the country. During this period he saw a great deal of America and earned his living in a number of ways. Among other things he sold glue and painted backgrounds on enlarged photographs.

One day he chanced to pick up a book on electricity which immediately interested him. He left the store and took a course in physics at Cooper Institute in New York. At the end of his course, interested in the telephone which was then being developed by Alexander Graham Bell and touted as the most marvelous invention in the world, Berliner started experiments and in five months invented the continuous transformer and the microphone.

In 1879 the Bell Telephone Company, now the A T & T, bought his telephone transmitter for $12,500—a sum which was described as exorbitant because it comprised Bell's entire stock. For many years thereafter, the stenciled trademark of Bell-Berliner was to be seen on the wooden telephone transmitters of the period.

In the early eighties Berliner ended his business association with Bell. In 1887 he invented the disc record and became the heaviest individual stockholder in the Victor Corporation. An intense love of music plus his desire to make it available to the masses, prompted his invention of the phonograph record and led up to his interest in present day acoustics. Last May, in Philadelphia, he was given the Gold Medal of the Franklin Institute, in recognition of his services as a benefactor of mankind.

Fireside in the foyer, Colonial theatre, Natick, Mass. John Edmund Kelly, architect.

Better Accessories Make Better Talking Pictures

Exciter Lamps

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MASKING SCREENS FOR SOUND PICTURES

National Sound Film Reel

HOUGH HORN LIFT

Drapes & Carpets FOR BETTER ACOUSTICS

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ACCESSORIES for sound projection have rapidly reached an era of standardization. In the booth the sound film has necessitated the revision of much formerly adequate equipment to meet its new requirements. . . . The sound screen, the screen mask, automatic horn lifts, are a few of the things that the stage of the "sound house" now needs. Even in the auditorium the need for good acoustics has resulted in the perfection of silent ventilating systems—of scientifically installed draperies, curtains, and floor coverings.

Today National keeps its undisputed leadership in complete theatre equipment through its superior line of sound accessories. Any accessory or equipment unit that is a necessary auxiliary to sound pictures will be found at any National Branch—ready for immediate delivery to your theatre.

Under One Flag—

The finest theatre equipment manufactured today is all under one flag—the banner of National Service. Regardless of what equipment you need, from the complete furnishings of a new house to a small accessory unit, the National stamp of approval assures you absolute dependability, expert maintenance service and a price that's right.

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THE INTERNATIONAL PROJECTOR

INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET NEW YORK

THE LABORATORY MOVES INTO THE FOUNDRY

For these many, many years, sound-photography, amplification, synchronization, etc., has been a matter of the scientists' occult retreat, which doubtless accounts for such things in sound as .0002 of an inch!

By WILL WHITMORE

IT is doubtful if a machine can be found of which more is required than a talking picture reproducer. It must be rugged in construction to withstand the every-day grind and hard usage, yet it must be so delicately constructed that it can handle electrical currents so small that only the most sensitive of meters will measure them.

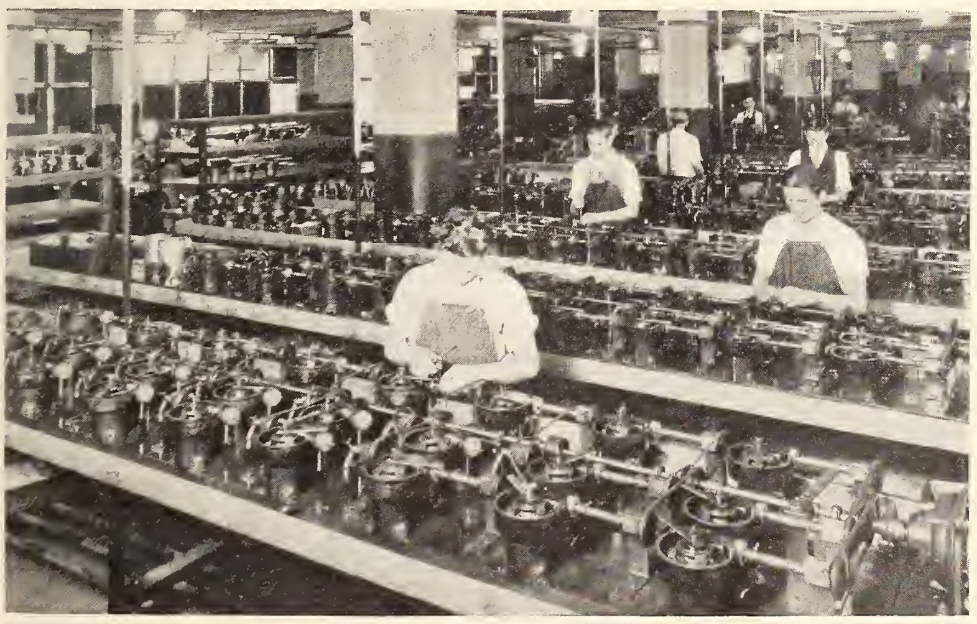
Think what it can do! It can transform almost microscopic lines on a strip of film into the most delicate shadings of the human voice. It can change minute scratches on a disc into the same colorful sounds of the human voice and of musical instruments. And it does this in exact synchronism with pictures thrown on the screen.

Think for a moment of the action of the film as it passes through the projector. At one point this film is stopped to a dead standstill 24 times a second as it passes the light aperture, and approximately 14 and one-half inches below this point, the film must pass the sound light aperture smoothly, without even the slightest pause or jerk!

And the sound projector must do these mechanical acrobatics from the first time it is run after being installed in the theatre. We look upon the automobile as a fine piece of mechanism, yet we run the new automobile at reduced speed for the first thousand miles or so to break it in. There can be no breaking in of the sound system after it is installed. In fact, its first performance is often judged more critically than any other.

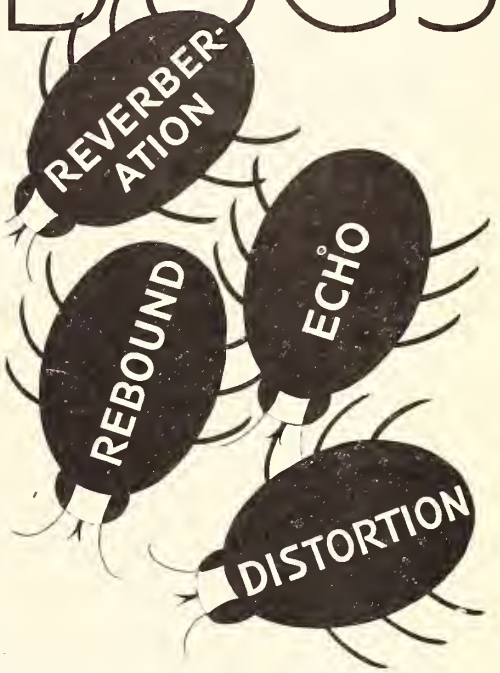
How can a machine be made to run so smoothly, to operate reliably day in and day out and to produce music that will meet the test of critical ears? The answer is that the equipment must be manufactured with all the skill required of the watchmaker; it must be made of the finest materials, and every part must pass rigid inspections so that the least flaw or defect may be caught and the erring part eliminated or corrected. At the Hawthorne Works of Western Electric, where the Western Electric sound systems are manufactured, inspection forms a large and important part of the work.

Precision manufacture and inspection itself has had to be developed to a science to meet this need. Take the sprocket wheels which pull the film through the sound pickup unit, for instance. These wheels must be extremely accurate if the reproduced sounds are not to be distorted. Microscopic measurements are made of the parallelism of the sprocket faces, spacing of the sprocket teeth, and of the eccentricity of the assembled sprocket wheel. The eccentricity must



Hundreds of drives being run at the Western Electric Hawthorne plant to remove any burrs or slight irregularities and to insure meeting the noise, backlash and bearing clearance requirements.

Get These BUGS



Out of Your TALKIES

Now that the novelty of sound pictures has worn off, audiences crowd the theatres that have the best and clearest voice reproduction.

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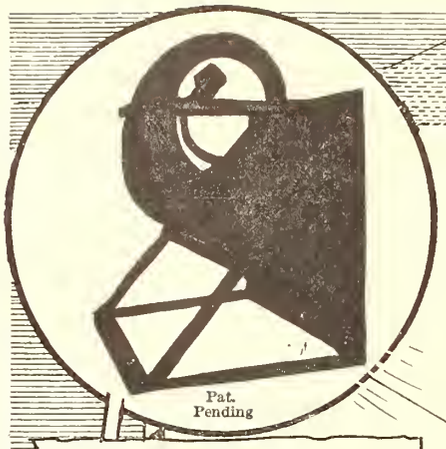

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News Item

When an exhibitor sets out to obtain advice and guidance on the selection of sound reproducing equipment for his theatre he should bear well in mind that the problem at hand is NOT a theatrical one, not an ordinary matter of showmanship. The selection of sound equipment for a theatre involves some very exact technical questions and the advice and guidance of a competent technician is not only desirable but absolutely essential.

Editorial from Exhibitors Herald-World.

Tester at Hawthorne plant of Western Electric checking parallelism of the film sprocket faces, to make sure that any eccentricity is less than three-tenths of one-thousandth of an inch —if you can visualize that!—as a precaution against flutter.

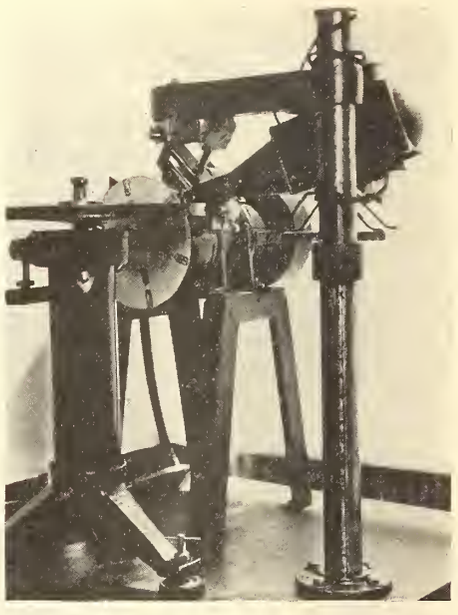
be less than three-tenths of one thousandths of one inch, in order to prevent a flutter in sustained notes when reproducing sounds. A number of delicate inspection processes and machines have been developed and are used to insure such accuracy.

The same precision is carried out in the largest pieces of the equipment. The big frame castings of the universal base, in spite of their size, are machined to dimensions limited in thousandths of an inch, and each casting has every important dimension checked to insure its accuracy before it becomes part of the complete equipment. If the dimensions are a little bit off, the apparatus would still work in all probability, but its functions would not be perfect, and the nearest possible approach to perfection must be the aim in producing sound picture equipment.

In the film reproduction, a tiny *beam* of light almost unbelievably accurate in dimensions is required for scanning the sound track. A miscropic fixture operated by a skilled craftsman is employed in adjusting the lens system to produce this light beam .0008 of an inch to .001 of an inch wide (not one third as wide as a human hair), and with .0002 of an inch of being perpendicular to the mounting of the lens holder.

In disc reproduction, the same accuracy and precision manufacture of parts which make up the disc equipment is needed. In manufacturing the bevel gears, methods and machines are used which are far more accurate and precise than those used in producing ordinary gears. Gears for use in automotive equipment and the like are usually finished complete from the blanks, in one cutting operation. Sound picture gears, however, are first rough-cut from the blanks by the use of special cutters and by taking two cuts. They are then finished on machines which are designed on the basis of fundamental, scientifically correct principles to produce perfect gears, but which turn out finished parts at a much slower rate than ordinary machines.

If anything but the finest gears were



The stroboscope testing machine. This photograph, taken at the Western Electric plant in Hawthorne, shows the device with which the discs (turntables) are checked for constancy of rotation, which is absolutely necessary in order that there be no variation of impulse to the pickup mechanism of the disc method.

SIMPLEST and BEST

built sound device obtainable at a Low Price. Designed especially for the EXHIBITOR with a medium sized House.

EIGHT POINTS MAKE MELLAPHONE SUPREME VALUE

1. RESYNCHRONIZER
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each, complete with Pick Ups and Fader.

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Very Soon—Sound-on-Film

MELLAPHONE CORPORATION

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Territory for Dealers

used, they would produce mechanical vibrations which would be transmitted to the disc pickup, which causes flutter in the reproduced music. Even with the finest gears made, it is necessary to introduce a mechanical filter into the turntable drive to eliminate this undesirable flutter.

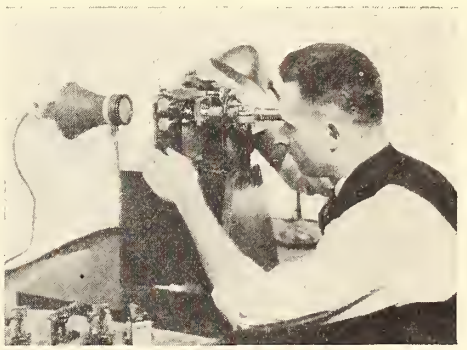
Before the reproducers are shipped, they are tested with delicate electrical apparatus to insure constant and uniform motion and speed of the turntable. Turntables which do not come up to the requirements are either eliminated or returned to the factory for correction. Any noise created by the operation of the turntable would impair the quality of the reproduction, so a sensitive electrical ear is rested on the disc. It detects any and all noises, and their magnitude is recorded by a noise meter, such as scientists use to measure street sounds. If the apparatus is too noisy when compared to a standard, it is rejected and the condition rectified.

Checking the backlash between gears after running, at the Hawthorne plant of Western Electric. The bearing clearances and end play are also checked.

All gear mesh drives are assembled on benches and operated under load for many hours. These drives are run-in for from one and a half to 24 hours to remove any burrs or slight irregularities from the gears and to insure meeting the noise, backlash and bearing clearance requirements. For free running gears with a minimum backlash, a maximum bearing clearance of .002 of an inch is all that is allowable, and to obtain this fit, machine work comparable to the watchmaker's craftmanship is called into play.

These are just a few of the tests, inspections and examples of precision work carried out in the manufacture of sound equipment. The same degree of highly skilled work and inspection is, of course, carried out in the production of amplifiers, receivers, tubes, pickup, etc.

It is rather natural, of course, that the average person has some difficulty in appreciating the extent to which sound equipment is a thing of the laboratory rather than of the foundry. He conceives the nature of the equipment largely by what he sees, and he mostly sees pretty good-sized pieces of steel. It might very well be that a habit of observing in sound apparatus its laboratory-like precision, as well as its strength, could have a practical effect in promoting a similar ideal of precision in sound projection.



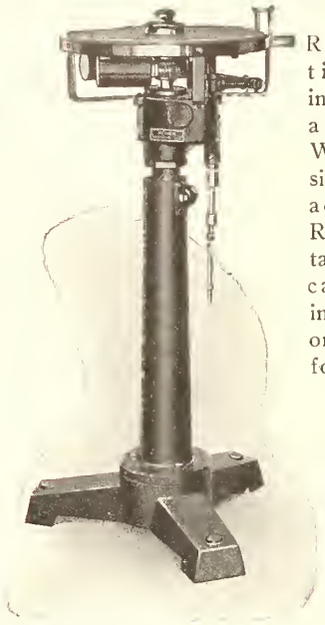
Adjusting the optical system at the Western Electric Hawthorne plant. It is this lens system which produces the beam of light for sound-on-film reproduction, the beam being about one-fifth the width of a human hair.

McCAYSVILLE, GA.—The Capitol theatre was recently opened by Jack Williams.

CICERO, ILL.—The United theatres Corporation recently opened the new Palace Theatre.

TIPTON, IND.—The Windfall Theatre recently opened under the management of Howard Phares.

THE TURN TABLE IS THE HEART OF THE ENTIRE DISC SOUND SYSTEMS



Representative theatres in Milwaukee and through Wisconsin quickly adopted the Renier turn table, in many cases replacing tables of ordinary performance.

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THE SOUND THEATRE AS AN ACOUSTIC LABORATORY

Establishing a need for knowledge of acoustics greater than has ever existed before, today's film theatre offers an opportunity for study equal to the need

By JOHN S. PARKINSON

SINCE the very inception of the talking picture, a controversy has raged among acoustical engineers as to its effect on theatre acoustics. There have been those who insisted, with a certain degree of logic, that since acoustical conditions depended upon shape, volume and interior finish, there were really no new problems in the case of the talking picture. The contention was made that if voices could be heard satisfactorily in vaudeville performances, etc., there was no reason why they could not be heard when they came out of a horn. There was, to be sure, a vast chorus of protests from indignant theatre owners and equipment engineers. But the answer was that most of the difficulty was psychological—that auditors were so much more intent on the quality of the sound that small defects came to light which had been hitherto unnoticed.

▲

That was one line of thought. Another school insisted that the whole science of acoustics would have to be revised—that problems existed to day in a form never before known. The fundamental formulae were attacked, and more than once one or another of the old fantastic acoustical theories was revived. To make matters worse, there sprang up individuals who capitalized on the general ignorance and flooded the markt with a number of pseudo-remedies. Meanwhile, those who should have been able to assist were aloof or bewildered, and those who did offer assistance were in some cases no better than quacks.

It seems to me that the real truth of the controversy lies somewhere between these two extremes. It is quite true that none of the physical qualities of the theatre has been altered by sound installation. On the other hand, the characteristics of the source have been greatly altered. Perhaps a very considerable amount of the difficulty is psychological, but there are so many cases where actual flaws in hearing may be observed that one cannot completely disregard the other aspect of the problem. It is to be remembered also that the normal listener is not watching for acoustical defects. He will only observe them when they force themselves upon his notice. This may not be true of the owner or manager—he is alive to every smallest flaw in his production. But the average theatregoer seeks only entertainment, and nothing is farther from his mind than acoustical problems. It seems reasonable to deduce, then, that when the same program reproduced on the same equipment but in different houses, produces in the one case unifrom commendation, and in the other uniform criticism, something more than psychology is to blame.

Let us try to consider the matter impartially and discover, if possible, what differences there are between the old forms of spoken entertainment and the new. The first fundamental difference which comes to mind is, of course, the fact that the voice or music is now reproduced from some form of recording instead of being actually present. This inevitably opens up a whole new set of problems, from the acoustical treatment of the sets to the design of the loud speakers. And right there is another rather important difference. A loud speaker, and especially a horn, is in no way similar to the vocal apparatus of a human being, except that it utilizes a vibrating diaphragm and an air column. For one thing, a horn is directional, where the average speaker's voice is only slightly so. For another thing, the horn is much more directional for high frequencies than for low, and these various frequencies have each their special function to perform in making speech intelligible and natural. It is probable that the human voice possesses this same general directional characteristic, but it is not nearly so marked. Likewise a horn possesses the faculty of collecting external sound waves and concentrating them upon the diaphragm. This acoustic "feed-back" is a phenomenon quite unlike the action of human vocal cords.

▲

Another fundamental difference in the two types of performance lies in the tremendous range of volume which sound reproducing equipment makes available. The amplifiers make possible a range of power output as great as 60 decibels, whereas the average speaker seldom employs more than 40 decibels. This condition is at once an advantage and a potential source of danger. Increased loudness, as will be shown later, can be annoying or beneficial, depending on proper manipulation.

Before embarking on this discussion, however, let us recall briefly the relation between loudness and reverberation. Reverberation here will be considered in its more general sense; namely, the length of time required for a sound to

decay to inaudibility. Obviously, the louder the sound, the longer it will require to disapper. Hence, if we are working near the upper limit of reverberation, that portion of the range where successive sounds are beginning to overlap considerably, an increase in loudness may be very distressing. And here we come upon one of the various reasons that sound houses occasionally give trouble where no trouble was experienced before. There seems to be a universal tendency to keep the general loudness level of the program too high. It is difficult to explain—perhaps the elemental animal in us revels in loud blaring sounds—but it is none the less true that much of the time too great amplification is used. Were the problem only one of general comfort, it might be tolerated, but it brings other problems in its wake. A surprisingly large number of theatre analyses show reverberation which is slightly excessive, but not to such a degree as to make treatment necessary. But if the loudness level is increased to any marked degree, the condition becomes really serious, and we have a problem where, apparently at least, no problem existed before.

On the other hand, proper understanding of the problem will render this control of volume of tremendous value. Recent discoveries in the science of hearing have indicated that what has in the past been characterized as the ideal acoustical condition, was merely the best compromise that could be obtained. Little or no control of loudness was possible, due to the limitations of the speaker's voice. Reverberation was the only factor which could successfully be manipulated. As a matter of fact, remarkably fine results have been achieved when dealing merely with the unaided voice, but it appears that much more is possible. We have shown that there is an upper limit of reverberation time where the overlapping begins to be objectionable. With lower periods the question of insufficient loudness begins to occur. The only satisfactory means by which reverberation can be lessened is by introducing absorbent material to lessen the number and intensity of reflections. This same absorbent material acts in a similar fashion to prevent sounds from building up to their former level of loudness, and sooner or later a point is reached where the benefit obtained by decreasing the reverberation is more than counteracted by the attendant decrease in loudness. Now, it will be obvious why sound reproducing equipment can be used to such excellent advantage. The case is quite conceivable, and indeed is of every day occurrence, where further reductions in reverberation than are ordinarily recommended would be desirable, if it were not for the danger of insufficient loudness. If then we can increase the power of the source in such a way as to compensate for this loss, we have an answer to the problem.

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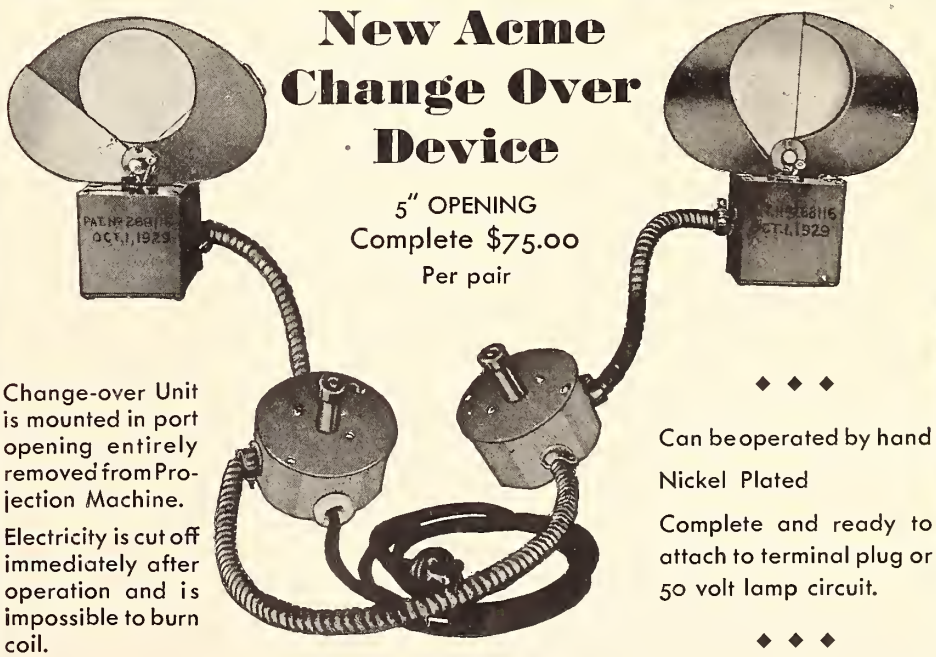

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Acme Engineering Corp.

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Professor V. D. Knudson of the University of California has done some splendid research into this question. He has shown not only that an amplifying system is almost essential for auditoriums over 400,000 cubic feet in volume, but also that in many smaller auditoriums considerations of reverberation and of loudness begin to conflict before the ideal for either is reached. Take the case of a large theatre having a volume of say, 800,000 cubic feet. With the average speaker, Professor Knudson's charts show a maximum possible articulation of approximately 78 per cent. This is dangerously close to the borderline where audition begins to become difficult. However, if the additional range of volume of sound reproducing apparatus were available, it would be possible so to increase the loudness as to increase the articulation to 95 per cent. This could be accomplished without any further reduction in reverberation whatsoever. The calculations indicate that an additional 20 decibels of amplification would be sufficient, a figure which is quite possible with good sound reproducing equipment.

The percentage of articulation is obtained by the following method: A caller reads a list of meaningless syllables such as "ush," "jour," "rour," "thup," etc., and auditors located here and there in the room to be examined record what they think they hear. The number of these syllables which are recorded correctly is called the percentage of articulation. It will be obvious that this method of test offers a very direct check on the acoustics of the room.

Return now to the discussion of directional effects. (In due respect to the exponential horns it should be said that this is not intended as an argument against their use, for they have certain qualities in which they quite outrank other forms of speakers. It is largely because these horns are in such wide use everywhere that the problems attendant upon this use particularly engage out attention.) It has been mentioned that these horns throw a very decided "beam" of sound outward from the stage, the effect being more pronounced for the low frequencies than for the high. This may mean that some members of the audience will receive more of the sound energy than in the case of a non-directional source, and that others will receive less. Now, if by virtue of any peculiarity of construction, those areas which receive less than their share are also shielded from reinforcing reflections, they are in a very bay way, indeed. The size of a theatre beneath a deep balcony or the interiors of offset boxes, are likely to suffer from this phenomenon.

In like manner, certain of the reflecting walls or ceiling surfaces will receive more sound than before, and others will receive less. One of the cardinal requirements of good acoustics is that the distribution of sound; i. e., the sound pattern, must be approximately uniform after a suitable number of reflections. If, therefore, it happens that any of these surfaces which are favored with more than their share of sound, have a tendency to focus or concentrate the reflected wave, a new problem arises.

If we were to plot the ideal decay curve of a sound in an auditorium or theatre—energy heard against time—we would find it comparatively even and unbroken. In other words, as a sound dies away to inaudibility each succeeding reflection which is heard should be materially and uniformly less than the preceding. If for any reason one of these secondary reflections becomes very pronounced, we have what is known as an echo, and considerable confusion is likely to result. When a non-directional source is sounding, reflections pour in to the listener from all sides—from the nearest surfaces first, and from the more distant ones later. But if the source be directional, it may pass the nearby surfaces or slight them somewhat. Then if one of the distant surfaces displays a tendency to concentrate sound, the condition is aggaravated not only by the fact that more energy than normal is returning from this distant surface, but also by the fact that there is no masking by reflection from the nearby surfaces. To be more specific, consider the case of a theatre whose walls curve in toward the stage from the side. With an average speaker on the stage, the areas adjacent to these curves receive a great deal of the direct sound from the source, and any disturbing reflections are largely masked. Direct reflection from these curves, while it is indeed concentrated in certain area, is so nearly in phase, in point of time with the direct sound, as to be unobjectionable.

The introduction of a directional source, however, completely changes conditions. The beam of sound in all likelihood misses these front corners of the house to a large extent. They are left dependent largely on reinforcing reflections. Now suppose that some surface, the rear wall, perhaps, reflects a large quantity of sound energy back again toward these curved front corners. They will concentrate it no more than before, but the phase relation is quite changed. The time interval is greater by the time required for the wave to travel completely to the rear of the house and return. Where desirable reinforcement existed before, there is now quite a marked reflection entirely out of phase with the direct sound. The decay curve, which has fallen off sharply in the interval subsequent to the passing of the direct sound, will show a sudden sharp peak where this later reflection makes itself felt. The auditor himself will at first be conscious of a certain muffling of the speaker's words. On closer attention, he will observe a distinctly confusing echo originating somewhere behind him, making itself particularly obvious in the case of some of the sharp high pitched consonant sounds.

The problems introduced by the long chain of recording, amplifying and reproducing apparatus, have been mentioned. They do not properly belong in a discussion of theatre acoustics, except where they complicate problems which are in other respects possible of solution. Recall for a moment what has been said of Professor Knudson's experiments on articulation and the intelligibility of speech. Unless proper allowance is made for the necessary increase in loudness, articulations may fall as low as 80 per cent. It will be obvious that little more loss can be allowed. Suppose now that certain small defects have crept into the recording or the reproducing apparatus which reduce the articulation to, perhaps, 90 per cent. This loss is in itself not serious and not sufficient to produce faulty hearing conditions. But super-imposed upon the value of 80 per cent resulting from the acoustical limitations of the theatre, the loss due to distortion brings the final value down to 72 per cent which is too low for satisfactory audition. Put into more simple terms, this is simply to say that often a listener can put up either with acoustical defects or with apparatus defects, but that the combination may prove to be seriously annoying. The conclusion may seem obvious, but it is not always remembered that faults in hearing are thus accumulative.

These appear to be the major differ-

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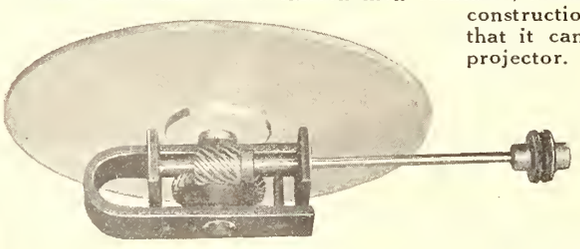

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ences between the human voice and its counterpart when reproduced. Other minor differences may be mentioned in passing, but they do not have quite so important a bearing on the main problem. The fact may be noted, for example, that sometimes the horns are placed behind a solid screen, or behind curtains at the sides of the screen. It would be considered the height of folly to put even a powerful human speaker behind a curtain, but there has been far too little protest against this practice in the case of talking pictures.

One other possible difference may be mentioned, namely the human factor enters into the case where we have an actual speaker on the stage addressing an audience. That is to say, when the speaker is actually present, he is able to make allowances for the character of his audience, for the way in which they are distributed, and for the acoustical properties of the room. This is manifestly impossible when we are dealing with reproduced speech. To a certain extent, the effect may be imitated by adjusting the position of the horns, the volume of the sound, etc. It can hardly be gainsaid, however, that the actual speaker does have an advantage in this regard.

To summarize, our investigation, though of necessity somewhat superficial, has developed the fact that there are indeed decided differences between the acoustical problems as presented by sound movies and by human speakers. We have seen that in some cases the problems are aggrevated, and that in other cases the superior facilities of sound reproducing equipment offer decided advantages.

The tendency in acoustical correction in the past has been to concentrate upon intelligibility. The engineer has been content if he succeeded in making speech and music coherent and intelligible to the auditor. It would seem, however, that the future of the sound picture demands a great deal more than intelligibility. If a suitable facsimile of the original speech or music is to be reproduced, there must be as much attention given to naturalness and quality as to intelligibility. The fact should be emphasized, therefore, that despite the handicaps which sound has to face today, it offers by virtue of the potentialities inherent in the design of the apparatus, a finer and more flexible medium for the acoustical engineer than has ever been available before.

MARION, ALA.—The Bonita theatre recently opened under the management of R. M. Moore. House features audiens.

HARRISON, ARK.—The New Lyric theatre recently opened under the management of M. Fitten.

EUREKA, CAL.—The New State theatre recently opened. House features audiens.

SAN DIEGO, CAL.—The Fox theatre opened recently under the management of H. L. Hartman.

SANTA ROSA, CAL.—The Elite theatre was recently opened by Viola Langer.

MONTROSE, COLO.—The Oriental theatre, a unit of the Fox chain, has opened.

GREENWICH, CONN.—The Pickwick theatre recently opened under the management of Henry Sommers.

NEW in the World of Sound

Conducted by G. J. REID

"The Only Menace"

There is far less opposition to the sound theatre effected by the traveling show, the radio and home talkers than some exhibitors are wont to think, in the opinion of Dr. Lee DeForest. Dr. DeForest took advantage of an invitation to address the convention of the Ohio M P T O, to tell theatre men what, however, he does consider a menace to the motion picture theatre of today—and therefore of the future also. Maybe you've guessed it, for it is a thing much spoken of at present. It is poor sound reproduction. Reproduction poorer than that of your competitor—that is the main menace to your theatre, Mr. Exhibitor, if you believe the observations of DeForest. Here are his arguments:

"My experience with motion picture exhibitors has taught me that as a class they are easily panicked and look upon every new amusement device as a threat against their business. In very few instances have their fears been justified, and there is no reason to believe that

the future holds anything but the best for exhibitors throughout the world.

"The first bugaboo to frighten the exhibitors was the traveling show, which has since been eliminated through the popularity of pictures. Next, the radio was looked upon as an evil that would force theatre owners out of business by keeping people at home. The effect has been the exact opposite, and those theatres that now broadcast their musical entertainment are enjoying the greatest patronage.

"Of late, exhibitors have been no little worried concerning the inroads that home talking pictures are likely to make on the theatre box office. Personally, I see no cause for alarm, for home talkies at best will never equal the variety and reproduction possibilities of the theatre any more than the amateur motion pictures of today have caused loss of patronage.

"The home talker will have its place in the scheme of things and undoubtedly will bring enjoyment to those people who are physically unable to attend theatres, but as far as offering a menace, I cannot see the possibility.

"The only menace I can see to any theatre owner will come from his competitors who are giving their patrons the best available reproduction of sound. An exhibitor may spend thousands of dollars to make his lobby a replica of an art museum, but in the end it is the screen that determines whether or not he is to enjoy prosperity. At the moment the demand for talking pictures is so great that theatre goers are willing to overlook many flaws in reproduction in order to enjoy the new art, but day by day the public is becoming more and more discriminating and learning what to expect in the way of sound reproduction. Picture fans are insatiable in their demands for bigger and better talking pictures, but they are generous in their patronage to those theatres that make the greatest effort to give the best. Second rate entertainment calls for a rebuff in no uncertain manner.

"We research engineers are doing all in our power to improve sound reproduction. We have made it possible for an actor to sound the letter S without making it a noise like escaping steam, and all foreign sounds are rapidly coming under control. We realize the deficiencies in sound reproduction and are making far greater strides in this field than are theatres in improving acoustical properties.

"It is impossible to predict what will happen in the realm of talking pictures. Each day sees improvement and myself and my associates are working constantly on Phonofilm and Phonodisc to give the exhibitor the most realistic reproduction possible. It is work that cannot be rushed but I firmly believe that the time is not far away when we will have achieved our purpose and can point to the perfect reproducing device.

"Dramatic critics, in many cities, fearing the popularity of the talking picture, have used every means in their power to belittle our efforts. They have dubbed the talkies 'lispies,' 'noisies' and many other unfavorable names, but the public has flocked to see them. The cry of 'Get a Horse' did not deter the automobile manufacturers and neither will ridicule from a small selfish group stop the progress of sound film until perfection has been attained.

"I firmly believe the theatre owner is now in a better position than ever before, and the future is exceedingly bright for those exhibitors who are honestly endeavoring to give their patrons the best possible reproduction.

"The history of every business has shown that failures, in almost every instance, have been due to the stagnation or inability to keep abreast the march of progress. This has been especially demonstrated in the realm of the theatre. Exhibitors are now starting on an even footing in the new art of talking pictures, and I venture to say that I can look in the booth of a theatre and determine whether or not that theatre is going to weather the storm of competition."

The words of a man of Dr. DeForest's eminence in the field of sound photography and transmission, would be convincing even were they not echoed by men noted in the field of practical showmanship. And they are so echoed. It is no longer being original to say that the time has passed when theatres can operate profitably without the expert's knowledge and the true showman's alertness. It has been proved often enough to be finally a fact since the first forward-looking mind observed it for us.

NEW TYPE OF SPEAKER

The special requirements of sound in the theatre, as distinct from those of radio, continues to make a special field for the manufacturers of sound reproducing mechanisms. A number of horns and speakers, for example, have been designed especially for theatre use, and exhibitors having equipment at least partly assembled, would doubtless do well to keep in touch with these developments, since improvements are continually being made which might make the equipment they already have even better without causing much expense or trouble.

This reflection is inspired by the announcement of the Racon company that it has developed a new type of dynamic reproducer designed precisely for sound picture purposes. I have not yet had an opportunity to examine it myself, so am dependent on information from Racon engineers for the data to be given.

Important is the assertion that it has a range of from 60 to 5,000 cycles. It is also stated that a single horn thus equipped can give ample volume for a 1500-seat house. The diaphragm is of very light metallic substance, and it is asserted that because of the resulting rigidity (considered relatively), the point of resonance is above 10,000 cycles. In suspending the diaphragm, cloth, chemically treated (probably for durability), is employed. The cloth is fastened at several points, and the method allows, according to my informants, considerable amplitude of vibration without a tendency of the diaphragm to crack.

This reproducer, called the Racon Type "A" Giant Dynamic, is designed to operate on an output up to 30 watts, requiring a field supply of 1 ampere, 6 volts, D. C. It can be attached, it is stated, to any type of horn.

TRACK FOR HORN REMOVAL

What to do with the horns when they're not in use? Well, in most cases exhibitors have had to do what they could with them in the event they needed their stages for part of the show. In some theatres—those owned by circuits which could afford the expense—the horns have been lowered on lifts to a location beneath the stage. Horn towers are not especially troublesome if there is plenty of room. A new device, however, would seem to offer a kind of disposition of the horns which will appeal to the exhibitor who has the necessary wiring clearance and side space.

E. J. Vallen, head of the Vallen Electric Company in Akron, O., has adapted his curtain track to this purpose. Accompanying this discussion is a diagram of the horn carrier. There is a basket to hold the horn, suspended from

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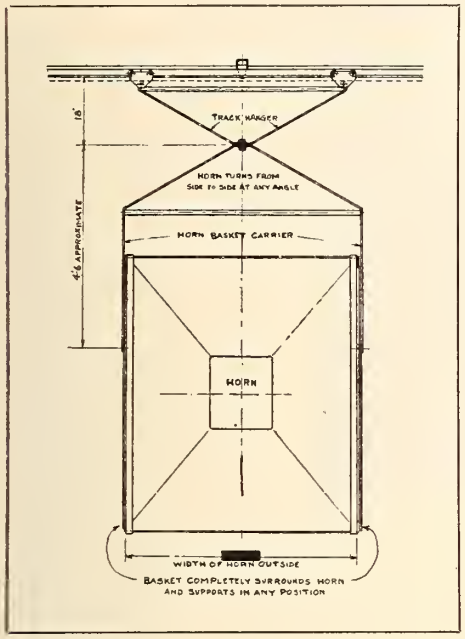
a steel track which runs to the side of the stage. When not in use, the horns may be run off the stage and drawn up into the flies. Rigidity of mounting for the horns is obtained by using channel steel in the construction of the basket, the skeleton being so set together

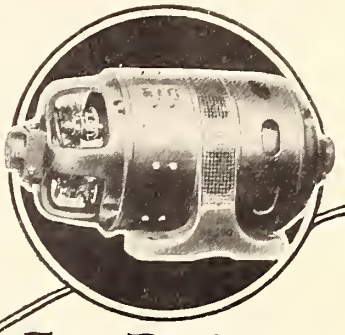


that resistance in all directions is attained. The baskets can be turned from side to side at any angle. If desired, the horns can run, first to the side of the stage, then on a curve to the rear. No space on the floor is required for the operating motor, since the device is equipped as are the curtain carriers, with motor mounting suspended.

LENS MOUNT FOR SOUND

A year ago it was common in even the large theatres in the cities to mask off part of the screen when sound-on-film subjects were being projected. The smaller image was no great flaw in the performance, and I doubt that many patrons cavilled at it. But changing from one-sized image to another, and hanging a curtain over part of the screen, is one of those little things which introduces into the consciousness of the patron the idea of imperfection—a feeling that there is an "amateurishness" present which reacts subtly, not on the patron's enjoyment of the show, necessarily, but on his general attitude toward the motion picture as a fine, mature medium of dramatic expression.

What is required, of course, is a double aperture, one for normal image and the other for the sound-on-film frame. The latter being narrowed at the left, there is a shift of image toward the right. This makes it necessary to have some method of shifting the projector to the left, and there are bases for this purpose. The other requirement is a lens cut to refract the rays to the normal margins, and there is now a lens mounting (developed by the Golde Manufacturing Company, Chicago) which may be preset to do this.



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Too often, the influence of the projection lens on *sustained* attendance is overlooked. But more and more leading theatre owners realize its vital importance in building "capacity" business. They insure clear, realistic projection and complete freedom from eye-strain by using Cinephors.

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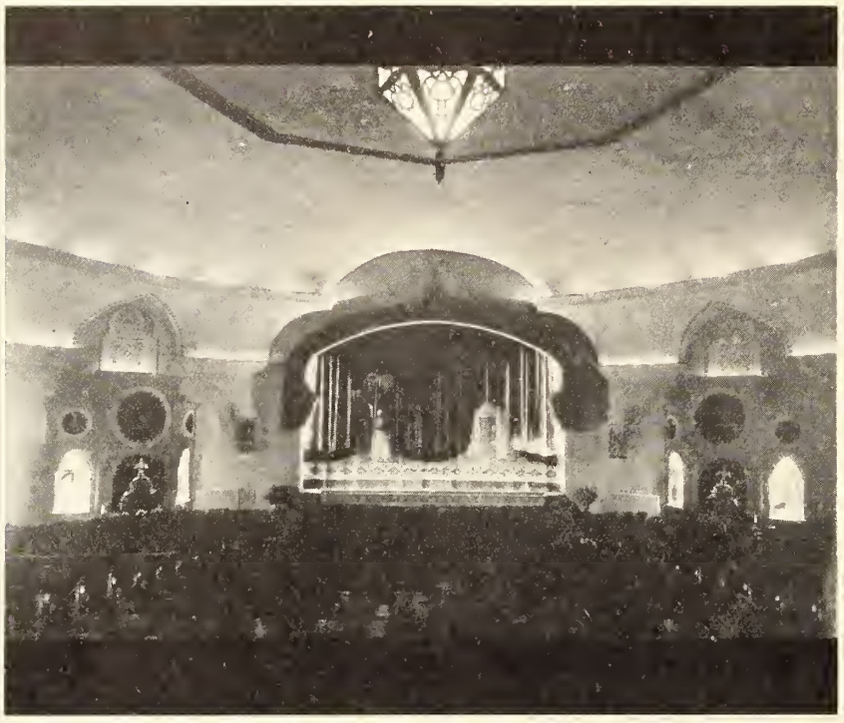

A MOSQUE FOR FILMS

The Fox theatre in Montrose, Colo., a town of 4,000

Top:
View of the auditorium toward the stage.

Center:
Exterior view showing unbalanced minaret.

Left:
Corridor serving as a foyer.

THE Fox theatre in Montrose, Colo., is highly decorative in both design and furnishings, it is comfortably furnished, it has entirely modern equipment, there is a stage, and the seating capacity is 789. Yet Montrose has no more than 4,000 inhabitants, nor is it a suburb of a large city.

The theatre is decidedly alien to the American scene in its design. This may be offered in criticism. There is, however, no strong tendency thus far to change the vogue of the exotic in American motion picture theatre architecture, and the Montrose-Fox follows an accepted manner. In doing so, it presents a very pure adaptation of Moslem archi-

(*Continued on page* 74)

BETTER PROJECTIO..

A DEPARTMENT OF COUNSEL CONDUCTED FOR PROJECTIONIST AND EXHIBITOR

By F. H. RICHARDSON

Centering the Sound-on-Film Image on the Screen

THE Murray theatre in Rochester, N. Y., is one of several who have asked me for some practical plan by means of which sound-on-the-film pictures might be centered on the screen like silent or disc-sound pictures, when optical arrangement is made for the change. I give here what seems to me to be the most practical available means of doing this, when projectors not equipped to alter the direction of the optical axis are used. It involves, of course, moving the rear of the projector sidewise, but that is easy if the method I shall show you is used.

Taking the Powers projector as an example (though any projector may be thus equipped), the problem is to move the rear end of the projector from one inch to two and one-half inches sidewise, the distance depending upon the focal length of the lens. This is to be done without disturbing the location of the front end—indeed, retaining it exactly in the same position though the rear is moved many times.

This we may do as follows: For the rear end get two bars of flat iron three inches wide by one-half of an inch thick, one to be about three inches longer than the distance between outer edges of projector table legs at the floor line. The other bar should be just long enough to permit the sockets in which the legs of a Powers projector rest, to be attached to the bar without extending over its ends.

The lower bar must be attached to, or preferably embedded in, the floor. The upper bar, upon which the rear projector legs will sit, will rest upon two small iron or steel rollers placed between the two bars, so that the top bar may be rolled endwise upon the lower one. The arrangement is shown in Figure 1, in which A is the upper bar, B the lower bar, C the end of lower bar B turned up to form a stop, D the locating pin, E E the half-inch diameter rollers, and F the locating position for sound-on-film pictures when enlarged to fit the silent picture screen.

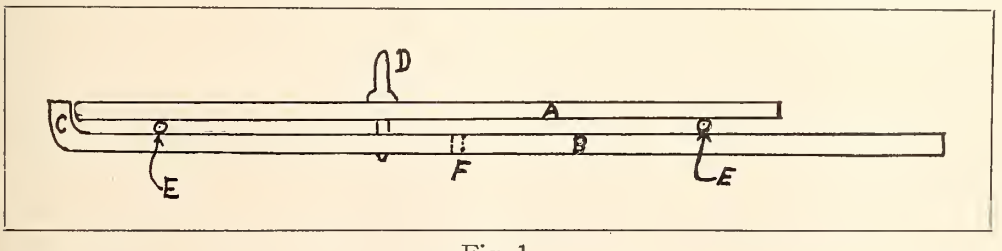

Fig. 1.

At the front a somewhat different arrangement is required. Again we set the leg sockets on either end of an iron bar, which, however, may be of smaller dimensions. Here a half-inch thickness and a two-inch width will serve nicely, the length of both upper and lower bars being equal to the distance, at floor line, between the outer edges of the front projector table legs.

In Fig. 2 we see the arrangement. A and B are the upper and lower bars, C is a metal block the width of the bars by one or two inches wide, D is a pin serving as a hinge, E is a roller about a half-inch in diameter which may be held in position by a small spindle turned upon one end of it, the spindle passing through a slotted hole in a sheet of metal attached to the upper bar. This spindle and sheet of metal may not be really necessary, but it insures that the roller will not get shifted so that it will not roll freely when the bar ends are moved.

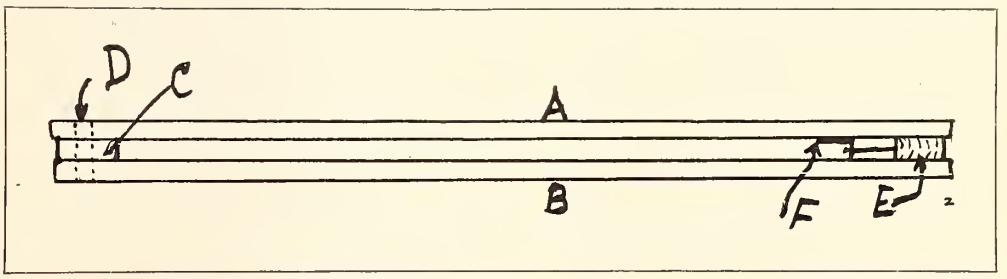

Fig. 2.

By this arrangement you will observe that, with the lower bar attached to, or embedded in, the floor, when the rear end of the projector is moved sidewise, the right end of the upper bar will move sidewise with relation to the lower bar.

Warning: In some conditions the movement of the rear end may be so much that a two-inch bar width for the front end will not provide travel enough for the roller, in which event bars more than two inches wide must be used, or a piece must be welded on, or otherwise smoothly attached, to provide additional travel space for the roller.

Glancing at the rear bar arrangement, we find that with the projector legs attached to the upper bar, all that is necessary is so to locate the lower bar sidewise that when the projector is in position for silent or disc-sound pictures, the end of bar A (the upper bar) will be against C, and locating pin D will extend into the left hand hole in bar B.

It may be more convenient to omit bend C and attach a flat bar somewhat longer than necessary to the floor, its upper surface flush with the floor surface, of course. Then when the projector is located for normal silent or disc projection, drill a hole and insert a stop

F. H. Richardson, 1148 Boynton avenue, New York City
(Please note change of address)

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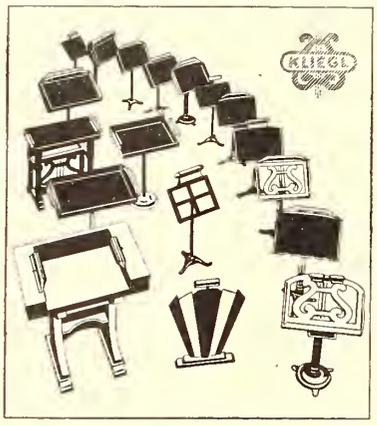
with Light Fixtures
{ Bulletin No. 103 }



WRITE for this new bulletin, just issued—featuring the very latest designs in music and leader stands . . . . with light fixtures . . . . many novel and unusual styles . . . . modernistic conceptions for stage bands and jazz orchestras . . . . special stands for motion picture theatres . . . . others for traveling companies . . . . also piano and organ lights. Write or ask for Bulletin No. 103.

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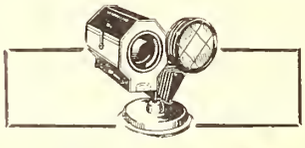


KLIEGL BROS
UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
321 WEST 50th STREET
NEW YORK, N.Y.

pin, say, half an inch in diameter to arc instead of bend C.

The lower holes for locating pin D, of course, must be drilled after the projector is located for each position.

When all this is done, it will be seen that all that is necessary to change positions is that the projectionist lift locating pin D out of the lower hole, move the projector over and drop the pin into the other hole. If the pin be made with a pointed tip, it will slide along the bar and drop into the hole of its own weight.

There, I think that is plain enough, but if there is anything you don't understand, I will be glad to make the point clear. This arrangement will cost but a few dollars and it is practical, though, of course, unnecessary with the newer types of equipment, some of which are now available and some of which will be soon released.

IMPEDANCE OF LINES AND IMPEDANCE MATCHING

FROM Robert Haviland, New Warrenton theatre, Warrenton, Mo., comes a request as follows: "I want information on the impedance of lines, impedance matching and photo-cells."

As to impedance of lines, that is in effect just another way of saying line resistance. It is made up of whatever various things may operate to oppose the flow of current in lines.

Impedance matching is the process of adjusting two circuits so that the resistance and the inductive reactive components of each circuit are equivalent. In other words, equal to each other. This is frequently accomplished by design of the circuit characteristics, or by the employment of a suitable transformer to couple the two circuits.

Expressed in another way, impedance matching consists in so adjusting the constants or circuit characteristics that are to be connected, either in themselves or by means of a coupling device inserted between them, that a maximum transfer of energy takes place.

The main idea of the whole thing is this: In order to secure maximum energy in a circuit containing a receiving device, such as a loud speaker, from some circuit containing a source of power, such as an amplifier output circuit, the resistance of the two circuits must be exactly equal. If, for example, there be inductance in one circuit, then there must be an exactly corresponding amount of capacity in the other. It is just a question of so adjusting the receiving circuit that it will make the best possible use of its power.

This is written on the advice of the Electrical Research Products engineering staff. It therefore may be accepted as correct. I might add, for the benefit of you all, that I am in position to secure from the right one of several engineering staffs the correct answer to anything that may be puzzling you, and to put that answer into language you who are not technical engineers can understand. I shall be very glad to do this for any of you at any time. Your names will not be published if you prefer them not to be. Answer will be sent by mail—provided you inclose a stamped, self-addressed envelope. Western men or men more than 1,000 miles away can get their answers very quickly if sent by air mail, with air mail return stamp.

However, inasmuch as I have to answer from two or three to a dozen such questions almost every day, please, before you ask them, make sure they are not answered in your Bluebook. I am willing to and glad to help you all I can, in any way I can, as I have always been. But the work is very heavy and I am very busy, so please get your answer, as I have said, in the Bluebook if possible. If you cannot, why then send your question along and I'll fix you up.

In reading this for correction, it has occurred to me that the use of the two terms "impedance" and "capacity" might prove a bit of a puzzle to some of you. I called up Mr. Dowie of Electrical Research Products, than whom we find no more competent engineer anywhere. Mr. Dowie's idea, in which I agree, is that it would be just about impossible to explain the relation of those terms to each other understandingly to one who did not have a pretty complete education in such matters. So we will have to let that pass, with the note that you may have all the information it would be possible to impart in Vol. 3 of your Bluebook.

FLICKER TROUBLE

DOWN in Golden City, Mo., Projectionist Gayle Grubaugh is in the midst of a wad of troubles. After paying warm tribute to the Bluebook, of which he has all three volumes, he says: "Have one Simplex and one Motiograph projector. Pictures have always been all right up to the past few weeks, but now there is a flicker on the screen all the time. Using A. C. with two-wing shutters. Flicker remains the same at high or low speeds. May I expect help from you?"

Sorry, brother. Your letter, though dated a month ago, has only just now reached me.

If what you say about the flicker being the same at high and low speeds of projection, then it would appear that some change must have been made at the power house, and the cycle of your current lowered. Ascertain from the

power company just what, if anything, has been done. And what the cycle of the current now reaching you is. It seems pretty certain that the flicker is not due to your shutter, but to the current itself. You know that two times to each cycle of alternating current there is no voltage at all, hence no current flow, and there is, save from the incandescent heat stored up in the carbon tips, no light available.

With the current at 60 cycle or higher, these fluctuations come so very close together that the eye cannot record them, hence the light appears to us to be perfectly steady. However, when the cycle is lowered to, say, 25 per second, then this fluctuation in brilliancy is visible to the average eye, which is apparently what has happened in your case. Either that, or there is something of which you have not told me.

If your current has been changed, either by the substitution of a low-cycle alternator or by the coupling of your supply lines to a different low-cycle alternator, then there is but one thing to do, install a current rectifying device, such as a motor generator. Thereupon you will have direct current instead of A. C. at the arc or light source. You may install a mercury arc rectifier, but I do not recommend it. The results from a motor generator will, if you get a good one, I am sure, improve results upon your screen more than enough to increase box office revenues sufficiently to pay for it within a short while, or at the very least to pay a big interest on the investment. Of this latter, I think there is no doubt at all.

PROJECTOR HEATS

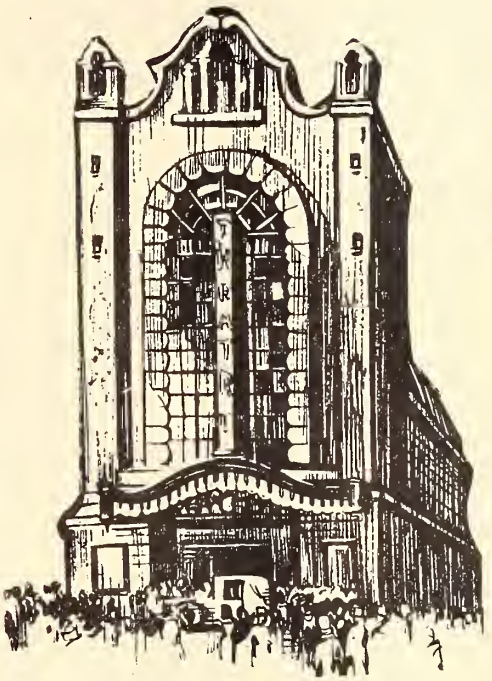
FROM Iowa comes this complaint: "A short while since I experienced trouble with the intermittent movement of one of our projectors. Just as I was about making the changeover, it (the intermittent) started knocking at each movement of the intermittent sprocket. I removed the movement and examined it carefully. Apparently the star shaft was binding. I adjusted it, and it seemed to work perfectly. At the time of removal, the movement was very hot—almost too hot to handle—so rather than take chances of ruining it, I immediately ordered a new movement, sending in the faulty one for examination and, if necessary, repair.

"But here is the queer part. Last evening after six hours of running I noted that the new movement was rather warm, although there was no binding as in the previous case. The whole mechanism, however, seemed to turn a bit harder than usual. I have not yet received the old movement back.

"These projectors have been in use for six months. One of them has never given the least trouble. Tension has been carefully adjusted. What is the trouble?"

I am free to say that I do not know.

The Most Beautiful Theatre in the World



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THE ONLY POSITIVE FIRE PREVENTATIVE

Fits Any Motion Picture Projector — Costs But a Few Cents Per Day

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SALES AND DEMONSTRATION OFFICES IN ALL PRINCIPAL CITIES

I herewith present you a look-see of three able motion picture-sound projectionists of Hamilton, Ont., a R C A engineer and your editor and his Friend Daughter. We have J. Esbenshade, R C A engineer, next to whom (gazing at one of those beautiful Hamilton chickens with a come-hither smile) is F. Ward, president of local 303, I A T S E. Under the pile of straw is your editor. Which is Friend Daughter, I leave you to guess. The man with the Harold Lloyd goggles and contour is F. Baldassari, while last (but by no manner of means least) comes an usher, who is Business Agent H. Usher of local 303. And there you are.

Apparently the binding is in the intermittent sprocket shaft. If it were in either the star and cam, or in the cam shaft bearing, there should be no knocking, nor does it seem to me that friction between the cam and star could possibly heat the movement so much before it bound up entirely.

Has anyone of our readers ever had just this sort of experience? If so, will he advise us as to just what the trouble was found to be. Under all the conditions, it sounds a bit like spite work—some "dear friend" may have dumped a bit of emery into a bearing or the oil well, what?

STRAIGHT FROM OLD ENGLAND

BELIEVING our men over here would like to know something of the conditions projectionists of England work under, I invited David Robson, projectionist of the Crystal Palace theatre in London, who is a correspondent of the projection department which I edit in *The Bioscope*, London, to tell us something about it. Brother Robson has responded as follows:

"Hello, gentlemen of America! Thanks to our editor, Mr. Richardson, I am able to talk to you and to extend a hand of friendship across three thousand miles of the water which, it is really too bad, lies between us. Like yourselves, I am a motion picture-sound projectionist, only I am here in London, England, where conditions are very different from your own.

"To begin with, we English projectionists have placed you chaps on a bit of a pedestal. We envy you the wages and the conditions you enjoy, which are by us attributed to your organization and your leaders.

"Until quite recently we here were both unorganized and poorly paid. Thanks, however, to American influence, a new guild of projectionists has not only been formed, but already is making itself felt with beneficial results all around. Why, gentlemen, until Paramount opened the Plaza in the center of our great capital city, we had not even seen a movie 'theatre,' let alone a 'projection room.' We have such citizens of yours as Al Kaufman and Francis Mangin to thank for putting the 'theatre' into our cinemas, and the art into projection. [I don't quite understand brother Robson here, but think he means that they did not have real theatres, but rather something like the storeroom cinemas we ourselves once had.—The Editor.]

"In 1928, T. K. Glennan came here with Western Electric equipment, and he brought with him prosperity for the projectionist. We were, as a whole, greatly interested in this new phase of projection and worked hard to prepare ourselves, which possibly accounts for its success in England.

"Some account of our working conditions will interest you, Mr. Richardson tells me. Our hours are very long, and in many cases our men are sadly underpaid. I am ashamed to tell you that even today such an advertisement as the one I show you is not at all uncommon:

" 'Chief electrician-operator, 18 years experience. Any plant or projector. Talkies. Bill posting not objected to. Anywhere. 50 shillings. Wire [address].'

"Just think of it, gentlemen. We will leave it at that, I think. [I might myself add that 50 shillings is, I believe, about $12 per week.—The Editor.]

"Here in London we have no regulations regarding the number of hours a man may work; also so far as I know, there is no 'shift' work here in the West End, which is the heart of theatre land. One may be at work for a trade show [an ordinary theatre] at 10 a. m. and continue working until midnight, often with an all-night show to follow. In fact, we never expect to go to bed on the same day we leave it. But, there, we are used to it. We love the work and do it willingly. However, compare it with your hours 'over there.'

"Our projection rooms [called "boxes"] are making rapid strides toward improvement; I might say almost perfection. Many of them will rank in excellence and beauty of construction and in equipment with those in any part of the world.

"All of our best theatres have good projectors, Hall & Connolly high intensity lamps and the Sentry control, but in the country districts we still have boxes in which with outstretched arms one may touch the ceiling and the four walls without moving from one's tracks.

"In London we are supervised very strictly by the London county council fire department, whose rules and regulations concerning the projection room alone cover many printed pages, and are, I believe, even more strict than your own. We have that body to thank for a lot, among which are emergency exits and a breath of fresh air.

"The employers are, however, fast realizing the importance of perfect projection and competent efficiency in the projectionist. We are now passing through a great reorganization, even to getting ready for the advent of wide film, which is expected to make its bow to us in the autumn. The future certainly is packed full of interest.

"And now it may appear that in what I have said I have given you folks over there a lot of medals, but we nevertheless have advantages. I believe your prohibition (?) laws permit you only to use alcohol to clean lenses with. Over here we still may lawfully lubricate our own internal arrangements with that joyfully guileful liquid. Then we breath it on the lenses and polish! What, ho!"

"What, ho!" is eminently high class! If we breathed what we get over here on any lens, it would immediately develop spherical aberration, chromatic aberration, cock-eye and barrel distortion!!!

Seriously, however, I, on behalf of our many thousands of readers, thank brother Robson most cordially for his

interesting description of conditions; also, I ask that he continue, sending us a photo of his projection room and equipment, with the projectionists posed therein. How many men do you have on the shift? What is the wage? Have you any union?

I also invite our own men to read that twelve-hour-a-day-and-maybe-more tale. Having done so, retire to the privacy of your closet and thank God you are living!!!

ONE TROUBLE FADED

SOON we will have available (if it is not already released) a new exciting lamp from which the discoloration which gradually accumulates on the interior of the globe may be removed quickly, easily and completely.

The new lamp is a development of the General Electric Company. The thing is simple. In the lamp globe a spoonful of coarse tungsten powder is placed before the globe is finally sealed shut. This powder, of course, normally lies at the bottom of the globe, but when deposit shows up, the projectionist removes the lamp from its socket, shakes the tungsten powder around over the interior surface of the globe, and it scrapes or rubs off the deposit, which has but slight adhesion to the glass, whereupon the lamp is as good as ever insofar the clearness of the globe is concerned.

Quite simple—also quite effective. Seems strange it was not thought of long ago.

FINALLY MAKES A START

PROJECTIONIST S. E. Anderson, Princess theatre, Superior, Wis., says:

"Though working at the profession about seven of those years, this is my first letter to our department, though that does not signify any lack of appreciation of that source of projection knowledge.

"Regarding projection problems previous to the advent of sound, I have felt that many of those who preceded me and were in the projection ranks long in advance of myself, should know more about those problems than myself, and therefore find no source of profit in anything I might contribute.

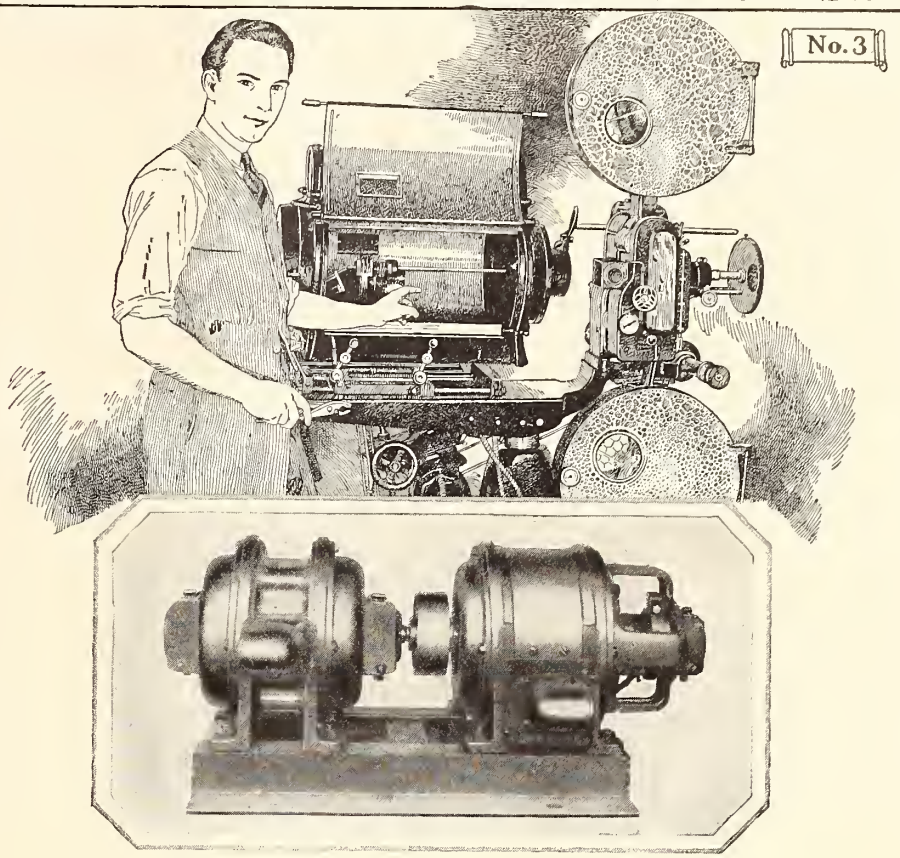
"Be that as it may, however, those in the profession now, and who have been for two or more years, are all given equal opportunity and an equal start in the matter of mastering sound and its attendant problems, provided they have acquired a foundation of knowledge from the Bluebook of Projection and have availed themselves of that latest contribution, Volume 3 of the same work, as well as having kept abreast with the times by reading the department and every issue of it in BETTER THEATRES and weekly in the HERALD-WORLD."

"Of departmental contribution since the advent of sound, one in particular struck my fancy. It came from John Griffith, Ansonia, Conn. I had been expending a little mental energy along the same lines myself, when out he pops with the solution. My appreciation and thanks to Griffith. And there you are! If one just misses one issue of our department, he takes the chance that something of very real value to one's work in the theatre will be missed.

I have nothing at all to add to Griffith's article, except for the convenience of those who just love to 'rough it' but want the firewood all cut and conveniently piled, ready to light the moment they arrive at the camping ground, I will offer the following compilation of figures. It will be quite convenient for those who do not fancy working things out. It was made possible by the early contribution of Mr. Griffith—early in the sound game, I mean.

"The left hand colume is the E. F. of a projection lens projecting a given width of image from standard 35-mm.

CHATS WITH THE PROJECTIONIST



"THIS morning, the boss told me I was getting good. He said he noticed that the picture was steady all the time and that there was never any flicker or fading like there used to be.

"I told him that our new G-E motor-generator set makes it easy."

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150-7

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film. The right hand colume is the approximate E. F. of the lens required to project the same size Movietone picture, using a Roxy mask. All other dimensions remaining unaltered."

Now, that is mighty nice of Brother Anderson. I am real well pleased that he has come to life—departmental life, I mean and I hope he will stick around! This department is *His and Your* department, and I want *Him and You* in it. It is not good reasoning to presume that because some one else has been in projection longer than you have, you can give them nothing of value. The fact is that until recently many of those older boys were down in a rut something like a mile and a half deep. We needed new men and new blood, as well as a heavy foot to land violently upon them and hoist them out of their rut. It was mostly a mental rut, but it was doing neither them nor projection any good.

But finally sound came along and scared seven kinds of stuffing out of them, so that all but the utterly-beyond-all-help ones did climb out, and they did it real pronto, too. Then they got busily busy, stopped sneering at books and knowledge, and today most of them are well along the road of advancement, so all's well that ends well and that's that.

The table Friend Anderson sends has been checked over and approved by brother John Griffith. Here it is. We thank Anderson for it and suggest that it be clipped out and pasted in Volume 3 of your Bluebook.

E. F. of Lens Using Regular Mask	E. F. of Lens Using Roxy Mask
4:00	3:50+
4:25	3:75+
4:50	4:00—
4:75	4:00+
5:00	4:50—
5:25	4:50+
5:50	4:75+
5:75	5:00+
6:00	5:25+
6:25	5:50+
6:50	5:75+
6:75	6:00—
7:00	6:25—
7:25	6:50—
7:50	6:75—
7:75	6:75+
8:00	7:25+
8:25	7:50—
8:50	7:75—
8:75	7:75+
9:00	8:00—
9:25	8:25—
9:50	8:25+
9:75	8:50+

AN INTERESTING PUZZLE

HERE is one which has nothing to do with projection but may heat up your brains a bit. It has mine. A merchant, Mr. Jones, walking to his office one morning found a ten dollar bill lying on the sidewalk. Meeting a man whom he owed the sum of ten dollars, he paid the bill and went on his way.

The man who now had the bill passed a meat shop at which he owed a bill of ten dollars. He stopped and paid the bill. The butcher, in turn, gave the bill to a dressmaker to whom his good wife owed ten dollars, and the dressmaker, as it happened, owed Mrs. Jones, the wife of the man who found the bill, ten dollars, so she dropped over for a bit of gossip and paid the money to Mrs. Jones. Mrs. Jones that morning had borrowed ten dollars on her next allowance money from her husband, so when he came home she gave him the bill he had found that morning, which had that day settled forty dollars worth of debt to the entire satisfaction of every one.

Mr. Jones now, noting something a bit queer about the bill, examined it closely and found it to be a counterfeit, hence entirely worthless save for its infinitesimal value as waste paper.

Query: Were those debts paid? Who, if any one, lost? The bill was worthless, yet every one is satisfied. Figure it out for yourselves!

WIDE FILM REQUIREMENTS

I AM in receipt of an inquiry from a Philadelphia firm of consulting engineers, as follows:

"Have read your article on 'Larger Screens, Etc.' In BETTER THEATRES which same certainly is appreciated, as, for that matter, are all articles from your hand.

"I am coming to you now for a bit of private advice. Am at present laying out a new theatre to seat 3,500. Proscenium opening, 52 feet; stage depth, 32 feet. To take care of the new wide film, would I be safe in recommending a screen 20x40 feet located about six feet from the asbestos curtain, or should we figure on a screen about 25x50 feet, located eight feet from the rear wall?

"In the latter case, the house lines would cut off considerable seating space, and before going further, I would appreciate a line of advice from you."

This is a pretty large order because "wide pictures" have not as yet really arrived. No one yet knows just what width will be finally decided upon as best, but presumably in such a theatre as the one under consideration, the width will not exceed forty feet, by very much.

However, while "six feet from the asbestos curtain" tells me nothing as to the distance from the front row of seats, it may be presumed that this position would mean about 20 to 25 feet, which according to what I saw at the Gaiety theatre, is sufficient, or so it seems to me.

What I believe I would do in this case —though mark you well this is only my "guess"—would be to install a movable border screen large enough for "Magnascope," which may be bordered down to fit wide film pictures. It might then also be possible to further reduce the border to fit the regular picture size, or a separate screen could be installed for 35-mm. film pictures.

Please understand, gentlemen, that I do not put this forward as an authoritive answer to this question. I think no living man could put forward anything more than his opinion at this time, and my own opinion is based on my experience in viewing Grandeur film just once in a theatre auditorium. However, that one time I did everything possible to test these very matters, and the conclusions I arrived at surprised even myself.

In this case, if the screen be placed eight feet from the real wall, it would locate the front row of seats about 30 feet from the screen, which is quite all right, but it would cut off a lot of seats and probably place the rear seats too far away for the best comfort in viewing the standard width picture.

You see, the information supplied is rather meager. Those presenting questions ought to remember that too much information does no manner of harm, but too little may compel one to do a lot of surmising, which is not conducive to excellence in results.

To give the best answer to such a question, I should have a sketch of the seating plan, to scale, showing the proscenium lines. Having this, I know just what distances there will be from front to back, et cetera, and can get a far better general idea as to just what the results will be with the two possible screen locations.

This firm of engineers will do well to remember that the wide film picture height and width will be in the proportion as 1.840 is to 0.910. At least, that is the present Grandeur proportion.

THAT MOVIETONE APERTURE

DON'T forget, gentlemen, that the projectionist who knows his business and attends to it, always carefully runs his finger over the surface of the Movietone sound gate surfaces to make sure there is no adherance, before he threads in a film.

A great amount of damage is done through failure of some men to attend to this. It is a simple thing to do, but failure to attend to it may ruin the sound track on an entire reel of film. Remember, too, that an adherance which may just barely be felt by the finger, may in just a moment or two increase to many times its present bulk. You understand, of course, that such deposits must never be scratched off. Remove them with a dampened finger tip or dampened soft cloth. Water softens them immediately.

NOTES ON EQUIPMENT AFFAIRS

Conducted by G. J. REID

A NEW TELEVISION SYSTEM

A present possibility of giving television performances for a large number of people is envisioned in the announcement of Westinghouse to members of the Institute of Radio Engineers, that through the use of a cathode ray tube as a receiver (as distinguished from the scanning disc method of visual broadcasting), a roomful of people can now

Dr. Zworykin demonstrating his new cathode ray television device.

view radio-transmitted action pictures of events immediately after a film of such events is printed. It is expected that these radio-motion pictures would be synchronized with their original sounds.

According to the announcement, the cathode ray television receiver has no moving parts, a feature which is supposed to make operation simpler (foolproof, if possible, for the amateurs). Synchronization of transmitter and receiver is said to be easily accomplished even with the use of a single radio channel.

The screen used is fluorescent, and this is regarded as a means of aiding the eye in its concentration on the image, making it possible to reduce the number of pictures shown per second without a resulting flicker being detected, which should permit a greater number of scanning lines and therefore more accurate and complete production of pictures, without an increase in the width of the radio channel.

Dr. Vladimir Zworykin, research engineer in the Westinghouse laboratories,

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reports that the apparatus is now actually being used in experimental form, and that a number of the receivers are being made for use by KDKA (Pittsburgh). This station is now giving a television broadcast daily with the scanning disc type of transmission.

In the cathode ray system, the pictures as received are four by five inches, but they may be made larger or brighter by increasing the voltage of the receiver. The transmitter is a motion picture projector reconstructed so that the film, passing downward at a constant speed, is scanned horizontally by a tiny beam of light which, after passing through the film, is focused (remaining stationary) on a photoelectric cell. The scanning motion of the beam is produced by a vibrating mirror, which deflects the light from one side of the film to the other.

Dr. Zworykin shown with the cathode ray television tube.

The cathode ray tube used is of a new type called by Dr. Zworykin a kinescope. A stream of electrons bombard a screen of fluorescent material, this stream following the movement of the scanning light beam in the transmitter. Intensity is regulated by the strength of the impulses from the transmitter. The movement of the beam, and therefore also of the cathode ray stream, is so rapid that, according to the report of the radio engineers, a complete illusion of motion is attained. View of the pictures is made possible for a number of people by means of a reflecting mirror, which is mounted on the receiver.

The Dr. Zworykin who made the report is he who succeeded in transmitting facsimiles of photographs and other records.

PAINTING WITH LIGHT

An interesting demonstration of the use of lighting arrangements for decorations in color is to be conducted January 9 in Brooklyn. The use of lights in the capacity of paint has been made there in a hotel, but the innovation doubtless has many points of interest for theatre people because of the possibility that it might prove feasible for theatres.

The ballroom of the St. George hotel has been so "decorated." The ballroom has no windows. There are no visible ceiling or wall fixtures, and the room is entirely painted in a flat white finish. On this, through a control board, the colored lights will play, change and blend.

The system for the walls consists in a series of four separate and parallel coves fitted with vertically-pleated flutes. Both in front and in back of the flutes are placed uncolored lamps of various wattages, each fitted with a color cap. The system for the ceiling consists in five inverted troughs, ten feet wide and 60 feet long, placed symmetrically on 20-foot centers. The troughs have saw-tooth openings along the sides through which colored lights and shadows are projected on the ceiling. In the bottom of the troughs are roundels, through which may be projected red, blue, green and white light.

The idea in this case seems to be that the decorations can be changed according to the function of the ballroom at the moment. For the meeting of an afternoon bridge club, the effect can be one of cool quiet, achieved by making the room decorated in blues and greens. For an evening banquet, deep reds and browns may be used to express chromatically the spirit of the occasion. Atmospheric effects can also be obtained.

The idea in general is not entirely new, of course, in theatres. The interest in this installation for theatres would lie largely, I think, in its showing to what greater extent than now obtaining lighting effects can be used for decorative purposes. It has often been pointed out that particularly in the United States, there is ample room for growth in the decorative and interpretative use of light.

ADAPTING OIL AS A FUEL

A note which gives a warning as well as information, has come to this desk from Harry F. Tapp, executive secretary of the American Oil Burner Association, speaking relative to the First International Heating and Ventilating Exposition, which is to be held in Philadelphia from the 27th to the 31st of next month.

The warning lies in his statement pointing out the absolute necessity of making a complete survey of any existing plant prior to the adaptation of oil, to make sure that the present radiation is both adequate and properly proportioned, and the boiler is big enough and in good condition.

The information lies in his announcement that these matters, as well as all others concerning the adaptation of oil to existing systems, will be thoroughly taken up at the exposition.

SPOKANE, WASH.—The Egyptian Theatre was recently reopened by Ray Grombacher as a first-run silent house.

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THEATRE CORPORATION LAW

(Continued from page 23)

contract, "Joseph Talbot, agent for David Perry." In this case the court held the agent not liable, and explained the reason for the decision by saying:

"The important and effective word was not the word 'agent,' not the name of the principal, but the connecting word 'for,' which might indeed indicate merely the relation which the agent held to the principal; but which was equally apt to express the fact that the act was done in behalf of the principal, in the same manner as if the words had been transposed thus: 'For David Perry, Joseph Talbot, agent' . . . This is made manifest by considering that if the word 'agent' had been wholly omitted, and the form of the signature had been simply 'Joseph Talbot for David Perry,' or 'for David Perry, Joseph Talbot,' it would have been well executed as the contract of the principal."

Stockholders and Damages

It is important to know that irrespective of the losses suffered by individual stockholders in a corporation, the party causing the losses is liable not to the individual stockholders, but exclusively to the corporation. For instance, in Paramount Famous Lasky Corporation of New York v. Stinnett (17 S. W. [2nd] 125), it was disclosed that two persons organized the Capitol Amusement Company, subscribing some of the stock and selling stock to other persons. One of the organizers, named Stinnett, acted as president of the corporation, and the other, named Charninsky, was general manager of the theatre. Soon after the corporation was organized, Stinnett and Charninsky purchased all but one share of the stock owned by the other stockholders.

The corporation from the first experienced difficulty in obtaining high class films for exhibition in the theatre. Some pictures were procured by them from a man named Franklin, who was the agent and manager in the distribution of films for the Paramount Famous Lasky Corporation, and some from other sources. In January, Franklin contracted with Charninsky to release to him for exhibition in the theatre one-half of the pictures produced by First National and available for exhibition during the coming season. Shortly thereafter friction developed between Franklin and Charninsky and, according to the testimony of Charninsky, Franklin attempted to evade compliance with the contract by refusing to meet him for the purpose of making selection of the pictures. Finally, however, Charninsky secured a meeting, and the pictures available were apportioned according to the agreement. The increasing friction culminated a day or two later in a final interview between Charninsky and Franklin, in which Franklin became greatly excited. The conclusion of this interview was a declaration by Franklin that he would not renew the contract and would see that Charninsky did not get a decent picture to exhibit in the theatre.

Both Charninsky and Stinnett became alarmed at the threat, and notwithstanding they had under contract with Franklin sufficient pictures to run the theatre until the fall, they decided that they would sell the theatre. Soon afterward they sold the theatre to the Universal Pictures Corporation and transferred all their stock to this company.

Charninsky and Stinnett sued the Paramount Famous Lasky Corporation for damages and loss of profits alleging that as a result of Franklin's threat not to supply the theatre corporation with pictures they had sold their interest in the theatre and had sustained financial losses of $60,000 profits since disposing of the theatre, $90,000 future profits, and were damaged $30,000 by wanton, malicious, deliberate and unlawful destruction of the business, in violation

of the laws against trusts and conspiracies in restraint of trade, etc.

The lower court rendered a verdict against the Paramount Famous Lasky Corporation for $337,500. However, the higher court reversed this verdict on the grounds that stockholders cannot recover damages and lost profits sustained by a corporation, saying:

"It is true that if the operation of said theatre under such existing conditions had continued, its earning capacity would have been reflected in the value of such stock. It is also true that if the impairment or destruction of such business was threatened, or imminent, the value of such stock was necessarily impaired. The cause of action for injury to, or destruction of, the property of a corporation, or the impairment or destruction of its business, is nevertheless vested in the corporation, as distinguished from its stockholders. In such cases, the injury to the corporation is *direct* and the injury to the holders of stock *remote*. A recovery by the corporation insures to their benefit in proportion to their respective holdings and affords them compensation for the indirect or consequential loss sustained by them. . . . The rule is the same when all stock in a corporation is held by a single person, or by persons acting together."

Debts of Promoter

It has been said that a corporation never is liable for the debts created by its promotor, because the corporation cannot be said to assume an obligation before its existence. However, a corporation *always* is liable for a contract assumed by its promotor if the stockholders accept the contract after its organization, or accept the benefits therefrom, or if the promotor subsequently becomes the corporation's president and ratifies the previous agreement.

For illustration, in Corporation v. Faubion (18 S. W. [2d] 737), it was disclosed that a man named Faubion agreed to sell his business to a man named Welhausen for $5,000, with the verbal understanding that the former should receive an additional $7,500 if Welhausen should be successful in organizing a corporation to operate the business. The corporation was organized, and after Welhausen was elected president, he gave notes to Faubion for the promised $7,500. Certain stockholders contested the validity of the notes on the grounds that a corporation is not liable for debts created by its promotor. However, the Court held the corporation liable for payment of the notes, saying:

"The general proposition that promoters of a corporation are not its agents, and their contracts in its behalf are not binding upon the corporation when formed, is well settled. . . . But a contract *for the benefit* of a corporation, adopted or ratified by it *after* its formation and such benefit accepted, is binding upon the corporation. That was what occurred in this case. The contract between Welhausen and Faubion *contemplated* the formation of the corporation, and specified the obligations of each signer, together with certain obligations to be imposed upon the corporation."

What Constitutes Net Profits

What constitutes the net profits of a theatre corporation has been variously defined. In the very nature of things, the diverse character of theatre operation and the differing circumstances under which the questions are raised, result in a variety of definitions of this term. However, it is interesting to observe that in the above case, the court gave the general rules, as follows:

"It is what remains in the conduct of a business after deducting from its total receipts all of the expenses incurred in carrying on the business. . . . To such expenses may be charged taxes, upkeep, depreciation, and interest on the corporation's debts, but *not* interest on its capital. As a general rule any loss in the capital stock must be replaced before estimating earnings."

Income and Tax Law

One part of the Revenue Act provides that two or more corporations may make consolidated income and profit tax return, (1) if one corporation owns directly or controls through closely affiliated interests or by a nominee or nominees substantially all the stock of the other or others, or (2) if substantially all the stock of two or more corporations is owned or controlled by the same interests.

In Goldstein Amusement Co. v. White (33 F. [2d] 787), it was disclosed that two brothers owned 994 shares out of 1,000 in a theatre company. In the Natsam Company they owned 60 shares out of 100; the other 40 shares were owned by persons who stood in close personal or business relations with them. In the Victory Company all the stock was owned by the brothers.

The brothers were managers of theatrical enterprises. The corporations here concerned were part of their general business organization, and were operated and controlled by them. They made no charge for clerical or management services against either the Natsam Company or the Victory Company, and advanced money to them from time to time without interest. However, the court refused to permit the corporations to make a consolidated income and profit tax return, saying:

"The management of the business of the corporation is not the control required by the statute. It refers to *stock* control. The fact that the minority is acquiescent and permits the majority to manage the business, does not prove actual control over the minority interest. Nor does a control based upon friend-

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ship or professional relations satisfy the statute. The control of the stock owned by the same interest refers to beneficial interest. . . . The test is not declared to be control of the business or the policies of the subsidiary corporation, but substantial identity of interest in the enterprise. The theory of affiliation, resulting in a consolidated return for taxes, is that the income and invested capital are really the income and capital of a single enterprise, though carried on through the instrumentality of several corporations."

Installations by City

Generally speaking, a property owner cannot prevent a municipality or a fire department from installing necessary or useful fire preventive equipment on the sidewalk in front of his property. For example, in Centebar v. Watertown (167 N. E. 303), a corporation which owned a building having an amusement place therein, sued the city, asking the court to prevent the erection of a fire-alarm cable box on the public sidewalk.

During the trial it was proved that the municipality was installing a new underground fire alarm and signal system. The fire alarm cable boxes being installed along the street formed an essential part of the new system. The property owner contended that installation of the box at the outer edge of the sidewalk directly in front of the entrance to the building would seriously interfere with and hamper the access of persons to and from automobiles and that the installation violated his constitutional rights. Notwithstanding these contentions, the court held the municipality legally entitled to install the alarm box, stating the following law:

"The rights of the public in the highway, including the sidewalk, in front of the premises, include the right to lay therein the cable of a fire alarm signal system and to erect, equip and maintain therein the cable boxes incidental thereto. . . . According to the facts, the erection of the cable box as proposed will be a reasonable exercise of the public right. Hence the plaintiff's right of access will not be invaded, and neither article 10 of the Declaration of Rights, part 1, of the Constitution of the Commonwealth, nor the Fourteenth Amendment to the Constitution of the United States, will be violated. There is no basis for a contention that any private right of the plaintiff (property owner) other than his right of access will be interfered with by the erection of the cable box as proposed."

Indemnity Contracts

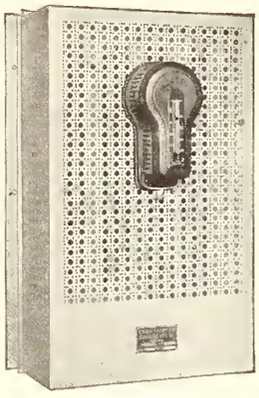
Generally speaking, a theatre corporation which fails to abide by the terms of an indemnity or insurance contract, is not entitled to recover on the policy. For instance, in Berg v. Associated Employers' Reciprocal (279 Pac. 627), it was disclosed that a corporation held an indemnity contract by the terms of which the insurance company assumed liability for any injuries sustained by the former's employes. The insurance policy contained a clause which required the corporation to give the insurance company "immediate notification" of claim filed by an employe for injuries.

One of the employes named Blandy filed suit to recover damages for an injury, and the insured corporation failed to send notification to the insurance company. Therefore, the insurance company refused to pay the insurance. Later the corporation sued the insurance company to compel reimbursement for the claim which the former was compelled to pay. It is important the court held the indemnity company not liable saying:

"The liability of an indemnitor is measured by the contract into which he enters, and it is never enlarged by mere construction to include a term specifically excluded. Inasmuch as an indemnitor's liability is one dependent wholly upon contract, it would be anomalous to hold that he is answerable under conditions directly contrary to the express stipulations of his undertaking. When he convenants to be bound, provided certain antecedent conditions are compiled with by the party indemnified in the very nature of things, if those conditions are not fulfilled, his liability never becomes fixed."

When Patrons Assume Risk

While theatre corporations, and other operators of places of amusement, are bound to keep the premises in good re-



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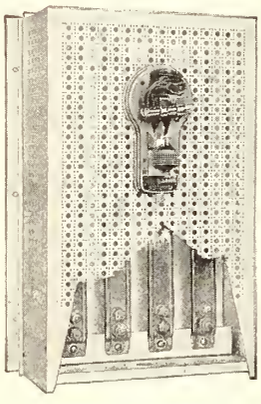

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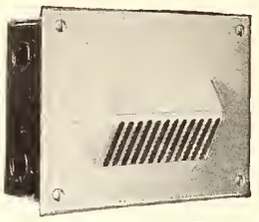

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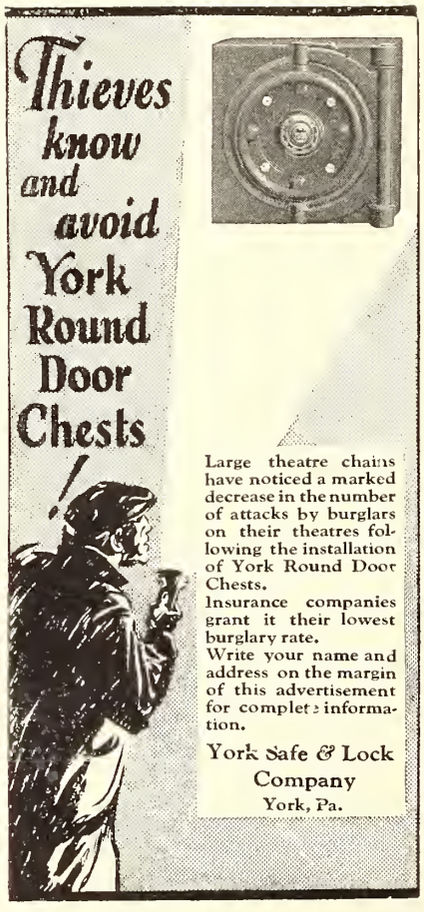

Large theatre chains have noticed a marked decrease in the number of attacks by burglars on their theatres following the installation of York Round Door Chests.
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pair to avoid injury to patrons, yet the law is well established that any person who performs a hazardous act, when realizing the dangers associated therewith, is not entitled to recover damages for an injury thus sustained. This point of the law is well illustrated in Murphy v. Amusement Company (166 N. E. 173), which exemplifies the law applicable to amusement park operators as well as to theatre owners.

In this case it was disclosed that a patron of an amusement corporation was seriously injured while riding on a moving platform. The injured patron filed suit against the amusement company for damages, contending that the injury was caused because the device was operated at a dangerous and high rate of speed.

The amusement corporation defended the suit on the contention that one who realizes the hazard of his act, accepts all the dangers connected therewith so far as they are obvious. In accord with this argument, the higher court held the amusement corporation *not* liable, saying:

"One who takes part in such a sport accepts the dangers that inhere in it so far as they are obvious and necessary, just as a fencer accepts the risk of a thrust by his antagonist, or a spectator at a ball game the chance of contact with the ball. . . . The plaintiff (injured patron) was not seeking a retreat for meditation. . . . He took the chance of a like fate, with whatever damage to his body might ensue from such a fall."

"RENEWAL" AND "EXTENSION"

Contrary to the opinion of the majority of persons, there is an important distinction between the legal meaning in lease contracts of the terms "renewal" and "extension." For illustration, in Maryland Theatrical Corporation v. Manayunk Co. (146 Atl. 805), a theatre corporation leased a lot upon which to construct theatre improvements. The lease contract provided that the corporation lease the lot for six years with the option to renew it for an additional term of eight years, and with the further privilege to renew it another ten years at the expiration of the eight-year period.

Litigation developed over the legal meaning of the contract, and the court held this lease contract to be actually a lease for six years plus eight years, plus ten years, or 24 years if the corporation failed to terminate the lease at the end of either of these periods. In holding that the corporation was not required to notify the landlord of his intentions to renew the lease, the court said:

"Under the ordinary form of lease, there is a distinction between a stipulation to *renew* the lease for an additional term and a stipulation to *extend* it for an additional term, since the former requires the making of a new lease and the latter does not. . . . The question of whether the use of the word 'renewal' is to be taken to require the execution of a new contract, or whether it is to be construed as meaning an extension

of the original term, is dependent upon the intention of the parties, to be gathered from the language of the lease, the purposes to be accomplished by its execution, and the surrounding circumstances at the time of its making. Considering the language in the lease now before us. . . . We are led to the conclusion that it was the intention of the parties to execute a lease for the period of twenty-four years, which period might be lessened *at the pleasure of the lessee* (theatre owner) to a six or 14-year period, by his giving the specified notice to the lessor of his intention to restrict its operation to one or the other of those periods."

Fitting the Organ Solo Into the Program

(Continued from page 13)

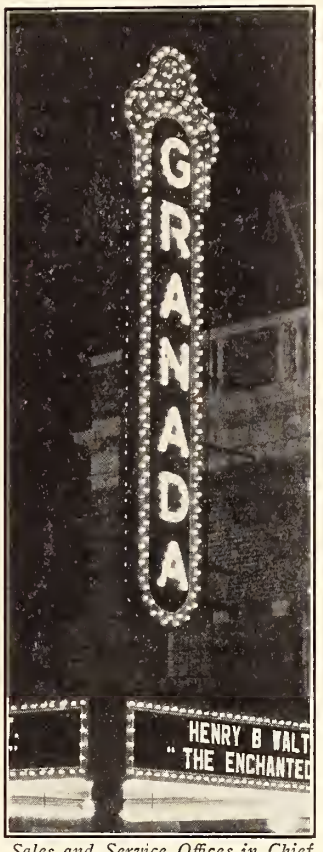
completely change the whole atmosphere of the theatre at intervals, preventing monotony. Naturally the picture itself is more effective, more enjoyable. Monotony kills the power to understand, to enjoy.

It has become extremely difficult for deluxe theatres to preserve this necessary distinction. The feature picture has ursurped the program. I do not know whether this is directly a result of sound. It seems to me that it was becoming pretty hard for directors to cut their "brain-childs" before the coming of sound. I do not know that the condition is truer now than it ever was, and that a solution for it must be found if deluxe theatre programs are going to be complete, well rounded out, thoroughly entertaining, consistently attractive enough to draw at the higher prices that must be charged.

There is a limit to the length of a show, not only from the point of view of the manager, but from that of the public. How often has the alert manager, standing in the foyer, heard patrons say when passing out, "Pretty good show, but too long. I got all tired out just sitting there." Naturally, the patron is less likely to be wearied by a diversified program, but just the monotony of remaining in one general position sets a limit on the length of a performance. How much time, then, is left to the diversifying elements when the *feature picture alone* runs from 90 to 120 minutes?

Unquestionably few pictures should run over 70 minutes. The routine requirements of the deluxe theatre dictate that for the reasons I have submitted. But besides these requirements of the *theatre*, the requirements of *art*—the story teller's art—would be well. served by a shortening of the picture to 70 minutes.

It seems to me that there has been little making of pictures (except for a



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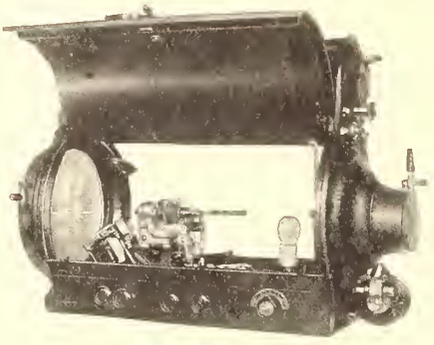

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consideration of the ballyhoo elements) for the theatre program. It has not been a custom to make them to fit. Many a stage production has been cut considerably just because patrons had trains to catch at 10:45. And they were probably better productions for the cutting. It seems reasonable to expect a change in this aloof attitude of the producers, since they are now exhibitors. Making pictures for their own theatres, they may become more alert to the mechanics of the theatre and reorganize studio methods and revamp dramatic values accordingly. When this happens, it will be tough on the directors. But a great boon to the public!

Evaluating Beauty In Terms of Construction

(*Continued from page* 19)

The only upper floor seated is a balcony, which has 262 of the 824 chairs. There is a mezzanine floor just behind, into which the balcony empties, and off of which are theatre offices and retiring rooms.

The proscenium opening is 24 feet wide and 18 feet, three inches high. It is simple in design, rectangular with fluted pilasters at the sides supporting the lintel above. The wall seems to continue in full plane behind the organ lofts.

Certain features of the heating and ventilation system in the West Bend make it worthy of more than usual mention. In some respects, the subject of ventilation for small theatres has been neglected in comparison with the attention given to the same function in deluxe theatre.

The architects admit they would have preferred to install a refrigeration system, but this seemed out of the question with the amount of money available and the other elements desired by the owners. At the rear of the West Bend flows the Milwaukee river, and it was decided to make whatever use possible of this topographical arrangement. The fresh air inlet was therefore located at the rear so as to utilize any cooling effects of the river when the wind blew across it toward the theatre.

Another special feature of the system is the fan, which was designed so as to obtain double the capacity required to heat the building in winter. There is a strong exhaust and variable speed drive on the supply fan, and while the system has not yet had a summer test, the designers believe that air condition during the hot months will be good.

The heating system consists in a fresh air intake, a large supply fan in the basement delivering air over two oil heaters, and a system of underground ducts which have sheet metal risers to the registers. These have been arranged

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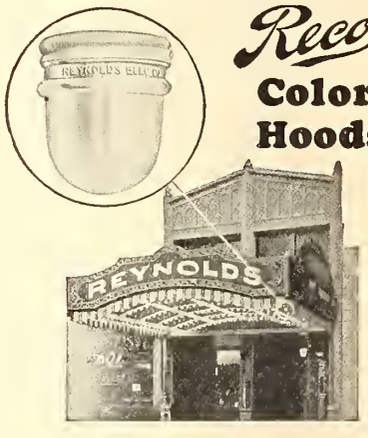

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so as to give the maximum distribution with the minimum outlay of galvanized iron.

An auxiliary cast iron boiler is used for direct radiation in the lobby, front stores, offices and retiring rooms. Underground, there are recirculation ducts, to which mushrooms are connected, allowing for 50 per cent recirculation from the seats on the main floor. These ducts are connected to the main supply fan.

An exhaust fan located near the projection room draws air from under the balcony seats, exhausting it at the roof. An exhaust fan in the ceiling of the booth takes care of the heated air in that room.

The entire air supply system is under thermostatic control.

The heating and ventilating system employed in the West Bend was worked out to require the use of a minimum amount of galvanized iron, in order to save first costs of installation; to make use of the foundation walls as one side of the underground duct (shown in the plan of the main floor accompanying this discussion); for the use of oil, because oil is a clean and easily controlled fuel; and for the installation of a variable speed supply fan, so that air intake could be regulated according to the size of the audience.

The West Bend is operated by Community Theatres, Inc., headquarters of which are in Milwaukee.

[Photographs of the West Bend theatre will be published in the next issue.]

The Coleman—Constructed As a Civic Asset

(Continued from page 21)

hues. An 18-foot mirror, framed by silk velour drapes, is an attractive feature of the foyer arrangement.

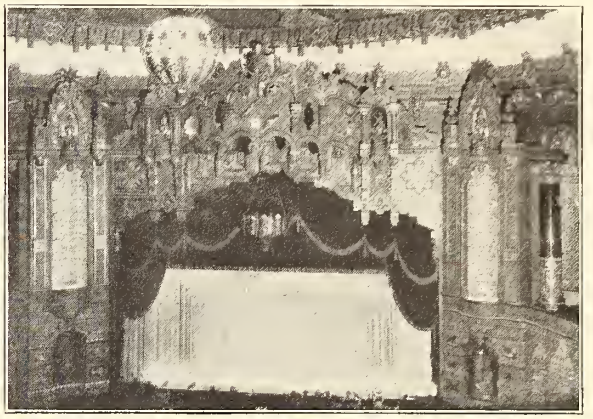
Thick carpets and period furniture in the style of Louis XV are found throughout the foyer, promenade and lounges for men and women. Entrance to the manager's office and lounges is made from the promenade level.

The Coleman auditorium is of the Louis XV formal type of design. The simple lines of sepia walls are broken by decorative side arches finished in dark walnut and high-lighted with gold. Color is brought into play in the delicate blue shades in the central dome, the rich draping of the arches and the damask panels surrounding the main floor seating. A three-color lighting system allows a free play of various tints and shades during the performance.

A full size stage has been provided to accommodate all types of entertainment. Talking pictures have demonstrated that the theatre is acoustically perfect. The Coleman seats 1,650.

Two Beautiful New Fox Theatres Completely Equipped by Hub

The illustration shows the interior of the new Fox Theatre in Detroit. An exact duplicate of this theatre has been built in St. Louis. Each seats 5,000.



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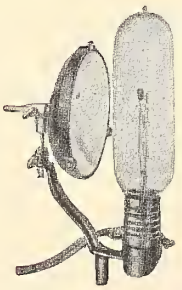

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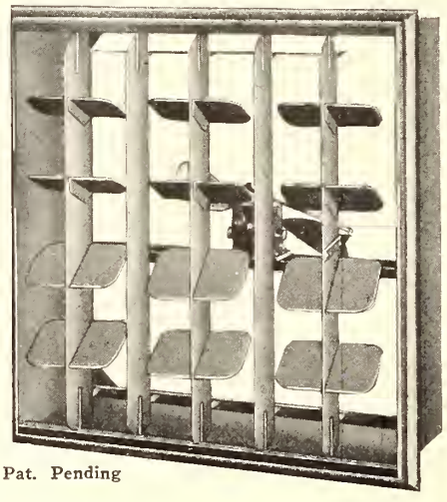

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Colonial Architecture In Its Own Native Land

(*Continued from page* 27)

The stage is equipped for any type of dramatic or musical production. It is 28 feet deep.

It is becoming more and more of a practice to provide parking space close to theatres. This is an important item to the box office, having considerable weight with the public.

Directly adjoining the Colonial is a large parking space.

Three New Fox Theatres Designed for Small City Patronage

(*Continued from page* 29)

Electrical Equipment Company, Milwaukee, and the White Way Electric Sign Company, Marshfield, Wis.

In contrast to both these theatres is the new Fox Paradise theatre in West Allis, a suburb of Milwaukee. This 1,500-seat house is of French Renaissance design. The Paradise theatre was designed by Urban F. Peacock, Milwaukee architect.

Modern Installations

The tendency among theatres, both large and small, throughout the country is to modernize. Evidence of this encouraging situation is found in the many installations of equipment reported by leading manufacturers.

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Lyric theatre, Chicago, Ill.
Capitol theatre, Newark, N. J.
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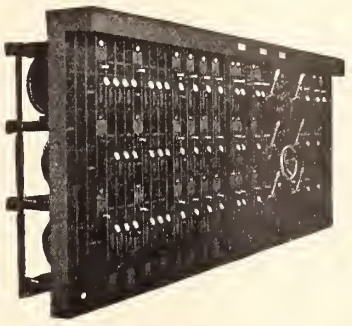
Regent theatre, Geneva, N. Y.
Metropolitan theatre, Cincinnati, Ohio.
Daly theatre, Bronx, N. Y.
New theatre, Rockville Center, N. Y.
Electrical Research Products, Chicago, Ill., (36).
Elvin theatre, West Endicott, N. Y.
Nakomis theatre, Minneapolis, Minn.
Fox theatre, Merrill, Wis.
Rivoli theatre, Albert Lea, Minn.
Fox Lyric theatre, Tucson, Ariz.
Maxine theatre, Buffalo, N. Y.
Capitol theatre, Buffalo, N. Y.
Bama theatre, Tuscaloosa, Ala.
Concourse theatre, Fordham Rd., New York
Palace theatre, Cranston, R. I.
Lyric theatre, Waycross, Ga.
Cavern theatre, Carlsbad, N. M.
Imperial theatre, Lancaster, S. C.
Lake Shore theatre, Chicago, Ill.
Northern Electric, Toronto, Can.
Northern Electric, Montreal, Can., (19).
Paramount Film, Des Moines, Ia.
Electrical Research Products, New York, N. Y.
New theatre, Ashtabula, Ohio.
St. George theatre, St. George, Staten Island.
Sunshine theatre, New York, N. Y.
Swan theatre, Greenwich, N. Y.
Metro Goldwyn theatre, Culver City, Calif.
Empire theatre, New Bedford, Mass.
Rialto theatre, Orlando, Fla.
Egyptian theatre, Denver, Colo.
Lyric theatre, Brownwood, Texas.
Lyric theatre, Superior, Nebr.
Grand theatre, Oaks, N. D.
Chelsea theatre, New York, N. Y.
Orpheum theatre, Westville, Ill.
Lyric theatre, Pryor, Okla.
Capitol theatre, Louisville, Ky.
Majestic theatre, New York, N. Y.
Loraine theatre, Chicago, Ill.
Rialto theatre, Cushing, Okla.
Avon theatre, Dubuque, Iowa.
New Seventh theatre, Chester, Pa.
American Theatre Supply, Sioux Falls, S. D.
Stowe High School, McKees Rocks, Pa.
Holland Sound and Vis., Greensboro, N. C.
Movie Phone Corporation, Norwood, Ohio.
State theatre, Jackson, Tenn.
Kiowa theatre, Hobart, Okla.
Roanoke, Kansas City, Mo.
Curran theatre, Boulder, Colo.
Rivoli theatre, Syracuse, N. Y.
Princess theatre, Joliet, Ill.
Ozark theatre, St. Louis, Mo.
Flamingo theatre, Detroit, Mich.
Madrid theatre, Los Angeles, Calif.
State theatre, Uniontown, Pa.
Royal theatre, Andalusia, Ala.
Oriental theatre, Denver, Colo.
Blackstone theatre, South Bend, Ind.
Strand theatre, Nesquehoning, Pa.
Grand theatre, Estherville, Iowa.
Academy theatre, Waukegan, Ill.
Lyric theatre, New Ulm, Minn.
Fox theatre, North Platte, Nebr.

Mojave theatre, Alpine, Texas.
Bexley theatre, Dover, Ohio.
Strand theatre, Keyport, N. J.
Allen theatre, New Bedford, Mass.
Flagstaff theatre, Flagstaff, Ariz.
U. S. A. theatre, Sydney, Nebr.
Elpatio theatre, Tyrone, Pa.
Liberty theatre, Liberty, N. Y.
Fortuna theatre, Fortuna, Calif.
Unique theatre, Litchfield, Minn.
Vinanos, Somerville, Mass.
Community theatre, Fairfield, Conn.
Hubble theatre, Trenton, Mo.
Crystal theatre, Salinas, Calif.
Spreckles theatre, San Diego, Calif.
Iris theatre, Terrell, Texas.
Amuse theatre, Monticello, Ark.
Bijou theatre, Savannah, Ga.
Whiteway theatre, St. Louis Mo.
Lyric theatre, Watertown, S. D.
Whiteway theatre, Fredonia, Kan.
Silver Palace theatre, Middletown, Conn.
Satuit Playhouse, Scitutate, Mass.
Sunshine theatre, Albuquerque, N. M.
Central theatre, Forrest, Ill.
Savoy theatre, Bethlehem, Pa.
Rosalia theatre, Washington, D. C.
Saengers Temple theatre, Meridian, Miss.
Sunset theatre, Ft. Lauderdale, Fla.
New theatre, Hoosick Falls, N. Y.
Alcazar theatre, Dothan, Ala.
State theatre, Lima, Ohio.
Playhouse, Ticonderoga, N. Y.
Richardson theatre, Seneca, S. C.
Kentucky theatre, Danville, Ky.
Grant theatre, Philadelphia, Pa.
Wysor Grand theatre, Muncie, Ind.
State theatre, Calais, Me.
Capitol theatre, Balstron Spa, N. Y.
State theatre, Westerville, Ohio.
Western Theatrical theatre, San Francisco, Calif.
Tivoli theatre, Fort Worth, Texas.
Thalia theatre, Chicago, Ill.
Columbia theatre, Wamego, Kan.
Palace theatre, Sequin, Texas.
Grand theatre, Chattanooga, Tenn.
Central theatre, Hartford, Conn.
Bellevue theatre, Albans, Vt.
State theatre, Manchester, N. H.
New Broadway theatre, Centerville, S. D.
Orpheum theatre, Sioux Falls, S. D.
Relda theatre, Marshfield, Wis.
Lansing theatre, Troy, N. Y.
Stratton, Middletown, N. Y.
Delano theatre, Delano, Calif
Ritz theatre, San Saba, Texas.
Lido theatre, Los Angeles, Calif.
Maxine theatre, Detroit, Mich.
Imperial theatre, Friffin, Ga.
Strand theatre, Sioux City, Iowa.
Grand theatre, Nashwauk, Minn.
Mystic theatre, Pitcher, Okla.
Breman theatre, St. Louis, Mo.
Howard theatre, Philadelphia, Pa.
Arcadia theatre, Philadelphia, Pa.
Arcade theatre, Mt. Carmel, Pa.
Villard theatre, Villa Park, Ill.
Holland Sound theatre, Greensboro, N. C.
Granada theatre, Los Angeles, Calif.
Strand theatre, Cleghorn, Mass.
Opera House, Skowhegan, Me.
Grand theatre, Greenburg, Pa.
Windsor theatre, Hampton, Iowa.
Lotus theatre, Sheridan, Wyo.
Ritz theatre, Beatrice, Nebr.
Technicolor Motion Picture, Los Angeles, Calif.
Orpheum theatre, Havre, Mont.
Garden theatre, Camden, N. J.
Grand theatre, Ashland, Ky.
Pokadot theatre, Fort Dodge, Iowa.
Paradise theatre, West Allis, Wis.
Plaza theatre, Hawthorne, Calif.
Nogales theatre, Nogales, Ariz.
Arthur Loew theatre, Glencove, L. I., N. Y.
New Strand theatre, Chicago, Ill.
Select theatre, Mineola, Texas.
Fairview theatre, Cincinnati, Ohio.
Kenmore theatre, Kenmore, N. Y.
Family theatre, Adrian, Mich.
Electrical Research Products, New York, N. Y., (5).



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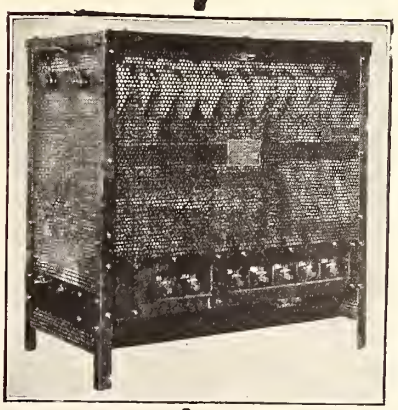

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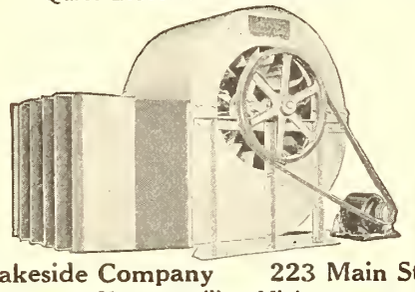

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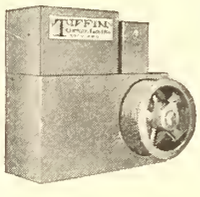

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Baxter theatre, Baxter Springs, Kan.
Park Hall theatre, Cincinnati, Ohio.
Hippodrome theatre, Newport, Ky.
Ruby theatre, New York, N. Y.
Marfa Opera House, Marfa, Texas.
Franks Chain theatre, New Orleans, La.
Brownie theatre, Haynesville, La.
Granada theatre, Oakland, Calif.
Fox Castle, Vancouver, Wash.
Orpheum theatre, New York, N. Y.
Lindale theatre, Lindale, Ga.
Grant theatre, Philadelphia, Pa.
Playhouse theatre, Enosburg Falls, Vt.
Palace theatre, Manden, N. D.
Moultrie theatre, Moultrie, Ga.
Opera House, Presque Isle, Me.
Fox Coast theatre, Burlingame, Calif., (3).
Royal theatre, Parkston, S. D.
Cameraphone theatre, E. Liberty, Pa.
Grand theatre, E. Stroudsburg, Pa.
Palace theatre, Denton, Texas.
Lyric theatre, Eastland, Texas.
Gay theatre, Wayne, Nebr.
Palace theatre, Salem, N. J.
Majestic theatre, Rice Lake, Wis.
State theatre, Oroville, Calif.
Grove theatre, Pacific Grove, Calif.
Crescent theatre, Ithaca, N. Y.
California theatre, Turlock, Calif.
Metropolitan theatre, Leominster, Mass.
Guercio & Bartel, Chicago, Ill.
J. M. Rice, Winnipeg, Can.
Hub theatre, Chicago, Ill.
Karlov theatre, Chicago, Ill.
Electrical Research Products, Newark, N. J., (108).
Strand theatre, Staunton, Va.
Star theatre, Nonessen, Pa.
De Kalb theatre, De Kalb, Ill.
Yaarab theatre, Atlanta, Ga.
Central theatre, Lowell, Ariz.
Grand theatre, Ephrata, Pa.
Fox Grand theatre, Douglas, Ariz.
Fox Lyric theatre, Bisbee, Ariz.
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DeKalb theatre, Brooklyn, N. Y.
Carlton theatre, Brooklyn, N. Y.
Shawmut theatre, Roxbury, Mass.
Regent theatre, Elizabeth, N. J.
Fox Maspeth theatre, Maspeth, L. I., N. Y.
Fox Yaarah Temple, Atlanta, Ga.
Fox Case theatre, New York, N. Y.
Loew's State theatre, Cleveland, O.
Loew's Allen theatre, Cleveland, O.
Loew's Century, Brooklyn, N. Y.
St. George theatre, St. George.
State theatre, Manchester, N. H.
Proctors theatre, New York, N. Y.

THE FILM SPEAKER COMPANY
Reproducers

Majestic theatre, Ringling, Okla.
Favorite theatre, Lindsay, Okla.
Cortez theatre, Wanette, Okla.
Imp theatre, Elgin, Tex.
Nu Sho theatre, Hartshorne, Okla.
American theatre, Oklahoma City, Okla.
Majestic theatre, Waynoka, Okla.

THE EXPORT MARKET

LATIN AMERICA AND CANADA AS MARKETS FOR MOTION PICTURE EQUIPMENT

A survey by trade representatives of the U. S. Department of Commerce, as prepared for publication

By NATHAN D. GOLDEN

MEXICO, the countries of Central and Sound America, the islands of the West Indies, and Canada are rapidly developing into important markets for motion picture equipment manufactured in the United States. While projectors of French and German make are probably predominant now in the Latin-American countries, exhibitors are gradually replacing them with American-made machines. Projectors and other equipment from the United States are being given preference because exhibitors are recognizing the superior quality and durability of the American products. These projectors cost considerably more than the cheap machines now in use in many motion picture houses, but theatre owners in the larger cities are finding the American equipment the more profitable and satisfactory investment. American manufacturers also have a decided advantage over their European competitors in that spare parts and accessories may be obtained much more quickly from the United States than from the Old World countries.

With sound and talking pictures being introduced in Latin America, a larger field should be open to our manufacturers, since new equipment is invariably installed in a theatre that has been wired for sound pictures. While most theatres in Latin America are antiquated and cheaply equipped, theatre building is proceeding rapidly, and theatres comparable to the best in the United States are being constructed in many large commercial cities. These new theatres are installing the latest ventilating and heating equipment, good theatre seats, and up-to-date projection equipment.

Canadian theatres are almost universally equipped with American apparatus. Projectors in some of the theatres are old, however, and need to be replaced. Generator sets should also find an increased market in the Dominion. Visual education is being developed by Canadian government agencies and American manufacturers of portable projectors should continue to find a good market there.

An excellent method of helping the sales of American motion picture equipment abroad would be for American manufacturers of equipment lines to send a representative to survey the field, with a possible view of establishing agencies with those properly qualified to represent them. This, of course, assumes the willingness on the part of the manufacturer to undertake this fairly expensive procedure with the knowledge that the returns may warrant the outlay. The foreign agent prefers to enter negotiations with an authorized representative of a company by personal contact, instead of carrying on his business by mail and making purchases from catalogues. He likes to examine the article he intends to place before the theatre owner, since he alone knows best what his purchaser requires.

Rates of duty levied on motion picture equipment by the countries covered in this study have been purposely omitted, since any such compilation soon becomes incorrect for commercial use by reason of constantly shifting rates.

Certain of the British areas covered herein grant lower rates of duty on equipment to members of the Empire than to other nations. Of these, Bermuda and the Bahamas grant a 25 per cent preference, British Guiana and Barbados a 50 per cent preference, Trinidad a preference believed to be 50 per cent. In Canada at the present time American motion picture projectors pay a duty of 25 per cent ad valorem, British projectors pay 17½ per cent ad valorem, and French, Italian, and Swiss projectors pay 22½ per cent ad valorem. In Guadeloupe and Martinique projectors are free of duty when imported from France, but the duty is 12 per cent ad valorem for projectors from any other country. The United States tariff act applies to imports into Porto Rico. Hence, American projectors are not dutiable on entry into that country, but all others are subject to duty at the rate of 45 per cent ad valorem.

The division of foreign tariffs of the bureau of foreign and domestic commerce is prepared to supply upon specific application interested exporters of American motion picture equipment with the current rates of import duty applicable to their goods.

MEXICO

MEXICO CITY

From report by Assistant Trade Commissioner Walter E. Aylor

Standard projectors.—Four American makes of motion picture projectors represent approximately 90 per cent of the projectors in use in Mexico City at the present time. The selling prices of these machines range from $475 to $1,250. All of the theatres in Mexico City and vicinity are equipped with two projectors; in other localities the rule is one projector, except in the better theatres in the few large cities. While most of the projectors in use are very old, the American machines are generally considered to be giving much better service than other makes.

Generators.—At present there seems to be very little market for generator sets in Mexico City.

Arc lamps.—There is only one high-intensity arc lamp in Mexico City; there are perhaps a dozen theatres equipped with mirror-reflector arc lamps.

Screens.—Ordinary cheaply constructed unpainted screens are in general use. A few theatres have screens painted with aluminum finish; very few have specially constructed screens imported from the United States.

Dealers.—There are only three dealers in the city, all now having agencies for projectors, who might be interested in handling American equipment. These are: Cia. Abastecedora Cinematografica S. A., Capuchinas No. 14; Ehlers Film Corp., 3a Nuevo Mexico No. 38; Alva y Breton, Nuevo Mexico No. 37.

Visual education.—The department of education of the Federal Government has under its supervision all matters pertaining to education. It has been interested in visual education through motion pictures and has begun a program which is gradually being carried out for extending visual education, not only through the schools but also to the uneducated Indians.

AGUA PRIETA, SONORA

From report by Vice Consul John E. Jones

Standard projectors.—There are but five motion picture theatres in the Agua Prieta district, all small and unimportant. The largest theatre in the district is equipped with two American projectors of comparatively recent model. The other four theatres have but one projector each, three of these being American models also. The local theatre owners prefer the American machines because of their simple manner of operation and the improvements which other makes do not have.

Generators and arc lamps.—There ap-

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St. Louis, Missouri

pears no possibility for the sale of American generator sets for use in these theatres; mirror-reflector arc lamps are not used here.

Screens.—The screens in use in the local theatres are generally homemade. They usually are cheap light sheets of cloth, painted heavily with white calcimine bordered with black and stretched upon frames.

Visual education.—From the best sources of information available, it is evident that visual education with motion pictures is not being used in any of the schools of this district. The individual in charge of the schools and supplies therefor is the Director General of Education, Hermosillo, Sonora, Mexico.

NOGALES, SONORA

From report by Consul Maurice W. Altaffer

There are only three theatres in the Nogales district, and these are controlled by a single firm, which operates them as a part of its chain of motion picture theatres on the Mexican west coast.

Standard projectors.—The fact that all of the theatres of the district are operated by one company has brought about a uniformity of equipment within the differing scopes of their needs. Each theatre is equipped with two American projectors of identical 1924 models. The model in use cost, at the time of purchase, $650 in United States currency, f. o. b. San Francisco, Cal. These machines were bought through the agent of the manufacturer at the latter place. All are said to be giving good service.

Arc lamps.—High-intensity and mirror-reflector arc lamps are not used locally, although it is understood that they are employed in the theatres elsewhere on the west coast, notably at Hermosillo, Navojoa, Mazatlan, and Culiacan.

Screens.—Motion picture screens are entirely of local fabrication, consisting simply of white cotton cloth stretched upon frames.

Visual education.—Education by means of motion pictures has not yet taken hold, and there seems to be little or no prospect of marketing equipment here at the present time. The state official having supervision over educational matters in the Nogales district is Senor Benjamin Munoz, director general of education, Hermosillo, Senora. He is largely governed, however, by the general program outlined by the federal department of education.

Dealers.—Owing to the proximity of the district to the United States and its comparative isolation from the rest of Mexico, motion picture equipment dealers in the American border cities and southern California are the best medium through which to reach this territory.

PROGRESO, YUCATAN

From report by Vice Consul Herman C. Vogenitz

Standard projectors.—There are in Yucatan approximately 13 motion picture theatres which are relatively modern in appearance and equipment. Besides these, there are many small installations scattered throughout the country villages, which are supplied with secondhand and often cheap and defective equipment. The projectors of the better theatres are largely of American manufacture, and although not strictly modern and consisting almost entirely of the medium and cheaper grades of apparatus, they seem to be giving satisfactory service to the owners and the public. Only a few theatres have more than one projector.

When new equipment is desired, it is generally purchased by the theatre operators either in Mexico City or in the United States; for this reason there are no established dealers in motion picture equipment in the peninsula. It is said that many of the newer features of the modern American apparatus are as yet unknown in Yucatan; but it is doubtful whether new and expensive apparatus could or would be purchased by the present theatre operators, at least until economic and general business conditions in the state have materially improved.

Generators.—It is possible that a few American generator sets might be sold in Yucatan, but probably not until the promised improvements in the present electric lighting service and cheaper current are instituted.

Arc lamps and screens.—High-intensity and mirror-reflector arc lamps are not used in the theatres in this state. Motion picture screens in nearly all cases are composed of sheeting stretched over adequate frames. In many of the smaller theatres the screens and part of the seats are without roof and are exposed to the sky.

Visual education.—As yet there has been little or no attempt to utilize motion pictures in connection with education, and owing to the small and rather poorly equipped public schools it is doubtful whether this will be attempted for some time. Advertising matter and propaganda in favor of visual education might, however, produce some interest if forwarded to the following proper state authorities: Departmento de Educacion Publica, Merida, Yucatan; Gobernador Estado de Yucantan, Merida, Yucatan; Liga Central de Resistencia, Merida, Yucatan; Liga Torres Acosta, Merida, Yucatan; Departmento de Educacion Publica, Campeche; Gobernador del Estado de Campeche, Campeche.

SALTILLO, COAHUILA

From report by Consul Lynn W. Franklin

Standard projectors.—Two American makes and the French Pathe motion picture projectors are reported to be in use in the theatres of Saltillo. The selling prices of these projectors range between $400 and $700 in United States currency. The Pathe is said to be preferred because it is cheaper and more simple. As a rule, the theatres are equipped with only one projector. Most of the machines in use are said to be late models; the American projectors are considered to give excellent service.

Generators, arc lamps, and screens.—According to a local motion picture agent, there is no possibility in Saltillo for the sale of American generator sets to convert alternating current to direct current. High-intensity and mirror-reflector arc lamps are not used in the motion picture theatres in Saltillo. Gold fibre screens are used.

Dealers.—There are no equipment dealers of theatrical motion picture projectors, but the motion picture company, A. Rodriguez y Hno., buys direct from the United States such portable and amateur apparatus as are required from time to time. The following firms selling cameras are interested in handling nontheatrical types of motion picture projectors: Alejandro V. Carmona and Victoria y Manuel Acuna, Saltillo, Coahuila, Mexico.

Visual education.—Visual education through motion pictures is beginning to be used in the educational institutions of Saltillo as well as in the local theatres. Prof. Federico Berrueto Ramon, director general of primary education, normal school, Saltillo, Coahuila, Mexico, is the government representative in charge of such matters.

STATE OF TABASCO

From report by Vice Consul Fayette J. Flexer, Frontera

Standard projectors.—All five motion picture projectors in use in Tabasco are of French manufacture, having been purchased new or used from the Pathe representative at Mexico City; there is no representative of the manufacturer in this district. The use by theatre owners of Pathe projectors comes from habit, not from any special advantageous features possessed by this equipment.

The market in this district for theatrical type projectors is negligible, and it is improbable that any dealer could be interested in such a representation. There is no dealer specializing either in motion picture or photographic or optical equipment. Mexico City representatives of American manufacturers of motion picture or photographic equipment already have correspondents in the principal cities of this district.

Generators.—There is no necessity for the use of generators, inasmuch as all power stations in this district supply direct current at 220 volts. The emergency generators installed in some theatres likewise supply direct current.

Arc lamps and screens.—Ordinary arc lamps are universally used; no high-power lighting is required for the small theatres of this district. Ordinary untreated cotton cloth serves for screens in all local theatres.

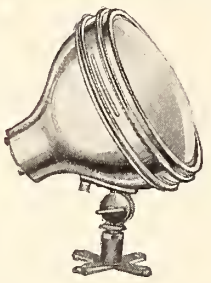
CENTRAL AMERICA

COSTA RICA

SAN JOSE

From report by Consul Edward Caffery

San Jose, the capital of Costa Rica, has five motion picture theatres, and there is hardly another city, town, or village in the country where films are not shown at least occasionally. General conditions in Costa Rica are pros-



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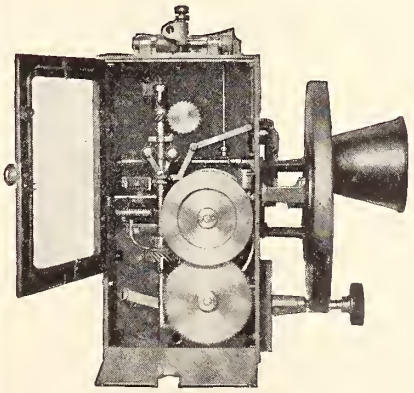

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perous, owing largely to several years of very good coffee and other crops and to the high prices obtained for them locally and abroad. To a great extent the prosperity of the country is dependent upon the coffee crop, the most important of all.

Standard projectors.—The motion picture projectors in use in Costa Rica are of American make. One theatre has two projectors; all the others have but one machine, the majority of which are modern. Those giving the best service are of American manufacture.

Arc lamps and screens.—High-intensity and mirror-reflector arc lamps are used in the larger, better class theatres. The greater number of motion picture screens are made of simple cotton cloth; professional screens do not appear to be employed.

Dealers.—At the present time only Mario Urbini and Perry Girton, Italian and American, respectively, might be interested in handling theatrical and nontheatrical types of American motion picture projectors. These two control the motion picture business in this country; each operates several theatres in San Jose, the capital, and indirectly those of other cities and towns in Costa Rica.

Visual education.—The government representative in charge of matters pertaining to education, Don Luis Dobles Segreda, Secretario de Estado en el Despacho de Educacion, San Jose, Costa Rica, states that because funds are not available he has been unable to extend visual education in the schools of the country as much as he desires. He is much in favor of visual education through motion pictures and states that whenever opportunities have presented themselves this class of film has been exhibited in educational institutions of Costa Rica.

Amateur apparatus.—Recently Walter Bolandi, a photographer who specializes in outdoor work, has been displaying a motion picture camera and projector for amateurs, manufactured in Germany and trade-marked "Zeiss." The camera, with 500 feet of blank film, is priced at $150 and the projector at $87.50; it is believed that deferred payments may be arranged for by responsible parties. This make is the first amateur camera and projector seen on this market. Dealers in stationery usually handle photographic cameras and material. Manuel Gomez Miralles, a photographer, also handles cameras and photographic supplies.

LIMON

From report by Vice Consul Thomas J. Maleady

Standard projectors.—There are three motion picture theatres in the Limon consular district of Costa Rica; two of the houses use one American made projector each, the other theatre having one American and one French Pathe machines. All four projectors are efficient and easy to operate, giving satisfactory service to the theatre owners.

Generators.—The current used in Limon is direct; hence there is no opportunity for the sale of American generator sets.

Arc lamps and screens.—High-intensity and mirror-reflector arc lamps are not used. Canvas with a heavy paper backing is used for screens in two theatres. The other screen is made of other material and has a heavy coat of silver paint.

Dealers.—The common factors of small population, low wages, and a low standard of living restrict the business of the motion picture theatres as well as the market for nontheatrical projectors and other equipment. There appears to be no prospect for sale of theatrical projectors at the present time, and no firm would be interested in handling such equipment. Three firms which might be induced to handle a small number of hand cameras and projectors, all in Limon, are: United Fruit Co., Guillermo Niehaus & Co., and The Commission Store. It is believed that these firms would not purchase the machines, but would handle them only on consignment.

Visual education.—As yet visual education with motion pictures has not taken hold in Costa Rica, but since there are now in the national congress one or two former teachers who are interested in the welfare of students, teachers, and schools, it is possible that increased appropriations may be available for the next fiscal year. American manufacturers interested in selling their equipment should communicate with the Secretary of Education in San Jose. All communications should be addressed in Spanish.

SALVADOR

From report by Vice Consul S. L. Wilkinson, San Salvador

Standard projectors.—There are two American makes of projectors and some French Pathe machines in use in the theatres of Salvador. American projectors sell for approximately $500, while the Pathe can be secured for about $300. American projectors are considered of superior quality, both in construction and results obtained. All of the large theatres have two projectors, while the smaller houses have but one. Late models are used in the larger houses in San Salvador; when the machines in the more up-to-date theatres in San Salvador are replaced with new ones, the old machines are sold to the small theatres in the interior towns.

Generators.—Generator sets are used in San Salvador for converting alternating current to direct current. The field for this type of equipment, however, is limited.

Arc lamps and screens.—In San Salvador two of the leading theatres use mirror-reflector type of arc lamps. Two American-made screens are in use in the country, and aluminum screens are used to some extent.

Visual education.—Visual education employing motion pictures has not yet been tried in Salvador. Those interested in extending this means of education should get in touch with the Ministerio de Instruccion Publica, Palacio Nacional, San Salvador. Attractive descriptive literature in Spanish should be sent.

Dealers.—Practically all of the motion picture projectors in use in Salvador have been purchased direct from the manufacturers in the United States. There are no local firms dealing exclusively in these products. Dealers who may be interested in handling American projectors are Manual Vieytes G., Dada-Dada & Co., E. E. Huber & Co., all located in San Salvador.

GUATEMALA

From report by Consul General G. K. Donald, Guatemala City

Guatemala offers a limited market for motion picture equipment. While the population of the country exceeds 2,000,000 about four-fifths are illiterate Indians earning a wage hardly sufficient for the bare necessities of life. It is estimated that about four-fifths of the gross receipts of motion picture theatres are taken in by the houses located in Guatemala City, the capital and largest and most important town in the republic, with a population of about 120,000. Quezaltenango, Totonicapan, and Coban are next in importance; it is only in these cities that extensive equipment can find a market.

Standard projectors.—Guatemala is full of old Pathe and cheap German ma-

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chines, many of them secondhand and most having seen several years' service. It is in the replacement of these old machines by portable projectors of low cost that American manufacturers will find a small market. The coffee planters, too, are beginning to find it advantageous to purchase projectors in order to give some entertainment to the thousands of Indians employed. Two theatres in the country use American-made projectors, each theatre having two machines, purchased at about $750.

Among the other makes on the market is the German A. E. G., which is marketed through a branch of that company established in Guatemala. Another German make represented is the Zeiss. Although the German and French machines are lower in price, the superiority of the American machine is now generally recognized, and most purchasers are willing to pay a higher price for them. A portable projector of American manufacture, selling at $350, is now being marketed through a manufacturer's agent and is meeting with considerable success. Other American projectors for use of amateurs are also on the market, but the demand is very small.

Generators.—The possible market for generator sets is so small as not to warrant any sales effort. All theatres needing such sets are already equipped, and it is only in the larger towns that alternating current is used. The sets now in use are practically all American and are marketed through the company owning and operating the light plant at Guatemala City.

Arc lamps.—Only one theatre possesses a high intensity arc lamp, it is no longer used, having been found unsatisfactory in that it burned the condensers.

Screens.—The larger theatres in the capital use aluminum screens of American manufacture; others are content with canvas screens.

Equipment for talking pictures.—Talking pictures are being exhibited from time to time in one theatre only, but without success. Although the entrance fee is much lower than at the theatres exhibiting silent pictures, the attendance is very small. The reasons for this lack of success are the poor location of the theatre and poor projection, the volume being stepped up to such a pitch that it is almost unintelligible. None of the other theatres has any present intention of purchasing talking picture equipment, owing to its high cost. There is, however, a project on foot for the construction of a new theatre, which, if built, would undoubtedly be so equipped.

Dealers.—Several firms that have previously handled motion picture projectors no longer do so because of the small market. One dealer stated that the principal obstacle is the necessity for a large stock, due to the varieties of current used in the republic. The following firms now handle, or may be interested in handling, motion picture equipment: Adolfo Biener, 9a C. O. No. 4, retailer of photographic supplies and other specialties; owns branch house at 6a A. S. y 12a C. P., Guatemala City; established 1895; 20 employees; German. R. A. Loomis, 11a C. O. No. 4; commission merchant handling motion pictures and general merchandise; established 1922; American. Zengel & Cia., 8a A. S. No. 6; retailer of electrical equipment and machinery; established 1912; 6 employees; German. Anker Bros. (Inc), 9a C. O.; wholesalers and retailers of machinery, phonographs, and motion picture films. Purchasing agent: Pan-American Exporters (Inc.), New Orleans, La. Established 1918; branch at Livingston, Guatemala; 18 employees, 2 traveling representatives. Owns Palace theatre, Guatemala. Polish and American.

Visual education.—No attempts have as yet been made to introduce the use of motion pictures in education, but the Minster of Education (Ministro de Educacion Publica), Guatemala City, has expressed some interest, and it is believed that his department would be glad to receive description, prices, and other particulars, in Spanish, regarding the necessary equipment.

HONDURAS

CEIBA

From report by Consul Nelson R. Park

There are two motion picture theatres in Ceiba and one in El Porvenir; in Tela there is one theatre and also a hall where pictures are shown privately twice a week.

Standard projectors.—Each of the two theatres in Ceiba has two new American-made projectors. They were purchased directly from the United States, there being no local equipment dealers, each at a cost of about $800. Each of the other theatres has one comparatively old projector of American make; no makes except American have ever been used. The managers are entirely satisfied with these machines.

Generators.—With one exception, the theatres use alternating current, 110 and 220 volts, 60 cycles; the theatre in El Porvenir has a generator and uses direct current.

Arc lamps.—Arc lamps are not used; the projectors have filament lamps, 32 volts and 90 amperes, using transformers.

Screens.—The motion-picture screens are of American make, reinforced and covered with aluminum paint, except in El Porvenir, where a white-painted canvas is employed.

Visual education.—The Minister of Public Instruction (Ministro de Instruccion Publica) in Honduras has under his supervision all matters pertaining to education. Visual education through motion pictures has not yet been introduced in this district.

PUERTO CORTES

From report by Vice Consul Archer Woodford

Standard projectors.—In the consular district of Puerto Cortes which com-

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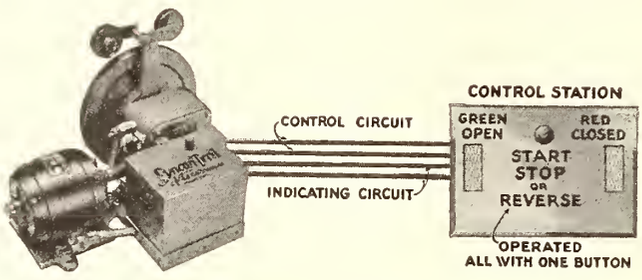

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prises the Departments of Cortes, Santa Barbara, Copan, Ocotepeque, and Gracias, there are believed to be only five motion pictures theatres. Two of these are located at San Pedro Sula, another at Puerto Cortes, and very small ones at Santa Barbara and Trinidad. Three of these houses have two American projectors each. They were all used machines at the time of their purchase.

Arc lamps and screens.—There is but one mirror-reflector arc lamp in use in this locality. Screens are of canvas, painted with an aluminum preparation or with white paint.

Dealers.—No local firms would be willing to handle motion picture projectors since the potential demand would not warrant it. For the most part, importations are made directly by the proprietors of the theatres.

Visual education.—Visual education with motion pictures has not taken hold in educational institutions, and it is believed that the Government representatives can not be induced to manifest any interest in the purchase of this kind of equipment, since the allotments made by the Central Government would not suffice for such expenditures. The local government officials in charge of public education are the inspectors of public education, one of whom is designated for each department. These officials are under the direction of the Ministry of Public Instruction of Tegucigalpa.

NICARAGUA

CORINTO

From report by Consul Christian T. Steger

Standard projectors.—Of the 24 motion picture theatres now in operation in the Corinto district five use projectors of French manufacture and the remainder have American machines. The cost of the latter, including duty and delivery charges, amounts to approximately $750 each, whereas the total cost of the French machine is about $200. Despite this considerable difference in price, the American machine enjoys a decided preference, owing to its superior quality, greater ease of operation, its dependability, and its longer life. Most of the French machines now in use are several years old; the American machines are, as a rule, comparatively late models. Only one theatre in this district has two projectors.

Generators.—Generator sets are not used in this district. Since few municipalities supply public current, and even these few are not entirely dependable, theatres are equipped with individual electric plants which furnish current for the projectors and for lighting the houses. These plants produce direct current.

Arc lamps and screens.—In most of the theatres high-intensity arc lamps are in use; only three theatres use mirror reflectors. With the exception of one theatre, which has the "silver screen," all motion picture screens are of simple white fabric.

Dealers.—There are no distributors of motion picture equipment in Nicaragua. All of it being imported directly by the theatre owners. American manufacturers desiring to enter the local market would find it advisable to endeavor to appoint one of the two distributors of motion pictures as a representative for western Nicaragua. These two distributors own several theatres and excercise control over others; consequently they would be the logical representatives.

Visual education.—Public education is under the jursdiction of the Ministry of Public Instruction. Little progress in educational matters has been made, and new developments in visual instruction are unknown. The use of motion pictures as an adjunct to instruction can not be expected to develop in the near future.

BLUEFIELDS

From report by Consul Samuel J. Fletcher

While the district of Bluefields comprises the entire eastern half of Nicaragua with an area of approximately 25,000 square miles, it is but sparsely settled. There are no cities along the entire coast, and the largest town, Bluefields, numbers only 7,000 inhabitants. It is evident that the market for the sale of motion picture equipment is limited. Before the Nicaraguan revolution of 1926-27 there were about nine small motion picture houses along the coast, but at the present time there are only two in operation, one at Bluefields with a seating capacity of 400, and the other at Puerto Cabozas with a seating capacity of 250.

Standard projectors.—The only projectors in use or that have been used in this district are those of American manufacture; their cost to motion picture theatre owners ranged between $450 and $1,000. While the theatres are not, as a rule, equipped with more than one projector at the present time, there are actually seven in reserve. The two in operation are of the latest model.

Generators.—Owing to the fact that all motion picture theatre owners have individual electrical plants, there would appear to be no market for sale of generator sets.

Arc lamps and screens.—Low-intensity and mirror-reflector arc lamps are used in the two theatres now in operation. Other theatres use incandescent lamps. The two theatres in operation use "gold fiber" screens.

Dealers.—There are no equipment dealers in this district that would be interested in handling motion picture projectors, either theatrical or non-theatrical. The only individual along this coast interested in motion picture equipment is I. J. Riorda, Bluefields, Nicaragua, the owner and manager of the theatres at Bluefields and Puerto Sabezas; he has been the sole purchaser of projectors or equipment in eastern Nicaragua.

PANAMA

From report by Commercial Attaché George Curtis Peck

Standard projectors.—Only two makes of projectors are used in the theatres of Panama and the Canal Zone, both of these being of American manufacture. All theatres in both jurisdictions have two projectors, which are all said to be comparatively late models. There are 30 places where motion pictures are regularly exhibited in Panama, these being located as follows: In Panama City, 5; in Colon, 2; in other towns of the Republic, 4; in the various clubhouses in the Canal Zone, 10; in the several United States Army quarters, 9. In addition, there is perhaps a score of small picture houses scattered throughout the country.

Generators.—The market for generator sets is small; when new sets are needed, they are ordered direct from the United States.

Arc lamps and screens.—Only mirror-reflecting arc lamps are used. Most of the screens used are of a good American make. The smaller theatres have poorer screens, and it is possible that several sales of better quality screens could be made among them.

Dealers.—There are no dealers in theatrical projectors. The only firm of any importance in Panama City that deals in nontheatrical projectors is the Lewis Photo Service, corner of Fourth of July and J. streets, which handles the products of one of the leading American photographic manufacturers. Two firms in Colon carry nontheatrical projectors: L. J. Granie, Avenue del Frente 7019, and J. V. Beverhouldt, Avenue del Frente 10044.

Visual education.—Educational films are occasionally shown in the Canal Zone, and they should find increasing favor in Panama with respect to agricultural and pastoral subjects. Matters relating to education in Panama are under the supervision of the Secretary of Public Instruction, while in the Canal Zone the superintendent of the division of schools has charge.

West Indies

BRITISH WEST INDIES

BAHAMAS

From report by Vice Consul James Franklin Points, Nassau

There are but four motion picture theatres in Nassau. One is run on a club-membership plan; the other three cater to the native population. At Hatchet Bay, Eleuthera, one of the out islands of the Bahamas, pictures are exhibited by the Hatchet Bay (Ltd.), principally for its employees. During the winter season films are shown twice a week at one of the better hotels.

Standard projectors.—It is believed that two projectors are used at each of the theatres; all are old type American models.

Generators.—Generator sets are not used in the Bahamas.

Arc lamps and screens.—High-intensity and mirror-reflector arc lamps are in use in the theatres on the islands. Screens are made of cloth.

Dealers.—There are no dealers of motion picture equipment in the Bahamas, purchases being made direct from the United States.

Visual education.—Motion pictures have not yet been used in the islands as a means of visual education. The colonial secretary, A. C. Burns, is in charge of all educational matters.

BARBADOS

From report by Consul Willam W. Brunswick

Standard projectors.—There are three motion picture theatres in Barbados, one of which is located in the suburbs of Bridgetown and gives only three exhibitions a week. The theatres are controlled by the Colonial Films Exchange (Ltd.), which has its headquarters in Trinidad. The houses are only fairly patronized; no new theatres are in contemplation. There are but three projectors in Barbados, one for each theatre; these are all old American models.

Generators.—The present equipment covers all requirements, and no local demand exists or is likely to exist in the near future for American generators. The current in Barbados is 110 volts indirect, at 50 cycles.

Arc lamps and screens.—High-intensity and mirror-reflector arc lamps are not used in local theatres. Screens employed here are the "silver screens."

Visual education.—Visual education through motion pictures is not used in Barbados. It is the opinion of the educational authorities that it is unnecessary and would entail extra unwarranted expense. In the future, when more funds are available, educational films may be used. The inspector of schools is in direct charge of all matters of education; he recommends to the board of education the purchase of all equipment.

BERMUDA

From report by Consul Robertson Honey

There are two motion picture theatre companies in Bermuda, each having its main house in Hamilton. One company controls four other theatres throughout the island, while the other has three. Each theatre has one American-made projector; all are said to be late models, purchased direct from the United States. American generator sets are in use, as are low-intensity mirror-reflector arc lamps. Ordinary whitewashed screens are used. Visual education has not been employed in the educational institutions of the colony; all matters pertaining to education in Bermuda are under the supervision of the director of education.

TRINIDAD

From report by Vice Consul Alfredo L. Demorest

Standard projectors.—The motion picture theatres of Trinidad, nine in number, are all owned and operated by one firm, the Colonial Films Exchange (Ltd.). All theatres have but one projector, all of which are late-model machines imported direct from the United States.

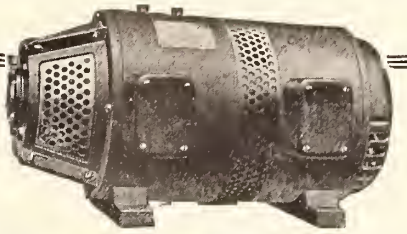
Generators.—It is believed that at present there would be no local demand for American generator sets for use in motion picture theatres.

Arc lamps and screens.—High-intensity and mirror-reflector arc lamps are not used in any of the theatres. The silver-type motion picture screens are used.

Dealers.—The following firms might be interested in handling, if not too expensive in price, nontheatrical projectors: Hardware & Electric Supplies (Ltd.), Frederick Street, Port of Spain; H. Strong (Ltd.), Frederick Street, Port of Spain; Golding Piggott & Co., 14 Frederick Street, Port of Spain; Pereira & Co. (Ltd.), Frederick Street, Port of Spain.

Visual education.—Visual education

WHAT REALLY ACCOUNTS FOR THE LARGE AND CONTINUALLY INCREASING SALES OF THE



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employing motion pictures has not taken hold in Trinidad Government educational institutions to any extent, owing to lack of appropriations. However, with greatly improved conditions of Government finances the educational department could spend more. The Director of Education of the Crown Colony of Trinidad and Tobago would be pleased to receive information and catalogues relative to educational equipment.

DOMINICAN REPUBLIC

From reports by Consuls James J. Murphy, Jr., and W. A. Bickers, Santo Domingo

Standard projectors.—There are 28 small motion picture theatres in the Dominican Republic. Only two theatres have more than one projector, and these have two. Practically all the machines are old, inexpensive models, all being of American manufacture. Special preference is given to American projectors, owing to the fact that repair parts can be procured in a very short time.

In addition to the foregoing there are a few of the wealthier families which have private motion picture machines, most of these being of the small portable type.

Generators and arc lamps.—There are no generator sets for the conversion of alternating to direct current, but is is the opinion of one motion picture theatre owner that such sets may be sold here. High-intensity and mirror-reflector arc lamps are not used.

Screens.—There are two theatres in the Dominican Republic, both in Santo Domingo City, which make use of American fiber screens. All other theatres use canvas painted with aluminum.

Dealers.—Owing to the small number of motion picture theatres in the Dominican Republic, projectors and accessories are not carried in stock by any dealers. It would be difficult to interest a dealer in them, and it is doubtful whether any commission agent would consider such a representation. Most of the well-known American machines and accessories can be obtained in San Juan, Porto Rico, and the stocks in the Dominican Republic are usually replenished from this source.

Visual education.—Up to the present time there has been no effort made by the Dominican Republic to make use of motion pictures in educational institutions. The Minister of Justice and Public Instruction of the Dominican Government has been presented with such a plan, but up to the present time no appropriations have been made for this purpose.

FRENCH WEST INDIES

GUADELOUPE

From report by Consul William H. Hunt

The colony of Guadeloupe and dependencies, with an estimated population of 235,993, has six motion picture houses, two of which are at Pointe á Pitre, one at Basse Terre, one at St. Claude, one at Le Moule, and one at Marie Galante.

Standard projectors.—Owing to the high customs duties imposed on American-made projectors, all the motion picture houses in Guadeloupe use French projectors, the Gaumont and Pathé makes being preferred. The selling prices of these are: Gaumont, 12,000 francs (about $470 in United States currency), and Pathé, 10,000 francs (about $392). There are no outstanding features which make these projectors appeal to local theatre owners. The American projectors are acknowledged to be superior over all other makes, but the tariff duties imposed on them render direct importations practically impossible. Most of the projectors in use are old models. Only one theatre has two machines.

Generators.—No American projectors have been used to date in the colony.

Arc lamps and screens.—High-intensity and mirror-reflector arc lamps are not used in Guadeloupe motion picture houses. Cloth screens are used exclusively.

Visual education.—Visual education through motion pictures has made no progress whatever in Guadeloupe educational institutions. American or other foreign films imported into Guadeloupe pertaining to education or other subjects come under the supervision of a commission appointed by the governor of the colony.

MARTINIQUE

From report by Consul Walter S. Reineck

There are eight motion picture theatres in Martinique. At the present time the principal makes of projectors in use are the Pathé and Gaumont, the latter being slightly preferred because of its stronger construction. There is one German (Ernemann) projector in use. No American machines have been purchased or installed. All the projectors are old models, and only one theatre has two machines. Operators usually order equipment direct from France, and it is suggested that American firms desiring to make offers to Martinique operators had best do so through their Paris agencies.

Direct current is used everywhere where electric current is supplied; consequently generator sets are not in demand. High intensity arc lamps are not used. The screens are of canvas, painted in water colors. Visual education through motion pictures has not yet been introduced in the colony.

HAITI

From report by Consul Samuel W. Honaker, Port au Prince

Standard projectors.—There are five motion picture theatres in Port au Prince and several small houses where films are exhibited throughout the Republic of Haiti. Most of the theatres are equipped with American-made projectors, although a few French machines are used in the smaller theatres. Practically all the projectors have been in use more than three years, and the barracks theatre of the United States Marine Corps at Port au Prince is the only theatre using more than one machine. The few purchases that have been made of French projectors have been owing principally to the influence of the language and business affiliations prevalent in Haiti.

Current.—There are only two cities in the Port au Prince consular district which have public lighting systems, these being located at Port au Prince and Jacmel. Both supply alternating current of 110 volts and 42 cycles.

Arc lamps and screens.—High-intensity and mirror-reflector arc lamps are not used in the public theatres, although such equipment is employed to some extent in the theatres of the United States Marine Corps. Screens are almost invariable white sheeting or muslin to which no special treatment has been given.

Portable projectors.—There recently have been introduced into Haiti several portable projectors, all of American manufacture. These were purchased by individuals for personal use. The demand throughout Haiti is decidedly limited at the present time, owing to the low purchasing power and the low standards of living of the people.

Visual education.—Motion pictures have not yet been introduced as an aid to educational work in Haiti. Teaching by such means should, however, possess possibilities. The Minister of Public Instruction, with offices in Port au Prince, is in charge of educational matters. The director of the technical service has charge of agricultural education.

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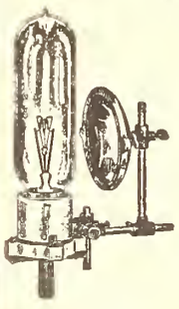

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THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on December 17. The list also includes remodeling projects and contracts awarded. An asterisk before the item indicates that additional information has been received since a previous report.

THEATRES PLANNED

California

CALEXICO.—Fox West Coast Theatres plans erecting theatre here.

LOS ANGELES.—Plaza Realty Corporation has plans by J. P. Perrine, Lincoln building, for reinforced concrete theatre and store building to be located on Windward Avenue. Estimated cost, $250,000.

LOS ANGELES.—Fifth-Broadway Investment Company has plans by Morgan, Walls & Clements, Van Nuys building, for two-story reinforced concrete theatre to be located on Grand Avenue, 131 by 155 feet.

Florida

TALLAHASSEE.—Duffin Theatre, C. E. Duffin, 102 East College avenue, has plans by Tucker & Howell, Inc., Rhodes-Haverty Building, Atlanta, Ga., for two-story brick, terra-cotta and semi-fireproof theatre and store building. Theatre will have seating capacity of 900. Estimated cost, $75,000.

*TAMPA.—Ike Weiss, Eighteenth street and Seventh avenue, has plans by Roy A. Benjamin, Bisbee Building, Jacksonville, Fla., for one-story brick and frame balcony theatre and store building, 70 by 95 feet. Theatre will have seating capacity of 1,200. Lessee Tampa Sparks, Inc., Jacksonville. Estimated cost, $50,000.

Idaho

GRANGEVILLE.—Reported that new theatre will be erected for Al Wagner, equipped for audiens. Estimated cost, $25,000.

Illinois

AURORA.—Owners of Strand Theatre, recently burned, plan to rebuild house.

BELLEVILLE.—Fox Theatres, 850 Tenth avenue, New York, contemplates erecting theatre here. Estimated cost, $150,000.

Kansas

GARDEN CITY.—The Garden Amusement Company plans the erection of another theatre here in the near future.

Maryland

BALTIMORE.—The Vagabond Theatre, Chester F. Morrow, president, Munsey Building, plans to erect theatre. Architect not selected.

Massachusetts

LAWRENCE.—Owner care H. A. Horgan, 82 Devonshire street, Boston, Mass., plans erection of eight-story brick and stone theatre, store and office building to be located at Essex, Canal, Amesbury and Lawrence streets, 115 by 115 feet. Estimated cost, $500,000.

Missouri

COLUMBIA.—Fox-West Coast Theatres, Harold B. Franklin, president, Los Angeles, Calif., plans erecting theatre here.

New Jersey

HACKENSACK.—Fox Theatres, 850 Tenth avenue, New York, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for proposed theatre to be located on site, 125 by 200 feet, at 311 Main street. Estimated cost, $1,000,000.

New York

ASTORIA (P. O. Long Island City).—Loews, Inc., 1540 Broadway, New York, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for brick theatre to be located at Twenty-eighth street and Steinway avenue. Cost estimated to exceed $500,000.

DUNKIRK.—Bernstein Brothers, Elmira, N. Y., contemplates erecting one-story brick theatre. Site and architect not selected. Estimated cost, $150,000.

NIAGARA FALLS.—Cataract Theatre Corporation, A. C. Hayman, president, 9 Falls street, contemplates erecting moving picture and vaudeville theatre at 31 Falls street. Estimated cost, $550,000.

SALAMANCA.—Fox Theatres, Oswego, N. Y., plans erecting two-story theatre, with seating capacity of 1,278.

Ohio

AKRON.—The Colmar Realty Company plans erecting a modern theatre for George Nobil. Estimated cost, $225,000.

CLEVELAND.—F. Johnson has plans by H. E. Shimmin, Bulkley Building, for one and two-story brick theatre and office building to be located at 4199 Pearl road, 90 by 125 feet. Estimated cost, $150,000.

YOUNGSTOWN.—Warner Brothers, Inc., care H. R. Maier, 321 West Forty-fourth street, New York, has plans by Rapp & Rapp, 190 North State street, Chicago, for brick and concrete theatres. Estimated cost, $1,000,000.

Pennsylvania

EBENSBURG.—Rivoli Theatre Corporation, R. Allison, Cresson, Pa., has plans by Lake & Davidson, Negley Building, Pittsburgh, Pa., for two-story brick moving picture theatre to be located on South Centre street.

*ERIE.—Warner Brothers, Inc., 321 West Forty-fourth street, New York, has revised plans by Rapp & Rapp, 190 North State street, Chicago, for three-story brick, stone and concrete balcony theatre to be located at Tenth and Sassafrass streets, 165 by 182 feet. Estimated cost, $1,500,000.

MONESSEN.—The Harris Amusement Company of Pittsburgh contemplates erecting a modern theatre here.

*WEST CHESTER.—Warner Brothers, Inc., 321 West Forty-fourth street, New York, has plans by Rapp & Rapp, 190 North State street, Chicago, for one and two-story theatre, with seating capacity of 1,500, to be located at High and Gray streets. Estimated cost, $300,000.

Tennessee

MEMPHIS.—The Chelsea Theatre is to be erected on the north side for A. R. Richards. Estimated cost, $35,000.

NASHVILLE.—Nashville Paramount Theatre of Publix Theatre Corporation, Paramount Building, New York, has plans by John Eberson, 200 West Fifty-seventh street, New York, for theatre to be located at Eighth avenue and Church street. Estimated cost, $400,000.

Texas

GRAND SALINE.—W. H. Spencer, owner of the Grand, contemplates erecting another theatre, encouraged by the new oil boom.

Vermont

BURLINGTON.—Maine & New Hampshire Theatre Corporation, J. J. Ford, 1104 Commonwealth avenue, Boston, Mass., has plans by Mowell & Rand, 21 School street, Boston, Mass., for theatre to be located on Main street, with seating capacity of 2,000. Estimated cost, $300,000.

Virginia

PEARISBURG.—Mrs. Frank B. Miller has plans by Garry & Sheffey, Bailey Building, Bluefield, W. Va., for two-story brick and concrete moving picture theatre and apartment building.

PETERSBURG.—The Central Amusement Company, Inc., W. Frank Harris, manager, plans erection of the Harris Theatre at Hopewell street and Broadway.

Washington

ABERDEEN.—Fox Washington Theatres has plans by R. C. Peamer, 1201 Fourth avenue, Seattle, Wash., for two-story fireproof theatre to be located at Wishkah street and Broadway, 60 by 100 feet. Estimated cost, $250,000.

Wisconsin

ANTIGO.—Company forming care Mose A. Jansen. Contemplates erecting brick theatre. Estimated cost, $50,000.

MILWAUKEE.—Fox Theatres, 850 Tenth avenue, New York, has plans by Howard Crane, 551 Fifth avenue, New York, for twelve-story theatre, store and office building to be located on Wisconsin avenue. Estimated cost, $4,000,000.

REMODELING

Alabama

MONTEVALLO.—The Strand Theatre has been improved and equipment for audiens installed.

Arkansas

FORT SMITH.—The Malco Amusement Company, States Theatres, Inc., M. A. Lightman, president, Memphis, Tenn., has leased theatre at 808 Garrison avenue, and will expend $15,000 for improvements.

Connecticut

DANBURY.—The Empress Theatre has been improved and reopened.

SOUTH NORWALK.—The Rialto Theatre has been improved and reopened.

Georgia

FOLKSTON.—Paxton Theatre, C. E. Gibson, has awarded contract to P. C. Hall for brick and frame addition to theatre and other improvements.

Indiana

ELKHART.—The Bucklen Theatre has been remodeled, new seats and furnishings installed.

LAWRENCEBURG.—The Liberty Theatre has been remodeled and reopened.

Kansas

MARION.—The Garden Theatre has been remodeled and reopened with audiens.

Maine

HOULTON.—The Temple Theatre has been remodeled. House features audiens. H. T. McGuigan is new manager.

Maryland

BERLIN.—The Globe Theatre, which was damaged by fire, has been repaired and reopened.

Minnesota

INTERNATIONAL FALLS.—J. D. Harold Company, of Duluth, Minn., has contract for remodeling the Grand Theatre.

Nebraska

SUPERIOR.—The Sterling Theatre is being remodeled and sound equipment installed. M. Heal is manager.

New Hampshire

CONCORD.—The Star Theatre has been improved and equipment for audiens installed.

New Jersey

ATLANTIC CITY.—Interior of Colonial Theatre, a Stanley-Warner house, has been improved, including a complete new stage and settings.

NEWARK.—Approximately $85,000 has been expended for improvements to the Branford Theatre.

Ohio

CLEVELAND.—Approximately $45,000 has been expended for improvements to the Alhambra Theatre.

NEW WASHINGTON.—The Gem Theatre has been redecorated and reopened under the management of Frank Skibbe.

YOUNGSTOWN.—Improvements have been made to the Park Theatre, including reseating. House has reopened with audiens.

Pennsylvania

CONNELLSVILLE. — Extensive improvements have been made to the Paramount Theatre.

MONESSEN.—About $22,000 will be expended for improvements to the Star Theatre, including new seats, carpets and equipment for audiens.

South Dakota

ARMOUR.—The Lorain Theatre has been remodeled.

Tennessee

MEMPHIS.—The Marlow Theatre is being remodeled for the Jackson Amusement Company.

Texas

LUFKIN.—Lee Threet plans remodeling Texas Theatre, extending rear twenty-five feet and elevating ceiling.

SAN ANTONIO.—The Majestic Theatre has been remodeled and renamed the State.

Virginia

HOPEWELL. — Stringfellow & Chandler have started work on reconstructing interior of old Woolworth Building at Broadway and Hopewell street for theatre to be leased to W. Frank Harris.

Wisconsin

SHEBOYGAN.—The Rex Theatre has been remodeled and recently reopened as the Fox, featuring audiens.

TWO RIVERS.—The Rivoli Theatre is being remodeled and sound equipment installed.

CONTRACTS AWARDED

California

BEVERLY HILLS.—Baruch Corporation, Lincoln Building, Los Angeles, has contract to erect eight-story reinforced concrete theatre and store building for the Wilshire Amusement Corporation, 100 by 165 feet. Estimated cost, $215,000.

LOS ANGELES.—R K O Studios, 780 North Gower street, has awarded contract to R. E. Millsap, Pacific National Bank Building, for erection of steel moving picture sound stage on North Gower street. Estimated cost, $300,000.

Illinois

DE KALB.—Work has been started on new theatre for the De Kalb Theatre Company.

Indiana

*FORT WAYNE.—Publix Theatres Company, 1501 Broadway, New York, has awarded general contract to M. Irmscher & Sons, 1113 First National Bank Building, for the erection of five-story brick and reinforced concrete theatre, 123 by 150 feet. Estimated cost, $1,000,000.

Maine

AUGUSTA.—Work has started on the new Fort Fairfield Theatre to be completed and opened early next spring.

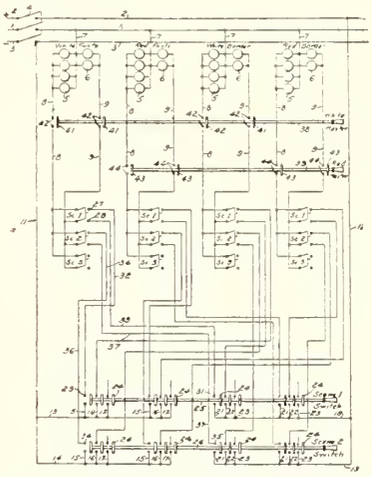
New Inventions

The list of patents published in this technical department of "Better Theatres" is furnished by our patent reporter—

WILLIAM N. MOORE

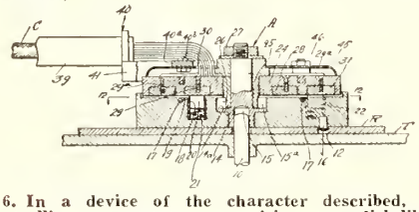
Washington, D. C.

1,736,454. THEATRE-LIGHTING CONTROL APPARATUS. James C. Masek, Irwin, Pa., assignor to Westinghouse Electric & Manufacturing Company, a Corporation of Pennsylvania. Filed June 10, 1927. Serial No. 197,826. 5 Claims. (Cl. 171—97.)



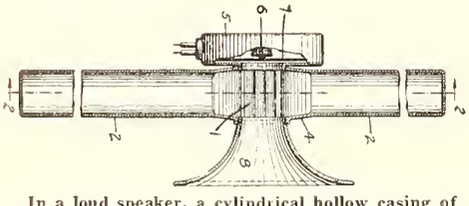
1. In a three-conductor distributing system having a neutral conductor and two feed conductors, a plurality of load circuits each having loads connected to the neutral conductor and to separate said feed conductors, a plurality of separately operable switches for controlling the circuits through the said separate conductors and a corresponding number of double-pole selector switches for each load circuit for selectively connecting the said separate conductors to a selected separately operable switch.

1,736,323. SYNCHRONOUS DRIVING DEVICE. Sidney A. Murdock, Los Angeles, Calif., assignor by mesne assignments, of one-half to Orlando E. Kellum, Los Angeles, Calif., and one-half to Mary G. Kellum, Los Angeles, Calif. Filed July 30, 1925. Serial No. 46,982. 7 Claims. (Cl. 172—293.)



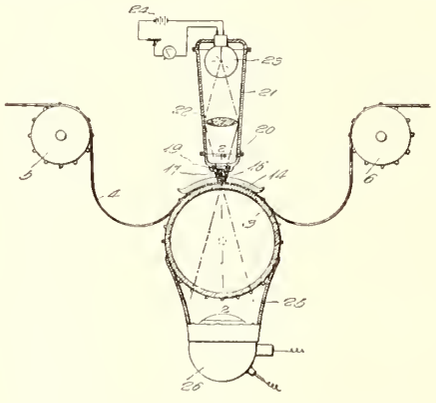
6. In a device of the character described, a controlling commutator comprising two disk-like members relatively rotatable about a common central axis, one of said members being adapted to rest on a phonograph disk and be rotated thereby, the other resting upon the one, cooperating electrical contacts carried by the two disks, and the upper one of said disks having a projecting arm adapted to act as an anchor against rotation.

1,735,861. TUNED RADIAL HORN. Miller Reese Hutchison, West Orange, N. J., assignor, by mesne assignments, to Acoustic Products Company, New York, N. Y., a Corporation of Delaware. Filed Aug. 4, 1927. Serial No. 210,550. 1 Claim. (Cl. 181—27.)



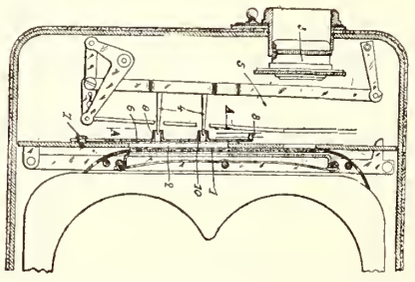
In a loud speaker, a cylindrical hollow casing of small cubic content, twelve sound resonating tubes each arranged to resonate a different note of the chromatic scale and disposed radially around said casing and communicating therewith, said tubes having closed outer ends and being flattened at their inner ends in the direction of the axis of the cylindrical chamber, a sound propagator connected to the back end of said casing, and an outwardly flaring bell connected to the front end of said casing.

1,735,335. TALKING-PICTURE APPARATUS. Freeman H Owens, New York, N. Y. Filed June 13, 1927. Serial No. 198,647. 8 Claims. (Cl. 179—100.1.)



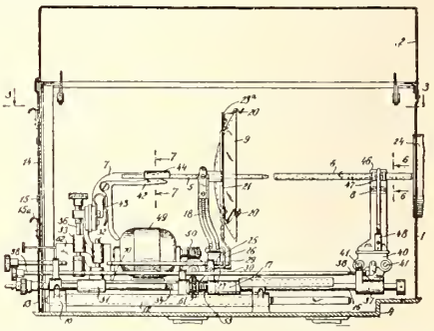
8. In a sound reproducing system film mechanism for moving a film having a sound record thereon, a pair of rotatable sprocket members, a transparent cylindrical member mounted between said sprocket members and rotatable therewith, a pair of parallel finger members arranged to engage opposite edges of said film for pressing the film into engagement with said transparent cylindrical member, a tapered carrier disposed between said finger members, a glass slit positioned in said tapered carrier and having the edges thereof engaging the surface of said film, a light source disposed adjacent said slit for directing light rays thereon, a light sensitive cell positioned on the opposite side of said cylindrical member, and a framing member having a light aperture therein for subjecting said light sensitive cell to light rays from said source under control of the sound record on said film.

1,727,891. PROTECTING SCREEN FOR CINEMATOGRAPHIC APPARATUS. Andre Noel Merle, Vincennes, France, assignor to Pathe Cinema, Anciens Etablissements Pathe Freres, Paris, France. Filed Feb. 17, 1928. Serial No. 255,028, and in France July 29, 1927. 3 Claims. (Cl. 88—18.4.)



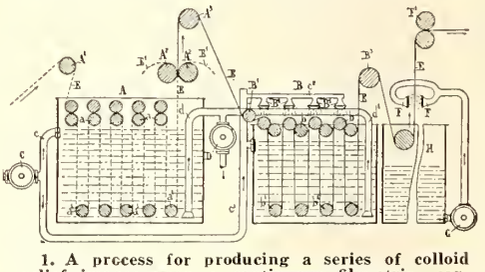
In a cinematographic view-taking apparatus, a partition on one side of which a perforated film is adapted to travel and provided with an elongated slot, a claw on the other side of said partition and adapted to engage said perforated film through said slot, a feeding mechanism for reciprocating said claw along said slot, a screen independent of said feeding mechanism provided with an aperture for said claw and supported by said claw opposite said slot, the length of said screen being at least equal to the sum of the length of said elongated slot and of the length of the stroke of the claw along said slot, whereby said elongated slot is constantly covered by said screen, and guiding means for said screen adapted to hold said screen near said partition.

1,737,993. PROJECTION APPARATUS. Lester W. Bowen, Hasbrouck Heights, N. J., assignor to Griffen & Rowen, Inc., New York, N. Y., a Corporation of New York. Filed Aug. 28, 1925. Serial No. 53,022. 6 Claims. (Cl. 88—24.)



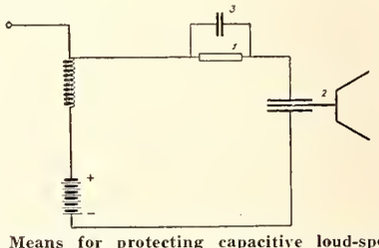
1. An arc lighting unit of the class described for motion picture projectors contained within the lamphouse of the projector which comprises a frame portion and supporting bars rigidly associated with said frame portion and constituting essentially a part thereof, said bars having a sliding engagement with the lamphouse, whereby the lighting unit may be shifted bodily with respect to the lamphouse, guide members extending longitudinally of said lighting unit, electrode holders mounted for longitudinal movement with respect thereto, and adapted to carry the electrodes in end to end parallel relation, adjusting means for effecting such movement of said electrode holders, means for independently adjusting one of said electrode holders in a vertical direction, and means for adjusting the other of said electrode holders in a horizontal direction, whereby alignment of the electrodes with their longitudinal axes in the same straight line is effected.

1,736,557. PROCESS AND APPARATUS FOR THE PRODUCTION OF RELIEF IMAGES ON CINEMATOGRAPH-FILM STRIPS. John Edward Thornton, Jersey, Channel Islands, assignor to John Owden O'Brien, Manchester, England. Original application filed Mar. 27, 1927, Serial No. 174,945, and in Canada Mar. 17, 1927. Divided and this application filed Mar. 22, 1928. Serial No. 263,853. 6 Claims. (Cl. 95—88.)



1. A process for producing a series of colloid relief images upon a continuous film-strip, carried out as a continuous and automatic process, consisting in applying a solvent in a plurality of stages, the first stage removing most of the soluble colloid from the film-strip, and the next stage removing the remainder of the soluble colloid left on the film-strip after the first stage.

1,737,872. ARRANGEMENT TO PROTECT CAPACITIVE LOUD - SPEAKERS AGAINST PUNCTURE. Manfred von Ardenne, Berlin, Germany. Filed Apr. 28, 1928, Serial No. 273,633, and in Germany Apr. 28, 1927. 4 Claims. (Cl. 179—111.)



1. Means for protecting capacitive loud-speakers against breakdown, comprising a high ohmic resistance and a condenser shunted across said resistance in an input lead of said loudspeaker.

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Renier Manufacturing Company

ACOUSTICAL PRODUCTS
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Johns-Manville Corporation
King Studios, Inc.
The Sonograph Company
Western Felt Works

AISLE LIGHTS
Kausalite Manufacturing Company.

AMPLIFIERS
American Transformer Company
Radio Industries of Canada, Ltd.
Webster Company.

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The Paine Company.

AUTOMATIC CURTAIN CONTROL
Automatic Devices Company.
Vallen Electrical Company.

BANNERS, SIGNS
H. Dryfhout Company.

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Bell and Howell Company.

CARBON ADAPTERS
Best Devices Company.

CARPET CUSHIONING
Clinton Carpet Company.
Western Felt Works.

CHANGEABLE LETTERS
Crystalite Products Corporation.

CHANGEOVERS
Acme Engineering Corporation
Essannay Electric Manufacturing Co.

DIMMERS
Cutler-Hammer Manufacturing Company.

ELECTRIC FLASHERS, COLOR HOODS
Reynolds Electric Company.
Time-O-Stat Controls Company.

ELECTRIC PICKUPS
The Audak Company.
Best Manufacturing Company.
The Oro-Tone Company.
UPCO Products Corporation
Webster Electric Company.

EQUIPMENT SUPPLIES
Continental Theatre Accessories, Inc.
Illinois Theatre Equipment Company
Monarch Theatre Supply Company.
Movie Supply Company.
National Theatre Supply Company.

EMERGENCY LIGHTING SYSTEMS
Electric Storage Battery Co.
Roth Brothers & Company

FABRICS, FIREPROOF
Associated Fabrics Corporation

FILM CEMENT
F. B. Griffin.

FIRE PREVENTION
Sentry Safety Control Corporation

FILM STOCK
Eastman Kodak Company.

FLOOR COVERINGS
Bigelow-Sanford Carpet Company, Inc.
Clinton Carpet Company.
Mohawk Carpet Mills.

FLOWERS, PLANTS—ARTIFICIAL
G. Reising & Company.

FRAMING LIGHT SHIELDS
GoldE Manufacturing Company

GENERATORS
Automatic Devices Company.
General Electric Company.
Hertner Electric Company.
Roth Brothers & Company.

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Macy Manufacturing Company
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Racon Electric Company, Inc.
Radio Industries of Canada, Ltd.
Ultratone Manufacturing Company.
Wright-DeCoster, Inc.

INTERCHANGEABLE SPRING SEATS
Illinois Theatre Equipment Co.

LAMPS, HIGH INTENSITY
Hall & Connolly, Inc.

LAMPS, REFLECTING ARC
The J. E. McAuley Manufacturing Company.
Strong Electric Company.

LENS MOUNTS
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LENSES
Bausch & Lomb Optical Company.

MAZDA ADAPTERS
Monarch Theatre Supply Company.

MAZDA REGULATORS
Garver Electric Company.

NEEDLES, PHONOGRAPH
Sound Service System, Inc.
Wall-Kane Needle Manufacturing Co.

ORGANS
George Kilgen & Son, Inc.
The Link Company, Inc.
The Marr and Colton Company, Inc.
The Page Organ Company
Robert Morton Organ Company.
Rudolph Wurlitzer Company.

ORGAN HEATERS
Kausalite Manufacturing Company.
Time-O-Stat Controls Corporation.

PATENT ATTORNEYS
William N. Moore.

PROJECTORS
Coxsackie Holding Corporation.
Enterprise Optical Mfg. Co.
Holmes Projector Company.
International Projector Corporation.

RAILINGS, GRILLES
Zero Valve & Brass Corporation.

REELS
Universal Electric Welding Co.

REWINDERS
GoldE Manufacturing Company

RHEOSTATS
Hoffman & Soons.

SAFES, THEATRE
York Safe and Lock Company.

SAFETY LADDERS
Dayton Safety Ladder Company.

SCREENS
American Silversheet Company.
Beaded Screen Company
Da-Lite Screen Company.
Radio Industries of Canada, Ltd.
Raven Screen Company.
Truvision Projection Screen Co.
Walker Screen Company.

SEATS
American Seating Company.
Heywood-Wakefield Company.

SIGNS—ELECTRIC
Flexlume Corporation.
Milne Electric Company.

SLIDES
Quality Slide Company.
Ransley Studios

SPEED INDICATORS
A-C Spark Plug Company.
Essannay Electric Manufacturing Co.
Mellaphone Corporation.
The Oliver Manufacturing Co.

SOUND AND MUSIC REPRODUCING DEVICES
Adswin Corporation.
Amplion Corporation
Bestone, Incorporated
R. G. Clyne Engineering Co.
The Film Speaker Company.
Gates Radio & Supply Company.
General Talking Pictures Corporation
Good-All Electric Manufacturing Company.
Gries Reproducer Corporation.
Mellaphone Corporation.
Movie-Phone Corporation.
National Motion Ad Company
North American Sound and Talking Picture Equipment Corporation
Pacent Reproducer Corporation.
The Oro-Tone Company.
The Phototone Company.
R C A Photophone, Inc.
Powers Cinephone Equipment Co.
Radio Industries of Canada, Ltd.
Renier Manufacturing Company
Universal Sound Products Corporation
Walt's Theatre Company.
Weber Machine Corporation.
Western Electric Company.

STAGE AND ORCHESTRA LIFTS
Peter Clark, Inc.

STAGE LIGHTING EQUIPMENT
Frank Adam Electric Company.
Belson Mfg. Company.
Chicago Cinema Equipment Company.
Hub Electric Company.
Kliegl Brothers.
Major Equipment Company.
Wm. Wurdack Electric Manufacturing Co.

STAGE RIGGING HARDWARE
J. H. Channon Corporation.
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STAGE SCENERY
Tiffin Scenic Studios.
Volland Scenic Studios.

THEATRE PRINTING, PROGRAMS
Exhibitors Printing Service.
National Program & Printing Company.

TICKETS
Arcus Ticket Company.
Automatic Ticket Register Corporation.

TRAILERS
National Screen Service, Inc.

UNIFORMS
Maier-Lavaty Company.

VENTILATING EQUIPMENT
Arctic Nu-Air Corporation.
Blizzard Sales Company
Kooler-Aire Engineering Company.
Lakeside Company.
Supreme Heater & Ventilator Company.

THE BUSINESS OUTLOOK

Leaders in the nation's commerce comment on the old year as they salute the new

ROGER BABSON has said (in substance, at least), "One of the greatest influences on American business is the character of the American business man."

The truth of that has never been more clearly brought out than during the last few weeks following the crash of stocks. Business recession may very well come, and has often come, without any spectacular impetus such as the sudden depletion in stock values of this fall. But even though business at its roots may be enjoying perfect health, precipitous decline in stock values (like the merest gesture of a poker player) may very well have psychology effects which set up conditions equivalent to a fundamental sickening of business. It was this which was feared more than any other factor during the weeks immediately following the crash. There is nothing new in these observations, but they do supply a fitting preface to the views of business leaders expressed here.

Stocks may have crashed, but neither fundamental business nor the character of the American business man followed them in their dramatic (and to some, tragic) descent. "The termination of distress liquidation in the stock market has been accompanied by a better feeling generally on the part of the public towards business," declare observors for the National City Company (New York) in that institution's public letter for December. They consider the situation in most of the leading classes of American business and find that the latest figures show, not the absence of recession, but the presence of growth.

In the building industries, which reflect a portion of the expansion activities, total contract awards for November were about $316,000,000. It is indicated that the total for the year will be approximately $5,680,000,000. That would mean a falling off from the 1928 figure of no more than 14 per cent, which must be a decrease considerably less than many persons have believed it would be. The F. W. Dodge Corporation, leading statistical organization of the building industry, predicts that the 1930 total will show an increase.

The views of others are in the same vein. Alexander Forward, managing director of the American Gas Association, gives typical reasons for this prediction in a statement to *Heating & Ventilating* for November:

"In our opinion, recent events on the stock market will result in lower cost of money, thereby making possible greater building activity heretofore deferred because of high cost of financing. Business conditions are unquestionably fundamentally sound." This attitude is expressed in similar terms in the same publication by V. F. Dewey of the Detroit Steel Products Company, who declares, "Fundamental business conditions are excellent. I believe the outlook for future business is improved by the recent stock market stabilization. Credit will be diverted into business that will be of permanent value." The Carrier Engineering Corporation therein states, "We are expanding to meet the healthy growth of national and international commerce" which it confidently expects, while Congoleum-Nairn, Inc., like many others, reports in the same issue of *Heating & Ventilating* that both volume and profits for each quarter have exceeded those of the corresponding quarters of 1928.

George McNeir, chairman of the board of directors of the Mohawk Carpet Mills, declared in a recent interview that his company has had an unusually successful year and that he anticipates that 1930 will prove a banner year in both production and sales. Figures of the Mohawk company show that gross shipments have exceeded 25 million during 1929, while new orders are 60 per cent above those of last year. A million dollars has been appropriated for plant expansion.

A large increase in 1929 business over that of 1928 is also reported by Gerard Swope, president of General Electric. A new record of sales was established this year, the increase being 34 per cent over the 1928 total.

Practically all of the commodities represented in these surveys and views are those used by all social classes. But perhaps few figures show the breadth of a general business condition more forcefully and accurately than those of the nation's department stores. There the nation buys a huge share of the things it both needs and merely desires. When there is little money, it buys only what it needs, and sales fall. That substantial prosperity which may be enjoyed by the millions is immediately indicated in the sales of these stores, where a large part of the stock is made up of those little luxuries which those affected most by passing business conditions are in the habit of buying when they can. According to the National City Company survey, of 157 stores reporting, 82 reported sales increases over 1928, and 22 reported sales totals unchanged. In only the East Central district were the increases balanced by the decreases. And in the Middle West, increases outnumbered decreases by 13 to 2.

Such, then, is the nation's attitude toward its business, now and to come in the approaching year. There is confidence born of a confident nature, and that in itself is highly important. But there is also assurance based on the physical facts of actual conditions. Perhaps after all, it is merely the latter which gives the American business man his stability, his optimism—his character.

A Mosque for Films

(*Continued from page 44*)

tectural art, as applied to the mosque. It was designed by Dick Dickson, Denver. M. S. Fallis, Denver, was the architect.

The one-story exterior is wrought in simple lines, broken by a Moslem arch at the facade and over the entrance doors, a dome rising above the middle of the theatre front, and to the right of it, a minaret. The effect is one of unbalance, which was highly desirable because of the rigid symmetry and simplicity of the general design. The front exterior is done in stucco. The building is of brick and concrete construction. On either side of the lobby is a shop.

Passage from the lobby is into a foyer formed by a corridor curving around the rear of the auditorium. The walls are done in rough-finished plaster, with the expanse broken by arched window niches and arched doorways. The floor is carpeted. Lighting is by both ceiling and bracket fixtures of harmonious design. A few metal tables and floor lamps form the furnishings.

The auditorium has only one floor and relies principally on its shape and on cove lighting effects for beauty. This chamber is vaulted, with a polygon painted centrally on the ceiling, from the center of which is suspended a large chandelier. Two rows of coves, one above the other where the ceiling begins to converge upward toward the middle, run the length of the auditorium from each side of the proscenium arch. The latter is of the Moslem variety employed throughout the house. On each side of it, at the location of the organ lofts, Moslem bays project out, with niches shedding light from concealed sources.

The ceiling is decoratively in two sections. The uppermost part is done in old ivory with an overblend of rose, which forms a combination which can be deepened or lightened by the use of the different cove series. The lower part is blended with three shades of blue over ivory. Beginning a deep blue at the cove, the color shades out to a cream at the central portion of the ceiling.

The walls are treated acoustically with Acousti-Celotex, the plaster being applied over this and then decorated. Sound pictures form the policy.

George Frantz is resident manager.

HANOVER, KAN.—The New Rex Theatre has opened under the management of Austin Childs.

MONROE, LA.—The Grand Theatre, costing $25,000, has opened under the management of Harry Barnes. Plans to install sound equipment.

There is no answer to the important question—*"What motion picture trade paper is subscribed for and read by first run theatres of the country?"*—more conclusive than this plain statement of fact:

Of the first 2,142 houses wired by Western Electric, 2,029 subscribe to the HERALD-WORLD.

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Thirty years of endeavor to merit the co-operation and support of the many friends and users of the Motiograph DeLuxe Projector have enabled us to produce the outstanding achievements our projector represents.

With this sincere greeting of the holiday season we also assure you that the coming year will see the culmination of many new and important developments, now in process, and which will maintain the standard which Motiograph DeLuxe means to those who desire the best in projection.

THE ENTERPRISE OPTICAL MFG. CO.

564 W. Randolph St., Chicago, Ill.

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EXHIBITORS
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Biggest In Demand At B'way Ticket Agencies

MAURICE CHEVALIER
ERNST LUBITSCH
"THE LOVE PARADE"
with
JEANETTE MacDONALD, Lupino Lane, Lillian Roth

HAPPY NEW YEAR BELL RINGER *from* **PARAMOUNT**

Vol. 97, No. 13 *Entered as second-class matter, August 20, 1917, at the Post Office at Chicago, Ill., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., at 407 South Dearborn St., Chicago. Subscription, $3.00 a year. Single copies, 25 cents.* December 28, 1929

TONE-O-GRAPH

Built For Service

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BABY GRAND was born of the brains of our engineering staff last September and a formal announcement of its birth was made in the trade newspapers of December 1. Like all products of good breeding our BABY GRAND performs perfectly in houses with a seating capacity up to 400—Its price $1750 for both Sound on Film and Disc is beyond comparison —And can be paid for in either twelve or eighteen months.

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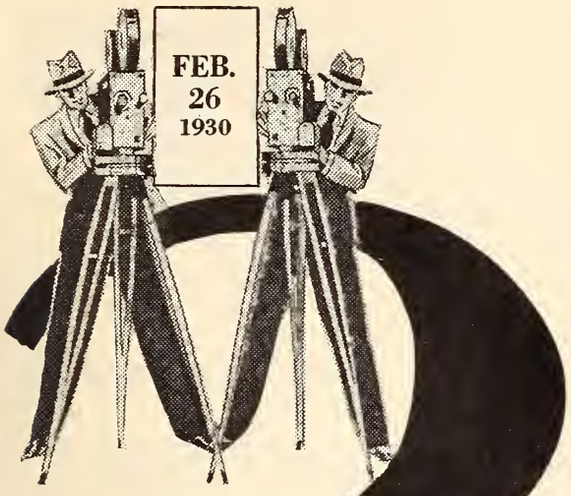
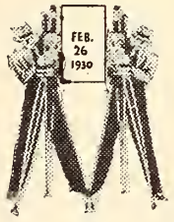


2 Issues A Week PARAMOUNT SOUND NEWS



Quality wins again! They can't get enough of the best! To meet insistent demands of exhibitors and public, PARAMOUNT SOUND NEWS goes to two issues weekly beginning Feb. 26, 1930. A complete all-embracing service from the fastest growing sound news on the market.

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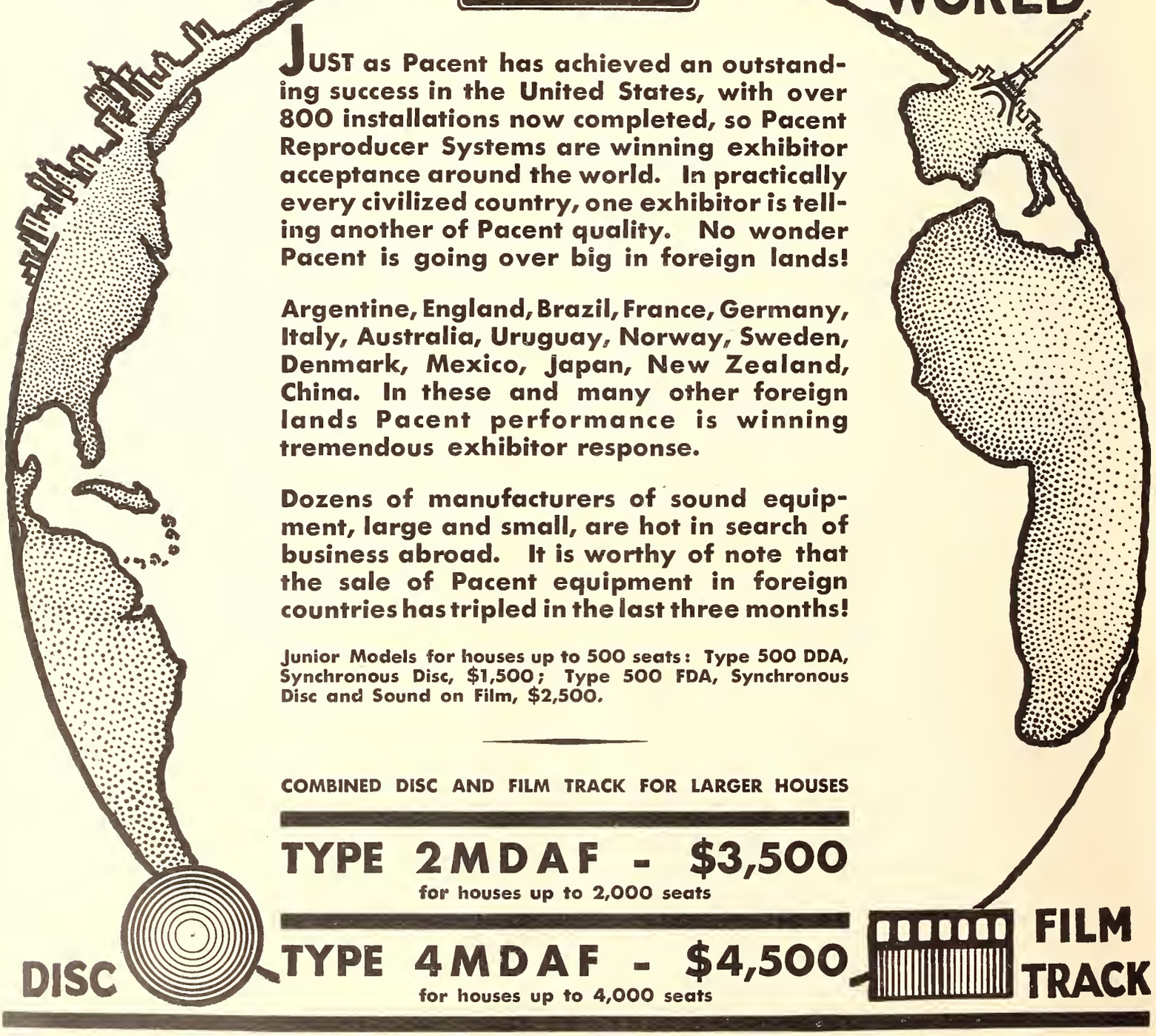
HAS SOLD PACENT REPRODUCER SYSTEMS AROUND THE WORLD



JUST as Pacent has achieved an outstanding success in the United States, with over 800 installations now completed, so Pacent Reproducer Systems are winning exhibitor acceptance around the world. In practically every civilized country, one exhibitor is telling another of Pacent quality. No wonder Pacent is going over big in foreign lands!

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ERICH M. REMARQUE'S astounding war novel . . . the greatest-selling best seller of all time . . . is now in production. . . . And when it comes out of the cutting room . . . after Maxwell Anderson and George Abbott have ceased their literary labors . . . after Lewis Milestone has given his last megaphone direction . . . it will be a picture that nobody will ever forget . . . a picture that will go down in history as a drawing card that nothing has ever equalled. . . . This sensational human interest story, translated into virtually every language, syndicated in newspapers everywhere . . . will get the BIGGEST MONEY any picture ever got for anybody, anywhere . . . That's one of of the things we mean by GREATER UNIVERSAL.

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PAUL WHITEMAN'S KING OF JAZZ

GET yourself set for the biggest news you've ever heard since the advent of the audible screen... for Paul Whiteman's King of Jazz Revue will be a startling new kind of entertainment.. a continuous innovation.. a luxury of song, dance, music and joy... Think of PAUL WHITEMAN, the King of Jazz himself, and his whole band, doing their stuff... Including Whiteman's own interpretation of George Gershwin's Rhapsody In Blue**Songs composed by such famous songsmiths as Ager and Yellen... Mabel Wayne... Billy Kent, musical comedy star... Grace Hayes, radio, night club star... John Murray Anderson—producer of six Greenwich Village Follies and "Almanacs"... Herman Rosse doing the settings... Russell Markert Dancers... The Sisters G, European dancing and singing sensation... Tommy Atkins Sextette... more big names being added every day... and practically every Universal star and featured player... John Boles... Laura La Plante... Joseph Schildkraut... Mary Nolan... Barbara Kent... Kathryn Crawford... and about a million of the best-looking chorus girls you ever saw... The whole Universal studio force is burning up with enthusiasm over this one... Because it's another indication of the GREATER UNIVERSAL.

PICTURES NOT PROMISES

ING SEASON STARTS NOW!

PICTURES NOT PROMISES

LAURA LA PLANTE

and

JOHN BOLES

magnificent in

LA MARSEILLAISE

The impassioned story of the birth of the world's most thrilling song . . . .

WHAT a combination for entertainment! . . . the beauty and charm of Laura La Plante . . . the stirring voice of John Boles . . . the hectic, sinister days when a nation seething with revolt was banded into one unconquerable unit by the inspiring words and music of this glorious song . . . Love and passion aflame in wild revolt against tyranny . . . tens of thousands of loyal Frenchmen—rich and ragged; beautiful and bedraggled . . . rising from the heart of that gay capital, Paris, to make war on the trained legions of the King . . . and Laura La Plante as THE TORCH striding along in the vanguard . . . the stirring music and songs of Charles Wakefield Cadman . . . with supporting players like Lucien Littlefield . . . A Paul Fejos Production from the story by Houston W. Branch . . . THAT'S a picture to fire the blood and stir the imagination . . . a fitting successor to that other famous record-breaker, THE HUNCHBACK OF NOTRE DAME.

GREATER UNIVERSAL'S NEW SELL

JOHN BOLES

The John Boles of "Desert Song" The John Boles of "Rio Rita" - -

The star with the richest singing voice on the screen . . . the star of whom Photoplay says, in the December issue: "Of all the meteors that have flashed across the Hollywood skies, none in history has scooted brighter and faster than John Boles."

IN

2

HEREAFTER you can get John Boles in Universal Pictures—and only in Universal Pictures. . . Your customers will be asking for him more and more every day . . . and he will give you sensational results such as you have not had for many a day. . . He is a big star in his own right. He apes no one. He has the youth, the good looks, the acting ability and the magnificent voice which form such a rare combination in this era of talking and singing pictures. He would have been a star in the days of silent pictures, but the talkies gave him another avenue down which to make his march of triumph. . . Practically every producer has wanted to borrow John Boles from Universal. . . While we were looking for proper stories for him, we let one company have his services in "The Desert Song". . . another company in "Rio Rita". . Then we found the stories . . . and John Boles became strictly a Universal luminary. . . Now you can book him in MOONLIGHT MADNESS . . . and THE SONG OF PASSION . . . Two pictures bound to send him to dizzier star-heights than ever . . . two pictures proving further what we mean by GREATER UNIVERSAL.

PICTURES — NOT PROMISES

ING SEASON STARTS NOW !

PICTURES NOT PROMISES

MARY NOLAN

The girl of your dreams . . . she has what you have to have and that's box-office IT! . . . She proved that when she packed them in for three solid weeks at the COLONY . . . New York . . . breaking record after record . . . the third week holding even with the second, while 16 theatres in and around New York were playing

SHANGHAI LADY

day and date with the Colony. That's a tribute to the drawing power and personality of this versatile star with her blonde beauty and wistful eyes. Watch for her

IN

UNDERTOW

A heart-punch drama of glorious youth penned in a lonely lighthouse while the world goes racing by . . . and

BARBARY COAST

Another strong drama of a girl you all know and a district whose fame has penetrated to the ends of the earth.

"Shanghai Lady"—with James Murray. A John Robertson Production. From the play by John Colton (author of "Rain") and Daisy Andrews.
"Undertow"—with JOHN MACK BROWN, Robert Ellis, Audrey Ferris, Churchill Ross. Story by Wilbur Daniel Steele. A Harry Pollard Production.

GREATER UNIVERSAL'S NEW SELL

HELL'S HEROES

Stark naked realism . . . of life in the raw...the picture that defies convention . . . daring in conception . . . brilliant in execution.

PETER B. KYNE'S first story in Sound is a dramatic thunderbolt! Rich in human interest values . . . thrilling with excitement . . . with pace and sweep of a mighty epic . . . In it Charles Bickford, Raymond Hatton and Fred Kohler . . . three bad men of the great open spaces . . . rob banks, shoot up towns and are generally ornery. In the midst of their bloodthirsty meanderings they happen upon a lone woman with a very small baby deserted on the edge of fierce Death Valley, and these three bad men adopt the baby and minister to it like a fond mother with her first born.

JOSEPH SCHILDKRAUT

male star of "Show Boat"—romantic, suave, alluring as always, is the nervy dude reporter in

THE NIGHT RIDE

He battles against the cruelest gang of racketeers the underworld has yet uncovered with EDWARD G. ROBINSON, late star of the play, "Kibitzer" as the underworld chief, and Barbara Kent . . . Harold Lloyd's latest leading lady, as the wife around whom this amazing drama revolves. They take him for a "ride" but he keeps his nerve . . . When they strike at his home and his bride he breaks into a flaming passion that sweeps all before it. A John Robertson Production from the story by Henry La Cossit.

PICTURES NOT PROMISES

NG SEASON STARTS NOW !

PICTURES NOT PROMISES

THE STORM

Langdon McCormack's great stage hit made into a smashing talking picture drama as big as all outdoors.

THE SHANNONS OF BROADWAY

starring

THE GLEASONS (James and Lucille)

ONE long, loud laugh from beginning to end... with the famous Gleasons of Broadway doing the stuff which has made their names a byword for comedy on every lot in Hollywood... the Gleasons were the stars of this Jimmie Gleason howling Broadway comedy success from which the picture was made . . . Songs, music, comedy and a sweii cast including Charles Grapewin, Mary Philbin, John Breeden and iovely girls. It's an Emmet Flynn Production . . . from GREATER UNIVERSAL.

The Funniest Scotch Story of Them All!

THE COHENS AND KELLYS IN SCOTLAND

starring GEORGE SIDNEY and CHARLIE MURRAY

THE same riotous team of comedians who shook the world with laughter in the original and memorable Cohens and Kellys . . . George Sidney and Charlie Murray playing the bagpipes begorrah! And the same director . . . Harry Pollard handling the megaphone.

GREATER UNIVERSAL'S NEW SELL

WHAT MEN WANT

Warner Fabian, author of "Flaming Youth," has written this ultra modern story of fast-stepping society for Universal. He knows how to write for the box-office . . . and this time he's done it in a smashingly dramatic plot that stresses every element known to sell seats. Even the title is a "drag-'em-in" honey, and the picture itself shapes up as an attraction bursting open with record-breaking possibilities.

BROADWAY

With Glenn Tryon, Evelyn Brent, Merna Kennedy, T. E. Jackson, Otis Harlan, Robert Ellis, Paul Porcasi, Leslie Fenton, Betty Francisco. From Jed Harris' stage production of the play by Ph. Dunning and Geo. Abbott. Directed by Paul Fejos. A Carl Laemmle, Jr., Production.

SHOW BOAT

From Edna Ferber's great novel. With Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne. Directed, silent and movietone, by Harry Pollard. Synchronized score by Joseph Cherniavsky. Music from Florenz Ziegfield's production. A Harry Pollard Production.

THEY JUST KEEP ROLLING ALONG . . . Broadway and Show Boat . . . the best the market affords in talking picture entertainment . . . each a masterpiece in its own field and a milestone in the development of the screen . . . each an attraction that drew record grosses in every situation played . . . big city or small town . . . against any and all competition . . . Both keep sweeping along gathering big money on every hand . . . book them for long runs for the record-breakers they have PROVED themselves to be . . . And if you've played either or both once to record business . . . DO IT AGAIN!!

PICTURES NOT PROMISES

ING SEASON STARTS NOW !

The SCOOP of SCOOPS!

GRAHAM McNAMEE

Radio Announcer Extraordinary

The best known voice personality in the world . . . the favorite of millions for his graphic, dramatic, entertaining description of the world's greatest events, signs as the TALKING REPORTER for

UNIVERSAL'S TALKING NEWSREEL

Issued twice a week—on disc. Produced under the supervision of Sam B. Jacobson.

WHAT a scoop! Think of having for an attraction twice every week GRAHAM McNAMEE'S voice, plus the inherent entertaining qualities of Universal's Talking Newsreel, plus the tie-up with 51 of the largest daily newspapers in the country—papers plugging Universal's Talking Newsreel for YOU every day in the week. Man alive, it was big before. Now it's positively T-R-E-M-E-N-D-O-U-S!

GREATER UNIVERSAL

PRINTED IN U.S.A.

Motion Picture News
November 30, 1929

Splendid Assortment of Vitaphone Varieties Leads Short Subject List

"Who's Who"
(*Vitaphone No. 915—1 Reel*)
Laughable Crossfire

A TYPICAL man and woman crossfire conversation act of the vaudeville ... Has a number of good laugh... confusion of the ... er of men ... arked out, ... own in for g... principals. Directed by Arville ... Healy a vaudethur ... Running time 6 minutes.
A very good filler for the average bill.

"Good laughs"

"Poet And Peasant"
(*Vitaphone No. 447*)
Excellent Overture

THIS well known and popular overture from "... and Peasant," finely rendered by the Vitaph... Herman Heller conducting, ... number for any theatr... the orchestra and ... yers. This is one of the early ... ses.
Nice lead number for any sound house.

"Finely rendered"

"The Barber Shop Chord"
(*Vitaphone—No. 3640*)
Amusing Novelty

A NEW idea for barber shops which proves an amusing bit of work direct... Tenny Wright and Sid Si... o boost the ... mpoos are ... For inst... es that he ... immediately a quartette ... renders the idea. And so it goes.
Good on any sound bill.

"Good on any Sound bill"

"Little Miss Everybody"
(*Vitaphone—No. 919*)
Clever Impersonations

ZELDA SANTLEY gives a good account of herself with impersonations of Ted Lewis... Mae West. Her work gains ... while fair ... forts with ... Man" and Mae West's ... r being particularly noteworthy.
Nice little number for most sound houses desiring to add Broadway flavor.

"particularly noteworthy"

"One Man Quartette"
Fine Novelty
(*Vitaphone—No. 881*)

QUITE a remarkable fellow, this ... ie Miller. He performs the ... making one man into a quartette ... parts. How does ... t for your ... dis-cussi... it's tricke... have to make ...

"Interesting Discussion for your patrons"

"The Flattering Word"
(*Vitaphone No. 3238—2 Reels*)
Great Propaganda

THIS short is recommended for all picture houses, especially those in a territory making a fight for Sunday openings or against censorship. It is an object lesson in favor of the theatre, told with a deft touch of ... edy and the whole story handled in such ... er that even though it, attacks ... a les-theatre and theatre-go... story of son without giving ... the wife of an actor calli... against the theatre. a minist... consents to go to the In th... comedy moments are supplied b... making two narrow-minded theatre ... that they have always held a deplied ... people a... and by the sire to go on the stage themselves and by the recitation on the part of a small town girl, whose mother believes that she has a great dramatic future. Good cast with Harrison Ford, John B. Litel and Margaret Fielding. Directed by Bryan Foy. Running time 20 minutes.
This should be played by everyone for the good of the industry.

"recommended for all picture houses"

"Music Hath Charms"
(*Vitaphone No. 885—1 Reel*)
Filled With Laughs

FRANK ORTH and Ann Codee are the principals in this comedy of the music teacher's studio, with Orth as ... and Miss Codee as the ... rt of violin playing ... com-edy ... pull laughs ... from the sta... over a sure laugh at the ... pictures. Directed by Murray Ro... Running time, 9 minutes.
Will fill in on any bill, especially suited to play with heavy dramatic feature.

"Corking Comedy"

"Dance Of The Paper Dolls"
(*Vitaphone—No. 3669*)
Good Xmas Offering

HER... reel b... of ... little ... ings ... "Danc... ifts ... to th... oupe ... of d... allet-girl acting ... easy

"as nice a holiday offering as you can find"
(*In Technicolor*)

"Horace Heidt And Californians"
(*Vitaphone No. 902—1 Reel*)
Corking Jazz Combination

HORACE HEIDT and his jazz band of Californians make a corking jazz combination. They present four numbers ... in this, the numbers being "Tiger ... The Clouds With ... of band ... and finall... that the b... routine and a nifty ... The youth and personalities in... subject recommend it strongly. Directed by Murray Roth. Running time 9 minutes.
Recommended for any program that needs lightening.

"Corking Jazz Combination"

"Faust"
(*Vitaphone No. 899-900*)
Finely Rendered

PROVING beyond a doubt that Charles Hackett of the Chicago Grand Opera Company is ... only a great tenor but an actor of no mea... as ... which ... the first act of "Faust" in soul fo... the devil, selling style. ... sisted by Chase ... fine rich voice lends to the ... also a rather serious affair, this act, ... it's over big with those who like their opera ... go big with those who like their operas.
For all lovers of opera, therefore, use light numbers as contrast.

"will go over big"

Follow the lead of the country's biggest showmen.
Start your show right and you can't go wrong.
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with VITAPHONE VARIETIES.

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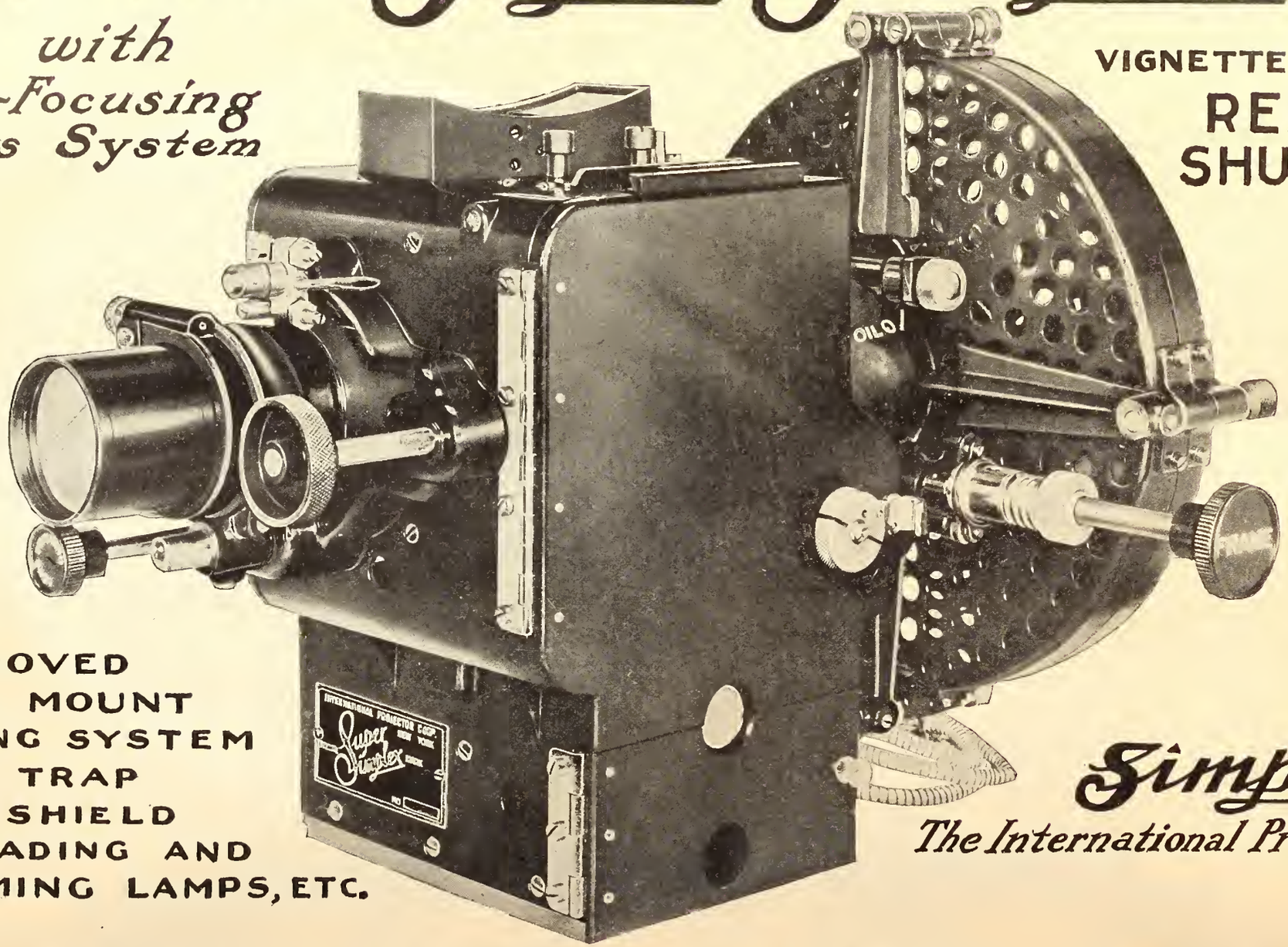

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90 GOLD STREET, NEW YORK

gain This Year . . . . as Last FOX wins the PHOTOPLAY Gold Medal, the highest award for artistic distinction in the production of motion pictures.

A nationwide poll among the million and a half readers of Photoplay resulted in the selection of

FOUR SONS

Directed by JOHN FORD

AS THE BEST PICTURE OF THE YEAR

It must be clear to all exhibitors that FOX is giving motion picture fans what they want. It must be equally clear that in doing so, there is ample reason for the phenomenal records established by FOX movietone talking and singing pictures . .

One year ago, Frank Borzage's 7th HEAVEN won the Photoplay medal, and now, with the selection of John Ford's FOUR SONS—the consistently fine quality of FOX productions is again established by impartial nationwide balloting. . . .

Year in and year out, week after week, theatres everywhere depend for their success on . . .

John Ford has steadily forged to the foremost position among great directors. The swift transition from silent to talking pictures tested and proved his amazing versatility.

Consider the range and vast difference in the treatment of the following successes: THE IRON HORSE, 3 BAD MEN, HANGMAN'S HOUSE, THE BLACK WATCH, and SALUTE.

Fox Movietone City, largest and most complete of talking picture studios, has, under the expert direction of Winfield Sheehan, again demonstrated its unchallenged position as headquarters for showmanship.

Now, as a year ago, the Gold Medal Award is gratefully received, not only as a token of past performance but as a standard to be achieved in future productions.

MEN WITHOUT WOMEN

John Ford's Latest All Talking Melodrama

Trapped in a submarine 16 fathoms below the China Sea, a group of men facing a slow, inevitable death reveal their true selves.

Madness, love, hatred, fear, courage, memories—all these enter the narrative of this remarkable undersea drama.

There are no women in the cast—but women are talked about, as men talk about women when they're alone.

Here at last is a completely *different* picture. John Ford again demonstrates his mastery of the blending of artistry and box office values.

with

KENNETH MacKENNA

Farrell Macdonald · Frank Albertson · Stuart Erwin

Warren Hymer · Walter McGrail · Paul Page

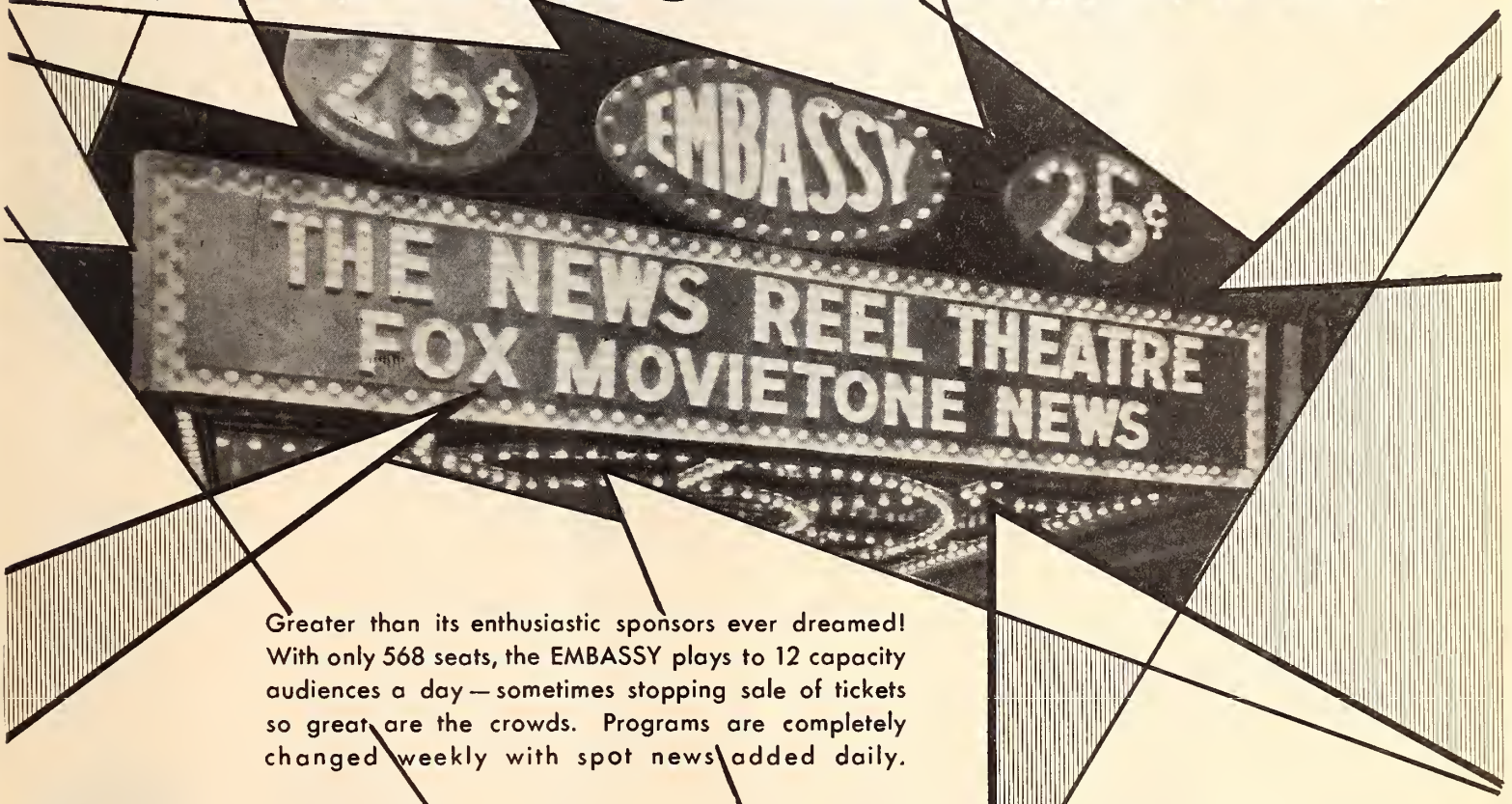
Story by John Ford and James K. McGuinness

Dialog by Dudley Nichols *Staged by* Andrew Bennison

Presented by **William Fox**

FOX

The one outstanding piece of showmanship in 1929 is THE NEWSREEL THEATRE!



Greater than its enthusiastic sponsors ever dreamed! With only 568 seats, the EMBASSY plays to 12 capacity audiences a day—sometimes stopping sale of tickets so great are the crowds. Programs are completely changed weekly with spot news added daily.

FOX MOVIETONE NEWS

and

Hearst Metrotone News

are shown exclusively

If a newsreel theatre can do such overwhelming business—then the box office importance of the newsreel must not be overlooked.

"It Speaks for Itself"

...when

FIRST NATIONAL PICTURES, Inc.

Brings to the Living Screen

MARILYN MILLER

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SALLY

NEW YORK WILL SEE THE

GREATEST ENTERTAINMENT EPIC THE WINTER GARDEN HAS EVER SHOWN ON STAGE OR SCREEN!

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Thrill-packed with music, spectacle, comedy drama. Studded with scintillating beauties and lilting melodies!

Colossal "Follies" Finale on a moving stage!

ALL COLOR! IT TOPS THE TOP IN ENTERTAINMENT!

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The Independent Film Trade Paper

HERALD WORLD

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MUSIC AND TALENT—Witmark and Sons, Remick Music Corporation, DeSylva, Brown and Henderson, Brooks Costumes, Charles Williams, Ted Meyn.

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EDWIN S. CLIFFORD, *General Manager*
JAY M. SHRECK, *Managing Editor*
GEORGE CLIFFORD, *Business Manager*
ERNEST A. ROVELSTAD, *News Editor*

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1605 North Cahuenga St. Telephone Gladstone 2118-2119
DOUGLAS HODGES
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NEW YORK
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PETER VISCHER, *New York Editor*
JAMES BEECROFT, *New York Advertising Manager*

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Vol. 97, No. 13 December 28, 1929

How Is Business?

THE dominating question of the hour in business and finance is concerned with speculation as to what kind of business conditions will obtain during the early months of the coming year.

The year which is now drawing to a close witnessed the climax of the highly prosperous conditions which followed the ending of the Great War. The most conspicuous collapse in the stock market was a part of the descent from those highly prosperous conditions.

Right at this time there is a widespread feeling of apprehension and anxiety. The element of mob psychology is asserting itself vigorously, creating an ideal state of affairs for the professional stock market manipulator. With very little difficulty stories indicating distress and disaster are being given currency. Destructive rumors are being sent around concerning firms which are thoroughly sound and prosperous. The bear operator in the stock market and the person with pessimistic leanings about business generally are having their day.

Business always has and probably always will go in cycles. For the past 11 years an extraordinary degree of prosperity has been enjoyed. The pendulum is now swinging backwards. The great question is how far backwards it will swing.

Readjustment periods are inevitable, but—it is very important to note—the severity of any particular readjustment period is dependent upon underlying conditions. If underlying conditions are actually bad the inevitable readjustment period which must follow necessarily becomes sweeping and severe. While momentary distress may be created during any readjustment period, the distress cannot be lasting or deep-rooted if underlying conditions are sound.

The unanimous testimony of the most competent students of the economic conditions of the country insist that there is no cause for alarm. There has been over-production and over-expansion in various lines, but the nation's buying power has suffered no material curtailment. Certain lines of industry will be compelled to go through the press of readjustment but general business, on the assurance of those who know best, will continue in a healthy and flourishing state.

So much for the general situation.

The motion picture business, at this time and always, occupies an unique position in the business world. A general condition of prosperity in the country is a favorable circumstance for prosperity in the picture business. But the unique position of the picture business is that even in the face of retarded prosperity generally the picture business does not suffer proportionately. In fact, in previous periods of depression the picture business has thrived exceedingly.

The principal reasons for this are that in good times and bad the public's demand for amusement continues; the motion picture theatre offers the best obtainable bargain in entertainment and, while the public's expenditures in other directions may suffer curtailment, there is always money left for the nominal cost of theatre attendance. There are even instances on record where a widespread condition of unemployment has been particularly beneficial to the theatres because they helped to fill the idle hours of those without work.

The motion picture industry faces the coming of the New Year in a decidedly advantageous position. It is now equipped with the most attractive and the most saleable type of entertainment in its history. The early and most expensive experimental days with sound and talking pictures have been passed. It is now prepared and equipped to present at a cost which revenues justify a type of entertainment which is in great demand.

The prospect is, therefore, a decidedly favorable one. If the trend in 1930 is a continuation of the highly prosperous conditions which have obtained generally, then the industry may be grateful for its good fortune. If the early months of the New Year go into the record as a period of readjustment, then also the industry may be grateful for its good fortune in being so situated in the business world as to escape the periodic depressions which industries generally are heir to.

* * *

Public Confidence

PARAMOUNT'S list of stockholders increased in the final quarter of 1929 from 9,976 to 13,589—a development which pleasantly reflects the growing list of investors in motion picture securities, together with the high regard in which the Paramount company is held.

The transition from private to public financing in the motion picture industry has all been a development of comparatively recent date. Many persons who have not as yet grown bearded and bent in the service of the industry can remember when public financing was not even thought of in connection with motion picture operations. They can remember even when banks and bankers generally would become as sympathetic as a Chinese idol when loans to the film business were mentioned.

Paramount has capably and consistently carried the banner of the industry's public financing, and its record in this connection is a proud and enviable one.

* * *

Simplicity

NO ONE denies that simplicity should be the dominating characteristic of the new standard exhibition contract that is now being written. The only question that remains is just how simple, plain and clear it will be possible to make such a contract.

The principal evil of the present and all of the previous forms has been complexity. This accounts for a great part of the difficulties that were encountered. It is to be hoped that the new contract will be a laymen's agreement and not a lawyers' document.

MARTIN J. QUIGLEY.

Tremendous Gain in Earnings Made by Theatres of Canada

124 Per Cent Gross Increase Is Shown by Famous Canadian

Mansfield's Earnings Seven Times Larger Than in 1928 —United and Eastern Theatres Profit

[By Special Correspondent to the Herald-World]

OTTAWA, Dec. 24.—Evidence that the year 1930 will carry the motion picture theatres to even greater heights of earning ability is reflected in the reports of the leading companies of Canada. Without exception the figures for the circuits listed below show an increase in earnings for 1929.

Astounding increase of 124 per cent in gross operating profit was recorded by Famous Players Canadian Corporation. The net per share was more than four and one-third times larger than in 1928. Earnings per share of the Mansfield Theatre Company were seven times as great as in the preceding year. United Amusement Corporation showed increased earnings and a greatly improved capital position. Eastern Theatres, Ltd., likewise made gains in the same directions.

Famous Canadian

Gross operating profit of $3,376,845 of Famous Players Canadian Corporation, Toronto, for the fiscal year ending Aug. 31, 1929, represents an increase of 124 per cent over the 1928 total. Net profit carried to surplus account amounted to $2,044,224, or $6.24 a share on the outstanding 327,540 shares of common stock. The amount earned on the common during the previous twelve months was $1.44 a share. This large increase, stated Vice President J. P. Bickell, was attributed to the advent of audiens and to the acquisition of several additional theatres of importance. The number of theatres operated by Famous Players and affiliated companies in Canada increased from 146 to 196 during the year. The company announced the placing of the common stock on a dividend basis at the rate of $2 per year.

A great many of the company's theatres were wired during the fiscal year and the sum of $208,281 was written off because of these installations. The surplus for the year was $2,044,224, as against $462,071 for the previous twelve months. The assets totaled $25,717,298, compared with $20,156,604 for 1928.

Mansfield

Net profits of Mansfield Theatre Company, Ltd., Montreal, operating Loew's theatre, for the year ended Aug. 31, 1929, were equal to $10.38 a share on the common stock, as compared with earnings equal to $1.51 a share available at the end of the previous fiscal period.

Net earnings for the last fiscal year totaled $156,288, as compared with $146,371 in the previous twelve months, from which considerable arrears in dividends, etc., were paid. Current assets were well in excess of current liabilities, standing at $212,624, as compared with $28,411. The sum of $4,510 for proportion of cost of sound equipment and installation was written off.

This was the first annual statement of Mansfield Theatre Company, Ltd., in which talking picture receipts entered into the situation and the fact that the company had almost seven times as much in net profits available for the common shows what a difference the audible screen made.

United Amusements

The majority of the sixteen theatres operated by United Amusement Corporation, Montreal, in Montreal, Sherbrooke and Quebec City, were not equipped with synchronizing equipment until the summer season. Therefore the annual statement for the fiscal year ending Aug. 31, 1929, and adopted at the annual meeting in November, does not show a big increase due to audiens. But increased earnings, substantial property additions and a greatly improved capital position are indicated in the latest financial report:

Operating profits for the year totaled $543,126, as compared with $485,765 for the previous twelve months. Net profits available for common stock were $270,440, as against $245,582. These net profits were equal to $4.13 a share on the 65,414 Class A common shares, compared with $4 a share in 1928. Common dividend rate was boosted at the recent annual meeting to $1 a year, or double the previous dividend.

Net earnings for 1926 were $212,539; for 1927, $312,404, these figures comparing with theatre operating profits of $485,765 for 1928 and $543,126 for 1929. Famous Players Canadian Corporation owns a substantial block of common stock in the United Amusement Corporation. The president of United is Ernest Cousins of Montreal, and the managing director is George Nicholas of Montreal. The company issued rights to common shareholders to finance its building program and this undertaking netted the company $625,000.

Eastern Theatres

Earnings of Eastern Theatres, Ltd., operating Pantages theatre, Toronto, amounted to $163,136 for the fiscal year ended Aug. 31, 1929, as compared with $145,333 for the previous twelve months. Earnings per share were $2.78, as opposed to $2.44 in 1928. The Pantages theatre was wired early last spring and the sum of $5,879 was written off on account of special equipment and installation costs.

Net profits, before payment of dividends, totaled $124,010, as compared with $113,089, the dividend payment totaling $99,000 each year. Working capital position has been improved, now standing at $192,992, as compared with $180,226 one year previously. The

(Continued on next page)

Canadian Famous Net Tops Prior Quarters

(Special to the Herald-World)

TORONTO, Dec. 24.—Earnings of Famous Players Canadian Corporation for the first three months of the present fiscal year are announced as being substantially in excess of figures recorded in any previous quarter. This is due to wiring practically all of the 196 theatres, and also to the addition of 50 houses to the chain during 1929. Attendance at the more recently acquired theatres has played a part in swelling total earnings, it is stated. It is predicted that Canadian FP will outstrip the earnings of the past fiscal year, when $6.24 was earned on each of the common shares.

Early Settlement Of Fox Affairs Seen in Meetings

(Special to the Herald-World)

NEW YORK, Dec. 24.—A week crowded with conferences gave promise of an early settlement of the affairs of the various William Fox organizations. All three of the trustees of the Fox enterprises—William Fox himself, John E. Otterson, and H. L. Stuart—participated in a seemingly endless series of discussions with a small group of executives from the various Fox enterprises. The straightening out of the tangle into which the Fox enterprises were plunged as a result of the stock market crash proceeded to such a point that a solution of the problem was promised before January 1.

* * *

It was expected that a statement would be available next Monday, such rapid progress is being made.

A new structure is being erected which is to safeguard the interests of Fox investors and strengthen the Fox frontiers. Probably the Loew interests will be included in the new structure, for it is no secret that William Fox did not fear the suit brought against the amalgation between Loew and Fox when it was first broached.

Winfield Sheehan, who has been taking a prominent part in the negotiations now being held in New York, is planning to go to California as soon as a satisfactory settlement is reached, probably early in the year. He returned from Europe when the Fox organizations first dropped into difficulties.

* * *

One interesting report in connection with the Fox reorganization places Joseph Johnson, commissioner of public works in New York, in a position of importance with the newly forming organization.

Johnson denies the contemplation of any change in his plans and Fox officials declined to comment on the report of his acquisition, pointing out simply that Johnson and Sheehan are old friends and that Johnson gave a dinner in honor of the Fox executive last week which was attended by many prominent in New York, including former governor, Al Smith, Mayor Walker, William Fox, John S. Curry, Courtland Smith, James R. Grainger, E. B. Hatrick, and William Seeman.

Wheeling Move Aids Sunday Shows Throughout West Virginia

Seven Theatres Open Doors to Public to Test Law, Finding It Does Not Specifically Prohibit Sunday Entertainment

(Special to the Herald-World)

WHEELING, W. Va., Dec. 24.—Blue laws of West Virginia are getting a real test here, with seven theatres awaiting the results of the initiation of Sunday shows, tried out day before yesterday following conferences with Linn A. E. Gale, secretary of the National Association Opposed to Blue Laws, Inc. First, at his suggestion, a straw vote of patrons was taken, showing an overwhelming majority in favor of Sunday shows, with almost 32,000 votes cast.

THE West Virginia blue law, under which the theatres had remained closed on the Sabbath until Sunday, was found to have no clause specifically barring Sunday shows. The law is directed rather against Sunday labor with pay. The liberals of the city were counseled that inasmuch as the theatres all agreed to assure all employes of one day of rest in seven, the law would not be violated. The theatres are the Rex, Capitol, Virginia, Court, Liberty, Victoria, Colonial and Plaza.

Merchants Favor Sunday Shows.

Gale found the business men a unit in favor of Sunday shows. Less than half a dozen expressed aggressive hostility to the innovation. The rabbi was, of course, outspoken in behalf of the proposal. The Unitarian minister, who lives in Columbus, Ohio, and visits Wheeling weekly, said that he attends Sunday shows and baseball frequently, although he did not like to see some people compelled to labor on Sunday in order to permit others to have amusements. However, he indorsed the principle of religious liberty involved in the question of Sunday opening.

The Wheeling Ministerial Association at a special meeting went on record against the abolition of the movie-less Sunday in Wheeling, as soon as it learned the result of the straw vote and the decision of the theatre managers. It admitted, however, that there seemed to be no statute definitely banning shows on the first day of the week.

No Legal Ban Found.

Rev. C. G. Aurand, pastor of the First English Lutheran church and chairman of the civic committee of the Ministerial Association, said that, after due investigation, he had found "no legal process in city ordinance or in state law adequate and sufficient to cover the situation."

"The committee," the minister mournfully stated, "therefore is compelled to submit to the dicta of these interests (theatrical interests) and be satisfied with the filing of a publication of protest against the invasion of the ancient right of worship upon the Lord's Day, guaranteed against interference by the spiritual integrity of the community's citizenship."

The protest, which was also signed by a Methodist and a Presbyterian clergyman, concluded by explaining, "We desire, not to preserve the Puritan day, but the fundamental values of the Lord's Day, without these values being demeaned or subtracted from. Will the Christian people of the community respond to such a call?"

One of the advertisements, signed jointly by the seven theatres and appearing in the three Wheeling dailies, read:

"It is no crime to have clean amusements.

"Sunday movies won't make you a sinner—and they might make you happier!

"If it is sinful to see a show on Sunday, it is sinful to see it any other day. Every day in the week is a Sabbath day to some race or creed.

"Sunday movies constitute an educational, pleasing, cheerful substitute for speakeasies, poker games, necking parties and worse ways of whiling away the time.

"The employes of all local theatres will continue to work six days a week—not seven.

"If *you* don't want Sunday movies, don't attend the theatres on Sunday. (Without patronage, they cannot operate.) But don't deny your friend or neighbor the privilege of attending if he so desires."

"The below-named Wheeling theatres will open Sunday, December 22d—Rex, Capitol, Virginia, Court, Liberty, Victoria, Colonial, Plaza."

Opens Way Throughout State.

Last July the theatres of Huntington, W. Va., also opened on Sunday. At that time the Citizens' Board of the city disregarded the concerted opposition of the Huntington Ministerial Association, the Women's Christian Temperance Union and other "reform" agencies, and voted, 14 to 6, to veto an ordinance prohibiting Sunday shows. The ordinance had been adopted by the City Commission on June 15, the eve of a Sunday performance advertised by the Keith-Albee theatre. As adopted by the commission and referred to the board for approval, the ordinance provided a fine of from $5 to $50 for operation of a theatre on Sunday.

Extensive discussion was aroused and the entire membership of the Citizens' Board was present when it took up the question of ratifying or disapproving the action of the City Commission. On a previous Sunday Sol J. Hyman, one of the owners of the Keith-Albee, was arrested for conducting a Sunday performance. Since the action of the City Commission, Huntington has had Sunday pictures regularly, and leading citizens of the city have declared in signed letters that the change now meets with almost unanimous approval. An Episcopal rector there wrote Secretary Gale that he could see no particular change in the moral tone of the community and no deterioration in standards.

With Wheeling maintaining an open Sunday, other West Virginia cities are expected to follow suit, as Wheeling is the richest and most important city of the state.

Well-Dressed Bandits Wear Straps to Haul Safe

(Special to the Herald-World)

HENDERSON, N. C., Dec. 24.—Robbers stole the iron safe in the office of the Stevenson theatre here, getting cash estimated by G. S. Vick to be considerably more than $100. In addition, some valuable papers and other documents were taken.

Will Resume Contract Meet on Kent's Return

(Special to the Herald-World)

NEW YORK, Dec. 24.—The 5-5-5 conference on the promulgation of a new exhibition contract will not resume until late in January, their continuance being more or less dependent on the return of Sidney R. Kent of Paramount from Europe. It is likely that the meeting, if held, will not take place in New York.

Radio Pictures Building Largest Sound Stage

(Special to the Herald-World)

HOLLYWOOD, Dec. 24.—Radio Pictures has under construction here the largest sound stage in the world. Twenty steel trusses weighing 12 tons each are going into the roof. A 100,000 gallon water tank is being built for shooting water scenes. The building is 500 feet long, 200 feet wide and contains four sound stages and will cost enough to hold up the stock market for a full day.

Thacher Reaffirms Anti-Trust Opinion; Is Mere Formality

(Special to the Herald-World)

NEW YORK, Dec. 24.—Federal Judge Thacher yesterday signed and filed a decree dismissing the government's anti-trust suit against 14 distributors, the Hays organization, and 32 Film Boards of Trade in connection with the credit committee system. The signing was a mere formality and constituted a reaffirmation of the opinion handed down last September.

The decision in another anti-trust action in connection with the arbitration system against the same group of defendants is still under advisement and will probably not be made a matter of record for another 10 days. In his opinion as of October 15 last Judge Thacher suggested a revision of the standard exhibition contract in those parts by which the distributors compel the exhibitors to arbitrate.

Signing of the first opinion took place in Judge Thacher's chambers here with representatives of the prosecution and the defendants in attendance.

Holders of Paramount Stock Increase 36% in Three Months of 1929

(Special to the Herald-World)

NEW YORK, Dec. 24.—An increase of 36 per cent sets a new record for the number of registered stockholders of the Paramount Famous Lasky Corporation. On December 6, there were 13,589 as against 9,976 on September 6.

Tremendous Gains Made By Theatres of Canada Point to Big Year in 1930

(Continued from preceding page)

ratio between current assets and current liabilities is nearly 18 to 1.

The company is controlled by Famous Players Canadian Corporation, which holds 27,000 of the 32,000 issued common shares, on which a dividend of $2 was paid during the year. The surplus is $25,000 more than in 1928.

Following is a comparison of profit and loss accounts for the past two years:

	1929	1928
Net earnings	$163,136	$145,333
Depreciation	22,637	22,584
Of sound equip.	5,879	.....
Taxes	10,610	9,660
Net profit	124,010	113,089
Dividends	99,000	99,000
Balance	25,010	14,089
Balance forward	302,131	288,052
Surplus	327,151	302,141

London's Leaders OK Quigley's Views on British Productions

Answering Mr. Quigley

[An editorial reprinted from The Bioscope]

Martin Quigley's remarkable article on "America and British Films" in The Bioscope last week has drawn from leading British producers replies which constitute, on the whole, a tribute to the accuracy of the American editor's diagnosis

Both Sir Ernest Gordon Craig and Herbert Wilcox admit the justice of Mr. Quigley's criticisms and the soundness of his advice. While Arthur Dent does not feel inclined to withdraw his well-known views on the American question he agrees with Mr. Quigley on some points and makes his chief complaint against the "hyprocrisy of some of the American producer-distributor chiefs," whose promises of support, he says, fail to withstand the acid test of performance. Commenting on the article in *The Sunday Express,* George A. Atkinson, the distinguished film critic, says "America can justifiably accept only those British films which are at least equal to, if not better than, America's best."

New Clue Throws Light On William Taylor Case

(Special to the Herald-World)

LOS ANGELES, Dec. 24.—A new light is thrown on the William Desmond Taylor death that occurred here in 1922. Attorney Fitts explained that the scene of the Taylor killing was reconstructed with only one possible link to be filled. With this the solution of the case was predicted near.

Atlanta Theatres Give Program for Xmas Fund

(Special to the Herald-World)

ATLANTA, Dec. 24.—Atlanta theatres went behind the *Atlanta Georgian's* Empty Stocking Fund, with a huge midnight benefit performance at Keith's Georgia last week. As a result, hundreds of the city's poor children who otherwise might have spent a forlorn Christmas day, will have full stockings.

"Choke Circuit" Invented By Stanley C. Templeman

(Special to the Herald-World)

WASHINGTON, Dec. 24.—An invention by Stanley C. Templeman of the Gaumont Studios, Paris, silences arc lamps so that they can be used in the production of talking pictures, according to a dispatch to the Department of Commerce from George R. Canty, trade commissioner in Paris.

Mabel Normand Better

(Special to the Herald-World)

MONROVIA, Cal., Dec. 24.—Mabel Normand, who is in a sanitarium here for lung trouble has been gaining, according to Dr. Frances M. Pottager.

Tribute to Accurate Diagnosis By Editor, Says The Bioscope

Sir Ernest Gordon Craig and Herbert Wilcox Indorse Criticisms—Arthur Dent Agrees on Some Points

Widespread comment from leading British producers was attracted to The Bioscope, British trade publication, by the article by Martin J. Quigley on "America and British Films," which was reprinted last by the Herald-World from The Bioscope of November 27. In an editorial regarding the reactions of the makers of pictures in London, John E. Woolacott, governing director of The Bioscope, stated that their replies "constitute, on the whole, a tribute to the accuracy of the American editor's diagnosis." Following are their comments, as published in The Bioscope of December 4.

"I Agree with Quigley":—

Says Herbert Wilcox

I regard Mr. Quigley's observations as the most pertinent statement yet made on the subject of British films in America. I entirely agree with him on every point of criticism. All we British film producers should study his statement if we are sincere in attempting to secure the American market, and model our production schedules on the lines suggested. I regard his statement of particular value, in view of his close contact with American exhibitors throughout the whole of the United States. I, for one, intend to benefit by his advice.

"Thanks for Spanking":—

Says Sir E. Gordon Craig

No one who has the interests of the British film industry at all at heart can have read Martin Quigley's able article on "America and British Films" without experiencing a feeling that he has approached a subject of the most serious importance to our industry in an admirable spirit of constructive criticism. It behooves us in the industry here to give the most serious consideration to his well-meant strictures, and so derive the greatest measure of benefit from his kindly "spanking."

I would put myself on record, at the very start, as agreeing 100 per cent, with the American editor's article.

Mr. Quigley is right when he says that British films have thus far proved unacceptable in the American market because they have lacked entertainment value as judged by the American standard. In other words, British producers, as a class, when making their pictures, have not borne sufficiently in mind the greatest market in the world or, bearing it in mind, have failed to get under the skin of it.

A story, well calculated to appeal to British tastes, may prove too insular or otherwise too unsuited to American ideas of entertainment, and so be unacceptable in the U. S. A. market.

Mr. Quigley attributes part of our failure to our lack of advertising and exploitation for our pictures. Here, again, the trouble is insular. Somehow or other it goes against the British grain to go in for shouting, except perhaps at football matches or at the Derby. Our very newspapers put the soft pedal on their headlines. We are by nature modest in our announcements and when our pictures have gone to America—the land of boom, boost and bustle—they have naturally been unable to make their whisper heard amid the babel of American megaphones.

Perhaps the passage in Mr. Quigley's article most difficult to accept is that in which he states that there is no boycott of any character against British films. It is refreshing and encouraging to have this assurance from so well-versed an authority because unquestionably there are those in this country who imagine, rightly or wrongly, the reverse to be the case. But here again one cannot help but think, with Mr. Quigley, that where imported commodities—imported British commodities—such as saddlery, Rolls Royces, Sheffield cutlery, Belfast linen, and the like are held to the highest repute and extensively bought, imported films—imported British films—would be equally acceptable if they possessed like superiority.

The real trouble has been in the fact that Britain offers America single pictures, a picture here and there, and now and then. American distributors can hardly be expected, busy men that they are, to lay aside their business to give an interview to an odd British picture or two knocking timidly at their door. It is not worth their while, and, in my belief, it is only when England can show America groups of pictures and a continuity of groups, of a calibre that will level up with, and in some cases rise above the Hollywood standard, that the magnate in America will recognize British product as really worth while and as likely to bring him profit.

"Trusts Are Against Us":—

Says Arthur Dent

Mr. Martin Quigley's contentions in his article in last week's Bioscope, under the heading "America and British Films," are just a rehash of pious generalities of the stock arguments on the question but perhaps written with a better journalistic flavor. With his weak case he makes use of that old controversial dodge of not dealing with the real issues, but builds his own "Aunt Sally" and shies at his own cocoanuts.

We know quite well that some British films have been deficient in story value; some have inferior technical standards; and we will admit that some of the screen personalities have not appealed to the American public. It may also be possible (although with our company it does not quite follow, as we have a well-known American sales executive at its head in Joe Skirboll) that they have not been promoted in such ways as to command initial attention, but I am going to submit that all these arguments apply equally to American pictures. I could enumerate hundreds that lack the above requisites for success, and, therefore, that is not the real issue.

I would suggest that just as successful

(Continued on next page)

Is U F A Making Overtures to Cabinet For Purchase by Government?

Two Leading Ministers Entertained at $2,000,000 Studios at Neubabelsberg After General Manager's Secret Visit to America

[By Berlin Correspondent of the Herald-World]

BERLIN, Dec 14. (By Mail)—The political and non-political gossip of the day centers around Herr Hugenberg, the nationalist leader, who is left by his own party and whose agricultural banking concern, Ostbank, has got in such difficulties that the Prussian government felt compelled to advance a million marks to save hundreds of small landowners from ruin.

It has been wrongly asserted that the collapse of the Ostbank was caused through Herr Hugenberg's U F A investments. It has also been rumored that the U F A production had been stopped. Both rumors met with a denial.

HERR KLITZSCH, general manager of the U F A, has returned from his American journey, which was kept so very secret that hardly any paper dared to mention it. If Herr Klitzsch's visit to New York had had any tangible results, the U F A would soon have made it known.

Something else happened instead. Herr Otto Braun, Prussian prime minister, and Herr Grzesinski, Prussian minister of the interior, were invited to Neubabelsberg. They were shown over the fine new sound film studios, which cost about $2,000,000 to build, and they were shown some scenes of sound pictures produced by Joe May, and were entertained together with representatives of the trade press.

It is easy to guess for what purpose the two prominent cabinet ministers were invited. The invitation must have meant, "If you're thinking of buying the Emelka, why not buy us first?"

* * *

Open Door to U. S. Talkers

There exists in Berlin an association of first run theatre owners. These gentlemen had decided not to book talkers under the present conditions and had also set up a tariff for booking talkies on the profit-sharing system. One of the members, Herr Galewski, a far-seeing man who knows Hollywood and was entertained there by the industry, did not feel himself bound to this arrangement. He booked three talkers and now all the Berlin first run theatres are free to book talkers as they like.

* * *

The Tobis Syndicate is sending out six or ten traveling sound film outfits of its sound-on-disc system to screen talkers in smaller German towns.

* * *

Sixteen domestic features were passed by the German censors in November, five from other European countries and twelve from America. The domestic percentage was 49, as compared with 49 in October and 55 in September.

* * *

World Commission to Meet

An international commission is to meet at Geneva this month to consider rules for the qualification of educational pictures for the purpose of international exchange and duty-free importation.

It was first intended to have educationals certified by the International Educational Film Institute in Rome. This has been objected to for practical reasons and, therefore, it is possible that special committees may be elected for that purpose in the various countries.

* * *

"Bulldog Drummond," first banned by the German censor, has now been passed.

* * *

Filmhaus Bruckman, a renting company, lately acquired by the Terra, made a loss of 14,575 marks on 30,000 marks capital in the last financial year.

* * *

"The Jazz Singer" has been certified by the Lampe Commission as a picture of artistic and educational value and is, therefore, entitled to reduced entertainment tax in Germany.

Publix Chooses Jenkins Director of Real Estate

(Special to the Herald-World)

ATLANTA, Dec. 24.—William K. Jenkins, since becoming divisional director of real estate for Publix, has had his territory enlarged, so that it now extends as far west as Arizona and New Mexico. New Orleans becomes the logical base for his operations and he is already making headquarters in Crescent City.

Midland to Build in Ohio; P F L to Operate, Is Report

(Special to the Herald-World)

CINCINNATI, OHIO, Dec. 24.—The Midland Construction Co., of this city, is reported to have acquired a portion of the Rentschler block, in Hamilton, Ohio, located in the heart of the business district, which will be converted into a picture house. The deal is said to be one of the largest in Hamilton's history. John Eberson has been retained as architect. Work is expected to begin shortly, and the theatre, when completed, will be leased and operated by Paramount.

Golden State Theatres To Build Merced Theatre

(Special to the Herald-World)

SAN FRANCISCO, Dec. 24.—The Golden State Theatre Corporation has awarded contracts for the erection of a moving picture house in Merced. James Hill has leased the Woodland theatre, Woodland, and will make improvements.

J. Valasco has taken over the management of the Star theatre at San Juan Bautista.

Neighborhood Houses Get Second Run Films

(Special to the Herald-World)

SAN FRANCISCO, Dec. 24.—Samuel H. Levin and Alex. E. Levin, operating the Coliseum and Alexandria theatres, neighborhood houses, have made contracts which will bring Fox, M G M and Warner Brothers releases to these houses as first run after Market street.

Open Ghent-Paramount Theatre in Virginia

(Special to the Herald-World)

NORFOLK, VA. Dec. 24.—Ghent-Paramount theatre was opened yesterday. The house is equipped with sound and is under the direction of Frank Norton. The feature opening was First National's "Hot Stuff."

London Leaders OK Quigley's Views on British Production

(Continued from preceding page)

American pictures go well here, so should successful British pictures go well over there. Fundamentally the tastes of the two countries are similar, and the same pictures appeal to both sides of the water.

I personally never contended that there was a formal or informal boycott against British pictures among the general exhibitors in the States, in fact, my own company is receiving substantial business from that source. The gist of my complaint is the fact that successful British pictures are not being booked by the powerful producer-distributors who control Broadway and the key theatre situations.

Considerable credit is due to some of those American producing concerns for their initiative and outlook and proficiency in production, but that should not blind us to the fact that they will not book successful productions from this market.

Mr. Quigley merely fringes the real issue when he admits that conditions now in the American film trade make it more difficult for the independent than previously, whether the independent is an American or a foreign concern. The truth being that through the control of the screens by two or at most three powerful trusts who have more than enough of their own product to cover their requirements, as one well-known executive head says, the only chance for a British picture to obtain a footing is for the picture to be big enough for them to shelve some of their own releases in order to make way for it.

My chief complaint is the hypocrisy of some of the American producer-distributor executive chiefs who visit this country and mouth so much reciprocity and the support they will give British producers over the other side, but when it comes to the acid test they take cover under the pretext that the picture is not big enough to warrant shelving any of their own pictures to put ours in.

"Not Anti-British":—

George A. Atkinson, in "The Sunday Express"

Americans are always telling us that they have no prejudice over there against British pictures, and one of their leading film critics, Martin I. Quigley, contributes to the current issue of the London "Bioscope" an incisive and logical statement in which he says that there is no country in the world in which the word "imported" exercises an influence quite so powerful as in America.

The truth about the difficulty of getting British films into America, if you really want to know, is that America can justifiably accept only those British films which are at least equal to, if not better than, America's best.

If she accepts anything lower than that standard, then she is acting from charitable motives, a thing that America never does where films are concerned.

Mr. Quigley's remarks about America's snobbish hankering after imported goods seem to be borne out by a curious little passage of arms in the new talking and singing film, "Married in Hollywood," a bad title for this country.

P F L Signs Goulding

(Special to the Herald-World)

NEW YORK, Dec. 24.—Edmund Goulding, author and director of Gloria Swanson's "Trespasser," has been signed by Paramount to direct Nancy Carroll in "The Devil's Sunday."

Chinese and Two Other Theatres Awarded Sound Plaque on Coast

Los Angeles

EDWIN F. SCHALLERT ranks as one of the outstanding writers on the drama and the films.

It was Schallert who recommended the Hollywood and Los Angeles theatres which have just been presented the HERALD-WORLD Award of Merit for the standard of their sound reproduction.

Schallert is widely known in California as one of the most accurate journalists and observers of the day. His judgment is seasoned and final when motion pictures or dramatic affairs are involved.

He was born in Los Angeles in 1890. Following his public school education, he attended St. Vincent's college, from which he graduated with a degree of master of arts.

Like her husband, Mrs. Elza B. Schallert is a writer.

Schallert began his journalistic career as associate editor of *West Coast Magazine* in 1910. In 1912 he became financial editor of the *Los Angeles Times,* remaining at that post until 1915, when he was assigned to his present work.

During the war he served for two years in the army, eight months of which were spent with the American Expeditionary Forces.

In addition to his daily newspaper writing, Schallert is a contributor to motion picture magazines, trade journals and scientific magazines.

Presentation Is Broadcast Over KMTR; Mayor Porter Presides

Paramount and Warner Are Also Given Recognition Through the Recommendation of Edwin F. Schallert

By DOUGLAS HODGES

HOLLYWOOD, Dec. 24.—The Chinese, one of three theatres in this city of cities and in Los Angeles to receive the HERALD-WORLD bronzed plaque for better sound reproduction, was presented with the award in typical Hollywood fashion.

Homer B. (Rasty) Wright, manager of the house, turned the performance into a Civic Night for Hollywood.

Mayor John C. Porter of Los Angeles presented the plaque. Howard Sheehan, division manager of Fox, received the award. Col. Harry M. Baine, head of the Hollywood Boulevard Association, was master of ceremonies. Joseph Scott, Hollywood's most outstanding civic and political representative, spoke on behalf of the community. Wright introduced the master of ceremonies.

The two other theatres receiving the awards were:

PARAMOUNT THEATRE, Los Angeles.

WARNER BROTHERS, Los Angeles.

Immediately following the intermission and at 9:45 P. M. the radio announcer from KMTR Station hooked up the microphone and began the 30-minute presentation. Station KFWB also relayed it.

Mayor Porter's words were as follows:

"Ladies and gentlemen. This is just one of those episodes that comes to your busy public executive of this city and it is a pleasure and an honor to be selected to come here on this splendid stage and speak a few words tonight.

"I am glad to lend my influence in furthering pleasure, because that should play a large part in our lives. So I am glad to be here tonight and express myself along those lines and to state to these people who have won this contest that I appreciate it very much and congratulate them for what they have accomplished. As mayor of Los Angeles it gives me great pleasure to present Mr. Sheehan a plaque that has been awarded to him for service that he and his company are rendering to the public.

"I am going to read you the wording on the plaque before presenting it: 'A mark of honor has been awarded this theatre for the high quality of its reproduction of sound pictures by EXHIBITORS HERALD-WORLD.' Mr. Sheehan, it gives me great pleasure to present this plaque to you at this time."

Sheehan thanked Mayor Porter and said, "I am very happy to be the recipient on behalf of our company and particularly on behalf of the manager of this theatre of this plaque for the reproduction of sound in this theatre. Why the HERALD-WORLD committee selected this theatre for the best reproduction of sound is more than I can understand because we feel that all Fox West Coast theatres have equal quality of sound.

"There is only one thing left and that is the way sound reproduction is han-

ABOVE — Presentation of the plaque to the Chinese theatre in Hollywood. (Left to Right) Douglas Hodges, western manager of the HERALD-WORLD, Joseph Scott, Homer B. Wright, manager of the theatre, Howard Sheehan, division manager of Fox, Mayor John C. Porter and Harry M. Baine.

ABOVE—Warners' Downtown theatre in Los Angeles receives the plaque. Vivienne Segal, Warner Brothers star is making the presentation to Max Shagrin, manager of the theatre. (Left to right) Max Shagrin, Miss Segal and Edwin Shallert.

Edwin Shallert presents plaque to the Paramount theatre in Los Angeles. Gus Eisel, manager of the theatre, receives the award. (Left to right) Mr. Shallert, Joan Peers Paramount's new star, and Mr. Eisel.

dled in a theatre. I feel that this award is due to the operation in this theatre and to Mr. Wright."

The conclusion of the program was a word from the writer, who thanked Mayor Porter and said that, "on behalf of Martin J. Quigley, publisher of EXHIBITORS HERALD-WORLD, let me say that it is with the greatest pleasure that he has given this award to the Chinese theatre."

Col. Baine early on the program explained to the 2,000 patrons in the audience, as well as the radio listeners, that those present "will witness a most unusual Award of Merit to the Chinese theatre for having the best sound reproduction of any theatre in California, regardless of size or location.

"The Award of Merit was offered by the EXHIBITORS HERALD-WORLD, the largest trade magazine of its kind in the world. Its name, therefore, is rather significant—for the best sound reproduction of any theatre based on recommendations made by Mr. Schallert,

Mayor Porter (right) presents plaque to Howard Sheehan in ceremony broadcast by KMTR

dramatic editor of Los Angeles Times, and a committee of newspaper men, headed by Mr. Robert E. Sherwood, has made it possible for the finest theatre in California to be recipient of this award.

Five hundred invitations went out several days preceding the presentation. They were mailed to all department heads of studios, producers, technical men, stars, and leaders in all branches of Academy of Motion Picture Arts and Sciences. Each invitation permitted its bearer to two seats at the performance.

Detailed announcements of the show appeared in all Los Angeles and Hollywood papers and later the papers carried Chinese advertising which was constructed around the photograph of the plaque.

—

Next week additional awards to the smaller theatres will be announced.

Recommendations are arriving daily from newspaper editors and critics in the small cities and towns. Each of these is being given immediate attention.

Stars Accept Theatre Awards

(Special to the Herald-World)

LOS ANGELES, Dec. 24.—Edwin Schallert, dramatic editor of *Los Angeles Times,* and Award of Merit representative in this section for the HERALD-WORLD, delivered a short presentation address at the Paramount theatre and at the Warner Brothers Downtown theatre here this week.

Gus Eisel, manager of the Paramount, and Joan Peers, new Paramount featured player, received the plaque on behalf of the company. The program at the Warner Brothers house was handled in like manner. Max Shagrin, manager of Warner theatres in this division, and Vivienne Segal, First National-Vitaphone star, received the Warner plaque.

Schallert commented briefly on the difficulty in eliminating many of the houses which at first thought appeared to be qualified for the award, but which later proved disqualified. In both presentations he expressed the hope that these efforts of EXHIBITORS HERALD-WORLD would have beneficial influence in spreading an interest among theatres for better projection and reproduction.

* * *

On KMTR

An Award of Merit was made last night to the Chinese theatre for the best sound reproduction in California.

The following program was broadcast over KMTR:

ANNOUNCER: "This is KMTR, broadcasting from the stage of the Chinese theatre in Hollywood. There has been a very distinct honor conferred on this theatre and the ceremonies are about to take place. You will now hear the manager of Grauman's Chinese theatre in Hollywood, California—Mr. H. B. Wright."

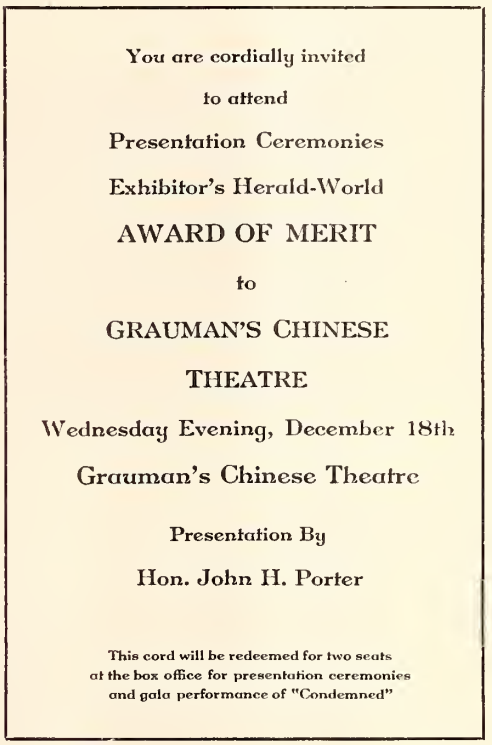
MR. WRIGHT: "It is my privilege and pleasure to introduce to you tonight as chairman and master of ceremonies, Colonel H. M. Baine, president of the Hollywood Boulevard Association—the man who is responsible for this new Santa Claus Lane."

COLONEL BAINE: "My mother always wanted me to be, and expected me to be president. She said nothing about master of ceremonies. Until a few months ago, when 'Rasty' Wright handed me this paper, it is the first time my name has ever been mentioned in such connection, but now that I am master of ceremonies, I presume I will soon be a matinee idol.

* * *

"I feel that a word of explanation is in order at this time. You, who are present this evening will witness a most unusual Award of Merit—no, not to the master of ceremonies, but to the Chinese theatre—for having the best sound reproduction of any theatre in California, regardless of size or location.

"The Award of Merit was offered by the EXHIBITORS HERALD-WORLD, the largest trade magazine of its kind in the world—its name, therefore, is rather significant—for the best sound reproduction of any theatre, based on recommendations made by Mr. Schallert, dramatic editor of Los Angeles, and a committee of newspaper men headed by Mr. Sherwood, who have made it possible for the finest theatre in California to be recipient of this award.



"At this presentation you will hear a few remarks from one of the most forceful and dynamic speakers in the entire southland. I refer to none other than our own Joe Scott, who will make a few remarks on what the motion picture industry means to Los Angeles."

Mr. Scott then made a short speech, after which Colonel Baine continued the program.

COLONEL BAINE: "Friends, never before has it been my privilege to introduce a man of such a rare combination of qualities as the man I will next introduce. Sympathy, energy and integrity seem to go hand in hand with telegraph operators. We are indebted to one telegraph operator for the light that uncovers the darkness—that telegraph operator is Thomas A. Edison.

"We are indebted to another telegraph operator for light also—for the light that uncovers political graft, dissipation of our public funds and the miscarriage of justice. That telegraph operator who gave us the light is His Honor, Mayor John H. Porter.

"I feel that you people should have the right to know the human side of Mayor Porter. He is intensely human and sympathetic, and for the past ten years a large portion of his time has been given to the upbuilding of children's hospitals, that the little tots might be made comfortable and aided to recovery.

"But, mind you, just because Mayor Porter is sympathetic and big-hearted, don't you think for one moment that he is not a regular he-man. The mayor is religious—but not a prude. The mayor believes that the man who is too busy to serve God and humanity —is TOO busy.

"Mayor Porter is a patron of the cinema art. He believes in encouraging it in every way and keeps in touch with the industry and its developments. Incidentally, Mayor Porter is absolutely opposed to censorship of motion pictures.

* * *

"It is my privilege to introduce to you Mayor Porter, a man of whom we have all heard."

MAYOR PORTER: "Ladies and gentlemen. That was almost too good an introduction. This is just one of those episodes that comes to your busy public executive of this city, and it is a pleasure and an honor to be selected to come here on this splendid stage in this beautiful theatre and speak a few thoughts tonight.

"I am glad to lend my influence in furthering pleasure, because that should play a large part in our lives, so I am glad to be here tonight and express myself along these lines and to state to these people who have won this award that I appreciate it very much and congratulate them for what they have accomplished, and that as mayor of this great city of Los Angeles, it gives me great pleasure to present to Mr. Sheehan a plaque that has been awarded to him for the service that he and his company are rendering to the public.

* * *

"I am going to read you the wording on the plaque before presenting it: 'A mark of honor has been awarded this theatre for the high quality of its reproduction of sound pictures by EXHIBITORS HERALD-WORLD.' Mr. Sheehan, it gives me great pleasure to present this plaque to you at this time."

MR. SHEEHAN: "Thank you, Mr. Porter.

"Ladies and gentlemen, I am very happy to be the recipient on behalf of our company, and particularly on behalf of the manager of this theatre, of this plaque for the reproduction of sound in this theatre. Why the HERALD-WORLD committee selected this theatre for the best reproduction of sound is more than I can understand, because we feel that all the Fox-West Coast theatres have equal quality of sound.

"There is only one thing left and that is the way the sound reproduction is handled in a theatre. I feel that this award is due to the operators in this theatre and to Mr. Wright."

COLONEL BAINE: "You will now have a word from Douglas Hodges, representing the EXHIBITORS' HERALD-WORLD."

MR. HODGES: "I am speaking in behalf of Martin J. Quigley, who is the publisher of the EXHIBITORS HERALD-WORLD, and I want to say that it is with the greatest of pleasure that he regards the bestowal of this award upon the Chinese theatre."

BROADWAY

A New Figure

IN bringing Herbert Bayard Swope onto the board of directors of R K O, a brilliant figure has been drawn into the motion picture industry. One of the truly great newspapermen of the country, recently resigned from the executive editorship of the *New York World,* he is a man of exceptionally wide interests.

Foremost among his interests has always been the field of entertainment. The theatre, sports and to a lesser degree motion pictures, have always engaged the whole-hearted attention of this dynamic personality. And don't get the idea from this that he is a cold observer, a detached critic. Swope is a man who does nothing without plunging headlong into it, red hair waving, voice booming, results flying.

I trust that Herbert Bayard Swope has not been brought to the R K O board just for window-dressing. Give this man something to do.

Short Subjects

THERE is a greater need than ever for high-grade short subjects.

I do not mean to infer by this that there are no good shorts on the market; there are. There is no louder rooter than I for Clyde and Gribbon, for Laurel and Hardy, for the Disney Silly Symphonies, for Edward Everett Horton, for an occasional other short picture. But I must say that on the whole the short stuff is pretty ordinary fare.

I happen to know that when Radio planned its program for "Seven Keys to Baldpate," now playing with such success at the Earl Carroll theatre, a still hunt was put on for a suitable comedy to fill out the bill. They hunted high and low, before they found anything that looked right.

There is no finer form of entertainment than the short subject. Brief, concise, with every opportunity to be sharply pointed, the short subject is a type of entertainment that appeals to every follower of motion pictures. The best brains of the industry should take a try at this form of entertainment.

Advertising Accessories

THE business of advertising accessories has fallen largely into a rut, with the result that the new 24-sheet put out by Charlie Einfeld at First National comes as a welcome relief.

Apparently searching for something that would be effective and striking, as well as useful, Einfeld had a 24-sheet made on "Sally" that will put your eye out. Its principal point of interest is a silver background, something that had been particularly difficult to obtain. The job was done magnificently by the Continental Lithograph Corporation and is a credit to the lithographer's art.

One advantage of the new 24-sheet is that it lends itself to use as a cutout. Thus it serves a double purpose and is, at the same time, a handsome and an arresting job.

First National and the lithographing company, which combined to turn this out, are deserving of congratulations.

PETER VISCHER

"U" to Produce "Lasca"

(Special to the Herald-World)

NEW YORK, Dec. 24.—Frank Desprez' famous poem, "Lasca," will be produced by Universal as a talking picture. The picture was produced in 1918 as a silent feature.

In New Dress But Still Sally

SALLY is returning. A new Sally. But the same Sally, too. For the "Sally" which is now coming to the screens of the nation will have the same Marilyn Miller starring in it who starred in that vastly popular original on the stage. First National has made this sumptuous show into the same kind of a talking, singing and dancing production. The premiere was at the New York Winter Garden December 23.

Above: Miss Miller as a winsome lass of the footlights
Below: A scene with Pert Kelton, T. Roy Barnes and Miss Miller

A Letter From M. E. Comerford

"Your very fine handling of our National Organization situations in your paper prompts me to thank you for the courtesy extended. . . .

"We are in a period of evolution, so violent at times as even to suggest revolution, but business forces are moving whose record of accomplishments in other lines stands for a great deal, and let us hope that the same advantage will ultimately follow in our industry.

"They will find it different from others, however. We deal more intimately with the people in catering to the fancy for amusement and recreation. A broader range of business vision may be necessary on that account, but we are dealing with practical men who will no doubt adjust their activities to fit into present and future situations."

Warners and Fox Linked with Nathanson in New Chain Move

Canada's Leading Financiers Joining in Acquisition of Sites

Royal Bank Has $450,000 Interest in Montreal Site—Suit Against Nathanson Recessed Until January 7

(Special to the Herald-World)

OTTAWA, Dec. 24.—Both Warner Brothers and Fox are stated to be linked with N. L. Nathanson, former managing director of Famous Players Canadian Corporation in the establishing of the new theatre chain in Canada, which has acquired central sites in Montreal and Toronto. These reports add further weight to news stories originally published in the HERALD-WORLD regarding the activities of Nathanson, whose resignation from Famous Canadian created a considerable stir in Dominion film circles.

Associated with Nathanson in the theatre circuit project are Harry Low of Windsor, one of Canada's largest real estate owners; the Royal Bank of Canada; Sir Herbert Holt of Montreal, multi-millionaire and president of the Royal Bank; and Archie Freeman of Montreal, financier. Sir Herbert resigned as a director of Famous Canadian following Nathanson's resignation.

The Fox-Warner-Nathanson group has taken an option on a site for a theatre in Windsor. The Royal Bank is interested to the extent of $450,000 in the Montreal site.

Recess Taken in Nathanson Suit.

At the same time that these developments were appearing, the Superior Court of Montreal was in the spotlight with the opening of the hearing of the application by Famous Players Canadian for an injunction restraining Nathanson and the Montreal Trust Company from an alleged move to dispose of a million dollar theatre site at St. Catherine and Stanley streets, Montreal.

Back of the application was an intimation that Nathanson was going to transfer the valuable property to interests which plan to set up a rival theatre chain in the Dominion. Therefore, the case was looked upon as the opening skirmish of a theatre war.

Zukor Attends Hearing.

The matter is not yet settled because, after preliminary details, the agreement was reached to adjourn the case until January 17 because of the nearness of the Christmas recess. The one point accepted was the decision to permit the Montreal Trust Company to proceed with the drawing up of leases on certain blocks of the existing structures so that present tenants are provided for temporarily.

The importance of the injunction application was indicated by the presence of big men of the industry at the hearing, including Adolph Zukor of New York, president of Canadian Famous Players, as well as Paramount Famous Lasky; Sir William Wiseman of New York, director; J. P. Bickell, vice president; Arthur Cohen, managing director, and Thomas J. Bragg, secretary-treasurer (the last three named from Toronto), Nathanson and others.

Unscrambling Mergers To Be Big Development In 1930, Says Laemmle

Pendulum Has Swung Too Far, He Says—Cites Universal's Independent Policy

(Special to the Herald-World)

NEW YORK, Dec. 24.—An "unscrambling of mergers" will be one of the outstanding developments of 1929 in the opinion of Carl Laemmle, president of Universal.

"The merger pendulum has swung too far," Laemmle said. "It will have to come back. That is proved by many events and their meaning is plain.

Predicts General Advance

"I believe the whole industry will advance all along the line in 1930. There will be no slipping back, but unquestionably there will be some radical changes. I won't be surprised if there is considerable unscrambling of mergers. Entirely too much attention has been given to stock tickers and merger manipulations, instead of to the making of first class pictures and the proper conduct of picture business as picture business.

"Here at Universal we have devoted ourselves to the making of the best product we knew how, and marketing it on a basis that makes money for the exhibitor as well as for ourselves.

Will Remain Independent

"We have always been independent; we are independent now; and we expect to remain independent. The wisdom of this policy was demonstrated long ago, but it is emphasized anew by developments which are all in Universal's favor.

"We enter 1930 in the best position in our history. Our studios are humming with work on big productions, which will make the new year distinctly a Universal year. Paul Whiteman is 'King of Jazz;' Laura La Plante and John Boles in 'La Marceillaise," and 'All Quiet on the Western Front' will be superpictures in every sense of the word. I confidently predict that they will set new marks for our competitors to shoot at. We have many other fine attractions and I can assure exhibitors that they may look to Universal for production supremacy in 1930."

Airplane Crash Kills D. C. Law, Film Pioneer

D. C. Law, 447 Harmon road, Chicago, died from a fractured skull as the result of an airplane accident at Indianapolis. He was a pioneer in the development of color and sound photography and was connected with the technical staff of Warner Brothers.

Three Starting Wide Films —And No Standardization

(Special to the Herald-World)

NEW YORK, Dec. 24.—With no standardization as yet on the wide film score and three companies going into production on the wide film basis, a tough little time is seen for somebody.

The Hays office apparently contends that the wide film is none of its business, that the producers will have to settle it among themselves, that the chances are they will do so unless they want to lose money.

Paramount, within the next two months, will probably install Magnafilm adjustable projectors in its principal houses here and abroad. Fox will get busy with Grandeur in May or June. RCA Photophone, using the Spoor-Berggren method, is still confining itself to experimentation.

R K O Signs Raphaelson

(Special to the Herald-World)

NEW YORK, Dec. 24.—Radio Pictures has signed Sampson Raphaelson, who will contribute new plays and write dialog. He is the author of "The Jazz Singer," Al Jolson's screen success, as well as stage plays.

He's Film Trade's "New Giant"

When a Man Is a "Colossus of Finance" and He Goes Into the Motion Picture Business, the Name, "Giant of the Film Industry," Must Naturally Follow. So far, Sir Herbert Holt's Entrance Does Not Seem to Be Intended as the Movement of a Giant. No Tremor of the Earth or Anything Like That. But, Just Suppose Sir Herbert Saw a Motion Picture, Something He's Never Done Yet, They Say. He Might Become a Fan. And When a Financial Colossus Becomes a Film Fan, a Lot of Things Can Happen.

SIR HERBERT HOLT of Montreal is literally the colossus of finance in Canada. Moreover, he doesn't mind a little opposition because he is of Irish descent and is a giant in stature, with remarkable physical strength despite his 73 years. There are predictions that he will become a power in the motion picture business in the near future, although he has never been known to have seen a motion picture. But he knows money when he sees it.

SIR HERBERT was formerly a director of Famous Players Canadian Corporation and is now associated with N. L. Nathanson, former managing director of that corporation, and their announced purpose is the launching of a $25,000,000 chain of theatres across the Dominion. Sir Herbert probably can finance the whole project of a morning and still have ready lunch money.

Being a Director Old Stuff

Being a director of a company does not give a thrill to Sir Herbert because he is a director of 139 corporations. He is the head of one of Canada's largest banks, and his picture appears on many bank bills of large denomination now circulating throughout the country. He has a substantial interest in countless industries, and now it is said that he may become Canada's first big "talkie promoter." At any rate, he is backing Nathanson in the latter's new theatre building program. If he invades the film producing field, it will be in a big way, just as in everything else he enters.

The funny thing about it is that comparatively few people know him personally. Frankly, he is not a mixer. He has always believed that the surest way to wealth is to save money. He arrived in Canada as a poor Irish immigrant back in 1875, when he was 19 years old. In a few years he was a railway engineer, and the story is told that he earned $35 per month, lived on $5 and saved $30.

First Deal Involved $600

His first financing took place in the '80s, when he loaned $600, his first accumulation of wealth, to another railroader. At the present time he controls corporations which reach out to all corners of the world. But he still works 14 hours each day, takes no holidays and does not sport a summer home or other necessary luxuries of the rich. He practically owns 50 corporations, and their combined assets run into billions. His name means something in public utilities, hotels, railways, shipping, lumber, pulp and paper, life insurance, mining, tobacco, fur, real estate, telegraph, investment and many other classes of business.

So they say a new giant has appeared on the horizon of the motion picture theatre business.

Maryland Bars Picture On Incest Charge; Press Thinks Picture Harmless

(Special to the Herald-World)

BALTIMORE, Dec. 24.—"The Village of Sin," made by Sovkino and released by Amkino, was banned by the Maryland State Board of Motion Picture Censors on grounds of immorality and could not be shown unless certain eliminations were made. The principal objection said to be incest. The Board says incest cannot be shown on American screens.

To find out what the members of the Baltimore Press and some college professors thought of the picture, special showing of the uncut version was given. Each was given a sheet of paper on which they were asked four questions, tending to show their attitude, one being: Do you consider this film immoral and tending to degrade and corrupt the morals of others?

All unanimously said film is harmless, it is said. Matter is still in balance. It was submitted to Board by H. C. Weinberg, manager of the Little theatre, Baltimore.

Seek to Curb Smoking By Machine Operators

(Special to the Herald-World)

INDIANAPOLIS, Dec. 24.—A movement to enforce the state law prohibiting motion picture machine operators from smoking while in booths has been begun by the chief of the fire prevention bureau, who has conferred with the city board of safety. Eleven fires have been attributed to smoking by operators this year, and three theatre managers have reported to the board that they are unable to control the operators in this.

Warners Will Push Theatre Expansion Into Each Leading Town on West Coast

(Special to the Herald-World)

NEW YORK, Dec. 24.—A theatre expansion program has been announced by J. L. Warner, vice president of Warner Brothers, which will put a theatre in every progressive community on the coast. The theatre chain will be known as Warner Brothers Pacific States Theatres, and the activities planned for the building of the theatres will be in charge of Moe Silver, executive of Warner Brothers theatre department.

Among the first to be erected are large first run theatres in Los Angeles and Oakland, to have a seating capacity of 4,500. Others will be built in Los Angeles, Hollywood, Beverly Hills, San Pedro, Huntington Park, Santa Monica and other cities.

Every theatre will be of modern construction, and will be built especially for the exhibition of Vitaphone talking pictures.

NEW YORK PERSONALITIES

THE Warners are doing themselves proud at the opening of the redecorated, virtually rebuilt, Beacon theatre tonight. At 74th street and Broadway, it's in a location that has long been in need of a deluxe house.

* * *

Halsey Raines, of Metro, has written a play with the collaboration of Don Clark. It's a nice stark tragedy, Halsey would have you know. Some beauts could be written about the motion picture biz.

* * *

Hal Roach has sold his polo string but is holding onto Laurel and Hardy. He's making tri-lingual talkers and thinks he'll get most of his gross from abroad.

* * *

Courtney Terrett is now back with his old boss, Ralph Renaud, on the *World*. They sent him up to do the josh story on George M. Cohan's entering the picture field. Next morning his local color was spread over the front page.

* * *

Bon mot by Cohan: "It's time that Jolson's knees had a rest."

* * *

If you stand by the bulletin board in the lobby of the Bond Building you can hear the complete performance being shown in Radio's projection room on the 16th floor. It's a matter of plumbing. Which is no reflection on Radio pictures.

* * *

Clarence Walsingham, engineer of the big Stanley theatre in Jersey City, dabbles in air currents as well as acoustics. He keeps the air in the house three pounds over normal atmospheric pressure and regulates its temperature to a fraction of a degree. Result, he has had only four complaints in two years. The air moves across the ceiling, passes over the stage, returns through the orchestra and goes out under the balcony seats. High velocity rosettes under the balcony act as checks.

* * *

Barney Hutchison, boosting "The River Inn," says Clayton, Jackson and Durante have them rolling in the aisles.

* * *

By the way, what happened to all those French journalists that Paramount brought over? They went back, yes. But—did they produce?

* * *

Sam Schein, of Variety, is going to Africa. He says he's going to sit on the bank of the great green greasy Limpopo river and throw pretzels to the hippopotami.

* * *

Paramount may film "Son 'O Guns," legitimate production current on Broadway with Lily Damita.

* * *

Radio has a good picture in "Seven Keys to Baldpate" with Richard Dix. Direction capable, acting smart and the story is really amusing.

* * *

The singing of the old English Christmas Wakes lent a timely atmosphere to the opening of the Film Bureau's Little Moving Picture House on 50th street. This is the first theatre to be built especially for sound and the wide screen.

DOUGLAS FOX.

R K O Dickering for House

(Special to the Herald-World)

BALTIMORE, Dec. 24.—The New Theatre is to be rebuilt to seat 3,500, it is reported. It is also said that R K O may take it over. The New theatre is operated by Morris A. Mechanic.

A FORECAST FOR 1930

By Harold B. Franklin

THE year 1930 will be one of readjustment, made necessary because of excessive prosperity and extravagance during the country's most prosperous period. The introduction of sound resulted in excess costs in virtually every department of the industry. Studios were erected under pressure, while personnel and technicians were added to meet the demand for a new type of entertainment. In a similar measure, theatres were built, acquired and officered to fulfill an abnormal demand, resulting in increased overheads and excessive operating costs.

* * *

IN planning for the new year, therefore, policies established should anticipate that there will be a tendency for people to become more economical in their expenditures. Motion pictures will appeal at the box office in accordance with entertainment value, as the novelty of sound in itself will cease to attract. Economy in operation will take the place of extravagance which in the long run should prove beneficial to the industry. Circuit operations will continue to expand where the need requires. Progress in chain operation will be made where managements are constructive and conservative.

* * *

IT may be expected, however, that the new year will see an improvement in connection with individual operations where exhibitors study the requirements of their clientele. There is a certain type of operation that will show better results under individualized management because of the economies that can be effected by the close scrutiny of the owner.

What'll Canon Chase Say Next? Milliken Hands Him Some Posers

Perennial Plea of Socalled Reformer for Congressional Quiz is Met With Tracing of History of "Great National Rallies" Under "Leader Without an Army"

(Special to the Herald-World)

NEW YORK, Dec. 24.—The stage is now all set for Canon William Sheafe Chase's rebuttal in the newspaper war of words caused by one of the familiar —too-familiar, many say—tirades launched by the Reverend Mr. Chase against the motion picture industry.

Carl E. Milliken, secretary of the M P P D A, was decidedly the winner of the first round, answering Canon Chase's demand for a congressional investigation of the moving picture industry with some hot shots, the first salvo fittingly aimed at the charges the Canon made once upon a time that "the appeal of 'old Ironsides' has been to the gutter."

Milliken calls Chase a "leader without an army," and traces the fiascos of the "great national rallies" of the Federal Motion Picture Council in America.

"All Wet" on "Old Ironsides"

"Dr. Chase has had at least one hearing before the Congress and has recorded his views, which illuminate the quality of his mind," Milliken's statement read.

"On Friday, March 2, 1928, Dr. Chase appeared before the committee on interstate commerce of the U. S. Senate of the Seventieth Congress in connection with the so-called Brookhart bill to regulate motion pictures. He then testified concerning 'Old Ironsides,' according to page 248 of the record of the hearings of the committee:

"'The appeal of the picture has been to the gutter, on the theory that you will get more profit if you appeal to the gutter instincts of humanity.'

"The picture 'Old Ironsides' was made in close cooperation with the U. S. Navy and with the 'Save Old Ironsides' committee. Historians and educators in large number contributed to its conception and its supervision. Probably no entertainment product in our times has had a more distinguished collaboration in the making.

Civic Leaders Enthusiastic

"The board of education of the City of New York called 'Old Ironsides' 'one of the most remarkable motion pictures of recent times' and said that it should be seen by 'every school boy and girl.'

"The New York City Federation of Women's Clubs said: 'It recaptures with amazing clearness and beauty one of the most thrilling and interesting eras in our development' and 'it is a picture worthy of taking its place beside those other historical dramas which the screen has given us in the past few years.'

"The National Society of the Daughters of the American Revolution, through its better films chairman, said: 'No one can see 'Old Ironsides' and not be a better citizen.'

"It is probable that no mind in the wide world found filth in 'Old Ironsides' except Dr. Chase's.

"Leader Without Army"

"Dr. Chase's opinion in regard to motion pictures has no pertinence in their steady forward progress except insofar as outsiders might be misled into believing that it represents either an important segment of Protestant feeling or the feeling of any considerable body of responsible public opinion.

"The plain truth of the matter is that Canon Chase is a leader without an army. The Federal Motion Picture Council in America, Inc., of which Canon Chase is general secretary, called a 'great national rally' in Washington in the fall of 1928. Approximately 35 persons attended the culminating banquet and several of those were psychologists who were observing in the interest of science.

"Just last week the 'great national rally' was repeated. This time varying subjects from prohibition in Europe to the creation of a department of public education were included along with Canon's favorite subject of the sad state of motion pictures. The 'crusaders' rally' before the banquet mustered an attendance of 18. The banquet itself again seated approximately 35.

A Deterrent to Crime

"The industry in its cooperation during the past several years with more than 400 responsible religious, civic, and educational groups has not asked for itself anything from these cooperating elements. On the contrary, it has provided them with a channel, which they greatly desired, through which their influence and opinion on the maintaining and improvement of motion picture standards could reach the makers of pictures at Hollywood.

"In addition, many of the cooperating organizations asked for facilities for the previewing of pictures, in order that they might inform their own constituencies of coming pictures which fully met the standards of the various groups. These facilities also we have furnished. The sole motive and result has been the stimulation of the best pictures.

"Scientific opinion throughout the world has marshalled itself, after painstaking investigation, behind the premise that American motion pictures, produced under the voluntary safeguards now in force in Hollywood, are a positive deterrent to crime and wrongdoing."

Studios Threatened As Brush Fire Causes 2 Deaths; 7 Injured

(Special to the Herald-World)

LOS ANGELES, Dec. 24.—The studios of Universal and First National were threatened by a brush fire which swept across the foothills above Hollywood's residential district, which caused two deaths and injuries to seven more.

The fire, driven by a 60 mile gale, burned 1,000 acres, and the wind blew down trees and blocked the highways with sand. It originated in Griffith Park, and at one time 4,000 fire fighters were struggling to control the flames.

Traffic Is Tied Up as Winter Grips Midwest

The unnecessary vigor with which winter sought to break the North and central sections of the country of its newly acquired habit of regarding December as just another fall month, had incidental effects of more or less import. One effect was to cause a delay in the receipt by some subscribers of last week's issue of the HERALD-WORLD.

Thursday's snowstorm, one of the heaviest in years, seriously tied up traffic in the Chicago area, the condition remaining to some degree throughout Friday. Even such crack trains as the Century and Broadway made no attempt to start their runs.

Clarence Laws' Son Taken by Death

BERKELEY, Dec. 24.—Clarence Laws, manager of theatres in Berkeley for William Fox, is mourning the death of a small son.

Gives All-News Program

(Special to the Herald-World)

BERKELEY, CAL., Dec. 24.—The Cinema Society recently presented the first all news program in the Greater San Francisco field, offering this at the Veteran's Auditorium.

Harvey Theatre Destroyed in $125,000 Fire; Boiler Explosion Starts Flames

The Garden theatre, Harvey, Ill., was almost demolished in a $125,000 fire December 22. The blaze resulted from an explosion in a boiler. The fire occurred in the morning and there were no patrons in the theatre.

Joseph Yuidick, janitor, was the first to notice the flames. The house is operated by the Publix chain. One fireman was seriously injured and 11 others barely escaped injuries.

MOTION PICTURE FINANCE

Amusements Continue to Suffer

By LAURENCE STERN

NEW YORK, Dec. 24.—Amusement shares continue to suffer from the speculative ailments of the general market and from the specific difficulties of Fox Film. The further spectacular collapse of Fox in the last week was an important cause of unsettlement throughout the entire list.

LIQUIDATION and bear selling knocked the issue down to a fresh low at 19¼ and while short-covering resulted in a 7-point recovery the stock ended the week with a net loss of more than 13 points. Bearish efforts also were aimed at Paramount and Warner Brothers, but without much success, the moderate declines in these issues being merely in line with general market reaction—a reaction of internal origin and not regarded as serious.

* * *

The Fox trustees are expected to make known their plans in the near future and this should go far toward clearing away present uncertainties. Some form of reorganization is virtually certain, the chief problem being to find means of funding some $90,000,000 in short term paper.

Meanwhile Wall street is doing a great deal of loose talking about the situation. The basic fact is that Fox has a strong earning power. Recognition of this is seen in the fact that the American Telephone & Telegraph Company, through its subsidiary, Western Electric, was willing to lend the company $15,000,000. Such backing will not and can not be withdrawn. It amounts to a guarantee that Western Electric will take an active part in guiding the future destinies of Fox. In other words, the current difficulties of Fox may work out to its ultimate advantage by obtaining for it the strongest kind of financial sponsorship.

* * *

One of the most interesting aspects of the panic has been the increased distribution of prominent stocks among small investors. The number of Paramount shareholders increased from 9,976 on November 6 to 13,589 on December 6, or 32 per cent. For the first two weeks of December this company's domestic film rentals increased 48 per cent above the like 1928 period.

Tone-O-Graph Baby Grand Dual System Built to Meet Smaller Theatres' Needs

(Special to the Herald-World)

NEW YORK, Dec. 24.—Tone-O-Graph has constructed a system called the Tone-O-Graph Baby Grand Dual System, on disc and film, built especially to meet the needs of the small theatre, whose seating capacity does not run over 400.

This is different from the other Tone-O-Graph reproducing machines of type 1 M. D. and type 2 M. D. for theatres with seating capacity up to 800 and 2,000 respectively.

The Baby Grand is the same as other units in that it is a fool-proof reproducing device, with no service charge, and can be attached to any projector. With the dual amplification there are two speakers, two turntables, batteries and a charger-monitor, two synchronous motors and two sound on film heads and amplifiers. It was invented by the engineering staff of the North American Sound and Talking Picture Equipment corporation last September and a formal announcement was made of it on December 1.

Installations are scheduled to start January first.

Raise Foreign Capitol

(From the Department of Commerce)

WASHINGTON, Dec. 24.—The Societe Anonyme des Establissements Gaumont is raising its capital from 12,000,000 to 24,000,000 francs by the issue of 100,000 "A" shares of 100 francs at 215 francs and 20,000 "B" shares at par. Subscription rights to the latter were reserved and non-negotiable.

At the New York Theatres

NEW FILMS

PARAMOUNT—"The Kibitzer," Paramount talker, from the stage play, with Mary Brian and Neil Hamilton. Opened December 20.
CAPITOL—"The Mysterious Island," M G M talker in Technicolor with Lionel Barrymore. Opened December 20.
STRAND—"The Girl from Woolworths," First National talker with Alice White, directed by William Beaudine. Opened December 20.
COLONY—"The Shannons of Broadway," Universal talker with the Gleasons. Opened December 20.
RIALTO—"The Virginian," Paramount talker, from the novel, with Gary Cooper. Opened December 20.
ROXY—"Christina," Fox talker with Janet Gaynor. First time with sound, opened December 20.
HIPPODROME—"His First Command," Pathe talker with William Boyd and Dorothy Sebastian. Opened December 21.
ASTOR—"Devil May Care," M G M talker with Ramon Navarro. Opened December 22.
WINTER GARDEN—"Sally," First National talker in Technicolor with Marilyn Miller. Opened December 23.
BEACON—"Tiger Rose," Warner talker with Lupe Velez and Monte Blue. Opened December 24.
FIFTH AVENUE—"The Royal Box," Warner talker in German with Alexander Moissi. Opened December 24.
EARL CARROLL—"Seven Keys to Baldpate," Radio talker with Richard Dix. Opened December 25.

HELD OVER AND REVIVED

CENTRAL—"Disraeli." Opened October 2.
EARL CARROLL—"Rio Rita," Radio talker. Opened October 6.
SELWYN—"Condemned," United Artists talker. Opened November 3.
CRITERION—"The Love Parade," Paramount talker, opened November 19.
RIVOLI—"The Taming of the Shrew," United Artists talker. Opened November 29.
GEORGE M. COHAN—"Hunting Tigers in India," Talking Picture Epics, synchronized to dialog. Opened December 9.
GAIETY—"The Sky Hawk," Fox talker. Opened December 11.
CAMEO—"The Lost Patrol," British silent film with Cyril McLaglen. Opened December 14.
LITTLE CARNEGIE—"The Manxman," British silent picture from the novel by Sir Hall Caine. Opened December 14.
55TH STREET—"Meistersinger," German silent film version of the Wagner operatic story. Opened December 14.
GLOBE—"Dance Hall," Radio talker with Olive Borden. Directed by Melville Brown. Opened December 15.

Film Bureau Sponsors Program for Children

(Special to the Herald-World)

NEW YORK, Dec. 24.—The Film Bureau will screen a program that appeals only to the young people in the Little Picture House December 27. This follows the formal public opening on December 25. Pictures to be shown will be "Snow White," "Mickey Mouse Cartoon," "Mary's Little Lamb" and other children pictures.

SECURITIES PRICE RANGE

Week Ending December 21

NEW YORK STOCK MARKET

	Sales	High	Low	Close
American Seating	700	21½	19½	19½
Brunswick-Balke-Collender	8,000	21⅞	17¼	18
Consolidated Film	1,900	17¼	14½	14½
Do. pfd.	4,000	20⅜	19	19
Eastman Kodak	11,700	182	166¼	172½
Do. pfd.	210	126	123	126
Fox Film "A"	478,000	42⅞	19¼	26¼
Keith Albee Orpheum	100	78	78	78
Loew's, Inc.	33,500	48⅛	40½	42
Do. pfd. n. w.	500	86	86	86
Do. pfd. w. w.	1,100	85⅜	85	85
Metro-Goldwyn-Mayer, pfd.	1,100	23⅝	23½	23½
Paramount	32,400	51⅞	44⅝	44¾
Pathe Exchange	18,900	3½	2½	2¾
Do. "A"	5,700	6⅞	4½	6⅞
Radio Corporation	1,194,900	46¾	36⅝	40½
Do. pfd. "B"	2,700	72½	70	72½
Radio Keith Orpheum	86,500	20⅜	16⅜	17⅜
Shubert Theatres	2,600	12½	10½	10⅞
Stanley Company	50	27	26	26
Universal Pic 1st pfd	180	36	33	36½
Warner Brothers	139,600	45¼	36¾	40
Do. pfd.	2,100	39	36	36

CHICAGO STOCK MARKET

	Sales	High	Low	Close
Balaban & Katz	600	62¼	59	59
Marks Brothers cvt. p.	1,900	15½	6	7
Morgan Litho	4,750	13	9½	10

NEW YORK CURB

	Sales	High	Low	Close
Con. Theat.	200	4	4	4
Film Insp. Mch.	200	1½	1½	1½
Fox Theatres "A"	93,600	9¾	5¼	6½
General Theatre Equipment	14,300	32⅜	26⅞	29
Loew's war.	200	2¾	2¼	2¼
Sentry Safety	4,600	7⅜	6⅛	6⅜
Trans-Lux	1,800	5	4	4

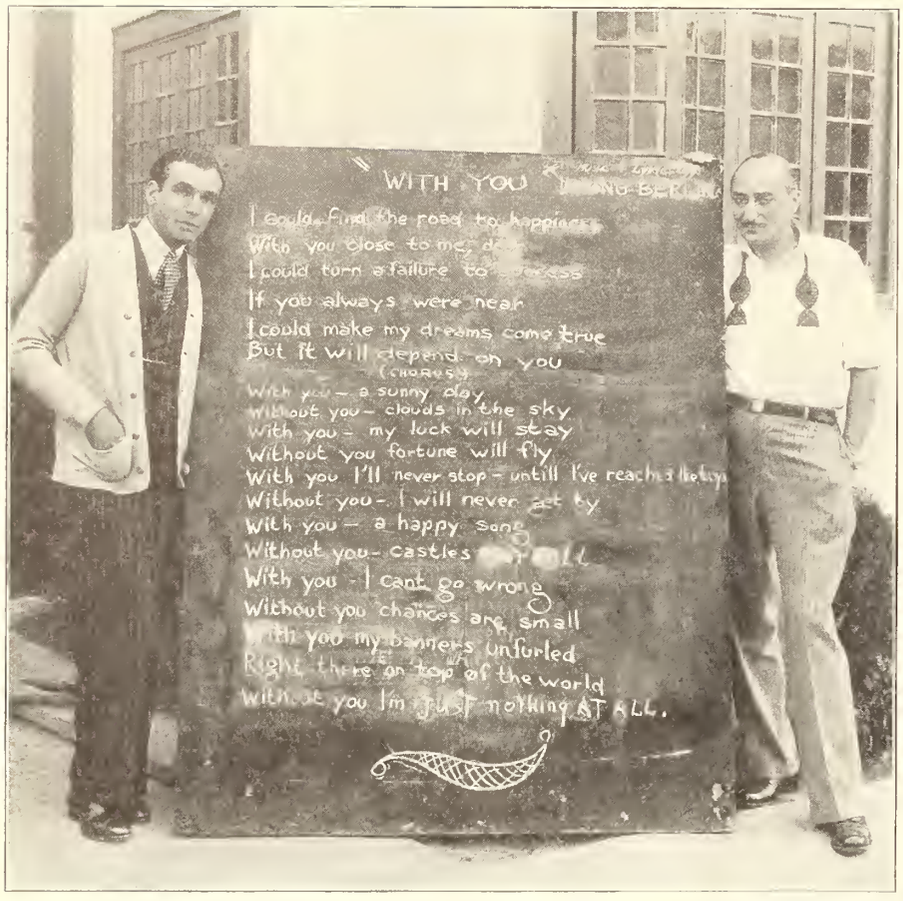
Film News in Pictures

PICTORIAL SECTION

Stories Told by the Camera

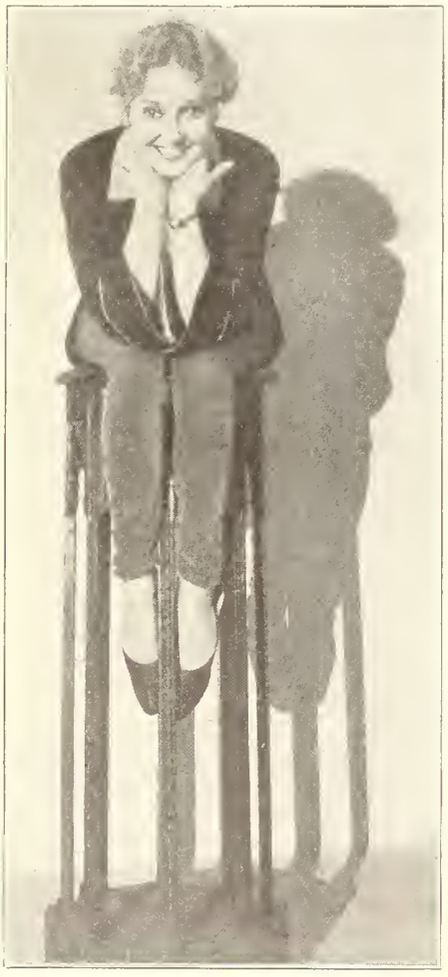
Mary Ann, Wheezer and Pete (those Our Gangsters sponsored by Hal Roach and M G M) ride in with the New Year

New in the Christie-Paramount talking comedy lineup. Upper left, Buster West, star of "Marching to Georgie." Upper central, scene from "Weak but Willing." Upper right, Louise Fazenda, "So This Is Paris Green." Taylor Holmes and Helene Millard in a scene from "Let Me Explain" at lower left. At right, Charles Grapewin and Anna Chance in "That Red Headed Hussey."



Lest they forget. Harry Richman (left), star of United Artists' "Puttin' on the Ritz," and Director Edward Sloman, showing blackboard with song lyric placed out of camera range for prompting.

Yes! Rather, we should say no! For here are plenty of 'em. Is this an action picture showing the world's greatest catch-as-catch-can banana absorber? Nope! Just Chester Morris playing around between scenes of "Playing Around" at First National studios.

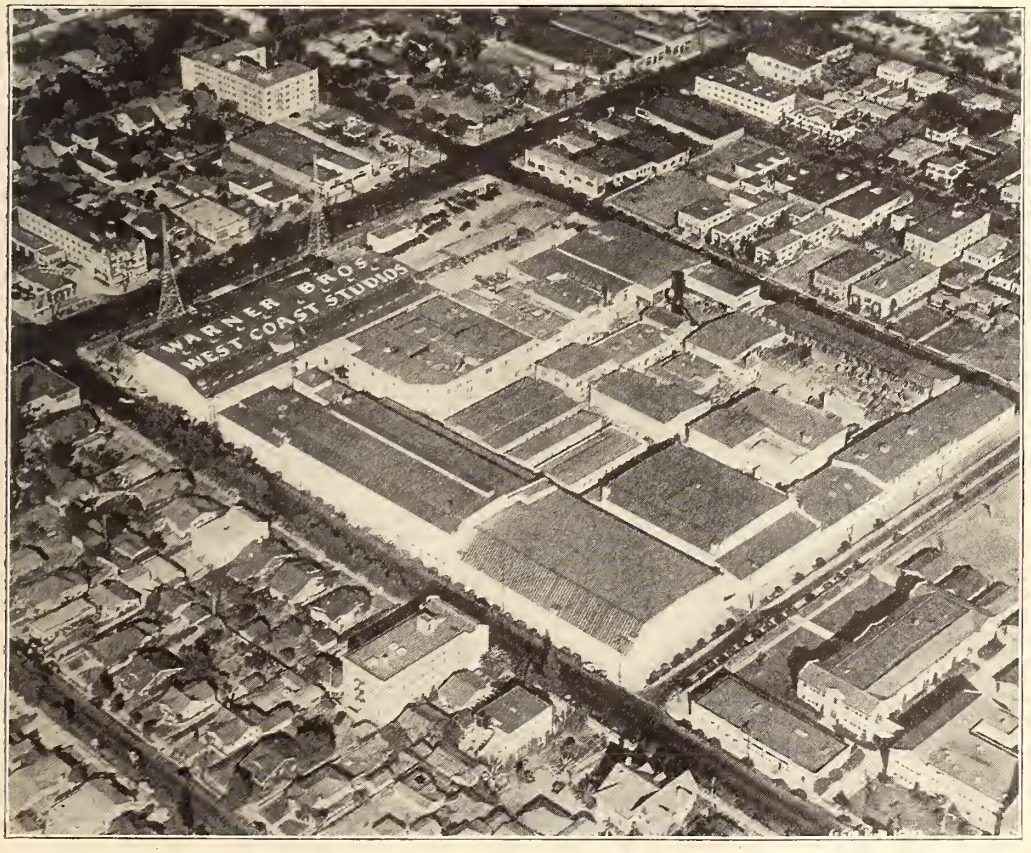


Up in the world. Even photographers' furniture has changed in these days of aviation and flagpole sitters, and here's a modern portrait of Thelma Todd, the Roach-M G M comedienne.

Almost, but not quite. That is to say, neither this nor that. To explain further, Lloyd Hamilton not exactly as he really is, nor exactly as the world's theatregoers know him. In other words, a blending of the man and the comedian. Here he is with his new feminine lead, Ruth Hiatt, and Alf Goulding, director of Hamilton's latest Educational talker, "Grass Skirts," which (as you may suppose) has a lot o' wicky-wacky-wooing in it.

Directing "Journey's End." Tiffany-Gainsborough now has the screen version of this stage success in work, with James Whale holding the megaphone. Colin Clive of the London stage company recently arrived in Hollywood to make his role for the screen.

"Burlesquers." Marie Saxon, musical comedy star, and Jack Egan in a scene from Columbia's "The Broadway Hoofer," in which Miss Saxon makes her screen debut. George Archainbaud directed.



A study in the new perspectives, not only in optics but in dramatic expression. This is as the aviator sees the main plant on Sunset Boulevard in Hollywood, of Warner Brothers. The greater part of Warner Brothers' sound and silent product is made here, but there are also two other lots on the West Coast, Warner Brothers' ranch and the former Vitagraph plant. Besides these, of course, is the Brooklyn Vitaphone Studio.

A familiar type—the wise guy. We can suffer him, though, as impersonated by Joseph Schildkraut, who thus talks askew-mouthed as the star of Universal's "Out to Kill."

Foreign Accounts Building Up After Halving by Sound, Says Roach

Making Talkers in Three Languages with Most of Profits Expected from Abroad, Declares Producer—Business with England Best Ever

(Special to the Herald-World)

NEW YORK, Dec. 24.—Hal Roach is making talking pictures in three languages and expects to get back most of his profits from abroad.

"In the old days," he told the HERALD-WORLD last week, "it was the same way. We used to about break even in the United States and then we'd get our profits from foreign distribution. At that time we had ten thousand accounts in this country. With the coming of sound those accounts were cut to 3,200 so that, even if we did charge higher rentals, we were barely able to meet the costs of production. Naturally, our foreign business, on which we had depended for our cream and sugar, went completely flooey. So there we were.

"At the end of the present selling season we expect to have about 5,000 accounts here and I don't know how many abroad. At the present moment we are making all our product with a Spanish version and, so far, it's going over big. Comedians don't have to talk much. If they mumble a couple of words in broken lingo it's usually amusing and a subordinate member of the cast can supply sufficient explanatory dialog to carry the piece.

Hal Roach

Laurel and Hardy in 3 Languages

"Right now we are making our Laurel and Hardy pictures in three languages and will do the same with the others just a soon as the foreign situation gets straightened out. We have three directors and three leading women. Two of the directors and two of the girls, together with whatever other foreign actors are slated for parts, watch the English version being shot. When it's over they step in and the picture is shot again with them doing the same stuff in their own language. The principals, naturally, are retained throughout. As I said before, they have to speak only a word or two, anyway, and the best part of a comedy is always a matter of pantomime.

"Because of this situation, because it is cheaper to hire foreign actors that it is to teach your own people a different language, I think there will soon be a great demand for capable foreigners in Hollywood, especially for Germans and Spaniards.

Foreign Business Improves

"Our foreign business is looking up. Business in England is, for us, better now than it has ever been. We expect to do three times as much in South America and Spain as we are doing here and I think that we'll soon be in a position to net a nice profit from France and Germany.

"Sound, if you want my estimate, now adds 20 per cent to the cost of production. It may be more on a feature, but I doubt it."

Comedies are getting longer and so are features. Roach thinks the latter will have to be cut to make room for the former. "People don't want to see pictures that are too long," he said. "I know of no ten reel picture in which the story could not be better told in seven or eight reels."

Biggest Gross Coming From Foreign Versions

(Special to the Herald-World)

NEW YORK, Dec. 24.—Sound cut his comedy accounts from 10,000 to 3,200, according to Hal Roach, producer. This year he hopes to have 5,000 but says his biggest gross is coming from foreign versions which he'll market in South America, Spain, France and Germany.

Radio Lists 6 Films For Release in 1930; 4 in Silent Versions

(Special to the Herald-World)

NEW YORK, Dec. 24.—Six pictures, already titled, have been announced by Radio for 1930 release. They are: "Seven Keys to Baldpate," with Richard Dix; "Love Comes Along," starring Bebe Daniels; "Girl of the Port," with Sally O'Neil; "Hit the Deck," with Jack Oakie and Polly Moran; "Second Wife," with Conrad Nagel and Lila Lee and "Case of Sergeant Grischa," with Chester Morris and Betty Compson. Of these six silent versions were to be issued on "Case of Sergeant Grischa," "Love Comes Along," "Seven Keys to Baldpate" and "Girl of the Port."

Other Radio pictures, not titled yet, to be released are: Rod La Rocque, March 2; Bebe Daniels, March 9; Betty Compson, March 23; Richard Dix, April 6; Betty Compson, May 11; Bebe Daniels, May 17, and Richard Dix, May 25.

All above are all-talking pictures, with a number having a silent version.

Vitaphone Operetta Goes Into Work in 3 Weeks

(Special to the Herald-World)

NEW YORK, Dec. 24.—"Viennese Nights" is the temporary title given to the operetta which has been written for the screen by Oscar Hammerstein II and Sigmund Romberg. Production plans are now being laid and J. L. Warner, vice president in charge of production, has announced that filming will begin in about three weeks.

Technicolor photography will be used and the picture will be directed by Alan Crossland. The principal roles will be played by Alexander Gray and Vivienne Segal. Harvey Thew, Vitophone scenarist, is adaptor.

Tax of 2 Pence Levied On Films Entering India

(Special to the Herald-World)

WASHINGTON, Dec. 24.—The government of the Nizan of Hyderabad has decided to levy a tax of two pence a foot on all films imported into India, says a dispatch to the Department of Commerce from Calcutta.

Society Women in Stage Show for Real Money

Balaban & Katz (Publix Chicago subsidiary) wasn't the first to see the possibilties in capital S Society, of course, for look at the cold cream ads in your current fan magazine. But the records do not reveal the names of many Sunday supplement folk among deluxe picture house stage show performers, so B & K's Uptown theatre goes into the book.

It really started at the Chicago theatre, B & K's ace house in the Loop. There Mrs. Charles Fargo displayed the latest examples of the old fashioned modes women are trying to make themselves wear these days. She did it for a week. And got paid for it!

Maybe it was the latter fact which made it so much fun. Anyway, the following week Mrs. Fargo trouped Northward to the Uptown, taking along with her Mesdames Edward Fargo, Jr., Paget Cady, Dudley Mudge, Michael Dearth and Kenneth Carpenter, all deserving to have their gowns cataloqued in next morning's account of last night's Opera. For five days they showed what Milady is wearing at three shows a day, and for two days at five shows daily. And got paid for it.

That latter fact seems troublesome. Someone suggests, "'Twas just before Christmas!" Somebody else decides they did it for charity. But nobody suggests the stock market. And B & K says, "How in [the world] do we know what our performers do with their money?"

The gowns were supplied by a department store, which was mentioned in a trailer.

Pinson Leaves Pathe for Publix District Office

(Special to the Herald-World)

ATLANTA, Dec. 24.—R. F. Pinson has left his local connection with Pathe to take up his new duties as assistant to District Booker A. C. Cowles of the Publix district office.

Pinson joined Pathe six years ago, and has never been with any other exchange. He was head booker and office manager when he left for Publix, having been promoted to the office managership by Branch Manager W. W. Anderson a few years ago.

3,000 Not Disturbed When Fire Breaks Out

(Special to the Herald-World)

SAN FRANCISCO, Dec. 24.—A back-stage fire occurred at the Fox theatre while nearly 3,000 persons were enjoying the stage revue, but the blaze was extinguished with a nominal loss by stage hands and electricians and none of the audience left their seats. The blaze was caused by drapery falling on an overheated spotlight and was not seen by many in the auditorium.

Special Benefit Show Given to Help Kiddies

(Special to the Herald-World)

BALTIMORE, Dec. 24.—A special benefit show was given at the Rivoli theatre recently for the Kiddies' Christmas Treat to be given by the Advertising Club of Baltimore, through the courtesy of Frank Price Jr., member of the organization and vice-chairman of the committee in charge.

Pettijohn Urges Harmony Of Exhibitors to Present United Front on Problems

Says Industry Had Prosperous Year "Despite Menaces Almost Laughable"

(Special to the Herald-World)

NEW YORK, Dec. 24.—Hopeful that the exhibitor unit of the industry will be brought to a realization that there are such things as "matters in common affecting the industry as a whole," C. C. Pettijohn, chief counsel of the Film Boards of Trade, predicted 1930 as the most momentous year of the organization. Pettijohn said:

"It is a source of gratification and comfort to state that the Motion Picture Industry—despite the fact that it is constantly confronted with an assortment of menaces almost laughable in their variety, some mere idle mumblings, others tantalizingly mendacious—will in all branches enjoy a highly prosperous year.

United Front Urged

"We have every reason to expect that the great American public will continue to regard our form of entertainment as the chief amusement and relaxation of the great mass of our people. It should not be considered otherwise. It is there that our prosperity lies.

"For one thing, I am hopeful that the exhibitor unit of the industry will intelligently organize itself, indeed, that all branches of the industry will, during the coming year, be brought to a realization that there are such things as 'matters in common affecting the industry as a whole' which demand a united front. Furthermore, it is my most fervent hope that the problem of protection will be fairly and amicably solved, with satisfaction to all.

Run Own Business

"It may be fairly and honestly stated that theatres sell amusement. That churches sell religion. That schools sell education. That newspapers sell news. These four bulwarks of American civilization can do much to help each other. But they should not attempt to run each others' business. Each is entitled to freedom of human expression and should be chargeable, only after they have violated the law.

"Let these facts be realized by all concerned, and 1930 will be a most momentous year."

Screens, Colors, Third Dimensions to Make 1930 Wonder Year: Schnitzer

(Special to the Herald-World)

NEW YORK, Dec. 24.—"We will all witness great things in 1930. Progress undreamed of a few years ago will be made in artistic and technical fields," says Joseph I. Schnitzer, president of Radio Pictures.

The moving picture fan will find a treat in store for him with the inception of new methods of producing and showing pictures. New screens, wider films, natural colors and also the production of talking films in foreign languages, which will enable those not conversant with English to enjoy a picture in their native tongue, Schnitzer prophesied.

"Talking pictures are beginning to assume broader international aspects," Schnitzer said. "Foreign versions of such productions as 'Rio Rita,' with the players speaking lines in Spanish are being made for exhibition in 25 Latin countries, with a potential audience of 100,000,000 people. Color is playing an increasingly important part in modern talking films. Cameras and microphones are being taken out doors and the whole world again becomes the stage on which screen plays are enacted."

A Bilingual Solution—Zukor

Suggests Companies Jointly Maintain Producing Company for Foreign Language Films, So That It Will Have Continuous Work—Predicts Talkers Will Bring Best of Talent in All Languages to Hollywood Where Conditions Are Best.

A multi-lingual producing organization along the lines of a stock company but maintained co-operatively by the producing companies in Hollywood is proposed by Adolph Zukor, president of Paramount Famous Lasky, according to newspaper dispatches from Montreal, where he attended the opening last week of a suit of Famous Players Canadian Corporation, of which he also is president.

Such a plan would keep one good company busy at all times making pictures for foreign release, said Zukor, who denied that talking pictures will destroy foreign markets for American pictures. On the contrary, he predicted that dialog productions will result in drawing the best talent in all languages to Hollywood.

"The talkies will not kill our foreign markets for films," Zukor was quoted as saying. "In Hollywood we expect to be able to produce pictures in French, German, Spanish, Italian and perhaps other languages. How this will be done is another matter.

Joint Company Proposed.

"I myself favor a method which would keep one good company of foreign actors in the languages mentioned busy all the time. One company alone could not afford to keep a company of French actors, for instance, because there would not be enough plays produced in English to be translated into French.

"If all the companies, however, were to work together on this, they could keep one company going all the time like a stock company. For instance, the actors could do a play for A studio one week in French and for B studio the next week, and so on. They would be kept steadily employed.

Draw Best Actors to Hollywood.

"And we gradually will draw the best actors in all languages to Hollywood, because there will be more for them there. Thus the best talent in all languages will be centered in Hollywood. When a play is produced in English it will be rewritten for other actors in other languages and done over again. We make Chevalier talkies in French as well as in English right now; he goes as well in Frisco in French as in English.

"We shall be able to produce in Hollywood all the pictures they need. There is no doubt, of course, that Hollywood, because of climatic and other conditions, always will be the best place to make pictures.

Jannings in German Films.

"Take a man like Emil Jannings, who cannot speak English well enough for pictures in English. He will produce exclusively in German.

"The history of the talkie will repeat the history of the gramophone. The first gramophone was a squeaky, scratchy affair, compared to the almost perfect present day product."

In Which the Silent Picture Is Preferred

(Special to the Herald-World)

OMAHA, Dec. 24.—There are lots of arguments for sound, but here is one for silent pictures. The foreigner who does not speak English would rather not have his pictures messed up with a lot of language when he cannot understand a word of it. Titles at least do not interfere with his strict attention to watching the pictures.

C. E. Williams, who operates two silent theatres, the Park and Victoria, has had this experience at the Park, which is located in a cosmopolitan district and draws from all nationalities.

Today's Film Shows the "Facts of Life," States Article on Censorship

And the Censorial Ear Is Less Wary Than the Censorial Eye

Motion pictures are showing the "facts of life" as a result of sound, is the observation of Creighton Peet, writing in the December 25th issue of *Outlook and Independent.*

"Even the most casual observer can hardly have escaped a realization of the fact that strange growing pains are making themselves felt in the little movie show," he states in his article, "Our Lady Censors," discussing the trouble and limitations imposed upon motion picture producers by the inanities of censorship, many of which he points out in actual examples. What was called obscene in silent films, however, is being accepted, says the article, in talkers. The author points to Prof. Walter B. Pitkin's observation that "the ear is more moral than the eye."

"One of the things which keeps movie companies endlessly distracted is the fact that censor boards seldom agree on what is harmful for the public welfare," the article continues. A classic example offered of another kind of "censorship," which, though unofficial, makes its presence felt, is the following:

"Recently Robert Benchley made a short humorous two-reel sketch called 'Furnace Trouble,' which showed that gentleman as one of a bridge foursome who goes down several times during the evening to fix the furnace Every time he returned, he was covered with an increasing number of sooty smudges and smears.

"When shown in Pittsburgh, the company received an indignant letter from the Anthracite Coal Producers' Association asking why it was persecuting an already harassed industry."

The article gets its title from the author's observation that most of censorship is from the feminine point of view.

Warners Give Bonuses In Sharing Prosperity of 1929 with Personnel

(Special to the Herald-World)

NEW YORK, Dec. 24.—Warner Brothers is sharing its 1929 prosperity with employees by giving bonus checks throughout the organization.

A Letter From M. J. O'Toole

"May I at this time again express my appreciation for the very fine way your magazine has treated the Motion Picture Theatre Owners of America and the many constructive suggestions you have made which added so materially in our progress as an organization.

"If you will permit me to say so, I have a little experience in newspaper work and I know that it is impossible to please everyone. An editor is entirely human and prone to err, like the rest of the race. Of course, he compounds the situation by writing it down and publishing it, but in the main the HERALD-WORLD has handled all motion picture events with complete fairness and in a way which could not fail to win the approval of the great many of its readers."

Talkers Taking Light Comedy Public, Says Cohan, on Hollywood Trail

Actor-Composer-Producer Believes "Jolson's Knees Deserve a Rest," So Picture for United Artists Won't Be a "Mammy" Film

By DOUGLAS FOX

[Picture in Pictorial Section next week]

NEW YORK, Dec. 24.—A successful stage producer who hitherto has always rather snickered at the talkers (and feared them in the same breath) and who frankly admits that he doesn't know the first thing about them, will soon go to Hollywood to write, compose and produce for United Artists.

His name is George M. Cohan, and his first picture will star Al Jolson, now working for the Warners.

COHAN has silver-yellow hair, his face is pink and white and ingenuous and he talks out of the corner of his mouth—for all the world like a hardboiled baby. He has, in his time, waved a number of American flags and is, possibly, one of the best known producers in this country.

"Jolson's Knees Deserve Rest"

Curiously enough, about fifteen years ago, he wrote Jolson's first song hit, "The Haunting Melody," which the blackface minstrel man sang at the Winter Garden here. He thinks that Jolson is a man of considerable intelligence and believes it will be comparatively easy to write a vehicle for him. It will not be a "Mammy" picture. "It's about time," Mr. Cohan claims, "that Jolson's knees had a rest."

Cohan is going to Hollywood in the spirit of adventure. "I don't know the first thing about talkies," he says, "but I think I'm going to have lots of fun finding out about them. Perhaps I'll be so bad that they'll send me home very quickly. I'm really going out there because I think I have something to give them and because Joe Schenck thinks so, too.

"It isn't the money. I'm not interested in money. I can always earn a living. And it isn't art, either. It's the idea of light entertainment which has been driven off the New York stage by over-sophisticated audiences and which should find a perfect reception via the talking screen."

Light Stage Comedies Fading

In his opinion New York audiences are getting shorter and shorter, more and more sophisticated. The light comedies, musical and otherwise, which were usually entertaining but never would stand up before a very penetrating criticism, no longer have much of a chance here. In the old days they were very popular. Now, Cohan believes, the audiences for these plays are to be found among the less critical, less analytic picture goers who comprise 90 per cent of the fans throughout the country. These people have no desire to probe into the psychological and sociological aspects of matters which constitute the problematical diversion of the socalled sophisticates. They go to pictures for mental and spiritual release from the burden of toil, responsibility and the struggle to earn a living. They are made, from his point of view, for what George M. Cohan has to offer.

In spite of all this, though, the Broadway actor-composer-producer, who is now taking a part in his own play, "Gambling," will not entirely desert the legitimate stage for talking pictures. His present company he will take to Boston, then to Chicago, Cleveland, San Francisco and Los Angeles. When he's in San Francisco he expects to get to work on the Jolson picture. He's going to do the continuity, the dialog and songs, as well as have the final say on who will comprise the company.

He'll Be Back on Broadway

And when the picture is done—well, he may do another, but the chances are that next fall will find him back on Broadway. He thinks that talking pictures will reduce the theatre to a number of organizations like the Guild—supported mainly by subscribers. But nonetheless he's going to keep hammering on Mazda Lane simply because he loves the legitimate stage, because the thing is in his blood, because he's known it all his life and it's the only thing he gives a damn about.

He's going to Hollywood because "an evening's entertainment doesn't seem to mean much on Broadway any more." Then he's coming back to see what he can do about it.

Among his plays are "Forty-five Minutes from Broadway," "Get-Rich-Quick Wallingford," "The Song and Dance Man," "Seven Keys to Baldpate," "George Washington, Jr.", "Two Fellows and a Girl," "The Tavern," "Little Johnny Jones," "Fifty Miles from Boston," "The Man Who Owns Broadway," "The Baby Cyclone," "American Born," "The Merry Malones," "The Home Towners," "Hit-the-Trail Holliday" and "Gambling."

F N Prepares 24-Sheet With Silver Background For Marilyn Miller Film

(Special to the Herald-World)

NEW YORK, Dec. 24.—A twenty-four sheet with a silver background has been prepared by First National's advertising department for Marilyn Miller's "Sally." The treatment of the colors in this twenty-four sheet, set off by the silver tone, makes a striking effect.

The poster, when used over a lighted marquee, takes on a silver gloss. It will be on view in all parts of the country coinciding with the national release date of the picture, January 12, following the world premiere at the Winter Garden theatre, December 23.

Yamins Again Heads New England's Unit; Launches New Plans

(Special to the Herald-World)

BOSTON, Dec. 24.—At the annual meeting of the Independent Motion Picture Theatres Owners of New England held last week, Nathan Yamins was elected to head the organization another year.

Following is the list of officers elected:

President, Nathan Yamins, Fall River, Mass.; first vice president, J. E. Charbonneau, Manchester, N. H.; Second vice president, William Vianno, Lexington, Mass.; secretary, Ernest H. Horstmann, Wakefield, Mass., and treasurer, William McLaughlin, Stoneham, Mass.

Committeemen for Massachusetts elected: Frank C. Lydon, Dorchester, Mass., and Morris Pouzzner, Southbridge, Mass. For Vermont, Andrew Tegu, St. Johnsbury, Vt., and for New Hampshire, Peter Gagne, Somersworth, N. H.

Rhode Island was in favor of having more men to choose from and election of its representation was put off until next meeting. Maine will also elect its committeeman at the next meeting.

Hickman Makes Production Survey in Hollywood for Motion Picture Congress

(Special to the Herald-World)

NEW YORK, Dec. 24.—Charles H. Hickman, newly appointed vice president and general manager of the Motion Picture Congress of America, Inc., has arrived in Hollywood to make a survey of production, preliminary to the making of pictures for distribution under the Congress plan.

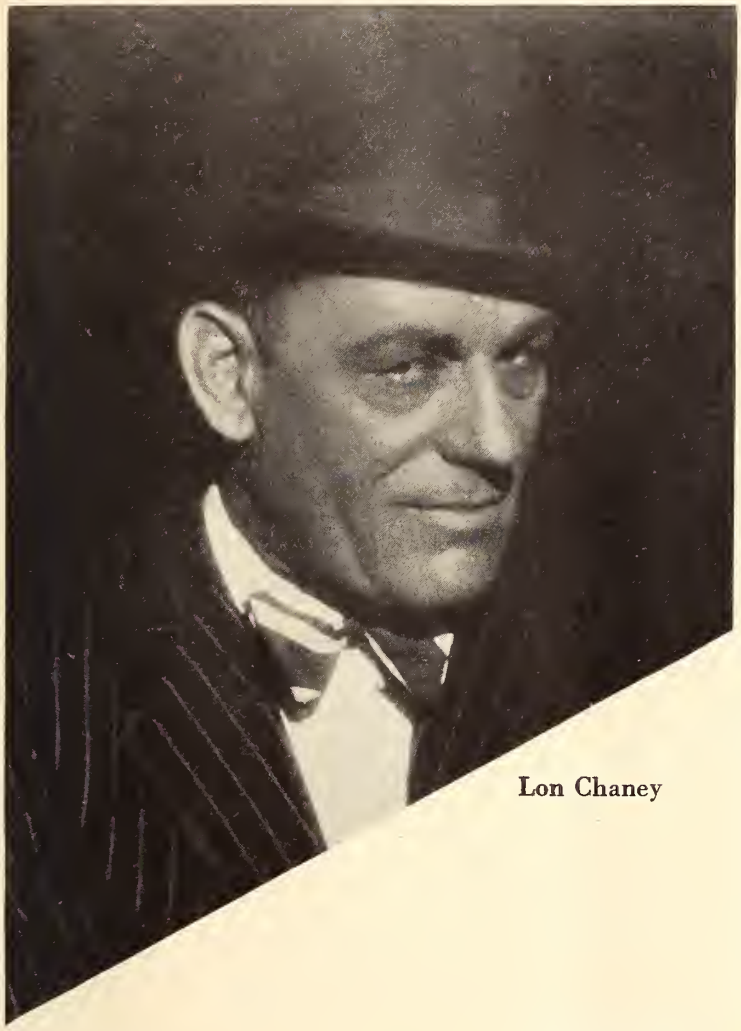
The Congress is an organization with physical distribution facilities which will serve the exhibitors who join it. It belongs under the control of these exhibitors, there being no producer control of the orgnaization.

George W. Stout, president of Equitable Pictures, which is to make picture for franchise holders of the Congress, is expected there about the same time. The production schedule, expected to get under way about the middle of January, contemplates twenty unit shows for weekly release to exhibitor members of the Congress during the late spring and summer.

Cinema Congress Meets Next Year in Brussels

(Special to the Herald-World)

WASHINGTON, Dec. 24.—The International Cinema Congress will be held in Brussels between June 2 and 7, 1930, according to the Department of Commerce. It will be one of the many events forming part of the Centenary Celebration of Belgian Independence. Originally intended as an international conference of exhibitors, the congress will now embrace a more religious scope and will include all aspects of the film, both silent and talking. Special invitation is offered to America.



Lon Chaney

Clara Bow

STARS

Who Made Box Office Money in 1929

By JAY M. SHRECK

Clara Bow, both in sound and silent attractions, remains the box office draw among stars and players.

Second place—and leader among the men—goes to Lon Chaney.

This is the second year in which these two players have led the field in this annual poll by exhibitor readers of EXHIBITORS HERALD-WORLD.

The ballot this year has brought to the forefront a number of new players—players who were establishing themselves in silent pictures before the advent of sound and players who devoted their efforts to the stage until science perfected the talking film.

Charles "Buddy" Rogers is among those who have gained in public favor during the last year. In the rating of the men stars he stands fourth, with a high average for his work in the talking picture.

Other new names among the leaders are Al Jolson, Maurice Chevalier and the Four Marx Brothers.

The vote on the feminine players seems to have brought few new names into box office prominence. In the first 25 there are only Winnie Lightner and Ruth Chatterton. Both of these actresses have come from the stage after an enviable record there.

Feminine players in the 1929 ballot take the lead for the first time since the inception of this annual survey. This applies to the number polling high votes, and not to winning position, which has been won by a feminine player heretofore.

Here is a coincidence: Colleen Moore held the lead position among feminine stars during the first two years. During the past two years of the survey, Clara Bow has been in top position.

Considering the fact that such outstanding stars as Harold Lloyd, Douglas Fairbanks and Mary Pickford make but one picture a year, their standing in the finals is exceptionally high. They are placed at a decided disadvantage although their box office performances in a single pictures might rate them as winners.

Listing of the players, with the votes accorded them, is printed on the following pages.

Money Making Stars of 1929

Again the exhibitor has cast his ballot for those players whose names in the lights mean money at the box office.

From the following tabulation it will be noted that there is little change in the lineup from last year. A few new names appear, but for the most part votes were cast for the established screen players.

Feminine

	Sound	Silent	Total
CLARA BOW	27	95	122
COLLEEN MOORE	6	52	58
NANCY CARROLL	21	33	54
JOAN CRAWFORD	3	34	37
GRETA GARBO	3	28	31
BEBE DANIELS	5	21	26
ALICE WHITE	9	16	25
LAURA LA PLANTE	5	17	22
NORMA SHEARER	8	14	22
BILLIE DOVE	2	19	21
DOLORES DEL RIO	1	18	19
MARY PICKFORD	5	10	15
DOLORES COSTELLO	9	3	12
MARION DAVIES	1	11	12
BETTY COMPSON	10	0	10
JANET GAYNOR	2	7	9
SUE CAROL	1	6	7
WINNIE LIGHTNER	7	0	7
GLORIA SWANSON	6	0	6
VILMA BANKY	1	4	5
MARY BRIAN	0	5	5
NORMA TALMADGE	0	5	5
LUPE VELEZ	2	3	5
RUTH CHATTERTON	4	0	4
BESSIE LOVE	3	1	4
ANITA PAGE	0	4	4
LOIS WILSON	0	4	4
RENEE ADOREE	0	3	3
EVELYN BRENT	1	2	3
LILLIAN GISH	0	3	3
DOROTHY MACKAILL	1	2	3
LOIS MORAN	1	2	3
BELLE BENNETT	0	2	2
LOUISE FAZENDA	2	0	2
CORINNE GRIFFITH	1	1	2
PHYLLIS HAVER	0	2	2
POLA NEGRI	0	2	2
SALLY O'NEIL	1	1	2
MARY PHILBIN	0	2	2
MADGE BELLAMY	0	1	1
ELEANOR BOARDMAN	1	0	1
INA CLAIRE	1	0	1
VIOLA DANA	0	1	1
JEANNE EAGELS	1	0	1
ANN HARDING	1	0	1
HELEN KANE	1	0	1
CARLOTTA KING	1	0	1
NATALIE KINGSTON	0	1	1
LILA LEE	0	1	1
JACQUELINE LOGAN	0	1	1
MAY McAVOY	0	1	1
MOLLY O'DAY	0	1	1
ANN PENNINGTON	1	0	1
ESTHER RALSTON	0	1	1
SOPHIE TUCKER	1	0	1
FLORENCE VIDOR	0	1	1
FAY WRAY	1	0	1
ZIEGFELD'S FOLLIES	1	0	1

Male

	Sound	Silent	Total
LON CHANEY	5	80	85
WILLIAM HAINES	8	70	78
HOOT GIBSON	3	61	64
CHARLES "BUDDY" ROGERS	20	43	63
RICHARD BARTHELMESS	28	34	62
KEN MAYNARD	7	54	61
TOM MIX	0	58	58
RICHARD DIX	13	44	57
RAMON NOVARRO	16	34	50
AL JOLSON	38	10	48
GEORGE BANCROFT	16	22	38
JACK HOLT	2	35	37
GARY COOPER	9	22	31
MILTON SILLS	11	17	28
JOHN GILBERT	2	21	24
WILLIAM BOYD	6	15	22
DOUGLAS FAIRBANKS	4	15	19
HAROLD LLOYD	7	9	16
JOHN BOLES	12	3	15
MONTE BLUE	4	8	12
RONALD COLMAN	5	7	12
TIM McCOY	0	12	12
CONRAD NAGEL	8	4	12
TOM TYLER	0	12	12
BUSTER KEATON	0	11	11
VICTOR McLAGLEN	4	7	11
BOB STEELE	0	10	10
MAURICE CHEVALIER	9	0	9
REGINALD DENNY	0	9	9
FOUR MARX BROTHERS	9	0	9
DAVEY LEE	9	0	9
WILLIAM POWELL	6	2	8
KARL DANE	0	7	7
CHARLES FARRELL	4	3	7
EMIL JANNINGS	0	7	7
WARNER BAXTER	4	2	6
CHARLES CHAPLIN	0	6	6

Winners of Previous Years

1926	1927	1928
COLLEEN MOORE	TOM MIX	CLARA BOW
TOM MIX	COLLEEN MOORE	LON CHANEY
FRED THOMSON	CLARA BOW	COLLEEN MOORE
HAROLD LLOYD	FRED THOMSON	TOM MIX
HOOT GIBSON	LON CHANEY	JOHN GILBERT
NORMA TALMADGE	RICHARD DIX	HAROLD LLOYD
MARY PICKFORD	HOOT GIBSON	RICHARD DIX
DOUGLAS FAIRBANKS	HAROLD LLOYD	WILLIAM HAINES
THOMAS MEIGHAN	JOHN GILBERT	RICHARD BARTHELMESS
REGINALD DENNY	BEBE DANIELS	BILLIE DOVE
MILTON SILLS	WALLACE BEERY	BEBE DANIELS
RICHARD DIX	DOUGLAS FAIRBANKS	HOOT GIBSON
LON CHANEY	LAURA LA PLANTE	FRED THOMSON
BUCK JONES	NORMA SHEARER	KEN MAYNARD
NORMA SHEARER	RIN-TIN-TIN	DOLORES DEL RIO

THOMAS MEIGHAN	1	5	6
GEORGE SIDNEY	1	5	6
EDDIE DOWLING	5	0	5
DOUGLAS FAIRBANKS, Jr.	4	1	5
GLENN TRYON	0	5	5
WALLACE BEERY	0	4	4
MORTON DOWNEY	4	0	4
JACK MULHALL	2	2	4
GEORGE O'BRIEN	1	3	4
H. B. WARNER	1	3	4
JOHN BARRYMORE	1	2	3
JEAN HERSHOLT	0	3	3
RÓD LA ROCQUE	1	2	3
JACK OAKIE	3	0	3
EDDIE QUILLAN	3	0	3
RICHARD ARLEN	0	2	2
BUZZ BARTON	0	2	2
CLIVE BROOK	1	1	2
WILLIAM COLLIER, Jr.	0	2	2
STEPIN FETCHIT	1	1	2
RALPH GRAVES	1	1	2
EDWARD EVERETT HORTON	2	0	2
EDMUND LOWE	2	0	2
ADOLPHE MENJOU	1	1	2
FRANK MERRILL	0	2	2
JOSEPH SCHILDKRAUT	2	0	2
LEWIS STONE	0	2	2
GEORGE ARLISS	1	0	1
ROBERT ARMSTRONG	1	0	1
LIONEL BARRYMORE	0	1	1
LEO CARRILLO	1	0	1
CHESTER CONKLIN	0	1	1
BOB CUSTER	0	1	1
JAMES GLEASON	1	0	1
JAMES HALL	0	1	1
RAYMOND HATTON	0	1	1
LLOYD HUGHES	1	0	1
FRED HUMES	0	1	1
BUCK JONES	0	1	1
CHARLES KING	1	0	1
MATHESON LANG	0	1	1
GEORGE LEWIS	1	0	1
BEN LYON	0	1	1
J. FARRELL MacDONALD	0	1	1
JOHN MILJAN	1	0	1
CHARLES MURRAY	0	1	1
WARNER OLAND	1	0	1
WILL ROGERS	1	0	1
DAVID ROLLINS	1	0	1
HAL SKELLY	1	0	1
RICHARD TALMADGE	0	1	1
DAVID TORRENCE	0	1	1
WARING'S PENNSYLVANIANS	1	0	1
TED WELLS	0	1	1
AL WILSON	0	1	1

Teams

	Sound	Silent	Total
DANE-ARTHUR	0	11	11
GAYNOR-FARRELL	1	1	2
HATTON-BEERY	0	2	2
LAUREL-HARDY	1	1	2
MACKAILL-MULHALL	1	1	2
MORAN-MACK	2	0	2
BARTHELMESS-COMPSON	1	0	1
BOLES-KING	1	0	1
COMPSON-OAKIE	1	0	1
COSTELLO-O'BRIEN	1	0	1
DEL RIO-FORBES	0	1	1
GILBERT-GARBO	0	1	1
HAINES-DAVIES	0	1	1
LOVE-PAGE-KING	1	0	1
LUCAS-LIGHTNER	1	0	1
ROGERS-CARROLL	1	0	1
SHEARER-WARNER-HACKETT	1	0	1

Animal

	Sound	Silent	Total
RIN-TIN-TIN	1	7	8
RANGER	0	5	5
REX (Horse)	0	2	2
FLASH	0	1	1

Independents' Action Renews Wisconsin Protection Issue

Exhibitors Point to Clearance Periods Throughout State as Meaning End of Average Small Theatreman—Racine Group Seeks City's Aid in Controversy

(Special to the Herald-World)

MILWAUKEE, Dec. 24.—The protection issue in Wisconsin shows unmistakable signs of assuming unprecedented importance in this state as a result of local protests against prevailing protection practices which have received circulation throughout Wisconsin exhibitor circles. Always a live question, protection has become an issue upon the determination of which will depend the continuance of the average independent exhibitor, according to comment in the trade.

The present focus of attention on protection was brought about a few weeks ago by action of independent exhibitors in Racine, where chain operators control all the first-run houses, which get protection of nine months on all subsequent-run houses charging over ten cents, and a year over those charging a dime. Max A. Krofta, manager of the Granada in Racine, has been chosen chairman of the independent group, which sought intervention by the mayor.

"We are finding it hard to make any money on pictures that are nine months old," states Krofta. "Pictures are quickly forgotten by the public in these days of publicity and advertising, which daily present new attractions. This is especially true of sound pictures, in which constant improvements are being made. An old talkie with the recording disc or sound track worn out will not bring patrons into our theatres."

The exhibitor association points to other locations in the state where what the theatremen call "killing" protection periods obtain. Henry A. Staab, secretary of the Wisconsin Exhibitors' Association, recently called attention to the conditions in Madison. There the first-run theatres have a year's clearance in Dane county, and a week over nearby towns Other protection periods for first-run theatres in the state are:

Antigo, 30 days over nearby towns; Appleton, nine months over local houses and 30 days over nearby towns; Fond du Lac, one year locally and a week on Waupun; Kenosha, from nine months to a year; Waukesha, nine months locally and two weeks on nearby towns.

A natural remedy to the situation is seen by Staab in an increase in production by other than the larger companies, resulting in greater competition. Krofta's answer to that is, "We can't wait that long."

Clemenceau Memorial In Form of Tablet to Be Unveiled January 4

(Special to the Herald-World)

NEW YORK, Dec. 24.—The unveiling of a tablet to the memory of Georges Clemenceau, "Tiger of France," will be attended by ceremony on January 4, at three o'clock at the Sheridan theatre, 12th and Seventh avenue.

International interest has been aroused for this event, which began as a suggestion from Nicholas M. Schenck, president of Loew's and Metro-Goldwyn-Mayer. The Sheridan Stands on the site of Clemenceau's former abode while studying medicine in this country in 1870.

A partial list of acceptances includes the following distinguished figures: Maxine Mongendre, Consul General of France for New York; P. de Malglaive, president of the French Steamship line and the French Chamber of Commerce; Franklin D. Roosevelt, Governor, New York state; General John J. Pershing; U. S. Senator Royal S. Copeland; L. Jouvaud, president of the French Hospital; Frank D. Pavey, president Federation De L'Alliance Francaise; Joseph Donon, president French Veterans of the Great War; Col. A. S. Williams, commanding 16th Infantry Fort Jay, and Dr. A. H. Giannini.

Five New Fox Theatres Open in Four States; 5,000-Seat Atlanta House

New Fox theatres are opening the last week of the outgoing year in California, Colorado, Georgia and Montana, the largest being the 5,000-seat Fox in Atlanta with R. T. Newton as managing editor under supervision of Harold B. Franklin from the Los Angeles headquarters. Fanchon and Marco ideas will be used on the stage.

New houses in Hanford and Visalia, neighborhood theatres in the San Joaquin Valley in California, represent $250,000 investments. New houses in the Montana division to come under Will Steege's management are the Oriental in Montrose, Col., and the Fox in Butte, Mont. All have Western Electric equipment.

Theatre Fire Destroys Films, Burns Operator

(Special to the Herald-World)

SAN ANTONIO, Dec. 24.—A fire at the Mexican theatre, which broke out in the projectors, destroyed the projection equipment and a quantity of films, and burned Domingo Gonzales, projectionist, severely about the hands when he tried to extinguish it.

Fred Strief Appointed "U" St. Louis Manager

(Special to the Herald-World)

NEW YORK, Dec. 24.—Fred Strief has been named manager of the St. Louis branch for Universal by Morton Van Pragg, general sales manager. Strief was formerly manager of the Cincinnati exchange for Universal.

Blue Law Case Set Jan. 15

(Special to the Herald-World)

INDIANAPOLIS, Dec. 24.—Violation of Sunday blue laws is responsible for a case against James Green and Edward Thies, theatre owners of Princeton, Ind., to be brought up in circuit court January 15. Three preachers preferred charges against them for operating their theatre on December 1.

Critic Broadcasts Picture Reviews

(Special to the Herald-World)

ATLANTA, Dec. 24.—Ernest Rogers, motion picture critic on the Atlanta Journal, started broadcasting his reviews on pictures from station WSB. He will be heard every Monday night from this station at 5:55 with reviews of pictures. The new idea proved interesting with the public.

Vitaphone's Newspaper Ads Will Feature F N Sales Drive in January

(Special to the Herald-World)

NEW YORK, Dec. 24.—Vitaphone newspaper advertising will be devoted to First National's sales drive in January. This special support will be covered in United States and Canada newspapers. The drive is to be conducted by Ned E. Depinet, general sales manager.

This First National Month advertising will be backed by the co-operative individual picture campaign launched some weeks ago. Up to the present 470 exhibitors and 760 newspapers are participating in the plan.

Four First National pictures are scheduled for release during January. They are "Sally," "Lilies of the Field," "Playing Around" and "In the Next House."

Tiffany Makes Changes In District Personnel

(Special to the Herald-World)

NEW YORK, Dec. 24.—Changes in district offices have been announced by Oscar R. Hanson, general sales manager for Tiffany.

District manager Ralph Morrow will have charge of St. Louis and Kansas City, in addition to the original southern offices of Atlanta, Charlotte, New Orleans, Oklahoma City and Dallas.

Western district manager Manny Brown will supervise Denver in addition to Salt Lake City, Seattle, San Francisco, Los Angeles and the new Portland exchange, opening December 30.

Jerry Marks, formerly acting in the capacity of district manager in the middle west has been appointed to manage the Denver exchange, replacing J. Kraker, temporarily in charge of the office, and who has tendered his resignation for Janary 1.

Henri Ellman, in addition to his duties as district manager, will be branch manager at Chicago, and also will supervise the exchanges at Minneapolis, Milwaukee, Omaha and Indianapolis.

Frank Burke Transferred To Minneapolis by R K O

(Special to the Herald-World)

ST. LOUIS, Dec. 24.—Frank Burke has been transferred to Minneapolis where he will serve under Claud Sanders in the same capacity in the northwestern division that he did in R K O's southern division for the past five months, that of divisional publicity representative.

Columbia Makes Changes In Golden Gate Offices

(Special to the Herald-World)

SAN FRANCISCO, Dec. 24.—H. J. Henrioulle, office manager at the Columbia exchange, has taken over the road duties of Julius Cantwell, who passed away recently, and John DeCosta, booker, has been made office manager and booker.

1929 Passes in Review

The year just closing has witnessed many changes of importance in the motion picture industry.

It has been a year of big deals.

Standing out as one of the most important developments was the purchase by Fox of a big interest in Loew's and Metro-Goldwyn-Mayer. Millions were involved in this deal which had been rumored and denied for weeks before official announcement was finally made.

Also, 1929 established the talking picture as the new form of screen entertainment. Its success was made secure.

The events of importance are summarized on the following pages.

January

The HERALD-WORLD's campaign to supplant the word "talkie" with a more dignified name creates wide public interest.

R. F. Woodhull challenges Allied to give stand on admitting chains.

John E Otterson opens field for all sound devices having quality.

Paramount purchases 60,000 more shares of B & K, which increases holdings to over 87 per cent.

Lee Marcus is named vice president of F B O; Charles Rosenzweig, general sales manager.

Christies form $1,500,000 corporation to take over Metropolitan studios.

George W. Weeks is elected vice president of the new Sono-Art company.

R C A Photophone and Electrical Research are elected members of the Hays organization.

Competition, not mergers, brings good films, says Adolph Zukor in exclusive interview.

Pathe wins round in New York fight to keep censors off talking films.

William Fox fetes silver anniversary with plans for seven huge houses.

Michigan M P T O is ripped open by clash over joining Allied.

Fox buys 200 New York theatres.

Joseph Plunkett is named general manager of R K O theatres.

F B O changes name to R K O Productions.

New $5,500 Western Electric equipment gives small theatre strength.

Produce epic silent pictures, Will H. Hays cautions on Coast visit.

Allied States comes into open; Abram F. Myers tells aims and policies.

February

Marks Brothers-Paramount anti-trust suit is settled out of court.

Abram F. Myers asks injunction to bar agreements against inter-use of sound equipment.

Michigan M P T O votes 2 to 1 for Allied affiliation.

Wisconsin exhibitors deadlocked over question of joining Allied.

First run rights won by Marks Brothers in suit settlement with B & K.

U. S. trade commission dismisses case against Pathe based on block booking.

Sound pictures add $709 each week to overhead, figures show.

Adverse film bills are doomed as U. S. congress nears close.

Columbia and Victor will make talking pictures together through new deal.

Advertiser should require audited circulation of all film papers, says P. L. Thomson.

Demand for better films met, federal census bureau finds.

Audit confirms supremacy of HERALD-WORLD in circulation.

March

Advent of sound is boosting the short feature, says E. W. Hammons.

Frank Keenan, veteran of stage and screen, dies.

Theatres under control of Fox now set at huge total of 619.

Your income tax return, by Arthur E. Hall.

Fox buys Loew's and Metro-Goldwyn-Mayer; assets now $230,000,000.

Foreign producers aim blows at U. S. pictures to get in market.

President Hoover to study enforcement of laws affecting the film trade.

Theatres hold key to coming moves of Fox and Paramount Wesco regarded as barometer to "war" if it is to come.

U. S. launches suit against the Hays organization and Film Boards.

Indiana senate repeals daylight saving.

Buy sound equipment now, R. F. Woodhull advises exhibitors.

Sound to help musicians, says Edward Canavan.

E. V. Richards, Jr., is elected president of Saengers.

License fee for traveling shows raised in measure instigated by theatre man.

Fox to make only sound pictures.

A. H. Blank sells 20 theatres to Paramount; still owns 24.

Erlanger equipping entire legitimate chain for sound.

Columbia names Hal Hodes advertising manager to succeed Alex Moss.

April

United Artists consolidates to pave way for pooling interests with Warners.

Western Electric sues Pacent, charging eight patents violated.

Paramount's net profits for 1928, $8,713,000.

Government eyes mergers; holds up bars to monopolies.

Publix gets half interest in three United Artists houses.

Virginia exhibitors vote to stay with M P T O A.

Two independents sue Fox for $1,000,000 in chain case.

Daylight saving is killed in California when senate committee rejects bill.

R C A announces new disc and film equipment for houses seating under 750.

John S. Spargo, former New York editor of the HERALD-WORLD, dies.

Government acts to put end to film restrictions abroad.

Abram F. Myers claims all strong exhibitor units for Allied; plans new campaign.

Net profits for Pathe in 1928 are $187,435; losses of first quarter are overcome.

B & K and distributors deny restraint in answering department of justice suit.

U. S. Suit against West Coast Theatres perils de luxe theatres, Harold B. Franklin warns.

Pennsylvania senate votes with house to exempt newsreels from censorship.

Death of John S. Woody takes showman and sales executive.

May

French plan to replace quota with new clauses is reported.

Hunt for good markets brings mergers, Hoover expert finds.

New corporation formed linking R C A and Victor Sales division; David Sarnoff is chairman.

California shelves blue law bill.

George K. Spoor invents new method to record and reproduce talking films.

Film field fertile for careful investor, declares William Fox.

United Artists consolidation move held certain; Warner deal off.

Joseph P. Kennedy named chairman of the Pathe board.

J. C. Brady, president of the Canadian exhibitor organization, dies.

Senator Brookhart launches new war on block booking as restraint.

J. L. Merrick is appointed sales head of Educational.

Chicago police chief approves use of talking pictures to check crime.

HERALD-WORLD establishes new medium—a supplementary automobile tag—to identify all in trade.

Strong summer business seen as a result of sound pictures.

Purchase of Proctor circuit welds R K O theatre holdings.

June

U. S. orders open competition in West Coast Theatres ruling.

Newsreel association forms to supply Universal's own service and Kinograms.

Test shows Spoor-Berggren system of natural vision photography open new film field.

Public is sold on sound; wired houses draw best, HERALD-WORLD survey shows.

Brookhart bill would drive out small theatre men, Gabriel L. Hess warns.

Quebec loses Sunday shows; children are barred.

Georgia exhibitors organize at Macon.

Charge on film and score making many small houses close, say exhibitors in HERALD-WORLD survey.

Equity shop order is attacked by Willard Mack and Lionel Barrymore.

Joe Goldberg to head Columbia sales.

Investigation of collective film buying launched at M P T O meeting of Nebraska and Iowa.

Fox gets half of stock and will manage Ascher chain in Chicago by terms of settlement.

Actors back producer protest against Equity shop demand.

One half of U. S. theatres already wired for sound, HERALD-WORLD survey shows.

Allied asks Abram F. Myers to seek U. S. Quiz against producers.

Sid Grauman ends his career as exhibitor.

Paramount gets half interest in Columbia broadcast chain.

Western Electric action against Biophone charges 16 patents violated.

Henry Lustig, long active in exhibitor organization, dies.

Three out of four silent theatres lose patrons to sound houses, poll shows.

M G M will handle all Hearst product with sound newsreel.

Guarantee and split sales plan adopted, Ned Depinet of First National advises staff.

Producers income from films sent abroad drops $5,000,000.

Publix buys full interest in Kunsky chain in Detroit.

July

DeForest, charging Movietone infringes on nine patents, sues Stanley chain.

R K O votes $1,000,000 for use of Spoor Stereoscopic process.

Five thousand small exhibitors facing elimination, says Abram F. Myers.

Percentage system favored at joint meeting of sales managers on rentals.

Solving the multi-lingual problem means big saving says J. D. Williams.

Detroit Lakes new key center as HERALD-WORLD readers meet.

Gladys Brockwell dies following automobile accident.

Columbia merges all franchise exchanges into national group.

President Hoover is expected to reject plea for aid in blue law fight.

Paramount's acquisition of F & R circuit raises total of Publix houses near 900.

Producers claim 500 players on contract within a month despite Equity move.

Hearst revises film pages to emphasize news of the trade.

Paramount has new full stage projection; wide film is used.

Industry hails Fox's recovery from injuries in automobile accident.

Harold Rodner to head Warner Brothers film theatre equipment organization.

Stock transfer plan is announced by merging equipment concerns.

Charles E. McCarthy promoted to director of public relations by Paramount-Publix.

Tightening of federal policy on mergers is reported near.

August

Sound relief at once pledged small exhibitor by distributors.

R K O gets six Pantages houses in West.

Western Electric difficulty in Germany nearing solution.

G. R. O'Neill is named publicity director for Pathe.

Colorado exhibitors vote to join Allied.

Vitaphone to celebrate three years of rapid strides since "Don Juan."

Singing, dialog and musical comedies lead in public favor, exhibitors declare in HERALD-WORLD survey.

Gillmore's retirement may be solution of Equity's problem.

Publix purchases Saenger chain.

Second Western Electric-Pacent suit dismissed despite patent assignment.

Paramount inaugurates sound news.

Silent films will always find ready market, Exhibitors hold.

Allied pact bars score charge and "compulsory arbitration." Agreement made with R C A, Tiffany and R K O.

Ethel Barrymore bolts from Equity, criticises Gillmore.

More talking Westerns are wanted by public, declare managers.

Gillmore calls off Equity shop move; actors back at studios.

Producers map action on wide film; praise Quigley editorial.

Fox buys Libson circuit.

Complete text of Allied States franchise.

Public accepts increased prices, survey shows.

U. S. paves way for okaying Paramount-Warners and Fox deals.

No major price reduction to be made on Western Electric sound equipment.

Paramount weekly broadcast on radio to begin September 21.

September

R. F. Woodhull, after resigning as president of the M P T O A, joins General Talking Pictures as executive vice president.

M. A Lightman elected president of the M P T O A.

Stanley W. Hatch is named general sales manager of Educational.

Williams forming huge British unit for multi-lingual films.

Many sign Allied franchise at series of Tiffany and R K O sessions.

Pathe reports net profit of $524,336.65 for first 28 weeks.

Warner Brothers sues Western Electric, charging interference.

Sound recording improving, says exhibitors in key centers.

William Fox buys large holding in General Theatre Equipment.

World Wide and Sono-Art join in producing and selling unit.

F. F. Proctor, prominent exhibitor, dies.

Louisiana and Oklahoma organize new exhibitor organizations.

Independent producers join independent distributors in national body.

Exhibitors must pay installation cost of new R C A sound equipment.

Sound at a glance—a review of the HERALD-WORLD survey.

Theatre men of country divide on value of Broadway runs.

Maurice Kann joins Motion Picture News as editor.

DeForest defendant in new Western Electric suit.

Wisconsin joins Allied states.

New DeForest equipment at $3,750 for theatres seating under 500.

George Ricker is elected head of the Southeastern Theatre Owners Association.

Theatre war in Canada looms with Nathanson's resignation from Paramount.

Fox grandeur film makes new history at first public show.

U. S. wins French quota fight; contingent demand shelved.

October

Film industry wins federal court okay on credit committee system.

Arbitration is revived in Indiana.

Fox acquires 64 Midland theatres in Missouri, Kansas and Iowa in $4,000,000 deal.

Six companies report 5,755 adjustments with 1,200 houses in small theatre aid.

Television will make theatre draw even better, says William S. Paley.

Growth of world film trade is emphasized at S M P E meeting.

Blind prejudice is blamed for British production situation.

General Motors joins radio; may produce film.

Jerome Beatty heads news bureau started by the Erickson company.

Four million six hundred thousand net earnings of Paramount for third quarter.

J. I. Crabtree is elected president of the S M P E.

Trade acts to revise contract after ruling of trust violation.

Paramount-Warner merger discarded pending new plan.

Chicago exhibitors battle ordinance prohibiting standing in theatre lobby.

Motion Picture Congress organized by Rembusch for cooperative distribution.

November

Showmanship, not politics, to save independents, says Sidney R. Kent.

Al Steffes at Detroit brands Hays and Pettijohn "menaces."

Brookhart makes new move to saddle censorship on industry.

Radio merger links Victor, R C A, General Electric and Westinghouse.

S R O crowds welcome opening of Embassy newsreel theatre.

William Fox sells his First National stock to Warners.

J. F. Norman elected president of Tri-State exhibitors.

Three million four hundred seventy-one thousand dollars Fox net is 130 per cent over same period of 1928.

Gains of Famous Players Canadian

Following is a comparison of the profit and loss figures of Famous Players Canadian for the past two years:

	1929	1928
Operating profit	$ 3,376,845	$ 1,507,068
Interest on bonds, debentures and mortgages	575,852	250,446
	2,800,993	1,256,622
Depreciation	225,508	301,632
	2,575,485	954,990
Written off movietone equipment	208,281	----------
	2,367,204	954,990
Other deferred charges (proportion)	152,980	87,398
	2,214,224	867,592
Provision for incorporated tax	170,000	73,467
	2,044,224	794,125
Preferred dividends	----------	332,054
Surplus for year	2,044,224	462,071
Previous surplus	986,151	524,080
	3,030,375	986,151
*Profit from property sales	41,058	----------
Profit and loss surplus	$ 3,071,433	$ 986,151

*Less adjustment of depr. res., not applicable to current year.

The balance sheet shows an increase of nearly $3,000,000 in property account, while a substantial increase is also shown in investments in and equities acquired in affiliated companies. The figures compare as follows:

Assets.

	1929	1928
Land	$ 3,819,404	$ 2,794,856
Building and equipment	7,023,647	5,187,604
Franchises, contracts, leaseholds, etc.	6,427,350	6,392,224
Investments in and equities acquired in affiliated cos.	4,368,310	3,649,573
Advances to affiliated companies (secured)	43,938	141,031
Other advances to affiliated companies	112,465	95,300
Mortgages receivable	57,379	----------
Sundry debtors	119,005	95,917
Government and municipal bonds	22,487	42,462
Call loans	----------	400,000
Cash	1,622,859	268,277
Inventories	25,598	36,185
Prepaid taxes, insurance, etc.	188,242	139,762
Other deferred changes	1,886,614*	913,413
	$25,717,298	$20,156,604

*Discounts on sec. sold. premiums on sec. redeemed, organization expenses and improvements to leased premises, movietone expenditures, etc., less proportion written off.

Liabilities.

	1929	1928
Capital stock	$ 7,708,500*	$ 7,520,000x
Surplus	3,071,433	986,151
zSubsidiaries' stocks	385,891	323,075
6 per cent 1st mortgage bonds	5,880,000	5,000,000
6½ per cent debentures	3,000,000	3,000,000
Mortgages	1,288,321	810,298
Deferred liabilities	782,733	494,568
Bank loan	500,000	----------
Sundry creditors	304,629	99,587
Owning re purchases of sec. and properties	361,937	----------
Interest accrued	255,953	210,989
Income tax reserve	188,682	82,912
Depreciation reserve	1,982,219	1,629,024
	$25,717,298	$20,156,604

*327,540 shares of no par value.
x320,000 shares of no par value.
zPar value of capital stocks of subsidiary companies not held by F.P.C.C. and share of surpluses applicable thereto.

Two suits, third resignation, in Nathanson row in Canada.

Herald-World to honor houses for better sound reproduction.

Publix leads Fox by only 100 in race for theatre control.

Film exports increase million dollars over first nine months in 1928.

R K O gets rights to Spoor-Berggren wide film process.

Talkers help Famous Canadian to set net profit mark of $2,044,224 in year.

Sound has added 10,000,000 weekly patrons in year, says Hays.

Independent Southern Exhibitors Association joins Allied.

First award of merit for sound reproduction is presented to Warner theatre in New York by Hays.

Verbal fire at Columbus welds hope of M P T O A-Allied merger.

Warner net of $17,271,805 is called greatest recorded by any film company.

Raymond Hitchcock dies.

December

Chicago theatre wins plaque for better reproduction.

Industry watches U. S. suits against Fox and Warners.

Pathe tests sound censorship by starting suit in U. S. court.

Joseph Mogler killed by bandits.

New exhibition contract near; organization merger is deadlocked.

Fox properties will be made larger and stronger under trusteeship plan.

Theatre seating 250 is awarded plaque for sound reproduction.

Southern California organization joins Allied.

Triple quiz follows fire in Pathe sound studio; 10 dead.

51 Newspapers Tell Millions of McNamee, Talking Reporter of U Newsreel

Here are reproductions from newspaper ads in the nationwide tieup of Universal Newsreel. The one from the Cincinnati Times-Star is reduced from a full page ad, the Dallas Dispatch from a five-column ad, and the Milwaukee Journal from a four-column advertisement.

FIFTY-ONE of the largest and most influential newspapers of the United States and Canada are now blazing the name of Graham McNamee across their pages to announce to their readers that the famous radio broadcaster will start the new year as the Talking Reporter of Universal's newspaper newsreel.

These publications, which have a combined circulation of nearly 10,000,000 and a reading public of more than 30,000,000, are allied with Universal Pictures Corporation in the issuance of the newsreel, which is known in the various territories by the name of "paper" Universal newsreel.

The film is strictly a newspaper newsreel, presenting in pictorial form the very news that appears from day to day in the columns of the papers. The newspapers publicize the newsreel through their news columns with special news stories and pictures, and in the advertising pages with display copy.

Special Branch Supplies Copy.

Universal maintains a special branch of the advertising and publicity department to supply the newspapers with the necessary material for publication. These papers carry on an average one column of material daily. Enough news stories are provided for a story every day in the week.

A special pictorial news service is maintained to provide the newspapers with up-to-the-minute photographs on news events of importance. These are rushed to the publications by air mail the moment they are received and form a constant part of the newspapers' pictorial service for its readers. About 1,000 photographs are sent to the combined list of newspapers each week, and are credited as the name of "paper" Universal Newsreel Photos.

Advertising is prepared on each issue of the newsreel and sent air mail so that it is in the hands of the publishers in time for release simultaneously with the appearance of the reel on the screen.

Special Introductory Advertising.

Special introductory advertising also is prepared for the use of new papers entering the combine, and also for special events, such as introduction of Graham McNamee as the Talking Reporter. Six thousand lines in display advertising have been prepared on McNamee alone, which the allied newspapers will blast the first of the year just prior to Mr. McNamee's first newscasting as the Talking Reporter.

The signing of Graham McNamee as the Talking Reporter of the newsreel adds immeasurably to its entertainment value. It is believed that he will prove a real box office attraction and that the public will turn out to go to the theatre to hear him tell the news of the day just as they tune in on the radio to listen to his voice.

The newspapers allied with Universal are: The Evening World, New York, The Philadelphia Inquirer, The Chicago Daily News, The Evening Star, Washington, D. C., The Detroit News, The Indianapolis News, The Milwaukee Journal, St. Louis Post-Dispatch, The Times-Star, Cincinnati, Ohio, The Cleveland News, San Francisco Chronicle, Los Angeles Times, The Atlanta Journal, Pittsburgh Post-Gazette, Boston Traveler, The World-Herald, Omaha, Neb., The Knickerbocker Press, Albany, N. Y., Albany Evening News, Buffalo Evening News, Rochester Times-Union, The Minneapolis Tribune, The Kansas City Journal-Post, The Rocky Mountain News, Denver, Col., Toledo Blade, Charlotte News, New Haven Evening Register, The Salt Lake Tribune, The Spokane Press, The Seattle Star, Jacksonville Journal, The Louisville Times, The Courier-Journal, Louisville, Ky., San Antonio Express, The San Antonio Evening News, The Portland News, Arkansas Democrat, The Commercial-Appeal, Memphis, Tenn., The Houston Chronicle, Fort Worth Star-Telegram, El Paso Evening Post, The Montana Standard, Butte, Mont., The Daily Missoulian, Missoula, Mont., The Billings Gazette, The Oklahoma News, The San Diego Sun, Phoenix Evening Gazette, The Dallas Dispatch, The News-Leader, Richmond, Va., The Evansville (Ind.) Courier, The Toronto Star, The Vancouver Sun.

Bedroom Wall Becomes "Broadway"

(Special to the Herald-World)

NEW YORK, Dec. 24.—With her bedroom wall as the screen, Dorothea Antel, bedridden actress and known as the "Sunshine Girl," saw the Universal film "Broadway" the other night. As a prolog to the picture, Jesse Miller, well known on RKO and Loew circuits, played selections on the accordion, cornet and violin for her.

SOUND PICTURES

The New Simplex Mechanism

By F. H. RICHARDSON

FOR the past four months the International Projector Corporation has had your editor sweating blood—and I guess they have been sweating a little themselves, too. I have been praying for and demanding the privilege of publishing details of the mechanism of the new Simplex projector, called by them the "Super Simplex." This mechanism is so little like the old one that you will not recognize it at all until you look on the glass of the casing door.

In Figure 1, I give you a view of the mechanism with the casing door removed. You will observe that for one thing, the rotating shutter has been removed from in front of the projection lens and placed between the aperture and the light source, about five inches from the aperture. It is, of course, enclosed, as you will see, in a protective perforated sheet steel casing of very substantial thickness. On the front of this casing is a perforated wire gauze surrounding the opening into the shutter. The shutter itself is in two halves, with vignetted edges. The net result of all this is that not only is so much of the heat cut off that it is possible to hold your hand over the aperture for two or three seconds without much discomfort, but also, for some reason or other (seems rather impossible, but nevertheless it is a fact), you actually get more light with this shutter than you did with the old in-front-of-the-lens arrangement. Another point of importance is that the vanes of this shutter are set at a slight angle, the result being that the shutter acts as a very mild blower forcing cold air against the film and the aperture side of the mechanism. This, of course, tends to keep the film cool, but more important still, it dissipates the heat from the mechanism parts very rapidly. I have laid my hand on the metal close to the aperture, after the projector had been running for some while, without the slightest discomfort.

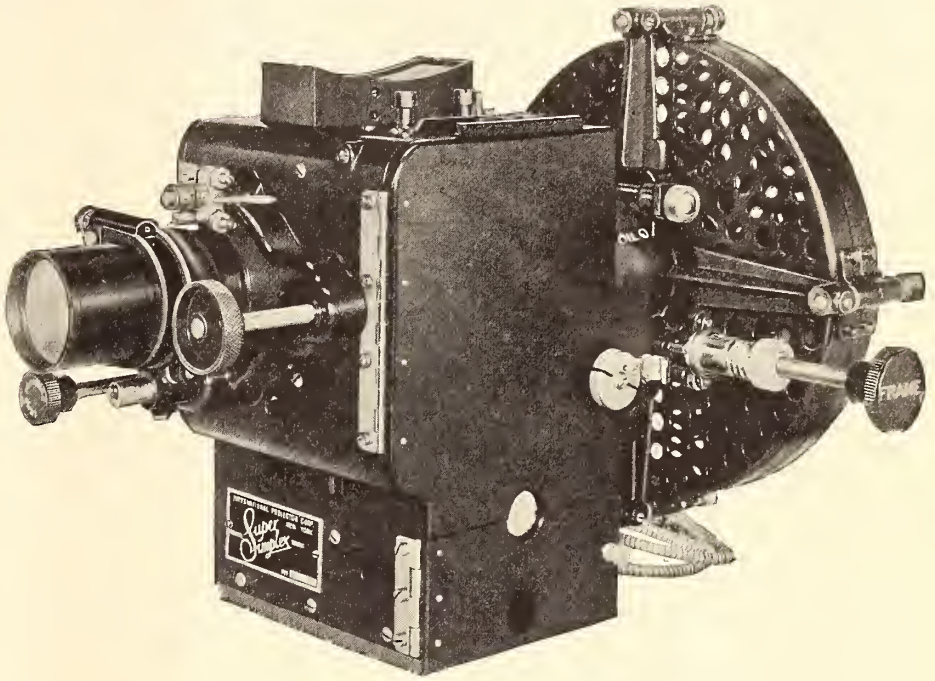


FIG. 2

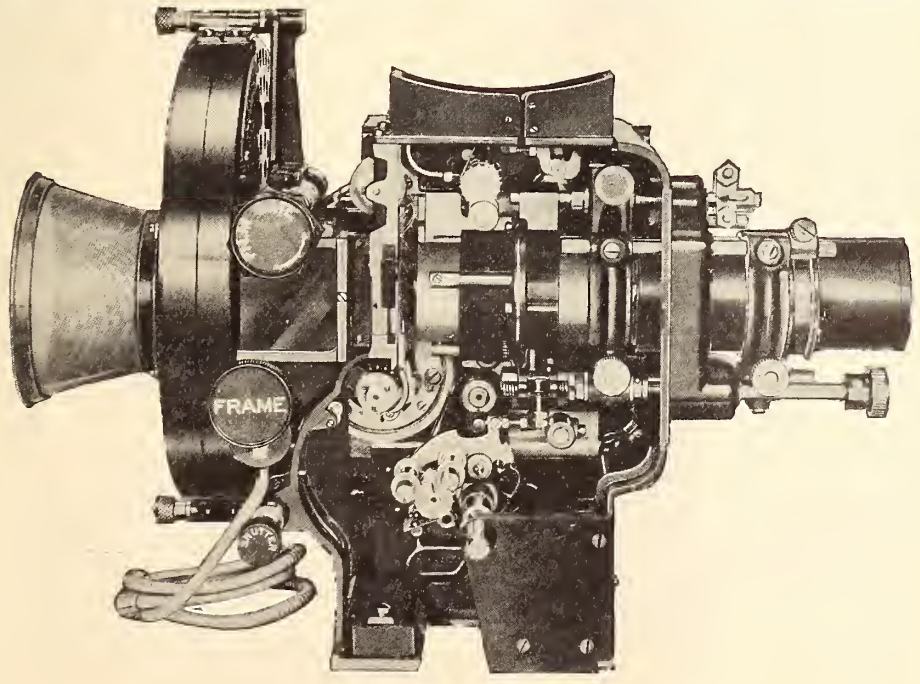


FIG. 1

Beside the shutter, but as a matter of fact extending out some two inches from its casing, you will observe two handwheels, the upper one marked the "Film Gate." By rotating this knob to the left the gate is opened. The gate, however, is closed by means of a lever situated just in front of the intermittent sprocket and in very convenient position for use when threading. Just back of the knob marked "Film Gate" is a flat steel lever, the raising of which opens the automatic fire shutter. Framing is accomplished by means of the knob just under the "Film Gate" wheel, and still below that is a third smaller knob by means of which the position of the rotating shutter may be altered at will, within certain limits.

Just under the projection lens is the focusing knob which, as you will see, is in very convenient position. On top of the lens is a knurled thumbscrew. This thumbscrew locks a clamping ring to the lens. Its operation is as follows:

When a lens is inserted, it is first placed in correct focus; then the clamping ring referred to is shoved on and up against the front lens clamp. It is then locked rigidly to the barrel by means of the aforesaid knurled thumbscrew. The result of all this is that when it is desired to introduce another lens

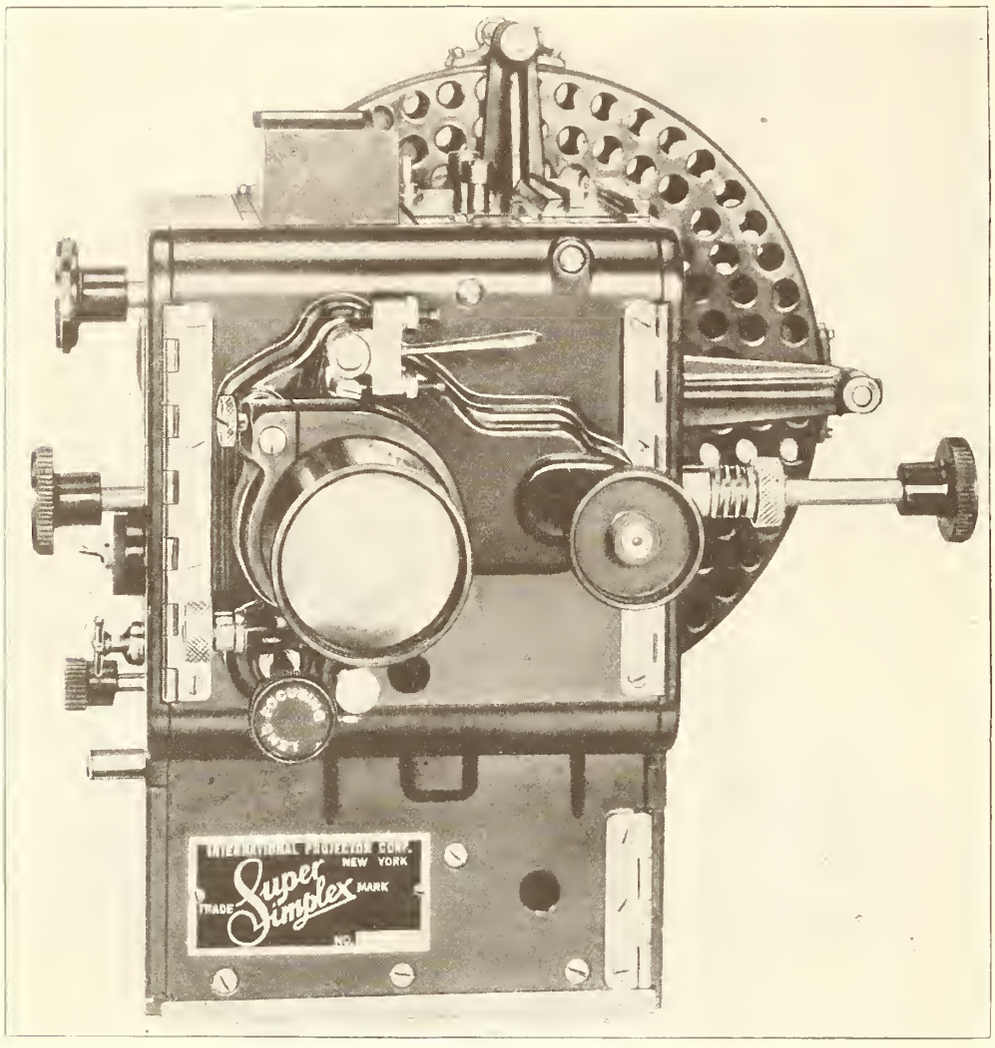


FIG. 3

this lens is removed and the other one put in, but when this lens is reinserted, all that is necessary is to shove the clamping ring up against the front lens clamp, and the lens will be exactly in focus.

Also you will observe almost in line with the top of the lens barrel, a rod which extends back through the casing of the rear lens clamp. This rod also extends forward into a hole in the ring we have been talking about. You will thus see that when this rod is in the hole, the lens must be in the correct rotational position for which it was previously set.

Now we come to a very important phase of this whole proposition. You know sound caused projectionists to have one devil of a time keeping the picture in center on the screen when they changed, for example, from Vitaphone to Movietone.

Looking at Figure 2, you will observe just above the lens extending to the right, a small lever. This lever is the boy that does the trick. As the lever now sets, the Movietone picture would be centered on the screen, and the optical axis of the lens would be exactly in the center of the Movietone aperture, which latter is controlled by means of a vertical sliding bakelite knob (shown just to the right and a trifle below the film gate knob). When this is shoved down, the aperture is right for film which carries the sound.

Now if we move the bakelite knob up, which may be instantly done, and swing the little lever over the projection lens to the left, we shall instantly have the 35-mm. film picture centered on the screen, and that's that. You will observe that this is a very practical, clever arrangement. It does not involve any complicated objectionable operations whatsoever. It is just merely a matter of snapping a bakelite knob down or up, moving the lever, and the right result is obtained in just about one second of time.

Immediately back of the framing knob is a snap switch by means of which a framing light is put into operation, which illuminates the aperture so that the film may be set exactly in frame.

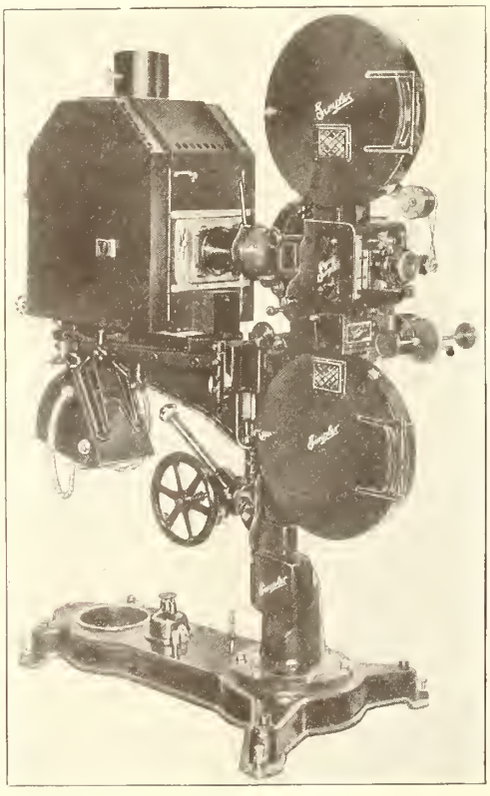


FIG. 4

The gate assembly is essentially as it was before, except that the film trap plate and the guide rollers, etc., are very, very much heavier than they were before.

In Figure 3, we have a front non-operating side view of the mechanism enclosed in its casing. Beside the projection lens we see a handwheel, which is for the purpose of rotating the mechanism by hand should it be desirable to do so. Also you will observe that there is a framing knob on the non-operating side, so that the picture may be framed from between the projectors if desired.

I believe this covers the salient points of the new projector mechanism, but I may add that there is also a new stand now available which may be ordered with the new mechanism if desired. It will be known as the Type R Simplex pedestal (Figure 4). It is particularly desirable, in view of the fact that the turntable for disc records is located immediately beneath the lamphouse, and because with the multiplicity of projectors already in use, plus the possibility of more coming when wide film arrives, the matter of minimizing space between projectors is becoming of very vital importance, particularly in theatres where the projection distance is rather short.

I might add in connection with this stand that the arrangement for tilting the projector is both excellent and convenient. You don't have to get a jackscrew to do it. It may almost be done with one finger, yet the instant the tilting wheel ceases to revolve, the projector is locked rigidly in position.

The stand is equipped with six revolving screws, by means of which the revolving of the projector is conveniently accomplished.

I might tell you considerably more about this new mechanism and stand but I hardly think it is necessary, with space at such a premium as it is at all times in this department.

Tonograph Makes 22 More Installations; Six Are in Cleveland

North American Sound and Talking Picture Equipment Corp., manufacturers of Tone-O-Graph sound device, announced 22 latest installations. Of these six are in Cleveland, Ohio. This makes a total of 15 Tone-O-Graphs in that city.

Recent installations are; Neusho theatre, Collinsville, Okla.; Rialto, Union, So. C.; Globe, Brooklyn, N. Y.; Sheridan, Brooklyn, N. Y.; Star, Lafferty, O.; American, Leetonia, O.; Capitol, Savoy, Dennison Square, Jewell, Park View and Southern, Cleveland, O.; Star, New Brighton, Staten Is., N. Y.; Regent, Chicago; Playhouse, Dover, N. J.; Rex, Toronto, O.; Hollywood, Hillside, N. J.; Strand, Newburgh, N. Y.; Tivoli, Toledo, O. and Palace, Netcong, N. J.

Four Educational Comedies In Sound Help Colonial at Vancouver to B.O. Record

(Special to the Herald-World)

VANCOUVER, Dec. 24.—Four Educational sound comedies constituted the program at the Colonial theatre, and set a record for box office receipts, according to Hector Quagliotti, owner.

The program consisted of two Mack Sennett comedies, "The Big Palooka," co-featuring Andy Clyde and Harry Gribbon, and "Girl Crazy," with Andy Clyde and Alma Bennett, "Buying a Gun," starring Lupino Lane, and "Don't Get Excited," with Harold Goodwin, Addie McPhail and Lloyd Ingraham. Each was a two-reeler.

Buys Foreign Rights to Jewish Film

NEW YORK.—Hoffberg Cornfield Corporation will handle all foreign distribution rights to "The Eternal Prayer," Max Cohen's all-talking feature in Jewish.

New Sound and Fire Proofing Mixture in Use at RKO Studios

A new type of sound and fire-proofing for sets used at the studios is announced by Holt D. Lindsey, head of the paint department of RKO studios.

"The proofing is a porous mixture and can be applied with a trowel like plaster," Lindsey said. "A half-inch thickness prevents reverberations and will blanket outside sounds. In volume it has but one-eighteenth the weight of cement. Because of the porous nature of the mixture, ample ventilation of rooms and sets is made possible. It was tried out first on sets for "The Case of Sergeant Grischa."

Photophone Demonstrated For Electrical Engineers After Talk on Color Films

A demonstration of RCA Photophone was given before 300 members of the Boston section of the American Institute of Electrical Engineers in Willard Memorial Hall of the Massachusetts Institute of Technology at Cambridge.

The demonstration with the portable equipment followed a lecture on color processes used in motion pictures and a talk on the recording and reproducing methods of sound by W. H. Offenhauser, member of the engineering staff, the lecture being illustrated with a special subject.

Erpi San Antonio Office Opens; Ward in Charge

Electrical Research Products has established South Texas headquarters in San Antonio, in the Milam building with A. A. Ward in charge.

The Western Electric sound projection system has been installed in the Greater Majestic, Aztec, Texas, Plaza and New State, and will be placed also in the Empire and Uptown theatres in San Antonio, Ward said. This system is now in 50 theatres throughout South Texas. The local office was opened when service work became too heavy for one central point. This was in Dallas. The state was divided into two parts, with San Antonio headquarters for the southern portion. The installation and sales end of the business is handled out of Dallas and New York City.

Public Has Grown Tired Of Silent Films: Sherman

(Special to the Herald-World)

NEW YORK, Dec. 17.—Talking pictures are getting better and better and the "audience reaction convinces me that the public has grown tired of silent photoplays," says Ben Sherman, president of Manhattan Playhouses, Inc.

Sherman's hobby is to attend picture theatres, which he enjoys as much as any of his patrons. Recently he started an intimate reviewing system among his immediate staff in their headquarters at 1560 Broadway. As each member sees a picture, he fills out a special form and records his impressions from the layman's point of view.

Continental Distribution Is Signed for Five States

Continental talking pictures are now being handled in Michigan by William B. Hurlbut of Favorite Film Company. W. O. Mugridge of Celebrated Film Exchange, Minneapolis, has closed for Minnesota, North and South Dakota, and the Iowa and Nebraska territories are under Max Weintraub of Security Pictures Corporation at Omaha.

Insane and Blind Hear Talker; City Made Sweet on "Sweetie"

Talking pictures have brought considerable pleasure to people who could not otherwise enjoy silent pictures because of their afflictions. This applies particularly to the blind, and only recently the Tower theatre, Fox neighborhood house, Milwaukee, held a party for the blind in connection with the showing of "Hollywood Review."

Approximately 500 blind persons from the various institutions were guests of the theatre at that time, many of whom had never heard a talking picture before. Most of them enjoyed the picture thoroughly.

Insane Are Guests

Perhaps the most unusual audience ever to view a talking production, however, were the guests recently of G. Hannan, manager of the Fox theatre at Marinette, Wis. They were patients from the Marinette County Insane Asylum. Following the party, M. R. Smith, superintendent of the asylum, wrote Hannan a letter in which he thanked him for the courtesy extended him and his patients and assured Hannan that those who viewed the talking production enjoyed it.

According to Smith, it was the first time that any of the patients had seen or heard a talking picture. The event was not announced in the newspaper beforehand but received considerable newspaper comment afterwards.

Candy Stores in Tieups

Dissimilar to this exploitation effort but similar in the respect that it also was a tieup was the job of the Fox Theatres' publicity department in Milwaukee, under the direction of J. C. Keefe, in exploiting Paramount's all-talking picture, "Sweetie," which appeared recently at the circuit's Merrill theatre in Milwaukee.

The tieup was arranged almost exclusively along candy lines. Each of the leading candy stores along Wisconsin avenue featured window displays pushing the picture. Other candy shops throughout the city arranged similar displays. Fourteen window cards were displayed along Wisconsin avenue alone in candy stores.

Billboard tieups were arranged with another chain of candy shops in Milwaukee, each billboard featuring Nancy Carroll in "Sweetie" and advising the reader to buy candy "for your sweetie from the————candy shops." In all, fifty billboards carried the message of the picture about the city.

Thirty-five 24-sheets also were displayed in various prominent locations, and heralds announcing the picture were distributed at the downtown houses of the circuit before the picture opened at the Merrill. The picture accordingly enjoyed splendid box-office returns.

15 Suburban Houses Of Omaha Are Wired; Only Few Are Silent

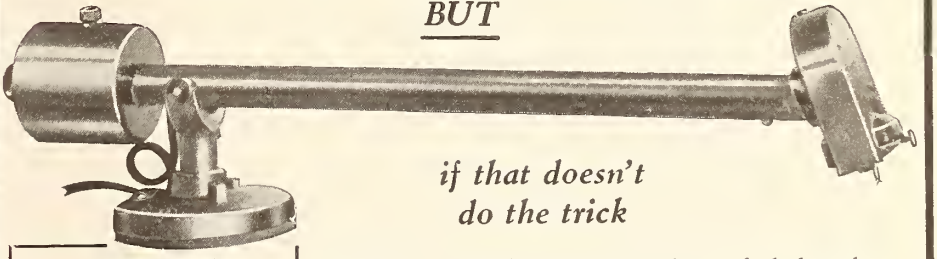
The speed with which sound is sweeping the suburban theatres is strikingly demonstrated in the case of Omaha. Several wiring jobs are underway, making a total of 15 suburban theatres wired for sound. Only four are still showing only silent films.

Wiring began December 17 on the Corby, while the Minne Lusa is so far progressed in the installation of equipment that sound opening is scheduled for Christmas day. The Hamilton has just been wired, while the Dundee has had a sound run of only three or four weeks. The Alhambra was wired the first week in December, and the Franklin is being reconstructed and expects to reopen with sound in January.

Among the "veterans" with months, or at least weeks, to their sound careers, are the Military, Uptown, Benson, Avenue, Tivoli, Roseland, North Star, Circle and Mueller.

The four unwired houses are the Victoria, Maryland, Park and Lothrop.

When the Needle Jumps the Track
—just TRY to be Nonchalant
BUT



if that doesn't do the trick

COMPLETE for only $20 EA.

(which it probably won't) and you feel that the time has come for Action—cease putting the blame on poor records—just order a pair of

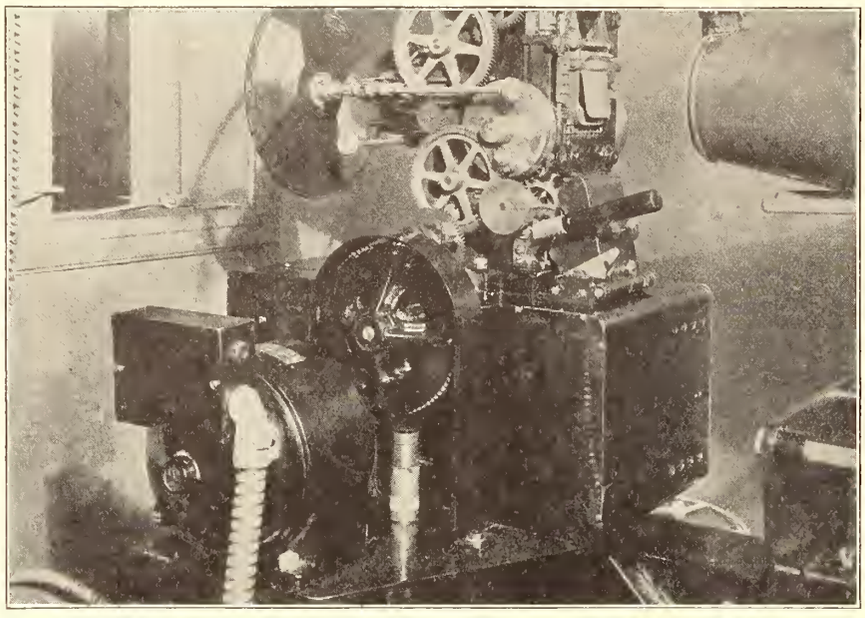
SYNCRODISK PICK-UPS

And Stop Your Troubles at Their Source!

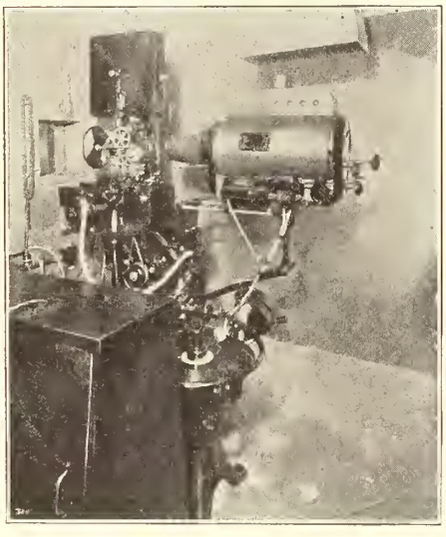
"It's All in the Tone Arm"

WEBER MACHINE CORPORATION
59 RUTTER ST., ROCHESTER, N. Y.

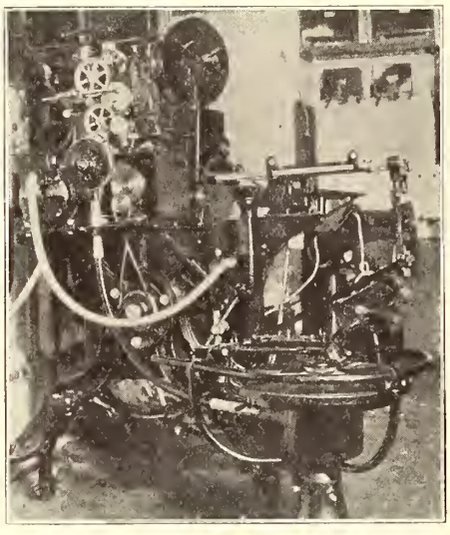
RCA Photophone's New Type G



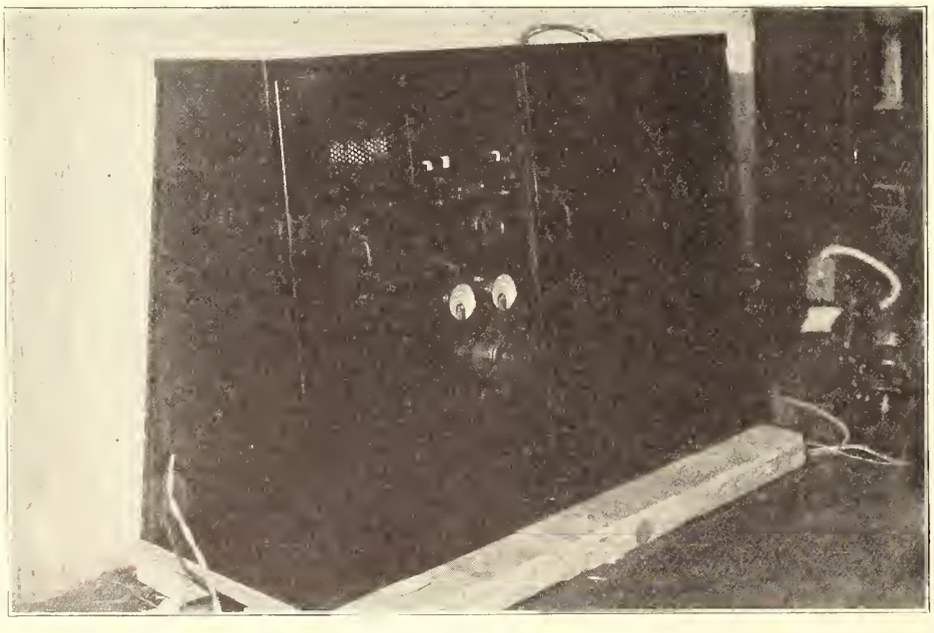
Left site of Type G, which is for Motiograph projectors.



The motor generator



Closeup of disc attachment



A closeup of the motor and drive of Type G, which is for theatres of 500 or less.

Japanese Leader Hears Own Talk Over Photophone

European producers and exhibitors are becoming more and more convinced that sound pictures are to become the rule. One of these is T. Kariya, representing the foreign department of Shociku Tochi Tatemomo Kogyo Kabushiki Kaisha, Japanese concern, who is now on his way to Germany after visiting Hollywood and New York. His company owns and controls 600 theatres in Japan.

Kariya saw and heard his first appearance before a microphone at RCA Photophone with the sound record of a talk he intends to circulate throughout Japan as soon as his theatres are equipped.

Automatic Typewriter Boosts Mystery Picture

The marvelous or mysterious always attracts attention, so when "The Return of Sherlock Holmes" was booked into the Granada theatre, San Francisco, Hal Horne looked about for a lobby display to match the mystery of the action on the screen. He finally decided upon the Hooven automatic typewriter and installed one of these devices on a stand near the box office. Throughout the engagement of the picture the machine steadily turned out letters, without the keys being touched by human hands. The letters were presented to interested onlookers as fast as they were completed.

The letter directed attention to the fact that as mysterious as the automatic typewriter seemed, its mystery was nothing compared to the picture being shown in the theatre. At the bottom appeared the announcement of the office supply firm supplying the machine, directing attention to the fact that it makes a specialty of turning out letters of this kind.

Photography School Dean Lectures on Sound Films

Development of the talking picture and problems still to be overcome were outlined by Herbert C. McKay, dean of the New York Institute of Photography, at the studios of the institute, as one of a proposed series of lectures. McKay has been experimenting with synchronous recording for a year and a half and has been associated with development of a simplified sound-on-film recording mechanism.

"Front Page" Unit Drops Tour, Blaming Talkers

(Special to the Herald-World)

SPOKANE, Dec. 14.—Owners of a "legit" company showing "The Front Page," a comedy of newspaper life, stated that they could not compete longer with the audiens and unsettled financial conditions, and abandoned a long western tour, their performance here being their last.

First of 7 Photophone Wirings Made at Ketchikan

The first of seven Photophone installations in Ketchikan was completed last week and an all-sound program was presented at the Liberty theatre, which was attended by practically every person in the town.

Bill Cody Will Make Six All-Dialog Action Films

Big Four Film Corporation will handle six all-dialog action features starring Bill Cody, the latter announced on his arrival on the West Coast, where he will make them.

THE STUDIO

News Notes

(Special to the Herald-World)

HOLLYWOOD, Dec. 24.—

IRA HARDS and **HERBERT ASHTON, JR.**, have been signed by Columbia. Both are Broadway writers. No assignments have been announced.

JOSEPH SCHILDKRAUT has been borrowed from Universal by M G M. He will have a leading role in the German version of the Vilma Banky film "Sunkissed."

HAMPTON DEL RUTH, recently associated with Mack Sennett, has joined the Darmour R K O scenario staff. He will work with E. V. Durling on one of the H. C. Witwer series.

KEN MAYNARD will spend a month in Cuba upon completion of his present film.

SALLY EILERS will appear opposite Hoot Gibson in "Scrub Oak" for Universal. The story is by Reeves Eason who will direct.

ROBERT MONTGOMERY has signed a long term contract with M G M. He is appearing in Buster Keaton's film "On the Set."

GEORGE B. SEITZ has signed with Columbia. He recently completed "Murder on the Roof." His next picture will be "Private Property."

KAY JOHNSON has signed a long term contract with M G M. She has purchased a home in Beverly Hills.

WALTER HUSTON will portray Abraham Lincoln in D. W. Griffith's United Artists film of that name. He was selected after 45 applicants were tested.

CHARLEY CHASE has returned to the Hal Roach studios from Rochester, Minn. He was operated on for appendicitis at the Mayo Clinic there.

BETTY FARRINGTON has signed for a leading role in "Two Black Crows in the A. E. F." for Paramount. Miss Farrington has appeared in stage productions which include "The Pirate" and "The Royal Family."

MAURICE REVNES has signed with Columbia in an executive production capacity. He comes to Columbia from Pathe.

SAM TAYLOR has signed a long term contract with Joseph M. Schenck. His first assignment will be "Du Barry" starring Norma Talmadge.

1930 Wampas Election To Name Sherman Head

(Special to the Herald-World)

HOLLYWOOD, Dec. 24.—Nominations for election in March of 1930 officers of the Wampas were made here this week. Joe Sherman is sole nominee for president. Others include, for vice president, Sam W. B. Cohn, H. F. Arnold, Ed Perkins and Joe Steele. For secretary, George Barr Brown and R. M. Finch. Joe Shea and Paul Snell for treasurer. Roland McCurdy is nominee for sergeant-at-arms.

Warner Theatres Will Expand; Reach Finale in MGM "Revue"

Kay Johnson on Long Term M G M Contract—Reicher Offer from Veiller in New York—Fokine to Produce Plastic Operas for Films—Fowler Varieties Booked for 1000 Theatres

By DOUGLAS HODGES

HOLLYWOOD, Dec. 24.—Theatre expansion involving an expenditure of several million dollars on the Pacific Coast has been announced for Warner Brothers. The theatres will extend to every progressive community on the Pacific Coast. Maurice Silver will head the operation of the chain. Silver was formerly in charge of the Mark Strand theatres in New York and New England. He has arrived in Hollywood.

The finale number in the gigantic revue is under way at the M G M studios. One of the largest sets ever built for a single number is being constructed. It occupies all of a huge stage and towers over 50 feet in the air. There are 200 flights of stairs descending in a broad curve to create an effect of exceptional mass. mass.

Sammy Lee is training 500 dancers for the largest trained singing and dancing chorus in the history of stage or films. It is titled "The March of Time." The revue will present all of M G M's stars and featured players. Charles Reisner is directing. It is expected that filming will begin shortly on the huge set.

Kay Johnson to Remain

Kay Johnson has signed with M G M for a long term. It follows the shorter contract given her at the conclusion of her engagement in Cecil De Mille's "Dynamite." She has appeared in "The Ship from Shanghai" and "This Mad World" for M G M during that period. Miss Johnson has made her separation from New York complete by purchasing a home in Beverly Hills.

Reicher Gets N. Y. Offer

Frank Reicher has received an offer from Bayard Veiller, New York playwright, to produce a new play to open there soon. One year ago Hollywood producers were importing stage talent from New York to be utilized as writers, directors and technical advisors.

Today the tables have turned, as illustrated by Reicher's offer. Reicher is a former New York producer of "Liliom" and many Shaw plays. He declined the offer, finding Hollywood more attractive than the deserted rialto of the eastern metropolis. He has completed coaching players in dialog for R K O's "Girl of the Port." It is his sixth similar assignment in the last few months.

Fokine to Produce

Michel Fokine and his wife, Vera Fokine, will produce their plastic operas for the films. While much that will be produced will be classical in musical and dance theme, it will be popular in its form of expression. Their ballet is forming in regular classes now being held in Hollywood.

Fowler Returns with Contracts

With contracts for more than 1,000 theatres, Herman Fowler has returned to Hollywood. He is preparing for the fifth of the "Fowler Studio Varieties." He declared that the popularity of the short films is due to the abolishment of vaudeville and prologue ideas. He added that theatres are being equipped with sound as rapidly as deliveries can be made. Alvin J. Neitz, director, and the studio staff are preparing to start production on the fifth of the series.

Chase Back; "Big Opening" At Clinic Is Success

(Special to the Herald-World)

HOLLYWOOD, Dec. 24.—Charley Chase returned to the Roach studio this week from the Mayo Clinic at Rochester, Minn. He was operated on for appendicitis. Chase remarked that the whole affair was a "pink tea" for him. Nurses in the training school named the "dummy" patient after him. Doctors, who knew him inside and out, said that he should live to a ripe old age.

Delay Del Rio Suit

(Special to the Herald-World)

HOLLYWOOD, Dec. 24.—The suit against Dolores Del Rio by her manager, Gunther R. Lessing, has been postponed until January 15. Lessing is suing for $31,000 alleging that Miss Del Rio only paid $4,000 toward legal services reasonably worth $35,000.

Olive Borden Resting Up

(Special to the Herald-World)

HOLLYWOOD, Dec. 24.—Following several months of strenuous work, Olive Borden is in the Good Samaritan hospital for a short rest. Miss Borden was not ill. Her mother explained that she could not obtain a complete rest at home.

Shooting of Bilingual Pictures Delays Schedule of Production

"Business Is Pleasure" by Janis and Markey Is Planned for Filming In East by Paramount—No Definite Arrangements Made by Pathe for Use of Gramercy Studio of R C A

By DOUGLAS FOX

NEW YORK, Dec. 24.—"Christmas is in the air and nobody is doing much work," they said out at the Paramount studio last week, which was not exactly true, for several shorts had been made, and "The Big Pond," with Maurice Chevalier, was entering its third week of production. Shooting a bilingual is a pretty slow business. They don't expect to finish the Chevalier film till after the first or second week of February. Before that, though, they expect to put the Helen Kane boop-boop-a-doopus before the cameras and microphones.

In "Dangerous Nan McGrew," Stuart Erwin, who made a hit in "Sweetie" as the boy who was not quite bright, will play opposite Miss Kane. Alfred E. Green, recovering from an appendicitis operation, will direct. Meanwhile work is continuing on the development, adaptation and casting of the story.

"Business Is Pleasure," a short story by Elsie Janis and Gene Markey recently purchased by Paramount, is the latest addition to the list of feature pictures scheduled for production at the Long Island studio. It will be an all talking and singing adaptation and is scheduled for filming in the spring.

Synchronizing Shorts

The Gramercy studio of R C A Photophone will be moderately busy this week with the synchronization of a couple of Van Beuren short subjects and the production of two James FitzPatrick "Horoscopes."

No definite arrangements have been announced as yet about Pathe's using the Gramercy plant for the manufacture of its short talking comedies. John C. Flinn, Pathe eastern production head, would make no statement in this connection last week after the postponement of his hearing in homicide court. The three separate investigations into the causes of the disastrous fire at Sound Studios have continued under cover and no statements have been issued to the trade or the lay press.

Harold L. Danson, former publicity director for Photophone and in charge of publicity at the Gramercy studio, is now temporarily with Chesterfield Pictures. He has not decided on his next affiliation.

Four Headliners

Four vaudeville headliners appeared before the microphone and the cameras last week at the Eastern Vitaphone Studio in Brooklyn. Murray Roth, director in chief, supervised the making of them.

Jack Osterman, who has been on the musical comedy and variety stages since he was 15, appeared in a variety entitled "Talking It Over." Joe May and Dorothy Oaks were featured in "A Perfect Understanding."

Will and Gladys Ahern, who will shortly be seen in Florenz Ziegfeld's production of "Simple Simon," appeared in "On the Rancho." They have just returned from five months' work in pictures on the coast, where they were screened in "Hold Everything."

Twelve year old Buddy "Traps" Rich, so-called because he plays all the traps and accoutrements of a drummer's outfit, has been handling the drumsticks since he was a year and a half old. At the age of 3 he was a featured member of Raymond Hitchcock's "The Pinwheel Revue" and at 4 he was with the Greenwich Village Follies. Last week he made a Vitaphone variety.

Davey Lee to Continue Stage Act, Court Rules

(Special to the Herald-World)

HOLLYWOOD, Dec. 24.—Davey Lee may continue his engagements in vaudeville by virtue of a court ruling here this week. His original contract had been set to end this month. He will continue until April on the stage as a result of the ruling.

Sound News from Every Part of World Presented On Fox House Program

(Special to the Herald-World)

NEW YORK, Dec. 24.—Sound news from every part of the globe is on the screen of the Fox Newsreel theatre which started December 21. Over 60 sound newstrucks took part in securing this program. Australia, China, England, Cuba, Hawaii, Ireland and many other countries, in addition to every section of this country and New York are represented.

The following is a complete list of many subjects gathered by the Fox Movietone News and Hearst Metrotone News and now on view at the Newsreel theatre:

1—U. S. Gets a New Submarine.
2—Japanese Delegates at Washington.
3—Senators Swanson and Johnson on "World Court."
4—Storms in England.
5—Senators Reed and Grundy.
6—Racing Season Opens in Havana.
7—Australian Racing Classic.
8—Golf Instruction by Horton Smith.
9—Joe Walcott.
10—Negro Chorus.
11—Wine Tasters in Australia.
12—Whisky Distillery Opened.
13—Monkey Island.
14—Diving in the Heart of the Desert.
15—Air Gunners.
16—Eamon De Valera.
17—Kid Ajax and Lightning.
18—Chinese Newspaper.
19—Commissioner Wynne on "Colds."
20—Hula-Hula Dancing in Hawaii.
21—Behind the Scenes of "Strike up the Band."
22—Girl Dances on Smallest Pipe Organ.
23—"Daddy" and "Peaches" Browning.
24—Christmas Cheer for Sick Kiddies.
25—St. Paul Chorus on Top of Chanin Building.

Mildred Mernie Victor In $30,700 Damage Suit

(Special to the Herald-World)

LOS ANGELES, Dec. 24.—Mildred Mernie, screen actress was victor in a $30,700 suit brought against her by Vernon Eddy, a Hollywood baker, December 21. Eddy charged he was injured by an automobile driven by the picture actress.

Berlin Premiere for UFA's "Hearts Melodies"

(Special to the Herald-World)

NEW YORK, Dec. 24.—The World premiere for U F A's "Hearts Melodies" took place at the U F A's sound studios in Berlin, December 16.

New York Showings

"Devil May Care"

M G M made a smart picture in "Devil May Care," which was brought to the Astor theatre Sunday night before a capacity house. Ramon Novarro is the star and his personality carries a bright and entertaining romance of Napoleonic times in France.

There are some excellent shots in this picture, some fine songs, some excellent singing by Novarro and Marion Harris, some dramatic moments. On the other hand, it is difficult to make a picture of Napoleon's day in France with a cast that speaks only English and tries to get over the atmosphere and the feeling of romantic French days by saying "oui" and "non" and "monsieur" every other sentence.

What impresses about the picture is its smartness. It is fresh and bright and thoroughly entertaining. That it will be something of a hit in New York is more or less guaranteed by the spectacular advertising campaign with which it was introduced. The advertising was mostly on the star.—D. F.

"Seven Keys to Baldpate"

THAT hilarious comedy melodrama, "Seven Keys to Baldpate," which was once the toast of the New York stage and was looked upon as one of the brightest schemes of the agile George M. Cohan, came to the screen of the Earl Carroll theatre on Christmas Eve and gave all the symptoms of being a smashing success.

Radio Pictures made "Seven Keys to Baldpate" with Richard Dix in the leading role. Cohan is the reckless writer of melodramatic fiction who bets $5,000 he can write a novel in 24 hours, then proceeds to let his wild story get away from him. The result is a picture with spark and fire, a full share of thrills, and a particularly pleasant conclusion. This is a picture that sends them away content—perfect entertainment.

Dix looks bigger than ever in this talking picture, apparently rejuvenated by the change of scenery. His voice, as noted before, is excellent, his manner smooth and finished. Occasionally, he shows a tendency to wink at his audience despite the fact that he is at his best when playing straight, but the finished job is a thoroughly agreeable one.

Radio deserves congratulations on this latest product from the Titans' production army —P. V.

First National Studios Busy as New Year Begins; 4 Films Near Completion

(Special to the Herald-World)

BURBANK, Dec. 24.—The biggest production program in the history of First National will begin the New Year at the Burbank studios. On New Year's day four productions will be practically completed: "Song of the Flame," an all-technicolor, with Alexander Gray and Bernice Claire; "Bride of the Regiment," another all-technicolor, with Vivienne Segal; "Show Girl in Hollywood," with Alice White, and "Faithful," starring Billie Dove.

Shooting will be begun by New Year's day on "Bright Lights," "Back Pay," "His Woman" and "Murder on the Second Floor."

Sono Art to Distribute German Film About War

(Special to the Herald-World)

NEW YORK, Dec. 24.—"Fighting for the Fatherland," a six-reel picture made up of authentic war films from the German viewpoint, synchronized on discs, has been contracted for with Walter Futter by Sono Art-World Wide, Inc., for distribution in the United States and Canada.

Herald-World's Production Directory

Christie Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
"The Bearded Lady"	Wm. Watson	Charley Grapewin Louise Fazenda		Dec. 14
Untitled	Leslie Pearce	Bert Roach Ruth Taylor		Dec. 18

Columbia Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
"Love of Lil"	Victor Heerman	Sally Starr Johnny Arthur		Nov. 19
"Black Sheep"	Archie Mayo	Dorothy Revier Jack Holt		Nov. 30

Educational Studios

NO PRODUCTION UNTIL JANUARY

First National Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
"Bride of the Regiment"	John F. Dillon	Vivienne Segal Wallace Beery Walter Pidgeon		Nov. 14
"Back Pay"	Wm. Seiter	Corinne Griffith		Nov. 29
"Bright Lights"	Michael Curtiz	Dorothy Mackaill Frank Fay Noah Beery		Dec. 16

Fox Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
"Golden Calf"	Millard Webb	All Star Cast		Dec. 13
"Temple Tower"	Donald Gallaher	Henry B. Walthall Marguerite Churchill Kenneth MacKenna		Dec. 16
"I Hear You Calling Me"	Frank Borzage	John McCormack		Aug. 1
"Dollar Princess"	Alexander Korda	J. Harold Murray		Nov. 30

Metro-Goldwyn-Mayer Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
"Revue"	Charles Reisner	All Star Cast		Dec. 9
"On the Set"	Ed Sedgwick	Buster Keaton Anita Page Charles King		Nov. 21
"Fresh From College"	Sam Wood	Wm. Haines Phyllis Crane		Nov. 19
"Sunkissed"	Victor Seastrom	Vilma Banky	(German Version)	Nov. 4
"House of Troy"	Robert Leonard	Ramon Novarro		Nov. 19

Metropolitan Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
"Society Sinners"	Walter Lang	Lloyd Hughes Olive Borden	(Cruze Prods.)	Dec. 2
"Hell's Angels"	Howard Hughes	Ben Lyon Jean Harlow	(Hughes)	Oct. 31, 1927

Pathe Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
"Paris to Bagdad"	Howard Higgin	William Boyd Helen Twelvetrees		Dec. 19

Paramount Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
"Young Eagles"	Wm. Wellman	Buddy Rogers		Dec. 7
"Come Out of the Kitchen"	Wesley Ruggles	Nancy Carroll		Dec. 2
"Only the Brave"	Frank Tuttle	Gary Cooper		Dec. 2
"Slightly Scarlet"	Louis Gasnier Edwin Knopf	Clive Brook Evelyn Brent		Nov. 26
"Sarah & Son"	Dorothy Arzner	All Star Cast		Nov. 18
"Burning Up"	Edw. Sutherland	Richard Arlen		Nov. 9

R K O Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
"Fire Walker"	Bert Glennon	Sally O'Neil		Nov. 18
"Sergeant Grischa"	Herbert Brenon	Chester Morris Betty Compson		Nov. 18

Roach Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
"Blotto"	James Parrott	Laurel & Hardy		Dec. 11
Untitled	Warren Doane	Harry Langdon		Dec. 13

Tiffany Studios

NO PRODUCTION.

Tec-Art Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
"Hell Harbor"	Henry King	Lupe Velez	(Inspiration)	Sept. 5

United Artists Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
"Sailor's Sweetheart"	Geo. Fitzmaurice	Dolores Del Rio Edmund Lowe		Dec. 2

Universal Studios

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
"King of Jazz Revue"	John Murray Anderson	Paul Whiteman		Nov. 4
"All Quiet"	Lewis Milestone	All Star Cast		Nov. 18
"Scrub Oak"	Arthur Rosson	Hoot Gibson Margaret Quimby		Nov. 25

Warner Brothers Studios

NO PRODUCTION.

THE SHORT FEATURE

Christie Winds Up Record Year; PFL Contract Ends in March

Closing the calendar year with the greatest production output in the history of the organization, Christie Film Company rapidly is approaching the windup of its three-year contract with Paramount in March. Only four of the 37 talking short pictures for Paramount distribution remain to be made. The last silent comedies were finished early in the year.

The increase in the year's ouput, which has been made in both number of pictures and total expenditure, is far beyond the high mark of any other year since the company organized as an independent production concern in January, 1916.

Many Reasons for Increased Costs

The advent of sound in motion pictures accounts largely for the increases recorded. With that change, which brought in the talking two-reel picture a little more than a year ago, there came also a greater demand for that new type of product.

In money outlay, the increased average cost per picture was due to the added expense for sound over and above the costs for silent pictures. The greater number of expensive stars used in comparison with the previous year, added staff for recording, and other charges for upkeep and additions to sound equipment, have raised the costs far above those of silent pictures, without taking into consideration any portion of the original investment for sound equipment and stages.

Completion Early in March

The Christie Company started making sound pictures prior to 1929, but in the calendar year just closing has completed 33 of the series of two-reel talking plays for Paramount, and two feature length productions, as well as the last series of silent comedies. Early in 1930, it is estimated, production will be completed on the entire group of 37 talking short pictures for Paramount, including releases down through March, which will close the Christie releasing season, and complete the three-year distribution arrangement with Paramount.

Disney Symphonies And Krazy Kats Play Entire Coast Circuit

The entire series of Disney Silly Symphonies and Krazy Kat Kartoons will show in more than 200 Fox West Coast theatres through a deal just closed by Columbia, with each series to play in full in each house of the circuit, even where the organization has more than one theatre in a town.

Columbia last week had four short features playing in three Broadway houses concurrently. "Merry Dwarfs," Silly Symphony, has had a three weeks run at the Gaiety, and "Springtime" was playing at the Rialto. "Sole Mates" and "Station B.U.N.K," Columbia-Victor Gem, were at the Globe.

The short feature theatre is proving a success also in the case of the Momart theatre in Brooklyn, of which Alfred Ferraro is manager. Educational product won honors in the opening, with the Tuxedo talking comedy, "Don't Get Excited," featured on the marquise and in the lobby cards. Kinograms Newsreel also was on the bill. In a tieup with the Brooklyn Daily Times and Kinograms, the newsreel cameraman covered local news from a ballyhoo truck with the newspaper's still man.

Stan Laurel and Oliver Hardy, stars of the comedy series of M G M that bears their name, were played up in the lights when they gave their stage act at the Fox theatre in San Francisco.

Mickey Mouse Cartoon Booked at Earl Carroll

The latest Mickey Mouse Cartoon titled, "The Haunted House," has been booked in the Earl Carroll theatre with R K O's "Seven Keys to Baldpate," starting Christmas day.

Photophone at Lakeland, Fla.

The New Palace at Lakeland, Fla., has just opened, using R C A Photophone sound equipment.

Newspictures

PARAMOUNT NEWS NO. 40.—National sport gets set for 1930 season, Landis heads New York meeting—Ex-president Calles back from diplomatic mission abroad—Yachts in final race at San Francisco—Southern California defeats Carnegie Tech by score of 45 to 13—Auburn New York state prison starts riot.

KINOGRAM NO. 5562.—New York shoppers start Christmas rush—Former President of Mexico, Calles, back from trip to Europe—Champion checker player defeats six players without looking at board—Tokio delegates at United States Capital—Honored 1,000 years after he died a martyr's death at Prague, Czechoslovakia.

HEARST METROTONE NEWS NO. 224.—Racing season opens in Havana—Worst storm in 50 years rakes European coast—Christmas cheer for sick kiddies in New York—King and Queen of Italy visit Pope Pius.

PATHE NEWS NO. 89.—Italian middies go down to sea—Lay first path across Hudson River bridge—President praises waterway development at Ohio celebration—Throng Wall Street as stock market crashes—Bomb submarine in mimic sea welfare—Open new bridge across Mississippi.

M G M INTERNATIONAL NEWS NO. 36.—Paris veterans honor Clemenceau's memory in striking parade—New Auburn prison riot crushed after 10 die in terrific gun fight—A thrilling sea Saga, five rescued in gale from sinking schooner by heroes of "Baltic."

COLUMBIA

Victor Gems

(One Reel)

AT A TALKIE STUDIO, Buddy Doyle, directed by Basil Smith. Released Aug. 14, 1929.
PARLOR FEST, Boyce Combe, directed by Basil Smith. Released Aug. 28, 1929.
HARMONY CLUB, Geoffrey O'Hara, directed by Basil Smith. Released Sept. 11, 1929.
LISTEN, LADY, Grace LaRue, Hale Hamilton, directed by Basil Smith. Released Sept. 25, 1929.
ON THE BOULEVARD, Sweet and McNaughton, directed by Basil Smith. Released Oct. 9, 1929.
BOY WANTED, Joe Phillips, directed by Basil Smith. Released Oct. 23, 1929.
DAY OF A MAN OF AFFAIRS, A, Maurice Holland, directed by Basil Smith. Released Nov. 6, 1929.

Silly Symphonies

(One Reel)

SKELETON DANCE. Released Aug. 29, 1929.
EL TERRIBLE TORREADOR. Released Sept. 26, 1929.
SPRINGTIME.
HELL'S BELLS.

Krazy Kat Kartoons

(One Reel)

RATSKIN. Released Aug. 15, 1929.
CANNEO MUSIC. Released Sept. 12, 1929.
PORT WHINES.
SOLE MATES.

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EDUCATIONAL

Mack Sennett Talking Comedies

BRIDE'S RELATIONS, THE (1363). Johnny Burke, Thelma Hill, Andy Clyde. Johnny Burke and Thelma Hill spend honeymoon with hick relations. 1723 ft. Released Jan. 13, 1929.
WHIRLS AND GIRLS (1364). Harry Gribbon and Andy Clyde. Harry and Andy get mixed up in a hornets' nest of flappers. 1790 ft. Released Feb. 24, 1929.
BROADWAY BLUES (1362). Johnny Burke and Thelma Hill—a couple of ham actors who bring home the bacon. 1874 ft. Released March 10, 1929.
BEES' BUZZ, THE (1365). Harry Gribbon and Andy Clyde. Harry and Andy get mixed up in a hornet's nest while attempting to thwart the marriage of Andy's daughter. 1908 ft. Released April 7, 1929.
BIG PALOOKA, THE (1366). Gribbon, Clyde and Thelma Hill in a modern shotgun wedding. 1970 ft. Released May 12, 1929.
JAZZ MAMAS (788). Virginia Lee Corbin and Vernon Dent. First all-color, all-talking comedy. In absence of crime, international detectives frame robbery. 2 reels. (Disc only). Released June 30, 1929.
GIRL CRAZY (1367). Andy Clyde, Vernon Dent and Alma Bennett. The follies of youth committed by a sexagenarian, and what a run for his money Alma gave him. 1862 ft. Released June 9, 1929.
BARBER'S DAUGHTER, THE (1368). Thelma Hill in the title role, and Andy Clyde as her father. Keeping track of her romances keeps Andy busier than his tonsorial parlor. 1844 ft. Released July 21, 1929.
CONSTABULE, THE (1369). An arresting comedy with Harry Gribbon, the constable, wrongly accusing Andy Clyde and Thelma Hill's fiance of a robbery. 2006 ft. Released Aug. 11, 1929.
LUNKHEAD, THE (1370). Harry Gribbon, Andy Clyde and Thelma Hill cooking a stew in a restaurant. Harry wants to marry Thelma, but she has other plans. She "frames" Harry in a manner that cures him of her for life. 1840 ft. Released Sept. 1, 1929.
GOLFERS, THE (1371). Harry Gribbon, Andy Clyde and Thelma Hill. Comedy as a matter of course. They all "play at" pasture pool, but Charlie Guest, wellknown California pro, shows them how it should be done. 1874 ft. Released Sept. 22, 1929.
HOLLYWOOD STAR, THE (1372). Harry Gribbon, Andy Clyde and Marjorie Beebe. Satire on the old cowboy meller and the talking picture in which everything that could go wrong, does go wrong. 1790 ft. Released Oct. 13, 1929.
CLANCY AT THE BAT (1373). Harry Gribbon and Andy Clyde. Rolling the ball of fun on the diamond. As a batter, Harry proves to be slightly batty. 1954 ft. For release Nov. 3, 1929.
NEW HALF-BACK, THE (1374). Harry Gribbon and Andy Clyde . Foothall taken not too seriously. 2 reels. For release Nov. 24, 1929.
UPPERCUT O'BRIEN (1375). Harry Gribbon, Andy Clyde, Marjorie Beebe. The two boys are opposite fight promoters. 1601 feet. Release December 15, 1929.

Coronet Talking Comedies

Starring Edward Everett Horton

ELIGIBLE MR. BANGS, THE (446). The amusing pursuit and capture of Edward Everett Horton by Florence Eldridge. 1895 ft. Released Jan. 13, 1929.
ASK DAD (447). Edward Everett Horton and Ruth Renick. Two men in love with a maid. Who won? Ask Dad. 1872 ft. Released Feb. 17, 1929.
GOOD MEDICINE (451). Edward Everett Horton as a patient-less doctor who gets a position in a hospital through Olive Tell. Enid Bennett plays the part of the wife. 1,868 feet. Released December 8, 1929.
RIGHT BED, THE (448). Edward Everett Horton found a blonde. But his wife (Betty Boyd) was a brunette. 1523 ft. Released April 14, 1929.
TRUSTING WIVES (449). Mixing love sonnets with marshmallow cake . Edward Everett Horton and Natalie Moorhead in a battle of wits. 1699 ft. Released June 23, 1929.
PRINCE GABBY (450). A silk-hat burglar who came to steal, but stayed to conquer. 1615 ft. Released Sept. 15, 1929.

Jack White Talking Comedies

ZIP! BOOM! BANG! (1663). Raymond McKee takes his family to the circus and has a wild time. Conlin and Glass in the supporting cast. 1805 ft. Released March 17, 1929.
MADHOUSE, THE (1668). Eddie Lambert and Monty Collins. Everything, including the kitchen sink, militates against a peaceful Sunday morning. 1643 feet. Released December 1, 1929.
COLD SHIVERS (1664). Ghosts that are all in the spirit of fun. Al Thompson "plays dead" and plants ghosts in the house to test heroism of relations. Raymond McKee and Lucille Hutton win. 1741 ft. Released May 19, 1929.
LOVERS' DELIGHT (1665). Johnny Arthur and Pauline Garon are a pair of the one-year-old lovebirds whose neighbors are "cats." 1523 ft. Released June 30, 1929.
LOOK OUT BELOW (1666). Raymond McKee is used by Thelma Todd to make her husband jealous and it develops into a whoopee party on skyscraper girders. 1614 ft. Released Aug. 18, 1929.
HUNTING THE HUNTER (1667). Raymond McKee and Harold Goodwin. Their wives didn't mind their hunting wild animals, but they drew the line at wild women. 1506 ft. Released October 20, 1929.

Short Features With Sound

Lloyd Hamilton Talking Comedies

HIS BIG MINUTE (1005). Lloyd Hamilton, a lad from the country, comes to Bloody Gulch and gets in wrong with a couple of bad men. 1805 ft. Released May 5, 1929.
DON'T BE NERVOUS (1006). Lloyd Hamilton, who is afraid of his own shadow, is mistaken for a gangster. Even the gangster's moll makes the mistake and makes violent love to him. 1718 ft. Released July 7, 1929.
GRASS SKIRTS (1010). Ruth Hiatt marries Lloyd, an invalid, in the thought that his death will make her eligible for the Jolly Widow's club. Lloyd, however, gets well. 1667 feet. Released December 22.
HIS BABY DAZE (1007). Hamilton is nursemaid to little Billy, who turns out to be circus midget, bent on a nefarious mission. 1751 ft. Released Aug. 18, 1929.
PEACEFUL ALLEY (1008). Lloyd Hamilton tries to reform little Douglas Scott who has "taking ways." 1835 ft. Released Sept. 29, 1929.
TOOT SWEET (1009). Lloyd likes Lena and she plays him for all he's got and then leaves him flat for her apache. 1802 ft. Released Nov. 10, 1929.

Lupino Lane Comedies

SHIP MATES (2613). Lupino Lane is a goofy gob, and his fellow-sailors make the most of his sappiness. 1570 ft. Released April 21, 1929.
BUYING A GUN (2612). Fun in a gun shop with the brothers Lupino (Wallace and Lupino Lane.) 1531 ft. Released July 14, 1929.
FIRE PROOF (2614). Lupino Lane starts an opposition fire house and his little four-year-old playmate tries to boost his business by starting fires. 1598 ft. Released Sept. 8, 1929.
PURELY CIRCUMSTANTIAL (2615). Lane is a newlywed against whose happiness circumstances seem to conspire. 2 reels. Released Nov. 17, 1929.

Mermaid Talking Comedies

CRAZY NUT, THE (1436). Franklin Pangborn imagined he had every imaginable illness. When the doctor told him he would die, he promptly proceeded to get well. John T. Murray and Vivien Oakland in the cast. 1480 ft. Released June 2, 1929.
ROMANCE OF LUXE (1439). Monty Collins and Nancy Dover. Love and danger generously mixed. Thrills of the high and dizzy type. 1335 feet. Released December 29, 1929.
TICKLISH BUSINESS (1437). Monty Collins and Vernon Dent are a couple of Tin Pan Alley guys, and women and songs are their major troubles. 1843 ft. Released Aug. 25, 1929.
TALKIES, THE (1438). A funny idea of how a talking picture is made. Monty Collins and Vernon Dent are the goofy "sound experts." 1522 ft. Released Oct. 27, 1929.

Tuxedo Talking Comedies

SOCIAL SINNERS (1880). A hug exterminator mingles in high society. Raymond McKee, Cissy Fitzgerald, Marion Byron. 1710 ft. Released Sept. 1, 1929.
DON'T GET EXCITED (1881). Lloyd Ingraham sails for Hawaii to get away from an annoying guitar-strumming neighbor, only to find him occupying the adjoining cabin on the boat. Harold Goodwin, Addie McPhail and Estelle Bradley. 1444 ft. Released Nov. 10, 1929.

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FITZ PATRICK

PEOPLE BORN IN SEPTEMBER: Horoscope, obtainable on disc and film. For release August 26. One reel.
BARCELONA TO VALENCIA: Traveltalk, on disc only. For release August 26. One reel.
LABOR DAY: Holiday short. Obtainable on film only. For release August 26.
PEOPLE BORN IN OCTOBER: On film and disc. For release September 14. One reel.
VALENCIA TO GRANADA: Traveltalk. On film and disc. For release September 21. One reel.
COLUMBUS DAY: Holiday short. On disc only. One reel. For release September 21.
PEOPLE BORN IN NOVEMBER: Horoscope. On film and disc. For release October 3. One reel.
GRANADA TO TOLEDO: Travoltalk. On film and disc. For release October 15. One reel.
ARMISTICE DAY: Holiday short. On disc only. For release October 15. One reel.
THANKSGIVING DAY: Holiday short. On disc only. For release October 15. One reel.
PEOPLE BORN IN DECEMBER: Horoscope. On film and disc. For release October 2. One reel.
CHRISTMAS AND NEW YEAR: Holiday short. Disc only. For release November 9. One reel.
IN OLD MADRID: Traveltalk. Film and disc. For release November 15. One reel.
PEOPLE BORN IN JANUARY: Horoscope. Film and disc. For release Dec. 1. One reel.

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METRO-GOLDWYN-MAYER

M G M Colortone Revue

CLIMBING GOLDEN STAIRS (R-1). Released Aug. 3, 1929.
MEXICANA (R-2). Released Aug. 31, 1929.
DOLL SHOP, THE (R-3). Released Sept. 28, 1929.
GENERAL, THE (R-4). Released Oct. 26, 1929.
SHOOTING GALLERY, THE (R-5). Released Nov. 23, 1929.
GEMS OF M G M (R-5). Dec. 21, 1929.

Charley Chase Hal Roach Comedies

STEPPING OUT (1847): Going out without wife to have a good time. Release November 2.
LEAPING LOVE (1847): Charlie falls in love with both mother and daughter but, marries cigarette girl. Release June 22.
THE BIG SQUAWK (1710): In which hashful Charley wins his girl. Release May 25.
SNAPPY SNEEZER (1729): Charlie has hay fever in this one. Release July 20, 1929.
CRAZY FIGHT (1702): Charlie in a role as a dancer. Release September 7, 1929.
REAL McCOY, THE: Charley Chase, Thelma Todd, Edgar Kennedy, Charley being chased by a cop for speeding. Directed by Warren Doane.

Laurel and Hardy Hal Roach Comedies

UNACCUSTOMED AS WE ARE (1940): Getting in dutch with the wife and neighbors. Release May 4.
BERTH MARKS (1807): The life of two fellows sleeping in an upper berth in a speeding train. Release June 1.
THEY GO BOOM (1864): Hardy playing doctor in helping Laurel with his terrific cold. In which the bed goes boom. Release September 21.
ANGORA LOVE (1884): Trying to hide a goat from the hardboiled landlord. Release December 14, 1929.
MEN O' WAR (1822): Two sailors go rowing into other people's boats. Release June 29, 1929.
NIGHT OWLS: Stan Laurel and Oliver Hardy. The two boys volunteer to rob a house so a police officer can gain fame by the arrest. Directed by James Parrott.
PERFECT DAY (1845): Laurel and Hardy going picnicking in an old flivver that causes a delay that never ends. Release August 10, 1929.
BACON GRABBERS (1862): Two detectives sent to bring back an unpaid radio that is owned by a hardboiled individual. Release October 19.

Harry Langdon Hal Roach Comedies

SKY BOY (1881): Harry landing on an ice-berg with his rival boy friend. Release October 5.
HOTTER THAN HOT (1765): Harry and a beautiful blonde locked in a building that's on fire.
FIGHTING PARSON, THE: Harry Langdon, Nancy Dover, Thelma Todd, Eddie Dunn. Harry as a traveling minstrel. Directed by Fred Guiol.
SKIRT SHY (C-223). Released Nov. 30, 1929.

Our Gang Hal Roach Comedies

SATURDAY'S LESSON (1577): The Gang refuses to work until a devil scares them into working. Release July 9.
LAZY DAYS (1870): The Gang helps Farina earn fifty bucks. Release August 15.
RAILROADIN' (1736): The Gang goes riding in a train with a crazy driver. Release June 15.
SMALL TALK (2330): The Gang in an orphan home. Wheezer is adopted and the Gang go to visit him at his elaborate home. Release May 18.
BOXING GLOVES (1603): The Gang runs a prize fight in which Joe Cobb and Chubby are the pugilists. Release September 9.
BOUNCING BABIES (1908): Wheezer getting rid of his baby brother, who gets all the attention in his home. Release October 12.

Metro Movietone Acts

DOLL SHOP, THE: Gus Edwards, Vincent Bryan, Louis Alter, Jo Trent, Dave Snell, Lionel Belmore, Buster Dees, Ci Kahn and M G M Ensemble. Directed by Sammy Lee.
GEORGE LYONS (79). Numbers: a. "Beloved"; b. "Ah, Sweet Mystery of Life"; c. "Don't Be Like That"; d. "St. Louis Blues"; e. "Rainbow 'Round My Shoulder." 646 feet. For release August 3, 1929.
CECIL LEAN AND CLEO MAYFIELD (80): Number: "His Lucky Day." 1,735 feet. For release August 10, 1929.
GEORGIE PRICE (81): Numbers: a. "The One That I Love Loves Me"; b. "I'm Marching Home to You." 714 feet. For release August 17, 1929.
PHIL SPITALNY and His Pennsylvania Orchestra (82). Numbers: a. "Medley of Musical Comedy Hits"; b. "Farewell Blues." 71 feet. For release August 24, 1929.
VAN AND SCHENCK (83). Numbers: a. "That's How You Can Tell They're Irish"; b. "Rainbow 'Round My Shoulder"; c. "Ramona"; d. "The Dixie Troubadours." 838 feet. For release August 31, 1929.
GEORGE DEWEY WASHINGTON (84): Numbers: a. "Just Be a Builder of Dreams"; b. "Down Among the Sugar Cane." 632 feet. For release September 7, 1929.
TITTA RUFFO (85) in "Credo" from "Othello." 525 feet. For release September 14, 1929.
METRO MOVIETONE REVUE—"Bits of Broadway" (86). For release September 21, 1929.
MADAME MARIA KURENKO (87). Numbers: a. "The Jewel Song," from Faust, b. "Il Baclo"; c. "The Last Rose of Summer." 840 feet. For release September 28, 1929.
KELLER SISTERS AND LYNCH (88). Numbers: a. "How D'Ya Do"; b. "Ka Krazy for You"; c. "If I Had You." 727 feet. For release October 5, 1929.
YVETTE RUGEL (89). Numbers: a. "Paradise Lost"; b. "Marie"; c. "The Parting." 713 feet. For release October 12, 1929.
SONG WRITERS REVUE, THE: Gus Edwards, Dave Dreyer, Fred A. Ahlert, Roy Turk, Roy Heindorf, Naclo Herb Brown, Arthur Freed, Roy Egan, Fred Fisher and Jack Benny. Directed by Sammy Lee.
BILTMORE TRIO (90). Number: "Jail Birds." 860 feet. For release October 19, 1929.
CLYOE DOERR (91). Saxophone act. Numbers: a. "Saxophone March"; b. "Sunny South"; c. "Technicalities"; d. "Bye, Bye, Sweetheart." 795 feet. For release October 26, 1929.
TOM WARING (92). Numbers: a. "Glad Rag Doll"; b. "Just a Garden"; c. "I'm Marching Home to You." 565 feet. For release November 2, 1929.
TITTA RUFFO (93): Number: "L'Africaine." 520 feet. For release November 9, 1929.
EARL AND BELL (94): Numbers: a. "La Spagnola"; b. "Kiss Me Again"; c. "Blue Hawaii"; d. "Just a Melody." 700 feet. For release Novemher 16, 1929.
DUCI DE KEREKJARTO (95): Numbers: a. "Serenade"; b. "Witches' Dance." 622 feet. For release November 23, 1929.
IRVING AARONSON'S COMMANDERS (96). Numbers: a. "She's Nobody's Sweetheart Now"; b. "The Sailor's Sweetheart"; c. "I'll Get By." 696 feet. For release November 30, 1929.
JIMMY HUSSEY (97). Number: "Uneasy Street." 841 feet. For release December 7, 1929.
ROY EVANS (assisted by Al Belasco) (98). In comedy sketch. Exclusive Columbia artist. 795 feet. For release December 14, 1929.
THE REVELLERS (99). Numbers: a. "I'm Looking Over a Four Leaf Clover"; b. "Rose of Waikiki"; c. "Breezing Along With the Breeze." 607 feet. For release December 21, 1929.
MADAME MARIA KURENKO (100). Numbers: a. "Shadow "Song" from "Dinorrah"; b. "Song of India." 714 feet. For release December 2, 1929.
WALTER C. KELLY (101), in "The Virginia Judge." 803 feet. For release January 4, 1930.
VAN AND SCHENCK (102). Numbers: a. "Everything's Going to Be All Right"; b. "Ain't Got Nothin' Now"; c. "St. Louis Blues." 799 feet. For release January 11, 1930.
CLYDE DOERR (103). Saxophone act. Numbers: a. "Wedding of the Painted Doll"; b. "If I Had You"; c. "Original Music." 572 feet. For release Jannary 18, 1930.
BILTMORE TRIO (104) in "College Bomeos." 853 feet. For release January 25, 1930.

PARAMOUNT

Christie Talking Plays

THE MELANCHOLY DAME. All colored cast from Octavus Roy Cohen story, staged in colored cabaret. 1909 feet. Released Feb. 2, 1929.

A BIRD IN THE HAND. Lois Wilson, Jason Robards, Roy D'Arcy and Dot Farley, farcical sketch between husband and wife over love and money. 1833 feet. Released Feb. 16, 1929.

POST MORTEMS. Raymond Griffith, Tom Kennedy, Mabel Forrest, comedy playlet with gentleman burglar sitting in a bridge game with couple he came to rob. 2017 feet. Released Mar. 2, 1929.

MUSIC HATH HARMS. All colored cast in Octavus Roy Cohen story about saxophone player who couldn't play the sax and had a double. 1892 feet. Released Mar. 16, 1929.

MEET THE MISSUS. James and Lucille Gleason in Kenyon Nicholson play, about vaudeville husband and wife, former coming home a little inebriated with a blonde. 1808 feet. Released Mar. 30, 1929.

JED'S VACATION. Charley Grapewin, Anna Chance, in their own vaudeville sketch about adopting a baby. Introduction on musical comedy stage. 1909 feet. Released Apr. 13, 1929.

THE FRAMING OF THE SHREW. All colored cast in Octavus Roy Cohen atory of the negro who went on a hunger strike to get better treatment from his laundress wife. 1852 feet. Released Apr. 27, 1929.

WHEN CAESAR RAN A NEWSPAPER. Raymond Hatton, Sam Hardy in Waldemar Young's travesty of Caesar as an editor, Marc Antony as a press agent for Cleopatra. 1821 feet. Released May 11, 1929.

HOT LEMONADE. Louise Fazenda, Johnny Arthur and Walter Hiers, in a triangular comedy on board a steamer bound for Honolulu. 1850 feet. Released May 25, 1929.

OFT IN THE SILLY NIGHT. All colored cast in Octavus Roy Cohen story about the chauffeur who sneaks out with his employer's car and daughter. 1787 feet. Released June 8, 1929.

DEAR VIVIEN. Raymond Hatton and Sam Hardy in a clever comedy skit about a business man who wrote letters, with which a blackmailing blonde is holding him up. 1891 feet. Released June 22, 1929.

HER HUSBAND'S WOMEN. Lois Wilson, Harrison Ford, Nina Romano and Wanda Hawley in farcical sketch about a clever wife who fixes up the jams into which her artist husband gets himself with women. 1733 feet. Released July 6, 1929.

A HINT TO BRIDES. Johnny Arthur and Ruth Taylor, in Kenyon Nicholson's playlet about a bridal couple who get chummy with the burglars and give away the wedding presents they don't want. 1592 feet. Released July 20, 1929.

THE SLEEPING PORCH. Raymond Griffith, Barbara Leonard and John Litel in sketch about a husband who is sleeping out in the snow to cure a cold and his scheme with a convict to get him out of it. 1550 feet. Released Sept. 7, 1929.

LADIES' CHOICE. Charley Grapewin and Anna Chance in sketch about a wife who learned to drive a car in fifteen minutes, with runaway auto in dizzy chase. 1727 feet. Released Sept. 14, 1929.

THE LADY FARE. All colored cast and cabaret and chorus in revue type of entertainment built around an Octavus Roy Cohen story. 1843 feet. Released Sept. 28, 1929.

FARO NELL, or In Old Californy. Louise Fazenda, Jack Luden and Frank Rice in a travesty revival of an old western melodrama. Laid on the desert and in an old fashioned movie western saloon. 1819 feet. Released Oct. 5, 1929.

ADAM'S EVE. Johnny Arthur, Frances Lee, in a comedy sketch starting with a bridegroom's pre-marriage celebration and ending in a mixup in the apartment of two chorus ladies. 1618 feet. Released Oct. 12, 1929.

HE DID HIS BEST. Taylor Holmes, Carmel Myers and Kethryn McGuire, in farce comedy playlet of Holmes entertaining a friend'a wife for the evening, ending in a comedy aword duel. 1616 feet. Released Oct. 19, 1929.

THE FATAL FORCEPS. Ford Sterling, Bert Roach and Will King, in comedy of a dentist on trial for nearly murdering a aaxophone player whose muslo had driven him crazy. 1664 feet. Released Nov. 2, 1929.

THE DANCING GOB. Buster and John West, in combination of West's stage dancing and comedy taking place at a naval training station where the actors are mistaken for aailors. 1823 feet. Released Nov. 9, 1929.

DANGEROUS FEMALES. Marie Dressler and Polly Moran in a comedy of two old spinsters about to entertain either the evangelist or a dangerous criminal, with Dressler getting a little intoxicated with the visitor. 1873 feet. Released Nov. 16, 1929.

BROWN GRAVY. All colored cast in Ootavus Roy Cohen story about a fake medium swindling the gullible patrons, novel feature is inclusion of Georgia Jubilee Singers in spirituals. 1627 feet. Released Nov. 23, 1929.

HE LOVED THE LADIES. Taylor Holmes, Helene Millard and Albert Conti, in farce comedy sketch of a near elopement of a wife and how Holmes, the husband, cleverly handles the situation. 1764 feet. Released Nov. 30, 1929.

WEAK BUT WILLING. Will King, Billy Bevan and Dot Farley in a comedy in a cabaret, with the Hebrew comedlan in a role of a husband being given a birthday party and not being able to get any food. 1627 feet. Released Dec. 14, 1929.

MARCHING TO GEORGIA. Buster and John West and Frances Lee in a comedy starting on a battleship, with Buster as aailor and John as comlo captaln, and ending in a mixup in a girl's boarding school. 1850 feet. Released Dec. 21, 1929.

THAT RED HEADED HUSSY. Charley Grapewin and Anna Chance as a couple of old time vaudevillians in a martial sketch staging a fake quarrel in front of their fighting daughter and son-in-law. 1521 feet. Released Dec. 28, 1929.

FOR LOVE OR MONEY. Lois Wilson, Bert Roach and Ernest Wood, in a comedy at the race track, with horse race atmosphere and Bert Roach proving his friend'a wife's love. 1827 feet. Released Jan. 4, 1930.

SO THIS IS PARIS GREEN. Louise Fazenda, Bert Roach and George Stone, in a burlesque of the Parisian Apache theme, laid in the cabarets and Latin quarter of Paris. Released Jan. 18, 1930.

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George LeMaire Comedies

AT THE DENTIST'S (0501) George LeMaire and Louis Simon. Scene: Dentist'a office. Louis Simon, suffering from a toothache goes to George LeMaire for treatment. For release March 24, 1929. 2 reels.

DANCING AROUND: (0502) George LeMaire and Joe Phillips. Scenes: Exterior and cabaret. George LeMaire and Joe Phillips take girls out for big time. Ivan Brunnell's Montrealers play "My Album of Dreams" and Vivienne Johnson sings "Marie." For release April 21, 1929. 2 reels.

GD EASY, DOCTDR: (0503) George LeMaire, Louis Simon. George LeMaire as the bone-breaker—Louis Simon as the nut—and how! For release July 14, 1929.

THE PLUMBERS ARE CDMING (0504) George LeMaire, Louis Simon. LeMaire and Simon, two burglars, trying to act like plumbers. For release August 18, 1929. 2 reels.

GENTLEMEN OF THE EVENING (0505). George LeMaire, Lew Hearn, Evalyn Knapp. George LeMaire as the house detective, Lew Hearn as a delegate in Association of Inventors of America convention and Evalyn Knapp as the girl in the case. For release Oct. 20, 1929. 2 reels.

BARBER'S COLLEGE (0506). George LeMaire, Lew Hearn, Sam Raynor, Gladya Hart. Lew Hearn as "Good Time Charlie," graduate of a barbers' college, creates havoc in a barber shop. For release Dec. 15, 1929. 2 reels.

TIGHT SQUEEZE, A (0507). George LeMaire, Jimmy Conlin, Evalyn Knapp. The adventures of a pair of impecunious young men who borrow dress suits to call upon their best girls. For release Feb. 9, 1930. 2 reels.

Manhattan Comedies

HER NEW CHAUFFEUR: (0511) Louis Simon, Veree Teasdale, Averill Harris. Veree Teasdale thinks Louis Simon is her new chauffeur, while he thinks Veree is his bride-to-be. For release May 19, 1929. 2 reels.

WHAT A DAY: (0512) Louis Simon, Kay Mallory. What a picnic he had when he started to take his family on a picnic. For release June 16, 1929. 2 reels.

HARD BOILED HAMPTON: (0513) Harry Holman, Evalyn Knapp, Doris McMahon, Alice Bunn, Andy Jochim. Holman is a hard boiled lawyer with a fast line. For release July 28, 1929. 2 reels.

BIG TIME CHARLIE: (0514) Lew Hearn, Dick Lancaster, Evalyn Knapp. A hick comes to New York to make whoopee on New Year's Eve. Eddie Elkins Orchestra plays in night club sequence. For release October 6, 1929. 2 reels.

LOVE, HONOR AND OH, BABY: (0515) Herbert Yost, Franklyn Ardell, Evalyn Knapp, Kay Mallory. A very modern version of "the worm that turned" theme. For release December 15, 1929. 2 reels.

Checker Comedies

THE SALESMAN: (0531) Frank T. Davis, Helyn Ebys-Rock. Frank T. Davis sells a car to Helyn Eby-Rock. For release July 21, 1929. 2 reels.

TURKEY FOR TWO: (0532) Frank T. Davis, William Frawley, Noel Francis. Two escaped convicts with a fondness for turkey come to a Westchester inn at Thanksgiving. Jack LeMaire's Golden Rooster Orchestra features "I'll Say She's Pretty." For release August 25, 1929. 2 reels.

SMOOTH GUY, THE (0533). Frank T. Davis and Evalyn Knapp. A bean salesman with a grand spiel tries his line on a small town girl. For release Oct. 27, 1929. 2 reels.

ALL STUCK UP: (0534) Harry McNaughton, Olyn Landick, Charles Howard, Evalyn Knapp, Lester Dorr, Joe B. Stanley. How paper hangers go on strike and guests at newlyweds' housewarming try to finish the job with mirthful results. For release December 22, 1929. 2 reels.

Melody Comedies

SYNCOPATED TRIAL: (0571) Morgan Morly, Lew Seymore. A musical mock trial. Eddie Elkins Orchestra and Ed. Prinz Dancers feature. For release September 8, 1929. 2 reels.

AFTER THE SHOW (0572). Jack Pepper, Morgan Morley, Paul Garner, Jack Wolf. Numbers: "Can't Find a Girl," "A-Hunting We Will Go," "Here We Are," "Jig-A-Boo-Jig." "Ain't That Too Bad," "Mississippi Mud." For release Nov. 10, 1929. 2 reels.

NIGHT IN A DORMITORY, A (0573). Ginger Rogers, Ruth Hamilton, Thelma White, Morgan Morley, Eddie Elkins and Orchestra. Miniature musical comedy. Numbers: "Stay With It," "Song of the Volga," "I Love a Man in a Uniform," "Where the Sweet Forget-Me-Nots Remember," "Why Can't You Love That Way," "Dormitory Number." For release Jan. 5, 1929. 2 reels.

Variety Comedies

BEACH BABIES: Charles Kemper, Evalyn Knapp, Naomi Casey. Charles Kemper tries to shine in the eyes of Evalyn Knapp while Naomi Casey makes him appear ridiculous. For release August 4, 1929. 2 reels.

HAUNTED: (0552) Bob Millikin, Evalyn Knapp, Charles Kemper. Mystery comedy embodying all the thrills of "The Cat and the Canary," "The Gorilla," "The Bat," and others. For release September 1, 1929. 2 reels.

END OF THE WORLD: (0553) Alexander Carr, Lorin Raker, Marcia Manning. A wealthy Hebrew, believing the world is about to end, gives his son thousands and his consent to the latter's marriage to an Irish maid. For release September 29, 1929. 2 reels.

HIS OPERATION (0544). Charles Kemper, Sally Noble. He must have quiet, but what a racket they raise. For release Nov. 24, 1929. 2 reels.

WEDNESDAY AT THE RITZ (0555). Charles Kemper, Evalyn Knapp. The almost-married young man and some girl and they meet "Wednesday at the Ritz." For release Jan. 19, 1930. 2 reels.

DOING PHIL A FAVOR (0556). Mackenzie Ward and Val Lester. A British society man is jealous of his wife and uses his friend Phil to test her fidelity. For release March 16, 1930. 2 reels.

HIS BIRTHDAY SUIT: (0557) Dr. Carl Herman, Steve Mills, Billy M. Green, Cliff Bragdon. What happens at a vaudeville show when two little boys attempt to aid the Great Hokey in his mystery act. For release May 4, 1930. 2 reels.

Folly Comedies

FANCY THAT: (0541) William Frawley, Earle Dewey. What a party would look like if two hobos suddenly became millionaires. Frawley sings "Dearest One." For release September 22, 1929. 2 reels.

SO THIS IS MARRIAGE (0542). Guy Voyer, Norma Pallat, Earle Dewey. Miniature musical comedy of marriage and its problems. Theme song: "After You Say 'I Love You.' " For release Nov. 17, 1929. 2 reels.

Golden Rooster Comedies

GARDEN OF EATIN': (0561) James Gleason, Lucille Webster Gleason. The story of Mr. and Mrs. Jimmie's beanery that tried to become ritzy—and what happened when Orchestra plays "Pouring Down Rain." For release August 11, 1929. 2 reels.

FAIRWAYS AND FOUL (0562). James and Lucille Webster Gleason. A tale of golfers and their ways as well aa the breaks of the game. A dash to intrigue is added for laughing purposes. For release Oct. 13, 1929. 2 reels.

RUBEVILLE (0563). Harry B. Watson, Reg. Merville, Jere Delaney, Josephine Fontaine. Miniature musical comedy. Numbers: "Sally," "Maggie," "Sweet Long Ago," "Ragging the Scale," "She May Have Seen Better Days," "Sweet Sixteen," "Wabash," "Bedella," "Yaka Hoola Hicky Doola," "Over the Waves." For release Dec. 8, 1929. 2 reels.

FIFTY MILES FROM BROADWAY (0564). Harry B. Watson, Reg Merville, Olga Woods. Miniature musical comedy. Numbers: "How Is Everything Back Tome," "Trail to Yesterday," "Carolina Moon," "Oh, Tillie," "Schooldays," 'Summer Time," "Rosie, You Are My Posie," "Stars and Stripes," "Wait Till the Sun Shines Nellie," "Give My Regards to Broadway." For release May 11, 1930. 2 reels.

RUBEVILLE NIGHT CLUB (0566). Harry B. Watson, Reg Merville, Josephine Fontaine, Olga Woods. Miniature musical comedy. Numbers: "I'm Just a Vagabond Lover," "It's Always Fair Weather," "Sunrise to Sunset," "Maggie," "Harmonists," "Nola," "Doin' the Raccoon," "Under the Double Eagle," "Turkey in the Straw," "Mocking Bird." For release Feb. 2, 1929. 2 reels.

CROSBY'S CORNERS (0565). Reg Merville, Felix Rush, Josephine Fontaine, George Patten. Miniature musical comedies. Numbers: "Down On the Farm," "I'll Do Anything For You," "Every Day Away From You," "What a Day," "I Ain't Got Nothing For Nobody But You," "Sweet 16," "Here We Are," "Ragging the Scale," "Good Night, Ladies," "Merrily We Roll Along," "Jingle Bells," "Auld Lang Syne." For release March 23, 1930. 2 reels.

Buck & Bubbles Comedies

BLACK NARCISSUS: (0521 Buck & Bubbles. Wildcat is enmeshed in the wiles of a siren while trying to rescue his pal Denny from matrimony with another dusky charmer. Southern songs featured. For release September 15, 1929. 2 reels.

IN AND OUT (0522). Buck and Bubbles. Buck and Bubbies as Wildcat and Denny do some funny atepping "in and out" of jail. For release Nov. 3, 1929. 2 reels.

FOWL PLAY (0523). Buck and Bubbles. The boys have to deliver an ostrich. On the way they become entangled with a yaller-skinned vamp. What happens is plenty. Numbers: "Swanee River," "Oh, You Beautiful Doll," "When I Got You Alone Tonight," "Give Me a Little Kiss Will You Hun," "Coal Black Mammy of Mine," "Chicken Reel." For release Dec. 29, 1929. 2 reels.

HIGH TONED (0524). Buck and Bubbles. When his dusky rival not only grabs his job of butler, but also his lady friend, Wildcat brings in Demmy and Lilly the goat to start something. Numbers: 'My Old Kentucky Home," "Home, Sweet Home," "12th Street Rag," "Clarinet Marmalade," "Lonely Me." For release Feb. 23, 1930. 2 reels.

DARKTOWN FOLLIES (0525). Buck and Bubbles. Broke and hungry, Wildcat and Demmy show their samples of song, dance and joke and stumble onto the rehearsal of a Darktown Follies and get the job. Numbers: "St. Louis Blues," "I'm Krazy For You," "Rachmaninoff's Prelude," "Mean To Me," "Some Rainy Day." For release April 13, 1930. 2 reels.

HONEST CROOKS (0526). Buck and Bubbles. A myaterious black bag, buried in a haystack by a couple of crooks, is found by the boys, full of money. When they try to return it, things happen—and how! Numbers: "Turkey in the Straw," "Old Black Joe." For release May 18, 1930. 2 reels.

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RKO

Record Breakers

(Alberta Vaughn-Al Cooke)

(All-Talking—Two Reels)

AS YOU MIKE IT (0602). Released Sept. 8, 1929.
MEET THE QUINCE (0603). Released Sept. 22, 1929.
LOVE'S LABOR FOUND (0604). Released Nov. 10, 1929.
THEY SHALL NOT PASS OUT (0605). Released Nov. 24, 1929.
EVENTUALLY BUT NOT NOW (0606). Released Dec. 8, 1929.
CAPTAIN OF HIS ROLL, THE (0607). Released Dec. 22, 1929.

Mickey McGuire

(All-Talking—Two Reels)

MICKEY'S MIDNITE FOLLIES (0701). Released Aug. 18, 1929.
MICKEY'S SURPRISE (0702). Released Sept. 15, 1929.
MICKEY'S MIX UP (0703). Released Oct. 13, 1929.
MICKEY'S BIG MOMENT (0704). Released Nov. 10, 1929.
MICKEY'S STRATEGY (0705). Released Dec. 8, 1929.

R C A Shorts

(All-Talking—Two Reels)

BURGLAR, THE (0801). Released Aug. 11, 1929.
ST. LOUIS BLUES (0802). Released Sept. 8, 1929.
TWO GUN GINSBURG (0803). Released Oct. 13, 1929.
HUNT THE TIGER (0804). Released Nov. 10, 1929.

R C A Novelties

(All—Talking—One Reel)

HEADWORK (0901). Released Sept. 15, 1929.
GODFREY LUDLOW & N B C ORCHESTRA (0902). Released Nov. 10, 1929.

R C A Marc Connelly

(All-Talking—Two Reels)

TRAVELER, THE (0907). Released Aug. 18, 1929.
UNCLE, THE (0909). Released Oct. 13, 1929.
SUITOR, THE (0910). Released Dec. 8, 1929.

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UNIVERSAL

Snappy Cartoon Comedies

(Oswald the Rabbit)

(Synchronized Only—One Reel)

WEARY WILLIES. Released Aug. 5, 1929.
SAUCY SAUSAGES. Released Aug. 19, 1929.
RACE RIOT. Released Sept. 2, 1929.
OILS WELL. Released Sept. 16, 1929.
PERMANENT WAVE. Released Sept. 30, 1929.
COLE TURKEY. Released Oct. 14, 1929.
PUSSY WILLIE. Released Oct. 28, 1929.
AMATEUR NITE. Released Nov. 11, 1929.
SNOW USE. Released Nov. 25, 1929.
NUTTY NOTES. Released Dec. 9, 1929.

Collegians

(All Star)

(Talking—Two Reels)

ON THE SIDELINES. Released Aug. 5, 1929.
USE YOUR FEET. Released Aug. 19, 1929.
SPLASH MATES. Released Sept. 2, 1929.
GRADUATION DAZE. Released Sept. 16, 1929.

Special

(Talking)

SWEETHEARTS: Rooney Family, two reels. Released Sept. 2, 1929.
LOVE TREE, THE: Rooney Family, two reels. Released Sept. 16, 1929.
ACTOR, THE: Benny Rubin, one reel. Released Sept. 16, 1929.
INCOME TACT: Benny Rubin, one reel. Released Sept. 30, 1929.
ROYAL PAIR, THE: Rooney Family, two reels. Released Sept. 30, 1929.
DELICATESSEN KID, THE: Benny Rubin, two reels. Released Oct. 14, 1929.
LOVE BIRDS: Rooney Family, two reels. Released Oct. 14, 1929.
POP AND SON: Benny Rubin, one reel. Released Oct. 28, 1929.

MARKING TIME: Rooney Family, two reels. Released Oct. 28, 1929.
BROKEN STATUES: Benny Rubin, one reel. Released Nov. 11, 1929.
THREE DIAMONDS, THE: Rooney Family, two reels. Released Nov. 11, 1929.
PILGRIM PAPAS: Benny Rubin, one reel. Released Nov. 25, 1929.
HOTSY TOTSY: Benny Rubin, one reel. Released Dec. 9, 1929.

Universal Comedies

(Talking—Two Reels)

BABY TALKS: Sunny Jim. Released Sept. 11, 1929.
WATCH YOUR FRIENDS: All star. Released Oct. 9, 1929.
NO BOY WANTED: Sunny Jim. Released Nov. 6, 1929.
SUNDAY MORNING: All Star. Released Dec. 4, 1929.

Sporting Youth

(All Star)

(Talking—Two Reels)

LADY OF LIONS. Released Nov. 25, 1929.
HI JACK AND THE GAME. Released Dec. 9, 1929.

Serials

ACE OF SCOTLAND YARD, THE (Talking and Silent—two reels). Craufurd Kent.
No. 1. FATAL CIRCLET, THE. Released Sept. 30, 1929.
No. 2. CRY IN THE NIGHT, THE. Released Oct. 7, 1929.
No. 3. DUNGEON OF DOOM, THE. Released Oct. 14, 1929.
No. 4. DEPTHS OF THE LIMEHOUSE. Released Oct. 21, 1929.
No. 5. MENACE OF THE MUMMY. Released Oct. 28, 1929.
No. 6. DEAD OR ALIVE. Released Nov. 4, 1929.
No. 7. SHADOWS OF FEAR. Released Nov. 11, 1929.
No. 8. BAITED TRAP, THE. Released Nov. 18, 1929.
No. 9. BATTLE OF WITS, A. Released Nov. 25, 1929.
No 10. FINAL JUDGMENT, THE. Released Dec. 2, 1929.
TARZAN THE TIGER (Synchronized and Silent). Frank Merrill. Consists of 15 episodes released from Dec. 9, 1929 to March 17, 1930.
JADE BOX, THE (Synchronized and Silent). Consists of 10 episodes, released from March 24, 1930, to May 26, 1930.

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VITAPHONE

Vitaphone Varieties

Star and Description

ABBOTT, A I (2703) in "Small Town Rambles"; songs and characterizations.
ADAIR, JANET (2629) in "Here Comes the Bridesmaid," told in narrative song.
ADMIRALS, THE (477). A Naval Quartette harmonizing popular songs with ukelele accompaniment.
ALDA, FRANCES (451) grand opera star singing "The Star Spangled Banner," accompanied by Vitaphone Symphony Orchestra.
ALPERT, PAULINE (418) in "What Price Piano?" offering original piano arrangements.
ALPERT, PAULINE (419). A piano medley of popular songs.
AMATO, PASQUALE (419). A piano medley of popular songs. "Neapolitan Romance." Lillian Mines at the piano. Sings "Tormo Sariente" and "Toreador Song" from "Carmen."
ARDATH, FRED & CO. (720) in "The Corner Store," a slapstick comedy with four songs. Directed by Bryan Foy.
ARDATH, FRED & CO. (2255) in "Men Among Men," comedy of a man alibing an intoxicated friend to his wife.
ARISTOCRATS, FOUR (366). Vitaphone popular vocal and instrumental group in a series of songs.
ARISTOCRATS, FOUR (544). Vocal and instrumental group in a new song offering.
ARISTOCRATS, FOUR (545): Vitaphone's instrumental and vocal group in three songs.
ARISTOCRATS, FOUR (546): Popular Vitaphone singers and instrumentalists in new songs.
ARISTOCRATS, FOUR (547): Five songs by Vitaphone's vocal and instrumental group.
ARNAUT BROS. (571): "The Famous Loving Birds" in singing and whistling numbers.
BAILEY AND BARNUM (2556) in "The Globe Trotters," singing three popular songs.
BAILEY AND BARNUM (2557) in "Without a Band," a comedy singing and talking act.
BAILEY AND BARNUM (2558) in "The Two White Elephants." In "high yaller" make-up they sing popular jazz songs.
BAIRNSFATHER, BRUCE ((393). The creator of Old Bill tells of his origin and sketches him as the orchestra plays.
BAKER, PHIL (724) in "A Bad Boy from a Good Family," gives four songs with accordion. A comedy number.
BAKER, PHIL (725) in "In Spain," a hilarious farce with the Shuberts comedian as star.
BARCLAY, JOHN (436). Musical comedy and concert star in operatic airs and an impersonation of Challapin.
BARCLAY, JOHN (437) in "Famous Character Impersonations." Sings three songs.
BARD, BEN (2910) in "The Champion Golfer," an original comedy sketch.
BARRIOS, JEAN (2700) in "Feminine Types." This female impersonator sings three songs with his impersonations.
BARTRAM & SAXTON (2144). "The Two Kentucky boys of jazz" in three song numbers, with guitar and orchestra accompaniment.
BAUER, HAROLD (278). International pianist playing Chopin's "Polonaise in A Flat."
BAXLEY, JACK (2768) in "Neighbors," a comedy sketch with songs.
BELL & COATES (2697). "The California Songbirds" in popular songs.
BENNETT TWINS (476). "Little Bare Knee Syncopators" of stage and vaudeville in a song and dance recital.
BENNY, JACK (2597). Comedian in "Bright Moments," his noted monologue.
BIFF & BANG (574). "Fisticuff Funsters" in a burlesque boxing match.
BILLEE, LITTLE (2869). Versatile midget star in "The Flaming Youth"; original songs and fast tap dancing.
BORN & LAWRENCE (2885) in "The Country Gentleman,' a comedy skit with songs.
BORN & LAWRENCE (2940) in "Pigskin Troubles," a comedy of campus and the gridiron, with songs.
BORN & LAWRENCE (2926) in "The Side Show" in which these musical comedy comedians recite, dance, sing and swap jokes.
BORN & LAWRENCE (2640) in "The Aristocrats" in which they employ their pantomime stunt in accompaniment to their songs.
BOSWORTH, HERBERT (2233) in "A Man of Peace." A quiet man of the mountains becomes suddenly embroiled in a feud.
BOWERS, BRUCE (2870) in "Artistic Mimicry" in which he does a variety of imitations.
BRADY, FLORENCE (2699) in "A Cycle of Songs."
BRADY, FLORENCE (2734). Stage and vairety star in "Character Studies" in songs.
BRADY, STEWART (2745). "The Song Bird," boy soprano in three songs.
BRIAN, DONALO (2733). Musical comedy star in a quartet of songs.
BRITT, HORACE (614). Renowned 'cellist playing Massenet's "Elegy" and Popper's "Serenade."
BROCKWELL, GLADYS (2235) in "Hollywood Bound," a satire on male beauty contests, with a cast of five.
BROOKS & ROSS (2232). Vaudeville headliners in "Two Boys and a Piano."
BROWNE, FRANK & KAY LAVELLE (2589) in "Don't Handle the Goods," xylophone singing and patter act.
BROWN, JOE E. (2590) in "Don't Be Jealous." Famous stage comedian as dancing teacher to a pretty wife with a jealous husband.
BROWN & WHITAKER (2265) in "A Laugh of Two." Vaudeville headliners in gags and jokes.
BROWN & WHITAKER (2328) in "In the Park," a humorous skit with music.
BROWNING, JOE (496). Popular comedian in a talking and singing number.
BROX SISTERS, THREE (2570) in "Glorifying the American Girl." Popular trio of stage and variety in a trio of songs.
BROX SISTERS, THREE (2571) in "Down South," in which they sing three haunting southera melodies.
BUDDIES, FOUR (609). "Harmony Songsters" in four numbers.
BURNS & KISSEN (2679). Popular comedians in comedy Greek makeup, singing funny songs.
BYRON, ARTHUR & CO. (2704) in "A Family Affair," a comedy of mixed identities. The star is supported by Kate, Eileen and Kathryn Byron.
CARLE, RICHARD (2179) in "Stranded," playlet of a stranded opera producer, with two songs.
CARLE, RICHARD (2229). With May McAvoy in "Sunny California," story of a wife who induces her husband to quit cold New York for glorious California.
CARLE, RICHARD (2251). Stage star in a comedy sketch, "The Worrier." A man who does the worrying for others at so much per worry. Ends with a song.
CARR, NAT (2309). Popular comedian, in a monologue of laughable incidents.
CARRILLO, LEO (507) in a clever monologue, "At the Ball Game."
CARILLO, LEO (2369) in a dialect monologue, "The Foreigner."
CARRILLO, LEO (2552). Noted stage star in a recitation of the most dramatic poem of the world war, "The Hell Gate of Soissons."
CASE, ANNA (294). Opera star, accompanied by Metropolitan Grand Opera Chorus singing "Cachaca" and "Anhelo."
CEBALLOS, LARRY REVUE (2562) in which Vitaphone Girls and Al Herman, sing and dance.
CEBALLOS, LARRY (2627). "Roof Garden Revue." Beautiful girls and an adagio team in songs and dance.
CEBALLOS, LARRY (2661). "Undersea Revue." Noted Variety stars and chorus in spectacular revue.
CEBALLOS, LARRY (2693). "Crystal Cave Revue," with songs.
CHANDLER, ANNA (2739) in "Popular Songs."
CHASE, CHAZ (2696). "The unique comedian," who eats everything—fire, paper, violins, flowers, shirts, etc.
CHIEF CUPOLICAN (2598). "The Indian baritone," the only Indian who has sung in grand opera, in three classic songs.
CLEMONS, JIMMY (2242). Vaudeville star, in "Dream Cafe," songs and dances.
CODEE & ORTH (2709) in "Zwei und Vierstigste Strasse," in German, with three songs.
CODEE & ORTH (2798) in "Stranded in Paris," comedy skit.
COHEN, SAMMY (2800) in "What Price Burlesque"; imitations.
COLEMAN, CLAUDIA (2244) in "Putting It Over," comedy impersonations.
COLLEGIATE FOUR, THE (2249) in "Campus Capers"; the college spirit in songs.
COLONIAL GIRLS, THE THREE (2121) in "The Beauty of Old Time Music"; harp, flute, 'cello and coleratura soprano.
CONLEY, HARRY J. (2273) in "The Bookworm," comedy playlet which was the hit of "LeMaire's Affairs."
CONLIN & GLASS (2577) in "Sharps and Flats," in amusing antics and songs.
CONNOLLY & WENRICH (2583). Musical comedy star and famous composer in a number of Wenrich's songs.
CONRAD, EDDIE (491). Broadway comedian in a comedy sketch.
CONRAD, EDDIE (563) assisted by Marion Eddy, in four songs.
COOK, CLYDE (2284) in "Lucky in Love"; comedy of a husband who extracts $209 from his wife for a poker game.
COOPER & STEPT (2159). Song hit writers, in several of their popular songs.
CORCORAN, RED (2769) in "I'm Afraid That's All." Four banjo numbers.
COSCIA & VEROI (2272) in a burlesque of operatic airs and the artistic temperament.
COSLOW, SAM (2659) in "The Broadway Minstrel," presenting four of his most popular compositions.
COWAN, LYNN (2245). Vaudeville headliner, in three of his original songs.
COWAN, LYNN (2258). The "Community Singer," in five popular songs.
COWAN, LYNN (2547). Leads audiences in choral singing —four numbers.
COWAN, LYNN (2680) in a new collection of old songs.
COYLE & WEIR (2253). Songs and dances by clever team of youngsters.
CRANE, HAL (2133) in "The Lash," a dramatic playlet of The Tombs, written by Crane, a big hit in vaudeville.
CRAVEN, AURIOLE (2118). The dancing violinist and singer, in three numbers.
CROONADERS, THE (2685) in "Crooning Along." Four boys in five lilting songs.
CROONADERS, THE (2736) in "Melodious Moments"; four songs.
CROWELL & PARVIS (2140). Vaudeville's talented children, in songs and dances.
CRUMIT, FRANK & JULIA SANDERSON (733) in "Words of Love," giving three of Crumit's own songs.
CRUMIT, FRANK (727). Famous songster and composer, singing several of his own compositions.
CRUSE BROTHERS (2120). The "Missouri Sheiks" in "Old Time Melodies in an Old Time Way," with violin, guitar and hanjo.
CRUSE BROTHERS (2126) in popular melodies and ditties.
CUGAT, X. & CO (254) in "By the Camp Fire." Caruso's violin accompanist, his musicians and dancers in five beautiful numbers.
CUMMINGS, DON (2125). The "drawing room roper" in a lariat exhibition, accompanied by Vitaphone orchestra.
CUNNINGHAM & BENNETT (736). Popular singing composers, in three vocal numbers and an impersonation.
D'ANGLO, LOUIS (509) assisting Giovanni Martinelli in the duet from Act IV of the opera, "La Juire."
DEIRO, GUIDO (2968) famous piano-accordionist in two delightful selections.
DE LA PLAZA & JUANITA (2702) in "Siesta Time." Famous tango artist and his company in thrilling dances and some songs.
DELF, HARRY (2542). Breadway comedian, in songs and comedy monologue.
DELF, HARRY (2551) in "Soup" which displays his remarkable mimicry of a whole family eating soup.
DELF, HARRY (2563-64) in "Giving In," supported by Hedda Hopper, directed by Murray Roth. An engaging playlet.
DE LUCA, GIUSEPPE & BANIAMINO GIGLI (518) in selections from Act II of the opera "La Gioconda."
DEMAREST, WILLIAM (2290) in "Papa's Vacation," a riotous comedy playlet by Hugh Herbert and Murray Roth. Directed by Bryan Foy.
DEMAREST, WILLIAM (2143) in "When the Wife's Away," comedy playlet directed by Bryan Foy; with three songs.
DEMAREST, WILLIAM (2138) in "The Night Court." Comedy playlet directed by Bryan Foy.
DICKINSON, HOMER (2609): Musical comedy star, in three songs.
DIPLOMATS, THE (565): "High-hat syncopators of jazz" in four selections.
DISKAY, JOSEPH (2122): "Famous Hungarian tenor, concert and radio artist, in two songs.
DONER, KITTY (2668) in "A Bit of Scotch." Male impersonations and six songs.
DONER, KITTY (2669): Famous male impersonator, and two assistants in four songs.
DONER, TED (2298): Dancing comedian and his Sunkist Beauties, in a singing variety.
DONOHUE, RED & U-NO (734) in "A Traffic Muddle." Famous clown and his mule in a comedy skit.
DOVES, THE TWO (2146) in "Dark Days," comedy dialog and original songs.
DOVES, THE TWO (2178) in "Flying High." Blackface comedy of two aviators stranded at the North Pole.
DOVES, THE TWO (2257) in a comedy of two negroes in a haunted house.
DOWNING, HARRY & OAN (2127) in "High Up and Low Down." Songs, laughs and female impersonations.
DOYLE, BUDDY (442) in three songs in blackface.
DREYER, DAVE (2389) in "Tin Pan Alley." Popular composer in popular compositions of his own.
DUFFY & GLEASON (775) in "Fresh from Hollywood." A comedy skit with songs.
DUNCAN, HERRING & ZEH (2115): Popular California singers in solos, a duet and some trios.
ELMAN, MISCHA (275): Celebrated violinist, playing Dvorak's "Humoresque" and Gossec's "Gavotte."
FASHION PLATES OF HARMONY (2283): A quartet of distinctive concert voices in famous and original compositions.
FERRIS, AUDREY (2238) in "The Question of Today." A dramatic playlet.
FIELDS, SALLY (2147): Comedy entertainer in "The "Hostess." A laughing sketch with songs.
FIELDS & JOHNSON (2588): Vaudeville headliners in a comedy skit, "Terry and Jerry."
FLEESON & BAXTER (435) in "Song Pictures." A review of popular melodies with Miss Baxter at the piano.
HOWARD, JOSEPH E. (2596): Composer of musical comedies in a recital of his own songs.
HOWARD, WILLIE & EUGENE (349): Musical comedy stars in a comedy sketch titled "Between the Acts of the Opera."
HOWARD, WILLIE & EUGENE (543): Stage stars in a comedy sketch, "Pals."
HOWARD, WILLIE & EUGENE (572) in a comedy sketch with songs.
HUGHES & PAM (2837) in "The Fall Guy," a sketch in which Ray Hughes sings and does his comedy falls.
HURLEY, PUTNAM & SNELL (2180): Popular song trio in jazz and comedy songs.
FLIPPEN, JAY C. (2581): Musical comedy and vaudeville star, in a fast comedy skit, "The Ham What Am."
FLONZALEY QUARTETTE (466): World's foremost stringed instrument ensemble, now disbanded, playing Mendelssohn's "Canzonetta" and Pochon's "Irish Reel."
FLONZALEY QUARTETTE (467): Famous stringed ensemble, playing Borodin's "Nocturne" and Mozart's "Minuet."
FLORENTINE CHOIR (2281): Italy's greatest ensemble of choral voices singing "Adoramus te Christe" and the "Toreador Song" from the opera, "Carmen."
FLORENTINE CHOIR (2282): Oldest choral organization in the world—more than 809 years—singing "Ninna, Nanna" and "Santa Lucia Luntana."
FOLSOM, BOBBY (2839): Musical comedy actress in "A Modern Priscilla," contrasting the Puritan Priscilla and the same girl today.
FOX, ROY (2819): The whispering cornetist, in three selections and two hand numbers.
FOY, EDDIE & BESSIE LOVE (2575-76) in a clever playlet of back-stage life, "The Swell Head," starring the son of the famous stage clown and the screen leading woman.
FOY FAMILY, THE (2579) in "Foys of Joys." A satire on talking motion pictures with Eddie Foy's family. Directed by Bryan Foy.
FOY FAMILY, THE (2580) in "Chips of the Old Block." Presents the children of the famous comedian, Eddie Foy, in songs and dances and a monologue by Eddie Foy, Jr.
FRANKLIN, IRENE (2705): Famous American comedienne, supported by Jerry Jarnigan in three of his songs.
FREDA & PALACE (2271) in "Bartch-a-Kalloop," their nationally famous vaudeville act. Comic antics and songs.
FREEMAN SISTERS (625): "Sunshine Spreaders from Roxy's Gang" in popular selections with piano and ukulele.
FRIGANZA, TRIXIE (2791): Stage and variety star, in "My Bag o' Trix," with two songs.
GABY, FRANK (2188): Popular ventriloquist in "The Tout," a skit of comedy moments at the race track.
GALE BROTHERS (610): Juvenile comedians, in fast dancing and songs.
GIBSON, HOOT, TRIO (2132): The Hawaiian Serenades engaged by Hoot Gibson, screen star, to play at his ranch on ukuleles and steel guitars.
GIGLI, GORDON, TALLEY & DE LUCA (415) in the Quartet from "Rigoletto."
GIGLI, BENIAMINO (414): Famous Metropolitan Opera tenor in scenes from Act II of Mascagni's opera, "Cavalleria Rusticana."
GIGLI, BENIAMINO (498): Celebrated tenor in four songs in English, French, Spanish and Italian.
GIGLI, BENIAMINO (517) in selections from Act II of Ponchielli's opera, "La Gioconda."
GIGLI, BENIAMINO AND GISUEPPE DE LUCA (513) in a scene from Act I of Bizet's opera, "The Pearl Fishers," accompanied by the Vitaphone Symphony Orchestra.
GIGLI, BENIAMINO, & MARION TALLEY (499) in the duet, "Verranno a te sull'aura."
GILBERT, MASTER (2260): Sensation child artist from vaudeville in an unusual routine of songs and dances.
GILLETTE, BOBBY (2838): Famous banjoist from the variety stage, assisted by Doris Walker, radio and stage artist, in four selections.
GIVOT, GEORGE, PEARL LEONARD AND NINA HINDS (2107): "The College Boy" and "The Melody Girls" in popular songs. Directed by Bryan Foy.
GOLDIE, JACK (704) in "The Ace of Spades." A fast singing and chatter act with the variety headliner in blackface.
GORDON, GIGLI, TALLEY & DE LUCA (415) in the Quartette from "Rigoletto."
GORDON, JEANNE (474): Assisting Giovanni Martinelli in a scene from Act II of Bizet's opera, "Carmen."
GOTTLER, ARCHIE (2670): Famous song writer in a medley of the songs which have made him celebrated.
GOULD, VENITA (562): Famous impersonator of stars, in impersonations of four stars in some of their songs.
GREEN, HAZEL & CO. (2112) In musical selections directed by Miss Green who also sings.
GREEN, JANE & CO. (2746) in "Singing the Blues." The Broadway star in three numbers. Directed by Bryan Foy.
GREEN, JANE (2750): "The melody girl" in three songs.

GREEN'S FLAPPERETTES (711): Three selections by this girls' jazz band.
GREY, MISS ANN, AND HER BOY FRIENDS (2601) in five songs. Miss Grey is a popular radio artist.
GREEN, CORA (825): The famous Creole singer in three Negro songs.
GREEN, EDDIE & CO. (880) of "Hot Chocolates," a Broadway negro musical comedy, in "Sending a Wire," a comedy skit.
HACKETT, CHARLES (392): Tenor of Chicago Civic Opera Co. in two solos from "Rigoletto," "Questa O Quella," "La Donna E Mobile."
HACKETT, CHARLES (552): Noted tenor sings "Song of the Nile" by Cadman and the "Song of India" by Rimsky-Korsakow.
HACKETT, CHARLES (2379): Noted tenor, assisted by Joyce Compton, in two numbers, "Who Is Sylvia" and "Serenade."
HAINES, ROBERT (2319): Noted stage star in "Ten Minutes," a gripping drama of a prisoner in the death cell.
HALEY & MoFADDEN (2269): Musical comedy and vaudeville headliners in "Haleyisms," wittism and wise-cracks.
HAPPINESS BOYS (536): (Billy Jones and Ernest Hare, radio stars) four popular songs.
HAPPINESS BOYS (537): Favorite radio stars in four new songs.
HARRINGTON SISTERS (2262): From the "Passing Show," in a garden of songs.
HARRIS, VAL, & ANN HOWE (2757) in "Fair Days." Val Harris is noted "rube" comedian.
HARRIS, VAL, & ANN HOWE (2759) in a comedy sketch, "The Wild Westerner."
HAVEL, ARTHUR & MORTON (769): Of the musical comedy stage, in a peppy playlet with song, "Playmates."
HAYNES, MARY (2762) in her original sketch, "The Beauty Shop," with songs.
HAYS, WILL (192): President of Motion Picture Producers and Distributers of America in an address welcoming Vitaphone to the motion picture industry.
HEARST NEWSPAPER RADIO KIDS (512): Popular radio youngsters in a song recital.
HEATHER, JOSIE (774): Character comedienne in three songs.
HERBERT, HUGH (2517-18): Character comedian in a sketch of married life, "The Prediction."
HERMAN, AL (2578): Blackface comedian in two songs.
HILLBILLIES, THE ORIGINAL (715): Novel musical numbers by players from the North Carolina hills.
HITCHCOCK, RAYMOND (760): Noted musical comedy star, in a monologue. "An Evening at Home with Hitchy."
HJLAN'S BIRDS (2110): "Cockatoos at Their Best," an unusual bird act. Directed by Bryan Foy.
HOLIDAY IN STORYLAND: Featuring Hollywood Starlets Group Thirty Youngsters. Directed by Roy Mack.
HONOLULU: Nat Madison comedy drama. Directed by Howard Bretherton.
HORTON, EDWARD EVERETT (2237): Noted stage and screen star, with Lois Wilson in a playlet, "Miss information."
INGENUES, THE (2572): Girls' orchestra from Ziegfeld "Follies," in four numbers.
INGENUES, THE (2573): Five orchestra selections.
IRWIN, CHARLES (2555): "The debonair humorist" of variety stage in a comedy monologue.
JUNE (735): English musical comedy star, in two songs.
KJERULF'S MAYFAIR QUINTETTE (2650): Consisting of three harpists, violinist and a vocalist, in three numbers.
KLEIN BROS. (2553): Musical comedy stars in "Jest Moments," a comedy sketch of a doctor and his patient.
KRAMER & BOYLE (2737): Stage comedians in a skit, "Idle Chatter."
KREMER, ISA (748) in "The Second Minuet," singing two popular melodies.
LAMBERT, EDDIE (702): Famous concert pianist in four selections.
LA RUE, GRACE (739): Musical comedy star in two songs. Directed by Bryan Foy.
LE NARR, ADELE (611): "The wonder kid in vaudeville." singing and dancing.
LEWIS, FLO (2708): Broadway comedienne in a humorous sketch, "Give Us a Lift."
LEWIS, JOE (2868): Night club favorite in four songs.
LIGHTNER, WINNIE (2591): Musical comedy and screen star in three comic songs.
LIGHTNER, WINNIE (2592): "Broadway's Tomboy" in three of her inimitable comedy songs.
LOVE, BESSIE, & EDDIE FOY (2575-6) in a two reel comedy playlet, "The Swell Head."
LOWRY, ED (2565): "The Happy Jester" in three song selections.
LYDELL & HIGGINS (2620) in their popular rustio act, "A Friend of Father's."
LYONS, AL, & FOUR HORSEMEN (2789): Introducing the noted accordionist and his three accompanists in "Musical Melange."
MacGREGOR, BOB (617): Radio Scotch comedian in comedy monologue and songs.
MacGREGOR, KNIGHT (613): Musical comedy and concert baritone in three songs, including "On the Road to Mandalay."
MARCELLE, MISS (716): Singing southern syncopated songs. Directed by Bryan Foy.
MARLOWE & JORDAN (2741): English music hall favorites in "Songs and Impressions."
MAUGHAN, DORA (2731): Star of the English music halls in "The Bad, Bad Woman." She sings three songs.
MAUGHAN, DORA (2732) in song impressions, assisted by Walter Fehl, tenor.
MAYHEW, STELLA (728): Musical comedy star in songs.
McKAY & ARDINE (708): Popular variety team in a fast comedy, "Back from Abroad."
McLEOD, TEX (2694): Premiere rope spinner in a singing and lariat-throwing act.
MERLE TWINS (612): Syncopating songsters in three popular numbers.
MEYERS & HANFORD (2593): "The Arkansas Travelers" in harefoot dancing and down-south songs.
MILLER & FARREL (623): Popular entertainers with mandolin and miniature piano, in three selections.
MONTGOMERY, HARRY (619): "The Humorologist" presenting a comedy of words in monologue.
MORGAN, JIM & BETTY (712): Vaudeville headliners in "Songs as You Like Them."
MOULAN, FRANK (608): Musical comedy star in three songs.
MOUNTED POLICE QUINTETTE (2695): Offering characteristic songs in "The Northern Patrol."
MULHERN, MARY, & WILLIAM HALLIGAN (873) in comedy skit, "Somewhere in Jersey." Directed by Bryan Foy.
MURRAY, JOHN T., & VIVIEN OAKLAND (849): Screen and stage players in "Satires."
NEAL SISTERS (719): Vaudeville headliners in a singing act, "Blondes That Gentlemen Prefer."
NELSON, EDDIE & CO. (2548) in a comedy skit, "Stop and Go."
NEWHOFF & PHELPS (2766): Variety favorites in an original sketch with songs, "Cross Words."
NORMAN, KARYL (2663) in "Silks and Satins," further female impersonations and songs.
NORTH, JACK (2756): Banjo wizard in "The Ban-jokester.
NORWORTH, JACK (2707): Stage and variety matinee idol in three songs.
OAKLAND & MURRAY (889) in a burlesque murder trial, "The Hall of Injustice."
OBER, ROBERT (2607-08): Stage and film star in a two reel playlet, "A Regular Business Man."
O'BRIEN, NEIL, & JAMES J. CORBETT (842): Famous minstrel and the former heavyweight champion in comedy chatter.
OH, SARAH: Jack McLellan and "Sarah" and Tony Labriola. Directed by Murray Roth.
OPERATION, THE: Edgar Bergen and Charlie MacArthur. Directed by Murray Roth.
ORTH, FRANK (2710) in an original one act play, "Meet the Wife."
O'CONNELL, HUGH (807) in a newspaper playlet, "The Familiar Face." Directed by Arthur Hurley.
O'CONNELL, HUGH (838) in a newspaper comedy, "The Interview." Directed by Arthur Hurley.
PARAGONS, THE (2883) in an atmospheric presentation with songs, "In the Tropics."
PEABODY, EDDIE (2560): King of banjo players with his partner, Jimmie Maisel, in five selections.
PERSIAN KNIGHTS: Joyzelle, Helen Patterson, Jack Randall, Adagio Four, Roger Davis, Ivan Lankow. Technicolor production.
PLANTATION TRIO (2816) in "The Land of Harmony," Four songs.
POLLARD DAPHNE (2554): English comedienne in an act in which she is internationally famous, "Wanted, a Man."
POLLARD, DAPHNE (2567): English comedienne in a comedy sketch, "Cleo to Cleopatra."
QUILLAN, EDDIE, & FAMILY (2574) in "A Little Bit of Everything," two songs.
RAISA, ROSA (2546): Singing "Plaisir d'Amour and "La Paloma."
RANGERS, THE (2900) in "After the Round-Up," a cowboy carnival with songs.
REDMOND & WELLS (2748) in "The Gyp," at satire on fake fortune telling.
REGAN, JOSEPH (2628): America's foremost Irish tenor in three songs.
ROGERS, CHARLES (2541) in his popular vaudeville comedy, "The Ice-Man."
RUBIN, BENNY (2539): Stage comedian in monologue and songs.
RUBINI, JAN (2790): Violin vertuso, assisted by Vernon Rickard, Irish tenor, and Mona Content, in three songs.
RUGGLES, CHARLES & CO. (2568-69): Stage star in a playlet, "Wives, Etc."
RYAN, DOROTHY & ROSETTA (726) in a charming song act, "Mirth and Melody."
SCHUMANN-HEINK, MME. (568): Beloved contraltor of the concert stage in three solors, "Der Erlkonig," "Trees," "Pirate Dreams."
SEDANO, CARLOS (521): Famous concert violinist in Spanish dances, Mozart's "Minuet" and Beethoven's "Turkish March."
SEELEY, BLOSSOM (548): Stage and variety star in a program of songs.
SERENADERS, THE (2814) in red hot comedy presenting a double quartet of male voices.
SHAW & LEE (2686): Known as the "Beau Brummels," in two songs.
SHELLEY, FRANCES (713): Leading lady of "Rain or Shine," in two songs.
SINCLAIR & LA MARR (753): Two wise-cracking ladies from vaudeville in "In at the Seashore."
SPALDING, ALBERT (800): Great American violinist playing "Liebesleid" and "Cavatina."
SPIDER, THE: Billy Lydell and Tom Fant. Directed by Murray Roth.
STANLEY & GINGER (714): A variety song and dance team in "A Few Absurd Moments."
STANTON, VAL & ERNIE (2587) in an act in which they have appeared on the stage, "English as She Is Not Spoken."
STONE, IRENE (2783): Musical comedy star in "Songs as You Like Them."
SWOR, BERT (2544): Musical comedy star in "Ducks and Deducts."
SWOR, BERT (2543) in his famous sketch, "A Colorful Sermon."
SYNCO PETS, THE FOUR (731): Variety artists in a semi-classical instrumental number, "Musical Moments."
TATE, HARRY (754-55): English comedian in a comedy sketch, "Motoring."
TATE, HARRY (778-79) in a comedy, "Selling a Car."
TERRY, ETHEL GRAY, (2666-67): Dramatic sketch, "Sharp Tools."
TIMBLIN & RAYMOND (2755): Vaudeville headliners in "A Pair of Aces" sing three songs.
TO DO WITH A SMILE: Roy Stewart, Juliette Compton. Directed by William McGann.
ULIS & CLARK (2758): Musical comedy stars in a sketch with songs, "In Dutch."
VELIE, JAY (717): Musical comedy tenor, "A Journey of Songs."
VELIE, JAY (2784) in a group of songs.
VELIE, JAY (718) in songs of love.
VERNON, HOPE (2815): Variety star in a group of four songs and imitation of violin sounds.
WALDRON, JACK (2691): Talented stage actor in a song number, "A Little Breath of Broadway."
WARD, FANNIE (721): Perennial flapper of the English and American stage, in "The Miracle Woman."
WELLS, GIL (2735): Popular blues singer in three of his latest songs.
WEST, ARTHUR PAT (2919) in a singing atmospheric comedy, "Ship Ahoy."
WHITE, EDDIE (2689): Variety and musical comedy star in a monologue with songs, "I Thank You."
WHITMAN, FRANK (703): "The surprising fiddler" who plays his violin with a card, bottle or a bow. Four selections.
WHITMORE, DOROTHY (2538): Popular prima donna in a group of songs.
YELLMAN, DUKE, & COLETTA RYAN (874) in "Songology."
ZARDO, ERIE, & GUIDO CICCOLINI (876): Concert pianist and new leading tenor in three classio songs.

Playlets and Flash

ACROSS THE BORDER (2664-65): With Sarah Padden, stage star in a thrilling playlet. Directed by Bryan Foy.
AIN'T IT THE TRUTH (2648-49): A comedy of manners in two reels written by Ralph Spence.
ALIBI, THE (2677-78): A stirring dramatio playlet in which Kenneth Harlan, famous screen star, has the leading role.
APOLLON, DAVE, & HIS RUSSIAN STARS (875): Dave Apollon, comedian-musician playing American jazz; four songs.
CEBALLOS' UNDERSEA REVUE, LARRY (2661): An undersea flash act directed by Bryan Foy.
CEBALLOS' CRYSTAL CAVE REVUE, LARRY (2693): Flash. Larry Ceballos is famous for his exotic and eccentric arrangements.
DIXIE DAYS (2566): The negro spirituals of the south are sung by a group of Southern darkies. Four songs.
DON'T BE JEALOUS (2590): With Joe E. Brown, musical comedy star, in a one-reel playlet. Directed by Bryan Foy.
GIVING IN (2563-64): Harry Delf, the Broadway comedian, in an engaging playlet directed hy Murray Roth. Hedda Hopper is in the cast.
HALL OF INJUSTICE, THE (889): Starring the stage and screen players John T. Murray and Vivien Oakland. A takeoff on a modern murder trial. Directed by Murray Roth.
HOW'S YOUR STOCK (2660): A story of the pitfalls of Wall St. as told hy the ticker tape with Eugene Palette, Mary Doran, Charles Sellon and others.
MUSIC HATH CHARMS (885): Vitaphone's favorite comedy stars, Ann Codee and Frank Orth, in a farce-comedy. The bashful music student takes violin lessons from a gold digging instructress.
PREDICTION, THE (2517-18): Comedy of man whose life is changed by the telling of his fortune. Hugh Herbert is featured.
REGULAR BUSINESS MAN, A (2607-08): Dramatio playlet of a man who wins both wife and fortune on a quick Wall St. turnover. Starring Robert Ober. Others in the cast of this story are Margery Meadows, Lucy Beaumont, John Saintolis.
SEDLEY, ROY & HIS NIGHT CLUB REVUE (796): A complete night club revue with Roy Sedley as master of ceremonies, assisted by Beth Miller, a blues singer, and Billy Smith, eccentric dancer. Three selections.
SHARP TOOLS (2666-67): Ethel Grey Terry, William Davidson and others in a dramatic sketch in which two crooks are brought to justice by the children of an officer killed by the gang.
SWELL HEAD, THE (2575-76): A two-reel playlet starring Eddie Foy, son of the famous clown of vaudeville, and Bessie Love, film star, with five musical numbers. Directed hy Bryan Foy.
THANKSGIVING DAY (2599): A delightful comedy by Addison Burkhart in which two young doctors and an undertaker play the chief roles. Harry Kelly is in the cast.
TINY TOWN REVUE (784): Clever dancing and singing hy midgets less than three feet tall. Four musical numbers. Directed by Bryan Foy.
WIVES, ETC. (2568-69): Starring Charles Ruggles of stage fame with a supporting cast of four. Ruggles plays a young man who gets married while drunk and finds his wife a complete stranger.

* * *

Orchestras

ARNHEIM, GUS, COCOANUT GROVE ORCH. (2584).
ARNHEIM, GUS AND HIS AMBASSADORS (2585).
ARNHEIM, GUS, COCOANUT GROVE ORCH. (2136).
BROWN BROTHERS, SIX ORIGINAL (549).
BURTNETT, EARL, ORCHESTRA (2294).
BURTNETT, EARL, ORCHESTRA (2295).
GREEN'S FADETTES (710).
GREEN'S FLAPPERETTES (711).
GREEN, HAZEL & CO. (2112).
HALLET, MAL & ORCHESTRA (729).
HALLET, MAL & ORCHESTRA (730).
HALSTEAD, HENRY, ORCHESTRA (2114).
HAWAIIAN NIGHTS (422).
HENRY, TAL & ORCHESTRA (732).
KAHN, ROGER WOLF & ORCH. (469).
IMPERIAL RUSSIAN COSSACKS (2280).
INDIANA FIVE, THE (869).
INGENUES, THE (2572).
INGENUES, THE (2573).
LERDO'S MEXICAN ORCH. (705).
LOPEZ, VINCENT & HIS ORCH. (390).
LOWRY, ED & ORCH. (2561).
LYMAN, ABE, & ORCH. (2338).
MEXICAN TIPICA ORCH. (707).
MOORE, PROFF & ORCH. (2276).
MORGAN, GENE, ORCH. (2266).
NEWSBOYS HARMONICA BAND (2300).
NICHOLS, "RED" & HIS FIVE PENNIES (870).
RICH, DICK & ORCH. (2995).
ROSE, VINCENT & JACKIE TAYLOR'S ORCH. (2292).
SPIKES, REB & HIS FOLLIES ENTERTAINERS (2123).
STAFFORD, JESSE ORCH. (2730).
TAJADO'S TIPICA ORCH. (706).
WARING'S PENNSYLVANIANS (428).
WAYMAN'S DEBUTANTES, HARRY (2261).

Overtures, Marches and Concerts

AMEER, THE (2499). Without*
BY WIRELESS-GALOP (2459). Without.
CINDERELLA BLUES (2450). Without.
*Without means record without film.
CLOISTER EPISODE, A (2470). Without.
COHENS AND KELLYS, THE (2480). Without.
DANCE OF THE HOURS (2389). Without.
D'AMOUR (2918). Without.
DESERT SONG OVERTURE (2930). Without.
EVOLUTION OF DIXIE (462). With film.
FIREFLY OVERTURE (2380). Without.
FUNICULI FUNICULA (2530). Without.
GOD SAVE THE KING (2527). Without.
GOLD AND SILVER (2428). Without.
HIGH JINKS (2360). Without.
KATINKA (2400). Without.
LA BARCAROLLE (2469). Without.
LA MARSELLAISE (2528). Without.
LIGHT CAVALRY OVERTURE (448). With Film.
LINDBERGH FOREVER (2460). Without.
MARCH LORRAINE (2438). Without.
MARCIA REALE OF ITALY (2529). Without.
MARIETTE-FRENCH 2-STEP (2440). Without.
MEXICANA (2489). Without.
MIGNON (263). Without.
MLLE. MODISTE (2437). Without.
MOON, MAID (2510). Without.
MORNING, NOON AND NIGHT (450). With Film.
MORRIS DANCE (2390). Without.
NATIONAL EMBLEM MARCH (2429). Without.
NOCHECITA (2490). Without.
ORPHEUS OVERTURE (461). With Film.
OUR GANG KID COMEDY (2488). Without.
PHEDRE OVERTURE (2170). With Film.
POET AND PEASANT (447). With Film.
RAYMOND OVERTURE (449). With Film.
SARI OVERTURE (2410). Without.
SEMPER FIDELIS (2439). Without.
SHEPHERD'S DANCE (2399). Without.
SPEED MANIACS (2519). Without.
SPIRIT OF 1918 (381). With Film.
SPIRIT OF ST. LOUIS (2449). Without.
STARS AND STRIPES, OVERTURE (2330). Without.
STAR SPANGLED BANNER (2520). Without.
SUITE FROM THE SOUTH (2448). Without.
TANNHAUSER OVERTURE (314). With Film.
THREE TWINS (2509). Without.
TORCH DANCE OVERTURE (2378). Without.
UNDER THE STARRY BANNER (2419). Without.
DARK STREETS (3349).
DIVINE LADY, THE (2967).
DRAG (3048).
GIRL IN THE GLASS CAGE, THE (2989).
HARD TO GET (3078).
HER PRIVATE LIFE (3365).
HIS CAPTIVE WOMAN (2949).
HOT STUFF (2977).
HOUSE OF HORRORS, THE (2990).
ISLE OF LOST SHIPS, THE (3363).
LOVE AND THE DEVIL (2959).
MAN AND THE MOMENT, THE (3069).
PRISONERS (2979).
SATURDAY'S CHILDREN (2998).
SEVEN FOOTPRINTS TO SATAN (2929)
SMILING IRISH EYES (3410).
SQUALL, THE (2997).
TWIN BEDS (3020).
TWO WEEKS OFF (2978).
WEARY RIVER (2969).
WHY BE GOOD (2960).

THE THEATRE

Living Billboard and Vegetable Matinees! They're Good B. O. Potpourri

Window card on Pathe's "The Sophomore," appeared in four confectionery stores of Washington, D. C., arranged by Rodney Collier, manager of the Rialto. This layout is of Eddie Quillan and Sally O'Neil downing a soda. A delectable layout and therefore a splendid tieup for the picture.

Living billboards and vegetable matinees! What a biological and gastronomical melange. But that's the show business. Both these ideas have been carried into practise by theatres in Wisconsin, and they've rung the bell.

The living billboard idea was carried a step further in Milwaukee recently, in connection with the showing of the "Hollywood Revue" at the Fox Strand. A tieup was arranged with the Hotel Schroeder, Milwaukee's newest and finest hotel, across the street from the Strand.

On the evening of the opening of the picture, a living revue was staged atop the canopy of the Hotel Schroeder, which included talent from the Fanchon and Marco Idea appearing at Fox's Wisconsin theatre, including the Torney dancers.

Hollywood Revue Night

Music was provided via loudspeakers from the main dining room of the hotel, where Bobby Meeker and his orchestra played. In addition to the living revue, the hotel staged a Hollywood Revue night in the dining room of the hotel, featuring Wisconsin theatre talent.

This event was advertised by the hotel on menu cards as well as by newspaper advertising, which did not cost the Strand theatre a cent. "Singing in the Rain" and other song hits from the revue were played by Meeker's orchestra.

Vegetable Matinees Repeated

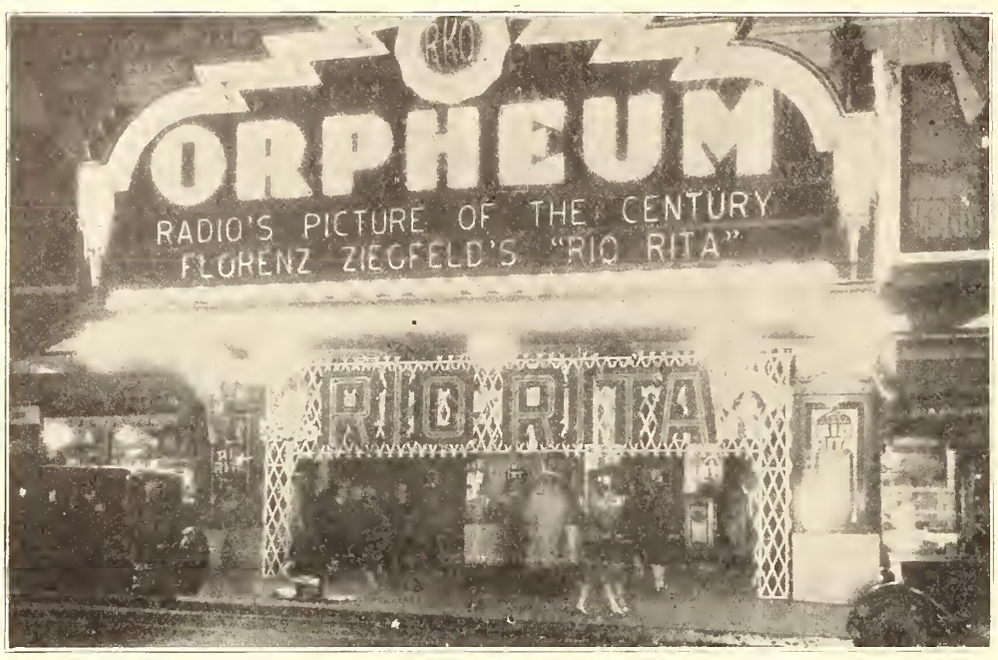
The vegetable matinees proved such a success at the various Fox theatres throughout Wisconsin just before Thanksgiving Day that the publicity department of the circuit decided to sponsor similar matinees in Milwaukee.

Admission to the shows, staged in most instances on a Saturday morning, was gained by presenting some article of non-perishable foodstuffs, including canned goods, potatoes, cabbages, and so on. These edibles were turned over to the Salvation Army or a similar welfare agency.

Returns at Fox theatres throughout the state before Thanksgiving were gratifying. At Oshkosh approximately $150 worth of foodstuffs was turned over to charity. Janesville collected 35 bushels of food from approximately 830 youngsters. At Sheboygan, two truckloads of food were gathered; at Green Bay, one ton, and at Antigo, 27 baskets of food for the needy. Proportionate turnouts were reported at other Fox theatres throughout the state.

The stunt was staged at Fox neighborhood houses in Milwaukee Saturday morning, Dec. 21, to collect foodstuffs for the needy for their Christmas dinners. Fox theatres in Milwaukee cooperating in the vegetable matinees included the Oriental, Tower, Uptown, Modjeska, Garfield, Plaza, Mirth, Savoy and Tivoli theatres.

These are the days when one exploitation idea alone scarcely suffices in putting over a picture. It takes a diverse and complete campaign. Rodney Collier, manager of the Rialto theatre in Washington, did this on Pathe's, "The Sophomore." At the left are shown the many pennants and banners around the marquise and in the lobby. Music stores displayed title sheets of the song, "Little by Little," as well as scenes. Brunswick stores allotted full windows to the picture.



A beautiful front this, for Rialto Pictures' "Rio Rita" at the R K O Orpheum, Portland, Ore. Earl Wadge, manager, had the large letters of the title tacked to lattice work, into which pink and red roses were interwoven. Large cutouts of John Boles and Bebe Daniels were affixed to each end.

His Own Ten Commandments And How He Carried 'Em Out

Writing ten commandments for yourself for exploitation of a particular picture is something in itself, but to carry all ten into successful operation is a lot more accomplished. Rodney Collier, manager of the Rialto theatre at Washington, D. C., cut out that task for himself to boost Pathe's "The Sophomore."

Here are the ten directions into which his exploitation mind turned, and none of them led up a blind alley.

1. Music Stores—Title sheets of the song "Little by Little" were displayed in all the leading music store windows, as well as scenes from the picture. Two full windows in Brunswick stores.

2. Sport Stores—Layouts showing photo of Eddie Quillan and Connie Mack were displayed in the leading sport stores.

3. Confectionery Stores—A layout was displayed in four confectionery stores, showing a scene from "The Sophomore," showing Eddie Quillan and Sally O'Neil drinking a soda, entitled "Everybody enjoys a good soda, so does everybody enjoy a good picture. See 'The Sophomore' at the Rialto theatre."

4. Newspapers—A series of four continuous stories, written by Eddie Quillan on his rise to stardom, appeared in the *Washington Times*. Advance stories and exclusive Sunday stories, pictures and cartoons of Quillan also were used.

5. Radio—Orchestras played "Little by Little" and announced that the feature was playing at the Rialto.

6. Heralds—Heralds were inserted by the printer in all score cards at the Georgetown-West Virginia football game.

7. Window Cards—One thousand window cards were distributed throughout the city.

8. Theatre Decorations—The theatre was decorated with two hundred fifty pennants and fifteen banners, around the marquise and in the lobby.

9. Georgetown Football Game—Special shots were made of the game, mostly action and personality shots from an open car with upright sign on all sides. The car was driven around the entire field during halves of the game, taking panorama shots of the crowd. The announcement of the showing of this film appeared in the Monday's ad, as well as stories.

10. College Week—Monday night, Georgetown Night; football squad invited as guests of the Rialto. With the cooperation of the athletic department of the university, bulletins were sent to the students announcing Georgeown Night and the special showing of Saturday's football game. A layout of stills and 22x28 displays were on all bulletin boards at the university.

New Members of The HOE Club and All Diggers, Too

WILLIAM L. HENDRICKS
Capitol and Olympic
Steubenville, Ohio

B. E. WILSON
Gaiety Theatre
Virden, Illinois

CLARENCE R. WIGGINS
Y.M.C.A. Theatre
Manchester, Georgia

WALTER MORRIS
Stanley Theatre
West Palm Beach, Fla.

The Amuse theatre at Hart, Mich., where F. N. Harris holds forth. Harris, in a letter to the Herald-World, published on page 68, tells of the early days in the industry when Carl Laemmle fought the Patents Company.

Two Groups of Blind See "Condemned!" in Sam Goldwyn's Tieup

Two groups of the blind were guests of the Selwyn theatre in New York last week to attend Samuel Goldwyn's Ronald Colman picture, "Condemned!" Goldwyn gave a special showing last summer of "Bulldog Drummond" for a similar purpose by an arrangement with the New York Association for the Blind and the New York League for the Hard of Hearing, an interlocutor being used to explain the changes of the scenes to the blind, while earphones were provided for the deaf.

Workers from the Lighthouse was one of the group attending "Condemned!", through arrangements with Mrs. Jean Tenney, lecturer and radio entertainer. The other group consisted of the blind and near-blind, under the guidance of Samuel Marcus, who conducts an independent employment agency for the blind and does other philanthropic work for them.

San Francisco House Throws a Party for Young Stockgrowers

A feature of the Second Annual California Live Stock and Baby Beef Show held at San Francisco was the attendance of more than one hundred youthful exhibitors from California and Nevada, members of the Boys and Girls' 4-H Clubs and the Future Farmers of America, organizations to give young folks experience in stock raising under the guidance of university extension divisions.

The welcome of the city was extended to the youthful exhibitors and an interesting feature of entertainment in their honor was a special theatre party arranged by the management of the Fox Theatre in co-operation with the San Francisco Chronicle. The visitors were also taken on a tour of the city and tendered a luncheon by the Chamber of Commerce.

U A Signs Reichenbach

Harry Reichenbach has been signed by United Artists to handle the exploitation for the New York engagement of the all-talking "The Locked Door" which opens in January.

Film Reference in Stores' Letters to Customers Is Boost

A complete campaign does not have to be expensive. Take the case of the Melba theatre at Dallas and its activities in putting over Irene Bordoni's "Paris," First National picture. Maurice U. Rosenfield is exploitation manager of the Melba.

Besides the liberal use of heralds and throwaways, a tieup with a leading department store resulted in inclusion of a reference to "Paris" in all the statements it delivered to customers for the week prior to the showing.

The picture was mentioned in newspaper advertising of the Mongloo Hosiery store for two weeks, as well as in ads of drug stores, which used 225 window displays. Samples of Max Factor's were distributed in the lobby in return for window displays. Thousands of heralds were distributed with packages to customers from the Titch-Goettinger department store.

Song hits were broadcast and there were hookups in radio and music stores.

Captive Balloon Is Radio Contest Rival In Aiding "Broadway"

A huge captive balloon and a radio contest were successful preliminaries to the second-run showing of Universal's "Broadway" at the Million Dollar theatre in Los Angeles. The balloon, with huge letters, was floated over the Coliseum during the gridiron game between California and the University of Southern California.

Three radio stations helped the music along, as did thousands of heralds distributed to homes and through the Platt music stores. The window displays ran up to forty. Five hundred of the Broadway-Murad posters, a national tieup by the home office, were displayed on windows of the United Cigar and independent tobacco stores, as well as at the Owl and Liggett drug stores.

Pajama Dance Number For "Hollywood Revue" Is One of Many Tieups

Ever hear of a pajama dance tieup? That is, picture tieup. When the Junior League of Danville, Ill., had a pajama dance, Leonard Worley, manager of the Palace theatre, got the members to feature "Singin' in the Rain," from "The Hollywood Revue," with the prizes for this dance two slickers and two sets of pajamas.

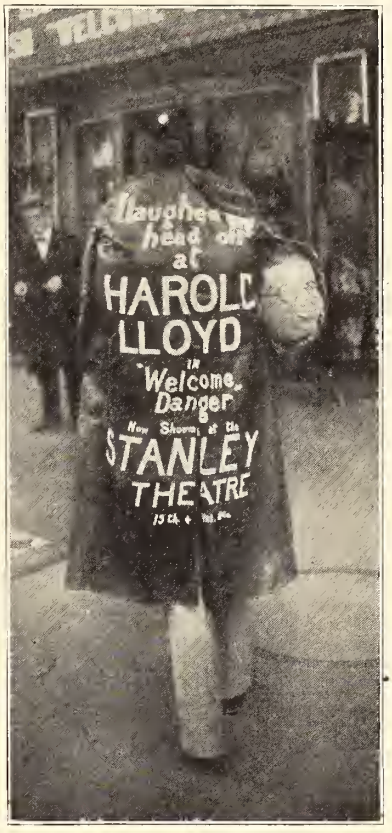
Other angles were a display at the Kaufman music store, giving away of balloons to children, six girls parading the streets under umbrellas that told about the picture and a Western Union telegram purporting to have come from Joan Crawford.

Business College Essays Help "Our Modern Maidens"

A business college conducted an essay contest on "Our Modern Maidens" was one of the ways in which Manager M. Lerner of the Bucklin theatre at Elkhart, Ind., put over that picture. Five passes for a month were prizes.

There was a window display in a drug-store featuring Joan Crawford and beauty preparations, there were tieups with a hat shop and with another store using copies of the song, "I've Waited a Lifetime for You,"

Stanleys Put 'Em Over



For Paramount's, "The Virginian," the Boyd theatre, another de luxe Stanley-Warner theatre in Philadelphia, made good use of a display tieup with Strawbridge and Clothier's department store. An entire window was given over to the picture, a card reading: "Virginian table linens influenced in their design by Colonial traditional patterns, named in honor of the famous picture, "The Virginian," now playing at the Boyd theatre."

Lifesize cutouts of Harold Lloyd in the act of leaping from windows and balconies of the theatre building front played an important part in the exploiting of the comedian's Paramount picture when it played the Stanley in Philadelphia. There was also a "headless" man parading the streets, with his head under his arm. A slicker drawn up and buttoned over the wearer's head made the stunt possible. Using the old head, say we.

This splendid lobby display, made up to represent the forward deck of a showboat, was used effectively at the Portenos theatre, Buenos Aires, when Universal's picture of that name, "Show Boat," appeared. As good as the top rank displays in this country, we say.

Buenos Aires Goes Broadway; Show Boat in Lobby Is Winner

It may be a long distance from Buenos Aires to Broadway, geographically, but a keen exploitation mind cuts distances to a little less than the so-called irreduceable minimum.

A case in point is that of the Portenos theatre at Buenos Aires, and Universal's "Show Boat" is the particular subject. Before mentioning the lobby display, brought out more effectively by the accompanying cut than by mere words, mention should be made of the fact that the word "Bohemios," which had such an important place in the display and in the float, is the Spanish equivalent for "show boat."

The entire outer lobby was made to represent the forward deck of a show boat, with smoke stacks in the upper background and cutout figures representing the passengers, mounted on the upper deck.

Float Used 40 Days

The float was driven around the city for 40 days before the premiere mounted on a Ford truck, it was electrically illuminated for both night and day use.

Another record for advance exploitation was the use of radio broadcasting for 30 days prior to the opening. This put over the "Show Boat" music to thousands of radio fans in and around the South American metropolis.

Then there was a tieup with a large perfume manufacturer whereby the perfume, known as "La Boheme," Spanish equivalent of Bohemios, was placed on the market simultaneously with the release of the picture. It was heavily advertised, tieing in with the production. During the performance, pocket sized sample bottles were given to the feminine members of the audience.

Music Stores, Street Cars Help

The management of the Portenos theatre mailed heralds to a selected list of residents, and daily mailed heralds to the new arrivals at all the hotels.

All music stores carrying the "Show Boat" music on records had large window displays. Five hundred street cars carried half-sheets on front and rear and every subway station was posted with a three-sheet.

Tieups with Radio and Merchants Help Exploit M G M's "Hollywood Revue"

Fred Perry, manager of the Strand theatre, Binghamton, N. Y., used radio broadcasting as one of the exploitation stunts of his campaign to help put over his showing of the Metro-Goldwyn-Mayer production, "Hollywood Revue."

A short talk was broadcast twice daily over station WNBF announcing that "Hollywood Revue" was to be shown at the Strand and giving the playdate.

Sim Allen, manager of the Avon theatre, obtained a merchant-theatre tieup in Utica, N. Y., in his campaign to boost the showing of "Hollywood Revue." The newspapers in Utica, are against merchant-theatre tieups, but Allen received permission from the Columbia Street Merchants' Association. The association of sixty-three stores printed twenty-five thousand heralds which were called "Contest Blanks." These heralds had the masked pictures of the stars of the "Hollywood Revue" and the public was asked to put the proper names beneath each picture. The "Contest Blanks" were placed in the stores of the association, and large cards were placed in the windows reading, "Step inside and get your free contest blank. Name these 'Hollywood Revue' stars," and at the bottom, theatre name and playdates.

New Orleans Debutantes In Their Annual Picture

The glare of the Klieg lights and whirr of the camera will soon greet the debutantes at New Orleans. Within the next few weeks the annual motion picture depicting the activities of New Orleans will be filmed. The picture which will be completed December 20, will feature scenes of airplane and steamboat rides in which the debutantes will participate, along with several meetings of the young women. Those who will take part are: Misses Dorothy Plauche, Mildred Plauche, Elizabeth Huger, Frances Tobin, Barbara Hensley, May Ivy, Elizabeth Parker, Maud Butterworth, Virginia Smithers, Helen Wiggington, Frances Remick, Anita Nolan, Shirley Cordil, Marjorie Brown, Lucy Sinclair, Louise Carroll, Calira Hero, Mildred Martin and Barbara Cassidy.

College Week Attracts Them From Campus to Football Film

You managers with theatres in college towns, what special hookups do you make with campus activities, particularly when the theme of the picture concerns the collegians? Did you ever try a College Week? The deluxe Earle theatre of the Warner-Stanley chain did recently in showing "The Forward Pass" and a splendid attendance of students was the result.

Special nights were set apart for the various local colleges and high schools, and cards announcing these events were posted on the bulletin boards at these institutions. Ads were placed in all school papers, which also carried special news readers on the Earle's College Week.

Fraternity houses announced the event, and loaned their fraternity banners and pennants for display in the theatre. Music stores featured "H'lo Baby," the theme song, and H'lo Baby Sundaes were on the fountain's menu at the People's Drug Stores and Kresge chain establishments. "The Forward Pass" was advertised by a special display of footballs in the windows of the Whelan drug stores, and in the Sport Mart and Walford's, sporting goods shops.

A troupe of Washington dancers in a college colors drill; a collegiate quartet, a cheer leader and special college melodies by the Earle Symphony Orchestra, were featured in a special prelude arranged by Daniel Breeskin, conductor of the orchestra.

The youngsters came in droves, and evinced considerable enthusiasm during the prelude and regular program.

Missing Song Lines Are Supplied in This Contest

A contest to supply missing lines of songs was used by Manager Goulding of the Harmanus Bleecker theatre in Albany to put over M G M's "Marianne," starring Marion Davies. The *Albany Times Union* ran the contest for six days, and ten tickets were offered as prizes each day.

Goulding also ran a Who's Who crossword puzzle contest with the *Albany News.*

SERVICE TALKS

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

By T. O. Service

WHAT IS WHAT

IN just one issue each year, or rather in the preparation of this page for just one issue, I have a good time. That one is the issue in which I sit me down, look at the lists of 104 Biggest Money Makers, Most Popular Stars and so forth, and obtain for myself, as you obtain for yourself, the real what's what. I get a big kick out of it, not to mention relief and benefit, as you do and everyone must who takes his sustenance from this big whirligig industry.

It's all very well for me, and people like me, and even people like you, to sit up straight in our chairs and tell what we think about this or that angle of the business. We even begin to think we know what we're talking about, don't we? But how many of us still think so after we comb these lists? Any? No, not any. Because the lists are not human, they are not subject to human influence, as you and I are, and they reveal with a somewhat terrible integrity exactly what is what. What is not always what we like it to be, but in all good sense we must realize that it is better than it would have been, for us and for everyone, had it coincided exactly with our individual preferences.

—

THE 104 MONEY MAKERS

IN scanning the list of 104 Biggest Money makers there is little joy for honest old fellows like your reporter, who say always frankly and seldom wisely what they think about pictures. I note that "Abie's Irish Rose" leads all the rest and feel badly because I walked out on the picture after about three reels. I less clearly recall "Wings," the runner-up, but do seem to remember that I didn't write an epic about it. As for "Uncle Tom's Cabin," the third in order, I cannot even remember which one of the innumerable versions I've seen was the Universal version that is indicated here.

The fourth picture, however, gives me cheer. "The Singing Fool" was my right guess for that year. Against the panning of everybody in ear or eye shot, I stoutly held out for my belief that this was a great picture on any basis you wanted to regard it. It gives me more than the usual joy to find it riding high among its fellows. Thank God the world agreed with me at least this once. I shall go on.

I seem to have been right, too, about "The King of Kings," but wrong again with respect to "Lilac Time." "Broadway Melody" catches me in tune again, as does "On with the Show," but I flopped again on "Weary River." After that I did better. "Gold Diggers of Broadway" looked good to me, so did "The Trail of '98," and I didn't complain about "The Desert Song." After that, though, it's pretty much too bad for my batting average. I didn't even see "The Flying Fleet," "Noah's Ark" gave me a pain in the neck, "The Pagan" was even more severe, and I'm lucky that Chicago hasn't yet seen "Show Boat" because I'm aware, now, that the thing to do about this one is boost it; it's been proven good.

—

THE LADIES

THE list of leading stars (feminine) is scarcely less disturbing than the list of pictures. Miss Bow, leading the list again by a staggering margin, is not one of my reasons for continuing to see pictures. But Miss Moore, second in box office standing, drags me through snowdrift and cyclone to every new appearance. As does Nancy Carroll, third in the running, whereas Joan Crawford, fourth, has kept me away from a lot of pictures (until she began talking in "Untamed"). Clearly there must be something wrong with the mob reaction to Misses Bow and Crawford—or with mine. I suspect, naturally, the crowd's.

Bebe Daniels, sixth, is okay, of course, one of the staple picture girls of all time, but how come Alice White trails here so closely? Then there is Mary Pickford following Dolores Del Rio, and Marion Davies after Dolores Costello.

At this point it becomes quite clear that I know nothing at all about the charms of fair women, and so I hike briskly away from this topic to a sterner one.

—

THE MEN

I GET a break in this division, if only a momentary one. I have never regarded Lon Chaney as other than a great actor, much as I have panned some of the things in which he has been cast. I thank the world for being right with me on this score. Then I turn around and ask the same world what it thinks it's doing when it tosses William Haines into the second spot. I'm unable to score either way on Hoot Gibson, since his pictures never get to my theatres, but I'm okay on Richard Barthelmess, one of my enduring favorites. I miss again on Ken Maynard, and on Tom Mix, whose vehicles are not downtown Chicago stuff, but I'm on the right side of Richard Dix—the screen's best male bet at this time in mine and the general opinion—and somewhere near the middle of the road with Ramon Novarro. Al Jolson, of course, is one of my reasons for believing in Santa Claus and Davey Lee, and I'm almost mad about George Bancroft's failure to get higher up than next in the listing. I'll risk a bet that he steps up not less than six notches in 1930.

But there are plenty of inconsistencies further down in the list. Look at John Gilbert, above Douglas Fairbanks. (Ouch!) And loads of guys are ahead of Maurice Chavelier (no doubt because he's new). None of which are glad tidings for we folks who think we know what the people who pay us are supposed to think we know. Tough, I calls it.

—

REFLEXES

WITHOUT going into the other classifications, animals and teams, I think I've succeeded in completely ruining any respect for my judgment which may until now have been lurking in odd corners of the industry. And I think this was necessary as a preamble to mentioning the things which you, and each of you, ought to take for your guidance in booking pictures instead of listening to the braying of some wise guy like me. These things are the reflexes, which are not usually pretty but are always accurate.

The reflex (if that's the word I think it is) is the animal reaction of the human being to other human beings. You know how it is—one personality makes you want to smile, another calls a snarl to your face, a third makes you straighten you tie and wish you'd worn the other suit. Well, these are the things that guide the public to the pictures and the stars that make the money. It is not for you or me to know in advance which pictures and which stars will excite which reflexes. But it most emphatically is for you (it doesn't matter about me) to get hep to the ones that do and the ones that don't and bet your shirt on the ones that do. Human nature doesn't change; people bite today on the same stunts that took them in yesterday, and on the same individuals. I'll go on being smart and wisecracking about them, but youse guys better just put your money on the red and ride straight across. You can't miss.

MUSIC AND TALENT

Pit Orchestras Returning to Theatres

New Policy to Feature Stage Show and Music

Return of Musicians Show Beneficial Effect on Box Office Receipts

By DON SAMSON

Music and the stage show are slowly being replaced and featured in motion picture houses throughout the country.

Pit orchestras returned to the motion picture theatres of St. Louis this week, in accordance with the terms of the recent peace agreement entered into by the Musicians' Union. Today the Loew's State theatre is the only theatre in St. Louis without musicians. This house depends entirely on the music of sound pictures.

In every case, theatres returning to the pit orchestra have witnessed a very beneficial effect in box office receipts, which proves that the stage show or any other form of musical entertainment is still a very important factor in the program of the theatre.

It was only natural that the invasion of sound pictures would for a short time lessen the interest in flesh entertainment. But, like all other new forms of entertainment, the novelty soon wears off, and the demand for a well balanced program is greater than before.

Public interest seems to show that the musical program of the theatre has always been its greatest drawing interest. I suppose that a good many remember that not so very long ago the merchants of Chicago started a petition against the theatres of the city withdrawing their pit orchestras. I remember that only last year a first run theatre in downtown Los Angeles was forced to close after the removal of its orchestra, which had long been the drawing power of the theatre.

Recent surveys show that theatres all over the country are beginning to realize the real value of the theatre orchestra, and that to replace them is the only real way to put the theatre on a sound paying basis again.

There is diversion and a pleasant contrast in a program consisting of a stage show as well as a picture and as a rule if one is poor the other is bound to make the evening's entertainment worth while. For it offers something in the program that will please everyone. This applies in most every case.

There is no dispute of the fact that the talking picture is a great medium of entertainment, but without the presentation act and the pit orchestra, the really well balanced program can never be reached.

Milton Slosser

Milton Slosser, whose likeness appears above, is another organist who has a record to be proud of, only his is a bit different. Slosser has been a permanent fixture in the Missouri theatre in St. Louis for close to six years. There have been times during which he has acted as guest organist at other Skouras theatres for a few weeks at a time but the demand for his return to the Missouri theatre always finds him back home after a short period. During the recent musicians strike in St. Louis, Slosser was transferred to the Warner Bros. theatre in Pittsburgh, where he met with huge success. No doubt he is again back home in the Missouri theatre, now that the musicians have arbitrated their difficulties.

Robbins New Plans for Foreign Tieups

The Robbins Music Corporation, publishers to Metro-Goldwyn-Mayer, is planning radical changes in connection with its disposition of foreign rights to M G M-Robbins picture songs.

The rights on picture songs are to be sold individually, instead of the usual group plan. In the past, publishers almost generally sold publication rights to these four points: England, which included all of that country's possessions; France, which included Holland, Belgium, Spain and Italy; Germany, which included Austria and Hungary, and Australia.

In the new Robbins contracts with foreign agents, each country will be sold individual publishing rights, in the hope that the music will thus be brought closer to the natives of the country in which it is to be exploited.

Whenever possible, the Robbins firm plans to print its own foreign editions. In cases where this is not feasible, publishing franchises will be awarded to the leading music establishment in the country concerned. This method has, at various times, been successfully used in South America.

STAGE SHOWS

Jersey City *Stanley*

Week Ending December 19

The stage show at this house this week features Jack Partington's "Mardi Gras" unit, but the main attraction which has filled the house at every performance is the return of the neighborhood's favorite son, **Benny Ross.** "Mardi Gras" opens to a "Romeo and Juliet" scene in which **Dorothy Nevelle,** from the balcony, beautifully sings to a street musician, as a holiday spirit prevails among the cloistered artists, etc. The scene then shifts to a beautiful scene in which the band and the **Four Minstrels** are seated.

The boys play a few numbers and then introduce Benny Ross (who needs no introduction to this audience) who comes in for a tremendous amount of applause and speaks the usual speech and then announces a special arrangement of "Singin' in the Rain" which his band and the Four Minstrels play very well.

Two Gobs (**Solly Fields and Pinkey Leff**) next offer comedy songs, a dance bit, and a lot of other hokum that could be eliminated and their good dancing put in instead. Their dancing is by far the best part of their work, though they had the house in an uproar with their funny antics. Ross then gave the audience what they had been waiting impatiently for, his singing. Benny sang for his first number since his return, "Love, Your Spell Is Everywhere," and naturally stopped the show with it. He encored with a special lyriced chorus of "Here We Are," and just about stopped the show with this one too. To stop the applause, Dorothy Nevelle, entered carrying two dolls, "Pierot" and "Pierette" and sang of the love of these two throughout the ages.

The **Fred Evans Ensemble** offered a well done toe routine as Miss Neville sang, then too midgets, **Helen** and **Charles Royal,** who are dressed as Pierot and Pierette dance a pleasing routine. Helen does a difficult toe routine as Charles assists. They received a very fine hand. Miss Neville closes this with a final chorus of her fine singing.

The **Four Ortons,** follow with a sensational and unique (for picture houses) wirewalking act that received hearty applause. The finale was the usual beautiful picture, with the addition of having the Ortons do difficult stunts as the King and Queen (Helen and Charles Royal) watch proceedings.

Detroit *Michigan*

Week Ending December 19

You've probably seen that cartoon strip, "Believe It or Not," which **Robert Ripley,** the artist, has made so popular and which is syndicated throughout the country.

Well, Publix borrowed the title "Believe It or Not" for the presentation which came to the Michigan this week, thereby cashing in on some very nice publicity. The Detroit Times here runs Ripley's cartoons, and so they were very willing to cooperate in putting over a "Believe It or Not Contest" while the show was in the city.

The excuse for the show title is **Leon,** a better than average magician, who mystified his audiences all week with some really unusual tricks.

Six girls, in cute little one-piece suits of black velvet, marched out in front of the curtain as the show opened to sing a song about "Believe It or Not." Then they were joined by six other girls in knee breeches, swallowtail coats and silk toppers who pose as magacians.

After a dance routine, the six magicians went through some elemental feats of magic during which the other girls acted as their assistants. The finale of the dance came when the magicians made some

(*Continued on page* 58)

About Town. . . . Merry Christmas and Happy New Year, everybody. Have you made a new year's resolution to read the Exhibitors Herald-World every week for the coming year. Well if you haven't, ain'tcha? Oh, by the way "Ain'tcha," you know is the theme song of Helen Kane's new picture coming to the Chicago theatre next week. "Pointed Heels" is the name of the picture. The song is being promoted here in Chicago hy Billy Stoman, who is head man at the Shapiro Bernstein Music Co. Billy tells me that they also have another good het in "The Dough-Boys' Lullaby" which is the theme song of Eddie Dowling's new Sono Art production "Blaze O'Glory." . . . Al Jolson and wife accompanied by Robert Crofford who is the president of DeSylva Brown & Henderson Music Co., passed through the city this week on their way to New York from the coast. . . . Al Evans who for the past year has made a very fine name for himself at the Michigan theatre, Detroit, and at the Palace theatre in Washington, has been chosen hy Loew's Inc., to he the first "Music Master" to move intact with a unit. He is now at the Valencia, Jamaica, New York, on his second week with the new idea. . . . Charles Ruggles who made a hig hit in Paramount's recent all talking picture "The Lady Lies" is appearing in person at the Brooklyn theatre, New York, this week. . . . Joe Besser, well known comedian, is taking the place of Ann Codee, French personality comedienne, who was taken ill at Loew's Kings theatre in New York. . . . Julius P. Witmark, well known in the music world as "Junior," is passing around cigars these days with a theme song as its hand. Why? Oh, you know he is the proud father of a healthy seven pound bahy girl, Junior Whitmark is one of the executives of the Whitmark & Sons Music Publishers. . . . Here's good news. The pit orchestras returned to the motion picture theatres of St. Louis on Friday, December 13, in accordance with the terms of the recent peace agreement entered into hy the Musicians Union, the St. Louis Amusement Company and the independent theatre owners of Eastern Missouri and Southern Illinois. . . . Jimmy Carrins, manager of Santly Bros. Music Publishers is not having a hard time putting their song hit "My Fate Is in Your Hands" across in a hig way. It is one number that seems to he putting itself over. In the past week it has been featured hy Russell Cookie at the Capitol and Al Kvale at the Uptown. "Beside an Open Fire" is another which looks as though it will be equally as popular. . . . Harry Wallen, assistant to Marco, of Fanchon and Marco, was married Sunday, Decemher 15, to Adelaide Bryson, a nonprofessional. Wallen will be ahsent from the Los Angeles office of Fanchon and Marco for two weeks of honeymoon. . . . Joey Stoll of DeSylva Brown & Henderson Music Publishers tells me that their best sellers are still "Sunny Side Up," "If I Had a Talking Picture of You," and "Turn On the Heat." If you don't helieve they are popular, just turn on the radio. . . . Rudy Vallee, who has set the national female heart aflutter, comes to the Woods theatre this week in "The Vagabond Lover," singing his song hit of that title. Rudy was tne crooning saxophone player of the stage presentation, before the talkies lured him to Hollywood. . . . Jean Anthony, one of Chicago's most popular theatre organists, opens an extended engagement at the Belpark theatre the first of the week. . . . Little Irwin Pincus, the three week old son of Geo. Pincus of the Leo Feist, Music Publishers, wishes everyone to know that he is getting along fine and appreciates all the good wishes he has received. His father tells me that his new song "Love Made a Gypsy Out of Me" is a sure hit and may even become as popular as "Love Me." . . . Maurice Chevalier's newest talkie hit "The Love Parade" which was released last week in New York, brings us a brand new theme song "Nobody's Using It Now." Well, with Chevalier using it, this beautiful number gets a head start. It's published by the Remick Music Co. . . . That's all this time. See you next week.

W. S. Russell

Eddie Leonard on Loew's "January Festival" Program

As one of the first acts in connection with its "January Festival" program Loew's theatres have signed Eddie Leonard, the famous hlackface comedian, who will open his engagement at Loew's State theatre in New York Saturday, Decemher 21, and will play other theatres of the circuit around New York during the coming festival month.

Eddie Leonard was last seen on Broadway with the showing of his Universal talking minstrel film, "Melody Lane," which will no doubt make his appearance in New York stage presentations an event. It is rumored that after his engagement with Loew's he will make another picture for Universal.

New Song Trio Does Numbers for Talkies

Original song and instrumental numhers for four of the new pictures filmed at Metropolitan Studios have just been written hy a trio of authors composed of Irving Bibo, Henry Cohen, and Harry Lawler. The team of Biho and Cohen has been doing numhers before and they have been joined by H. D. Lawler, musical manager for the Metropolitan Sound Studios. Three of the new numbers are for Christie Talking Plays, including "La La Mama," written for the Louise Fazenda company, "So This Is Paris Green"; "The Night That I Found You," for Taylor Holmes in "Let Me Explain"; and "I Don't Believe It, Dear," for the new Christie play with James Gleason. Another new number was written hy the trio for the Lloyd Hamilton Company's Hawaiian comedy, "Grass Skirts," and is called "Lua." Puhlication of most of the Bibo-Cohen and Lawler numbers will be through the music firm of Bibo-Lang.

Six Original Songs in MGM Picture "Montana"

Six original song numhers will be heard in Metro-Goldwyn-Mayer's first musical Western, "Montana," in which Joan Crawford is starred.

Three of the numbers were written hy Herh Brown and Arthur Freed, of the "Broadway Melody" fame. "Trailing in Old Montana," "Happy Cowboy" and "The Moon Is Low." "Trailing in Old Montana" and "Montana Call" were written by Herhert Stohart and Clifford Grey.

Mal St. Clair is directing the original story hy Sylvia Thalberg, with Johnny Mack Brown in the leading masculine role, with a supporting cast of Cliff ("Ukelele Ike") Edwards, Benny Ruhin, Carl Dane and Holmes Herbert.

From Screen to Victrola

(Special to the Herald-World)

NEW YORK, Dec. 24.—John Boles, Universal star, is making records for the Victor company. He has already completed several. His first are of two songs by Charles Wakefield Cadman for his new picture "La Marseillaise."

Charles Williams
SOLO ORGANIST
LOEW'S
STATE THEATRE
NEW YORK CITY
Rose Diamond
CONCERT ORGANIST

PRESENTATIONS
AND
Material for Organists
SPECIAL LARGE SETS
SINGIN' IN THE PICTURES
1930 - VERSION - 1930
Featuring
PAINTING THE CLOUDS WITH SUNSHINE
TIPTOE THRU THE TULIPS
GO TO BED
WOULDN'T IT BE WONDERFUL
SINGING IN THE BATHTUB
A Song Slide Playlet
of that rip-roaring, smashing comedy hit from Warner Bros. triumphant Talking picture producuon
SHOW OF SHOWS
A MUSICAL AER-O-LOGUE
Featuring
AM I BLUE?
SMALL SETS
WOULDN'T IT BE WONDERFUL
TIPTOE THROUGH THE TULIPS
PAINTING THE CLOUDS WITH SUNSHINE
SINGING IN THE BATHTUB
LADYLUCK
GO TO BED
MY SONG OF THE NILE
AM I BLUE?
VITAPHONE RECORDS
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STAGE SHOWS

(Continued from page 56)

magic passes over a large cabinet and—presto—out stepped **Mary** and **Bobby**. These two did a very nifty dance routine, the highlight being a tap toe dance by the young lady.

The curtain then went up on full stage, disclosing an Eastern mosque setting. A mummy case, standing upright, occupied center stage. Two members of the chorus opened it up to show it was empty. Then, while the chorus danced, a woman's voice was heard singing, apparently, from off stage.

The mummy case was opened again, and out stepped **Olive May**, the young lady who had been doing the singing. The girls, who were wearing the gauze trousers and flowing veils so characteristic of the East, went into a dance which ended with **Miss May** grasping the loose ends of the veil while they danced around her as though around a maypole.

Leon was on next with his feats of magic, which included a trick where he shot a heavy spike through the body of his young lady assistant, another where he swished a heavy net through the air and snared several brace of pigeons right out of the atmosphere and the usual disappearing and reappearing stunts by his assistant.

Al Morey, master of ceremonies, finally came into view to introduce **Walter Powell**, who did some cute tricks with a trombone. **Walter** balanced the ungainly instrument on his lips, with his head thrown way back, and played a bugle call. Then he gave some imitations, such as the motor of an airplane in flight and a train pulling out of a station. A novel and entertaining act.

Al proceeded to do some magic himself. He muttered a few words of gibberish, the curtains fell back and, behold! there was his orchestra. For their band specialty they gave an imitation of a jazz band of 10 years ago whooping it up right merrily. Music certainly has changed, believe it or not!

An old friend of ours was on the bill. We refer to **Earl LaVere**, he of the piano accordion and the line of Scotch witticisms and "blue" jokes. **Earl** carried the accordion throughout the act, but used it only on his exit when he played and sang "Vagabond Lover." In the main, **Earl** dished out a line of foolishment most of which was pretty smutty.

Miss May sang "Sweet Mystery of Life" for the finale, the chorus parading in gorgeous white, befurred costumes. The back drop opened up to disclose a curtain with huge silver leaves painted on it and others of the chorus posed as petals and buds on a gigantic futuristic tree.

Dallas *Majestic*

Week Ending December 6

The Interstate bill at the Dallas Majestic this week opens with **The Mounters**, a clever group of Swedish acrobats in a novel mounting and tumbling act which is decidedly new and certainly goes over big with the patrons. Their versatile repertoire included the mounting of chairs and steps, upside down and backwards and the act was fast moving from start to finish. The finish of the act was exceptionally good and was a caterpillar descent down a flight of steps of three men, hand to leg and hand to hand. This stunt was rewarded by a real applause from the audience.

The **Ryan Sisters** offer a "sister" song and dance act which gets a fair reception and proves to be an entertaining act. The exceptionally pleasing personalities of the sisters do a lot for the act and their voices could never be classified as bad. This act includes several dances which are good and several close harmony numbers of pops. The finish of the act brings to light the guitar and the ukes and the numbers offered on same seem to please the patrons, and gives the act a good finish.

Stan Kavanaugh proceeded to show the Dear Public what real entertainment really is and just to say that he succeeded would only be the half of it. His dry humor was distinctively to the patrons' liking and the laughs and applause this humor received would have done credit to any two good men. However Kavanaughs humor was only a part of it as his juggling feats were far removed from the average, making his act by far the most pleasing of the entire bill. It would have been an easy matter for Stan to tie up the show but his good judgment prevented this.

Conlin & Glass failed to put over the "Whoa" business and the question naturally arises as to whether or not the Dallas audiences just happened not to respond to said "Whoa" gag or whether it lacked the necessary "IT."

To say the least this gag was overdone and was nonsensical and was "hoked" to the limit by stage hands and actors "Whoas." Conlin's piano playing was good and the audience would liked to have heard more of it as was the case of Miss Glass' singing. After the first bow the Ryan Sisters joined the act and helped things out a lot, as did the appearance of the young lady from Kavanaugh's act. The singing of Miss Glass and the piano playing of Conlin were the high lights of the offering and were well received and the pair would do well to add more of this to their act.

Maron Wilkins closed the bill with a very entertaining singing and dancing act which was well staged and was much to the liking of the patrons. The **Harris Twins** demonstrate some real harmony singing and their piano playing and dancing is very good. Miss Wilkins is ably assisted by her male partner and they offer an especially good waltz number which wins the audience due to its unusual beauty and one chorus which is sung by the Harris Twins. The finish of time and tap dance on drums by full company is cleverly executed and receives a well earned applause from the audience. This act has those things that a good act should have which are, pretty costumes, good staging, clever personalities and novelty and real entertainment throughout.

Milwaukee *Wisconsin*

Week Ending December 20

The second annual edition of **Fanchon & Marco's** "Hollywood Studio Girls," idea opens with a song and dance number by the chorus and closes with some intricate tumble dancing on the part of **Mary Miles and Mildred Perlee.**

Practically each member of the band gets a chance to show what he can do in the next number and the banjo player, piano player, saxophonist and others each give an account of themselves with such numbers as "Picolo Pete," "Turn on the Heat," and "When Day Is Done." Even **Frankie Jenks** obliges with a sliding trombone selection. The number winds up with some hoofing on the part of four members of the band and Frankie.

Charles Rozelle imitates a Scotchman and plays several wind instruments including a saxophone constructed to represented on old fashioned lamp post.

The Three Gobs, perhaps the three fastest steppers to ever grace the Wisconsin stage, do some mean hoofing and get the biggest hand on the bill. For encores they offer several crooning numbers which make almost as big a hit as their dancing.

The grand finale is an elborate number with the chorus in Indian costumes including the feathered headdress. The chorus is augmented in this number by **Lorris & Fermine**, artistic dancers, whose offering is beautifully done. This week marks **Frankie Jenks'** last appearance at the Wisconsin as stage band leader. A member of the orchestra has been named to succeed him until his successor arrives.

St. Louis *Fox*

Week Ending December 12

On the stage **Lynn Cowan** presented the **Fanchon & Marco** revue entitled "Columns" in which **Rome and Gaut, Niles March and Maxine Evelyn** were featured.

Kansas City *Midland*

Week Ending December 20

Prominent on the Midland bill this week is **Milton Berle** in "Get Hot," described as a "sizzling hot revue." Besides **Mr. Berle** the act presents eight girls forming a singing ballet, and a number of nimble feature dancers. **Mr. Berle** himself claims a good deal of the applause, for his well-turned quips, and for his imitations. He amuses the audience most, perhaps, when he puts on his make-up.

Serge Flash opens the show with his act. He is a clever manipulator of rubber balls, and does other skillful tricks with his hands.

Milo, "famous eccentric dancer," turns out to be a tramp, but a clever one. He does a number of imitations which prove entertaining to the audience.

Philadelphia *Earle*

Week Ending December 21

The Earle theatre puts on a good program this week in which **Eddie White** acts as master of ceremonies and **Louis Schrader** conducts the stage band.

The **Earltonians** start off the program with "Oriental Fancies," a symphonic melody which is very well rendered. In fact, their playing throughout the show is worthy of praise.

The two girls, **Marie and Peggy**, who were tied for a Pierce-Arrow car in the **Stanley-Warner Company** "Sunshine Girl" contest, appear in person. **Marie** sings "Your Mother and Mine" with appealing simplicity, while **Peggy** dances and sings "Am I Blue." **Peggy** has lots of snap and can do hand

turns and splits like a professional, and the audience seems to feel that she is entitled to first prize. The stage show, "Odds and Ends," is a carnival of songs, dances and merriment.

Kramer and Boyle keep up a running fire of witty comments and jokes. One has a very pleasing voice and sings "Painting the Clouds with Sunshine" in such a contagious manner that soon everybody is doing it and various members of the band play it as a solo, duet and quartet.

The **Earle Rockets** are always ready to do some snappy dancing. Their costumes of dark blue velvet and silver, and in a second number of orange and yellow, add greatly to the beauty of their dancing.

Cy Landry does some of his inimitable dancing in his own peculiar manner that proves to be a never-failing source of merriment to Philadelphia audiences. His loose, ill-fitting suit accentuates his awkward postures. In a second number he appears with **Marie Duval,** who helps put over the comedy.

Kendall Kapps, the dancing whirlwind, plays the saxophone and tap dances. Not only does he tap dance very well, but he does hand turns and somersaults between the taps and lands at exactly the right time to give an accent to the tap dancing. He received a big hand.

Betty Veronica is a pretty and vivacious little blonde who sings and carries on a clever dialog with **Eddie White.**

Chicago *Chicago*

Week Ending December 13

The stage presentation at this house this week is entitled "The Velvet Review," with the popular **Bob Nolan** acting as master of ceremonies. It is a peppy, well cast, entertaining program, and was well received and played to good houses throughout the week.

Beair and Thornton with a snappy dance routine start the show off at a good pace, being ably assisted by the **Mary Reed Girls** in a beautiful dance ensemble which received a fine response from the audience.

Bob Nolan next introduced **John Quinlan,** who sang the popular song hit "The Song of Songs," and for an encore offered the theme song of "The Velvet Review" entitled "The Lady of My Day Dreams." The Mary Reed Girls form the background for the number.

Walter Walters, a ventriloquist, with the aid of his inanimate dummy supply a clever sketch which was received more favorably than the usual act of this kind. His crying baby was great.

"Love Me," which is **Bob Nolan's** song specialty, went over very well. He was forced to do another chorus which received equal applause.

Cunnfux and Deagan offered a comic act, which, though built around old gags, received a fine hand. The sure-fire, never fail jokes had the house roaring its approval. **Miss Deagan** as the silly, shy little girl, furnishes plenty of tomfoolery, especially in her nutty song.

The grand finale is a galaxy of color and atmosphere consisting of a beautifully staged fashion show, with the **Mary Reed Girls** displaying the very latest in gowns. Each model being judged by the audience with applause.

San Francisco *Fox*

Week Ending December 19

This week's stage act at the Fox, the Fanchon and Marco opus, "Black and Gold" is about the finest yet presented at this playhouse and weak sisters have been few and far between since the opening last June. Once again a film star is presented in person and this time it is **Fifi Dorsay,** the saucy French miss with the doorknob eyes, who helped **Will Rogers** pass the time away in "They Had to See Paris." Wonderful as she is, **Fifi** is not the whole show by any means. The "Black and Gold" idea is crammed full of good stuff and when the show is over one wonders just what was the best feature.

The stage show opens with the Fox Concert Orchestra, directed by **Walt Roesner,** offering "Overture Unique," in which strains from "Pomp and Circumstance," the "Hallelujah Chorus" and more modern compositions find a part. It ends with a startling bit of drumming and before the elevated platform starts on its downward course a stage curtain parts and six girl drummers are revealed, assisting the percussion section of the orchestra.

The act proper commences when the curtain rises on twenty-four girls in costumes, black on one side and gold on the other, who dance first before a black background and then one of gold.

Walt Roesner, in song, accompanied by the band, tells of the evolution of the blues, plays the trumpet and ten of the organization offer "The Tiger Rag." When they sing "Where's That Tiger?" the Sousaphone player dons a tiger head and answers in a bass voice.

Petite Maxine Hamilton is introduced and sings "Tiptoe Thru the Tulips" and then demonstrates this difficult feat with a tiptoe dance. She sings the air again and twelve Sunkist Beauties in immaculate male evening attire do a clever dance that gets a real hand. No sooner are they off the stage than a long fellow gives a burlesque on the tulip dance and ends with a riotous waltz with Maxine.

Walt introduces **Fifi Dorsay** and then the fun commences. **Fifi** sings a topical song with a decided Parisian accent and offers a variety of wiggles that would put a hula dancer to shame. She makes love to Walt and the osculatory performance that follows puts him in a trance. Then she sings the song, "I Could Do It for You," that captivated **Will Rogers** in their recent audien, and how the audience roars its approval. That makes her feel so good that she goes down into the crowd and distributes several packages of osculations of the red hot mamma brand. She closes with a delightful curtain talk filled with plenty of oo-la-las.

Twelve girls in marvelous gowns of black and gold spangles troop in back of the band and pose as the gold statue that has been on the stage all the time comes to life and dances with the spear that has been held in position. The girls also do a dance and pose once more while the **Four Kennys** offer an adagio. This act at first promises to be of the stereotyped variety but develops into a turn in which marvelous strength and balancing are displayed. It proves an offering quite out of the ordinary.

Girls whose attire is mostly fringe do a dance and are followed by a man in a grass skirt who goes through the same steps. The act comes to a close with the raising of a back curtain revealing the strong men posing, the golden statue in place, and the full ensemble on the stage.

Omaha *Paramount*

Week Ending December 18

Billy Meyers, being a new master of ceremonies, naturally is the center of interest at the Paramount. He is making his initial appearance in "Radio Romance." His first song, "Spell of the Blues," wins clamorous applause.

A specialty is "Gypsy **John,**" known at least throughout this part of the country from having broadcast over KMA, Shenandoah, Iowa. His mimicing of farm sounds, running the gamut from cows to chickens, goes over well, as does his dramatic recitation "Lucia." **Ross and Edwards** are the starring number, clowning to uproarious applause and ably assisted in some of their stunts by the 12 Dave Gould girls. **Paul and Berral** are good tap dancers, **Larry Adler** plays the harmonica well and **Laura Lane** wins favor with her songs.

The feature film is "Half Way to Heaven."

Indianapolis *Indiana*

Week Ending December 27

The stage show has some high points of merit this week and is entitled "Marathon Frolic." The annual Christmas revue is presented by the pupils of **Louise Purcell Powell** of Indianapolis and is one of the outstanding attractions of the local entertainment season each year. **Mrs. Powell's** young proteges, mostly children under ten years, have been seen before for the most part, but are just as appealing as ever with their songs and dance routines.

Two of the outstanding features of the stage show are the playing by the **Charlie Davis** band of "Sweet Mystery of Life," and the waltz, clog and black bottom performed by **Whitey Roberts** while skipping the rope. The dancing of the ensemble is clever and active and there is a young singer who imitates Helen Kane, "the baby talk star," quite successfully.

Boston *Metropolitan*

Week Ending December 21

The revue, **Al Mitchell** and his band in "White Caps," a **Lewis McDermott** musical comedy production, opens with a scene laid on shore with a flagship in the distance. With palm trees and other realistic equipment, the scene looks like a true park.

Ten sailors enter singing "In the Navy" and dance an eccentric tap number. The comedienne, **Susie,** otherwise **Pauline Gaskins,** sits on the park bench eating brandy cherries. **Al** talks with her and she is feeling inebriate. After clowning for a while the 10 sailors re-enter singing "Sweeter Than Sweet," while **Susie** goes through an eccentric dance. She lets it out that she would like to go to the flagship dance with the sailors and desires an officer. **Al** invites her to the dance and she is smuggled aboard in a sailor's uniform.

Eight dancing girls entered costumed as society girls (**Gamby-Hale Girls**), dressed in pastel shades with parasols to match. They dance with the sailors and go off stage as in a chariot, with the parasols making the wheels, etc. of the chariot. The sailors enter and sing "Little Nell," then encore with "Where Are the Women?", then enter eight girls

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dressed in plaid skirts, red berets, and blue and white blouses. The sailors have ropes in which they carry the girls as in swings, going off stage a la Volga Boatmen.

The second scene is laid on board the flagship with lanterns decorating the somber ship. The orchestra is dressed in white sailor suits and the girls with various colored feathered headdresses and feathered fans. The sailors are called to attention and Susie is caught at the end of the line. During the drill **Pauline Gaskins** is a howl with the patrons because of her antics. **Al Mitchell** then sends her ashore for an evening dress and dancing ensues.

Munroe and Grant, tumblers, follow, coming on stage in a wrecked machine. It falls apart and they make a spring out of it for tumbling antics. Somersaults and hand springs follow with encouragement from the patrons.

Susie returns, dressed in an orange velvet, low-bodiced gown with orange fan and orange slippers. **Al Mitchell** decides he will send his girl with the sailors and take care of Susie. The scene closes with the lanterns lighting up and electric bulbs inside the girls' dresses lighting up, thus giving them the effect of lamp dolls. A cannon moves, then shoots off into the audience, for a dramatic ending.

The feature picture was "The Marriage Playground," starring Mary Brian, Frederic March, Seena Owen, Huntley Gorden, Lilyan Tashman and Phillipe De Lacey. The show throughout was by far the best that has shown there in recent years with the exception of the Birthday Show a few weeks back. It was high grade and well received.

Chicago *Oriental*

Week Ending December 20

The stage presentation at the Oriental this week is entitled "Jungle Jingles," featuring **Lou Kosloff** as master of ceremonies. It is a well balanced bill, and was heartily received by audiences throughout the week. The show opens with setting, very well carried out in detail of the docks of a steamship company, with the entire cast of the presentation dressed as tourists leaving for the war paths of Africa. **Lou** sees that every one gets safely on board and away they go, off to darkest Africa, the land of adventure. The orchestra offers a very appropriate number called "Tiger Rag."

Kemp and Wells, two clever little colored boys, dressed as bell hops enter with some snappy tap dancing. They worked smoothly and with much speed so started the show off at a good gait. They received a fair hand, and could have offered more as far as the audience was concerned.

Lou next introduced **James Teary** who offered a comic acrobatic act consisting of some trick bicycle riding. He offered many a good laugh by the nonchalant manner by which he offered his feats. He received a fine response from the audience which was surely deserved.

Allen and Canfield were next on the program with some new songs and brand new gags that went over exceptionally well. Miss Allen played the goofy girl to perfection, with **Canfield** equally as well in his role.

The ballet offered a novelty routine which was clever and very unusual. Each of the girls dressed in African native girl attire gave the "The Three Heads Dance." Each girl having two false heads beside her own made it a very grotesque number. I am not very well acquainted with Africa, but in this country we would call the dance the hula hula. The number received a deserving applause.

The orchestra as their feature contributed that beautiful song hit "Funny Dear What Love Will Do," with **Frank Wilson** ably singing the chorus and **Lou Kosloff** also doing his bit on the violin.

San Antonio *Majestic*

Week Ending December 20

On the stage of the Greater Majestic theatre this week is five acts of Big Time Interstate vaudeville that pleased this reviewer as well as it did the vast audience that always packs this house every day.

The show opens with the **Five Syncopettes**, a quintet of girls, who made a big hit with their dances and songs. These lovely maidens do a little of everything in musical matters, and they possess plenty of pep and vim which goes to help to put the bill over in great style.

Henry J. Kelly presents his comedy hash which is called "Chili Con Carne," a hilarious 10 minutes of tom foolery. This gentleman from Ireland, "The Land of the Blarney Stone," offers some clever hodgepodge, and how! An act of this sort always goes over good.

The Our Gang Kids, **Joey ("Fatty") Cobb** and **"Scooter" Lowry**, are seen in a comical sketch, which was written for them by **Al Boasberg**, is entitled "Kidding the Our Gang Kids," and these youngsters of the land of the flickers cut-up and made merry to the general satisfaction of all those concerned. These two scamps of comedy fame brought out everything including the fire department during their seven day stay here.

Al and Fanny Stedman, well known and favorite vaudevillians, who presented their "Piano Capers" are real artists when it comes to playing the piano, hey, hey! **The St. Clair Sisters and O'Day**, the stage's best-known cyclists, closed the show with their highly sensational cycling, interspersed with comedy and novelties.

San Antonio *Texas*

Week Ending December 19

The Texas theatre this week celebrated its third anniversary with the New York produced Publix Stage Show Presentation entitled "Honeymoon Cruise," in which **Vic Insirilo** and his **Melody Boys** appeared and rendered a delightful musical novelty, "Then and Now," as their contribution to this gala program.

Joe Penner, who heads the cast for the current week, is widely known all over the country, as he was with the Greenwich Village Follies, proved himself worthy of being the famous comedian and favorite that he really is.

Others on the bill include many of the foremost stage artists of today are **Joe** and **Willy Hale**, the Captain and the Crew; **Bebe Morris**, the Queen of Tap Dancers; **Billy Meyers**, just an eloper; **Eugene Ramey, Eleanor May** and the **Dorthea Berke Ballet.**

L. Earl Abel, the Texas wonder organist, played his anniversary organ solo, "Appreciation," which was well received and is one of the best he has ever offered in a long time.

Ernest Hauser, conductor of the Texas Grand symphony orchestra, dished out as his third anniversary overture "Visions of the Old South," which was well liked by the patrons of the Texas theatre.

"Untamed," an audien starring San Antonio's own actress, Joan Crawford, who was born in the Alamo City and claims Texas as her home state, was the screen attraction along with other features, including the Paramount sound news of current events and short scenic subjects. "Navy Blues" is underlined for the coming week.

Hollywood Tunes

HOLLYWOOD, Dec. 24.—Hal Roach has purchased a $25,000 pipe organ to be built at the studio. J. Newton Yates has signed to play it for one year. The organ will be installed at one end of the stage, with a key board movable to any part of the building. Yates' experience covers ten years of organ accompaniment to silent pictures throughout the country.

* * *

According to Harry Tierney, the ordinary dance hall will soon not be large enough to carry many women with long trailing dresses on the polished floor in the waltz and fox trot. Should the style endure it will be necessary to compose music more suitable to the fashions of the day.

* * *

Con Conrad, of Conrad Mitchell and Gottler, was offered the leading role in "June Moon" by Sam H. Harris for a Chicago run. He rejected the offer. Conrad is under contract to Warners who refuse to cancel the agreement. The principal role in the musical comedy is that of a song writer.

* * *

The baby voice and the "boops" of Helen Kane will next be heard in "Pointed Heels." She will present two songs. The first is "Aintcha?" written by Mack Gordon and Max Rich. The second is "I Have to Have You" by Richard Whiting and Leo Robin.

* * *

"Viennese Nights" will have Alexander Gray and Vivienne Segal in the leading roles with Alan Crosland directing for Warners. Oscar Hammerstein II and Sigmund Romberg have written the operetta as the first of its kind, an original written particularly for the screen without thought for its possibilities as a stage production.

* * *

John McCormack will sing ten songs in "I hear You Calling Me" for Fox. The film is in production under the direction of Frank Borzage.

* * *

"Naughty Marietta," one of Victor Herbert's light operas, will be produced by M G M. The book and lyrics were fitted to the Herbert music by Rida Johnston Young. The songs include "I'm Falling in Love With Someone," "Neath the Southern Moon," "Dream Melody," "San Domingo Girls," "It's Pretty Soft for Simon" and others.

* * *

Herbert Stothart and Clifford Grey are completing the music on Cecil B. DeMille's "Madame Satan" For M G M.

* * *

There were ten song writing teams striving to attain the "big song hit class" in "The Show of Shows." The team of Michael, Washington and Cleary reached it with their number "Singin' in the Bathtub."

* * *

Dorothy Fields, daughter of Lew Fields, has signed with M G M. She wrote the songs for "Blackbirds" and the popular "I Can't Give You Anything but Love, Baby." Miss Fields will arrive here in February to begin her new work.

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May you all have had a very Merry Christmas and may the New Year be the happiest and most prosperous you have ever known, that is my sincere wish for you. . . .

The holiday spirit that prevails at this time makes it awfully hard for a mere columnist to get down to the business of the day, but it must be done, so—during this week I saw and feasted my eyes on the "Beau Brummel of Boul Mich," Mr. Cliff Castle (in person, not a motion picture), only Monsieur Castle was not strutting his stuff on the well known "Boul Mich" but along our "Fifth ave." Cliff, who is the genial, hard-working (though gentlemanly) manager of the Chicago office of Robbins, had been attending the convention of managers of Robbins Music Corporation, here in New York. Assisting, pardon me, I should say, with him were Phil Wilcox, Sales Representative, Jack Bregman, General Manager, Sig. Bosley, Los Angeles Manager and the host, Jack Robbins.

* * *

Mr. Louis Bernstein, president of Shapiro, Bernstein's, informed me that Eddie Dowling's new Sono-Art picture, "Blaze o' Glory," which is soon to be released, has in it three sensational songs from the pens of James F. Handy, Joe McCarthy, James Brockman and Eddie Dowling, himself. These numbers are: "Wrapped in a Red, Red Rose," "Put a Little Salt on the Bluebird's Tail" and "Doughboy's Lullaby." Jose Bahi has produced the show and made a score in Spanish for this picture.

* * *

Reports from all over the country, both professionally and commercially, point to at least two, if not three, instantaneous hits from Warner Bros. colossal, all color production, "Show of Shows." . . . "Singin' in the Bathtub" seems to have caught on like wildfire, and though the picture has not been fully released, the demand by the trade and profession is very heavy. "Lady Luck" is the other outstanding number, which, in addition to being sung and themed various times throughout the revue, is also sung by nearly all the stars at the finale.

* * *

Ted Healy, star of "A Night in Venice," has written a song in collaboration with Mitchell Parrish and George Goodwin for Mills Music. It is entitled ("I'll Still Be) True to You," and Ted is featuring the number in the show, which is now on the road.

* * *

Joe Davis, president of Triangle, has taken over the song, that fifty well known music directors acclaim as the "Greatest singing blues song ever written," and I think it is, too. . . . The number is "After You've Gone." This is certainly one song that should be revived and it has got into the hands of one of the few men in the business that really can do something with an old timer.

* * *

Jerome Kern, one of the finest writers in the business, has outdone himself in the score of "Sweet Adeline," which Harm's Inc., are publishing, in the numbers, "Don't Ever Leave Me," "Why Was I Born," "Here Am I" and "'Twas Not So Long Ago."

* * *

Sam Serwer, the hustling publicity manager for Witmark and Sons, deserves a lot of credit for the original and clever exploitation stunt which he has devised in conjunction with a well known hot water heater concern in Chicago. . . . Three-sheet posters will be plastered all over different cities, singing the praises of "Singin' in the Bathtub" for "Show of Shows" and the heater. On the exploitation pages of this issue you can see reproductions of the posters.

* * *

Leo Feist, Inc., have published the entire score for Betty Compson's latest Tiffany-Stahl all talking production, "Woman to Woman." The numbers are: "Sunshine of My Heart," "To You" and "Parisian Doll." These are three numbers that should go a long way and gain a lot of popularity.

E. F. Dawson

ORGAN SOLOS

Preston Sellers (Chicago, Oriental) offers a variety of pleasing numbers in this week's organ solo. The usual titled slides being shown on the screen are more clever than usual, and are timely set. He opens with a snappy number "Turn On the Heat," followed with that popular song hit "Painting the Clouds with Sunshine," which is beautifully done and receives a fine hand. His next is a novelty entitled "Singing in the Snow," to the music of "Singing in the Rain," as Commander Byrd at the South Pole might sing it. This kept the house in a constant uproar as the words are really very humorous. Sellers next offers "Love Me," the theme song of Gloria Swanson's most recent picture "The Trespasser." This above all the others seems to be the favorite of the audience. He closes his solo with "Tip Toe Through the Tulips," which he offers in his usual pleasing manner.

Glen Shelley (Tebbetts Oriental, Portland) now offers a pre-matinee concert daily, his program being largely made up of request numbers. This is in addition to his regular organ solos. Scored heavily with gems of Victor Herbert's "Fortune Teller" "Blue Danube Waltz" "Kamennoi Ostrow" and "Trees."

Harold Ramsay (Minneapolis, Minnesota Publix), who came here recently, is pleasing audiences each week with his organ solos. This week Ramsay presented "Talent for the Talkies." His first selection "You Were Meant for Me" he introduced as being a test only for the girls in the audience. Very few Minneapolis sopranos could have been in the audience for very little response was noted. His next selection, "The Pagan Love Song," was a test for the male voices in the audience. In this the men showed no superiority over their girl companions. The final selection "I'll Always Be in Love With You" was, as Harold suggested, a test for both male and female voices. The response to this was much better. The response of the audience in singing can not be taken as an estimate of their appreciation of these organ solos, for at the conclusion they demonstrated their approval by a very hearty applause.

Herbie Koch (Omaha Paramount) closed his program with "Merry Christmas from Herbie," and while this was not featured as such, it really was his farewell to the city. He opened just a year ago this week and has played here for twelve months except for the interim when an attempt was made to present all sound entertainment, when Herbie was transfered to Denver. The Omaha audiences demanded him back. Koch is going to the Paramount at Des Moines for eight weeks, after which he will tour the circuit. He is being succeeded here by Can Maffie, coming from the Denver theatre at Denver and opening December 26. Herbie's closing program here was the Christmas tree effect, lights on the tree flickering on as the audiences joined him in familiar Yuletide songs.

Hy C. Geis (Jersey City Stanley) billed as "The Eiffel Tower of Melody," offered one of his own original community song fests, called, "Everybody Sing, Smile and Be Happy." Hy opened his pleasing solo with a special explanatory slide which gave the reasons why one should be happy, sing, etc. The first number for the audience to sing was, "Singin' in the Rain." This was followed by a chorus of "Wouldn't It Be Wonderful," which the married folk sang, then "If I Can't Have You" by the single folk. For the finale, Geis had the entire audience sing, a rather old timer, which had been requested. This number was "Let Me Call You Sweetheart," and at its finish, the audience applauded their approval and gratification.

THEME SONGS

"Devil May Care" is the eagerly anticipated Ramon Novarro operetta, with music by Clifford Grey and Herbert Stothart. The songs featured therein are "The Shepherd's Serenade," "Charming," "March of the Old Guards" and "If He Cared."

"Lord Byron of Broadway" features in its cast Charles Kaley, Ethelind Terry, Cliff Edwards, Benny Rubin, Gwen Lee and Marion Shilling. The songs, by Nacio Herb Brown and Arthur Freed, are "The Woman in the Shoe." "Should I," "A Bundle of Old Love Letters" and "Only Love Is Real."

BEST SELLERS
Week Ending December 21

No. 1
"Tip Toe"— (M. Witmark & Sons).

No. 2
"Painting the Clouds"—(M. Witmark & Sons).

No. 3
"Singing in the Rain"—(Robbins Music Corp.).

No. 4
"Love, Your Spell"—(Irving Berlin).

No. 5
"All That I'm Asking Is Sympathy"—(Joe Morris).
"Love Me"—(Leo Feist).
"H'lo Baby"—(George & Arthur Piantadosi).

No. 6
"If I Had a Talking Picture"—(De Sylva, Brown & Henderson).
"Congratulations"—(Green & Stept).
"Aren't We All"—(De Sylva, Brown & Henderson).
"My Sweeter than Sweet"—(Harms).
"Piccolo Pete"—(J. W. Jenkins).

No. 7
"Through"—(Donaldson, Douglas & Gumble)
"Satisfied"—(Leo Feist).
"Lonely Troubadour"—(Santly Bros, Inc.).
"Chant of the Jungle"—(Robbins Music Corp.).
"I May Be Wrong"—(Ager, Yellen & Bornstein).
"Rio Rita"—(Leo Feist).
"Just You, Just Me"—(Robbins Music Corp.).
"Am I Blue"—(Witmark & Sons).

"SHARE YOUR LIPS WITH ME CHERIE"—(Davis Coots & Engel)—A French song that has been adapted for this country. An excellent melody and lyric. Orig. French version by Emile A. Bruguiere, melody by Jesse Crawford, lyric by Pat Ballard.

* * *

"TILL YOUR HAPPINESS HAPPENS ALONG"—(Ager Yellen & Bornstein)—A cheer up song of the type that always sells. With the stock market in its present condition we need a lot of these songs to cheer everybody. Words by Annette Hanshaw, music by Jack Miller.

* * *

"WHY"—(Davis Coots & Engel)—The hit song of the Eastern production (not a picture) entitled SONS OF GUNS and starring Jack Donahue. Written as a double number in typical production style. Words and music by Arthur Swanstrom, Benny Davis and J. Fred Coots.

* * *

"PLEASE COME BACK TO ME"—(Gene Austin, Inc.)—The publisher of this song and also the melody writer is none other than Gene Austin, the famous radio and Victor recording star. Will no doubt start this song single handed, as it's a very good number. Words by Eugene West, music by Gene Austin.

* * *

"A LITTLE KISS EACH MORNING (A Little Kiss Each Night)"—(Harms, Inc.)—The big song of the first Rudy Vallee picture, THE VAGABOND LOVER. A typical Vallee song and with his popularity should go a long ways. Words and music by Harry Woods.

* * *

"DUSTY ROAD"—(Remick Music Corp.)—This title reminds you of the summertime in the country. Is also the name of one of Ted Fiorita's Versatile Musicians. The boys who wrote this song have written some of our biggest hits, so this one has a good chance. By Lew Pollack and Ted Fiorita.

Sid Berman

QUICK REFERENCE PICTURE CHART

Amkino

FLAMES ON THE VOLGA, or Bulat Batyr: Anna Wozjik, Yaroslavstev. (L) 7000f. (R) Mar. 30, 1929.
GENERAL LINE (D): Special cast. Forthcoming release.
HER WAY (D): Special cast. Forthcoming release.
IN OLD SIBERIA (D): A Zhilinsky, V. Taskin. (L) 6500f. (R) July 20.
KATORGA (D): A. Zhilinsky, V. Taskin, V. Popov. (R) June 1. (L) 7500f.
KRASSIN: Special cast. (L) 7000f. (R) Feb. 19, 1929.
LASH OF THE CZAR, THE: Kachalov, Meyerhold, Stenn (L) 6800f. (R) Feb. 9, 1929.
MAN WITH THE CAMERA (D): Special cast. (R) September.
MOSCOW TODAY (D): Special cast. (R) April 11. (L) 5000f.
NEW BABYLON (D): Sophia Magarill, Sergei Gerasimow, Peter Soholewski, Elena Kusmina. (R) June 29. (L) 8000f.
PRISONERS OF THE SEA: O. Knipper, Tschechowa, N. Kutusow. (R) Apr. 13, 1929.
TWO DAYS: F. E. Samytschkowsky. (L) 6500f. (R) Feb. 1, 1929.
YELLOW PASS, THE: Anna Stenn. (L) 6600f. (R) Dec. 8, 1928.

Artclass

UNMASKED (D-AT): Robert Warwick, Sam Ash, Milton Krims, Lyons Wickland, Susan Corroy, William Corbett, Charles Slattery, Kate Roemer, Waldo Edwards, Roy Byron, Clyde Dillson, Helen Mitchell, Marie Burke. (L) Talking, 5449f.

Audible Pictures

IN OLD CALIFORNIA* (D-AT): Henry B. Walthall, Helen Ferguson, George Duryea, Ray Hallor, Orral Humphrey, Larry Steers, Richard Carlyle, Harry Allen, Lew Stern, Paul Ellis, Charlotta Monte, Gertrude Chorre. (L) 5,400f.

Chesterfield

BELOW THE DEADLINE (D-Underworld): Barbara Worth, Frank Leigh, J. P. McGowan, Walter Merrill, Arthur Rankin, Virginia Sale, "Tiny" Ward, Lou Gory, Fred Walton, Bill Patton, Charles Hickman, Mike Donlin. (L) 5500f. (R) May 1, 1929. (NP) May 25.
CAMPUS KNIGHTS (CD): Raymond McKee, Shirley Palmer, Marie Quillen, Jean Laverty. (R) June 15, 1929.
CIRCUMSTANTIAL EVIDENCE (D): Helen Foster, Cornelius Keefe, Alice Lake, Charles Gerrard, Ray Hallor. (L) 6200f. (R) Jan. 15, 1929. (NP) Mar. 23, 1929.
HOUSE OF SECRETS (D-AT): Marcia Manning, Joseph Striker, Elmer Grandin, Herbert Warren, Francis M. Cerdi, Richard Stevenson, Harry H. Southard, Edward Ringham. (L) 6100f. Sound only.
JUST OFF BROADWAY (M): Donald Keith, Ann Christy, Larry Steers, DeSacia Mooers, Jack Tanner, Syd Saylor, Beryl Roberts, Albert Dresden. (L) 6200f. (R) Feb. 15, 1929. (NP) Mar. 3, 1929.
PEACOCK FAN, THE (M): Lucien Preval, Dorothy Dwan, Tom O'Brien, Rosemary Theby, Carlton King, Gladden James, David Findlay, James Wilcox, Fred Malatesta, Alice True, Spencer Bell, John Fowler. (L) 5300f. (R) Mar. 15, 1929. (NP) Mar. 23, 1929.

Columbia

ACQUITTED* (D-AT): Lloyd Hughes, Margaret Livingston, Sam Hardy, Charles West, George Rigas, Charles Wilson, Otto Hoffman.
BACHELOR GIRL, THE* (D-TME): William Collier, Jr., Jacqueline Logan, Edward Hearn, Thelma Todd. (R) May 3, 1929. (NP) June 22. (L) Talking, 5967f; silent, 6245f.
BEHIND CLOSED DOORS (My): Virginia Valli, Gaston Glass, Otto Mattesen, Andre De Segurola, Fanny Midgley, Torben Meyer, Broderiok O'Farrell, Otto Hoffman. (L) 5897f. (R) Feb. 24, 1929. (NP) June 15, 1929.
BROADWAY SCANDALS (D-AT): Sally O'Neil, Jack Egan, Carmel Myers, Tom O'Brien, J. Barney Sherry, John Hyams, Cbarles Wilson, Doris Dawson, Gordon Elliott. (NP) Nov. 30.
COLLEGE COQUETTE* (CD-AT): Ruth Taylor, John Holland, William Collier, Jr., Johyna Ralston, Edward Piel, Jr. (L) Talking, 6149f; silent, 5566f. Recording on film and disc. (R) Aug. 5, 1929. (NP) Nov. 2.
DONOVAN AFFAIR, THE* (D-AT): Jack Holt, Agnes Ayers, Dorothy Revier, William Collier, Jr., John Roche, Fred Kelsey, Hank Mann, Wheeler Oakman, Virginia Brown Faire, Alphonse Ethier, Edward Hearn, Ethel Wales, John Wallace. (L) Talking, 7140f; silent, 7189f. (R) Apr. 11, 1929. (NP) May 18.
ETERNAL WOMAN, THE (D): Ollve Borden, Ralph Graves, Ruth Clifford, John Miljan, Nena Quartaro, Joseph Swickard, Julia Swayne Gordon. (L) 5812f. (R) Mar. 18, 1929. (NP) Apr. 6, 1929.
FAKER, THE (D): Jacqueline Logan, Charles Delaney, Warner Oland, Charles Hill Malles, Gaston Glass, Flora Finch, David Mir, Lon Poff, Fred Kelsey. (L) 5651f. (R) Jan. 2, 1929. (NP) Feb. 9, 1929.
FALL OF EVE, THE* (CD-AT): Patsy Ruth Miller, Ford Sterling, Jed Prouty, Gertrude Astor, Arthur Rankin, Betty Farrington, Fred Kelsey. (L) Sound, 6245f. Silent 5799f. (R) June, 1929. (NP) July 20.
FATHER AND SON* (D-AT): Jack Holt, Dorothy Revier, Helen Chadwick, Mickey McBan, Wheeler Oakman. (L) Talking, 6765f; silent, 6310f. (R) Apr. 22, 1929. (NP) May 18, 1929.
FLIGHT* (D-AT): Jack Holt, Ralph Graves, Lila Lee, Alan Roscoe, Harold Goodwin, Jimmy de la Cruze. (NP) October 19. (TOS) Nov. 2.
FLYING MARINE, THE* (D-TME): Ben Lyon, Shirley Mason, Jason Rohards. (NP) June 29. (L) Talking, 5951f; silent, 5736f.
HURRICANE (D-AT): Hohart Bosworth, Johnny Mack Brown, Lelia Hyams, Allan Roscoe, Tom O'Brien, Lelia McIntyre, Joe Bordeaux and Eddie Chandler. (NP) Sept. 21. Forthcoming 1929 release.
LIGHT FINGERS* (D-AT): Ian Keith, Dorothy Revier, Carroll Nye, Ralph Theodore, Tom Rickets. (L) Talking, 5700f. (R) July 29, 1929. (NP) Aug. 31. (L) Silent 5578f. Sound 5700f.

Key to Symbols

The following appear immediately after the title to indicate the nature of the production:

C—Comedy	**AT—All-talking**
D—Drama	**TME—Talking, musical score and effects**
CD—Comedy-Drama	
Mel—Melodrama	**MC—Musical Comedy**
My—Mystery	**O—Operetta**
W—Western	**M—Musical Score**

EXAMPLE: C-AT, all-talking comedy. (MC and O indicate the entire nature of the production, both as to sound and dramatic appeal.)

The following appear after the cast:

L—Length
NP—Description in New Pictures of Issue named.
TOS—Comment by T. O. Service in issue named
R—Release on date named.

NOTE: An asterisk following title of a sound picture indicates that there is also a silent version.

LONE WOLF'S DAUGHTER* (D-AT): Bert Lytell, Gertrude Olmstead, Charles Corrard, Lilyan Tashman, Donald Keith, Florence Allen, Robert Elliott and Ruth Cherrington (L) Sound 7,154. Silent 6,186. (R) January 13, 1929. (NP) Nov. 2.
MELODY MAN, THE* (D-T): William Collier, Jr., and Alice Day.
MURDER ON THE ROOF* (D-AT): Dorothy Revier, David Newell and others.
OBJECT ALIMONY (D): Lois Wilson, Ethel Grey Terry, Douglas Gilmore, Roscoe Karns, Carmelita Geraghty, Dickey Moore, Jane Keckley, Thomas Curran. (L) 6266f. (R) Dec. 22, 1928. (NP) Jan. 12, 1929.
POWER OF THE PRESS, THE (D): Douglas Fairbanks, Jr., Johyna Ralston, Mildred Harris, Phllo McCullough, Wheeler Oakman, Robert Edeson, Edward Davis, Del Henderson, Charles Clary. (L) 6456f. (R) Oct. 31, 1928. (NP) Mar. 9, 1929.
QUITTER, THE (D): Ben Lyon, Dorothy Revier, Fred Kohler, Charles McHugh, Sherry Hall, Jane Daly, Henry Otto, Claire McDowell. (L) 5671f. (R) Apr. 1, 1929. (NP) Mar. 9, 1929.
RESTLESS YOUTH (D): Marceline Day, Ralph Forbes, Norman Trevor, Robert Ellis, Mary Mabery, Gordon Elliott, Coy Watson. (L) 6085f. (R) Nov. 30, 1928. (NP) Dec. 22, 1928.
SIDESHOW, THE (D): Marie Prevost, Ralph Graves, "Little Billy," Alan Roscoe, Pat Harmon, Texas Madesen, Martha McGruger, Estehan Clemento, Janet Ford, Paul Dismute, Bert Price, Chester Morton, Jacques Ray. (L) 5999f. (R) Dec. 11, 1928. (NP) Feb. 16, 1929.
SONG OF LOVE* (AT-D): Belle Walker, Ralph Graves. David Durand, Eunice Quedens, Arthur Houseman, Charles Wilson.
SUBMARINE* (D-TME): Jack Holt, Dorothy Revier, Ralph Graves, Clarence Burton, Arthur Rankin. (L) Synchronized, 8374f; silent, 8192f. (R) Nov. 12, 1928. (NP) Mar. 9, 1929. (TOS) Dec. 1, 1928.
TRIAL MARRIAGE* (D-TME): Norman Kerry, Sally Eilers, Jason Robards, Thelma Todd, Charles Clary, Naomi Childers, Rosemary Theby, Gertrude Short. (L) Talking, 6639f; silent, 6506f. (R) Mar. 10, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 20, 1929.
YOUNGER GENERATION, THE* (D-TME): Jean Hersholt, Lina Basquette, Rosa Rosanova, Ricardo Cortez, Rex Lease, Martha Franklin, Julanne Johnston, Jack Raymond, Sydney Crossley, Otto Fries, Julia Swayne Gordon, Donald Hall, Bernard Siegel. (L) Synchronized, 7866f; silent, 7246f. (R) Jan. 24, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 13, 1929.

Excellent

BROKEN BARRIERS: Helene Costello. (L) 5974f. (R) Dec 1, 1928.
CLEANUP, THE: Delaney and Blake. (L) 5660f. (R) Jan. 25, 1929.
CONFESSIONS OF A WIFE: Helene Chadwick. (L) 6047f. (R) Dec. 10, 1928.
DREAM MELODY: Riche and Thelhy. (L) 5050f. (R) Jan. 20, 1929.
DAVID VALLORY: Forthcoming 1929 release.
FANNY HAWTHORNE: Forthcoming 1929 release.
LIFE'S CROSSROADS: Hulette and Hamilton. (L) 5355f.
HEARTS AND MODELS: Forthcoming 1929 release. (R) Oct. 20, 1928.
MASQUERADE MARRIAGE: Forthcoming 1929 release.
MELLOWING MONEY: Forthcoming 1929 release.
ONE SPLENDID HOUR: Viola Dana, George Periolot, Allen Simpson, Lewis Sargent, Jack Richardson, Lucy Beaumont, Florence Cooper, Ernie Adams, Hugh Saxon, Charles Hichman. (L) 6129f. (R) May 1, 1929.
ORCHID WOMAN, THE: Forthcoming 1929 release.
PASSION SONG, THE: Noah Beery and Olmstead. (L) 5100f. (R) Oct. 20, 1928.
PENNY PRINCESS: Forthcoming 1929 release.
ROSES OF PICARDY: (R) Apr. 15, 1929.
WRECKERS, THE: Forthcoming 1929 release.

First Division

LINDA* (D-ME): Warner Baxter, Helen Foster, Noah Beery, Mitchell Lewis. (L) 6775f.

First National

BROADWAY BABIES* (M-TME): Alice White, Charles Delaney, Fred Kohler, Tom Dugan, Bodil Rosing, Sally Eilers, Marion Byron, Joselyn Lee, Louis Natheaux, Maurice Black. (L) 8067f. (R) June 30, 1929. (NP) June 22.
BRIDE OF THE REGIMENT* (D-AT): Walter Pidgeon, Wallace Beery, Vivienne Segal and others.
CALIFORNIA MAIL (W): Ken Maynard, Dorothy Dwan, Lafe McKee, Paul Hurst, C. E. Anderson, Fred Burns. (L) 5446f. (R) Apr. 7, 1929. (NP) Apr. 20, 1929.
CAREERS* (D-AT): Billie Dove, Antonio Moreno, Thelma Todd, Noah Beery, Holmes Herbert, Carmel Myers, Robert Frazer, Sojin. (L) 8435f. (R) June 2, 1929. (NP) June 22. (TOS) June 29.
CARELESS AGE, THE (CD): Douglas Fairbanks, Jr., Loretta Young, Carmel Myers, Holmes Herbert, Kenneth Thomson, George Baxter, Wilfred Noy, Doris Lloyd, Ilka Chase, Raymond Lawrence. (NP) Aug. 17. (L) Sound, 6308f.
CHEYENNE (W): Ken Maynard, Gladys McConnell, James Bradbury, Jr., Tarzan, William Franey, Charles Whittaker. (R) Feb. 3. (L) 5944f.
CHILDREN OF THE RITZ (CD-ME): Dorothy Mackaill, Jack Mulhall, James Ford, Eddie Burns, Lee Moran, Kathryn McGuire, Evelyn Hall, Doris Dawson, Aggie Herring, Frank Crane. (R) Mar. 3. (L) Sound, 6565f. Silent, 6287f. (TOS) Mar. 2.
DANCING VIENNA (D): Lya Mara, Ben Lyon, Herman Picha, Kurt Garron, Olga Engl, George Burghardt, Gustav Charle, Julius Falkenstein, Arnold Korff, Eugene Burg, Alhert Paulig. (R) Jan. 1. (L) 5683f. (NP) Feb. 2.
DARK STREETS* (D-AT): Jack Mulhall, Lila Lee, Aggie Herring, Earl Pingree, Will Walling, E. H. Calvert, Maurice Black. (NP) Aug. 10. (L) Sound, 5416f; silent, 5514f.
DIVINE LADY, THE* (D-TME): Corinne Griffith, Victor Varconi, H. B. Warner, Ian Keith, Marie Dressler, Dorothy Cummings, William Conkin, Montague Love, Julia Swayne Gordon, Michael Vavitch. (L) 9035f. (R) Mar. 31, 1929. (NP) Apr. 6, 1929. (TOS) May 11, 1929.
DRAG* (D-TME): Richard Barthelmess, Lucien Littlefield, Katherine Ward, Alice Day, Tom Dugan, Lila Lee, Margaret Fielding. (L) 7642f. (R) July 21, 1929. (NP) July 13. (TOS) August 10.
FAITHFUL* (D-AT): Billie Dove, George Barrand, Montague Love and others.
FAST LIFE* (D-AT): Douglas Fairbanks, Jr., Loretta Young, Chester Morris, William Holden, Frank Sheridan, Ray Hallon, John Sainpolis. (L) Talking, 7541f. (R) Sept. 29, 1929. (NP) Aug. 31. (TOS) Oct. 5.
FORWARD PASS* (D-AT): Douglas Fairbanks, Jr., Loretta Young, Guinn Williams, Peanuts Byron, Phyllis Crane, Bert Rome, Lane Chandler, Allen Lane, Floyd Shackleford. (NP) Nov. 9.
GIRL FROM WOOLWORTHS* (D-AT): Alice White, Charles Delaney, Wheeler Oakman, Ben Hall, Rita Flynn, Gladdon James, Bert Moorehouse, Patricia Caron, William Orlamond, Milla Davenport. (NP) Nov. 3.
GIRL IN THE GLASS CAGE, THE* (D-TME): Loretta Young, Carroll Nye, Matthew Betz, Lucien Littlefield, Ralph Lewis, George Stone, Julia Swayne Gordon, Majel Coleman, Charles Sellon, Robert Haines. (R) June 22, 1929. (NP) June 15. (L) Talking, 7159f; silent, 6705f.
GREEN STOCKINGS* (D-AT): Dorothy Mackaill and others. Forthcoming 1930 release.
GREAT DIVIDE* (MD-AT): Dorothy Mackaill, Ian Kelth, Lucien Littlefield, Ben Hendricks, Myrna Loy, Frank Tang, Creighton Hale, George Fawcett, Jean Laverty, Claude Gillingwater, Roy Stewart, James Ford, Jean Lorraine and Gordon Elliott. (NP) Sept. 21. (TOS) Nov. 16.
HARD TO GET* (CD-AT): Dorothy Mackaill, Jimmie Finlayson, Louise Fazenda, Jack Oakie, Edmund Burns, Clarissa Selwynne, Charles Delaney. (NP) Aug. 10. (TOS) Sept. 28. (L) Sound, 7324f; silent, 5981f.
HER PRIVATE LIFE* (D-AT): Billie Dove, Walter Pidgeon, Holmes Herbert, Montagu Love, Roland Young, Thelma Todd, Mary Forbes, Brandon Hurst and Zasu Pitts. (NP) Sept. 21. (NP) Oct. 5.
HIS CAPTIVE WOMAN: (D-TME): Milton Sills, Dorothy Mackaill, Gladden James, Jed Prouty, Sidney Bracey, Gertrude Howard, Marion Byron, George Fawcett, William Holden, Frank Reicher, August Tollaire. (L) 8305f. (R) Apr. 7, 1929. (NP) Mar. 2, 1929.
HOT STUFF* (CD-TME): Alice White, Louise Fazenda, William Bakewell, Doris Dawson, Ben Hall, Charles Sellon, Buddy Messinger, Andy Devine, Larry Benthim. (L) 6774f. (R) May 5, 1929. (NP) Mar. 22, 1929.
HOUSE OF HORROR* (MyC-ME): Louise Fazenda, Chester Conklin, James Ford, Thelma Todd, William V. Mong, Emile Chautard, William Orlamond, Dale Fuller, Tenan Holtz. (L) 5919f. (R) Apr. 28, 1929. (NP) Apr. 13, 1929.
ISLE OF LOST SHIPS, THE (D): Jason Robards, Virginia Valli, Clarissa Selwynne, Noah Beery, Robert O'Connor, Harry Cording, Margaret Fielding, Katherine Ward, Robert Homans, Jack Ackroyd and Sam Baker. (P) Sept. 21.
LAWLESS, LEGION, THE (W): Ken Maynard, Nora Lane, Paul Hurst, J. P. McGowan, Frank Rice, Howard Truesdale, Tarzan. (R) Mar. 3, 1929. (NP) Mar. 9, 1929. (L) 6109f.
LITTLE JOHNNY JONES* (D-AT): Eddie Bruzzel, Alice Day, Edna Murphy, Robert Edeson, Wheeler Oakman, Donald Reed. (NP) November 9.
LOVE AND THE DEVIL* (D-ME): Milton Sills, Maria Corda, Ben Bard, Nellie Bly Baker, Amber Norman. (L) 6431f. (R) Mar. 24, 1929. (NP) June 29.
LOVE RACKET, THE* (D-T): Dorothy Mackaill, Sidney Blackmer, Edmund Burns, Myrtle Stedman, Alice Day, Edith Yorke, Martha Mattox, Edward Davis, Webster Campbell, Clarence Burton, Tom Mahoney and Jack Curtis. Length, 6,118. (NP) Nov. 30.
MAN AND THE MOMENT, THE* (D-TME): Billie Dove, Rod LaRocque, Gwen Lee, Robert Schable, Charles Sellon, George Bunny. (L) Talking, 7086f; silent, 6539f. (R) June 23, 1929. (NP) Mar. 23, 1929. (TOS) August 3.
MOST IMMORAL LADY, A* (D-AT): Leatrice Joy, Walter Pidgeon, Sidney Blackmer, Montague Love, Josephine Dunn, Robert Edeson, Donald Reed, Florence Oakley, Wilson Benge. (NP) September 28.
PAINTED ANGEL* (D-AT): Billie Dove, Edmund Lowe, George MacFarlane, J. Farrell MacDonald, Cissy Fitzgerald, Nellie Bly Baker, Will Stanton, Norma Selby, Douglas Gerrard, Shep Camp, Peter Higgins, Red Stanley. (NP) Nov. 30.

PARIS* (D-AT): Irene Bordoni, Jack Buchanan, Louise Closser Hale, Jason Robards, Margaret Fielding, Zasu Pitts. (NP) October 19.
PRISONERS* (D-TME): Corrine Griffith, James Ford, Bela Lugosi, Ian Keith, Julanne Johnston, Ann Schaeffer, Baron Hesse, Otto Matieson, Harry Northrup. (L) 7800f. (R) May 19, 1929. (NP) July 20.
ROYAL RIDER, THE (W): Ken Maynard. (L) 5957f. (R) May 5 1929.
SATURDAY'S CHILOREN* (D-TME): Corinne Griffith, Grant Withers, Albert Conti, Alma Tell, Lucien Littlefield, Cbarles Lane, Ann Schaeffer, Marcia Harris. (L) 7950f. (R) Apr. 14, 1929. (NP) Mar. 9, 1929. (TOS) May 25.
SCARLET SEAS* (D-TME): Richard Bartbelmess, Betty Compson, Loretta Young, James Bradbury, Sr., Jack Curtis, Knute Erickson. (L) 6237f. (R) Dec. 9, 1928. (NP) Dec. 1, 1928. (TOS) Feb. 2, 1929.
SEVEN FDOTPRINTS TO SATAN* (MY-ME): Creighton Hale, Thelma McNeill, Thelma Todd, Sheldon Lewis, William V. Mong, Sojin, Laska Winters, Ivan Christy, DeWitt Jennings, Nora Cecil, Kala Pasha, Harry Fitzgerald, Alonzo Rositto, Harry Tenbrooke. (L) 5405f. (R) Feb. 17, 1929. (NP) Mar. 9, 1929.
SDNG OF THE FLAME (D-AT): Alice Gentle, Alexander Gray and others. Forthcoming 1930 release.
SHDW GIRL IN HOLLYWDDD (D-AT): Alice White and others. Forthcoming 1930 release.
SMILING IRISH EYES* (D-TME): Colleen Moore, James Hall, Claude Gillingwater, Robert Homans, Aggie Herring, Betty Francisco, Julanne Johnston, Robert O'Connor, John Beck, Edward Earl, Tom O'Brien, Oscar Apfel, Fred Kelsey, Otto Lederer. (L) 8550f. (R) July 31, 1929. (TOS) Sept. 7. (NP) July 27.
SQUALL, THE* (D-AT): Myrna Loy, Alice Joyce, Riehard Tucker, Carroll Nye, Loretta Young. (L) 9629f. (R) May 26, 1929. (TOS) June 29.
SYNTHETIC SIN* (D-ME): Colleen Moore, Antonio Moreno, Kathryn McGuire, Edythe Chapman, Montague Love, Gertrude Astor, Gertrude Howard, Ben Hendricks, Jr., Raymond Tucker. (L) 6852f. (R) Jan. 6, 1929. (NP) Mar. 2, 1929.
TWIN BEDS* (C-AT): Jack Mulhall, Patsy Ruth Miller, Armond Kaliz, Gertrude Astor, Knute Erickson, Edytbe Chapman, Jocelyn Lee, Nita Martan, ZaSu Pitts, Eddie Gribbon, Ben Hendricks, Jr., Carl Levinnes, Alice Lake, Bert Roach. (R) July 14, 1929. (NP) July 30. (L) Talking, 7266f.
TWO WEEKS OFF* (CD-TME): Dorothy Mackaill, Jack Mulhall, Gertrude Astor, Jimmy Finlayson, Kate Price, Jed Prouty, Eddie Gribbon, Dixie Gay, Gertrude Messinger. (L) 8017f. (R) May 12, 1929. (NP) May 11, 1929. (TOS) June 8.
WEARY RIVER* (MD-TME): Richard Barthelmess, Betty Compson, George Stone, William Holden, Louis Natheaux, Raymond Turner, Robert O'Connor. (L) 7976f. (R) Feb. 10, 1929. (NP) Mar. 9, 1929. (TOS) May 18.
WEDDING RINGS* (D-AT): Lois Wilson, H. B. Warner, Olive Borden, Kathleen Williams, Aileen Manning, James Ford, Hallam Cooley.
WHY BE GODD* (CD-ME): Colleen Moore, Neil Hamilton, Bodil Rosing, John Sainpolis, Edward Martindel, Eddie Clayton, Lincoln Stedman, Louis Natheaux, Collette Merton, Dixie Gay. (L) 7507f. (R) Mar. 17, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 30, 1929.
YDUNG NDWHERES* (D-AT): Richard Barthelmess, Marian Nixon, Bert Roach, Anders Randolf, Raymond Turner, Joselyn Lee. (NP) Octoher 9. (TOS) Nov. 23.

Fox

AIR CIRCUS, THE* (MD-TME): David Rollins, Arthur Lake, Sue Carol, Charles Delaney, Heinie Conklin, Louise Dresser, Earl Robinson. (L) 7702f. (R) Sept. 30, 1928. (NP) Oct. 20, 1928. (TOS) Jan. 5, 1929.
BEHIND THAT CURTAIN* (MY-AT): Warner Baxter, Lois Moran, Gilhert Emery, Claude King, Philip Strange, Boris Karloff, Jamiel Hassen, Peter Gawthorne, John Rogers, Montague Shaw, Finch Smiles, Mercedes De Valasco, E. L. Park. (L) 8300f. (R) June 30, 1929. (TOS) Aug. 31. (NP) July 6.
BIG TIME* (D-AT): Lee Tracy, Mae Clarke, Daphine Pollard, Josephine Dunn, and Stepin Fetchit. Directed hy Kenneth Hawks. (NP) Oct. 5.
BLACK MAGIC* (D-ME): Josephine Dunn, Earle Foxe, John Holland, Henry B. Walthall, Dorothy Jordcn, Fritz Feld, Sheldon Lewis, Ivan Lindow, Blue Washington. (L) 5835f. Silent, 5855f. (R) June 2, 1929. (NP) Aug. 3.
BLACK WATCH, THE* (D-AT): Victor McLaglen, Myrna Loy, David Torrence, David Percy, Joseph Diskay, Joyzelle, David Rollins, Lumsden Hare, Roy D'Arcy, Mitchell Lewis, Cyril Chadwick, Francis Ford. Walter Long, Frederick Sullivan, Richard Travers, Pat Somerset, Claude King. (L) 8487f. (R) May 26, 1929. (NP) June 15. (TOS) July 6.
BLINOFOLO* (D-M): Lois Moran, George O'Brien, Earl Foxe, Don Terry, Maria Alba, Fritz Feld, Andy Clyde, Craufurd Kent, Robert E. Homans, John Kelly, Philips Smalley. (L) 5598f. (R) Dec. 9, 1928. (NP) Dec. 8, 1928.
BLUE SKIES* (CD-M): Helen Twelvetrees, Frank Albertson, Rosa Gore, William Orlamond, Claude King, Carmencita Johnson, Freddie Frederick, Ethel Wales, Adele Watson, Helen Jerome Eddy. (L) Silent, 5367f; sound, 5408f. (R) Mar. 7, 1929. (NP) Apr. 6, 1929.
CAPTAIN LASH* (D-M): Victor McLaglen, Claire Windsor, Arthur Stone, Albert Conti, Clyde Cook, Jean Laverty, Frank Hagney, Boris Charsky, Jane Winton. (L) 5453f. (R) Jan. 6, 1929. (NP) Mar. 9, 1929. (TOS) Feb. 16.
CHASING THRDUGH EUROPE* (D-TME): Sue Carol, Nick Stuart, Gustav von Seyffertitz, Gavin Gordon, E. Alyn Warren. (L) Silent, 5622f; sound, 5581f. (R) June 9, 1929. (NP) Aug. 10.
CHRISTINA* (D-AT): Janet Gaynor, Charles Morton, Rudolph Schildkraut, Lucy Dorraine, Harry Cording. (L) 6955f. (R) Mar. 30, 1929. (NP) Aug. 3.
CDCK-EYED WORLD, THE (D-AT): Lily Damita, Victor McLaglen, Edmund Lowe, Lelia Karnelly, Bohby Burns, Jean Bary, Joe Brown. (L) 10,611f. (NP) Sept. 7. (TOS) Oct. 5.
ORY MARTINI* (D-M): Mary Astor, Matt Moore, Jocelyn Lee, Sally Eilers, Albert Gran, Alhert Conti, Tom Rickets, Hugh Trevor, John T. Dillon, Marcelle Corday. (L) 7176f. (R) Oct. 7, 1928. (NP) Mar. 16, 1929. (TOS) Dec. 1, 1928.
EXALTED FLAPPER, THE* (CD-ME): Sue Carol, Barry Norton, Irene Rich, Albert Conti, Sylvia Field, Stuart Irwin, Lawrence Grant, Charles Clary, Michael Visaroff, Don Allen, Landers Stevens. (R) May 26, 1929. (NP) June 22. (L) 5806f.
FAR CALL, THE* (D-ME): Charles Morton, Leila Hyams, Ulrich Haupt, Stanley J. Sanford, Warren Hymer, Arthur Stone, Charles Middleton, Pat Hartigan, Ivan Linow, Dan Wolbeim, Randolph Scott, Charles Gorman, Bernard Siegel, Willie Fung, Harry Gripp, Frank Chew, Sam Baker. (L) Sound. 5313f; silent, 5285f. (R) Apr. 28, 1929. (NP) June 1.
FOUR DEVILS* (D-TME): Janet Gaynor, Mary Duncan, Charles Morton, Barry Norton, Farrell MacDonald, Nancy Drexel. (L) 6500f. (NP) July 20. (TOS) Nov. 9.
FOUR SDNS* (D-ME): Margaret Mann, James Hall, Francis X. Bushman, Jr., Charles Morton, George Meeker, June Collyer, Wendell Franklin, Earle Foxe, Albert Gran, August Tollaire, Frank Reicher, Jack Pennick, Hughie Mack, Ruth Mix. (L) 8962f. (R) Sept. 2, 1928. (NP) Mar. 9, 1929. (TOS) Jan. 12. 1929.
FOX MOVIETONE FOLLIES (MC-ATS): Lola Lane, Frank Richardson, David Percy, Sue Carol, Dixie Lee, David Rollins, Sharon Lynn, John Breeuon, Stepin Fetchit. (L) 8291f. (R) May 25, 1929. (NP) June 15. (TOS) June 29.
FRDZEN JUSTICE (D-AT): Lenore Ulric, Robert Frazer, Louis Wolheim, Ulrich Haupt, Laska Winter, Tom Patricola, Alice Lake, Gertrude Astor, Adele Windsor, Warren Heymer, Neyneen Farrell, Arthur Stone and others. (NP) Nov. 16.
FUGITIVES* (MD-M): Madge Bellamy, Don Terry, Arthur Stone, Earle Foxe, Matthew Betz, Lumsden Hare, Hap Ward, Edith Yorke, Jean Laverty. (L) 5356f. (R) Jan. 27, 1929. (NP) Mar. 16, 1929.
GHDST TALKS, THE* (My-TME): Special cast. (R) Mar. 30, 1929. (L) 6428f.
GIRL FROM HAVANA* (AT-D): Paul Page, Lola Lane, Natalie Moorhead, Kenneth Thomson, Warren Hymer, Joseph Girard and Adele Windsor. Directed by Benjamin Stoloff. (NP) Sept. 21.
GIRLS GONE WILO* (CD-M): Sue Carol, Nick Stuart, William Russell, Roy D'Arcy, Leslie Fenton, Hedda Hopper, John Darrow, Mathew Betz, Edmund Breese, Minna Ferry, Louis Natheaux, Lumsden Hare. (L) Talking, 5332f. (R) Feb. 24, 1929. (NP) March 23, 1929.
HEARTS IN DIXIE* (AT-D): Stepin Fetchit, Clarence Muse, Eugene Jackson, Dorotby Morrison, Bernice Pilot, Clifford Ingram, Mildred Washington, Zach Williams, Gertrude Howard, Vivian Smith, Robert Brooks, A. C. H. Billdrew, Richard Carlysle. (R) Mar. 10. (L) Sound, 7463f.; silent, 6444f. (TOS) May 25.
HOLLYWOOD NIGHTS (D-AT): All-star cast. Forthcoming 1930 release.
HOMESICK (C): Sammy Cohen, Harry Sweet, Marjorie Beebe, Henry Armetta, Pat Harmon. (L) 5153f. (R) Dec. 16, 1928. (NP) Mar. 9, 1929.
IN OLO ARIZONA (W-AT): Warner Baxter, Edmund Lowe. (L) 8724f. (R) Jan. 20, 1929. (TOS) Mar. 23, 1929.
JDY STREET* (CD-M): Lois Moran, Nick Stuart, Rex Bell, Jose Crespo, Dorothy Ward, Ada Williams, Maria Alba, Sally Phipps, Florence Allen, Mabel Vail, John Breedon. (R) Apr. 7, 1929. (L) Silent, 5754f.; sound, 5748f. (NP) May 11, 1929.
LDVE, LIVE ANO LAUGH* (AT-D): George Jessel, Lila Lee, David Rollins, Henry Kolker, Kenneth MacKenna, John Reinhart, Dick Winslow Johnson, Henry Armetta, Marcia Manon and Jerry Mandy. (NP) Dec. 7.
LUCKY STAR* (D-AT): Charles Farrell, Janet Gaynor, Hedwiga Reicher, Guinn (Big Boy) Williams, Paul Fix, Gloria Grey, Hector V. Sarno. (L) Talking, 8895f.; silent, 8725f. (R) Aug. 18, 1929. (TOS) Sept. 28.
MAKING THE GRADE* (CD-M): Edmund Lowe, Lois Moran, Albert Hart, Lucien Littlefield, James Ford, Sherman Ross, John Alden, Gino Conti, Rolfe Sedan, Lia Tora, Mary Ashley. (L) Talking, 5903f.; silent, 5024f. (R) Feb. 10, 1929. (NP) Mar. 9, 1929.
MARRIED IN HOLLYWDOD* (D-AT): J. Harold Murray, Norma Terris, Walter Catlett, Irene Palaska, Tom Patricola, Lennox Pawle and John Garrick. (NP) Nov. 30.
MASKEO EMOTIONS* (D-TME): George O'Brien, Nora Lane, Farrell MacDonald, David Sbarpe, Edward Peil, Sr., Frank Hagney. (L) Silent, 5389f.; sound, 5419f. (R) May 19, 1929. (NP) June 15. (L) 5419f.
MASQUERADE (CD): Alan Birmingham, Leila Hyams, Clyde Cook, Farrell MacDonald, Arnold Lucy, George Pierce, Rita Le Roy, John Breeden, Jack Pierce, Pat Moriarity, Jack Carlisle, Frank Richardson. (N) July 27. (L) Talking, 5643f.
NEW YEAR'S EVE* (D-M): Mary Astor, Charles Morton, Arthur Stone, Helen Ware, Freddie Frederick, Florence Lake, Sumner Getchell, Virginia Vane, Stuart Erwin. (R) Feb. 24, 1929. (L) Silent, 5059f; sound, 5984f. (NP) Mar. 16, 1929.
NIX ON DAMES* (D-AT): Mae Clarke, Robert Ames, William Harrigan, Maude Fulton, George Macfarlane, Camille Rovelle, Grace Wallace, Hugh McCormack, Benny Hall, Gilly Colvin, Frederick Graham and Louise Beaver (NP) Dec. 7.
NOT QUITE OECENT* (D-TME): June Collyer, Louise Dresser, Allan Lane, Oscar Apfel, Paul Nicholson, Marjorie Beebe, Ben Hewlett, Jack Kenney. (L) Talking, 4965f; silent, 4653f. (R) Mar. 24, 1929. (TOS) June 22. (NP) May 18, 1929.
ONE WDMAN IDEA, THE* (D-ME): Rod La Rocque, Marceline Day, Sharon Lynn, Sally Phipps, Shirley Dorman, Ivan Lebedeff, Douglas Gilmore, Gino Corrado, Joseph W. Girard, Arnold Lucy, Frances Rosay, Guy Trento, Daniel Hasson, Tom Tamarez, Coy Watson. (L) Talking, 6111f; silent, 6106f. (R) June 2, 1929. (NP) June 22.
PLASTERED IN PARIS* (C-M): With Cohen, Pennick and Linow. (L) 5640f. (R) Sept. 23, 1928.
PLEASURE CRAZED* (D-AT): Marguerite Churchill, Kenneth Macenna, Dorothy Burgess, Campbell Gullan, Douglas Gilmore, Henry Kolker, Frederick Graham, Rex Bell, Charlotte Merriam. (R) July, 1929. (NP) July 20. (L) Talking, 5560f.
PROTECTION* (MD-ME): Dorothy Burgess, Robert Elliott, Paul Page, Ben Hewitt, Roy Stewart, Dorothy Ward, William H. Tooker, Joe Brown, Arthur Hoyt. (R) May 12. (L) 5511f.
RED WINE* (CD-M): June Collyer, Conrad Nagel, Arthur Stone, Sharon Lynn, E. Alyn Warren, Ernest Hilliard, Ernest Wood, Marshall "Babe" Ruth, Dixie Gay, Margaret La Marr. (L) 6194f. (R) Dec. 23, 1928. (NP) Mar. 9, 1929. (TOS) Jan. 26, 1929.
RILEY THE COP* (CD-M): J. Farrell MacDonald. (L) 6132f. (R) Nov. 25, 1928.
RIVER, THE* (D-TME): Charles Farrell, Mary Duncan, Ivan Linow, Margaret Mann, Aldredo Sahato. (L) 7313f. (NP) July 20. (TOS) Nov. 23.
ROMANCE OF THE UNDERWDRLD* (D-M): With Astor and Boles. (L) 6162f. (R) Nov. 11, 1928. (TOS) Jan. 19, 1929.
SALUTE* (D-AT): George O'Brien, William Janey, Frank Albertson, Helen Chandler, Joyce Compton, Clifford Dempsey, Lumsden Hare, Stephin Fetchit, David Butler, Rex Bell, John Breeden (NP) Sept. 7. (TOS) Oct. 26.
SIN SISTER* (CD-M): Nancy Carroll, Lawrence Gray, Josephine Dunn, Myrtle Stedman, Anders Randolph, Richard Alexander, Frederick H. Graham, George Davis, David Callis. (L) 6072f. (R) Feb. 3, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 27, 1929.
SONG OF KENTUCKY, A* (D-TME): Lois Moran, Joe Wagstaff, Dorothy Burgess, Douglas Gilmore, Hedda Hopper, Edward Davis, Herman Bing, Bert Woodruff. (NP) November 9.
SPEAKEASY* (CD-AT): Paul Page, Lola Lane, Henry B. Walthall, Helen Ware, Warren Hymer, Stuart Erwin, Sharon Lynn, Erville Alderson, James Guilfoyle, Helen Lynch, Marjorie Beebe, Sailor Vincent, Joseph Cawthorne. Ivan Linow. (L) 5775f. (R) Mar. 24, 1929. (NP) Apr. 6, 1929. (TOS) Apr. 27, 1929
STRONG BOY* (D-M): Victor McLaglen, Leatrice Joy, Farrell MacDonald, Slim Summerville, Kent Sanders, Tom Wilson, Jack Pennick, Robert Ryan, David Torrence, Dolores Johnson (L) 5567f. (R) Mar. 3, 1929. (NP) Mar. 16, 1929. (TOS) May 4, 1929.
SUNNY SIDE UP* (D-AT): Janet Gaynor, Charles Farrell, Sharon Lynn, Frank Richardson, El Brendel, Marjorie White, Joe Brown, Mary Forbes, Alan Paull, Peter Gawthorne. Length 11,131. (NP) Nov. 30.
TAKING A CHANCE* With Rex Bell. (L) 4876f. (R) Nov. 18, 1928.
THEY HAD TO SEE PARIS* (AT-CD): Will Rogers, Irene Rich, Marguerite Churchill, Fifi Dorsey, Owen Davis, Rex Bell, Ivan Lebedeff, Christiane Yves, Edgar Kennedy, Marcelle Corday, Marcia Manon, Theodore Lodi, Bob Kerr, Andre Cberon, Gregory Gay. (NP) Sept. 21. (TOS) Dec. 7.
THREE SISTERS* (D-AT): June Collyer, Tom Dresser, Louise Dresser, Kenneth MacKenna, Joyce Compton, Addie Mcrhail, Clifford Saum, Paul Porcasi, John Sainpolis and Sidney DeGrey. (NP) Nov. 30.
THRDUGH DIFFERENT EYES* (D-AT): Mary Duncan, Edmund Lowe, Warner Baxter, Earle Foxe, Donald Gallagher, Florence Lake. (R) Apr. 7, 1929. (L) 5166f. (NP) May 11, 1929. (TOS) June 8.
TRENT'S LAST CASE* (MY-M): Raymond Griffitb, Raymond Hatton, Marceline Day, Donald Crisp, Lawrence Gray, Nicholas Soussanin, Anita Gravin, Ed Kennedy. (R) May 31, 1929. (L) Silent, 5800f.; sound, 5834f. (NP) May 18, 1929.
TRUE HEAVEN* (D-M): George O'Brien, Lois Moran, Philip Smalley, Oscar Apfel, Duke Martin, Andre Cheron, Donald MacKenzie, Hedwig Reicher, Will Stanton. (L) 5531f. (R) Jan. 30, 1929. (NP) Mar. 16, 1929. (TOS) Apr. 6, 1929.
VALIANT, THE*, (D-AT): Paul Muni and Churchill. (R) Apr. 21, 1929. (L) 5537f.
VEILED WOMAN, THE* (D-M): Lia Tora, Paul Vincenti, Walter McGrail, Josef Swickard, Kenneth Thompson, Andre Cheron, Ivan Lebedeff, Maude George. (L) Silent, 5185f. Sound, 5192f. (R) Apr. 14, 1929. (NP) Mar. 23, 1929.
WHITE, FLAME, THE* (D-AT): All-star cast. Forthcoming 1930 release.
WDRDS AND MUSIC* (AT-CD): Lois Moran, David Percy, Helen Twelvetrees, William Orlamond, Elizabetb Patterson, Duke Morrison, Frank Albertson, Tom Patricola, Bubbles Crowell, Biltmore Quartet. (NP) Sept. 7. (TOS) Sept. 21.

General Pictures

BACHELORS CLUB, THE (D): Richard Talmadge, Barbara Worth, Edna Murphy, Edna Ellsmere, V. Talbot Henderson, Herbert Hayes, Barry Palmer. (L) 5600f. (NP) June 15.
BACK FROM SHANGHAI (D): Vera Reynolds, Sojin, Joseph W. Girard, Henry Sedley. (L) 5400f. (R) Mar. 15.
HERDIC LDVER (D): Leonard St. Leo, Stuart Holmes, Barbara Bedford, Ted Snell, Hugh Metcalf, William Franey. (R) Feb. 5. (L) 5500f.

Gotham

HEAD DF THE FAMILY, THE: Virginia Lee Corbin. (L) 6250f. (R) October, 1928.
KNEE HIGH: Virginia Corhin. (R) October, 1929.
MDDERN SAPPHO, A (T): Betty Bronson. (R) September, 1929.
RIVER WOMAN, THE* (D-ME): Jacqueline Logan, Lionel Barrymore, Charles Delaney, Harry Todd, Mary Doran, Sheldon Lewis. (L) 8 recls. (R) April, 1929. (NP) Mar. 30, 1929.
TIMES SQUARE* (CD-T): Alice Day, Eddie Kane, Emile Chautard, John Miljan, Natalie Joyce, Joseph Swickard. (L) 10,500f. (R) March, 1927. (NP) Mar. 30, 1929.
THRDUGH THE BREAKERS: Livingston and Herbert. (L) 6420f. (R) September, 1928.

Edward L. Klein

ADVENTURES OF MAYA: (L) Silent, 5400f. (R) Apr. 28, 1929.
PRESIDENT, THE (D): Ivan Mosjoukine, Suzy Vernon, Nikolai Malikoff, Heinrich Schroth, Luigi Servanti. (L) 8100f.

James Leong Prod.

LOTUS BLOSSDM (Silent drama). Tully Marshall, Noah Beery, Anna May Wong, Lady Tsen Meil, Jack Abee. (L) 5,800f.
VENDDRS OF WOMEN (M): Edwin Carewe and all-star cast. (L) 4,500f.

Ernest Mattison

IN DALARNA AND JERUSALEM (D): Hanson and Veidt. (L) 14,000f. Forthcoming 1929 release.

Metro-Goldwyn-Mayer

ALIAS JIMMY VALENTINE* (M-TME): William Haines, Lionel Barrymore, Leila Hyams, Karl Dane, Tully Marshall, Howard Hickman, Billy Butts, Evelyn Mills. (L) 8,000f. (R) Jan. 26, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 9, 1929.
ALL AT SEA (C): Karl Dane, George K. Arthur, Josephine Dunn, Herbert Prior, Eddie Baker. (L) 5345f. (R) Feb. 9, 1929. (NP) Feb. 23, 1929.
ANNA CHRISTIE* (D-AT): Greta Garbo, Robert Ames and others. Forthcoming 1930 release.
BELLAMY TRIAL, THE* (D-TME): Leatrice Joy, Betty Bronson. (L) 7542f. (R) Mar. 2, 1929. (NP) Sept. 29, 1928. (TOS) Apr. 13, 1929.
BRIDGE DF SAN LUIS REY, THE* (D-ME): Lily Damita, Ernest Torrence, Raquel Torres, Don Alvarado, Duncan Rinaldo, Henry B. Walthall, Mikhail Vavitoh, Emily Fitzroy, Tully Marsball. (L) 7880f. (R) Mar. 30, 1929. (NP) May 18, 1929.
BRDADWAY MELODY, THE* (MC): Anita Page, Bessie Love, Charles King, Jed Prouty, Kenneth Thomson, Edward Dillon, Mary Doran, Eddie Kane, J. Emmett Beck, Marshall Ruth, Drew Demarest. (R) Mar. 9, 1929. (L) Sound, 9372f.; silent, 5943f. (NP) Mar. 30, 1929. (TOS) Apr. 20, 1929.
BROTHERLY LOVE* (C-TME): Karl Dane, George K. Arthur, Jean Arthur, Richard Carlyle, Edward Connelly, Marcia Harris. (L) 6053f. (R) Oct. 13, 1928. (NP) Oct. 13, 1928.
CAMERAMAN, THE (C): Buster Keaton, Marceline Day, Harold Goodwin, Sidney Bracy, Harry Grihhon. (L) 6995f. (R) Sept. 15, 1928. (NP) Sept. 15, 1928.
CHINA BOUND (CD): Karl Dane, George K. Arthur, Josephine Dunn, Polly Moran, Hatty Woods, Carl Stockdale. (L) 6000f. (R) May 18, 1929. (NP) May 11, 1929.
DESERT NIGHTS* (D-ME): John Gilhert, Ernest Torrence, Mary Nolan. (L) 6177f. (R) Mar. 9, 1929. (NP) Mar. 16, 1929. (TOS) Mar. 16, 1929.
DESERT RIDER, THE (W): Tim McCoy, Raquel Torres, Bert Roach, Edward Connelly, Harry Woods, Jess Cavin. (R) May 11, 1929. (L) 4943f. (NP) June 22.
DREAM DF LDVE (D): Joan Crawford, Nils Asther, Aileen Pringle, Warner Oland, Carmel Myers. Harry Reinhardt, Harry Myers, Alphonse Martell, Fletcher Norton. (L) 7987f. (R) Dec. 1, 1928. (NP) Dec. 22, 1928. (TOS) Dec. 8, 1928.
DUKE STEPS OUT, THE* (CD-TME): William Haines, Joan Crawford, Karl Dane, Tenen Holtz, Eddie Nugent, Jack Roper, Delmer Davis, Luke Cosgrove, Herbert Prior. (L) Silent-6210f. Sound-6206f. (R) Mar. 16, 1929. (NP) Mar. 30, 1929.
FLYING FLEET, THE* (D-ME): Ramon Novarro, Ralph Graves, Anita Page, Edward Nugent, Carroll Nye, Sumner Getchell, Gardner James, Alfred Allen. (L) 9044f. (R) Jan. 19, 1929. (NP) Feh. 2, 1929. (TOS) Jan. 19, 1929.
GIRL IN THE SHDW, THE (CD-AT): Bessie Love, Ford Sterling, Raymond Hackett. (TOS) Aug. 31.
HALLELUJAH (D-AT): Nina Mae McKinney, William Fountaine, Daniel L. Haynes, Harry Gray, Fannie Bell De Knight, Everett McGarrity, Victoria Spivey, Milton Dickerson, Robert Couch, Walter Tait, Dixie Juhilee Singers. (L) Talking, 9650f. (NP) Nov. 30.
HIS GLDRIDUS NIGHT* (D-AT): John Gilbert, Katherine Dale Owen, Nance O'Neil, Gustav von Seyffertitz, Hedda

Hopper, Tyrell Davis, Gerard Barry, Madeline Seymour, Richard Carle, Eva Dennison, Youcca Troubletzkoy, Peter Cawthorne. (NP) October 19. (TOS) Oct. 26.

HOLLYWOOD REVUE, THE (MC): Bessie Love, Charles King, Marion Davies, Norma Shearer, William Haines, Gus Edwards, Joan Crawford, John Gilbert, Marie Dressler, Polly Moran, Brox Sisters, Anita Page, Buster Keaton, Albertina Ballet. (L) Talking, 11,699f. (TOS) Nov. 16.

HONEYMOON (CD): Polly Moran, Eddie Gribbon, Bert Roach, Flash. (L) 4823f. (R) Dec. 22, 1928. (NP) Mar. 9, 1929.

IOLE RICH, THE (D-AT): Conrad Nagel, Bessie Love, Leila Hyams, Robert Ober, James Neill, Edythe Chapman, Paul Kruger, Kenneth Gibson. (L) 7351f. (R) June 15. 1929. (NP) June T. (TOS) June 22.

KISS, THE* (D-ME): Greta Garbo, Conrad Nagel, Anders Randolf, Holmes Herbert, Lew Ayres and George Davis. (NP) Nov. 30.

LADY OF CHANCE, A (D-ME): Norma Shearer, Lowell Sherman, Gwen Lee, John Mack Brown, Eugenia Besserer, Buddy Messinger. (L) 7126f. (R) Dec. 22, 1928. (NP) Mar. 9, 1929.

LAST OF MRS. CHEYNEY, THE* (D-AT): Norma Shearer, Basil Rathbone, George Berraud, Herbert Bunston, Hedda Hopper, Moon Carrol, Madeline Seymour, Cyril Chadwick, George K. Arthur (in sound print only), Finch Smiles, Maude Turner. (NP) July 20. (L) Talking, 8651f.; silent, 6484f.

LOVES OF CASANOVA: (D): Ivan Mosoujkine, Diane Kerenne, Suzanne Bianchetti, Jenny Jugo, Rina de Liguoro, Nina Kochitz, Olga Day, Paul Guide, Decoeur, Bouamerane, Rudolf Klein-Rogge. (L) 6179f. (R) Feb. 16, 1929. (NP) Mar. 9, 1929.

MADAME X* (D-AT): Lewis Stone, Ruth Chatterton, Haymond Hackett, Holmes Herbert, Eugenie Besserer, John P. Edington, Mitchell Lewis, Ulrich Haupt, Sidney Toler, Richard Carle, Claud King, Chappell Dossett. (L) 8806f. (NP) June 29. (TOS) Aug. 17.

MAN'S MAN, A* (CD-ME): William Haines, Josephine Dunn, Sam Hardy, Mae Busch. (L) 6683f. (R) May 25, 1929. (NP) June 22. (TOS) June 22.

MARIANNE* (CD-AT): Marion Davies, Oscar Shaw, Robert Castle, Scott Kolk, Emil Chautard, Mack Swain, Oscar Apfel, Robert Ames. Recorded on film and disc. (R) July 20, 1929. (NP) Aug. 31. (TOS) Oct. 19.

MORGAN'S LAST RAID (W): Tim McCoy, Dorothy Sebastian, Wheeler Oakman, Allan Garcia, Hank Mann, Montague Shaw. (L) 5264f. (R) Jan. 5, 1929. (NP) March 9, 1929.

MYSTERIOUS ISLAND, THE* (T-D); Lionel Barrymore, Jane Daly, Lloyd Hughes, Montagu Love, Harry Gribbon, Snitz Edwards, Gibson Gowland, Dolores Brinkman. (NP) Oct. 19. (TOS) Nov. 23.

NAPOLEON (D): Waldimir Roudenko, Albert Dieudonne, Alexandre Koulitzky, Harry Krimer, Edmond Van Daele, Antonin Artaud, Gina Manes, Nicholas Koline. (L) 6893f. (R) Oct. 27, 1928. (NP) Oct. 27, 1929.

OUR MODERN MAIDENS* (AT-D): Joan Crawford, Rod La Rocque, Douglas Fairbanks, Jr., Anita Page, Edward Nugent, Josephine Dunn, Albert Gran. (NP) Sept. 14. (TOS) Nov. 9

OVERLAND TELEGRAPH, THE (W): Tim McCoy, Dorothy Janis, Frank Rice, Lawford Davidson, Clarence Geldert, Chief Big Tree. (L) 4815f. (R) Mar. 2, 1929. (NP) Mar. 16, 1929.

PAGAN, THE* (D-SME): Ramon Novarro, Renee Adoree, Dorothy Janis, Donald Crisp. (L) Silent, 7150f; sound, 7359f. (R) Apr. 27, 1929. (NP) May 15, 1929.

SHOW PEOPLE* (CD-TE): Marion Davies, William Haines, Dell Henderson, Paul Ralli, Tenen Holtz, Harry Gibbon, Sidney Bracy, Polly Moran, Albert Conti. (TOS) Oct. 27, 1928.

SINGLE MAN, A (CD): Lew Cody, Aileen Pringle, Marceline Day, Edward Nugent, Kathlyn Williams, Elleen Manning. (L) 5596f. (R) Jan. 12, 1920. (NP) Feb. 9, 1929.

SINGLE STANDARD, THE (D): Greta Garbo, Nils Asther, John Mack Brown, Dorothy Sebastian, Lane Chandler, Robert Castle, Mahlon Hamilton, Katblyn Williams, Zeffie Tidhury. (NP) Aug. 17. (L) 6569f. (TOS) Aug. 1.

SIOUX BLOOD (W): Tim McCoy, Robert Fraser, Marion Douglas, Clarence Geldert, Chief Big Tree, Sidney Bracy. (L) 6811f. (R) Apr. 20, 1929. (NP) Apr. 27, 1929.

SPEEDWAY* (CD-T): William Haines, Anita Page, Ernest Torrence, Polly Moran, Karl Dane, John Miljan. (TOS) Sept. 14. (NP) Sept. 14.

SPIES (M): Rudolph-Klein-Rogge, Greda Maurus, Lien Deyers, Louis Ralph, Craighall Sherry, Willy Fritsch, Lupu Pick, Fritz Rasp. (L) 7999f. (NP) June 15.

SPITE MARRIAGE* (CD-M): Buster Keaton, Dorothy Sebastian, Edward Earle, Leila Hyams, William Bechtel, John Byron. (L) 7047f. (R) Apr. 6, 1929. (NP) Apr. 27, 1929.

SUNKISSED* (D-AT): Vilma Banky and others.

TRADER HORN (AT-D): Edwina Booth, Harry Carey and others. Forthcoming 1930 release.

THIRTEENTH CHAIR, THE* (MD-AT): Conrad Nagel, Leila Hyams, Margaret Wycherly, Helen Milliard, Holmes Herbert, Mary Forbes, Bela Lugosi, John Davidson, Charles Quartermaine, Moon Carrol. (NP) Nov. 9.

THUNDER* (D-TME): Lon Chaney, James Murray, Phyllis Haver, George Duryea, Francis Morris, Wally Albright. (L) 7783f. (R) June 25, 1929. (NP) Aug. 3. (TOS) Aug. 17.

TIDE OF EMPIRE* (D-ME): Renee Adoree and Duryea. (L) 6552f. (R) Mar. 23, 1929.

TRIAL OF MARY DUGAN* (D-AT): Norma Shearer, Lewis Stone, H. B. Warner, Raymond Hackett, Lilyan Tashman, Olive Tell, Adrienne D'Ambricourt, Mary Doran, Dewitt Jennings, Wilfrid North, Landers Stevens, Charles Moore, Claud Allister. (NP) May 25. (L) 10,000f. (R) June 8. (TOS) July 13.

TRAIL OF '98, THE* (D-ME): Dolores Del Rio, Ralph Forbes, Harry Carey, Tully Marshall, Emily Fitzroy, Tenen Holtz, Russell Simpson, Karl Dane, Cesare Gravina, George Cooper, John Down, E. Alyn Warner. (L) 8799f. (R) Jan. 5. 1929. (NP) Dec. 29, 1928. (TOS) Mar. 23, 1929.

UNTAMED* (D-AT): Joan Crawford, Robert Montgomery, Ernest Torrence, Holmes Herbert, John Miljan, Gwen Lee, Edward Nugent, Don Terry, Gertrude Astor, Milton Farney, Lloyd Ingram, Grace Cunard, Tom O'Brien and Wilson Benge. (NP) Nov. 23.

VIKING, THE* (D-ME): Donald Crisp, Pauline Starke, LeRoy Mason, Anders Randolph, Richard Alexander, Harry Lewis Woods, Albert MacQuarrie, Roy Stewart, Torben Meyer, Claire MacDowell, Julia Swayne Gordon. (L) 8186f. (NP) Mar. 9, 1929. All in technicolor. (TOS) Oct. 26.

VOICE OF THE CITY, THE* (D-AT): Robert Ames, Willard Mack, Sylvia Field, James Farley, John Miljan, Clark Marshall, Duane Thompson, Tom McGuire, Allee Moe, Beatrice Banyard. (L) Sound, 7427f. (R) Apr. 13. 1929. (NP) Apr. 27, 1929. (TOS) May 18.

WEST OF ZANZIBAR* (D-M): Lon Chaney, Lionel Barrymore, Warner Baxter, Mary Nolan, Jane Daly, Roscoe Ward, Kalla Pasha, Curtis Nero. (L) 6150f. (R) Nov. 24, 1928. (NP) Dec. 8, 1928.

WHERE EAST IS EAST* (D-TME): Lon Chaney, Lupe Velez, Estelle Taylor, Lloyd Hughes, Louis Stern, Mrs. Wong Wing. (L) 6500f. (R) May 4, 1929. (NP) June 22. (TOS) June 15.

WHITE SHADOWS OF THE SOUTH SEAS* (D-TME): Monte Blue, Raquel Torres, Robert Anderson. (L) 7965f. (R) Nov. 10, 1928. (NP) July 7, 1928. (TOS) Dec. 1, 1928.

WILO ORCHIOS* (D): Greta Garbo, Lewis Stone, Nils Asther. (L) 9235f. (R) Feb. 23, 1929. (NP) Mar. 2, 1929. (TOS) Feb. 23, 1929.

WISE GIRLS* (D-AT): Elliott Nugent, Norma Lee, Roland Young, J. C. Nugent, Clara Blandick, Marion Shilling, Leora Spellman, James Dolan. (NP) October 12.

WOMAN OF AFFAIRS* (D-ME): Greta Garbo, John Gilbert. (L) 8319f. (R) Dec. 15, 1928. (TOS) Feb. 16, 1929.

WONDER OF WOMEN* (D-TME): Lewis Stone, Leila Hyams, Peggy Wood, Harry Myers, Sarah Padden, George Fawcett, Blanche Frederici, Wally Albright, Jr., Camencita Johnson, Anita Louise Fremault, Dietrich Haupt, Ullric Haupt, Jr. (L) Talking, 8796f; silent, 6835f. (R) July 31, 1929. (NP) July 27. (TOS) Aug. 17.

Paramount

ABIE'S IRISH ROSE* (CD-TME): Charles Rogers, Nancy Carroll, Jean Hersholt, J. Farrell MacDonald, Bernard Grocey, Ida Gramer, Nick Cogey, Camillus Pretal, Rosa Rosanova. (L) Silent, 10,187f; sound, 10,471f. (R) Jan. 5, 1929. (NP) Nov. 3, 1928. (TOS) Feb. 2, 1929.

APPLAUSE* (D-AT): Helen Morgan, Joan Peters, Fuller Mellisa, Jr., Jack Cameron, Henry Wadsworth, Dorothy Cuming. (NP) October 19.

AVALANCHE (W): Jack Holt, Doris Hill, Baclanova, John Darrow, Guy Oliver, Richard Winslow. (L) 6099f. (NP) Dec. 1, 1928.

BATTLE OF PARIS* (D-AT): Gertrude Lawrence, Charles Ruggles, Walter Petrie, Gladys Du Bois, Arthur Treacher and Joe King. (NP) Nov. 16.

BEGGARS OF LIFE* (MD-ME): Wallace Beery, Louise Brooks, Richard Arlen, Edgar Blue Washington, H. A. Morgan, Andy Clarke, Mike Donlin, Roscoe Karns, Robert Perry, Johnnie Morris, George Kotsonaros, Jacque Chapin, Robert Brower, Frank Brownlee. (L) 7805f. (R) Sept. 15, 1928. (NP) July 7, 1928. (TOS) Oct. 20, 1928.

BEHIND THE GERMAN LINES (D): Foreign cast. (L) Sound, 8254f. (R) Jan. 12, 1929.

BETRAYAL* (D-ME): Emil Jannings, Gary Cooper, Esther Ralston, Jada Weller, Douglas Haig, Bodil Rosing. (L) Silent, 6492f; sound, 6641f. (R) May 11, 1929. (NP) Apr. 27, 1929. (TOS) June 1.

CANARY MURDER CASE, THE* (My-AT): William Powell, James Hall, Louise Brooks, Jean Arthur, Gustaf von Seyffertitz, Charles Lane, Eugene Pallette, Lawrence Gray, Ned Sparks, Louis John Bartels, E. H. Calvert. (L) Talking, 7171f; silent, 5943f. (R) Feb. 16, 1929. (NP) June 15.

CARNATION KID, THE* (C-AT): Douglas MacLean, Frances Lee, William B. Davidson, Lorraine Eddy, Charles Hill Mailes, Francis McDonald, Maurice Black, Bert Swor, Jr., Carl Stockdale. (L) Silent, 6290f; sound, 7267f. (R) Feb. 23, 1929, (NP) Mar. 16, 1929.

CASE OF LENA SMITH, THE* (D-ME): Esther Ralston, James Hall, Gustav von Seyffertitz, Emily Fitzroy, Fred Kohler, Betty Aho, Lawrence Grant, Leone Lane, Kay DesLys, Alex Woloshin, Ann Brody, Wally Albright, Jr., Warner Klinger. (L) 7229f. (R) Jan. 19, 1929. (NP) Mar. 16, 1929. (TOS) Jan. 26, 1929.

CHARMING SINNERS* (D-TME): Ruth Chatterton, Clive Brook, Mary Nolan, William Powell, Laura Hope Crews, Florence Eldridge, Montagu Love, Juliette Crosby, Lorraine Eddy, Claude Allister. (L) 6164f. (R) July 6, 1929. (NP) Aug. 10. (TOS) Aug. 3.

CHINATOWN NIGHTS* (D-AT): Wallace Beery, Florence Vidor, Warner Oland, Jack McHugh, Jack Oakie, Tetsu Komai, Frank Chew, Mrs. Wing, Peter Morrison, Freeman Wood. (L) Silent, 7145f; sound, 7081f. (R) Mar. 23, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 6, 1929.

CLOSE HARMONY* (CD-AT): Charles Rogers, Nancy Carroll, Harry Green, Jack Oakie, Richard (Skeets) Gallagher, Matty Routhert, Ricca Allen, Wade Boteler, Baby Mack, Oscar Smith, Greta Grandstedt, Gus Partos. (L) Sound, 6271f. (R) Apr. 13, 1929. (NP) Mar. 30, 1929. (TOS) Apr. 13, 1929.

COCOANUTS, THE* (C-AT): Four Marx Brothers, Mary Eaton, Oscar Shaw, Katherine, Francis, Margaret Dumont, Cyril Ring, Basil Ruysdael, Sylvan Lee, Gamby-Hale Girls, Allan K. Foster Girls. (L) 8613f. (R) May 23, 1929. (NP) July 13. (TOS) July 20.

DANCE OF LIFE, THE* (D-AT): Nancy Carroll, Hal Skelly, Dorothy Revier, Ralph Theador, Charles D. Brown, Al St. John, May Boley, Oscar Levant, Gladys DuBois, James T. Quinn, James Farley, George Irving. (L) Talking, 10,619f; (R) Sept. 14. Silent, 7488f. (TOS) Sept. 21.

DANGEROUS CURVES* (D-AT): Clara Bow, Richard Arlen, Kay Francis, David Newell, Anders Randolph, May Boley, T. Roy Barnes, Joyce Compton, Charles D. Brown, Stuart Erwin, Jack Lude. (R) July 13, 1929. (NP) Aug. 3. (L) Talking, 7278f; silent, 6539f. (TOS) July 20.

DANGEROUS WOMAN, A* (D-AT): Baclanova, Clive Brook, Neil Hamilton, Clyde Cook, Leslie Fenton, Snitz Edwards. (L) Sound, 6643f. (R) May 18, 1929. (NP) Mar. 16, 1929. (TOS) May 18.

DARKENED ROOMS* (HD-TME): Evelyn Brent, Neil Hamilton, Doris Hill, David Newell, Gale Henry, Wallace McDonald, Blanche Craig, E. H. Calvert, Sammy Bricker. (NP) October 10.

DIVORCE MADE EASY* (CD-AT): Douglas MacLean, Marie Prevost, Johnny Arthur, Frances Lee, Dot Farley, Jack Duffy, Buddy Watles, Hal Wilson. (R) July 6, 1929. (NP) July 13. (L) Talking, 5386f; silent, 5270f. (TOS) July 6.

DOCTOR'S SECRET, THE* (D-AT): Ruth Chatterton, H. B. Warner, John Loder, Robert Edeson, Wilfred Noy, Ethel Wales, Nancy Price, Frank Finch-Smiles. (L) Sound, 5823f. (N) Mar. 16, 1929. (TOS) Feb. 16, 1929.

DUMMY, THE* (D-AT): Ruth Chatterton, Frederic March, John Cromwell, Fred Kohler, Mickey Bennett, Vondell Darr, Jack Oakie, Zasu Pitts, Richard Tucker, Eugene Pallette, (L) Sound, 5357f. (R) Mar. 9, 1929. (NP) Mar. 16, 1929. (TOS) Mar. 6, 1929.

FASHIONS IN LOVE* (D-AT): Adolphe Menjou, Fay Compton, Miriam Seegar, John Miljan, Joan Standing, Robert Wyne, Russ Powell, Billie Bennett, Jacques Vanaire (L) Talking, 6325f; silent, 6024f. (R) June 29, 1929. (NP) July 13. (TOS) July 6.

FAST COMPANY* (CD-AT): Jack Oakie, Skeets Gallagher, Evelyn Brent, Gwen Lee. (TOS) Sept. 7.

FLEET'S IN, THE* (CD-ME): Clara Bow, James Hall, Jack Oakie, Bodil Rosing. (L) 6918f. (R) Oct. 13, 1928. (NP) Sept. 22, 1928. (TOS) Sept. 15, 1928.

FLESH OF EVE* (D-TME): Nancy Carroll, Richard Warner Oland, Gustav von Seyffertitz, Francis MacDonald, George Kotsonaros, Dorothea Wolbert, Clarence H. Wilson, Evelyn Selbie, Willie Fung, Wong Wing and Lillian Worth. (NP) Nov. 30.

FOUR FEATHERS* (D-ME): Richard Arlen, Fay Wray, William Powell, Clive Brook, Theodore von Eltz, Noah Beery, Zack Williams, Noble Johnson, Harold Hightower, Phillipe de Lacey, Edward Ratcliffe, George Fawcett, Augustine Symonds. (L) Sound, 7472f; silent, 7472f. (TOS) Sept. 14.

GENTLEMEN OF THE PRESS* (D-AT): Walter Huston, Katherine Francis, Charles Ruggles, Betty Lawford, Norman Foster, Duncan Perwarden, Lawrence Leslie. (L) Sound, 7176f. (R) May 4, 1929. (NP) Apr. 13, 1929.

GLORIFYING THE AMERICAN GIRL* (D-AT): Mary Eaton, Edward Crandall, Olive Shea, Dan Healy, Kaye Renard, Sarah Edwards. In revue scenes, Eddie Cantor, Helen Morgan and Rudy Vallee. (NP) Dec. 7.

GREENE MURDER CASE, THE* (My-AT): William Powell, Florence Eldridge, Ulrich Haupt, Jean Arthur, Eugene Pallett, E. H. Calvert, Gertrude Norman, Lowell Drew, Morgan Farley, Brandon Hurst, Augusta Burmester, Marcia Hariss, Mildred Golden, Mrs. Wilfred Buckland, Helena Philips, Shep Camp, Charles E. Evans. (NP) July 20, 1929. (L) Talking, 6383f. (TOS) Aug. 17.

HALF WAY TO HEAVEN* (D-AT): Charles "Buddy" Rogers, Jean Arthur, Paul Lucas, Helen Ware, Oscar Apfel, Edna West, Irvin Bacon, Al Hill, Lucille Williams, Richard French, Freddy Anderson, Nestor, Aber, Ford West and Guy Oliver. (NP) Dec. 7.

HOLE IN THE WALL, THE (MyM-AT): Claudette Colbert, Edward G. Rohinson, David Newell, Nelly Savage, Donald Meek, Alan Brooks, Louise Closser Hale, Katherine Emmet, Marcia Kagno, Barry Macollum, George McQuarrie, Helen Crane. (L) Sound, 5850f. (R) Apr. 27, 1929. (NP) Apr. 6, 1929.

HOMECOMING (D): Lars Hansen, Dita Parlo, Gustav Frohlich. (L) 8156f. (R) Feb. 16, 1929. (NP) Feb. 9, 1929.

HUNGARIAN RHAPSOOY* (D-TME): A Ufa picture. Lil Dagover, Willy Fritsch, Dita Parlo, Fritz Greiner, Gisella Bathory, Erich Kaiser Tietz, Leopold Kramer. (NP) Aug. 3. (L) 6165f.

ILLUSION* (D-AT): Buddy Rogers, Nancy Carroll, June Collyer, Knute Erickson, Eugenie Bresserer, Kay Francis, Maude Turner Gordon, Regis Toomey, William McLaughlin, Katherine Wallace, William Austin, Frances Raymond, Eddie Kane, Michael Visaroff, Bessie Lyle, Emelie Melville, Carl Lukas, Col. G. L. McDonnel. (L) 7536f; silent. 7538f. (NP) July 27. (TOS) Sept. 28.

INNOCENTS OF PARIS* (D-AT): Maurice Chevalier, Sylvia Beecher, Russell Simpson, George Fawcett, Mrs. George Fawcett, John Miljan, Margaret Livingston, David Durand, Johnny Morris. (L) Silent, 7816f; sound, 6148f. (R) May 25, 1929. (NP) May 4, 1929. (TOS) June 15.

INTERFERENCE* (D-AT): William Powell, Evelyn Brent, Clive Brook, Doris Kenyon, Tom Rickets, Brandon Hurst, Louis Payne, Wilford Noy, Donald Stuart, Raymond Lawrence. (L) Silent, 6643f; sound, 7487f. (R) Jan. 5, 1929. (NP) Mar. 16, 1929. (TOS) Feb. 9, 1929.

JEALOUSY* (D-AT): Jeanne Eagels, Frederic March, Halliwell Hobbes, Blanche Le Clair, Henry Daniell, Hilda Moore. (NP) Sept. 28. (TOS) Oct. 19.

KIBITZER* (CD-AT): Harry Green, Mary Brian, Neil Hamilton, David Newell, Lee Kohlmar, Henry Fink, Tenen Holtz, Guy Oliver, Albert Gran, Eddie Kane. (NP) Aug. 17.

LADY LIES, THE* (CD-32): Walter Huston, Claudet Colbert, Charles Ruggles, Betty Gorde, Tom Brown, Patricia Deering. (TOS) October 12.

LAUGHING LADY, THE* (D-AT): Ruth Chatterton, Clive Brook, Dan Healy, Nat Pendleton, Raymond Walburn, Dorothy Hall, Hedda Harrigan, Lillian B. Tonge, Margaret St. John, Hubert Druce, Alice Hegeman, Joe King, Helen Hawley, Betty Bartley.

LETTER, THE* (D-AT): Jeanne Eagles, O. P. Heggie, Reginald Owen, Herbert Marshall, Irene Brown, Lady Tsen Mei, Tamaki Yoshiwara. (L) Silent, 5490f; sound, 5778f. (R) Apr. 13, 1929. (NP) Mar. 16, 1929. (TOS) May 18.

LOOPING THE LOOP* (D-ME): Werner Kraus, Jenny Jugo, Warwick Ward, Gina Manes. (L) Silent, 6676f; sound, 6769f. (R) Mar. 16, 1929. (NP) Mar. 16, 1929.

LOVE DOCTOR* (CD-TME): Richard Dix, June Collyer, Morgan Farley, Miriam Seegar, Winifred Harris, Lawford Davidson, Gale Henry. (NP) September 28. (TOS) Oct. 19.

LOVE PARADE, THE* (CD-TME): Maurice Chevalier, Jeanette MacDonald, Lupino Lane, Lillian Roth, Edgar Norton, Lionel Belmore, Robert Roccardi, Carleton Stockdale, Eugene Pallette, Russell Powell, Margaret Fealy, Virginia Bruce. (NP) Aug. 3.

MAN I LOVE, THE* (D-AT): Richard Arlen, Mary Brian, Baclanova, Harry Green, Jack Oakie, Pat O'Malley, Leslie Fenton, Charles Sullivan, William Vincent. (R) May 25, 1929. (L) 6669f; silent, 6524f. (NP) Apr. 6, 1929. (TOS) May 25.

MARQUIS PREFERRED (D): Adolph Menjou, Nora Lane, Chester Conklin, Dot Farley, Mischa Auer, Alex Melesh, Michael Visaroff. (L) 5506f. (R) Feb. 2, 1929. (NP) Mar. 16, 1929.

MARRIAGE PLAYGROUND, THE* (CD-AT): Mary Brian, Frederic March, Lilyan Tashman, Huntley Gordon, Kay Francis, William Austin, Seena Owen, Philippe de Lacy, Anita Louise, Little Mitzi, Billy Sey, Ruby Parsley, Donald Smith, Jocelyn Lee, Maude Turner Gordon, David Newell. (NP) Nov. 16.

MEDALS* (D-AT): Gary Cooper, Beryl Mercer, Daisey Belmore, Nora Cecil, Temple Pigott, Arthur Hoyt, Arthur Metcalfe. (NP) Nov. 16.

MEN ARE LIKE THAT* (CD-AT): Hal Skelly, Doris Hill, Charles Sellon, Clara Blandick, Morgan Farley, Helene Chadwick, William Davidson, Eugene Pallette and George Fawcett. (NP) Nov. 23.

MIGHTY, THE* (D-AT): George Bancroft, Esther Ralston, Warner Oland, Raymond Hatton, Dorothy Revier, Morgan Farley, O. P. Heggie, Charles Sellon, E. H. Calvert, John Cromwell. (NP) Nov. 9. (TOS) Nov. 23.

MYSTERIOUS DR. FU MANCHU, THE* (My-A): Warner Oland, Jean Arthur, Nell Hamilton, O. P. Heggie, William Austin, Claude King, Charles Stevenson, Noble Johnson, Evelyn Selbie, Charles Bihlyn, Donald Mackenzie, Lawford Davidson, Lask Winter, Charles Stevens, Chappel Dosset, Tully Marshall. (NP) July 27. (L) Talking, 7663f. (TOS) July 20.

NOTHING BUT THE TRUTH* (CD-AT): Richard Dix, Berton Churchill, Louis John Bartels, Ned Sparks, Wynne Churchill, Helen Kane, Dorothy Hall, Madeline Gray, Nancy Ryon. (L) Sound, 7256f. (R) Apr. 20, 1929. (NP) Apr. 20, 1929. (TOS) Apr. 27, 1929.

PATRIOT, THE (D): Emil Jannings, Florence Vidor, Lewis Stone, Vera Voronina, Neil Hamilton, Harry Cording. (L) 10,172f. (R) Sept. 1, 1928. (NP) Sept. 8, 1928. (TOS) Sept. 22, 1928.

POINTED HEELS* (D-AT): William Powell, Fay Wray, Helen Kane, Richard "Skeets" Gallagher, Phillips Holmes, Adrienne Dore, Eugene Pallette. (NP) Nov. 16.

RAINBOW MAN, THE* (D-AT): A Sono-Art picture. Eddie Dowling, Marian Nixon, Frankie Darro, Sam Hardy, Lloyd Ingraham, George Hayes. (L) Talking, 8500f. (R) May 18, 1929. (NP) June 22. (TOS) June 22.

REOSKIN* (D-ME): Richard Dix, Gladys Belmont, Jane Novak, Larry Steers, Tully Marshall, Bernard Suegel, George Rigas, Augustina Lopez, Noble Johnson, Joseph W. Girard, Jack Dunne, Andrew J. Callahan, Philip Anderson, Loraine Rivero, George Walter. (L) Silent, 7204f; sound, 7642f. (R) Feb. 23, 1929. (NP) Feb. 16, 1929. (TOS) Feb. 2, 1929.

RETURN OF SHERLOCK HOLMES, THE* (D-AT): Clive Brook, H. Reeves Smith, Betty Lawford, Charles Hay, Phillips Holmes, Donald Crisp, Harry T. Morey, Hulbert Druce and Arthur Mack. Talking footage, 7,102. (TOS) Nov. 16. (NP) Nov. 23.

RIVER OF ROMANCE, THE* (CD-AT): Charles (Buddy) Rogers, Mary Brian, June Collyer, Henry B. Walthall, Wallace Beery, Fred Kohler, Natalie Kingston, Mrs. George Fawcett, Anderson Lawler, George Reed. (L) Talking, 7009f; silent, 7028f. (R) July 20, 1929. (NP) June 29, (TOS) Aug. 3.

SATURDAY NIGHT KID, THE* (D-AT): Clara Bow, James Hall, Jean Arthur, Charles Sellon, Ethel Wales, Frank Ross, Edna May Oliver, Heymen Meyer, Eddie Dun, Leone Lane, Jean Harlow. (NP) Sept. 28. (TOS) Nov. 2.

SHOPWORN ANGEL* (CD-TME): Nancy Carroll, Gary Cooper, Paul Lukas. (L) Silent, 7112f; sound, 7373f. (R) Jan. 12, 1929. (NP) Feb. 9, 1929. (TOS) Jan. 19, 1929.

SINS OF THE FATHERS* (D-ME): Emil Jannings, Ruth Chatterton, Barry Norton, Jean Arthur, Jack Luden, ZaSu Pitts, Matthew Betz, Harry Cording, Arthur Housman, Frank Reicher. (L) 7761f. (R) Dec. 29, 1928. (NP) Oct. 20, 1928.

SOMEONE TO LOVE (CD): Charles Rogers, Mary Brian, William Austin, Jack Oakie, James Kirkwood, Mary Alden, Frank Reicher. (L) 6323f. (NP) Dec. 29, 1928. (TOS) Dec. 22, 1928.

STAIRS OF SANO* (D-TME): Wallace Beery, Jean Arthur, Phillips R. Holmes, Fred Kohler, Chester Conklin, Guy Oliver, Lillian Worth, Frank Rice, Clarence L. Sherwood. (L) 4900f. (R) June 8, 1929. (NP) May 18, 1929.

STUDIO MURDER CASE, THE* (My-AT): Neil Hamilton, Warner Oland, Frederic March, Florence Eldridge, Doris Hill, Eugene Pallette, Chester Conklin, Lane Chandler, Gardner James, Guy Oliver, E. H. Calvert, Donald Mackenzie. (L) Talking, 6500f; silent, 6070f. (R) June 1, 1929. (NP) June 8. (TOS) June 22.

SUNSET PASS (W): Jack Holt, Nora Lane, John Loder, Christian J. Frank, Pee Wee Holmes, Chester Conklin, Pat Harmon, Alfred Allen, Guy Oliver. (L) 5862f. (R) Feb. 9, 1929. (NP) Feh. 23, 1929.

SWEETIE* (CD-AT): Nancy Carroll, Stanley Smith, Helen Kane, Joseph Depew, Jack Oakie, William Austin, Stuart Erwin, Wallace MacDonald, Aileen Manning. (NP) Aug. 17. (TOS) Dec. 7.

THREE WEEK ENDS (CD): Clara Bow, Nell Hamilton, Harrison Ford, Lucille Powers, Julia Swayne Gordon, Jack Raymond, Edythe Chapman, Guy Oliver, William Holden. (L) 5962f. (NP) Dec. 22, 1928.

THUNDERBOLT* (D-AT): George Bancroft, Richard Arlen, Fay Wray, Tully Marshall, Eugenie Besserer, James Spottswood, Fred Kohler, Mike Donlin, S. S. R. S. Stewart, George Irving, William Thorne, E. H. Calvert, King Tut. (L) Talking, 8571f; silent, 7311f. (R) June 22, 1929. (NP) June 1. (TOS) Aug. 3.

VIRGINIAN, THE* (D-AT): Gary Cooper, Walter Huston, Richard Arlen, Mary Brian, Chester Conklin, Eugene Pallette, E. H. Calvert, Helen Ware, Victor Potel, Tex Young, Charles Stevens. (L) 8717f. (NP) July 20.

WEDDING MARCH, THE* (D-ME): George Fawcett, Maude George, Erich von Stroheim, George Nichols, Zasu Pitts, Hugie Mack, Matthew Betz, Cesare Gravina, Dale Fuller, Fay Wray, Syd Bracey. (L) 10,400f. (R) Oct. 6, 1928. (NP) Oct. 27, 1928. (TOS) Jan. 26, 1929.

WELCOME DANGER* (C-AT): Harold Lloyd, Barbara Kent, Noah Young, Charles Middleton, William Walling. (NP) November 9.

WHAT A NIGHT (CD): Bebe Daniels, Neil Hamilton, William Austin, Wheeler Oakman, Charles Sellon, Hill Mailes, Ernie Adams. (L) 5378f. (R) Oct. 6, 1928. (NP) Jan. 12, 1929.

WHEEL OF LIFE, THE* (D-AT): Richard Dix, Esther Ralston, O. P. Heggie, Arthur Hoyt, Myrtle Stedman, Larry Steers, Regis Toomey, Nigel de Brulier. (L) 5153f; silent, 5305f. (R) June 22, 1929. (NP) Apr. 27, 1929. (TOS) July 6.

WHY BRING THAT UP (CD-AT): Moran and Mack, Evelyn Brent, Harry Green, Bert Swor, Freeman S. Wood, Lawrence Leslie, Helene Lynch, Selmer Jackson, Jack Luden, Monte Collins, Jr., George Thompson, Eddie Kane, Charles Hall. (L) 7882f. (NP) October 19. (TOS) Nov. 2.

WILD PARTY, THE* (CD-AT): Clara Bow, Frederic March, Marceline Day, Shirley O'Hara, Jack Luden, Jack Oakie, Arthur Rankin, Lincoln Stedman, Joyce Compton, Ben Hendricks, Jr., Jack Redmond, Adrienne Dore, Jean Lorraine, Virginia Thomas, Kay Bryant, Alice Adair, Amo Ingram, Renee Whitney, Marguerite Cramer. (L) Silent, 6036f; sound, 7167f. (R) Apr. 6, 1929. (NP) Mar. 23, 1929. (TOS) Apr. 13, 1929.

WOLF OF WALL STREET, THE* (D-AT): George Bancroft, Baclanova, Paul Lukas, Nancy Carroll, Lane Chandler, Brandon Hurst, Paul Guertsman, Craufurd Kent. (L) Silent, 6396f; sound, 6810f. (R) Feb. 9, 1929. (NP) Mar. 9, 1929. (TOS) Mar. 16, 1929.

WOLF SONG* (D-TME): Lupe Velez, Gary Cooper, Louis Wolheim, Constantine Romanoff, Michael Vavitch, Russell Colombo, Augustine Lopez, George Rigas. (L) Silent, 6060f; sound, 6769f. (R) Mar. 30, 1929. (NP) Mar. 9, 1929. (TOS) Apr. 6, 1929.

WOMAN TRAP* (MD-AT): Hal Skelly, Evelyn Brent, Chester Morris, Leslie Fenton, Effie Ellsler, William B. Davidson, Guy Oliver, Charles Giblyn, Wilson Hummell. (L) 6168f; silent, 6384f. (NP) July 20. (TOS) Sept. 28.

Parthenon

WILD HEART OF AFRICA, THE (Animal Picture): (NP) June 22.

Pathe

ANNAPOLIS* (D-TME): Allan, Brown, Loff. (L) 7008f. (R) Nov. 18, 1928.

AWFUL TRUTH, THE* (D-AT): Ina Claire. (L) 6129f. (R) Aug. 10, 1929. (TOS) Sept. 7. (TOS) Oct. 19.

BACHELOR'S SECRET, A* (CD-AT): Allan Hale. (R) June 2, 1930.

BIG NEWS (My-AT): Robert Armstrong, Carol Lombard, Tom Kennedy, Warner Richmond, Wade Boteler, Sam Hardy, Charles Sellon, Robert Dudley. (L) Talking, 6028f. Recorded on film and disc. (R) Sept. 7, 1929. (NP) Sept. 7.

BIG SHOT, THE (D-T): (R) Feb. 8, 1930.

BLACK ACE, THE (W): Don Coleman. (L) 5722f. (R) Sept. 2, 1928.

BORDER PATROL (W): Harry Carey. (L) 4598f. (R) Dec. 23, 1928.

BURNING BRIDGES (W): Harry Carey. (L) 4846f. (R) Sept. 30, 1928.

CAPTAIN SWAGGER* (D-ME): Rod La Rocque, Sue Carol, Richard Tucker, Victor Potel, Ulrich Haupt. (L) 6312f. (R) Oct. 14, 1928. (NP) Mar. 16, 1929.

CELEBRITY (D): Armstrong. (L) 6145f. (R) Oct. 7, 1928.

CLOTHES (D-AT): Constance Bennett. (R) May 3, 1930.

CRASHING THROUGH* (D-AT): William Boyd. (R) June 7, 1930.

DEVIL'S TWIN (W): Leo Maloney.

FLYING FOOL, THE* (D-AT): William Boyd, Marie Prevost, Tom O'Brien, Russell Gleason. (L) Talking, 6746f; silent, 6700f. (NP) July 27.

FORBIDDEN LOVE (D): Lily Damita. (L) 6787f. (R) Oct. 28, 1928.

.45 CALIBRE WAR (W): Don Coleman, Ben Corbett, Al Hart, Edward Jones, Duke R. Lee, Floyd Ames, Jeanette Loff, Murdock MacQuarrie, Orin Jackson. (R) Feh. 17, 1929. (L) 4790f. (NP) Mar. 16, 1929.

GERALDINE* (CD-TME): Eddie Quillan, Marian Nixon, Albert Gran, Gaston Glass. (L) 5587f. (R) Jan. 20, 1929. (NP) May 25, 1929.

GODLESS GIRL, THE* (D-TME): Lina Basquette, Marie Prevost, George Duryea, Noah Beery, Eddie Quillan, Mary Jane Irving, Julia Faye, Viola Louie, Emily Barrye, Clarence Burton, Dick Alexander, Kate Price, Hedwig Reicher. (L) Talking, 9328f; silent, 9019f. (R) Mar. 31, 1929. (NP) June 1.

GRAND PARADE, THE (MC): (R) Jan. 11, 1930.

GREENWICH VILLAGE FOLLIES (MC): (R) Feb. 27, 1930.

HAWK OF THE HILLS (W): Allene Ray, Robert Chandler, Jack Ganshorn, Frank Lackteen, Paul Panzer, Wally Oettel, Harry Semels, Walter Miller, Jack Pratt, Parky Jones, Frederick Dana, John T. Prince, Chief White Horse, George Magrill, Evangeline Russell, Chief Yowlache. (L) 4840f. (R) Mar. 17, 1929. (NP) Mar. 30, 1929.

HER PRIVATE AFFAIR* (D-AT): Ann Harding, Harry Bannister. Oct. 5, 1929. (NP) Oct. 5. (TOS) Nov. 9.

HIGH VOLTAGE* (D-AT): William Boyd, Owen Moore, Carol Lombard, Diane Ellis, Billy Bevan, Phillips Smalley. (L) 5743f. (NP) June 29.

HIS FIRST COMMAND* (D-AT): William Boyd. (R) Dec. 28, 1929.

HOT AND BOTHERED* (CD-AT): Eddie Quillan. (R) June 28, 1930.

KING OF KINGS* (D-ME): H. B. Warner, Jacqueline Logan, Dorothy Cummings, Ernest Torrence, Joseph Schildkraut, Robert Edeson, Sidney D'Albrook, Rudolph Schildkraut, Sam DeGrasse, Victor Varconi, William Boyd, Matt Moore, Julia Faye, Kenneth Thomson, Alan Brooks. (L) 13,500f. (R) Sept. 30, 1928. (TOS) Mar. 10, 1928.

LEATHERNECK, THE* (D-TME): William Boyd, Alan Hale, Robert Armstrong, Fred Kohler, Diane Ellis, James Aldine, Paul Wiegel, Jules Cowles, Wade Boteler, Philo McCullough, Joe Girard, Mitchell Lewis. (L) 6898f. (R) Feb. 24, 1929. (NP) Apr. 20, 1929. (TOS) June 1.

LOVE OVER NIGHT (CD): Rod La Rocque, Jeanette Loff, Richard Tucker, Tom Kennedy, Mary Carr. (L) 7530f. (R) Nov. 25, 1928. (NP) Sept. 8, 1928.

LUCKY IN LOVE* (D-AT): Morton Downey, Betty Dawford, Colin Keith-Johnson, Halliwell Hobbs, J. M. Kerrigan, Richard Tabor, Edward O'Connor, Mary Murray, Mackenzie Ward, Louis Sorin, Sonia Karlov, Tyrrell Davis, Elizabeth Murray. (L) 6870f. (R) Aug. 17, 1929. (NP) July 27.

MARKED MONEY (D): Coghlan. (L) 5506f. (R) Nov. 4, 1928.

MANMADE WOMEN (D): Leatrice Joy. (L) 5762f. (R) Sept. 9, 1928.

MOTHER'S BOY* (D-TME): Morton Downey, Beryl Mercer, John T. Doyle, Brian Donlevy, Helen Chandler, Osgood Perkins, Lorin Raker, Barhara Bennett, Jennie Moskowitz, Jacoh Frank, Louis Sorin, Robert Glecker, Tyrrell Davis, Allan Vincent, Leslie Stowe. (L) 7423f. (NP) Apr. 6, 1929.

NED McCOBB'S DAUGHTER* (D-ME): Irene Rich, Theodore Roberts, Robert Armstrong, George Barraud, Edward Hearn, Carol Lombard, Louis Natheaux. (L) 6070f. (R) Dec. 2, 1928.

NEGLIGEE (D-AT): Ina Claire. (R) March 15, 1930.

NOISY NEIGHBORS* (CD-TME): Eddie Quillan, Alberta Vaughn, Quillan Family, Theodore Roberts, Ray Hallor, Russell Simpson, Robert Perry, Mike Donlin, Billy Gilbert. (L) 5737f. (R) Jan. 27, 1929. (NP) Mar. 16, 1929.

OFFICER O'BRIEN* (D-AT): William Boyd. (R) March 1, 1930.

OFFICE SCANDAL* (D-TME): Phyllis Haver, Leslie Fenton, Raymond Hatton, Margaret Livingston, Jimmy Adams, Jimmy Aldine. (L) 6511f. (R) Mar. 3, 1929. (NP) May 25, 1929. (TOS) July 27.

OH, YEAH* (D-AT): Robert Armstrong, James Gleason, Zasu Pitts, Patricia Caron. (R) Oct. 5, 1929. (NP) Oct. 19. (TOS) Oct. 26.

PARIS BOUND* (D-AT): Ann Harding, Frederic March, George Irving, Leslie Fenton, Hallam Cooley, Juliette Crosby, Charlotte Walker, Carmelita Geraghty, Ilka Chase. (L) Talking, 6684f. (R) Aug. 3, 1929. (NP) July 20. (TOS) Aug. 10.

PLAY BOY* (CD-AT): Eddie Quillan. (R) Feb. 2, 1930.

PAINTED DESERT* (D-AT): William Boyd. (R) Jan. 11, 1930.

PARACHUTE* (D-AT): Robert Armstrong, Carol Lombard. (R) March 22, 1930.

RACKETEER* (D-AT): Robert Armstrong, Carol Lombard, Roland Drew, Jeanette Loff, John Loder, Paul Hurst. (R) Oct. 12, 1930. (NP) Nov. 30.

RED HOT RHYTHM* (CD-AT): Alan Hale, Walter O'Keefe, Kathryn Crawford, Josephine Dunn, Anita Garvin, Ilka Chase. (R) Oct. 19, 1929. (NP) Nov. 9.

RICH PEOPLE* (D-AT): Constance Bennett, Regis Tooney, Robert Ames, Mahlon Hamilton. (R) Nov. 9, 1929. (TOS) Oct. 19.

SAILORS' HOLIDAY* (CD-AT): Allan Hale, Sally Eilers, George Cooper, Paul Hurst, Mary Carr, Cbarles Clary. (NP) Sept. 21. (R) Sept. 14. (L) 5260f.

SAL OF SINAPORE* (D-TME): Phyllis Haver. (L) 6804f. (R) Nov. 11, 1928.

SARATOGA (D-AT): Constance Bennett. (R) Mar. 15, 1930

SHADY LADY, THE* (D-TME): Phyllis Haver, Robert Armstrong, Louis Wolheim, Russell Gleason. (L) Talking, 6132f; silent, 5808f. (R) Jan. 20, 1929. (NP) June 1.

SHOW FOLKS (CD-TME): Eddie Quillan. (L) 6581f. (R) Oct. 21, 1928.

SIN TOWN (CD): Elinor Fair, Ivan Lebedeff, Hugh Allan, Jack Oakie. (L) 4554f. (R) Jan. 20, 1929. (NP) June 1.

SOPHOMORE, THE* (CD-AT): Eddie Quillan, Sally O'Neil, Stanley Smith, Jeanette Loff, Russell Gleason, Sarah Padden, Brooks Benedict, Spec O'Donnell. (L) Talking, 6526f. (R) Aug. 24, 1929. (TOS) Aug. 24.

SPEILER, THE* (D-TME): Alan Hale, Renee Adoree. (L) 5816f. (R) Dec. 30, 1928. (TOS) Mar. 9, 1929.

SQUARE SHOULDERS* (MD-TME): Louis Wolheim, Junior Coghlan, Philippe De Lacey, Anita Louise, Montague Shaw, Johnny Morris, Kewple Morris, Clarence Geldert. (L) 5477f. (R) Mar. 31, 1929. (NP) Mar. 30, 1929.

STRANGE CARGO* (D-AT): Lee Patrick, June Nash, George Barraud, Kyrle Bellew, Russell Gleason, Frank Reicher, Claude King, Ned Sparks, Josephine Brown, Charles Hamilton, Andre Beranger, Otto Matieson. (L) Talking, 7099f; silent, 6134f. (R) Mar. 31. 1929. (NP) June 1.

THIS THING CALLED LOVE* (D-AT): Constance Bennett. (R) Nov. 2, 1929.

TREASURE GIRL (MC): (R) Nov. 23, 1929.

UP AND AT 'EM* (CD-AT): Alan Hale, Eddie Quillan. (R) Feh. 8, 1930.

WAR AND WOMEN* (D-AT): William Boyd, Ann Harding, Robert Armstrong. (R) Dec. 1, 1929.

WOMAN AFRAID, A (D-AT): (R) Feb. 1, 1930.

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ANNE AGAINST WORLD (D): Shirley Mason, Jack Mower, James Bradbury, Jr., Isabel Keith, Thomas A. Curran, Henry Roquemore, Belle Stoddard, Bill Franey. (L) 5732f. (R) Apr. 15, 1929. (NP) June 29.

BLACK PEARL, THE* (My-ME): Lila Lee, Ray Hallor, Carlton Stockdale, Thomas Curran, George French, Howard Lorenz, Sybil Grove, Baldy Belmont, Adele Watson, Lew Short, Art Rowland. (L) 5261f. (R) Jan. 1, 1929. (NP) Mar. 16, 1929.

BROTHERS (D): Bedford, Keefe. (L) 6092f. (R) Feh. 15, 1929.

DEVIL'S CHAPLAIN, THE (D): C. Keefe, Virginia Brown Faire. (L) 5451f. (R) Mar. 15, 1929.

HANDCUFFED* (MD-AT): Virginia Brown Faire, Broderick O'Farrell, Frank Clarke, Charles West. (NP) Sept. 7.

ISLE OF LOST MEN, THE (D): Santschi, Connor. (L) 5800f. (R) Octoher, 1928.

SHANGHAI ROSE: Irene Rich. (L) 6539f. (R) Mar. 1, 1929. (NP) May 18.

SHIPS OF THE NIGHT (M): Jacqueline Logan, Sojin, Jack Mower, Andy Clyde, Arthur Rankin, Glen Cavender, Thomas A. Curran, Frank Lanning, J. P. McGowan, Frank Moran. (L) 5940f. (R) Dec., 1928. (NP) Mar. 23, 1929.

SHOULD A GIRL MARRY* (D-TME): Foster, Keith. (L) 6525f. (R) November, 1928.

SISTERS OF EVE (D): Mae Busch. (L) 5675f. (R) September, 1928.

SOME MOTHER'S BOY (D): Mary Carr, Jason Robards, Jobyna Ralston, M. A. Dickinson, Henry Barrows. (L) 6901f. (R) Feb. 15, 1929.

TWO SISTERS (D): Viola Dana, Rex Lease, Claire DuBrey, Irving Bacon, Boris Karloff, Tom Lingham, Thomas A. Curran, Adalyn Asbury. (L) 5161f. (R) Apr. 1, 1929. (NP) May 25, 1929.

WHEN DREAMS COME TRUE (D): Helene Costello, Rex Lease, Claire McDowell, Ernest Hilliard, Emmett King, George Periolat, Danny Hoy, Buddy Brown, Ranger, Rags. (L) 6242f. (R) Jan. 15, 1929. (NP) Feb. 16, 1929.

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AIR LEGION, THE (D): Ben Lyon, Antonio Moreno, Martha Sleeper, John Gough, Colin Chase. (L) 6361f. (R) Jan. 6, 1929. (NP) Jan. 12, 1929.

AMAZING VAGABOND, THE (M): Bob Steele, Tom Lingham, Jay Morley, Perry Murdock, Lafe McKee, Thelma Daniels. (L) 5081f. (R) Apr. 7, 1929. (NP) Apr. 6, 1929.

BIG DIAMOND ROBBERY, THE (W): Tom Mix. (L) 6114f. (R) May 13, 1929.

BLOCKADE (D): Anna Q. Nilsson, McDonald. (L) 6409f. (R) Jan. 30, 1929.

COME AND GET IT (W): Bob Steele, Jimmy Quinn, Jay Morley, Betty Welsh, James B. Leong, William Welsh, Marian Sais. (R) Feb. 3. (L) 5254f.

DANCE HALL* (D-AT): Olive Borden, Alice Lake and others. Serial No. 0205. (R) December 22, 1929.

DELIGHTFUL ROGUE, THE (D-AT): Rod La Rocque, Bebe Daniels. (R) Sept. 22, 1929. Serial No. 0203. 6532f.

DRIFTER, THE (W): Tom Mix, Dorothy Dwan, Barney Furey, Al Smith, Ernest Wilson, Frank Austin, Joe Rickson, Wynn Mace. (R) Mar. 18. (L) 5896f.

FIRE WALKER (D-AT): Unnamed cast. (R) November 24, 1929. Serial No. 0507.

FRECKLED RASCAL (W): Buzz Barton, Milburn Morante, Tom Langham, Lotus Thompson, Pat O'Brien, Bill Paton. (R) Mar. 31. (L) 4884f.

FURY OF THE WILD (D): Ranger, Barhara Worth, Robert Homans, Pat O'Brien, Al Smith. (R) Jan. 6. (L) 4899f.

GUN LAW (W): Tom Tyler, Barney Furey, Ethlyne Clair, Frankie Darro, Lew Meehan, Tom Brooker, Harry Woods. (R) Mar. 3. (L) 4688f.

HALF MARRIAGE* (D-AT): Olive Borden, Morgan Farley, Ann Greenway, Sally Blaine, Ken Murray, Anderson Lawlor, Hedda Hopper, Richard Tucker. (L) Talking, 6481f. (R) Oct. 13, 1929.

HAROLD TEEN (D): Sally O'Neil, Donald Reed, Lilyan Tashman, Boh Sinclair, Ole M. Ness, Tom O'Grady, Alphonz Ethier. (R) Feb. 3. (L) 5940f.

HIT THE DECK (MC): Polly Walker, Jackie Oakie and others. (R) December 15, 1929.

HUNTED (D-AT): Unnamed cast. (R) December 29, 1929. Serial No. 0501.

JAZZ AGE* (D-TME): Douglas Fairbanks, Jr., Marceline Day, Henry B. Walthall, Myrtle Stedman, E. J. Ratcliffe, Gertrude Messinger, Joel McCrea, William Bechtal, Ione Holmes and Ed Dearing. (R) Feb. 10. (L) 6245f.

LOAHO RED (W): Frankie Darro, Tom Tyler, Patricia Caron, Lew Meehan, Barney Furey. (R) Apr. 21. (L) Sound, 4783f; silent, 4769f. With sound effects.

JAZZ HEAVEN* (D-AT): Sally O'Neil and others. Serial No. 0509. (R) November 3, 1929. (L) 6372f.

LAUGHING AT DEATH (D): Boh Steele, Natalie Joyce, Captain Vic, Kai Schmidt, Etban Laidlaw, Armand Trillor, Hector V. Sarno. (R) June 2. (L) 5500f.

LITTLE SAVAGE (W): Buzz Barton, Milburn Morante, Willard Boelner, Patrica Palmer, Sam Nelson, Ethan Laidlaw. (R) May 19. (L) 4781f.

LOVE IN THE OESERT (D-TME): Olive Borden, Hugb Trevor, Noah Beery, Frank Leigh, William Tooker, Ida Darling, Alan Roscoe, Fatty Carr, Charles Brinley, Pearl Varnell, Gordon Magee. (R) March 17. (L) Sound, 5365f; silent, 6365f.

LOVE COMES ALONG (D-AT): Bebe Daniels starred. Forthcoming 1930 release.

NIGHT PARADE (D-AT): Hugb Trevor and others. Serial No. 0204. (R) Oct. 27. (L) 6671f.

ONE MAN OOG (W): Ranger, Sam Nelson, Edward Hearn, Virginia Bradford, William Patton, Henry O'Connor, Art Robbins. (R) March 3. (L) 4481f.

OUTLAW (W): Tom Mix, Sally Blane, Frank M. Clarke, Al Smith, Ethan Laidlaw, Al Ferguson, Barney Furey. (R) Jan. 21. (L) 6057f.

OUT TO KILL (D-TME): Joseph Schildkraut starred. Feb. 23, 1930.

PRIDE OF PAWNEE (W): Tom Tyler, Frankie Darro, Ethlyne Clair, Barney Furey, Jack Hilliard, Lew Meehan, Jimmy Casey (L) 4750f. (R) June 9, 1929. (NP) June 22.

RED SWORD, THE (D): Marian Nixon, William Collier, Jr., Carmel Myers, Allan Roscoe. (L) 6243f. (R) Feh. 17, 1929.

RIO RITA (MC): Bebe Daniels, John Boles, Don Alvardo, Dorothy Lee, Bert Wheeler, Robert Woolsey, Georges Renevant, Helen Kaiser, Tiny Sandford, Nick de Ruiz, Sam Nelson, Fred Burns, Eva Rosita and Sam Bluim. Release Sept. 15. (TOS) Nov. 2. Length 15,044.

SEVEN KEYS TO BALOPATE: Richard Dix and Miriam Seegar. Forthcoming 1930 release.

SIOE STREET* (D-AT): Tom, Matt and Owen Moore, Kathryn Perry, Emma Dunn, Frank Sheridan. (L) Talking, 6465f. (R) Sept. 8, 1929. Serial No. 0202.

STREET GIRL* (CD-AT): Jack Oakie, Neb Sparks, John Harron, Joseph Cawthorn, Betty Compson. (L) Talking, 8188f. (R) Aug. 11, 1929. (NP) Sept. 28. (TOS) Sept. 21.

SYNCOPATION (D-AT): Fred Waring and Band, Barbara Bennett, Bobby Watson, Ian Hunter, Morton Downey, Osgood Perkins, Mackenzie Ward, Verree Teasdale, Dorothy Lee. (L) 7848f.

TANNED LEGS* (D-AT): June Clyde, Arthur Lake, Sally Blane, Allen Kearns, Nella Walker, Albert Gran, Edmund Burns, Dorothy Revier, Ann Pennington, Lincoln Stedman, Lloyd Hamilton. (R) Nov. 10. (L) 6377f. (NP) Nov. 30.

VAGABOND LOVER (D-AT): Rudy Vallee, Sally Blane and others. (R) November 24, 1929. Serial No. 0105.

VERY IDEA, THE* (D-AT): Frank Craven, Hugb Trevor, Theodore von Eltz, Olive Tell, Doris Eaton, Adele Watson, Oeanne de Bard, Allen Kearns, Sally Blane. (L) Talking, 6139f. (R) Sept. 15, 1929. Serial No. 0303.

Tiffany

BROADWAY FEVER (CD): Sally O'Neil, Roland Drew, Corliss Palmer. (R) Jan. 1. (L) 5412f.

LUCKY BOY* (CD-TME): George Jessel, Margaret Quimby, Rosa Rosanova, William Strauss, Gwen Lee, Richard Tucker, Gayne Whitman, Mary Doran. (R) Feh. 2. (L) Sound, 8643f; silent, 6520f. (NP) Feh. 2. (TOS) Feb. 23.

JOURNEY'S END (D-AT): All star cast.

MIDSTREAM* (D-TME): Claire Windsor, Montague Love, Larry Kent, Helen Jerome Eddy, Louis Alvarez, Leslie Brigham, Geneviere Shrader. (L) 7353f. (NP) Oct. 12.

MISTER ANTONIO (D-AT): Leo Carrillo, Virginia Valli, Frank Reicher, Eugenie Besserer, Franklin Lewis, Gareth Hughes. (NP) October 19.

MY LADY'S PAST* (D-TME): Belle Bennett, Joe E. Brown, Alma Bennett, Russell Simpson, Joan Standing, Billie Bennett. (NP) June 15. (L) Talking, 7948f.

NEW ORLEANS* (D-TME): William Collier, Jr., Ricardo Cortez, Alma Bennett. (L) 6765f. (R) Aug. 1, 1929. (NP) Oct. 12.

TROUPERS THREE (D): Rex Lease, Dorothy Gulliver and others.

TWO MEN AND A MAID* (D-AT): William Collier, Jr., Alma Bennett, Eddie Gribbon, George E. Stone. (L) Talking, 6423f. (R) Aug. 1, 1929. (NP) Oct. 12.

WOMAN TO WOMAN* (D-AT): Betty Compson, George Barraud, Juliette Compton, Margaret Chambers, Reginald Sharland, Georgie Billings, Winter Hall. (TOS) Nov. 23.

WRECKER, THE* (D-TME): Special cast. (L) Sound, 6520f. No silent print.

United Artists

ALIBI* (ME-AT): Chester Morris, Pat O'Malley, Harry Stubbs, Mae Busch, Eleanor Griffith, Irma Harrison, Regis Toomey, Al Hill, James Bradbury, Jr., Elmer Ballard, Kerman Cripps, Purnell B. Pratt, DeWitt Jennings, Edward Brady. (L) Talking, 1867f. (R) Apr. 20, 1929. (NP) June 1. (TOS) Sept. 21.

BROADWAY VAGABOND* (D-AT): Harry Richman, Joan Bennett, James Gleason, Lilyan Tashman.

BULLDOG DRUMMOND* (D-AT): Ronald Colman, Joan Bennett, Lilyan Tashman, Montague Love, Lawrence Grant, Wilson Benge, Claud Allister, Adolph Millar, Charles Sellon, Tutsu Komal. (L) Talking, 8376f. (R) Aug. 3. (TOS) Oct. 19.

COQUETTE* (D-AT): Mary Pickford, John Mack Brown, Matt Moore, John Sainpolis, William Janney, Henry Kolker, George Irving, Louise Beavers. (L) Silent, 6993f. (R) Apr. 12, 1929. (NP) June 1.

CONDEMNED* (D-AT): Ronald Colman starred. (R) December 7, 1929.

CHAMP* (AT-CD): Fannie Brice starred. Forthcoming release.

ETERNAL LOVE* (D-ME): John Barrymore, Camilla Horn, Victor Varconi, Hobart Bosworth, Bodil Rosing, Mona Rico, Evelyn Selbie. (R) May 11, 1929. (L) 6948f; silent, 6318f. (NP) June 15. (TOS) June 1.

EVANGELINE* (D-ME): Dolores Del Rio, Roland Drew, Alec B. Francis, John Holland, James Marcus, Paul McAllister, Lawrence Grant, Bobby Mack, George Marion. (L) 8268f. (NP) June 1. (R) Aug. 24. (TOS) Nov. 9.

IRON MASK, THE* (D-TME): Douglas Fairbanks, Belle Bennett, Marguerite de la Motte, Dorothy Revier, Vera Lewis, Rolfe Sedan, William Bakewell, Gordon Thorpe, Nigel de Brulier, Ulrich Haupt, Lon Poff, Charles Stevens, Henry Otto, Leon Barry, Standley J. Sandford, Gino Corrado. (L) Talking, 8855f; silent, 8659f. (R) Mar. 9, 1929. (NP) June 15.

LAOY OF THE PAVEMENTS* (D-AT): Lupe Velez, William Boyd, Jetta Goudal, George Fawcett, Albert Conti, Henry Armetta. (R) Feb. 16. (L) Sound, 8329f; silent, 7495f.

LOCKED DOOR, THE* (D-AT): Stanwyck, Rod La Rocque, William Boyd, Betty Bronson. (R) November 16. (L) 6844f.

LUMMOX* (D-AT): Winifred Westover, Ben Lyon, William Collier, Jr.

NEW YORK NIGHTS* (D-AT): Norma Talmadge starred. (R) December 28.

RESCUE, THE* (D-ME): Ronald Colman, Lily Damita, Alfred Hickman, Theodore von Eltz, John Davidson, Phillip Strande, Bernard Siegel, Sojin, Harry Cording, Laska Winters, Duke Kahanamoku, Louis Morrison, George Rigas, Christopher Martin. (L) Musical, 7980f; silent, 7910f. (R) Jan. 12, 1929. (NP) June 15. (TOS) Jan. 19.

SHE GOES TO WAR* (D-TME): Eleanor Boardman, John Holland, Edmund Burns, Alma Rubens, Al St. John, Glen Waters, Margaret Seddon, Yola D'Avril, Evelyn Hall. (L) 8864f. (R) July 13, 1929. (NP) June 1. (TOS) Aug. 10.

TAMING OF THE SHREW, THE* (D-AT): Mary Pickford, Douglas Fairbanks. (R) October 26. (L) 6,116.

THREE LIVE GHOSTS* (D-AT): Allister McNaughton, Montgomery, Bennett. (R) Sept. 15. (L) 7,486.

THIS IS HEAVEN* (D-TME): Vilma Banky, James Hall, Fritzie Ridgway, Lucien Littlefield, Richard Tucker. (L) 7948f. (R) June 22, 1929. (NP) June 1. (TOS) July 20.

THREE PASSIONS, THE* (D-ME): Alice Terry, Ivan Petrovitch, Shayle Gardner, Leslie Faber, Andrew Engelman, Claire Eames. (L) Talking, 6646f; silent, 7576f. (R) June 1, 1929.

TRESPASSER, THE* (D-AT): Gloria Swanson, Kay Hammond, William Holden, Robert Ames, Henry Walthall, Purnell Pratt, Wally Albright. (R) October 5. (L) 8,223. (TOS) Nov. 16.

VENUS* (D-ME): Constance Talmadge, Andre Roanne, Jean Murat, Max Maxudian, Baron Fils and Jean Mercanton. (L) Sound 6882f. (NP) June 1. (R) Oct. 12.

Universal

BARNUM WAS RIGHT* (CD-AT): Glenn Tryon, Merna Kennedy, Otis Harlan, Basil Radford, Clarence Burton, Lew Kelly, Isabelle Keith, Gertrude Sutton. (L) Silent 4,477. Sound 5,140. (NP) November 9.

BEAUTY AND BULLETS (W): Ted Wells, Duane Thompson, Jack Kenney, Wilbur Mack. (L) 479f.

BOOY PUNCH, THE (D): Jack Dougherty, Virginia Brown Faire, George Kotsonaros, Wilbur Mack, Monte Montague. (L) 4786f. (R) July 14, 1929. (NP) July 27.

BORDER WILOCAT, THE (W): Ted Wells, Kathryn McGuire. (R) May 12. (L) 4259f.

BORN TO THE SAOOLE (W): Ted Wells, Duane Thompson, Leo White, Merrill McCormiok, Bryon Douglas, Nelson McDowell. (R) Mar. 10. (L) 4126f.

BROADWAY* (D-AT): Glen Tryon, Merna Kennedy, Evelyn Brent, Thomas Jackson, Robert Ellis, Otis Harlan, Paul Porcasi, Marion Lord, Fritz Field, Leslie Fenton, Arthur Housman, George Davis, Betty Francisco, Edythe Flynn, Florence Dudley, Ruhy McCoy. (L) 9330f. (R) Sept. 15. (TOS) Nov. 16.

BURNING THE WINO (W): Hoot Gibson, Cessare Gravine, Virginia Brown Faire, Boris Karloff, Robert Holmes. Released Feb. 10. (L) 5202f. (NP) Jan. 12.

CHARLATAN, THE (D-TME): Holmes Herbert, Rockcliffe Fellows, Margaret Livingston. (R) Apr. 14. (L) Silent, 5972f. Sound 6506f.

CLEAR THE OECKS* (CD-TME): Reginald Denny, Olive Hasbrouck, Otis Harlan, Colette Merton, Lucien Littlefield, Brooks Benedict, Robert Anderson, Elinor Leslie. (R) Mar. 3. (L) Sound, 5792f. Silent, 5740f.

COHENS AND KELLYS IN ATLANTIC CITY (CD-TME): George Sidney, Mack Swain, Vera Gordon, Kate Price, Cornelius Keefe, Nora Lane, Virginia Sales, Tom Kennedy. (R) Mar. 17. (L) Sound, 7400f. Silent, 7752f.

COLLEGE LOVE* (D-AT): George Lewis, Eddie Phillips, Dorothy Gulliver, Churchill Ross, Hayden Stevenson, Sumner Getchell. (L) Talking 6846f. (R) July 7, 1929. (NP) July 27.

COME ACROSS* (M-TME): Lina Basquette, Reed Howes, Flora Finch, Craufurd Kent, Gustav von Seyffertitz, Clarissa Selwynne. (R) June 30, 1929. (NP) July 27. (L) Talking, 5330f; silent, 5593f.

COURTIN' WILO CATS (W): Hoot Gibson and others. (R) Dec. 15.

DEVIL'S PIT (D): With a foreign cast. (L) 6268f. (NP) Nov. 2. (R) Dec. 8.

ORAKE CASE, THE* (MD-AT): Gladys Brockwell. (NP) Sept. 28. (TOS) Sept. 21. (R) Sept. 1.

EMBARRASSING MOMENTS* (CD-AT): Reginald Denny, Merna Kennedy, Otis Harlan, William Austin, Virginia Sale, Greta Grandstedt, Mary Foy. (NP) Oct. 25. (L) 5230f. (R) Jan. 5, 1930.

EYES OF THE UNOERWORLO (W): Bill Cody, Sally Blane. (R) Apr. 28. (L) 4208f.

FIGHTING LEGION* (W-TME): Ken Maynard, Dorothy Dwan and others. 1930 release.

GIRL ON THE BARGE* (O-TME: Jean Hersholt, Sally O'Neil, Malcolm McGregor, Morris McIntosh, Nancy Kelly, George Offerman, Henry West, Rex. (R) Feb. 3. (L) Sound, 7510f. Silent, 6908f.

GIRL OVERBOARO* (D-TME): Mary Philbin, Fred Mackaye, Otis Harlan, Edmund Breese, Francis McDonald. (L) Talking, 7391f; silent, 7531f. (R) July 28, 1929. (NP) Sept. 21.

GRIT WINS (W): Ted Wells, Kathleen Collins, Al Ferguson, Buck Conners, Nelson McDowell, Edwin Moulton. (R) Jan. 27. (L) 4596f.

HARVEST OF HATE (W): Rex. Jack Perin, Helen Foster, Tom London. (L) 47-9f.

HIS LUCKY DAY* (CD-TME): Reginald Denny, LoRayne Duval, Otis Harlan, Eddie Phillips, Cissie Fitzgerald, Harvey Clark, Tom O'Brien. (L) Talking 6713f; silent, 5603f. (R) June 30, 1929. (NP) June 22.

HOLO YOUR MAN* (D-TME): Laura LaPlante, Walter Scott, Eugene Borden, Mildred Van Dorn. (NP) Oct. 26. (L) 5794f.

HOOFBEATS OF VENGEANCE (W): Rex. Jack Perrin, Helen Foster, Al Ferguson, Starlight. (R) June 16. (L) 4525f.

IT CAN BE DONE (CD-AT): Glenn Tryon, Sue Carol, Richard Carlyle, Jack Egan, Tom O'Brien. (R) March 24. (L) Sound 6560f; silent 6090f.

KIO'S CLEVER (CD): Glenn Tryon, Kathryn Crawford, Russell Simpson, Lloyd Whitlock, George Chandler, Virginia Sales, Joan Standing, Max Asher, Florence Turner, Stephin Fetchit. (R) Feb. 17. (L) 5729f.

KING OF JAZZ REVUE (MC): Paul Whiteman stars. 1930 release.

KING OF THE CAMPUS* (CD-TME): George Lewis, Dorothy Gulliver, Eddie Phillips, Hayden Stevenson, Churchill Ross, Collette Merton.

KING OF THE RODEO (W): Hoot Gibson, Kathryn Crawtague, Slim Summerville, Charles K. French, Monty Montague, Joseph W. Gerard. (R) Jan. 20. (L) 5509f.

LA MARSEILLAISE* (D-AT): Laura LaPlante, John Boles and others. Forthcoming 1930 release.

LARIAT KIO, THE (W): Hoot Gibson, Ann Christy, Cap Anderson, Mary Foy, Francis Ford, Walter Brennan, Andy Waldron, Bud Osborne, Joe Bennett, Jim Corey. (L) 5247f. (R) June 23, 1929. (NP) June 15.

LAST PERFORMANCE, THE* (D-TME): With Conrad Veidt, Mary Philbin, Leslie Fenton, Fred MacKaye, Gustav Paros, William H. Turner, Anders Randolf, Sam DeGrasse and George Irving. Length (sound), 5799f; (silent) 5799f. (NP) Nov. 16.

LAST WARNING, THE* (M-TME): Laura La Plante, Montagu Love, John Boles, Roy D'Arcy, Bert Roach, Margaret Livingston, Mack Swain, Burr McIntosh, Carry Daumery, George Summerville, Torben Meyer, D'Arcy Corrigan, Bud Phelps, Charles French, Fred Kelsey, Tom O'Brien, Harry Notbrup. (L) Talking, 7980f; silent, 7731f. (R) Jan. 6, 1929. (NP) June 29. (TOS) Jan. 26.

LONG, LONG TRAIL, THE (W): Hoot Gibson, Sally Eilers, Kathryn McGuire, James Mason, Archie Ricks, Walter Brennan, Howard Truesdell. (NP) Oct. 26. (L) six reels.

LONESOME (CD-TME): Glenn Tryon, Barbara Kent. (R) Jan. 20. (L) Sound 6761f; silent 6142f.

MAN, WOMAN AND WIFE (D-TME): Norman Kerry, Pauline Starke, Marion Nixon, Kenneth Harlan, Craufurd Kent, Byron Douglas. (L) 6589f. (R) Jan. 13, 1929. (NP) June 29.

MELOOY LANE* (D-AT): Eddie Leonard, Josephine Dunn, Rose Coe, George Stone, Huntley Gordon. (L) Talking, 6350f. (R) July 21, 1929. (NP) Aug. 31.

MISSISSIPPI GAMBLER* (D-AT): Joseph Schildkraut, Joan Bennett, Carmelita Geraghty, Alec B. Francis, Otis Harlan, Billy Welsh. (NP) Nov. 9. (L) Sound, 5,432. Silent, 5,025. (TOS) Nov. 16.

MOOERN LOVE* (CD-AT): Charley Chase, Jean Hersholt, Kathlyn Crawford, Edward Martindel. (R) July 14, 1929. (NP) June 22. (L) Talking, 6501f; silent, 5730f.

ONE HYSTERICAL NIGHT* (CP-TME): Reginald Denny, Nora Lane, E. J. Ratcliffe, Fritz Field, Slim Summerville, Jules Cowles, Joyzelle, Walter Brennan, Harry Otto, Margaret Campbell. (NP) Oct. 26. (L) 6101f.

PARAOE OF THE WEST* (AT-W): Ken Maynard, Gladys McConnell, Otis Harlan, Frank Rice, Bohbie Dunn, Jackie Hanlon, Fred Burns, Frank Yaconelli, Stanley Blystone, Blue Washington, Tarzan and Rex. (NP) Nov. 23.

PARADISE AHOY* (T-CD): Glenn Tryon starred. 1930 release.

PLUNGING HOOFS* (W): Jack Perrin, Rex, Barbara Worth, J. P. McGowan, David Dunbar. (L) Silent, 4344f. (R) Apr. 14. (NP) May 18.

POINTS WEST* (W): Hoot Gibson, Alberta Vaughn, Frank Campeau, Jack Raymond, Martha Franklin, Milt Brown, Jim Corey. (L) 5491f. (NP) Sept. 28.

RED HOT SPEEO* (CD-TME): Reginald Denny, Alice Day, Charles Byer, Thomas Ricketts, De Witt Jennings, Fritzi Ridgeway, Hector V. Sarno. (L) 6621f. (R) Jan. 27, 1929. (NP) June 29.

RIOIN' OEMON, THE (W): Ted Wells, Kathleen Collins, Lucy Beaumont, Otto Bibber. (L) 4380f. (R) Aug. 18, 1929. (NP) Aug. 3.

RIDIN' KIO, THE* (TME): Hoot Gibson, Forthcoming 1930 release.

ROARING AOVENTURE, A (W): Jack Hoxie, Mary McAlister, Marin Sais, Francis Ford and the Universal Ranch Riders. (NP) Dec. 7.

TIP OFF, THE (W): William Cody, George Hackathorne, Duane Thompson, L. J. O'Connor, Jack Singleton, Robert Bolder, Monte Montague, Walter Shumway, (L) 4109f. (R) June 2, 1929. (NP) July 13.

SCANOAL* (D-TME): Laura LaPlante, John Boles, Jane Winton, Huntley Gordon, Nancy Dover, Eddie Phillips, Julia Swayne Gordon. (R) May 4. (L) Sound, 6675f; silent, 6475f. (TOS) June 13.

SENOR AMERICANO (AT-W): Ken Maynard, Kathryn Crawford, Gino Corrado, J. P. McGowan, Frank Yaconelli, Frank Beaie and Tarzan. Footage, Sound, 6,662. Silent, 5,528. (NP) Nov. 23.

SHANGHAI LAOY (D): Mary Nolan, James Murray, Wheeler Oakman, Anders Randolph, Lydia Yeamans Titus, Yola d'Avril, Mona Rico, Irma Iowae. (NP) Nov. 16. (TOS) Dec. 7.

SHANNONS OF BROAOWAY* (D-AT): James and Lucile Gleason, Charles Grapewin, Mary Philhin, John Breedon,, Tom Santschi, Harry Tyler, Gladys Crolius, Helen Mehrmann, Robert T. Haines, Slim Summerville, Tom Kennedy and Walter Brennan. (NP) Nov. 16.

SHOW BOAT* (D-TME): Laura LaPlante, Joseph Schildkraut, Emily Fitzroy, Otis Harlan, Helen Morgan, Jane LaVerne, Alma Rubens, Jack McDonald, Neely Edwards. (L) 11,772f; silent, 10,290f.

SMILING TERROR, THE (W): Ted Wells, Derelys Perdue, Al Ferguson, Red Osborne. (L) 4525f. (R) June 30, 1929. (NP) July 13.

THREE GOOFATHERS* (D-TME): Charles Bickford, Raymond Hatton, Fred Kohler, Fritzie Ridgeway, Maria Alba, Joe de la Cruz, Buck Connors, Walter James.

TONIGHT AT TWELVE* (D-AT): Madge Bellamy, George Lewis, Robert Ellis, Margaret Livingston, Vera Reynolds, Norman Trevor, Hallam Cooley, Mary Doran, Madeline Seymour, Josephine Brown, Dan Douglas, Louise Carter and Nick Thompson. (L) 6,884. (NP) November 2.

YOU CAN'T BUY LOVE* (D-AT): Jean Hersholt, Charley Chase. (R) June 9.

WAGON MASTER, THE* (W-D-AT): Ken Maynard, Edith Roberts, Frederick Dana, Tom Santschi, Al Ferguson, Jack Hanlon, Bobby Dunn, White Horse, Frank Rice. (L) Sound, 6335f; silent, 5679f. (NP) Sept. 29. (R) Sept. 8.

WINGEO HORSEMEN, THE (W): Hoot Gibson, Rutb Elder, Charles N. Schaeffer, Allan Forrest, Herbert Prior. (L) 5544f. (R) June 23, 1929. (NP) July 13.

Warner Bros.

AVIATOR, THE* (CD-AT): Everett Edward Horton starred. Future release.

ARGYLE CASE, THE* (MD-AT): Thomas Meigban, H. B. Warner, Gladys Brockwell, Lila Lee, Bert Roacb. (TOS) Aug. 31. (L) 7794f.

CONQUEST* (D-AT): Monte Blue, Lois Wilson, H. B. Warner, Tully Marshall. (L) 4706f. (R) Jan. 19, 1929. (NP) Aug. 3. (TOS) Jan. 12.

DESERT SONG, THE* (MC): John Boles, Charlotte King, Louise Fazenda, Edward Martindel, Jack Pratt, Otto Hoffman, John Miljan, Del Elliott, Myrna Loy. (L) Talking, 11,034f. (R) May 11, 1929. (NP) May 18. (TOS) June 8.

DISRAELI* (D-AT): With George Arliss, Joan Bennett, Anthony Bushnell, Doris Lloyd. 1930 release.

EVIOENCE (T): P. Frederick starred. (TOS) Oct. 26.

FAME (T-D): Dolores Costello starred. Future release.

FANCY BAGGAGE* (D-TME): Audrey Ferris, Myrna Loy, George Fawcett, Edmund Breese, Hallam Cooley, Burr McIntosh, Wallace MacDonald, Eddie Gribbon, Virginia Sales. (R) Feb. 23. (L) Sound, 6447f. Silent, 5983f.

FROM HEAOQUARTERS* (D-TME): Monte Blue, Edmund Breese, Ethlyne Claire, Guinn Williams, Lionel Belmore, Henry B. Walthall, Gladys Brockwell, Eddie Gribbon, Pat Hartigan, John Kelly, Otto Lederer, William Irving, Pat Somerset, J. Girard. (R) June 6. (L) 6323f.

FROZEN RIVER* (D-TME): Rin-Tin-Tin, Davey Lee, Lew Harvey, Nina Quartaro, Duane Thompson, Joseph Swickard, Frank Campbell. (R) May 25. (L) 5482f.

GAMBLERS, THE* (D-AT): Lois Wilson, H. B. Warner, Jason Robards, George Fawcett, Johnny Arthur, Frank Campeau, Pauline Garon, Charles Sellon. (L) Talking, 6611f; silent, 4844f. Recorded on disc. (TOS) Aug. 24. (R) June 29, 1929.

GENERAL CRACK* (D-AT): John Barrymore starred. Future release.

GOLO OIGGERS OF BROADWAY (MC): Nick Lucas, Ann Pennington, Conrad Tearle, Nancy Welford, Winnie Lightner and others. (R) Oct. 5. (L) 9122. (TOS) Nov. 23.

GOLDEN OAWN* (D-AT): Walter Woolf starred. Future release.

GREEN GOODESS, THE (D-AT): With George Arliss and others. For release soon.

GREYHOUNO LIMITED* (D-TME): Monte Blue, Edna Murphy, Grant Withers, Lucy Beaumont, Lew Harvey, Ernie Shields. (R) Mar. 23. (L) Sound, 6114f. Silent, 4996f.

HAROBOILED ROSE* (D-AT): Myrna Loy, William Collier, Jr., Lucy Beaumont, Gladys Brockwell, Edward Martindel, John Miljan. (R) May 4. (L) Sound, 5610f. Silent, 4875f.

HEARTS IN EXILE* (D-AT): Dolores Costello, Grant Withers and James Kirkwood. Pre-release August 14. (L) 7,877f. (TOS) Dec. 7.

HOLO EVERYTHING* (AT-D): With an all-star cast. Future release.

HONKY TONK* (CD-AT): Sophie Tucker, Lila Lee, Audrey Ferris, George Duryea, Mahlon Hamilton, John T. Murray. (L) Sound, 6412f. (R) Aug. 3. (TOS) Aug. 31. (NP) Sept. 14.

HOTTENTOT, THE* (CD-AT): Edward Everett Horton and others. Pre-release August 10. (L) 7,241f.

IN THE HEAOLINES* (D-AT): Grant Withers, Marian Nixon, Clyde Cook, Spec O'Donnell and others. Pre-release August 31. (L) 6,427f. (TOS) Oct. 12.

IS EVERYBOOY HAPPY (D-TME): With Ted Lewis and band starred. Release soon.

ISLE OF ESCAPE* (D-TME): Monte Blue starred. Future release.

KID GLOVES* (D-TME): Conrad Nagel, Lois Wilson, Edna Murphy, John Davidson, Tom Dugan and Edward Earle. (R) Apr. 13. (L) Sound 6273f; silent 5658f.

LITTLE WILOCAT* (D-TME): George Fawcett, Robert Edeson, Audrey Ferris. (R) Jan. 5. (L) Sound 5644f; silent 5161f.

MADONNA OF AVENUE A* (D-AT): Dolores Costello, Grant Withers, Louise Dresser, Douglass Gerard, Otto Hoffman, Lee Moran. (L) Talking 6461f; silent 5294f. (R) June 22, 1929.

MILLION OOLLAR COLLAR* (D-TME): Rin-Tin-Tin, Matty Kemp, Evelyn French, Tommy Dugan, Allen Cavin, Philo McCullough, Grover Liggon. (R) Feb. 9. (NP) March 16. (L) Sound 5561f; silent 4878f.

NOAH'S ARK* (D-TME): Dolores Costello, George O'Brien, Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Anders Randolf, Nigel de Brulier, Armand Kaliz, Myrna Loy, William Mong, Malcolm White. (L) Sound 9478f; silent 7752f.

MAMMY* (D-AT): Al Jolson starred. Future release.

MAN, THE* (AT-D): John Barrymore starred. Future release.

MY MAN* (CD-AT): Fannie Brice, Guinn Williams, Andre de Segurola, Ann Brody, Richard Tucker, Billy Sealy, Edna Murphy, Arthur Hoyt. (L) 9247f. Silent, 6136f. (NP) June 29.

NO OEFENSE* (D-AT): Monte Blue, May McAvoy, Lee Moran, Kathryn Carver, William Tooker, William Desmond, Bud Marshall. (L) Talking, 5558f; silent, 4712f. (R) Apr. 6, 1929. (NP) July 13.

ON WITH THE SHOW (MC): Betty Compson, Sam Hardy, Molly O'Day, Joe E. Brown, Sally O'Neil, Louise Fazenda, William Bakewell, Purnell Pratt, Fairbanks twins, Wheeler Oakman, Sam Hardy, Thomas Jefferson, Lee Moran, Harry Gribbon, Arthur Lake, Josephine Houston, Henry Kirk, Otto Hoffman, Ethel Walters, Harmount Four, Angelus Bahe. (L) Sound 8864f; silent 8441f. (TOS) Aug. 17.

ONE STOLEN NIGHT* (D-TME): Betty Bronson, Mitchell Lewis, Buster Collier, Rose Dione, Nina Quartaro, Harry Todd, Otto Ledeer, Angelo Rossitto, Jack Santaro, Harry Shultz, Chashill Mailes. (R) Apr. 6. (L) Sound 5243f; silent 4797f. (NP) March 30.

ROUGH WATERS* (D-TME): Rin-Tin-Tin, Jobyna Ralston, Lane Cbandler, Walter Miller. 1930 release.

SACREO FLAME, THE* (D-TME): Pauline Frederick starred. Future release.

SAP, THE* (CD-AT): Edward Everett Horton, Patsy Ruth Miller, Franklin Pangborn, Edna Murphy, Alan Hale, Russell Simpson, Louise Carver, Jerry Mandy. (L) 7,130.

SAY IT WITH SONGS* (D-AT): Al Jolson, David Lee, Marian Nixon. (L) Talking 8324f. (R) Aug. 24, 1929.

SKIN DEEP* (D-TME): Monte Blue, Betty Compson, John Davidson, Tully Marshall. (TOS) Oct. 5.

SECONO CHOICE* (T-D): Dolores Costello starred. Future release.

STOLEN KISSES* (CD-TME): Claude Gillingwater, Hallen Cooley, May McAvoy, Edna Murphy, Reed Howes, Arthur Hoyt. (L) Talking, 6273f; silent, 5683f. (R) Apr. 13, 1929.

STARK MAD* (AT): Louise Fazenda, Claude Gillingwater, H. B. Warner, John Miljan, Jacqueline Logan, Henry B. Walthall, Andre Beranger, Warner Richmond, Lionel Barrymore, Floyd Shackleford. (L) Talking, 6631f; silent, 4917f. (R) Mar. 2, 1929.

SHE COULON'T SAY NO* (MC): With Winnie Lightner starred. Release soon.

(*Continued on page* 68)

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THE VOICE OF THE INDUSTRY

LETTERS FROM READERS

This and That

I WAS MUCH AMUSED IN READING A letter from C. A. Spainhour of Greensburg, Kan. I said to myself, "This man's trouble has just started," and according to his letter they have begun. I was thinking what a good thing it would be if we small exhibitors within a radius of 200 miles could meet in Kansas City some day and talk things over. I am sure we would all learn something through each other's experiences. I know I have had plenty and if you can find room in your columns I will tell some of them.

You know there were so many companies started selling sound-on-disc equipment that the exhibitors didn't know just what to buy. At first they ranged from $1,000 to $2,500 each and the majority of these firms I found out didn't know any more about installing sound in a theatre than we did and that wasn't much at the time. But oh my, what we have learned through our own experience, lots more than most of the companies that are selling some today. We didn't pay any of these fellows $1,000 or $2,000 but we figured it all out and installed for ourselves. Of course, we didn't get perfect at first but we kept improving and now are glad to say that we have a fair sound disc equipment, I believe as good as any connected direct to the projection.

* * *

But I figured now if I had bought a $1,000 or $1,500 outfit we would have had plenty of trouble, as from all reports these are still causing plenty of trouble but not as much as at first because the recording is gradually getting better. As first the exchange would tell you that your outfit was to blame and, of course, not knowing much about such things, we believed it for a time. But it graduallv dawned on us that our equipment could not change over night.

One day we would have good recording and the next the picture would be poor, or one company's records would jump the track and others would not. In using all the Columbia pictures we never had the least trouble (by the way, I couldn't use the Vitaphone at first owing to the high prices of same). We are using Vitaphone now and have had very good recording generally but still their price is too high. We started in with Metro's "Alias Jimmy Valentine" and it went over fairly good even with our first attempt, and I am sure if we were to show it now there would be a 50 per cent improvement.

* * *

We had plenty of trouble with Fox films and I know lots of others had more trouble than we had. We did manage to put them over, that is, all but one of their features and their acts, but I must hand it to our Fox office. They helped me out of it very nicely. The acts were cancelled and they guaranteed me perfect recording on new reels which I took over in place of the acts. Well, I just gave Fox a knock. Now I am going to give them a boost, for I can truly say their Movietone news on disc beats anything I have heard yet.

Warners can tell you all they like, that good recording records cost plenty. Be that as it may, the Fox Movietone News today on disc has even the Vitaphone record beat. I don't know why but I have proved it. The Fox disc brings out the short musical intermission on the titles as clear as a bell and you can always realize that it's music. I believe in the recording of the Fox record. You can hear the different instruments better. In fact, you seem to hear all instruments perfectly.

Now maybe some of the so called experts can tell us why this is so. I wish they would tell the others how to make records, Vitaphone included, for some times their recording is not the best. Not only does the Fox music come out clear and crisp but the voices also, and untrained voices at that, no matter whether it be the president or Al Jennings or a little girl or a boy or a lady's voice. I don't believe I ever missed one word and that's saying a lot.

Now, I don't want you to think I am advertising Fox News for that is the last thing I would do. Fox has cost me lots of money in poor recording but what I wish to know is how do they make such good recording now? Why can't the others do it? Has Fox got a secret that Vitaphone hasn't? I don't know, but I would like to know why, if one can do this thing, the others don't do the same and take a load from the small exhibitors' shoulders.

I have sent you reports on pictures in another letter but I would just like to mention here a picture, "The Unholy Night," a Metro-Goldwyn-Mayer, directed by Lionel Barrymore, which we screened last night. It is a mystery picture and so deep that unless you hear every word it becomes a puzzle. We could not hear every word on account of the character talking too fast, and unless the acoustics in your theatre are perfect, the words miss a little and you lose the meaning. When some of the characters talk it shows plain enough, but with this English of theirs, it's hard on some people. I am surprised at Barrymore's direction. The picture is a good one otherwise.

Now one word more about the English. We had a picture called "Evidence" (Warner's) where Alec B. Francis as the butler called a flower vase a "vause." I lived in England quite a number of years myself and if the English call it a "vause" then I have forgotten. Anyway, not one person in the audience knew what he was talking about. I didn't until the second show. Why couldn't he have called it a "vase?"—J. H. JENKINS, Douglas theatre, Lee's Summit, Mo.

Quick Reference Picture Chart

SO LONG LETTY (D-AT): With C. Greenwood starred. Future release.
THOSE WHO DANCE (D-TME): Monte Blue starred. Future release.
TIGER ROSE (D-AT): Lupe Velez starred. Future release.
TIME, PLACE AND GIRL, THE* (AT-D): Grant Withers, Betty Compson, James Kirkwood, Bert Roach. (TOS) June 22.
WIDE OPEN* (CD-AT): Edward Everett Horton starred. Future release.
WOMAN'S GAME* (D-AT): Pauline Frederick starred. Future release.

World Wide

BERLIN AFTER OARK (MD): Kurt Green, Ernst Stahl Nachbauer, Fritz Kampers, Grita Ley. (L) 6553f. (R) June.
BLACKMAIL* (AT-MD): Donald Caltbrop starred.
BLACK WATERS (AT-D): James Kirkwood, Lloyd Hamilton, Mary Brian, John Loder, Frank Reicher, Robert Ames, Ben Hendricks, Noble Johnson, Hallam Cooley. (L) 7322f. (R) Apr. 14. No silent version.
BONDMAN, THE (D): Norman Kerry. (R) Mar. 17. (L) 7000f.
KITTY (T-D): Estelle Brody, John Stuart, Marie Ault, Dorothy Cummings, Winter Hall, Olaf Hytten, Charles O'Shaughnessy. (R) June 15. (L) 8441f.
MIONIGHT DADOIES* (C-AT): Andy Clyde, Harry Gribbon, Rosemary Theby, Addie McPbail, Alma Bennett, Jack Cooper, Katherine Ward. (NP) October 12.
SCARLET DEVIL, THE (D): Matbeson Lang, Margaret Hume, Nelson Keys, Hadden Mason, Juliette Compton, Douglas Payne, Harold Huth. (NP) October 12.
MOULIN ROUGE* (ME-D): Olga Chekova, Eve Gray, Jean Bradin. (R) January 30. (L) Sound 8312f.
PAWNS OF PASSION (D): Olga Chekova, Sidney Suberly, Henry Baudin, Hans Stever, Lola Josane, Carmine Gallone. (R) Feb. 17. (L) 7196f.
PICAOILLY* (MD-AT): Gilda Grey, Anna May Wong, Jameson Thomas. (L) 8080f. (R) June 1. (NP) Oct. 12. (TOS) Aug. 24.
PRINCE AND THE OANCER (D): Dina Graller, Albert Paulig, Werner Pittscbau, Anna Kallina. (NP) Nov. 2. (R) June 29.
TRIUMPH OF THE SCARLET PIMPERNEL, THE (D): Matheson Lang, Margaret Hume, Nelson Keys, Hadden Mason, Juliette Compton, Douglass Payne, Harold Ruth. (L) 6490f. (R) June 22, 1929.

Miscellaneous Companies

Affiliated European

BEHINO THE ALTAR (D): Wilhelm Dieterle, Marcella Albani. (L) 6200f. Silent film.
ESCAPE FROM HELL (MD): Jean Murat, Louis Ralph, Countess Agnes von Esterhazy, Paul Heidman, R. Van Riel, Leo Penkert, W. Kaiser Hayl, Harry Frank, Lewis Brody.
PASSION OF JOAN OF ARC (D): Mlle. Falconetti, M. Silvain, M. Schutz, Ravet, Andre Berly, Antonin Artaud. (L) 7000f.
RUSSIA (D): Marcella Albnai, V. Galdarov, Wilhelm Dieterle, Louis Ralpb. (R) May 12. (L) 7500f.

Aida Films

KIF TEBBI: Marcello Spade, Donatelle Neri, Gini Viotl, Ugo Graccio. Silent film.

Amer.-Anglo

BETRAYAL, THE (D): Jerro 'd Robertshaw, Gerlad Pring, Charles Emerald, Elissa Landi. (L) 7400f.

NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD-WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaign.

CITY GIRL: Fox all-talking drama, with Charles Farrell, Mary Duncan, David Torrence, Edith Yorke, Dawn O'Day, Guinn Williams, Dick Alexander, Tom Maguire, Ed Brady. Directed by F. W. Murnau.

TYPE AND THEME: Tustine, a wheat grower, sends his son Lem to the city to sell the crop. Lem falls in love with Kate, a waitress, and the two marry. They return to Lem's home. Tustine, peeved because Lem didn't get enough money for the wheat, accuses Kate of being a "city girl" and a woman of the streets. Lem's brother Mac tries to win Kate's affection. When the brothers are threshing in the field Mac hurts his hand. He goes to Kate for treatment. Tustine finds Mac in Kate's home and denounces him. Mac tells Tustine that Kate invited him in. Tustine then slaps Kate's face. Lem comes to her rescue but refuses to believe Kate's story. Finally Lem hears the truth and prepares to leave with Kate for the city. Tustine begs their forgiveness. The couple resolve to stay and help the old man.

HOT FOR PARIS: Fox all-talking comedy, with Victor McLaglen, Fifi Dorsay, El Brendel, Polly Moran, Lennox Pawie, August Tollaire, George Fawcett, Charles Judels, Eddie Dillon, Rosita Marstini, Agostino Borgato, Yola D'Avril, Anita Murray, Dave Valles. Directed by Raoul Walsh.

TYPE AND THEME: In a broker's office it is made known that John Patrick is the winner of 200,000 pounds in a race won by a long shot. Pratt is ordered to find Patrick and give him the money. That night Patrick and his Swedish friend Axel are bound for Havre with the rest of the sailors. When Patrick overhears Pratt asking for him he makes a grand leap for a hiding place, thinking Pratt is a police officer sent to arrest him for breaking things back in Paris. While seeking a hiding place Patrick sees Fifi Dupre trying to escape from Raoul. Patrick goes to her rescue and he falls for her. In the meantime Charlote, Fifi's sister, has fallen in love with Axel. The day of Charlote's wedding to Babette arrives. The bride cannot be found. After a search she is discovered with Axel. The two reveal their love. Patrick and Fifi renew theirs.

SALLY: First National all-talking drama, with Marilyn Miller, Alexander Gray, Joe E. Brown, T. Roy Barnes, Pert Kelton, Ford Sterling, Maude Turner Gordon, Nora Lane, E. J. Radcliffe and Jack Duffy. Directed by John Francis Dillon. 9,277.

TYPE AND THEME: Sally Green, a waitress, dreams of being a great star on the stage. She asks Hooper, a booking agent, to give her a chance. He refuses. Blair Farquar is engaged to Marcia, but really loves Sally. Sally gets another position with a Tavern club. Here she meets Connie, a former duke who has lost his crown. The duke and Sally become good friends and through him Sally gets a dancing chance. She scores a big hit. Sally is given an opportunity to dance at the Follies. Farquar comes to see her, accompanied by Marcia. They leave before Sally's number is through. Sally, thinking Farquar walked out on her, is heartbroken. Later Farquar finds her in a small hotel and explains that Marcia made him leave. They renew their love and Sally is awarded the lead in the Follies.

WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1929

AT—All Talking; T—Talking Sequences; M—Music (synchronous); E—Sound Effects. (Example: TME, means the picture has talking, a synchronized musical score and sound effects. In the same way all other symbols may be combined. When no symbols appear following the title, picture was run silent.

Columbia

BACHELOR GIRL: Special cast—Good program picture. But poor service out of the Memphis office. [Rest of comment was illegible.—Editor.]—C. Carey, Strand theatre, Paris, Ark.—General patronage.

FLYING MARINE: (TME): Special cast—December 6-7. A very entertaining picture. Story good, cast fine, good satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE DONOVAN AFFAIR (AT): Special cast—Right good picture, with perfect recording on disc. We thought they tried to put too much comedy in the picture for the type, but what does an exhibitor know about a picture anyway? The people said it was good. Don't be ashamed of this one.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

COLLEGE COQUETTE (TME): William Collier, Jr.—December 2-3. A program picture with good sound. Rent so high that you wonder if the independents are higher than all of the others. Seven reels.—J. F. Fleitas, Monroe theatre, Key West, Fla.—General patronage.

First National

FOOTLIGHTS AND FOOLS (AT): Colleen Moore—December 1-2. Colleen Moore's best picture to date, but sorry to say we bucked one of the biggest snow storms that it made it impossible for people to get out of doors. But this picture is honest to God, entertainment and Vitaphone recording good on R C A.—R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.

THE FORWARD PASS (M): Douglas Fairbanks, Jr.—A knockout football picture, and we don't mean maybe. Young Fairbanks and Miss Young great. In fact, everybody in this picture was okay. Good recording on disc.—R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.

DRAG (TME): Richard Barthelmess—November 18-19. Not as good as "Weary River," but a nice little picture. Business only average. Good recording. Eight reels.—E. D. Luna, Cozy theatre, Wagoner, Okla.—Small town patronage.

LITTLE JOHNNY JONES (AT): Eddie Buzzel—November 27-28. A dandy show, lots of excitement, good horse racing, good songs and a good plot. Very entertaining show, and recording on disc very good. Seven reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

YOUNG NOWHERES (AT): Richard Barthelmess—December 6-7. Wonderful acting on part of Barthelmess and Miss Nixon, but did not take like his two previous pictures. Story is good, but is slow and sad. Recording on disc good. Seven reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

YOUNG NOWHERES (AT): Richard Barthelmess—November 24-25. This picture did not please all. Some said too slow. Others said no good for Dick. Too sad, too much down and out stuff. Good recording as usual on our R C A and splendid service from F N, Denver.—R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.

SHOW GIRL: Alice White—Good.—William F. Shillito, Dulamae theatre, Denmark, S. C.—Small town patronage.

AND SO WOULD WE!

Writes G. H. Wright, Jr., of the Star theatre in Wendell, N. C.:

Just a word. Why do we not have more reports from North Carolina? I think I am sole representative of this Old North State. I would like to see some reports from Siler City, Sanford, Morganton, Elkin, St. Paula, Lumberton, Selma, Smithfield, Louisburg, Franklinton and hundreds of other theatres in this state. Best wishes to all.

Speaking for the whole department family (as we must), the same to you—and how!

HARD TO GET: Dorothy Mackaill—Saw this talking before I played it silent and considered it a good comedy. Silent, it's good but hasn't the kick to it that it has talking. Have contracted for sound and hope to be able to report on sound pictures soon. Seven reels.—Harold Smith, Dreamland theatre, Carson, Ia.—General patronage.

TWO WEEKS OFF: Mackaill-Mulhall—Good little picture, but seems as if nothing pulls them in these days.—George E. Fuller, Playhouse theatre, Fairhope, Ala.—Small town patronage.

ROYAL RIDER: Ken Maynard—Played this as part of double bill and I only wish there were more shows like this for small towns.—George E. Fuller, Playhouse theatre, Fairhope, Ala.—Small town patronage.

CARELESS AGE: Douglas Fairbanks, Jr.—A different picture than would be expected from the title. A little slow in places, but on the whole a pleasing little picture. Seven reels.—Harold Smith, Dreamland theatre, Carson, Ia.—General patronage.

CAREERS: Billie Dove—Nice picture. Pleased the women but did not pull.—George E. Fuller, Playhouse theatre, Fairhope, Ala.—Small town patronage.

HER PRIVATE LIFE: Billie Dove—A dud here.—William F. Shillito, Dulamae theatre, Denmark, S. C.—Small town patronage.

THE GLORIOUS TRAIL: Ken Maynard—A great Western. Best we have ever run in this class of picture. Seven reels.—William F. Shillito, Dulamae theatre, Denmark, S. C.—Small town patronage.

Fox

RILEY THE COP: Special cast—This is a dizzy comedy with nothing to recommend it. Just a waste of rental.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

PREP AND PEP: Special cast—Good little college (military) picture spoiled by an attempt for a big fire climax. The fire was funny.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

FOUR SONS: Special cast—As fine a production as you'd care to show. Step on it. Will measure up with the finest.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

SALUTE: George O'Brien—November 28-29. Excellent picture. Fine shots of Army-Navy game. Will do good business any place if properly exploited. Now running in the finest theatre in Raleigh. Seven reels.—G. H. Wright, Jr., Star theatre, Wendell, N. C.—Small town patronage.

GREAT WHITE NORTH: Special cast—If you can get 'em in on an educational, okay. It will please men more than women. Good picture.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

THE RED DANCE: Dolores Del Rio—Very good story of the Russian revolution as it's background. Basketball game as opposition killed the first night on it. Ten reels.—Harold Smith, Dreamland theatre, Carson, Ia.—General patronage.

Metro-Goldwyn-Mayer

OUR MODERN MAIDENS: Joan Crawford—December 3. An average picture. Dragged a little towards the end. As the name implies, it is modern, but not as good as I had expected.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

THE BRIDGE OF SAN LUIS REY: Special cast—November 27. Would make a much better show if you hang the film up over your stage and let the patrons see that. The outside appearance of the reels present a much better entertainment than the film projected on the screen. Will get less knocks.—G. H. Wright, Jr., Star theatre, Wendell, N. C.—Small town patronage.

WISE GIRLS (M): Special cast—December 10-11. Here's a dandy picture for small town patrons. A story of small town people that is interesting and brings almost continuous laughs. Will please everyone, but more especially the women. Advertising title and trailer misleading. People come expecting a "Dancing Daughters" or a "Modern Maidens." Result is you draw men, whereas the main appeal of the picture is ot women. Disc recording excellent. Nine reels.—W. J. Powell, Lonet theatre, Wellington, O.—Small town patronage.

BRIDGE OF SAN LUIS REY: Special cast—A good picture, but not generally liked by all classes. Eight reels.—William F. Shillito, Dulamae theatre, Denmark, S. C.—Small town patronage.

LADY OF CHANCE: Norma Shearer—Boy, here's a picture you must be sure to get. You can promise them 100 per cent entertainment and make it stick.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

THE LAST OF MRS. CHEYNEY (AT): Norma Shearer—December 8-9-10. Talking picture, and a good one of the most interesting pictures we have run. The star and cast fine. It did not draw at the box office after the first show, and all the reason I could find was that it was too good. Over the heads of small town patronage.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE LAST OF MRS. CHEYNEY (AT): Norma Shearer—November 21-22. Good program feature. Seemed to draw good, and reports were favorable. Not a special.—Carl Veseth, Palace theatre, Malta, Mont.—General patronage.

Don't forget*—If picture has *sound*—Fill out blanks *accordingly

BROTHERLY LOVE: Dane-Arthur—Fine comedy. Will go over any time. They get a great kick out of it.—F. E. Sabin, Majestic theatre, Eureka, Mont. —Small town patronage.

IDLE RICH (AT): Special cast—**December 9-10.** Good picture, with extra-good recording on disc. Pleased all who saw it. Business not up to expectations. Nine reels.—E. D. Luna, Cozy theatre, Wagoner, Okla.—Small town patronage.

THUNDER (ME): Lon Chaney—**December 11-12.** A silent picture, doesn't say a word. Synchronized sound and effects and a mighty good picture. Chaney doesn't have to talk as he can act good enough to give satisfaction in any picture. I call tbis one of bis best.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SINGLE STANDARD: Greta Garbo—**December 4-5.** Good picture. Pleased all who saw it, and drew a little extra business. Star good, a box office bet here. Eight reels.—E. D. Luna, Cozy theatre. Wagoner, Okla.—Small town patronage.

BEYOND THE SIERRAS: Tim McCoy—**December 7.** A very good production. McCoy's acting was as good as Douglas Fairbanks' and much like it. Pleased our patrons.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

Paramount

RETURN OF SHERLOCK HOLMES (AT): Clive Brook—**December 1-2-3.** Not the magnet that one would expect. However, business good. Clive Brook makes an ideal Sherlock Holmes, but this high-falooting English brogue is hard to understand until you get used to it. But how many Montana cowboys talk that way?—Carl Veseth, Palace tbeatre, Malta, Mont.—Small town patronage.

THE VIRGINIAN (AT): Special cast—December 8-9-10. What a picture! Old timers here said it was so natural they could even smell the dust. Seeing the cattle and hearing the bellowing, combined with the shouts of the cowboys, made this truly a great Western epic. Story great, and acting superb. Sound-on-film recording clear as a bell. Everybody satisfied. Who said sound was still an experiment and not satisfactory?—C. W. Veseth, Palace theatre, Malta, Mont.—General patronage.

WHY BRING THAT UP (AT): Moran and Mack —**November 28-29-30.** Records make these two popular. Drawing power great. All patrons get a kick out of seeing and bearing these "two crows" do their stuff. Good story and recording.—Carl Veseth, Palace theatre, Malta, Mont.—Small town patronage.

JEALOUS (AT): Jeanne Eagels—**December 3-4.** Very good work of stars, plot very good. Sound not of the best. Rental good enough. No kick on this one. Seven reels.—J. F. Fleitas, Monroe theatre, Key West, Fla.—General patronage.

SATURDAY NIGHT KID (AT): Clara Bow—**December 5-6-7.** Clara says she's hot, but I don't believe it—that is, after seeing this picture. Good story, and acting by Clara good, but patrons like Clara in the wild ones.—Carl Veseth, Palace theatre, Malta, Mont.—Small town patronage.

DANCE OF LIFE (AT): Nancy Carroll—**November 24-25-26.** Great. Colored sequences great. Drew good and was liked by all. Another reason why the small town welcomes tbe "talkies."—Carl Veseth, Palace theatre, Malta, Mont.—General patronage.

THE COCOANUTS (AT): Four Marx Brotbers—**November 14-15-16.** Great stuff! This is one reason why the talkies are a God-send to the small town under 1,000 population. Entertainment of this sort is appreciated and badly needed by the "tank." Paramount's courteous treatment makes it a pleasure to do business with them.—Carl Veseth, Palace theatre, Malta, Mont.—General patronage.

FAST COMPANY (AT): Jack Oakie—**December 9-10.** A very nice show. Lots of clever comedy, and clean. Good recording. Seven reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

NO LOSSES in the BOX OFFICE
WITH GOLD SEAL ELECTRIC TICKET REGISTERS
15th Year of Faithful Service
AUTOMATIC TICKET REGISTER CORP.
723 SEVENTH AVE. NEW YORK
TICKETS for Every Purpose at LOWEST Market Prices

THE WATERHOLE: Jack Holt—A fair picture. It will get by. Nancy shows her legs. They are pretty fair, but nothing extra.—Grand Opera House, Chetek, Wis.—General patronage.

THE MAN I LOVE: Special cast—**November 28-29.** A fair program picture. Brian is our idea of a sweet actress, and did you ever see her in a suggestive picture? Never! Hats off to Mary! Seven reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

INNOCENTS OF PARIS (AT): Maurice Chevalier —Here is a picture we were afraid of after we rehearsed it, for Maurice in his broken English is hard to understand, but we were surprised when people told us how they enjoyed it, and second night showed 100 per cent increase over first night, with third night grossing over second night, which speaks for itself. This boy Chevalier sure lives every inch of the picture and puts plenty of pep in it. Don't be afraid of this one, either the picture or the recording. While maybe not the best, it comes through good on disc equipment.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

INNOCENTS OF PARIS: Maurice Chevalier—**November 20-21.** Just a fair picture. Maurice's personality okay, but I for one prefer our good American stars. Seven reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

THE LETTER: Special cast—Pulled a few highbrows Sunday night, but had about half a house at that. Not so much as a silent.—George E. Fuller, Playhouse theatre, Fairhope, Ala.—Small town patronage.

THE WILD PARTY: Clara Bow—**December 6-7.** Just another Bow, and not so much wild party, either. Clara gets ber man again, per usual. Seven reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

THE WILD PARTY: Clara Bow—A dandy picture. Not so wild as you might think, but plenty peppy. Made some money, thank God!—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

DIVORCE MADE EASY: Douglas MacLean—Better talking than silent, although goes over in either version. Six reels.—William F. Shillito, Dulamae theatre, Denmark, S. C.—Small town patronage.

DIVORCE MADE EASY: Douglas MacLean—**December 11.** Rather flat; did not satisfy. Had another school play for opposition, and they did all the business, so I did not care mucb whether the picture was good or bad. Not much to the picture but the subtitles, and they're not very hot. A very synthetic Marie Prevost in this one, and Jack Duffy appears too late to save the day. Excellent print and photography. Six reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

HOT NEWS: Bebe Daniels—**December 3-4.** Many good comments on this one for tbe snappy clean comedy. Seven reels.—H. D. Beebe, Rialto tbeatre, Nelson, Neb.—General patronage.

WOMAN TRAP (AT): Special cast—**November 17-18-19.** Drawing power just fair. Good program picture, and comments favorable.—Carl Veseth, Palace theatre, Malta, Mont.—General patronage.

REDSKIN: Richard Dix—**November 11-12-13.** Good picture, but I paid well for the privilege of displaying it on my screen.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

SUNSET PASS: Jack Holt—**November 22-23.** A fair Western that wouldn't get by if it didn't have Holt or Zane Grey for the backbone. Six reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

WHAT A NIGHT: Bebe Daniels—**November 8-9.** Very good comedy-drama. Six reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

THE MYSTERIOUS DR. FU MANCHU: Special cast—A good picture. Not much pulling power.—William F. Shillito, Dulamae theatre, Denmark, S. C. —Small town patronage.

DARKENED ROOMS (AT): Evelyn Brent—**December 1.** Just fair. The kind you see and forget in about an hour. Good recording. Seven reels.—H. J. Eagan, American tbeatre, Wautoma, Wis.—Small town patronage.

Pathe

SAILOR'S HOLIDAY (AT): Special cast—**November 7-8.** What a riot! For some reason picture did not draw extra business but certainly got a laugh out of the patrons who did come. Dialog distinct. An all-around good program picture, but not a special by any means.—Carl Veseth, Palace theatre, Malta, Mont.—General patronage.

LUCKY IN LOVE (AT): Morton Downey—**October 26-27-28.** Passable. Downey is overdone with too many songs, some abrupt scene endings. Recording is good and discs are in good condition. Inasmuch as most of the houses have poor sound, producers should pick clear cut English scenarios as they are better to understand, although "Lucky in Love" can be well understood. Seven reels.—J. F. Fleitas, Monroe theatre, Key West, Fla.—General patronage.

SAILOR'S HOLIDAY (AT): Alan Hale—November 28. Good, clean picture of the navy boys full of fun. Nothing big, but, boy, it's 100 per cent better entertainment than a lot of these socalled specials. Good sound-on-film recording. —R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.

HER PRIVATE AFFAIR (AT): Ann Harding—**December 2-3.** Not the type of picture for our patrons. Only pleased about 25 per cent, and did not draw worth a dime. Star not known here. Seven reels.—E. D. Luna, Cozy theatre, Wagoner, Okla.—Small town patronage.

OH, YEAH (AT): Special cast—**November 26-27.** Darn good picture and it pleased everyone. Good recording (sound-on-film). Picture rental priced right. ZaSu Pitts splendid.—R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.

HIGH VOLTAGE: William Boyd—**November 6-7.** Talkie made silent, and not so good when the action fans come. Seven reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

THE FLYING FOOL (AT): William Boyd—December 13-14. An ideal Saturday night picture for a small town. Pleased 100 per cent. Interesting stunt flying, good heart interest, an abundance of laughs and some romance and music. Disc recording good. Seven reels.—W. J. Powell, Lonet theatre, Wellington, O.—Small town patronage.

THE FLYING FOOL (AT): William Boyd—**November 28.** Very good. About the clearest talker we have had to date. All were pleased, and I didn't have to mortgage the house to buy it. Pathe pictures are okay, everyone we have so far has been all right.—E. Berenson, State theatre, Bogalusa, La.—General patronage.

THE GODLESS GIRL: Special cast—**December 2-3.** Another good one. We used it as a special. They liked it.—C. Carey, Strand theatre, Paris, Ark. —General patronage.

CELEBRITY: Special cast—**November 15-16.** A good fight story. Quite amusing in some instances. Seven reels.—H. D. Beebe, Rialto tbeatre, Nelson, Neb.—General patronage.

RKO

RIO RITA (AT): Bebe Daniels—**December 3-4.** A 100 per cent picture, anyway you look at it, as to cast, entertainment value, perfect sound recording. And tbe best thing of all was the box office appeal. The weather on tbese days was terrible, but "Rio Rita" drew them in, in spite of all the snow and bad roads. Recorded by sound-on-film. Wonderful singing by Miss Daniels and John Boles. Fifteen reels.—R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.

STREET GIRL (AT): Betty Compson—An excellent musical drama. Recording good. It cost too much, and we lost money.—Grand Opera House, Chetek, Wis.—General patronage.

SIDE STREETS (AT): Special cast—**December 7-8-9.** Very good work of stars, beautiful story, but very poor sound, and bighly priced. Seven reels.—J. F. Fleitas, Monroe theatre, Key West, Fla.—General patronage.

HALF MARRIAGE (AT): Olive Borden—Not so bad, but cast wasn't liked here. Business just average in spite of excellent weatber. Seven reels.—R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.

Tiffany

WOMAN TO WOMAN (AT): Betty Compson—**December 9-10.** Very good, all patrons pleased. Dialog clear. This Tiffany franchise plan is a God-send to the independent exhibitor in buying sound pictures at reasonable prices. Eight reels.—E. Berenson, State theatre, Bogalusa, La.—General patronage.

United Artists

THE GENERAL: Buster Keaton—**December 6-7.** The poorest of the half dozen Buster Keatons we have run. Believe it would have been bettered if intelligently condensed into about six reels. Supposed to follow tbe great railroad raid of the Civil war, but isn't much like tbe original episode. Ran

[Reports continued on page following Jaysee]

J. C. Jenkins—*His Colyum*

SAN MARCOS, TEX.
December 15, 1929.

DEAR HERALD-WORLD:

By the time this Colyum gets in print and gets in the readers' hands, another Christmas season will have come and gone, and again we will he among strangers. To us, a Christmas has come to mean that 365 days have come and gone and we have traveled 365 more days down the sunset slope of life.

A Christmas among strangers is about as enjoyahle a sensation as a carhuncle on the back of your neck. As we look forward tonight to the Christmas season, we can visualize a lot of things. We can see you exhihitors seated around your firesides with a pitcher of cider on one side and a basket of Northern Spies on the other, and your wife kissing you for giving her that lovely pair of hlack hose that she wouldn't wear to a dog fight, and you thanking her for that beautiful striped tie, when you already have 13 just like it. Then we can see Marjorie and Walt at Neligh, Neb., seated at the dinner table with Billy on one side and Joline on the other, and Walt reaching down on the floor for the turkey that had slipped off the platter when he went to carve it, and we can see Meryl and Florence at Kirby, Wyo., serving venison steak to Bennie, while Catherine is yelling for more ice cream, and we can see our wife and Ruth down in a Mexican joint in Tuscon, Ariz., ordering frijols, encheladas and hurro steak smothered in garlic, while we will be listening to a gum chewing blonde calling off such delicacies as "roast heef with brown gravy, roast pork with dressing, stewed chicken with dumplings." We'd like to murder the guy who invented that menu. Every time we hear it our stomach turns upside down, and we can't think of a damthing hut castor oil.

But speaking of Christmas. We want to remind you that our wife is in Tucson and we can't use any vegetahles, so don't send any. And don't send anything to us C.O.D. A guy sent us a pup once C.O.D., and the durn pup was so lousy with fleas that he scratched himself to death before we could get him out of the crate. He was a dead loss. Don't send us anything hut your hest wishes. If you have heen following this colyum and have gotten any good out of it, a knowledge of that fact will he Christmas cheer enough for us, for we feel as Doc Bixhy of the *Lincoln State Journal* felt when he wrote:

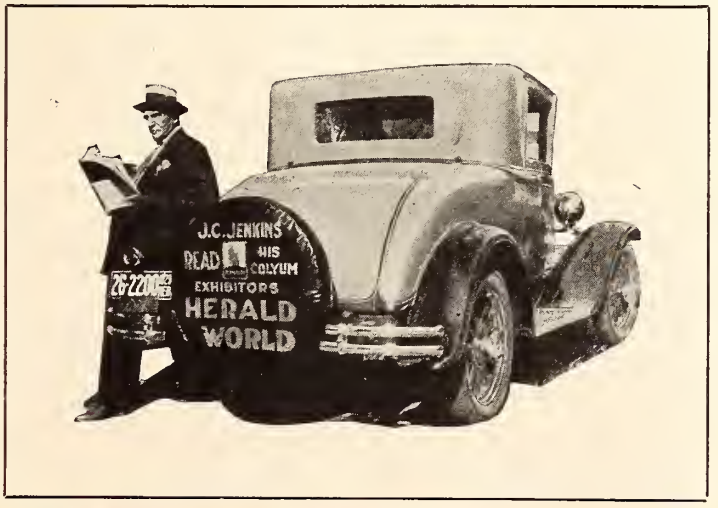
"No office lures, though I might fight the battle and succeed,
"Enough if I can only write what people care to read."

And we trust that if we have said anything that has grated harshly on your nerves, that you will accept our appology. But keep in mind that we are liable to say it again unless you hehave yourselves.

* * *

We are in San Marcos tonight. San Marcos is where lives Zimmerman, who operates the Palace theatre, and Zim, you know, is the guy who took us down to the Bluewing lake helow San Antonio to fish when we were here two years ago, and that's the time when Zim caught those Democratic hass. But mayhe you don't know what a Democratic bass is. It's a fish with a very large mouth and a ravenous appetite. It will grah at anything, that's how it came that Zim caught so many of them. He said he wouldn't take a Republican hass home hecause it was so full of "oil" that you could taste crude for a week after you had eaten it. Zim is always pulling something cute that way.

Tonight we saw "THE RAINBOW MAN," with Eddie Dowling and Marian Nixon, in Zim's theatre. It was the third or fourth time we had seen it and we are going to see it every time we get a chance for the next 35 years, or until Eddie makes a hetter one, which it isn't likely he can do.



When it comes to playing love scenes there is only one lover, and that's Eddie.

* * *

Then we saw another picture in Zim's theatre. It was "FROZEN JUSTICE," a Fox picture with Lenore Ulric, Louis Wolheim and Robert Frazer. It was directed hy Allan Dwan. This is an Alaskan picture with an Eskimo setting and the usual gamhling seenes and gaudy gals that go with pictures of this kind, and it has the usual flavor that keeps a lot of people from going to shows.

The picture has some wonderful shots of ice floes and moving glaciers, which may prevent some people from calling it a total loss. We liked it, and mayhe your audience will—maybe.

* * *

We note that Thomas O. Service says that we hoth agree as to the merits of " 'Jes Call Me Jim," a picture made hy Will Rogers and Irene Rich some years hack, and he wonders what we will say ahout "They Had to See Paris" when we have had a chance to view it. Somehow, whenever Tommy agrees with us it always makes us swell up and get chesty, for we value his judgment a little hit higher than that of any person on earth, and this "haint no hull." But we want you to know that we don't "eat pie and drink coffee" at midnight and we can't understand why Tommy said we did when we discussed " 'Jes Call Me Jim." We didn't do anything of the kind. If he had said that we ate some limburger cheese sandwiches and opened a couple of hottles of Pluto water, it might have heen nearer the facts. We don't like for him to misrepresent things that way. When we see "They Had to See Paris" and if it is as good as " 'Jes Call Me Jim," we are going to write a special article on it, and we might write Irene Rich and Will Rogers a personal letter, too!

* * *

Did you ever see lightning in December? We saw some flashes tonight, and for several nights we have slept with the windows wide open and a soft summer breeze hlowing through the room. If Andy Anderson up at Detroit Lakes, Minn., would do that on December 15, they'd have to wrap him around a radiator the next morning. We haven't seen a snowflake nor a hit of frost since the winter of 1928, and that was a year ago.

We like Mr. and Mrs. J. R. Sanders, who operate the Eden theatre at Eden. They are delightful people and they treated us royally. O. Schmidt of the Odeon theatre at Mason, says he's a German, but we don't care if he is a Swede—he's one hundred per cent any way you are a mind to look at him. Lonnie Kirhy, operator at the Mission theatre at Menard, got sore because we wouldn't stay over there three or four days. E. H. Patton of the Arcadia at Kerrville, is a swell gentleman, and we can prove it. Jack Kauffman at New Braunfels is putting in sound in his theatre. He shows good judgment. Colonel A. D. Baker of Lockhart, operated the first picture show in Texas. We will hack the Colonel every jump of the road. H. G. Stein of the Princess at Luling, is in the same class with the Colonel. Zimmerman of the Palace here in San Marcos, is 34 years old and has never heen married. You can draw your own conclusions. L. R. Berry of the Liherty at Cross Plains, J. J. Keeling of the Queen at Santa Anna, John Stahl of the Palace at Fredericksburg, and C. A. Schwethelm of the Schwethelm at Comford, are all in the douhle A class, which means they are all strong for the HERALD-WORLD, and that puts them in Jake with us.

You heard about that boy Reeve who operates the Mission at Menard, squawking two years ago hecause we didn't come to see him. Well, we saw him this time, but that is a story of itself. But it will have to wait. We are out of space.

Hey, there you! Take that Ahe Martin picture out of our Colyum!

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

P. S.—The HERALD-WORLD COVERS THE FIELD like an April shower.

(*Continued from page 70*)

it as a double header with Universal's "The Ridin' Demon" and had small business, with some walkouts. Good photography. Worn print. Eight reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

DON Q, SON OF ZORRO: Douglas Fairbanks—**December 8-9.** Did pretty well with this, and it seemed to please the majority. While a good many people say they do not like this type of picture, we had very good attendance Sunday night and heard many good comments. However, only took in $4.90 Monday night. Good, clear photography, but print in bad condition, which is the usual thing from U A. So much cut out of it that continuity was ruined in several places. Eleven reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

Universal

BROADWAY (AT): Glenn Tryon—**November 10-11-12.** Believe this is every bit on a par with "Broadway Melody," but it does not do great business. Universal sells it high, so gets all the gate. Waiting for Uncle Carl to come home from abroad and give us an adjustment. However, the local exchange tells us that he is dated up abroad for some time. Sound-on-film recording good.—Carl Veseth, Palace theatre, Malta, Mont.—General patronage.

SENOR AMERICANO: Ken Maynard—**December 7. Good! Better!! Best!!! No use trying to tell about this one. It's a thrill every minute, and a couple of laughs between times. Will draw in any town. I know it would be wonderful in sound. Six reels.—G. H. Wright, Jr., Star theatre, Wendell, N. C.—Small town patronage.**

THE COHENS AND KELLEYS IN ATLANTIC CITY: Special cast—This was a fairly good comedy. Sidney the whole show, his partner not as good as in previous "Cohens and Kelleys."—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

SHOWBOAT: Special cast—**November 25-26.** Excellent. Much better in sound than silent. All right silent. Plenty of favorable comments.—G. H. Wright, Jr., Star theatre, Wendell, N. C.—Small town patronage.

ROARING ADVENTURE: Jack Hoxie—**November 30.** Pretty good. Nothing extra. Will fill the bill all right. Five reels.—G. H. Wright, Jr., Star theatre, Wendell, N. C.—Small town patronage.

WILD BLOOD: Special cast—Another ruined. The director that tries to put love and affection in horse and dog pictures is dumb. Horse and dog talk on the screen is the bunk. Nanette killed Rin Tin Tin. Don't do it.—C. Carey, Strand theatre, Paris, Ark.—General patronage.

THE RIDIN' DEMON: Ted Wells—**December 6-7.** Just the usual cheap Western hooey that comprises practically all of these five-reelers. Double headed this with U A's "The General," and had a program that made walkouts. This winds up our complete service features. Not signing up again, because I don't think we can run much longer. At one time I thought we were the world's biggest saps for taking C. S., but in the calmness of retrospect will take back most of what I said and thought. Selah! Five reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

THE DRAKE CASE (AT): Special cast—A very good talking picture. Recording excellent. The people liked it.—Grand Opera House, Chetek, Wis.—General patronage.

KING OF THE RODEO: Hoot Gibson—Best Gibson for a long time. Plenty comedy, good story and a rip snortin' rodeo.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

KING OF THE RODEO: Hoot Gibson—**November 30.** An excellent Western. Lots of action and comedy, and the rodeo shots were very good. Hoot, these are the pictures they like and can't seem to get enough of. Six reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

THE WAGON MASTER (TME): Ken Maynard—A picture that will bring you a houseful and then some. Best talking Western to date.—Grand Opera House, Chetek, Wis.—General patronage.

GIRL OVERBOARD: Mary Philbin—A good picture. Poor crowd on account of mud roads. Eight reels.—Harold Smith, Dreamland theatre, Carson, Ia.—General patronage.

BEAUTY AND BULLETS: Ted Wells—**November 30.** Just a fair picture that seemed satisfactory to our people, as a Saturday night show.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

SHANGHAI LADY (TME): Mary Nolan—**December 5-6.** This picture was played after "Rio Rita," and therefore cannot tell how good as to drawing power. We expected slim business after rushing business. This picture is just as the title says. A hardboiled picture with Mary Nolan cast fine. Clear sound on R C A sound-on-film. Seven reels.—R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.

HOW TO HANDLE WOMEN: Glenn Tryon—**December 10.** Not a pleasing picture to some of our patrons. Some very funny actions, but as a whole, a little bit off color, and somewhat silly.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

THE LAST PERFORMANCE: Special cast—**November 13.** Not so much. Some thought it good, others thought it not so good. Personally I do not enjoy such bunk. Excellent print. G. H. Wright, Jr., Star theatre, Wendell, N. C.—Small town patronage.

HOLD YOUR MAN: Laura La Plante—**November 18.** Plenty good. Six reels.—G. H. Wright, Jr., Star theatre, Wendell, N. C.—Small town patronage.

HOLD YOUR MAN (AT): Laura La Plante—**November 3-4-5.** Universal's sound-on-film recording is great. Miss La Plante certainly added 100 per cent to her popularity by this feature. Dialog good. Not a special, but a program talking picture that will click.—Carl Veseth, Palace theatre, Malta, Mont.—General patronage.

SMILING GUNS: Hoot Gibson—**November 1-2.** Fair Western with slower action than usual. Six reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

WHAT HE MEANT

The following letter has been received from C. A. Spainhour of the Twilight theatre in Greensburg, Kan., known to all of you through his fine reports. Language being what it is, Brother Spainhour committed what most of us have at some time or other—said something that could be taken to mean more than we meant to say. This department is happy to give the space to this explanation:

I wish to make an explanation concerning one paragraph of my letter that appeared in the HERALD-WORLD of November 30. In the paragraph referred to I said, "I had some of the lousiest Paramount pictures possible," but did not mean to infer Paramount pictures were of a low standard as to either recording or pictures. Mr. R. E. Carnie, who is Paramount's representative in this territory, called my attention to the fact that it rather left that impression, and I hasten to make this explanation. I was trying to bring out the fact if one picture could be so good and another so poor from the same company, it was not the equipment nor the product as a whole.

I wish to say here that out of every 20 pictures played from Paramount, I have had only three that were bad, and they were plenty bad—"Interference," "Hole in the Wall" and "The Studio Murder Mystery." On the other hand, "River of Romance," "The Wolf of Wall Street," "Thunderbolt," "Canary Murder Case," "Rainbow Man" and many others, some of which I have reported on, were very, very good, and I wish to say further that Paramount has been fair with me in making adjustments and taking out pictures that they thought wouldn't record well on "independent" equipment.

I make the above explanation voluntarily and with no thought in mind of winning favor from either Mr. Carnie or the Paramount exchange, but only because I do not wish to leave the impression that I think Paramount product is of inferior quality. I have used Paramount pictures for 14 years, and if I continue in business, expect to use them in the future.

If my comment in the November 30th HERALD-WORLD gave anyone the impression that I was panning Paramount product, I am very sorry, for I do not wish to pan anybody's product as a whole. I doubt if it would do any damage if I did, but I don't want to be guilty of anything that mean. If a certain picture seems to me to be bad, I report it that way without fear or favor. If I had anything against any exchange (which I haven't), I would take it out as man to man and not by panning a good picture that doesn't deserve it.

Miscellaneous

AMAZING VAGABOND (F B O): Bob Steele—Another good, clean one. Someone is learning how to make Westerns.—C. Carey, Strand theatre, Paris, Ark.—General patronage.

GANG WAR (TME) (F B O): Olive Borden—**November 6.** Played this picture on our silent night. went over good, as the music and sound effects were sure okay. A few words of talking. But as a talker, it's nil.—Carl Veseth, Palace theatre, Malta, Mont.—General patronage.

SHOULD A GIRL MARRY (State Rights): Helen Foster—**November 25-26-27.** Good sex picture, but a church revival put the screws on it, and the result was small income. I don't know what the church would do if it didn't have the theatre to criticise. Seven reels.—H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.

Short Features

(SOUND)

EDUCATIONAL

THE OLD BARN, 2.—One of the best comedies we have played. Good recording on disc. (E. D. Luna, Cozy theatre, Wagoner, Okla.—Small town patronage.)

LUPINO LANE COMEDIES, 2.—"Fire Proof." A very funny talking comedy. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

FOX

SOUND YOUR A, 2.—A two-reel comedy of a landlord and his tenants. They liked it here. Good recording by sound-on-film. (R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.)

METRO-GOLDWYN-MAYER

BERNARD AND HENRI (Act No. 55).—Just fair. Two big girls play the piano and sing, sing, sing. (P. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.)

CHARLEY CHASE COMEDIES, 2.—"Snappy Sneezers." A talking comedy with a lot of laughs. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

VAN AND SCHENCK (Act No. 83A).—A little old but good. (M. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.)

PARAMOUNT

HER HUSBAND'S WOMAN: Lois Wilson—A very uninteresting act. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

RADIO RHYTHM, 1.—Rudy Vallee—Three selections by Rudy Vallee that made a hit. Wish Paramount would send out some press sheets and advertising on their shorts. More shorts from Rudy would not be out of place. (Carl Veseth, Palace theatre, Malta, Mont.—General patronage.)

CHINATOWN, MY CHINATOWN.—These novelty song reels from Paramount are great. Have also played "Pony Boy" and "Cow Camp Ballads." All drew favorable comments. (Carl Veseth, Palace theatre, Malta, Mont.—General patronage.)

PATHE

GEORGE LEMAIRE COMEDIES, 2.—"At the Dentist's." Very funny comedy. Everyone laughed out loud, which proved that it pleased. (E. Berenson, State theatre, Bogalusa, La.—General patronage.)

THE SALESMAN, 2.—A knockout. As good as some features, clear as a whistle. Sound-on-film. (R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.)

WINNING PATTERNS, 1.—Fair sportlight, but clear as a whistle. Somebody explaining sports throughout reel. (R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.)

RKO

MICKEY McGUIRE COMEDIES, 2.—"Mickey's Mixup." All-talking with sound effects. No knock-

out by any means. All right for kids' matinee. (R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.)

TWO GUN GINSBERG, 2.—No wow, as I was led to believe. Recording fine, hut price too high for a short. (R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.)

UNIVERSAL

BENNY RUBIN COMEDIES, 1.—"The Actor." This fellow Rubin is good. In the right material he'll be great. Good recording. (R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.) "Income Tact." If they call this stuff comedy, I'm the king of Siam. This bird can clog, hut his talk is terrible. From the knees down, however, he makes a hit. (Carl Veseth, Palace theatre, Malta, Mont.—General patronage.)

OSWALD THE RABBIT, ½.—"Hen Fruit." The hest on the market today with music and sound effects, is Oswald. Play them. They'll please. (R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.)

PAT ROONEY COMEDIES, 2.—"The Royal Pair." Good all through. One fault, too short. (R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.)

SWISS ALPINE ACT, 1.—"Zimmerman and Gradville." Comments divided. Some liked this Swiss singing act, while others did not. (Carl Veseth, alace theatre, Malta, Mont.—General patronage.)

WARNER BROTHERS

BROX SISTERS IN HAWAII.—These little girls might just as well stay in Hawaii. (Carl Veseth, Palace theatre, Malta, Mont.—General patronage.)

THE HAPPINESS BOY (Act No. A68).—This Metrotone act is great. The fellows in this act sure know their stuff. We want more of them. (R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.)

PHIL BAKER (Act No. 724).—A very good entertaining act. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

VITAPHONE ACTS NOS. 2762, 2290, 2741, 811, 709, 784.—From very poor to very ordinary. The acts very short, one reel or less, and some of them very much "town hall tonight." Patrons guy us about our vaudeville. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

(SILENT)

COLUMBIA

SNAPSHOTS, 1.—These snapshots are very good fillers if you can get them at a reasonahle rental. (J. F. Fleitas, Monroe theatre, Key West, Fla.—General patronage.)

EDUCATIONAL

BEES BUZZ, 2.—A comedy that keeps you laughing the minute it's put on the screen until it ends. The whole house was in a continuous roar of laughter. (E. Berenson, State theatre, Bogalusa, La.—General patronage.)

CRAZY NUT, 2.—Just one of "them crazy talking comedies" that did not satisfy our people. (Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.)

EDWARD EVERETT HORTON COMEDIES, 2.—"The Right Bed." Very nice little comedy. Not much comedy to it, hut pleased. (E. D. Luna, Cozy theatre, Wagoner, Okla.—Small town patronage.)

MERMAID COMEDIES, 2.—"Polar Perils." Fair. (H. D. Beebe, Rialto theatre, Nelson, Neh.—General patronage.)

TUXEDO COMEDIES, 2.—"Blondes Beware." Fair. (H. D. Beebe, Rialto theatre, Nelson, Neh.—General patronage.)

MERTO-GOLDWYN-MAYER

HARRY LANGDON COMEDIES, 2.—"Sky Boy." If they call Langdon a knockout in this I'd hate to see a poor one of him. Slap stick is all right for a few kids hut we don't cater to a few kids. (R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.)

LAUREL-HARDY COMEDIES, 2.—"The Hoosegow." Getting to he the bunk and they used to he our best comedy bet. Absolutely nothing to this one. (R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.)

OUR GANG COMEDIES, 2.—"Lazy Days." Pretty darn weak. Didn't hear the laughs hardly at all. These Gang comedies not drawing like they used to. (R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.)

PARAMOUNT

BILLY DOOLEY COMEDIES, 2.—"Off the Deck." Only fair. (H. D. Beebe, Rialto theatre, Nelson, Neh.—General patronage.)

BOBBY VERNON COMEDIES, 2.—"Sappy Service." Fair. "Why Gorillas Leave Home." Pretty good comedy. (H. D. Beebe, Rialto theatre, Nelson, Neh.—General patronage.)

CONFESSIONS OF CHORUS GIRL SERIES, 2.—"Reckless Rosie." It seems as though this "Confessions of a Chorus Girl Series" are lacking in comedy or something; they don't get a laff. "Skating Home." Very good comedy. (H. D. Beebe, Rialto theatre, Nelson, Neh.—General patronage.)

RAISING THE ROOF.—Good. (Carl Veseth, Palace theatre, Malta, Mont.—General patronage.)

THE SPY, 2.—Very good comedy, but price is rather high, will not recommend at high prices. (J. F. Fleitas, Monroe theatre, Key West, Fla.—General patronage.)

PATHE

ALBERTA VAUGHN COMEDIES, 2.—"As You Mike It." Great, liked hy everyone. (Carl Veseth, Palace theatre, Malta, Mont.—General patronage.)

THE PLUMBERS ARE COMING.—A hardboiled comedy. Good for Saturday. (R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.)

RUBEVILLE, 2.—Great. They don't make them any better. Something different in comedies. Advertise this, it's worth it. (R. A. Preuss, Golden Gem theatre, Golden, Colo.—General patronage.)

WHAT DO I CARE, 1.—Good comedy. (Carl Veseth, Palace theatre, Malta, Mont.—Small town patronage.)

RKO

MICKEY McGUIRE COMEDIES, 2.—"Milley McGuires." Awful. Keep away from this comedy. Too much money, and they are very poor. (J. F. Fleitas, Monroe theatre, Key West, Fla.—General patronage.)

TIFFANY

COLOR CLASSIC, 1.—"Song of the Island." One of the best of the Tiffany Symphony color classics. All are good. (E. D. Luna, Cozy theatre, Wagoner, Okla.—Small town patronage.) "Song of India." Very good color classic. Reasonable rentals. (J. F. Fleitas, Monroe theatre, Key West, Fla.—General patronage.)

UNIVERSAL

COLLEGIANS SERIES, 2.—"King of the Campus." Well liked, hut not worth the high price asked for them. (Carl Veseth, Palace theatre, Malta, Mont.—Small town patronage.)

LET GEORGE DO IT SERIES, 2.—"Fly Cops." One of the "Let George Do It" series that isn't had. Pretty silly, hut they laugh at it, which is our intention. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

BUSTER BROWN COMEDIES, 2.—"Tige's Girl Friend." Some funny spots in it and they make the dog appear to do some smart tricks, but on the whole not much to it. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

MISCELLANEOUS

BARNEY GOOGLE COMEDIES, 2 (F B O).—"Just a Stall." Good comedy. (H. D. Beehe, Rialto theatre, Nelson, Neh.—General patronage.)

MR. SMITH WAKES UP (Greater Features), 2.—Recordng good but act was terrihle. (Carl Veseth, Palace theatre, Malta, Mont.—General patronage.)

TOOTS AND CASPER SERIES, 2 (F B O).—"Who's the Boss." Fair. (H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.)

WEAK KNEES, 2 (Capitol).—Just a weak sister. (H. D. Beebe, Rialto theatre, Nelson, Neb.—General patronage.)

HITTING BACK AT J. C.

A fellow can go just so far and no farther. And that applies, apparently, to J. C. Jenkins himself as well as to other folks. For instance, the things he's been saying about some of this department's best people (and that includes everybody who's a part of it, what?). We knew someone would get sore enough to call a halt on him. And someone did, the someone being none other than our convention host of 1928, H. J. Longaker of the State theatre at Alexandria, Minn. Writes H. J.:

I notice J. C. Jenkins is accusing some of us people who work for a living of laying down on the joh, heing lazy and what not. But darn his old hide, he doesn't know what work is any more, with him gadding all over the country, feeding up, looking at all the nice girls in Hollywood and a lot of other cities, testing and passing opinion on moon whisky, spending his spare change on high living, then going to see his wife, hroke, complaining of having only eleven cents and no Velvet to smoke. I thought it would he a good thing to call him for those remarks.

If I was Mrs. Jenkins, I'd head that old spendthrift off before he mortgages the farm and lands in the poor house.

Now, if he was up here, we would make him eat fish until he wiggled his fins, as any doctor will tell him fish is the hest diet for high blood pressure ohtainahle, and there is no doubt hut what J. C. has high hlood pressure from his meanderings recently. I would, if the law permitted and the old coot would stay put for a day or so, send him a frozen mess of fish or so, hut it's no use thinking of it. So I think the hest we working people can do is mail him a batch of Velvet for a Christmas present. How ahout it, exhihitors?

Do you know, I rather thought J. C. would get settled to his work and let other people work without heing slandered, when he landed this joh with the HERALD-WORLD. And he should know we are all contented and reading his Colyum regularly when we don't kick ahout it. As the old saying is, "A satisfied customer has nothing to say, but a dissatisfied customer will raise the roof." So don't start calling us names again or we'll pass your Colyum up, J. C.

Here's wishing you, J. C., his family, and the rest of the gang a Merry Christmas and a Happy New Year, and lest you forget, you should at once reprimand J. C. for his remarks about our hig fish stories, as we can produce the evidence, winter or summer if necessary. Even now there are dozens of fish houses on the ice on every lake, and it doesn't take long to spear enough to prove we have real hig ones here (dang yo' huttons, J. C.), and if the gang comes along next summer, we'll have real live evidence ready for their own satisfaction.

Well, we guess that's telling him, H. J.!

San Francisco House Gives Theatre Party for Orphans

Sixty youngsters from the San Francisco Protestant Orphanage were guests of the *San Francisco News* at a theatre party at the Granada theatre, where Harold Lloyd's "Welcome Danger" was the attraction. The children were taken to the theatre by W. Kuser, superintendent of the orphanage, relieving the newspaper and the theatre management of the responsibility.

Enroute to the theatre the children were amazed and amused at the spectacle of a headless man threading his way among the crowd. A placard on his back read: "I laughed my head off at Harold Lloyd in 'Welcome Danger.'"

U Purchases "Carnival"

Universal has purchased screen and dialog rights to William Loyle's "Carnival," drama which was produced at the Forrest theatre in New York last spring with Anne Forrest and Norman Foster in the leads.

Phillis Crane Signs for Wood Film

HOLLYWOOD.—Phyllis Crane has been signed by M G M for an important role in Sam Wood's picture "Fresh From College." The film is a sequel to "Brown of Harvard" and stars William Haines.

CHICAGO PERSONALITIES

By JOE FISHER

FIRE warmed up the offices of National Screen Service early Friday. The offices are being reconstructed in line with an expansion program. One of the workmen, who was doing a soldering job in the large storeroom vault, dropped a piece of the metal in a bucket of scrap film. Automatic fire sprinklers went into action and the office was flooded with water, to which firemen also generously contributed.

ACCORDING to Hal Young, manager of the National Screen office, the company suffered no loss outside of that done to walls and perhaps a few other things by the deluge.

Personal of the Security and Tiffany offices directly below the National Screen offices, also began booking for an Ark. All office hands were busy with the brooms and mops. Nobody was injured—by the fire or the mops.

* * *

Another blaze on the Row Thursday provided welcome heat for a few of the blizzard-driven homeless of State street. An old flivver, parked in front of the Security office, became its own funeral pyre and before firemen arrived it had gone to Fordham, or whatever the Valhalla of expiring lizzies is called. Irv Mandell of Security rushed into his office when he saw the blaze and locked all doors that protected film.

* * *

And still another fire, not on Film Row, occurred at the home of Jimmy Abrose. When Jimmy arrived at his apartment in the Delaware Tower last Wednesday he was greeted with a cracking sound effect. The sound deriving from a well started fire. None of Jimmy's belongings were damaged. It was found out later that cross wires caused the flames.

* * *

C. E. Beck's Pastime theatre, recently damaged by fire, reopened with Goetz Movie-Phone's new sound-on-film and disc* device last week. The house is completely redecorated and is showing the latest sound pictures.

* * *

George DeKruif has resigned as publicity representative of the Universal Film exchange and accepted a like position with Robertson-Cole in the Consumers building.*

* * *

Death called another popular member of Film Row last week. This time it was "Reggie" A. Alberts, formerly salesman for Goldwyn, Universal and United Artists pictures. At the time of his death Reggie was projectionist in the Olympia theatre. He was 31 years old. Reggie is a brother of B. W. Alberts, also a salesman for U A, Universal and Goldwyn years ago.

* * *

Jimmy Abrose, formerly manager of the Tiffany exchange, has resigned to distribute the picture, "Her Unborn Child," in the Iowa and Nebraska. This is the production Dave Dubin is handling in the Illinois and Indiana territory. Iowa and Nebraska are the old stamping grounds of Abrose, having managed the U A exchange in that territory some years ago. He was also manager of the local U A exchange. "Her Unborn Child" is a Windsor all-talking production. Henri Ellman, district manager of Tiffany, will act as both district manager and manager.

* * *

Cresson E. Smith, district manager of the U A office, made a hurried trip out of the local exchange last Monday. He was bound for New York, where he will spend the Holidays with his relations.

* * *

Dave Dubin announced that the picture, "Her Unborn Child," will have a gala premiere opening December 29 at the Apollo theatre, Peoria, Illinois. The picture was booked for a two week run. Dubin received his card from the censors last week. The picture was passed as a pink.

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It looks like Irving Mack is going to lose his secretary. It is rumored Miss Marian Popkins is to be wed January 1.†

* * *

Art Reaum, the friendly elevator man, is starting his fifth year in the Universal building. And don't think Art isn't acquainted. He knows everybody on the Row from Loney, Universal's head porter to Cecil Maberry, Columbia's district manager.

* * *

Columbia exchange is endeavoring to start the New Year right. The exchange is giving exhibitors booking books. The new style book is arranged to make things easy for exhibitors. Herman Couston, manager of the accessories department, is in charge of distribution of the books.

* * *

Peter J. Schaefer, of Jones, Linick & Schaefer, according to real estate rumors, has rented an apartment on the top floor of the new Roscoe building now under construction on Sheridan Road, which will set him back just $65,000 for ten years. Anyway P. J. will have a fine view of the lake and that's worth something.*

* * *

The Diversey theatre is installing Western Electric equipment. The Jackson Park theatre, operated by Dick Salkin, is also installing the W E device. The Archer theatre is putting in R C A.

*This item appeared on the Chicago page ten years ago.

†From the Chicago page five years ago.

B. E. Wilson Buys Gaiety at Virden

B. E. Wilson, formerly a member of the HERALD-WORLD staff, and Clyde L. Kienbortz, have purchased the Gaiety theatre, Virden, Illinois, from William McNamar, owner of the house for the last 22 years. The new owners are remodeling the theatre and installing sound equipment. McNamar started his theatre career 22 years ago in Virden. Wilson was formerly manager of the Vaudette theatre in Springfield.

Kennedy Announces Next Miss Swanson Film

Joseph P. Kennedy, passing through Chicago last Thursday on his way to New York from the Coast, announced that Gloria Swanson's next production for United Artists will be a comic operetta. This report spikes the report printed in the East that Gloria will go on the stage.

Nat Steinberg and Barney Rosenthal, well-known fellows from St. Louis, spent a few days on the Row last week. The two boys are connected with Premiere Pictures.

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Irving Mack says that 60 per cent of Chicago exhibitors are planning to run midnight shows New Year Eve.

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Nate Ascher is down in bed with a bad cold. But don't think this will keep Nate idle long.

* * *

Edna A. Pfister, Helen M. Dolac and Katherine Roemer, of the Chicago Film Board of Trade office, probably received more Christmas cards than Santa Claus did himself. So Film Board business took some vacations, too. Page C. C. Pettijohn!

* * *

Ben Edelman, former Illinois representative for Hallmark, has resigned to accept the same territory, flying the Vitagraph colors starting December 29.*

* * *

Bill Brumberg, Sono Art-World Wide manager, was down in bed last week, battling a cold, so we had to call his home to deliver our "Merry Christmas." "Blackmail," Sono Art-World Wide picture, moved over to the Rose theatre this week.

* * *

"Hello, hello, o hell-o," says Josephine Nelson, newly appointed telephone girl at the Educational-World Wide-Sono Art offices.

* * *

It was announced—rumored, perhaps it is better to say—that Dave Ross went away long enough to get married. The newlyweds will be at home on the North Side after the first of the year.

* * *

Cecil Maberry, district manager of the Producers Distributing Corp., attended the convention of managers at New York last week. Other conventions will be held in Chicago, Denver and on the Coast.†

* * *

Si Greiver, of 829 South Wabash, distributor of independent pictures, has a special production for release soon. It is titled "Two O'Clock on the Morning." Noah Beery and Edith Roberts are in the cast.

* * *

H. M. Herbel, general manager of the Chicago office of Universal, has announced the following promotions:

Bennie Eisenberg, former short subject manager is promoted to city manager, taking Lipton Astrachan's position. Astrachan is leaving Chicago to represent Universal in the Orient. William Baker, city salesman, was elevated to the position of short subject manager.

* * *

Astrachan was honored at a luncheon at the Stevens Saturday on the eve of his departure for New York where he will enter Universal's foreign department. He will sail soon for Shanghai. "Lip," as he is known on Film Row, was presented with a wrist watch. The presentation was made by Herbel. Universal employes attending were Eisenberg, Charles Loewenberg, Robert Funk, Baker, Ted Myers, George Wilson, Jack St. Clair, M. C. Brodsky and Walter Hyland.

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